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CONTENT

1. **THE DEVELOPMENT OF INTELLIGENCE, CONCERTIZED IN THE CREATIVITY OF CHILDREN**
   Benegui Mihaela

2. **THE STORIES AND SHORT STORIES OF CHILDHOOD**
   Berbece Larisa-Andreea

3. **TUDOR ARGHEZI'S POETRY FOR CHILDREN. A BRIEF INTRODUCTION**
   Bistreanu Ileana

4. **ASSIMILATION OF NOTIONS AND META-NOTIONS OF LANGUAGE AND META-LANGUAGE IN PRIMARY SCHOOL**
   Bradu Andreea

5. **AN INTRODUCTION TO THE THEORY OF THE NARRATIVE, TO THE NOVEL FOR CHILDREN AND THE NOVEL OF CHILDHOOD**
   Manea Denisa Adelina

6. **THE RECEPTION OF THE LITERATURE FOR CHILDREN IN PRIMARY SCHOOL**
   Diana-Desdemona Muşchiciu

7. **THE MODEL STUDENT AND THE ANTI-MODEL CHILD AS A CHARACTER OF THE LITERATURE FOR CHILDREN (GRADES 0-IV)**
   Nimară Ana-Maria Roxana

8. **AN APPLICATIVE PEDAGOGY OF THE LITERATURE FOR CHILDREN AN EFFICIENT AND CREATIVE META-DIDACTIC**
   Perca Verginica

9. **THE ARTISTIC IMAGE OF THE CHILD AND OF CHILDHOOD IN THE CONTEMPORARY ROMANIAN LITERATURE**
   Popescu Andreea-Maria

10. **THE INVOLVEMENT OF THE NEW TECHNIQUES IN THE CHILDREN'S DEVELOPMENT OF SPEECH AND WRITING IN ROMANIAN**
    Rada Elena

THE DEVELOPMENT OF INTELLIGENCE, CONCERTIZED IN THE CREATIVITY OF CHILDREN

Benegui Mihaela

Abstract: *The authors translate the intelligence- development – creativity in the terms of sure reciprocity and literary form and message. Children must be attracted from sapience in the reign of an educational alternative, based on invention, the channeling of own talent , at a tracked time.*

Keywords: *attractiveness, diction, event*

The pleasure to create and the reality of life

1. **Staking on strategies**

Developmental psychology is a relatively new specialty dealing with behavioral changes: physical, cognitive, psychosocial. So being, its character is interdisciplinary. In the field of pre-university education (pre-primary and primary education), the implementation of creativity has become a priority.

According to Anna Muntean's treaty, we find that human development means an increase in the complexity of the organization, which is not achieved by a mere quantitative summation. On the contrary, it assumes the coherence, by which "the organization of functioning at a certain age is prepared by the organization from the previous age and logically leads to the subsequent adaptive pattern" (Ana Muntean, *Psychology of Human Development*; Polirom Publishing House, Iaşi, 2006, p. 21).

The child enters the stage of the beginning of culture when he is 8-12 years old and he/she is sensitive to educational influences, when he/she learns and disciplines himself/herself. By then, his intelligence moves into the cognitivist-constructivist paradigm in order to stop immediately in the interactive one.

The recourse to cognitive theory in the field of developmental psychology belonged to Jean Piaget (Piaget, 1977), one of Carl Gustav Jung's "apprentices", who has become a tireless master of research into the development of normal intelligence. Thus, Piaget believes that changes in intelligence occur sequentially, in successive stages as follows: sensory motor stage (0-18/24 months); preoperative stage (2 - 5/7 years); stage of concrete operations (6 - 11/12 years); stage of formal operations (12 - 13 years). Partly, his contributions (1923), *Judgment and Reasoning in Child* (1924), *Origin of Child Intelligence* (1936), *Building the Real in Child* (1937), *Psychology of Intelligence* (1947) selected, are still viable either methodologically or scientifically, but also in the performance field.

But I shall postpone this "positivist" temptation for the moment, as a motivation of such an approach is embraced by the difficult coat of arguments. A first argument would be the two-term couple creativity - emotional intelligence (Roco, 2004); then dyad affectivity - creative imagination (Ribot, 1988); then the "triangle" creative behavior - artistic expression - practical activity (T. Vlad, C. Vlad, 1978); not least the quadruple creative mental qualities - creative process - stimulation of creativity - act of creation in school education with the related methods of formation / education (Ţopa, 1981).

The motivations of the creative activity are circumscribed to the democratic, stimulating framework. On the one hand, we have the explanation of the motives of creation through mechanisms

located in the unconscious, on the other, the reasons to create, consciously opted. Sigmund Freud considered creation as a sublimation of real life. Creation would be a transpersonal / defensive mechanism, by virtue of which a creator withdraws into the inner world to produce new values (Freud, 1980, 1-30).

Johan Huizinga had identified creativity with game, interpreting it as an activity with an end in itself, that means that if the environment does not provide the condition of restoring the nervous system, the subject invents it as a mean of self-stimulation and affirmation, in order to self-realize and to find his own purposes inside himself, for himself and in himself.

According to Leon Topa, the creator is: "a man capable of reconciling the pleasure of creation with the reality of life, of self-directedness towards specific objectives" (Hoopa, 1980, 75). This man is meant to rise himself beyond ordinary daily or professional activities through originality and opposition.

Basically, motivations, grafted on vocation and talent, are conditioned by social factors such as:
- recognizing the created values,
- the creator's praise and prestige,
- the appreciation of education in the formation of the creative personality,
- people's esteem for the material and spiritual fecundity.

From the perspective of the status and the top-level social role of the creator - as a first-rate motivational factor, it is still worth reiterating a series of secondary factors such as:
- the need for creative assertion,
- self-building of the personality,
- the satisfactions due to originality,
- the pleasure of offering new values, inventions and new interpretations or models to the re-emergent world.

Maria Cojocaru defines motivation as the set of dynamic factors that determine the conduct of an individual as the personality's motor. Motivation is also based on the direct interest of the learner, whose degree of manifestation depends on:
- desire / need,
- aspiring,
- curiosity,
- receptivity,
- ambition, competitive spirit,
- model / imitation,
- emotional feelings about the subject of the action,
- successful satisfaction (a successful effort stimulates will and perseverance).

That is why the educator has the duty to provide each child with a chance of success by creating learning situations that correspond to his real ability to successfully solve the problems meant to trigger creativity.

Motivation in the school context moves between intrinsic and extrinsic motivation and there are three main components:
- cognitive impulse,
- the need for strong affirmation of the self,
- the need to belong to a group (belonging).

The socio-cognitive model highlights three types of perception:
- the perception of the value of the activity,
- the perception of one's own competence,
- the perception of the control that the student believes to have over the course and consequences of the activity.

Student motivation strategies have also been tested / validated, including teaching the ideal conversation and the sustainable experiment:
- an initial anecdote on the theory to be taught;
- a set of well-targeted questions about previously exposed knowledge;

- the presentation of the lesson plan in the form of all the questions meant to raise the epistemic curiosity;
- organizing knowledge in schemes (to highlight the interrelationships between concepts),
- centering the explanation on attractive examples,
- the use of analogies (information transfer),
- restoring the logical scheme of the discovery,
- ensuring a harmonious, constructive, exciting, positive climate, and so on.

As far as I am concerned, the stake falls on some intervention strategies with lots of guaranteed success. The first strategy is the formation of a positive thinking scheme in the face of a difficult task. The second one, which has been realistic, is to establish its own standards of success. The third has proved to be equally opportune: to let students define their own learning goals. The fourth is to ask the pupil to verbalize the operations he performs: the voice-thinking protocol. The fifth was imposed as extremely correct: avoiding the negative emotional tension and the complexity of guilt (possibly the intellectual blockage and the tendency to abandon / even suicide). The sixth recommends that students always have the minimum conditions of success, that attitude characterized (at least) by a minimum degree of positive self-evaluation.

As a corollary of these strategies, I would conclude that self-knowledge is the basis for self-knowledge, and that it is the sense of self-confidence and competence. I then come up with one more reason: the essential reasons the child learns to find himself inside, in his skills pushing him to his knowledge, in his internal needs that are rightly oriented in everyday life (Cojocaru, 2013, 97-104).

I will conclude this motivation for choosing the theme - seeing it, however, being an indirect and somewhat exponential one and at the level of the parable by reminding that the right hemisphere responds to creative associative thinking, simple understanding of language, emotions, etc., and the hemisphere (speech, language, associate learning, conscious connections, verbal skills, ideation, writing, computation, sensory-motor coordination of fingers, eye-to-hand coordination, Muntean, 2006, 171).

