

**Ministry of the National Education and the Scientific Research, Romania  
University of Arts Tîrgu Mureş**

## **DOCTORAL THESIS**

**COMMUNICATIONAL {TC "I.L. CARAGIALE" \L 2}WEAKEST  
*CHAIN***

**IN THE WORLD OF CARAGIALE AND THE WORLD OF  
TODAY**

**ABSTRACT**

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"No refusal – Ma'am Piscupescu to ma'am Dăscălescu, ma'am Sachelarescu to ma'am Piscupescu, ma'am Iconomescu to ma'am Sachelarescu, ma'am Diaconescu to ma'am Iconomescu, ma'am Preotescu to m'am Diaconescu, Ms. Popescu to m'am Preotescu, myself to Ms. Popescu, and my buddy Costica Ionescu to myself ... "

*I. L. Caragiale – Weakest chain ("Moftul român", 24<sup>th</sup> June, 1901)*

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## ABSTRACT

The current thesis is heading on the insufficient structures of communication used by the classic of the Romanian theatre – I. L. Caragiale – in a satiric purpose, and on their identification into the nowadays language. This is a part in the demonstration of the playwright's actuality, as we can find the same language aberrations both in his world (dominated a hundred years ago by the press) and today, despite the technological revolution of the communicational vectors (radio, TV, fiber-net, mobile phone and internet).

### **1. Caragiale – a texture of today that has not been exceeded**

The episode that seemed by far the most symptomatic for our time traveler Caragiale is Bucharest National Theater's (not by chance named "I. L. Caragiale") ethereal tour in the Orient. The tour had been directed by Andrei Șerban and took place while Ion Cojar had been the manager of the theater (1991). The play that was meant for Japan was "O scrisoare pierdută" ("The lost letter"). Before the show, the Romanian theatre company had high hopes, but also many uncertainties about the Japanese audience that was used to *Kabuki Theater* being open towards the classic Romanian comedy play. Surprisingly, the press conference gathered an unexpected high amount of participants, some of political importance. After a long series of questions, a more courageous journalist finally asked to be put in contact with Caragiale (!!!), which shocked the Romanian delegates. Getting no reply, the journalist insisted on getting at least a phone number or an e-mail of the author. Calmly, the Romanian's director company explained that Caragiale is not a contemporary writer and that he died in 1912 in Berlin. The Japanese press found that hard to believe at first, and reluctantly accepted it eventually. Why? Because the media was determined to find out from Caragiale himself who his political sources in Japan were. Apparently his work perfectly described a scandal from the Hokkaido Island, his documentation being very accurate and faster than the press.

As an example of the social accuracy of Caragiale's writings, we have to mention our own experience with "Cum a pierdut Leonida o noapte furtunoasă de carnaval" ("How Leonida lost a stormy night of carnival"), a play based on Caragiale's work, but a totally different interpretation than "Al matale, Caragiale" ("Your's friendly, Caragiale") by Mircea Cornișteanu. The audio copyright and artistic production of this recording belongs to the

Tîrgu-Mureş Territorial Radio Studio, which aired this radio play on December 16<sup>th</sup> 2002, at 7 p.m. The show marked the celebration of a century from the birth of Caragiale. The dramatic essence comes here from the our previous critical essay, "I. L. Caragiale și patologiile mass-media"<sup>1</sup>, thus consisting into receives through the TV screen exactly the news quotes by Caragiale at his time in his masterpiece, dramatic or epic.

## 2. From physiognomy to ... "fixionomy" of communication

The concept inside which present critical endeavour is pursued has been specified by us as a continuation of the cultural inheritance which came from Vasile Fanache<sup>2</sup> and Mircea Iorgulescu<sup>3</sup>, that is the concept of "Caragia-World"<sup>4</sup>. It goes torpid as a monad by the fusion of the comic with tragic w h e r e v e r and w h e n e v e r the axiological scale of a human community is paralyzed by the a negative selection. We are talking about the pervert logic of the narrative structure of the tale, the archetypal scheme of the Caragialian exorcism being recognizable in the election victory of Dandanache against Farfuridi and Cațavencu (I.L.C., OSP, 1884). As he sums up the faults of the two ex-rivals, Dandanache is almost metaphysically compensated by the system ciphered in the genetics of a society undeclared constituted on base of the negative selection deeply rooted because of the lack of metaphysical perspective and feed-back. This critical concept has been implemented in our cultural conscience by Titu Maiorescu, through which our great classics, especially Mihai Eminescu and I. L. Caragiale, were "contaminated".

