THE ARTISTIC IMAGE OF THE CHILD AND OF CHILDHOOD IN THE CONTEMPORARY ROMANIAN LITERATURE

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Abstract: *With good intentions, the authors have omitted an attribute, because, in the E.U., being integrated, Romanian literature has the occasion to confront its values at a continental level.*

Keywords: *paideology, literary cosmos, imaginary, paradigm*

Opera: an always open semiosis

Who was not a kid? Who does not consider his paradise as being his childhood? Or vice versa: the childhood as his first paradise, the love being the second? Imagination imprints the ingenious being of the child since birth.

Childhood lasts from 1 to 14 years old and is the ideal age, that if you do not exploit when it is in its effervescent core you lose everything. As a parent! As an educator! As a teacher! As a mentor! The child must be given the perspective, draw his path, illuminate his way and then he enters the coordinate with his specific enthusiasm.

But in my motivation I want to return to my own childhood memories so that I can get in the resonance of rigor with the requirements of such a subject. I liked reading stories, fairy tales, anecdotes, balads with outlaws, Romanian patriot gentlemen, legendary or mythological heroes. Then I discovered folk apocryphal books, premodern and modern writers, classics, „paşoptişti," „semănătorişti," „poporanişti," to get to contemporary Romanian writers: Mihail Sadoveanu, Tudor Arghezi, Cezar Petrescu, Maria Banuş, Gellu Naum, Dumitru Almaş, Alexandru Mitru, Constantin Chiriţă, Mircea Sântimbreanu, Marin Sorescu, Nicolae Labiş, Nichita Stănescu, Gheorghe Tomoza, Petre Ghelmez, Vladimir Colin, Vlad Muşatescu, Ionel Teodoreanu, Vasile Voiculescu, Otilia Cazimir, Mircea Eliade, Cristian Tudor Popescu, Nicolae Dragoş, Ion Popescu-Brădiceni and others.

But from an "Essential Library" of children and adolescents cannot miss Radu Tudoran ("All sails up"), Octav Pancu-Iaşi ("Prince-Handsome when he was little"), Mircea Eliade ("Youth without youth"), Grigore Vieru ("The Little Bee – a book for preschoolers"), Nicuţă Tănase ("The Harmonica with a change"), Fănuş Neagu („The House which Swings"), Petre Luscalov („The Extraordinary Adventures of Scatiu and his Friend Babuşcă"), Ion Hobana ("People and Stars"), Ion Horea ("Dandelion Flowers"), Ion Gheorghe ("The Country of the Swallows"), Ştefan Augustin Doinaş ("Stories like others are not"), Constantin Cubleşan („The Town of Coloured Chalk"), Daniela Crăsnaru ("Poems - toys for the youngest children"), Iordan Chimet ("Lamento for the Little Fish Balthazar"), Doina Cetea ("The Mystery of the Waterlily Lake"), Radu Cârneci ("The Dance of Seasons") , Constanţa Buzea ("The Booklet of Three, Four, Five and Six Years Old"), Leo Butnaru („The Clock in the Appletree"), Ana Blandiana ("The White Book of the Chive"), Vasile Băran ("The Island of the Mannequins"), George Bălăiţă ("Events from the Night of the Milk Sun"), George Anania ("The Iron Corsair"), George Alboiu ("Game for Four"), and so on.

Of course by re-reading this mini-library at a sustained pace, I will fix the artistic image of childhood and child in the device in the view of the authors mentioned above or, on the contrary, "forgotten", to find them once more in the few pages of my work my.

Thus I conclude this motivational act with a novel poetry cycle entrusted to me by the columnist poet, from the "Lane with the Four Writers" in Brădiceni - Gorj, Ion Căpruciu: "The Forest in the Dream", "Song on the wheel", "The Poem in the Comma","The Great Journey ", "Story", "Always on Friday".

Children's poems written in glossy mirrors
by the magistrate Ion Capruciu

The Forest in the Dream

In grandfather's forest
everyone respects the typical.
The poplars, the limes and an oak
standing guard at the border.

A mule and an ass
Walk their shadows in the cart.

A wolf seeks the amnar
and tobacco for the pipe,
a raven reads the newspaper
in a poplar on a twig.