Jacques Claret believes that the idea needs shape to become matter and life, and the form feeds on the pastures of the idea. The left hemisphere of the brain is the seat of logical and language relations, the right hemisphere is the seat of intuition and the imaginary (Claret, 1982, 11).

But idea and form are in the most noble and dynamic state of complementary: Idea is "the essential form that we are using when we are unifying impressions and thoughts," and Form is "this unity obtained through reflections by means of language". Without these two values our system of expression, speech and writing would exist no more than circles in water or soap bubbles." (Claret, 1982, 11)

2. Construct with variable series

Maria Cojocaru, Ion Albulescu, Erika Landau, Umberto Eco and others define intelligence as synonymous with intellect, thinking, reason, as a concrete set of skills that allows an individual to adapt actively to the complex situations in which the social environment places him. But intelligence keeps the intelligible (the understandable) (Clément, 2000, 250-252).

And yet what is intelligence, more closely? It is:

- the general ability of the individual to consciously adapt his/her thinking to new requirements and, as far as possible, to the latest.

- the spiritual capacity of general adaptation of a person to the new requirements and conditions of intellectual existence (according to the four paradigms: structural-expressive, formal-transactional, relational-systemic, phenomenological-praxeological, Muchielli, 72).

From a functional point of view, it is the general aptitude to adapt to new problematic situations, which even requires the inventory and the critical verification of the possible solutions, thanks to reasoning and use of the previous acquisitions. There is also a "package" of "multiple realities", such as, for example, linguistic, practical, intra-psychic, inter-human intelligence." And there is also a hierarchical system and a general-practical structural model.

Within creativity, the levels: sensory, perceptive, associative (memory, imagination, verbalism etc.) anticipate the stage of superior relational processes (combined relationships and aesthetic processes / judgments) as receptive and executive functions.

Throughout education, the verbal-educational and space-mechanical factors are placed in a construct with a variable set of primary factors (perceptual rapidity, spatial aptitude, numerical aptitude, rough memory, deductive reasoning, inductive reasoning, comprehension (verbal meaning / fluency (Cojocaru, 2013, pp. 41-44), and of the essential intellectual factors related to the use of language, among which - to exemplify - the verbal fluency reunites the skill of the current use of language according to a certain rule and the speed of constructing a coherent discourse.

Speaking of the cultivation of spirit as self-realization, Erwin Hufnagel makes it a condition for the concept of meaning, text and discourse, and redirects them to the comparative comprehension that gives up the unity with the creator. So I also opted for such a methodological repositioning, making use of all the objective, historical, philological, pedagogical, didactical knowledge available to identify any meaning expressed; forcing interpretation to achieve its purpose only through the interaction of the two ways of understanding, by which we explain nature, but we understand the soul of the human being.

The essence of the educator in partnership with the child's being deserves the same hermeneutical approach, since *logos* (revelation) means "to make visible" (*sehen zu lassen*), intentionality, synthetic function (*etwas als etwas*), pure apophantic discourse. But the visible Logos becomes logical indication, prayer, commandment, craftsmanship and in time, artistic, therefore creative / inventive; for example, in the case of the action to make visible by pointing / indicating, we must avoid restricting the transsitutive to the theoretical apophane and facilitates the combination of these ways of practical intelligence.

Finally, by understanding, the subject-man designs his own being on possibilities. "In this fundamental envisioning capacity, expression is the universality of thought, the ability to think everything ... *Dasein* is the being who understands, who explores the world." (Hufnagel, 1981, 29).

Gheorghe Schwartz establishes the concept of transversal psychology that reorients the directions of the development of intelligence, materialized in children's creativity. The novelties implemented in domain meta-theory are:

- the painting of a living behavior,
- transversal becoming / evolution (describing what happens in a certain amount of time in full interaction),
- this continuous present affection,
- recovering the perception of the whole.

Accordingly, Gheorghe Schwartz, the admirable scholar and prestigious professor from the University if Arad, intelligence is the ability to create new relationships between the various acquired information, explained in advance, understood in a beneficial state of comprehension.

Last but not least - Gheorghe Schwartz – neither the average intellectuals (including the ones involved in the educational process) does not realize what a person knows - and at any time recognizes - the incredible powers of the human mind and uses them appropriately / effectively. Thus any human being, free, healthy, entrepreneurial, reactive, attentive to the infinity of stimuli to which he gives prompt, sometimes visionary responses, is his direct way of effect, according to the single ego in a permanent movement but also in dialogue with eternity metamorphosis himself - by (qualitatively) leaping - into a pure blood creator, with that intelligent mind charged with rebuilding its entire horizontal and, above all, transoriented (Schwartz, 2016, 5-9 and 229-233).

Of course creative / creative / creative skills have a motivation - the concrete desire of satisfaction, either conscious or unconscious. But if the action is strictly linked to that continuous presence, motivation will be strictly related to the future. The child must be offered and entrusted with an imaginative scenario, but also, at an early stage, the assumption, as imaginative, of an assumed model.

Through the significant development of intelligence related to age and for educational psychology, the essential point is that the little child has only an immediate motivation, while education / training / and society itself claim the acceptance of more and more mediated motivations. Motivation can be counted as the reservoir of hope, it is only that which feeds every meaningful action with value, with simultaneity.

The noology master, Ilie Badescu, has his own noetical grounds. Contributions of such an amplitude reconfigure the pragmatics of teaching from routine to creativity (Albulescu, 2008, 5-6).

I shortly took a glance at the synonymy intelligence - spirit. Ilie Bădescu's "soul latencies" are literally "translated" under the sign of a noological / noetic creativity and of an active / functional paradigm in the approaches specific to the Romanian and European education:

- the spiritual experience (the updating of some mental latencies in which and by which the universal inner spiritual demands called gifts are taken into human conduct);
- the spiritual frames;
- the intensity of living;
- soul update (it is a process of building the realities of spiritual life / experience)

"Noology sociology - I quote - is the science of these spiritual cadres and of soul latencies which are updated related to the intensity of the individual and collective spiritual experiences" (Bădescu, 2016, 13) channeled to the order of Spiritual Creativity.

Speaking about noology of the person, we include here the noogenesis of the human personality, the creative type being circumscribed here. The perennial

nature of a people consists of interpreting history as a creative process. Thus, history acquires that necessary spiritual content, that is, it becomes comprehensible only as a spiritual process of manifestation of the creative functions of a people.

Nichifor Crainic precedes somehow noology, when he states clearly that in all that is great ... / shines like truth, good, beautiful / in the creations of human genius, "we must read the mysterious, frightening words of the Logos, which is the very reason of being of the world through creations, masterpieces, teachings, visions and other plenitudinal forms" (Crainic, 1996, 225).

This is how - and not by chance - an important representative of the Gorjian local creator, such as I. D. Sicore, titles his latest poem book *Spiritual X-Rays*, where the author is guided by the compass of the poem in his "thoughtful" attempts to surprise the reality that escapes us, without forgetting that being the architect of his own destiny, proceeds wisely upon his return of a trans-modern Ulysses to the revitalization of Heraclitus in a certain space: that village of memories with the windows always open to the world of silence, but also to the utterance under grace and gift. (Sicore, 2016)

Ion Moraru elaborates some "heuristic foundations of creative activity" and "a discourse on the creative method" at the same time. In the very heart of the creative processes of this extensive monography, the originality of the method and the ingenuity, the latter engraved by enlightenment. The free motion of images calls out the motion of ideas, triggering invention / discovery and pulling out new elements of knowledge... to The Great Unknown.

The science and philosophy of creation combined with the innovation paradigm generates models of creativity and creation, and heuristic methods themselves contain the germs of innovation strategies. The heuristic, inventive, creativity psychology, as well-established disciplines, are the basis for the innovation (sm), a discipline already established which is vertiginous, through exciting concepts, holistic and widely trans-disciplinary, with the object of study the paradigm of innovation, on global application (Moraru, 1995, 5-11).

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THE STORIES AND SHORT STORIES OF CHILDHOOD

Berbece Larisa-Andreea

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.*
Keywords: *imaginary, tale, project*

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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TUDOR ARGHEZI'S POETRY FOR CHILDREN A BRIEF INTRODUCTION

Bistreanu Ileana

Abstract: *Respecting themselves as people from Gorj do, the two researchers team re-investigate the children' literature of the great hero and the re-inventor of the Romanian language – after Mihai Eminescu – originating from Tg. Carbunesti, Tudor Arghezi, the ludic and the visionary.*
Keywords: *Arghezi, childhood, toy*

Tudor Arghezi grew up in poetry, played often, loved his son, Baruţu, and daughter, Mituura. He was happy in the middle of the family, next to the two sprouts, and Paraschiva, mother of his infants. Then he dedicated them playful books and not very, for they are full of teachings. Whoever denies this aspect of Tudor Arghezi's creation is a laughable person.

