AN INTRODUCTION TO THE THEORY OF THE NARRATIVE, TO THE NOVEL FOR CHILDREN AND THE NOVEL OF CHILDHOOD

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Abstract: *The theory of the narrative is one of last hour. There is the epic, dramatic, and lyrical genre. But applied strictly to the domain of literature dedicated to children, the theory, pedagogical re-projected, has a total different connotation.*
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The Metanovel and the novels of childhood

I think the (meta)model of the (meta)novel for children is Nicolae Manolescu's "Reading and Writing" and perhaps Eugen Simion's "The Diary of Paris".

I have great respect for both of them as they are the most productive Romanian critics and historians nowadays. Although they are of an advanced age, they still guide us on the paths of the great Romanian and European literature.

Of course I have observed their work, following the compulsory ritual of the (meta) poetics of the re-reading, launched by Matei Călinescu.

We have entered the first century of the third millennium and seen from such a "terrible" and "repressive" perspective, the novel for children, and the novel of childhood (for one is one, the other is another) does not seem to have been tired; it does not seem to have lost its charm, the pharmacological; it does not seem to have lost its interest and layoffs and payoffs; it does not seem not to continue to preserve its writing in a very varied manner, from the memories of Nicolae Manolescu's childhood readings (Manolescu, 2002) to Mircea Cărtărescu's novel "Travesti". (Cărtărescu, 2005)

But what I propose in this succinct "pseudotreaty" - as my experience in the field does not allow me any more, for now - is the taking of a Sartrian idea from Les Mots (The Words) by virtue of which the child's metanovel is totally different from the metanovel for children.

In the Romanian literature we have Ibraileanu's "Adela" and also his memories from school age and adolescence; we have Mihail Sadoveanu's "Apprentice of Jonas", but also the "Years of Apprenticeship" of the same writer.

The theory of the novel - within which borders the Romanian novel for the children's reading for pleasure, a reading which is fun, non-critic, but only bemused by the captivating thread of the adventure and its meanders - has a prominent representative in Nicolae Manolescu. But any careful re-reading with the pencil in hand gives you, as a mentor / educator, and the pupils as readers those unforgettable moments of escape from the everyday life into a world of fantasy, in another reality: one which is imaginary, verisimilous, similar to the one from now on, but reinvented from foundations, either through fiction or through fairy tale. For what is the Corinthian novel than mythology, fairy tale, fascination of the fantastic beyond, reediting the one from "illo tempore" to the original, archetypalomic, magico-incantatory, etc. (Manolescu, 2000, 517).

The novel and the metanovel who re-live childhood, here is the basic formula, the creative starting point (Bagdasar, 2005, 5-30). It does it seriously and with humour on one hand, or instilling a social fresco and repercussing in the intertextual / architectural writing, while remaining traditionally modernistic, and

risking its original condition in the realm of other paradigms: meta- / post- / trans-modernist on the other hand (Popescu-Bradiceni, 2013, 316-364).

But the feeling of joy is always doubled by the pedagogical responsibility (something like Herman Hesse's "Glass Beads Game" (Hesse, 1994) or the order of "Cherries" by Constantin Chiriţă (Chiriţă, 2010), commented in intimate, eulogical verses by Nichita Stănescu).

Maria Toma- Damşa includes the novel in the children's cult prose.

Mircea Tomuş commented in the "Romanian novel of romance" on no less than 5 novels circumscribing the area drawn, in time, by the childhood myth as a sequence of the myth of the golden age:

- "Memories from childhood" (Ion Creangă),
- "At Medeleni I" (Ionel Teodoreanu),
- "His Majesty, The Forest's Little One", "The Golden Branch", "The Jderi Brothers", „Ionut's Aprenticeship", "The Hatchet" (Mihail Sadoveanu).

Maria Toma Damşa also nominates:

- "The Little Prince" (Antoine de Saint Exupéry),
- "The Wonderful Coppice" (Mihail Sadoveanu),
- "The Book of Toys" (Tudor Arghezi),
- "Years of apprenticeship" (Mihail Sadoveanu),
- "Fram, the polar bear" (Cezar Petrescu),
- "All Sails Up" (Radu Tudoran),
- "20,000 leagues under the sea" (Jules Verne)

Without providing information about authors, critical references, explanatory notes, etc. "The Anthology ..." quoted is, from a pedagogically point of view, inefficient, of poor editorial quality. More precisely, the very thick top is useless for a teacher, whether from primary or secondary school (somewhat dignified - n.m.).

Therefore, by giving Mircea Tomuş a win-win situation, I would like to write down some points of view, in my own interest and psycho-pedagogical project. As for example the opinion that "the novel seems to be the natural fruit grown in the narrative tree only that this tree seems to have both its own rhythm and its own period of naturalization to give flowers and fruit, especially the need for a particular soil and specific conditions "(Tomuş, 1999, 26).

The myth of childhood - whatever one might say - remains a sequence of the golden age myth. And that was reflected in Ion Creangă's "Memories from Childhood", as in Sabin Velican's "The Pleasure" (Velican, 1994).

It is an impressive "rainbow" between two epochs of the same paradigm. Ion Creangă raises ancient mythological layers that receive their literal expression.

This myth in its original position lives directly, expresses itself. The childhood has the particular gift of mixing everyday reality with the mythology, of living the mythological plan as a real one and of raising the real life plan to the dimensions of the myth.