So, Caragiale's universe functions on the principle of the "emptiness of chaos" (I.L.C., 1900, *La Moși*), being a space where individuals without any qualities<sup>5</sup> form a racket to be able to engulf (one another - n.n.) existential essence. Only that victory is bitter, as well as defeat, as every winning brings at its end the dissatisfaction of discovering further beings of

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<sup>1</sup> See: Cristian Stamatoiu, "I. L. Caragiale și patologiile mass-media" ("The « Caragia-World » – Pattern and Foreshadow"). Tîrgu Mureş: Editura Academos, 1999.

<sup>2</sup> See: V. Fanache, "Caragiale., Cluj-Napoca: "Dacia" Publishing House, 1984 and second edition augmented, 1997.

<sup>3</sup> See: Mircea Iorgulescu, "Essay about CARAGIALE'S UNIVERSE (Eseu despre LUMEA LUI CARAGIALE)". Bucharest: Cartea Românească Publishing House, 1988, republished (plus a *Foreword*) under the original title: *The Big Talk (Marea trîncăneală)*. Bucharest: The Publishing House of the Romanian Cultural Foundation, 1994.

<sup>4</sup> See: Cristian Stamatoiu, "The « Caragia-World » – Pattern and Foreshadow" ("Caragialumea" – matrice și prefigurare). Tîrgu Mureş: Editura Universităţii de Artă Teatrală, 2003.

<sup>5</sup> Term taken from R. Musil: "The Man Without Traits" ("Omul fără însușiri") and adapted to the caragialian space by Ștefan Cazimir in: "I. L. Caragiale față cu kitschul" ("I.L.Caragiale face to face with the kitsch"). Bucharest: "Cartea Românească" Publishing House, 1988, pg. 71.

the same weak stature. The result is that the anthropology of Caragiale's universe becomes anthropophagy"<sup>6</sup>.

"Caragiale, as a monument of the Romanian spirituality, inevitably implies the paradoxal interlacing of the pride of his universal magnitude genius in his own culture, with the existential shame provoked by the fact that the examples in this comedialogy are inspired by the local socio-characterial pathology. But, as great cultures like the Hellenic with Aristophanes, the French with Molière, the Russian with Chekhov can, in the end, accommodate with their own contesting genii, the same exercise must be developed by ourselves as naturally as possible. But until being natural, this process is first compulsory, as in our common mentality we still represent the Caragiale phenomenon as a triple miticist « curse »<sup>7</sup> exclusively practiced in the Romanian space, not being translatable and understood outside this space. Even if these commonplaces are just partially true, they still offer us a starting point that helps us to assume in perspective Caragiale in his totality."<sup>8</sup>

Another problem already elucidated and assumed further in the subtext is the regulation of the temporal balance between Caragiale's universe and its posterity, meaning that due to the universality it has been invested with, Caragiale doesn't come from the past to the present of reception only within a meritocratic society; for the others, based mainly on the negative selection of values, he comes as though from the future to meet the present which cannot overcome itself because of its axiological limits. A certain particularization of this situation has been modeled as follows:

"Looking objectively to the quality of our political class and its managerial « failures » (I.L.C., OSP, 1884, III, 5), we easily realize that the majority of its « members » still have a lot to accomplish until they reach the morality of a ... Cațavencu, until they reach Farfuridi's culture, until they reach Pristanda's integrity, or till they reach Trahanache's decisiveness!!! In other registers, the model – ideal character still being present in the country, and not only in Caragiale's universe shall also be verified. Eros is a soap opera worthy of Zița's « romances », the solidarity of the family is based on the love triangle, the anthological couples approach the fashionable relationships in « your Europe » - Farfuridi and Brânzovenescu, the inseparable guys implying a completion against anger -, culture is like a servant of some Rică

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<sup>6</sup> Cristian Stamatoiu, *op. quot.*, 2003, pg. 33.