My interpretation, in this writing area, dedicated to an innocent segment of the audience, thirst for knowledge and yet a lover of freedom, clever and sometimes indignant, has sprinkled its loved topics, extracted from a bipolar and semantic theme (ie partly in lyrics, partly in prose) but homogenous atmosphere and direct tone, with obvious tetradic accents: pedagogical, didactical, methodological.

Sometimes I gave in to the message, that is to the emotional lyrical discourse, sometimes I capitulated in front of the fictional-dictional lyrics, albeit surrealistic or absurd verses, but always Tudor Arghezi appeared to me in all his humanistic, trans-functional, open, inexhaustible grandeur, still thrilling of cheerfulness, appetite to re-originate poeticism, turning it into *illo tempore*, where words have not lost their mythical function and magical "charge".

We offered pupils and little children "samples" of texts taken from the Arghezian work. We pleaded in front of them for a retreat - redundant when needed - of natural or absurd meanings, metaphorical or metonymic, allegorical or parabolic, denotative or connotative, paradigmatic or syntagmatic, but mostly in a homogeneous, organic synthesis, inextricable.

And what’s more, I am from Gorj from father to son, and in Targu-Carbunesti, Professor Ion Mocioi founded, with the help of Mitzura Arghezi, a "Tudor Arghezi Museum", which I visited and let go the heat and the magnitude of Arghezi’s spirituality. At the same time, I understood that even from intellectual solidarity I could enroll on the path of creative localism, a direction so profitable for Romanian literature.

Beyond all this, Tudor Arghezi is a fundamental constant in the reconstruction of instruction and education in order to pass from the traditional education system to the inventive, interactive-integrative one.

By setting up the novelties in the educational field - including research - it has been easy for me to move from theory to practice and from the library to the classroom.

A motivational argument is intrinsic and extrinsic, but also artistic and social. It signifies itself but it also signifies vocationally. It intrigues and raises interest, urges debate, and promotes a modeling, constructive, forward-looking capacity.

If the Romanian culture has Tudor Arghezi, why do we not study him more and more insistently and with a more determined devotion, with boldness without any risk? If we still have an admirable, comical, tragic, naïve and philosophical (especially metaphysical)

work, why not adapt it to the teaching needs of every age, age and desideratum?

By wondering these questions - still rhetorical - I lost myself and found myself with every analysis and application in the classroom, in a trans-rethoric and trans-poetic universe, exposing on each lesson the specificity and endless beauty of the child's archeological poetry and his kingdom of fairy tale and story.

Ion Barbu accuses his fellow into poetry of modernism, he says that he makes poems with the innocence scrupulosity of a watchmaker. Ion Lotreanu believes that Tudor Arghezi has passed and remained in the literary consciousness as a fan of "improving the expression to transparency" (Lotreanu, 1975, 106).

Ion Barbu accuses Tudor Arghezi of "the mosaic settlement in poetry guided after a very primitive color concern". According to him, the Arghezian poetry "is – I quote - small and hand - made", "emasculated". "The retail is searched, opulent and thick. But the distribution of the main reasons is based on mechanical aesthetics. Aesthetics of Oltean rugs".

It is precisely because of these deficiencies that Arghezi’s poetry is understood by the children when you teach at school. It's playful, funny, attractive, seductive, rhythmic, naive and accessible. Even the scheme "is totally anonymous" – groans the same author of the "Second Game" - obviously envious of his colleague’s success.

What Ion Barbu did not understand, as a reply to the triumph of Arghezi's verbal genius, is of course the provocative pretending that he would be an uninstructed craftsman of the verse. On the contrary, the author of "Proper Words" mimics in children's poetry the behavior of a child of exceptional authenticity. Another so-called deficiency noticed by Ion Barbu - "The individuality, notional, of the word, is not melted in the phonetic of the verse" and "the lexicon ... is grubby, ugly" and "the verse wants to be a word for him himself…".

Ion Barbu's blindness would be completely inexplicable if I did not explain it by the struggle between two different ways of the lira. To me, the statement that Arghezi's children's work would be an isomorphism in relation to the didactic manual poetry is profitable. I quote it with an unmasked methodical joy. Arghezi's poetry does not result from a precise, voluntary technique, but from an imprecise, involuntary technique. "There are demonstrations of the big numbers game" and demonstration emphases; his poems belong to the hybrid genre, an analytical novel in verses, where, under the pretext of confidence, sincerity, dissociation, naivety, you can raise any prose to the golden measure of the lyre. "And - in spite of Barbu - Arghezi raised it (Barbu, 1984, 152-160).

Being attacked - rightly by T. Arghezi's fans, Ion Barbu writes a "Prodomo" in which he distinguishes between the lexical reform of Eminescu and Arghezi, between construction and rhetorical art, between perpetuation and creation etc. (Barbu, 2000, 35-38), ideas also exploited in the context of this paper.

But let's see Eugen Lovinescu's view on Tudor Arghezi. The immaculate woman in "You're not Beauty" would be a "naive kid" to whom the poet does not hum myths, but he transcribes a poetic and oneiric state in a poetic and simultaneously dreamlike language. The poet himself has the motivating reverie to return to the childhood paradise. I quote: "I turn the Eternity toward you and remain with your eyes in the smile, a child blooming!" / With your brow upset, with the scattered dream / like an expensive lace, you fall

asleep on your body." (Arghezi, 1980, 88). Gérard Genette calls this lurk after childhood an involution: "Every art involutes somehow by getting closer to its pure form or its essence" (Genette, 1978, 217).

And the aspiration for a platonic love is also a cantonation in the same area: "Be like pure water" - urges her to extaze my (s) tic (*Lines*). According to the fundamental feature of poetry, which is a metaphor of the palpable / visible / practical concrete, the spirit is no longer abstracted, but goes down in matter (Lovinescu, 1979, 237).

The Arghezian Toys (see *The Toy Books*, *Prisaca*, *Prince Charming*, *From the Abecedary*, *The Road with Stories*, *Dwarf Country* etc.) are in fact an adult microcosm. The Adult of Martisor sees the Child in himself. The toys-poems always signify something, and that something is always socialized. These "toys" ("pencil games") literally prefigure the universe of adult functions, prepare the child to accept them all (Barthes, 1997, 74).

The didactic aspect of the Arghezian literature for the children is evidence. The *Man's Song* is a didactic poem depicting moments from the evolution of man: discovery of speech, elevation to the vertical. In *Childish things*, Arghezi practices a poetic art in which he portrays poetry as a return to the infant soul, with the joy of playing by abandoning liar books that remove the speaking and thinking being from nature. Then, he goes on in the same way, with *The Making of the World*, a childish cosmogonist poem. (Arghezi, 1980, 154-164).

All children's books - if you look deeper / more careful - there are also *Tablets from the Land of Kuty* (1933), *The Book of Toys* (1931), *What about me, wind?*, *On a palm of dust*, *Evening Book*, *Dances*, *The Eyes of Our Lady* etc.

Al. Piru appreciates at Arghezi the enthusiasm and the wailing of the world around him, recording poems in great prose, events from the domestic universe, animals extracted from an ancient mythological substratum. The seven yeanlings are "seven clowns" with an infinite imagination of brilliant tricks. You are sorry that dancing they did not bring with them the mythological pan-pipe" (Arghezi, 1970, 254). *On a Drum of Dirt* has a subtitle such as *Tales of the Bead and Bit* and contains - as the commenter Mircea Tomuș considers - some virtually Romanian "pieces", "pills", "diary pages", "prose". These "household chronologies" show the adventure of the new hero, his tendency to knowledge lived as a life experience. Adventure is inward and has "the significance of a check, a rediscovery of the world, with inherent emotion." At the same time, it has the value of a discovery from the beginning on a virgin field, like poetry and knowledge; reduced to essences, they have, in the depths, the same source. Immersed by a thousand miracles unceasingly, life seems an eternal and strange tale. The writer tells about the circumstances of the soul so that his ontology doesn't perish. The Arghezian pantheism reflects the world as its own creation, the progressive enthusiasm of the emotion towards the hymn celebrates the mystique of autocracy, "the everydayness celebration of eggs".

This brief exegesis does not end anyway, but in consensus with the law of closing the hermeneutic circle. Throughout the artistic process, the Arghezian project is manifested simultaneously with self-consciousness and autocracy, as being in fact autogeneration of the work (Martin, 1987, V-XLIX). Poulet glorifies the geometry of the circle whose shape is the

most constant, universal, privileged, and serves as the principle of structuring all spirits. (Poulet, 1987, 1-2). Similarly, Tudor Arghezi proceeds to reiterate the idea of an incipient and essential vital form in the thin line of an oval contour, and praises the creative force enclosed in the thin shell of the hen egg just like his fierce enemy, in vain, Ion Barbu.

