

SACRED POWER OF CARAGIALE'S WORD

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ABSTRACT:

ALEXANDRU ROSETTI BELIVE THAT CARAGIALE IS ONE OF THE ARTISTS WHO HAVE DONE THE MOST FOR OUR LITERARY LANGUAGE DEVELOPMENT AND ENRICHING THEM. IT WAS AN ARTIST OF WORD, ONE OF THE MOST AWARE OF HIS HUMANITY. HERE ARE THEIR TESTIMONIES: "THE WORD, MY DEARS, CAN ONLY HAVE ONE PLACE IN SENTENCE. NOT JUST FOR THE BEAUTY OF THE WORDS I TRIED TO MAKE A STORY. OBESERVATION AND RECORD OF DIALECT SPOKEN, WITH TICS, WITH DEFECTIVE, WITH INDIVIDUAL STYLE OF EVERY SPEAKER, THEY ALLOWED CARAGIALE, MAKE HIS HEROS, THAT HE SEE AND HEAR, TO EXPRESS AFTER SOCIAL CONDITION AND CHARACTER . „EVERY SENTENCES, EVERY ACTION SHOW US THE HUMAN CHARACTER. EVERY SENTENCE IS FEATURED FOR THAT WHO PRONUNCE IT."

KEY WORDS: VOCABULARY, LINGUISTIC SYSTEMS, EXPRESSION , LITERARY LANGUAGE.

In a first approximation language means any system of symbolic signs used for social intercommunication, that any system of signs that serves to express and communicate ideas and feelings or content of consciousness. Human language deals only with signs that have symbolic value. The linguistic sign (the word) is to represent the symptoms it produces; is in relation to its receptor signal and symbol in relation to the meaning or "real".

The language of bees is a pseudo language because "signs" does not have any symbolic value or conventional that the human language has. Where the indifference stops, start the truly human world. The subsistence predate the existing, they determine, they produce. The existence of direct (characterized by sensations, perceptions) is the world around us, the world that manifest, phenomenal world. Psihological perspective of existence of direct is the perspective most appropriate for approach and understanding problems of the literary language compared with other types of languages.

The existence of direct is a first category of philosophy, independent of assumptions or theory. The existence of direct like an object for knowing and knowing subject are manifested realities, constituted, chronotope in relationship to pre-theoretical experience. Image forming humus primary pre-theoretical experience, they lay the foundation of a common language and literature alike. Images togheter with the representative make possible intuitive character of human language. Intuitive guarantee the active character, constructive of thinking, which is not seen as simple pasiv reflex of somthing a point as such.

Compared to image and intuition, representation there is no longer a direct, it makes the transition to our being mediated, allow our maturation process of psycho-intellectual, makes the transition to object thinking (naeton). If verbal language there is identity between intuition and expression, but there's no identity between expression and communication, between expression and reception (*Non idem est si duo dicunt idem*).

There is no identity between expression like result of perception and understanding of the individual A and understanding him by the individual B. It is always a residue of its own subjectivity that sometimes causing ambiguities and misunderstandings between dialogue partners. Subjectivity underlie soliloquies and monologues, but through dialogue, elenul *dialogos*, it pierces the wall, remove the opacity, we reach agreement by releasing bias or solipsism.

Alexandru Rosetti believe that Caragiale is one of the artists who have done the most for our literary language development and enriching them. It was an artist of word, one of the most aware of his humanity. Here are their testimonies: “The word, my dears, can only have one place in sentence. Not just for the beauty of the words I tried to make a story. **Eu de hatârul povestirii caut într-adins cuvintele**” (I search the words just for the hazar story)[1].

I.L. Caragiale toiled alot until make the last for of his manuscripts, the finding of the appropriate expression, preoccupied him. As in all – he said – ‘in literature we claim a professional honor, a prestige:... a big author i never thinked that i would be, but again, the thoughtless, really! I didn't write in my life....; and you have to admit that this craft will say - or how high or how humble, to take, the chaotic pile bushels, beads, grain, and to sit with certain point, after your skill, the skill and the other’. The extraordinary existrence for the written word proves honesty creator, that the great expericence, in opinion of Tudor Vianu, is human speach, that reprezenting "his entire works germ cell”.

Another element in comun with Eminescu and Creanga, is the atitute antiretoric, as you will se on the articol „Some opinion” , published in notes and literature fragments[2].