A bear as it is
Is looking for his wallet
from a hive it sells its honey
a bee
the wind is walking its breeze.

And a bumblebee plays the mandolin
It teaches its nephew.
A cricket sings on a sulphine.
In a walnut a squirrel
Knocks nails on a small board.

In dreams stay to nurse
infants rocked by fairies.

Song on the wheel

I'd like to go to Russia
To see Marusia again
The Ural Mountains
The Volga
To love Olga again
And as the Russians come after captains.
Let me see the Cossacks in all their glory
Let me be for one more day in Poltava
To see the taiga for myself
And light my pipe from the sun
To buy some dead souls
And drink plenty of vodka
Let me see if he took his land
The Russian mujic
and how much wheat in Siberia he put.
To go with Dostoevsky to the market
and drink the morning tea with him.

The Poem in the Comma

We grow and grow.
From time to time we cannot fit
The dough in the molds
neither thought nor dreams
of the sun at dawn;
we break them down
the light to remain forever
in the red apples
on the breastof un unsallied girl
the spinners gather on the ball
rays of moon.

The Great Journey

Silence like in a glass
with milk. A slow train
with only one place at the window,
another one is not, another one I do not have.

There is a lighthouse on the line of your handpalm.

I'm the only passenger
the only one below and above the sky
horses are fed with iron grass
and fire.

And I'm the only one who still hopes,
the sky opened and I scattered the clouds,
the prison gate has broken down,
The Holy Friday guides me
and the fairies wave their hands to me from behind.
Şi încă se poate chiar dacă abia
mai sus se vede o stea.

And it can still be done if only
above a star could be seen.

Story

One night but not now
a ghost stole the moon -
how from where, from the sky.
An uncle saw it
how it took it with a fork,
it tied it up
and hid it under a rug.

I was just closing the door
to go to sleep,
the door sparkled like a baby
when he does not see his doll.

The ghost was sleeping at the mill,
it was as black as coal,
with a scuffed and dull head,
I hung it by a pillar
and I slapped it that
its hat fell.

A tom-cat was laughing in its beard
when it saw its skull
fallen over a pumpkin

Since then the moon
is playing the trail escapes the flock
with the goldfinches on the lawn
and with the girls in the barn**.**

Always on Friday

I've wondered a lot
why my mother
kept netting
canvas on the fence
of silk

And always on Friday
at the window she hung
a curtain

To understand, I was too little
but on one day like this
the sky became full of stars
dad was coming down the road
of ships
shining like a man
among the swords.

I have proposed to myself that this brief introduction is to be written as a quick review of the notion of literary theory called artistic image, because this is what it is about.

First of all, let me remind the reader that the art exercises its function of knowledge through the artistic image; this artistic knowledge is subjective, particular, it presents concrete situations, it creates

artistic images, addressing the imagination and the thinking, generating feelings, emotions, intense, more special experiences. The artistic image has aesthetic value. It is a product of creative imagination, being basically the concrete form of an artistic idea. It does not lose its sensory and phenomenological character. It is established by the writer in words with the help of the language, since the word is the construction material of the image and by its nature it contains elements of vital expressions through which the image is transmitted. The writer may impose other relations between words because he creates the world again on the fantasy plan, attaching to it wider and more personal meanings (Marin, Nedelcu, 2001, 218-219).

The artistic image is created through subjective reflection (through the poet's experiences) and poetic language. It is by no means a mimetic shooting of reality, but in this image the reality presented can at any time and in any age be recognized. Naturally, in an individual image of any child, the general data are acknowledged (Dumitrescu Sechi, Barsan Bârcă, 200, 14-18).

The artistic image reveals the fundamental causes and laws not through arid definitions, that are usually inaccessible to many, or that are intelligible only to a few specialists (as there would be in Gorj county the few doctors in literature, writers, critics and essayists or literary philosophers – n.m.), but in an accessible way, in that it addresses both the rational and the senses and the heart of ordinary, common, banal people, etc. Thus, through the artistic image, a book author for children addresses imagination and intellect at the same time (Popescu-Brădiceni, 2003, 29); the term artistic image is sometimes synonymous with the work of art in its totality (Fierăscu, Ghita, 1979, 74).