Here is how concludes an exegete that Mircea Tomus interprets the "stories" in *On a Drum of Dirt:* "The Cosmic Perspective is established by connecting the big infinity with the small one, the supreme expressions of creation in positive and negative ways, in elevation and collapse. This way... the fantastic dimensions of existence are approximated, but they are instantly crossed by the radius of the great correspondence that shines like life." (Tomuş, 1970, XX)

Thus, in the fairytale, or novel, which is today the new name of fairy tale (please read after Manolescu's suggestion, a Corinthian novel), Arghezi's hero brings out "all sorts of toys, pebbles and shells, which were his words to be counted and thought." And what could get out of here? "Just another new reversal of the distaff." "The poet keeps on his songs, gathers them, protects them and keeps them, because they sound sweet, they are husky" (Arghezi, 1970, 446-451). In this quote, Arghezi seems to be the adept at home that both music and language have identical essences.

Arghezi reveals the degraded, rationalized, intellectualized state of language, fallen from the original melodic state. The parallelism between music and verbal language urges Rousseau too to reconcile song and melody (Rousseau, 1999, 138). T. Arghezi continued his efforts, after a century and a half, in a brilliant manner.

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ASSIMILATION OF NOTIONS AND META-NOTIONS OF LANGUAGE AND META-LANGUAGE IN PRIMARY SCHOOL

Bradu Andreea

Abstract: *Although apparently difficult, the paper's paradigm transforms into a pathetic-lucid pleading for teaching a double argued language and a trans-functional and trans-disciplinary meta-language.*
Keywords: *meta-grammatical, frontal teaching, the understanding of the text*

The route to cross

1. Language and communication

To assimilate supposes acquiring knowledge, ideas, patterns, programmes, models, etc. The notion is some general knowledge of the value, meaning, and importance of a thing. Or it means an idea, a concept about something, a general principle in a certain field.

"Meta-" is an element of composition meaning "after" or expressing the idea of transformation, of change, used to form some nouns and adjectives.

So what could it be after the notion? There could be an avalanche of basic knowledge and principles of disciplines and domains. Thus, learning to assimilate a notion ascendantly and convincingly, and especially to define, explain and interpret it - which suppose a call for the metanotion - becomes the key to the whole instructional-educational process.

In a philosophical dictionary, we find the term linguistic / metalinguistic. It is revealed to us as being composed of content and sphere and expressed in words. The notions can be concrete and abstract, individual and general. Between the content and scope of the notion there is an inverse variation: a narrower concept has a wider sphere / and vice versa - a richer notion has a narrower sphere. The notion concentrates and summarizes the conquests of science, any science being characterized by certain notions and by a certain order within them. The notion operations are definition, division, and classification. In the contemporary era, the analysis of notions has developed on the basis of the dialectical metalogics.

Petre Ioan (in Logics and Metalogics, Junimea, Iaşi, 1983) considers that the dualization is a meta-logical principle of general value. He even sketches "a generalized theory of logical duality, in which the lines of force are the meta-theoremes that normalize the "instantaneous" transformation of some formulas into others, of the same value. The Logos is what less than anything could be left out of the logical and metalogical science."

So the meta-logical and the meta-theoretical notion needs a method (gr.methodos = way, path, mode of exposure) through which students acquire new knowledge. The quality of the method translates into practical efficiency and true reflection of evolutionary and evaluative stages. The meta-language sums up all statements about a particular language (natural or formalized) under analysis.

The child is more logical between 6 and 12 years old. The language reflects cognition and socioculturality, and "assimilation requires an attempt to

understand new experiences in terms of existing cognitive structures" (Harwood, Miller, Vasta, 2010). Including new things, new evidences, new reliefs, to what is already known, the child defends his right to adapt to life, to the world, to existence. There are four general stages of cognitive development: sensory-motor, pre-operative, of concrete operations, and of formal operations. After 12 years old, the child likes all high-level abstract operations. This will allow him to deal only with events or relationships that are possible, unlike those that actually exist.

In Eugenio Coşeriu's view, the language denotes any sign system that serves intercommunication. Linguistics deals with – I quote "only the signs that have symbolic value or those that are, though not exclusively, symbols" (Coşeriu, 1995, pp. 21-25).

Writing - we can explain it to an intelligent "kid" - is "a system of symbolic signs parallel to the articulated language, because it reproduces it with other signs" (Coşeriu, 1995, Ibidem). The most common writings are the syllabic and the phonetic, which actually reproduce articulated speech.

Logicians concluded that language has a logical aspect in the sense of the pure symbolic communication of concepts. They first considered an abstract language and not the language as a historical, concrete phenomenon. The predominant trend in the traditional grammar is that it basically relies on the idea of correspondence or equivalence between logical and grammatical categories.

Psychologists consider language as a set of purely psychic facts. A "Child Psychology" has a chapter entitled "Language and Communication". This is exactly what I am interested in in this paper, and the three authors of the respective psychology (Robin Harwood, Scott A. Miller, Ross Vasta) consider that the language reflects for parents, teachers and educators the child’s world of thoughts, feelings and desires.

A synthesis of the two directions of research is recommended - not at all paradoxical - in the linguistic act, and the logical aspect and the psychic-affective interference complement each other.

Jacques Claret also takes Jean Piaget with the four stages of child-rearing, and I am only interested in stages 3 ("from seven to twelve years old, a period of coherent and logical deductions about concrete objects") and 4 ("over twelve years old abstract logics appears with the possibility to formulate hypotheses").

A dictionary of synonyms gives almost as being identical the nouns assimilation, acquisition, learning. Then for learning we have as synonyms: studying, ability, memorizing, cultivating, training, initiation, and so on. This synonymous chain might also have other links such as: work, growth, practice, education, training, refining, styling, carving, grinding, polishing. Spectacular, isn’t it? But also guidance, anticipation, advising, training, research and so on. Pure adventure ... and simple ?!

The conclusion is that this paper warns us that we have to go through a theme of complexity apparently difficult to expect. And yet here is how, by moving to the "investigation" of the bibliography carefully selected with the connection to the finite points fixed at the starting point, I assume that the crossing route is sprinkled with enough obstacles, challenges, decisions, choices. It is worth ... overcoming them!

2. The key of the whole

In order to be clear to me from the very beginning, the present work focuses

on the assimilation of the notions of language (concepts, ideas, knowledge, basic intradominal principles) on the one hand, and on the other hand the metanotions (knowledge on the value, meaning, importance of a thing, of a concept about something) of metalanguage used in educating children (grades 0 to IV).

Only in grade I children have to assimilate (meta) notions in the (meta) language field such as: story, sound, letter, group, evaluation, revision, game, connection, learning, text, dictation, syllable, speech, meaning, form, understanding, proposition, discovery, recognition, discussion, reading, writing, forms, matching, finding, image, library, book, route, completion, science, energy, alphabet, affection, educator, teacher, series, presentation, success, illustration, work, sense, message, similarity, difference, character, journal, way of realization, question, answer, statement, observation, cover, mastery, song, rhythm, activity, colouring, holidays, friends, and so on.

Dazzling hora, isn’t it? Of terms that preschoolers and schoolchildren are invited to, challenged, oriented, trained (etc.) to acquire and purchase daily for at least 7-8 years, as a starting point.

I will start the actual writing by dealing with meta-language because it is predominant in the process of acquiring the general culture on "basic subjects". There is speech as long as there is a language, but the speech is seen mostly as a set of elements and rules, somewhat specialized.

In a somewhat different sense, through language we identify the functional style that serves the needs of expression of a certain field (social, cultural, familial, professional, pedagogical, didactic, methodical, linguistic, metalinguistic, literary, grammatical, administrative, artistic, cultivated, aesthetic, theoretical, essayistic, colloquial, communicative, juridical, sportif, medical, popular, journalistic, political, educational, scientific, standardized, technical, "wooden", figurative etc. (Popescu, 2002, 123 - 155).

Roland Barthes distinguishes the meta-language from the object-language. I quote because it is better and more profitable. Some anti-pieacy programme would certainly scream, hysterical, accusing me of who knows what blame. I automatically resort to this enlightening and extremely useful paragraph for my bibliographic effort: "Object language is matter itself, subjected to logical investigation; metalanguage is the language, artificial through the force of circumstances, in which this investigation is done." These are some greatly clear, translucent definitions. Thus, a teacher and a teacher trainer can reflect logically and then express in a symbolic language (meta-language) the relations, the structure of a real language (object-language).

Since modernity, the literature is also like any language, subjected to logical distinction. That is, they meditate on themselves, on their own being.

He feels that it is double: an object and a glance at him at the same time, the word and utterance of this word, object-literature and meta-literature.