Ioan Slavici tell us, in Memories, about Caragiale, that has sense of language better than Eminescu, language also called „guilt” , which was spoken in that days. Obeservation and record of dialect spoken, with tics, with defective, with individual style of every speaker, they allowed Caragiale, make his heros, that he see and hear, to express after social condition and character . „Every sentences, every action show us the human character. Every sentence is featured for that who pronounce it.”[3].

It was noted that if the characters of Ion Creanga are defined mainly by way of acting , Caragiale 's heroes are distinguished by the manner of speaking . They are representatives of a certain social class of a particular historical moment of a particular region and of certain professions . However, we made the distinction between language characters between their way of speech and language and the author's style when he speaks of his narrative passages . Distance is overwhelmingly proved impeccable style narrator .

I.L. Caragiale took a firm stand on issues facing the Romanian language at that time , having trouble spelling, vocabulary, punctuation

" For fifty years writing Latin letters . Languages other than our family romantic family , came to be written much perfect , logical and systematic our letters , Slavic and Germanic languages , Hungarian just so different from all Indo-European languages ! Feeling , sensation , univer , UNIVERZAL session , conceziune , Penza , perzeçuțiune , perzeverență supplier, penzulă , that grabs you plânzul ! My dear ! Let us never forget that our writing signs are the fruits of our thinking , the more trouble and patience of our ancient fathers conquered . Let them be harsh master , and behave and humanity "[4].

* Phonetics

Mihaela Mancaș regional specificities Wallachian is only general aspect language Caragiale relatively uniformly distributed in the language that the author and the characters . The most important phonetic features are : the transformation of "a" to "e" after consonants "s" , "j" : Hansom , care, etc . ; Iotacizarea the indicative and subjunctive verbs : to say , to me chicks, Scotland ; to hang up , to you Auza , sight, etc. . , regional forms of prepositions and conjunctions : give , grassland , pine, pintre ; comments .

Among these phonetic features - specific spoken language - note a series of spelling the artist caught the ear " do dirt on Didulica (wall) of my house " priota Sava , because my final , physician , Aoleriu , Maala , partecular , to desvortam etc.

* Morphology

Regional features are limited to recording forms of pronouns and demonstrative adjectives or specific verbal types Wallachia : this , these , that , that , those , Dede , Dede , Stet , I declaratără , I plătără , we bucuratără , the suplimatără and so on

* syntax

Some syntactic peculiarities of its own source language characters are popular and others are building semiculte : disagreement between subject and predicate (" cut my road dogs " , "made people feel " , " days - I did not go bag ") the construction of the dative indirect object and genitive attribute (expressed by nouns masculine) Article proclitical "his" (" I still say lu Mr. avucatu , widow of priota Sava ") , completed directly introduced by "(for) to " (" may mean that no country that never happened ... , I would be able to say them to you in person; 's aAAAA late, can not go for longer ") , anacolutul (" I respectfully ask you to give me the suit station state that I shall meet with zeal and activity ") , etc.

Statements made by celebrities have a topical incorrect are incoherent : "I the Lord ' judge , advertising pardon my honor that I - njurat and three chile mastic first bottle that I came from you , we recommended a friend our ... "[5].

Language used by Caragiale comedy and sketches illustrate the thinking time and aberrant characters , the writer recorded the smallest nuance to the peculiarities of their speech and disclosing demagogy , stupid pretentious vulgarity .

Tautological expressions , logical deviations (" Romanian industry is admirable , it's sublime can tell , but is lacking ") are manifestations of the inability of speech right .

Caragialean characters show a kind of intellectual inertia , an automatism of thought , expressed in speech stereotypes . This phenomenon creates the so-called comedy of the absurd :

" Tipătescu : Caraghioz !

Prinstada : Clean Caraghioz !

Tipătescu : folly !

Pristanda : Clean fools !

Tipătescu : Dirty !

Pristanda : Clean dirty! "

* vocabulary

Commentators Caragiale 's work showed that language characters perform the functions of dating , localization and characterization. Muntenismele (acoustic , acyl , cevașilea , tar and feather , bachelor , tibișir) meets moldovenismele (Borta , upper- ; booth ; oleacă ; station ; chute) and ardelenismele (bellows ; probăului ; Strudal) .

It was also observed that Caragiale 's heroes language has two lexical layers : an older one , manifested especially in older characters speech or free training , and the other consisting of neologisms , most often deformed , improperly adjusted , given incorrectly.