<sup>7</sup> Ibidem, pg. 7-21.

<sup>8</sup> Ibidem, "Posibile căi de abordare în problematica traducerii lui I. L. Caragiale" ("Possible Ways to Translate Caragiale"). Session: Communication Culture and Interlinguistics in Europe, Sapienția University, Tîrgu Mureș, 27-28 mai 2011, published in: *Kommunikációs kultúra és transzlingvisztika Európában / Cultură comunicatională și relații translingvistice în Europa / Communication, Culture and Translinguistics in Europe*, Cluj / Kolozsvár: Scientia Kiadó, , 2012, pg. 312.

Venturiano, the consumers of this kitsch being unnumbered Leonida – Efimița-type families (I.L.C., CLFR, 1879), the infrastructure of national economy being « sublime », but « totally lacking », as they only reside in the utterance of some terms synchronized unsuccessfully with their western spring, though without any chance of practical transposition (for example Nae Cațavencu's « liberschimbism » = free exchange ).

The paradox of the state of Caragiale's opera lays in its look of a Fata Morgana. It departs together with the horizon to which we turn victoriously, imagining that by having access to new technologies we can run away from Caragiale's verdict. Not being able to exceed our condition, we do not make anything else but postpone infinitely the resolving of our problems, which automatically transforms I. L. Caragiale in an author which comes to meet our realities from the direction of the ... future!"<sup>9</sup>

*In reality, any load of dogmatism, associated with the negative selection of values, calls forth directly proportional to the paradox situation in which everyday life meets Caragiale's universe, configuring a not-to-access future, as we are missing the present.*

*The subject of our study consists in the outlining of communicational pathologies on the level of the Caragialian corpus, paralelly with the unveiling of the intentional rupture between essence and form, of course, on the ground of correspondence between comic and tragic. Establishing a stylistic-situational typology of errors regarding thinking / expression / gestures in Caragiale's universe, we shall notice the way these psycho-linguistic structures are reiterated with the rigor of Mendeleev's table in an actuality which considers itself superior to the past just because bears the technology of electronic media.*

Method. The criticism will be determined by a necessity intra- and inter- disciplinarily, because the communication has such a nature, "that asks for a real opening through related domains and also its own dynamism that is making it fit to hold on with the evolution not just in every discipline, but also with the socio-human in general"<sup>10</sup>. "The grammar of literary text"<sup>11</sup> has to explain the literalness derived from the connotations that have at their base "a great diversity of meanings and strategies of combating, therefore the text has to be studied in

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<sup>9</sup> Ibidem, pg. 16 – 17.

<sup>10</sup> Paul Dobrescu și Claudia Bârgăoanu, "Prolegomene la o posibilă istorie a comunicării" ("The prolegomena, a possible history of communication"), in: "The Romanian journal of communication and public relations", no. 6-7, 2003, pg. 19-20.

<sup>11</sup> Cristina Ionescu and Matei Cerkez, "Gramatică și stilistică" ("Grammatik and stylistics"). Bucharest: ALL, 1997, pg. 63, here the rest to.



a lots of diversities, through more complementary methods, as it is under ordered at the same time to semantics, syntax, logics, rhetoric and other areas of science." This way, critics, history, theatre studies, stylistics (in connection with phonetics, lexicography, morphology and syntax) psycho- and socio- linguistics as also general theories of communication, along with media and especially literal communication are required as working tools.

The justification of these procedures comes from the literary text itself: the language of the artistic literature represents a strategy of transformation in different steps. The levels of the language are found in the literary text, the place from where they become images. The "literal-nonliteral" difference starts once with the transformations of reality into artistic images, of thinking into figures of meditation, of the vocabulary into figures of language, of the syntax into figures of syntax, etc., merging everything into a connotation which builds a poetic whole in which sui generis relations are born between expression and impression.