Nowadays, you worship / make the sign of the cross, as the literature seems to be destroyed as an object-language without distinction as a meta-language. The search for a meta-language is defined at the last moment as a new meta-language (read correctly "a translanguage") (Barthes, 2006, 124-125).

Explaining being an attribute of hermeneutics let me resort to it. From this comprehension angle, the meta-language is a determined language whose object is another language. For example, book in the

statement: This book has ten chapters, it belongs to a primary language that refers to the extralinguistic field; while in statements: the "book" it has five letters; "The book" has two syllables / or "the book" means the same thing as "dwelling", "livre", etc. it belongs to the metalanguage.

In meta-language, the object-language can be the language or speech that acts as a plan of expression (any language can have its own metalanguage when it uses words and constructions specific to a certain domain).

A natural language acquires unlimited possibilities thanks to the "meta" function (as a communicative and intellectual ensemble) producing diverse and quasi-autonomous speeches.

The metalanguages belong to the disciplines or specific fields of activity (music, drawing, graphics, painting, communication, didactics, methodology, etc.).

As far as I am concerned, I will resort to the educational meta-language on the one hand, on the other hand, the grammatical one of which the linguist also serves to describe the grammatical functioning of a language (see Grammar of the Romanian Language).

The term "metalanguage" as such has recently been introduced by logicians such as R. Carnap, A. Tarski, but has also been preferred by linguists such as L. Hjelmslev, Z.S. Harris, R. Jakobson (the latter delimits the metalinguistic function). Emile Benvenista considers - more "own" - the metalanguage as hermeneutic language of grammar. A synonym for meta-language would be metasemiotics. In the category of "meta" function there are other notions such as metasemem, meta-taxa, metaplasma and so on. (Angela Bidu-Vrancea, 2005, 310-312).

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

Manea Denisa Adelina

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.*
Keywords: *theory, narrative genre, novel*

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 Tomuș 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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THE RECEPTION OF THE LITERATURE FOR CHILDREN IN PRIMARY SCHOOL

Diana-Desdemona Muşchiciu

Abstract: *This paper has an applied and concrete character. It proposes to go back a reception towards the instructive-educative profound re-foundation.*
Keywords: *reception, interaction, creativty*

Imagination more important than Knowledge

1. Sender to dreams

What do we mean by the phenomenon of reception of literature? Whatever this might be! Initially, before anything and everything, in a dictionary of synonyms I find equivalents: capture, recording, gripping, receiving. But by being receptive we understand to be open, to manifest spiritual opening.

We could indulge in synagogues à la longue but we would be wasting our time. Anyway, I have gained two bibliographic indices. And that's good. For now I am struggling with the difficulty of

this motivation, and of some short stages of elaboration / writing of the present paper. I have had three other titles for a while, but as I have not had enough time ... I have chosen the present one.

I'm looking for a tutor. He has experience. He is also of respectable age. He is a writer, a journalist, a textbook author, a masters leader. He still has "functional" memory, imagination, creativity. These made me ask him to assist me. That was all. But it was enough. We always talk over a cup of coffee in the "agglomeration of the Jiu fortress" and ... he cannot be stopped. He is overflowing, unobtrusive, inexhaustible. I told him once that, frankly, I envy him! He said to me, laughing, "Come on, start working," as time passes like the river of Heraclitus. You drink every day a mug of water from another river. But the river seems to you to be the same. Well, believe me, it's not the same! (s.m.) ".

I understand the parabola of the river. "Truth as a story and story as truth." And the teacher "criticized" me (that is, he "dictated" me, that is, he „ordered” me: search Andrei Plesu's book on the Internet: "The parables of Jesus"). And - let's not forget, Miss - "Stories about man" by Constantin Noica. But they are also in the library of the "Constantin Brâncuşi" University in Târgu-Jiu, on the word of honour! "

This is my teacher's style: enthusiastic, impetuous, somewhat surprising. But if you do not "get caught" (by the way a synonym for the reception - you have already seen it - is "grip", but my teacher indicates a "gripping system" like flying out of the word-ball. Sometimes words can be like the bees, as in Ion Pop's "Letters and Bees." Yes, that is the book I borrowed from my mentor and you know what was the autograph on it? "To Mr. Ion Popescu-Bradiceni, builder of "miracles" on the banks of the lyrical river of Jiu, a friendly handshake. Ion Pop, Târgu-Jiu, May 25, 2013." It's something, isn’t it? Is this a motivation to follow his advice?" I say it is One that is thorough and emotional.

So far I've been talking nonsense. But suddenly I remember G.Călinescu and ... Al.Odobescu. I get his famous "History ..." from the shelf of my own library. Using as usual, this present simple tense from Oltenia, G.Călinescu writes: "Odobescu is talking nonsense with grace". So what! (Călinescu, 1985, 357).

After all, erudition can help me up to a point and can even mark my "limitations of interpretation," like those of Umberto Eco, no other than his opposite ... Umberto Eco in the Open Opera. In this realm of paradoxes, the reception of literature for some frightened, poor children, timid by their own social state in Gorj seems a perfect job at hand. And I replied this to the Master; and, as predicted, it happened to me again, "But do you know what Heidegger thought?" "What good poets are in poor times?" (Heidegger, 1995, 243-307). Well, yes! What good? What good are children of miners, peasants and unemployed, hungry and keen to read some poems? That is a real challenge, because I'm not too much above their social condition.

That is how I see things. With honesty! And I do not ask for forgiveness because this is what my children's literature teacher entitled his course: "What good poets are in poor times?" Like those in the Gorj of the years 2010-2020? We, the people in Gorj, in general, are my peripatetic master and "Socratic" (so we are nicknamed by our faces - n.m.), we were also left with Tudor Vladimirescu and Tudor Arghezi. In short: we lived under the "tudorial" sign like the Englishmen who left the U.E. But I cannot

afford to leave the fascinating, magnificent, miraculous, infinite territory of the children's literature: that literature that Alain Montandon, the cute of him, characterizes it as "the worship or the realm of childhood." And why would I doubt that things would not be so, as Nicolae Manolescu does not think otherwise. I quote: "These things seem to happen in a fairy tale ... It is a ceremonial fairy tale ... There is a little magic in the middle ... But this ballet hides a deeper sense in its outer beauty. Choreography of symbols ... Like gestures, words too have a certain substrate "(Manolescu, 2000, 607).

And I instantly dump: yes, ok, yes, "the world is a hieroglyphic book that can be read: written, God writes it. Reading it, man becomes wise, obeying necessity. Revolt is excluded "(Manolescu, 2000, 608). So why would I revolt - a modest ... future educator / teacher?

Having escaped the care, I set off to transcribe it, according to my own knowledge. After all, the world of children is "pure charm". It's an "endless story". And I'm glad because, by writing my work, I will not have the obsession ... of the end. Its miraculous and topology are categorically "the land of somewhere" (l'ailleurs in the sweet French language - n.m.).

The simple word "elsewhere" sends me to ... the utopia, be it reversible or irreversible. I am like Adam Puslojić "a sender to dream" (no matter the male or female gender - n.m.). I'm heading towards dreaming ... to survive. And to join the authors who suddenly will be present in their own creation, not having, as Nichita Stănescu's soldier, a personal life (Stănescu, 2007, 253-255).

Then, I self-impose myself. Why would I refound exactly what Crenguţa Oprea calls "interactive-creative learning"? The requirements of interactive learning have changed. The teacher's position about the problems posed by education and training in post- and trans-modern society had to be re-oriented in accordance with the requirements of the present and of the future.

What do you want? "The professor of the future is called upon to continuously resize his roles and hypostases, showing open behavior and a positive, active and reflexive attitude, promoting interactive learning and stimulating the creative potential of his disciples" (Oprea, 2006, 401).

In my last decade of activity and personal existence, my "utopias" / "transutopies" do not correspond to any government after 2000. In his book "The Future of the Past" Alexandru Ciorănescu states. If the "poor" critic, whom "his own alambics change into a quintessential insulator," the "poor" reader, for his part, does not seek essences. But he lets himself go, he retains only what he is able to recognize as his, in the happy fatigue of this assisted birth. Thus, the work becomes another and changes with each reader "(Ciorănescu, 1996, 50).

Reconstruction of phenomenology of children's literature reception can begin metautopic and metacritical. Fernando Ainsa thinks it's okay to "want the impossible," because "imagination is more important than knowledge," because today the teacher in grades 0 to VI is obliged to appeal to the child's freedom of invention. "Everything is on the move," Heraclitus wrote two thousand years ago. Over the centuries, the tendency towards utopia can be interpreted as a natural inclination of man to transcend the historical moment (Ainsa, 2000, 5).

2. The cub and the kid

The literature for children - like childhood - has never stabilized a territory

of its own, although libraries are competing to offer books to schoolchildren especially dedicated to small readers. The witches, hobbits, imaginary realms that you discover from your own home wardrobe are all in vogue now.