Of Turkish words are remembered fervently , alişveriş , greenhorn , Basque, tip , donkey , favor against him , Iping , dolt , artifice , humbug , meterhanea , shirker , scapegrace , teşcherea and of the neo-Greek , our attention trimmings , evghenisit , fandaxie , filotimie , firitisi , ipitropie , paropon , punk , stuck , Greetings , fancy .

Regarding neologisms , note first speaker semidoct tendency to assimilate new term entered the language in the current expression : bulivar ; dipotat ; amurezat ; avocat ; revoluție ; isplic ; ezirciț ; bagabont ; bampir . Sometimes deformation neologisms have attributed hipercorectitudinii : devorța ; teribel ; capabel ; coraj ; foncție ; Pobla .

One of the main sources of the comic, regarding neologisms, is folk etymology: remuneration; law of pickles; to eat from duty; Latin giana; scrofula in duty; violent ink; lăcrămație etc. Related to this phenomenon is the improper use of terms for the purpose of ascription of an inadequate sense; so capitalists means "inhabitants of the Capital, people from Bucharest"; mistreat - "to treat"; suicide - " to kill" policy - "politeness" free-changing - "elastic in principles", etc. Also, forms of semantic mismatches are recorded in expressions like "he pronounced with veciferări", "he treated her with insults and beating", "he insulted me with slaps" etc.. Comic effects have - no doubt - pleonastic expressions "Mr. Lord"; "young youth"; "straightaway momental"; "you get me in a state of being able" "and ețetera" "he himself in person" , "to positively approve" "first and for the first time". How sharp is Caragiale's spirit of observation can be seen in the following fact: Farfuridi's speech in Act III of "A Lost Letter" has plenty of neologisms, but when the speaker got angry, he uses also expressions of current language: "Spare me of your fastidiousness! Honest, you? On one hand, the Roar of the Carpathians, on the other hand fellows' sinecure; on one hand the opposition at handle, on the other hand money in the pocket! ... It's howling the townlet, Mr..."¹. Many of I.L. Caragiale's characters (from the comic opera) entered into our memory through their verbal tics that are characteristic and come from the same mechanical scroll of thinking: "Clean" (Pristanda) "Have a little patience" (Trahanache); " Rezon "(Ipingescu) etc.

From another point of view, we ascertain the trend of grouping the replies in rhythmic succession, which gives to the characters the look of marionettes:

"Brânzovenescu: That's why when we've worked something somehow ...

Farfuridi: Something somehow ...

Trahanache: Something somehow?

Brânzovenescu: If it's something about ...

Farfuridi: Something about ...

Trahanache: Something about? "

Caragiale's talent, unique, is to adequate the talking of each character to his/her social condition and temper. For example, the Drunk Citizen and Pristanda deform phonetically the words, while Zoe and Tipătescu use the same words correctly. "All humorists used the damaging of the language by ignorance, specialization, foreign origin, with Molière in front."³

Subtile observer of spoken parlance, Caragiale satirizes the French-Romanian jargon, but he ridicules also the Latinists. Marius Chicoș Rostogan, the pedagogue of the new school, combines, in his exprimation, the regional flavor of the Transylvanian dialect with the Latinist mania of the era and, thus, Caragiale demonstrates that the literary language should be "clean" of regional elements and of Latinisms.

In conclusion, I.L. Caragiale is aware of the value of the word, of its capacity and limits. Caragiale - "a great builder in words" as Alexander Vlahuță characterized him – represents a defender of the Romanian literary language, arguing that this should be

maintained in its natural way, avoiding excesses. Except Caragiale, no other Romanian writer has created life, hasn't thrown realities in the circulation. As Eminescu brought a new poetic language, a specific harmony, a number of images and phrases that have entered the poetic utterance, so Caragiale used a language of himself, monstrous but full of sap, vine, a collection of locutions that became legendary, of current jokes, "caragializăm" hereby, unwillingly as we "eminescializăm" in the expression of poetic feelings.

Nicolae Iorga saw him as a "man with eyes that flashed strange flames, of irony and tenderness, of admiration and destructive breakaway... with the impressive voice of imposing his beliefs and whims, with controlling, thrilling, devastating gestures of a great actor ... full of ironic intent and refined caprices, capable of elementary cruel assaults, of blind enthusiasms, of challenging inclemency negation, today in a sort, tomorrow in another, quite the opposite, but always as poetry, as corrosive joke far above the ordinary ...he weighed a hundred times the word that he put down on paper in a perfect calligraphy, which he read with a free elocution, to destroy at the slightest doubt about the truth of its correspondence with his idea or with the harmony of his work".

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