THE STORIES AND SHORT STORIES OF CHILDHOOD

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Abstract: *The authors re-explore the universe of the literary universe correlated to the educational universe as a pedagogic alternative in old and new, Romanian and European stories. The approach is a theoretical and pragmatic one and it is centred on the idea of the compatibility of the two "regions" of a fantastic realism and a realist fantastic.*
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1. Childhood reading

Will reading books during childhood ever be considered as old-fashioned? Whether by taking them from a bookshelf or the "computer", will acquirement of the general culture on the basis of the appetite for compulsory reading at school, additional at home? Will the dual responsibility of educating the

child, either in pre-school or in the minor school phase, i.e. the parent-teacher partnership, be respected?

This would be the first "waterfall" of questions. But a smaller one, not Niagara. Maybe the one at the Tismana Monastery, which I visit whenever I can. For the child's education is both auditory and visual. Because the formative-informative process in which he is suddenly caught, from an early age, opens his social gates.

So, the reading desire has a native "what", first grasping the sensible and then intelligible, but from 3 to 4 years old, the ingenuity begins to bear the "impossible" instructional - educational, pedagogical - didactic, methodological – creative atmosphere.

Whether they are poems or prose, notions or metaphors, fairy tales or novels, infant literary products must be attractive, they must fascinate, perhaps even interest. I should make clair the principle that it should be in the expectation horizon of the preschool (somewhat early) and of the young schoolboy (somewhat already with the incipient vocational even poorly suspected, i.e. postmodernist - n.m.).

A good reading is one for pleasure. It is meant to change a "pessimistic" mood into an "optimistic" one. It has the capacity to encourage emotional and social communication. As a result, any educational act recovers its springs in the first books read, but in those who have respected freedom of choice and discreet influence.

I started writing this original paper from the naivety that its elaboration would be extremely easy. It was a first false impression and a first self-indulgent trial.

Later I realized that the bibliography is overwhelming, and the theory is practically rather difficult to access. Benefiting from the guidance of some others, of their experience, I did not lose myself in the labyrinth of documentation / research.

I defeated my fears, perfectly motivated, starting from several titles and models: Matei Călinescu (To Read, To Re-read, To a Poetics of (re) reading); Alain Montandon (Cult Fairytale or the Realm of Childhood), Ion Popescu-Brădiceni (Romanian Literature for Children), Iuliu Raţiu (A History of Literature for Children and Adolescents), Nicolae Manolescu (Reading and Writing).

And, honestly, I believe my strategy has succeeded! As by understanding how things are, I resorted to the intensional-extensional exercise. Finally, I fell in love again of the wonderful books of childhood and for children, be they as for Ion Creangă and Mihail Sadoveanu, memories, be they as for Mircea Cărtărescu or Constantin Chiriţă, self-contained fiction, be they as for Tudor Arghezi or Ionel Teodoreanu, the „prozememzii" (The Toy Book and The Childhood Lane).

The splendor of the first discoveries in the imagination range is the order of forgetfulness and motivating reverie. A pedagogue, like the poignant Stephen Popenici, has even published - and not anywhere else but with Polirom - an "alternative pedagogy" devoted exclusively to the "educational imaginary" with its ideology and utopia, the hermeneutics and archetypeology involved, the dynamics of the praxis and of the educational imagination in complementarity with its aesthetics (education for values and moral-civic education).

A reading didactic - one of them, however, - of Octavia Costea - stipulates the place of reading in the educational paradigm, comments the book offer (of the literary text for children – n.m.) towards (re) reading, proposes teaching strategies

for reading, scritinizing new horizons in the didactics of reading, among which modelling as an operative learning mechanism in the reading process, is based on:

- reading assumptions issued by the reader,
- of semantic and communicative sense,
- engaging cognitive and linguistic operations.

2. An introduction with a child-character

What, when, how, where, who, which, etc. Key questions for how many doors? Which point to how many unknown, mysterious realms? Which put you as a good schoolboy - let alone sometimes unexpected - in the situation of understanding and choosing. Thinking on its own comes in the life of a child who can burst into crying, or may laugh noisy, who can chuckle with satisfaction. The reaction of the little ... philosopher is either expected or unpredictable. As such, the educator has to cope with any contradiction in the waiting universe.

When was my first story read to me? It sometimes seems to me that I simply forgot. That I simply do not want to remember / remind myself. In order to protect myself, that childhood space, that primary paradise, on the dimension of the undeveloped ontos of the mirobolantic plasma of the memory, from the collapsing magma of the subconscious.

Who would have found the necessary time to sleep, if not the mother, or her "substitute", her cathartic "duplicate": the grandmother. So many stories were dedicated to the sowing, poporan and realistic prose writers of the Childhood Eden, the grandfather and the grandmother. Mircea Cărtărescu also deals with it in his latest novel "Solenoid". An aura of light and sacredness surrounds the faces and words - most often wise – of the two old pillars of the family. Although there are also some trumpeters that always constrain their children's calculations the ones at home do not fit in any way with those in the fair. Resounding researchers comment on how they would stimulate their creativity, develop their emotional intelligence, activate the artist from the intrinsic being.

The stories and the childhood stories are originally mirages. They contain miraculous elements of the real-imaginary world. Both in the real and the imaginary world there must happen the invention / reinvention, the growth / decrease and the recreation of the Empire of the Fantasy, whose unquestionable masters were the Romantics. The Modernists and even the Neo-modernists followed. Today the Postmodernists, the Metamodernists, the Transmodernists come next.

Some contemporary critics have doubted Nichita Stănescu's essay contributions. He may have hurried with ... the appreciations. He has, this great poet, an alliance that seems to be invincible even today. I have recently re-read his "Physiology of Poetry" and "The Breathings" and I feel I would see myself on the side of Alex Ştefănescu and Alexandru Condeescu.