What is missing on the book market, however, is a theory of children's literature, a didactic, a methodology, and finally a pedagogy, and then - as I would be in this situation – I resort to all kinds of strategies. I look for references, I search histories, I consult the translations that stuck to the libraries but not enough. (Costea, 2006).

You live, feel, volens-nolens, an honorable book crisis, a book with a minimum of critical apparatus, a bibliographic record, "sampling" of the applied comments. The textbooks that circulate - be they alternatives - suffer from lack of imagination, interactive-creative opening, are pirate editions ?!

Of course, at the insistence of some of the real teachers I had the lucky part of (Ion-Ovidiu Pânişoară, Stan Cristea, Ion Popescu-Brădiceni, Maria Cojocaru, Mihai Nebunu, etc.) at UCB "Târgu-Jiu" I understood that you can make your own textbook on your own, not at all being against the already existing ones, but on the contrary, reconsidering them, rethinking them according to local / glocal reality (Petroaia (coordinator), 2000).

From an authentic impersonal academic horizon, the "inflections" of their own rectoral voices can not be left aside (Călinescu, 2003, 18-65). Here I can acquire my own expressiveness (Negrici, 1977, 5-30) and I can practise my own personality. And from a "complete", "integrated" bibliography (Ciolan, 2008, 47-54), you can not replace the modern classics either modern, non-modern, postmodern or transmodern. You rely on them, on their opinions spoken or written on various occasions and in periodical publications.

Romania is a country that has had its passions beneath elms and beans, but "the harvesters of strawberries and blackberries" have escaped them in the same way (see Boia, 2006, 5-7). Under three dictatorships - carlist, Antonescu’s and Stalinist-Dejist - masters of the pen as Arghezi they were forced to keep silent, their talents were set aside. But, at some point in time, the country had gone crazy under the reign of Nicolae Ceausescu. After Nicuţă Tănase, for example, published "The harmonica with a switch" or Radu Todoran "All the sails up!" and Cezar Petrescu: "Fram, the polar bear" (Micu, 2000, 491).

And yet, in the works of Romanian poets, it is not necessarily those who addressed only the children, the theme of the child, his childhood, his "reinaugural" universe, is approached exemplary. And before consulting the didactics and intradomenials, I would like to agree with the academics Eugen Simion, Ion Pop, Nicolae Manolescu, and so on. that being a child writer means always reinventing your playful spirit and playful instinct.

First of all, cubs or kids play, play with insatiable lust; realizes that he / she is doing his / her education on the go. Growing up in the middle of nature, the cubs, but the kids in the midst of the culture and today of the transculturality (Nicolescu, 1999, 121-130) to perform in language and meta-language. From here, the educational cycle is always resumed, always with each "child" and with each "cub" in part, from scratch. It starts a heavy construction, with freedoms and exigencies, with "appreciative seminars" and harsher judgments (Sandu, 2010, 99-115).

Huizinga sats at the basis of any act of creation the homo ludens. So does

Gabriel Liiceanu (Liiceanu, 2003, 5-20). We are specially equipped for civilization, culture, art, philosophy, inventiveness, creativity, we are in a history of progress and development of unremitting ideal materials. We have grace and dexterity, we have given and yet, we receive to conquer: space, time, movement, based on an interpretation that represents our human identity but also the trans-humanist identity (Nicolescu, 1999, 165-170) . We trigger (r) developments; we manifest ourselves in erotic and intraplacental ways, we communicate to communicate as sensual, dreamlike, romantic beings (Béguin, 1998, 206-286).

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THE MODEL STUDENT AND THE ANTI-MODEL CHILD AS A CHARACTER OF THE LITERATURE FOR CHILDREN (GRADES 0-IV)

Nimară Ana-Maria Roxana

Abstract: *The theme is a pedagogic provocation, it is a cry for the reform of Romania's teaching system, that must be urgently headed towards progress.*
Keywords: *model, character, creativity*

The artist's path to superior creativity

1. The indomitable child

The fascination of such a theme is difficult to redefine. It's hard to get away from an intellectual band, be it a Kantian one. Here is the model man of Immanuel Kant: disciplined, cultivated, prudent, moral. The above qualities are achieved on the one hand in an educational process of active, participatory student education. Children should not be mechanically trained, but be taught to think through the physical and practical education routes. But, Kant said, "the child must not be blocked psychically, for "nothing is more damaging than a nagging and despotic discipline to break the stubbornness"(Kant, 2002, 41).

The child must always feel his freedom, but so as not to impede the freedom of others. He must therefore find a certain degree, psychopedagogic, of resistance, but nothing to prejudice his esteticoic formativity. He does not have to conceal his true mentality, he must not look different than he is. He must be allowed, allowed to say all openly, in a voice like the chime of a bell.

But neither is it wise to resort to uninterrupted carressing in excess is not permissive and unpredictable. By discovering the weaknesses of parents or teachers, the child will be naughty, will be negatively formed. The positive part of physical education is culture, with a condition: helped, of course, observed,

institutionally registered, the child helps himself. This requires power / skill, sprint, safety, exercise in games, and also in work (see "Hercule's work" - n.m.). Pedagogically translated, the idea refers to intentional, end-game play.

But how many pertinent considerations you cannot find in Immanuel Kant's miniature. I let you read it, read it, re-interpret it. I reprimand this metapedagogic temptation, and look at Russell Kirk's "moral imagination" in which he speaks of "the man in the fear of God - a rare bird," about "the need for general culture," for which Kant had also pleaded.

Let's take the antimodel anteheroes of I.L.Caragiale from "The Visit" (Ionel) and "Mr. Goe". Too tolerant parents deny them too little to such spoilt children, and they grow up without knowing the natural norms of human existence. "As in childhood he does not teach that there are things in the world to be afraid of, they reach adulthood, bored with life, with a weak character and driven by irrational impulses to violence and defiance - a consequence of a profound personality disorder "(Kirk, 2014, 188).

With the promise that I will return to Kirk's "treaty", let me briefly note a few assessments by N.Manolescu about the figure of the Caragialean child: "Children are by no means as badly educated as the buch because of Goe and Ionel. Injuries are generally of age. They are flattered but benign ... In the "Bubico" the poor puppy is a metaphor for a child full of cruelty "(Manolescu, 2008, 425).

From here to the theme and theme of the inner artist's release is another step. It's about the artist's path to superior creativity. The obstinate child is actually the result of a stubborn will. Just as a dog (occasionally Bubico - n.m.) will occasionally provoke the authority of his master, a child is inclined to do the same, only with more intensity "(James Dobson, 1995, 14).

2. The Virtue of Becoming

Already opposed to school and child, I have differentiated them. The second opposition is between model and antimodel. The third antithesis is between nature (child) - culture (school). Between ingenious and formative education, between purely pure and trained / polished behaviour.

On the other hand, another type of "contradictory duality" perceives between the the normality of modelling and the need for demodelling. Between the old and the new, between the traditional and the revolutionary, between the canonical and the decanonization, between the figurative and the nonfigurative, between the ordinary and the abnormal, between the real and the fantastic.

The classic model of a student and the antimodel, the romantic one, counts in the area of refusal to live by virtue of inertia, to live in a sweet mediocrity. The antimodel child is the creative and creator child, adventurous, indomitable and excellent.

The great geniuses of humanity have had their childhood out of the ordinary and have lived their lives in the same cyclic, spiral, pyramidal disrupted manner.

The antimodel child is embarrassing, unpredictable; the school model is predictable, template, the first is a "nut" artist; the second is a socialized citizen to the highest, conformist, "middle class."

The two antipodes, the two poles only together, that is to say, lead to the perfect man, the scholarly inventor or the pedagogue artist. It is the visionary

"oxymoronity," the qualifier of existence in intelligence and creativity, in reproductive and productive / poetic (ethical) imagination.

The unpredictable is felt as an intimate coordinate of the artistic phenomenon itself, both from the perspective of the creator and the receiver. If the model is dilemmative and programmatic, it's like a hollow mash of the human being, a mechanization of it, a machining, a robotization; the antimodel child is lively, selective, he has a replica, critical thinking, alternative solutions, enthusiasm, spontaneity.

The model student and the antimodel one are not antagonistic but dialectical and triadic. Quantitative discipline (informative aesthetics) finds itself ... the ideal pair in qualitative "indiscipline", in the freedom to appreciate some meanings in the interpretation of some nuances, I repeat, qualitative. Therefore, the creator of the artist also creates inside a finite, completed work, which was previously conceived by another creator.