It is to be emphasized once again that the great mythical landmarks are embodied by the child in real dimensions, in familiar realities, and the familiar realities he touches every moment with all his senses are elevated to the dimensions of the great mythical landmarks.

But Mircea Tomuş, losing himself in performant reviews, succeeds at some point in pointing out a few features of the novel for children.

1. the construction of the Romanian novel on the mythological dimension;

2. the rapid affirmation of the novels of ages and of human communities with their deities;

3. the resumption of the god-child theme in a small-bourgeois atmosphere in which Mrs. Deleanu is an admirable, even impeccable mother. But she lacks the magical power of Nică of Ştefan of Petrei, Ion Creangă, Smaranda (born David Creangă). The novelist lost that in arts and play;

4. in the first volume of "At Medeleni" (Ionel Teodoreanu), however, it remains, isolated, lost among us and now as an illusion or fantasy the island of Robinson Crusoe or of Jules Verne, Robert Louis Stevenson, Vlad Muşatescu, Mark Twain, Umberto Eco, Ion Popescu-Bradiceni, and others;

5. the god-character Dănuţ finds and asserts his own substance in the realm of dreaming with open eyes, of fantasizing in the imagery;

6. the extraordinary memory of childhood; the child is born without a clear self-consciousness and without the sense of reality, as in the Ego the boundaries of the Non-Ego have not yet been drawn;

7. if children have only a functional existence, adults live as projections of the infant soul (Călinescu, 1985, 751);

8. the theoretical work is ongoing; the children begin to dissociate the notions and experiment the words;

9. At Medeleni I and The Childhood Lane are, in the epic intent, a poem and a novel, always overlapping: fusion of life and fairy tale;

10. the lecturer is to always have the impression of the possible miracle, as in evangelical epochs, although the action is situated in contemporary reality;

11. heroes are to always play, to be in constant recreation.

A metanovel in lyrics rewritten at the beginning of a new school year with irony and grace

Dear children today we start a new year
and we have a lot of work:
to write a metanovel together.
But as the day of teaching is short,
we are immediately going to put ourselves to work.
Be the first character the outlaw?
Iancu Jianul for example?
Or let’s first find shelter in a temple
As the Pharaoh Tlà,
or King Arald, or, ah, yes,
as Manole the Master in his awsome monastery?
But the ideal shelter - and that's not for you to wonder -
is the Romanian language itself,
where everything is in its place,
the words have a dispute.
Their meanings imitate
the whole nature. The heroes are also
on duty, and even the crow of kites.
You are looking at me curiously:
that this is a beginning of the story
but not a metanoevl?
Euthanasius had some bee hives on the island
and Arghezi had an apiary that let him know
when a tile fell off the roof
blown by the wind and was about to rain
on the furniture, on the writing table, in the inkpot.
The birds had sat on the eggs.
The garden outside will fill out
with chickens, with metaphors, with allegories
and parables invented by the beetles:

first and finally reinvented by the writer.
So, the metanovel in the future
can turn to the cherry fellows,
or to Niculae Moromete
whose Bisisica is going to give birth,
and he excited to gather her shoots
for food and manger. But, alas,
on the steps of the Temple now ascend
a traveller so hard exhausted by the road
which had been full of incidents.
He had crossed seas and countries
The worthy and powerful prince.
He had been a cross brother
of Harap-White in a while.
They had hunted together lions,
through the deserts they sewed ideas
and they had given fruit miraculously and sweetly
that all the gods of Olimp had marvelled.

Then they had made friends with Gilgamesh
and Enkidu, who also loved their lives,
they had worshiped the nut-apple-cherry tree,

as soon as the mist had risen,
they had slept under a meta-limetree,
happy as some aheis,
from whose meta-branches a meta-raven had spoken:
"I tell you that Homer was not blind,
That Romeo and Juliet did not commit suicide,

that the nightingale appeared to them in the dream
and they wrote their autobiography. "

.....
Well, dear children, on the hill the vine is ripe.
Our metanovel has brought us
characters from other meta-books;
and will make available a thousand and one maps;
and will send them with all the sails up
to Fram the polar bear at the White Fang.

A fiction always has something in it ...
sketched in a hurry, the metanovel has
a small talk. A snail on a stump
tries to wipe them away from the linguistic arbitrariness.

His metaphor envelops us mystically
and suggests us discreetly as always
let's not forget to change the moon
into the most beautiful Diane on Earth.
She'll be soon made a proposal
By Prince Handsome who believes she is
the fairy of an everlasting youth
and life without death
and he is the only one who sees her
while he's drinking his magical liquor
from a large two-pronged pitcher.
Ever, the existence has become tragic.
.....
Who can continue this metanovel?
What a question! Any naughty child!
Any smart scholar and reader.

So the new year started ...

There's a rat in the library

it seems to me ... a metatreaty of naratology. And isn't it a shame

that the unvaluable dowry given to us is to be forbidden?

The vision on the composition is like a fish

in the pond, it's like a growing demon

……
…

from the depths of mud and miasms.

Among the reeds, among phantoms,

a princess comes out (perhaps the one from the "Golden Brunch"

of Mihail Sadoveanu? of which madly fell in love

Kesarion Breb). But that's enough, I'm done.

In the end, do not forget, the metanovel

is kind of a treasure

without end.

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