If in the current usage the word has only a function of communication, in literary works on the child and childhood / for children and adolescents, attention is paid to the expression itself, and from a methodological point of view, it is called "orientation towards expression". "In the process of accepting the artistic language we go through an involuntary perception of expression, that is, we become sensitive to the words that are part of the expression and to their mutual placement. Expression gains somewhat a value in itself " (Tomashevski, 1973, 31-32). Thus the language in which the orientation towards expression is present is called artistic language, which is distinct from the practical language.

But besides the voluntary expressiveness there is another, the involuntary one. This other type of expressiveness was dealt with by Eugen Negrici in an intelligent but explicit manner; even if one cannot risk putting the young schoolchildren in such a difficult waiting horizon, I ventured to bring closer to me some of the theoretical-hermeneutical aspects of this semiological area.

Ultimately, any childhood book is a book in which writing awaits the right readers (as far as they are) and the moment of the re-discovery; and there is still another book in which literature itself is playing / is childish, it really wants to conquer other scribblers of its deposit of inexhaustible meanings, defeating their threefold inertia: the psychological, intellectual of the interpreter and critical.

But in the postmodern era - even in transmodernity – the perception is relative and the criticism is plurivocal and faulty. By triggering changes in perceptual angles and not forgetting the metamorphosis of

the work itself, the value judgment is no longer objective but always redefined by the subject capable of constructive / constructivist activity (Bocoş, 2007, 58), individual and social, also in accordance with the latest victories of the contemporary pedagogical sciences.

The opera itself, which once emerges, acquires an autonomous existence, its text speaks sponte sua, and it, which never is, but just transpires in the process of the actual reading, guided, embedded in a convenient paradigm.

As well as the critical act, the pedagogical act (translated didactically – methodically - methodologically) conveys a field of possibilities, it is based on the opera itself as an open semiosis process. It can be supposed that there is a huge gain of vitality that becomes indispensable for the realization of the interpretative phenomenon, within an open lesson, but also within a normal, non-festive but lucrative lesson.

Eugen Negrici, at one point, invokes the concept of individual execution, relived from the original consumer's perspective, specifying that the reading is complementary to the creation (Negrici, 1977, 13).

I believe that for any lesson, with emphasis on learning and developing the artistic and literary image, a greater trust in the student's creative virtues can be beneficial, virtues guided by the multiplication of the ethical-aesthetic, educational and instructive effects of the interpretation by the pupil on his own, on the spans of his own powers.

Here is what the same Eugen Negrici states in his famous book, "Involuntary Expression": "By acting inversely and emphasizing the intensity of the reception through a meaningful contrastive integration of the text in as many contexts as possible, we can adjudge the unprofessional stage of the old literature (which corresponds to the unprofessional stage of the new literature – n.m.), and it will be easyfor us to bring from the area of latent significance in the area of expressiveness - (here is an unprecedented advantage) texts originally intended for some totally other functions. More interesting for us is a text that becomes even more impressive literature in its struggle with the inertia of insignificant, interpretation itself as a semantic imagination in act (s.m.). Incorporating with each experience an inalienable moral value." (Negrici, 1977, 14).

Gabriela Dinu and Maria Zbarcea define the artistic image (s.m.) as the concrete or mental representation of a sensation. "In the literature: a concrete form of an artistic idea", the customizing plastic representation of the idea, made with the help of the word and built, as a rule, on a figure of style. According to the nature of the sensory elements artistically reflected through the image, the images are: visual, auditory, olfactory, tactile, kinesthetic, synesthetic, tasteful, visionary (portrait, description) (Dinu, Zbarcea, 2004, 178-179).

Anyway it is profitable for the present work that the artistic image is a generic term for all the tropes and all the style figures. And the style figure is itself a process used to increase the expressivity of a communication. The trope (the turning, the maneuvering, the rotating) is any style figure that consists in using words with a meaning different from their usual one.

So in conclusion, theoretically and practically, this is the extent of the curriculum, this is the horizon of approach, these are the main indices that will "govern" my research concerns and the application in fact of several stylistic, rhetorical, expressive aspects of the contemporary Romanian literature.

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