"The unpredictable dimensions of the act of creation to the writer are vertical, while the creation act at the artist-performer is horizontally outlined because he recreates a previously created work ... The Epic Literature is by its very nature an especially artistic field , fertile, for the mobility of the predictable-unpredictable relationship, because the structural way of existence and affirmation of the epic is the unfolding, the successiveness, the full assertion - with grandeur or in exile, quieter or pulsating of dramatic tension - the virtue of becoming " , 1972, 16).

Constantin Brancusi himself was a different child. I quote: "I was also sent to find my fortune in the world. I have not lost touch and I have not pulled out my roots to wander around the globe. My art also took advantage of that and saved me as a man. " And he was not obstinate. I quote: "We find it difficult to go because we do not know how to go, or we are told that we can do it all at once, or we stand on the edge of it and we cry like rebellious children seeking all sorts of reasons to hide our weakness and uncertainty in us ... Rare are those who know how to measure their pace. "The measured step is the result of the balance - the unity between the model pupil and the antimodel child / child. (Brâncuşi, 2012, 177-189).

In Hegelian terms, the whole is constantly changing, and the development takes place through an incessant dialectical process. In the dialectics of Georg Wilhelm Friedrich Hegel, development passes through three stages:

- the thesis (this provides a certain opinion or attitude),
- the antithesis (this represents a contrary, opposite position),
- the synthesis (it reconciles the two previous positions and then becomes the basis of a new thesis).

So is the case with the model pupil: he is a synthesis of the antimodel child and the model pupil. The same philosophical idea can also be reflected in the figure of the mentor / trainer, of course with a few amendments on age, cultural horizon, social integration, professional competence, self-sacrifice.

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AN APPLICATIVE PEDAGOGY OF THE LITERATURE FOR CHILDREN AN EFFICIENT AND CREATIVE META-DIDACTIC

Perca Verginica

Abstract: *This undertaking effectively plugs a hole, theoretically ridiculous and somehow symptomatic, always and always, the literature for children has been a Cinderella. The time has come to become a queen, in the full strength of the word.*

Keywords: *pedagogic, efficient, creativity*

1. The emphasis on interactive didactics

Pierre Boyard asks a question both for teachers in action and for teachers / educators / mentors / spiritual masters. He asks it gaggely, "How do we talk about the books I've read?" And I add: "If I read them", because in postmodernism, not even the consumer literature is read [1].

The libraries would still have some old, modern, up-to-date, contemporary books, though under the governments after 1990, the book purchase benefited from money on the staples. Still bad is the "chapter" of research, social sciences, humanistic-spiritual, criticism and literature theory. But - I have recently learned, even if new titles were bought, the deposits and the associated spaces became inconclusive as they were pounded to refusal.

I struggled, unpleasantly, with the absence of specialized books, high academic papers, which you can cite with undue confidence. Pirated print jam libraries without prefixes, cvvs, bibliographic data, footnotes, critical apparatus, introductory studies, sessions, etc. Such a crisis of values, such an escape from the editorial phenomenon, has long been seen in Romania (since the time of folk books translated into the abstract and spread by Anton Pann, Cilibi Moses or Badea Cârţan through modest fairs - nm).

So, to resume the question: "How do we talk about the books we read?" as schoolchildren / students; as instructors and informants / mentors and educators, etc. In the pedagogical terms of small and medium schooling, talking about a book supposes communicating with it and about it. Simple and yet complicated, right? For this is the oral intervention in the reply, the written comment and possibly - why not? - even published in a school magazine or in

any local publication, with an emphasis on creative locality / creative glocalism.

Reading - to begin with this imperative - and especially the re-reading as the first step to criticism - forces the little reader to reflect on the internalized constraints such as the obligation to read "canonical texts" possibly entirely to be able to hold a speech on the book you went through, as Klaus Johannis used to say "step by step" [2], row by row, page-by-page, chapter by chapter, in a convenient rythm.

This typological triad of constraints is unavoidable in the instructive-educational environment, in the learning process, with the didactic-metodical support of the book in the generous context of the children's literature.

Why would anyone read, somewhere, a book, especially one at the teacher's urge / command? To make an overview that is not limited - if possible - to placing a book in the library, but forcing its axiological resentment. This is what Lucian Boia demonstrates, eloquently, credibly, with unsubstantiated arguments, in his "monograph" "Jules Verne" [3].

Mr. Teste's initial aversion to culture is a symptom: how did your "mentorial" teacher succeed in transforming it - seemingly miraculously - into the pleasure of reading and especially of making the first steps which are shy, timid in the beginning, "to a poetics of re) reading "[4]?

The mentor - possibly the initiated master - will resort to the (trans) pedagogical effort (analogical of course - see Ion Lotreanu: Sovereign Analogy) to a Valerian definition by virtue of which the work is - I quote - "the product of a creative process that develops in him, but who transcends it and which it is abusive reduced to the author"[5].

An applied pedagogy of the children's literature reflects, in class, an efficient and creative methodological approach: where attention focuses on the inherent fabric of the inextricable fabric of the "unsubstantiated" text itself, of having internal and external pedagogical valences.

Hermeneutically speaking, in Greek paid = child, agoge = leading, paidagoia = leading the child. In the ancient tradition, paedagogus was the slave designated to take the child to / and take him from school. Today, Sorin Cristea assures us - pedagogy counts as the fundamental science of education and it studies education at a global and profound level.

As far as I am concerned, I assimilated the idea / and theme / that a pedagogy applied to education strictly on the level of the literature for children (including childhood) and childhood (as an ingenuous age, not yet totally unredeemed by the sacred area of paradise - nm) has become a definite imperative.

By acting in the direction of the applied research, we have carried out for one year an investigative activity which, through the use of laws, principles, theories, methodologies – generally speaking, it has solved practical problems of the methodological field. We have not resisted the temptation of correlative research (the action of highlighting the intensity of the relationship between two or more distinct variables) on the one hand and documentary research on the other, by collecting and organizing / structuring information about the field of the literature for children and the issues raised by it [6].

Creanguta Oprea pleads for the interactive and creative learning and training necessary for the creative man's formation, the constructor of ideas, based on creative thinking and imagination. In this context, emphasis should be put on

self-learning, research-discovery; favouring investigative-inventive-innovative attitude and spirit.

Thus, learning efficiency has its methods verified on the road from theory to practice [7].

2. Contents of literary theory

Of course, the literature for children - but also that of childhood or the one written by the children themselves - benefit from an applied pedagogy, but not always at hand.

I begin this motivation of opting for the seemingly double theme with René Descartes's statement about the practical philosophy by which - I quote - "to know even the different skills of our craftsmen distinctly"; we can apply them equally to all uses to which they are properly subjected; so we become as the "masters or possessors of nature" (Descartes, 1996, 73).

Written otherwise, the nature of the child is hard to decode, to interpret, to use efficiently and creatively. How does the child's nature become a creative act? Through what elements taken from as many pedagogies as possible? "What are the conditions in which thinking acquires independence and autonomy?" (Claret, 1982, 32).

But what is Immanuel Kant's interest in applied pedagogy? What about education, instruction? The great philosopher defines man as a result of education. "He is nothing but what education does in him" (Kant, 2002, 17) but also according to "natural dispositions". Immanuel Kant equates instruction with the culture itself through discipline. "The educator," says Kant imperturbably, "conceals the great mystery of the perfection of human nature" (Kant, 2002, 18). But he also warns us that the educational act should be given "a proper form". The philosopher pleads for education as an art and synonymizes the art of education with pedagogical art; this must become a study, and more so, "the mechanism in pedagogical art must be transformed into science" (Kant, 2002, 21), in "systematic endeavour".

A Kantian principle of pedagogical art is still valid today: "Children should be educated not in accordance with the present state, but with the better, possibly future, state of the human genre" (Kant, 2002, ibidem). Kant's anticipated science is "learning science, from theory to practice" (Negreţ-Dobridor, Pânişoară, 2008, 11-12) is a (meta) pedagogical "mathematics".

Dorina Sălăvăstru approaches the motivation in the learning act in tandem with the creativity of the students. The dual character of motivation - intrinsic and extrinsic - is also valid in applied pedagogy for the children's literature. The intrinsic motivation stems from the attractiveness of the intended purpose. "The intrinsically motivated learning action is supported by an inner need for knowledge, passion for a certain field, and the pleasure of learning" (Salavas, 2004, 84).

As for creativity (see Latin creation = conception, creation, birth), it replaces the oldest innovative spirit, inventiveness, talent. But the process of creation cannot be separated from the creative personality. There have also been found methods of cultivating creativity: brainstorming, sinectic, 6-3-5 method, Phillips 6-6 method, panel discussion; "Creative problem solving" (CPS).

But the Greek poetry translates through doing and / or saying to do. A literary work for children is primarily composed of the message production process (the poetic level), which includes all sociological, psychological, historical, technical determinations etc. which can

explain why the message is what it is and not something else. Then the poetic level: the opera as such, which the Latin people called poetic poetry. Then the estetic (aesthetic) level that designates the process of perceiving and receiving the message.