In his fullest vision, the author of "The Non-Words" considers that childhood literature is closer to real world and to fiction. However, I quote a broader paragraph, appropriate in the context: "Childhood" is an important reference, and in the case of the analysis writings it constitutes for the modern writer a reference system to which will be openly or directly reported in the subject many "Childhood", as a matrix of the first fundamental revelations about the world,

literally fixed, depending on the depth of the subsequent analysis of the whole chain reaction of the growth and decrease of the feelings in all the other stages of the hero's existence" (Stanescu, 1990, 506).

Taking into consideration a novel by Nicolae Breban, "Herbert's Childhood", the exeget Nichita Stănescu strives to make a picture of the elements that allow deciphering the narrative writing. And he even succeeds, so my mission is simply to re-set them, according to my own editing landmarks of the present paper, an applied hermeneutics enterprise.

The head of the "painting" refers to the prefiguration in the ethical space of the childhood, of elements with ethical valence. But in one place with the aesthetic and purely ... epic, they reunite in a spherical, closed architecture, but as a "column whose narrow conical segments tend towards a sculpted capital" (Stanescu, 1990, 506).

The character-child does not feel the temporal dimension as being irreversible, because it is to become irreversible by its revelation. The antiproustianism of the Brebani prose has been debated before. The "metastory" is repeated. Because time is born together with the contemplated objects, really lacking in objects; and even when they are behind them, when they are moving, the hero-child perceives time according to the age of the white space, open to all the possibilities in which the virtual is almost undifferentiated by the real. It would be remarkable that the presence of the mimesis (see the mimesis of Aristotle, Auerbach, Manolescu, etc.) is gravitational through the force of the thought resembling the gravitational force of the earth.

I insist on such transdisciplinary details, "smelled" (i.e. intuited - n.m.) by Nichita Stănescu a little earlier, because they have an indisputable / indispensable pedagogical eidetic. Nichita Stănescu recovers from the discipline of geometry the concept of "postulate" and the methodological consequence is a series of postulates of the art of prose. Thus only by attacking them the theoremes can be modified, by reinterpreting the most general categories; which have already become common places can then change the structure of the prose, in a major sense. The typical example, indicated by the occasional exegete, is to reject the given real, and to model it by the virtual.

I will offer to others as a model the succinct Nichita-Stănescu’s text. It is both transitive and reflexive:

"Here is the category of time attacked from an unusual analytical angle: Herbert records the passing of a truck in the street. One of the two companions sitting on the chassis in the back of the truck threw an unpleasant speech. The hero's sudden reaction is not that of offense or annoyance, as it requires a common place, but simply of rejecting the given realm, and of modelling it by virtue. Thus, he immediately moves from real to virtual, pushes the truck from concrete into imagination and makes it pass twice or three times before him, altering his appearance at will.”

Dilatating the interior time of his character, then overlapping him during the objective time, which he analyzes in the instance, the time mark is thus fixed in the reference system of this analysis of the prose.

The second fundamental reference is space. And here, the concept of space (usually taken in the descriptive-pictorial sense, or, in more subtle cases, in the sense of decoration-atmosphere) is attacked from an unusual angle.

For the hero, the revelation of the objective space appears and consolidates

simultaneously and in antithesis with the intimate, subtle space, whose labile surfaces take the dimensions of the feelings. Until this revelation, the events take place in a white area, populated by objects seen by chance, all of them with a clear stamp, always slipping from the focus of the hero's attention. Revelation of space moves the proportion of the infantile interest to gesture and movement itself, to the meaning of gesture and movement, to their absorption in a wider sense with a longer duration.

An incursion into the cellar at night causes the person not to be afraid of darkness (and incipient, but quickly repressed), but the unmistakable feeling of closed space. Surprising their own fear, contemplated fear remains only of the biological being. Herbert proposes a self-penitence and no longer returns on the decision.

The confused feeling of attraction and rejection of closed space is not only the melancholic alienation to the amniotic state, it also gives its counterpart, the manifestation of free, certain space. Applying not on epic surfaces but in depth, discussing, before exploring the subject, the very tools of object researched, the new, enlarged, approach to realism allows a recovery in the art of areas that, reported to a narrower system of reference, would have seemed absurd.

The absurd, when it does not have an ironic or grotesque function, is detestable, but it deflects covered lands, which can sometimes give the appearance of absurd only because of the lack of sufficient means, seems to me to be an essential merit, indicating a gift of first rank. And it is not just the finishing of the investigative tools, but also the force of persuasion. Undoubtedly, the analysis of the ways to reach the heart of the phenomenon is particularly appealing, but its essence, it alone, remains the main goal.

As the milestones are certainly drawn, an avid force of absorption of the real is triggered. The triggered events have a vertical drop, evenly accelerated, that drop of the water jet whose inflorescences tend to restore sphericity. Each new revelation coincides with a coagulation of its object, with its materialization in a form that many other ages cannot change anymore.

The prefiguration of the other ages appears clearly, more shaded and in a solemn tone, in this perspective opened by the reinterpretation of some postulates of the analysis prose that seemed unachievable "

The first milestone is the expansion of the interior time of Herbert's character. The second is the descriptive-scenic / decorative-atmosphere space and from it it derives that poetics of the atmosphere, that atmosphere of language-construction (Neț, 1989, 160-168). The third: the melancholic alienation promptly corrected by the revelation of the free, certain space. The fourth: the implicit formativity (Pareyson, 1977, 25). And the last: the open perspective of reinterpreting any seemingly inaccessible analysis.

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