Paul Valéry transcribes these levels as it follows:

1. the level of production of the work;

2. the level of the work as such, as an object to be consumed;

3. the level at which the product object being consumed is consumed (Mavrodin, 1982, 24).

The literature for children has the following literary theory contents as a reflection of a homogeneous sphere from a pedagogical and methodological point of view:

- literary - title, author;
- literary text - message;
- epic text, in prose or lyrics;
- action - spatio-temporal landmarks;
- topic - grading / logical sequence of episodes (subject moments);
- episode correspondence of the action - image;
- image correspondence - replica of the character, episode of the action - replica of the character;
- character - literary - typology, physical / moral portrait;
- the dialogue text;
- the narrative text;
- the descriptive text;
- the monologue text;
- the fairy tale, sketch, storytelling;
- the fabula, legend, anecdote;
- the lyric text in lyrics;
- the landscape lyric for children;
- the portrait lyrics for children;
- the contextual lyrics (Christmas, Easter, 1 March, 8 March, 1 June, 24 January, 1 December, 23 August, etc.)
- the correspondant paintings (of landscape / contextual / portrait lyric) - images;
- the verse - rhyme, musicality;
- the pastel as a species of the lyrical genre;
- the folklore of children;
- the riddle, the proverb, the sallow;
- the communication about the literary text: story, reprint, presentation of the character (eventually drawn, painted, virtualized, filmed etc.);
- the imagistic communication: created stories, built rhymes;
- the functional communication: letter, invitation, greeting card (content, approaches in several activities: plastic education, musical education, practical activities), etc. (Hobjil, 2008, 76-77).

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

Popescu Andreea-Maria

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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THE INVOLVEMENT OF THE NEW TECHNIQUES IN THE CHILDREN'S DEVELOPMENT OF SPEECH AND WRITING IN ROMANIAN

Rada Elena

Abstract: *The call to methods and related methodology must not be dislocated from the paidologic/pedagogic. The motivation is simple: the new model that is in use grafted on trans-disciplinarity and trans-modernity, that of "integrated learning".*
Keywords*: new, development, language.*

The effect of language

1. Coming along and together with it

Involvement, new, method, development – that is a dizzling typological tetrade. You get involved, you choose something new to make sure of success or at least that is what you hope. You rely on the method to gain courage, because the methods differ, enormously just to confuse you, that, scared, you almost act like Freinet, like Rodari, like Montandon, Landau, and so on.

And the development of speech and writing is something overwhelming, moving, crucial to any schoolteacher. We anchor children to be safe in communication, and then we also build their habit of handling the inkbox or the keys of the computer or tablet.

Children are the most valuable asset of a nation. And childhood is the most precious asset of man.

Let us recall that, pointing out first of all that it is the Romanian language on focus here, the present paper pleads for nationalism, and then for Europeanism, because the more national you are, the more universal you are; because the ideal unity of the continent is given by the sociodiversity and biodiversity.

Finally, engagement challenges you to become (self)-responsible and passionate, burning in the name of sound, democratic, futuristic ideas and attitudes.

The new means innovation, invention, creativity, jump into the unknown, of an argonaut or astronaut, appropriation of the right to always be a path opener, a pioneer, a visionary.

Finally, the "method" comes from the Greek methodos = path, way; more precisely: from met'hodos = "being on the way and together with it" (Scrima, 2000, 24).

So the child's evolution is concentric, he always revolves around his axis and also around the giant Sun which is Education.

For any methodology is a science of learning, it is Mathematics, it is the path itself from theory to practice, but also from practice to revitalized / recycled theory.

In order to get involved you have to claim yourself as belonging to a place, a space, to be global, to master the gift and the giving. In metallurgical terms, involvement means requirement, necessity, existence, imperative, need, obligation, claim, need, desideratum, postulate, desire, request.

The synonymous palette can be expanded, but it is no longer the case, for it probably has already been understood. (Seche, 1982, 124).

To get involved in the development of writing and speaking, but also in speaking and writing, means that the teacher assumes the role of decision-maker / constructor of the significance of the notion of effective learning (s.m.). And learning methods require pedagogical imagination and practical intuition.

Their functional approach can be generated, repetitive and cyclic, by a didactics of reading. The place of reading in the educational paradigm is indisputable, as reading is an interaction between perception (graphical and auditory), which is represented by language, the linguistic competence of the lecturer and the knowledge of the context and the existential style.

In the process of interaction the young learner meets some spiritual needs and goals in life, becoming self-reflective and self-evaluates himself with respect to oneself and the others (Costea, 2006, 9).

2. The Two Steps Alternative

The new methods, in the pragmatics of teaching, are related to the

place the primary school teacher / the teacher / the professor's activity ocuupy between routine and creativity. They bring with them the dissolution of the intellectual myth, the formative dimension of the training, the magistrocentrism vs. interactivity.

Before plunging into the rigorous methodology, in the paradigm of discursive didactic procedures, let me reiterate, as the case may be, the issues related to the changes in education, the contributions to the study of innovation.

I have tried to find problems of school adaptation, school education, possible rebuilding / reconstructivism / intercognition / intercommunication as it is said the being; and the being is called so according to how language is renewed. And in the language as such, there may be a "very abundant" being, and the child, in order to know, must be cut off "the excess of the being that language can assert" (Eco, 2010, 48).

However, the ontological language effect has its own lines of resistance, building its free speech. Although "language does not build the ex novo being if it first does not interrogate it, always finding in some way something already given (even if it is already given does not mean it is already complete and thorough)" (Eco, 2010, 58).

The imperitiveness of the new methods carries us in search of the new paradigm "The Two Steps Alternative" and another paradigm of the same innovative type: "Educational Imaginary".

In Kant's view, man is, in turn, a child, a pupil and a disciple, and some abilities such as reading and writing are good. Firstly they are dealt with by the instructor (who is only a teacher), then the educator (who is a leader). The former gives education only for school, the latter for life. In the former we have a mechanical constraint, in the other - a moral constraint. Full public education is one that brings together both sides: moral instruction and training.

The true instructor and educator must oblige his students to endure a constraint on their freedom and at the same time to guide them towards the good use of their freedom. (Kant, 2002, 5-32).

Lorena Armulescu surprises by integrating, in philosophy, the writing science from Derrida. That Derrida who in "The writing and the difference" denounces metaphors of the writing that haunts the European discourse. "The distinction between controlling absence as speech and writing. The writing in speech "(Derrida, 1998, 277-278).

Nowadays the primary education does not accept easily the tradition of Western thinking that writing has always played a secondary role in speech. I will resort to a parallelism between speech and writing, as it is, at large, sketched by Lorena Armulescu (Armulescu, 2003, 77-83).

<u>The speaking:</u>

- it has always been connected with reason and rationality (the Logos), with the presence, with the natural, with the authenticity;
- it is nothing else but the absolute intimacy between voice and being, between the voice and the meaning of the being, between the voice and the ideal of being;
- the meaning of the Logos (the Law) is insignificant in the world through the immateriality of the Voice (which hears but never shows);
- in the alphabetical (phonetic) system the natural connection is only between sound and its meaning, meaning which is learned, memorized, realized.

<u>The writing:</u>

- is represents the artificial and the absent, the alienation and the convention;

- it is a technical and second representation a representation of representation; the more so as this representation is, in its turn, an arbitrary one;

- the writing simply becomes an intermediary between this Voice (Logos) and the crowd;

- the alphabetical (phonetic) writing system is conventional, as it is based on signification rather than on symbolism, it is external, arbitrary, unmotivated, therefore irrational.

Another parallelism was handy to me thanks to the varied bibliography. Walter Benjamin believes that this is not only the expression but also the realization of thought. "The good writer's gift lies in the fact that he gives the thought, through the style of his writing, the spectacle of a body, spiritually trained. Never say more than he thinks. Thus he never writes to his personal advantage, but only to the advantage of what he wants to express "(Benjamin, 2000, 264). The reader believes that "he does not transpose himself to the hero, but absorbs the latter's events" (Benjamin, 2000, ibidem).

Nicolae Manolescu situates himself on the same level in the sense that reading caught him, the child being as a play, while the writing made him self-conscious. Speaking seems to mean the real (family, school, society), writing seems to designate an imaginary land. But between them the well-educated lecturer and the educated writer finds / feels a very subtle connection between - I repeat - the plan of life and the plan of fiction. "A secret door separates the two neighbouring and definitely separated realms. That communicates only accidentally, so that it will not be possible to find the transition from one to the other. Absence on the map of the passage, as an incentive for the fantasy of "Nicolae Manolescu's child (Manolescu, 2002, 182).

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