Our policy is in confirmation with the science of communication<sup>12</sup> established by Roman Jakobson, which states that the linguistic stylistics (Charles Bally and Benedetto Croce) finds a natural development through Charles Morris's pragmatic. Applied as a "research on the facts of language" understood as "a form of behavior"<sup>13</sup>, the pragmatic orientates to a "meta-language"<sup>14</sup> built exact on the paths overtaken from stylistics.

In the same spirit, the sign given to a double projection will be represented in a conventional way "→". For example, our sentence: "folk etymology → phantasm" signifies a process of defining the folk etymology, followed by its own analysis in the work of Caragiale (with all the literary-theatrical implications), to be found again genetically unchanged at the base of folk etymologies today. All these have the purpose of capitalizing the results obtained in the area of art directing / interpretative-staging both implicated in the reception and representation of the work made by our great classic.

The focus of our process consists of capitalizing the theatricality of the comic and the comedy of Caragiale's language in a pedagogical, directorial and critical use: unrevealing with psycho-linguistic and literary means of the abyssal maze hidden behind the speaking disorders of the "Mitici". The actor, director or critic has at hand a large variety of data,

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<sup>12</sup> Emil Ionescu, see: „CH. 5<sup>th</sup> – From stylistics to pragmatics “, in: *General linguistics manual*. IV-th edition, Bucharest: Ed. ALL, 1992, pg. 214 -237.

<sup>13</sup> Ibidem, pg. 222.

<sup>14</sup> Ibidem, pg. 223.

interpretations and ways through an always renewed vision on the situation-characters specific for Caragiale. Also the work can constitute itself a corpus.

### 3. The "embetant" transmitter<sup>15</sup>.

The typology of communication that activates in the "Caragia-World" is not a positive one: for Caragiale it covers aberrant messages emerging from a world of forms deprived of content and of persons deprived of personality. Therefore, the typology becomes a pathology, which in Caragiale's terms translates in transforming the physiognomy into a "fixonomy," as it is called by two of his uncultivated characters in the short story "Justitie" ("Justice"/ I.L.C., 1893), namely Leanca Văduva (Leanca the Widow) and Iancu Zugravu (Iancu the House Painter). The protagonists approach this neologism by means of a hilarious popular etymology, by a dabbling explanation of "face expression" in terms of a "mask" (fixed physiognomy). And this "fixonomy" will constitute the symbol of an entire anthropological and cultural system corrupted up to the level of the alteration of the communication channels and of the media actors. In this way, Saussure's chain of communication is present in all its elements, with the remark that here it is about a chain of linguistic errors and horrors. By means of these factors, Caragiale's text acquires a high degree of literality and its texture, whose complexity leads to confusion and reflects reality. But what does one identify with within this dynamic and preponderous media-related "fixonomy"? First, there are the half-learned transmitters with their ridiculous - although of course not according to them - claims of omniscience. They play invariably the part of the intellectual who acts for public well-being by sharing their wisdom as journalists and/or lawyers. Within this category, one may find the rumor makers and, of course, the sharks of the free press. They manipulate an already aberrant reality according to their pseudo-intellectual limitations and according to their own interest, thus contributing to an increasing general confusion. Well indoctrinated by a formal and theatrical democracy, public opinion does not emerge in Caragiale's texts in the space of the Agora. The activities of his journalists are influenced by political moguls, economic "kaiids", the cliques of the press or, most often, by their own mercantile stupidity. It must be mentioned that most often there is a fusion between several of these situations, the result

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<sup>15</sup> Selection after our work: "Media Communications and the Relevance of Caragiale's Work Today", in: Cristian Stamatoiu *"ETIMOLOGII POPULARE „FRANCOAFONE" ÎN DRAMATURGIA ROMÂNEASCĂ („Filierea" cazurilor : V. Alecsandri, I. L. Caragiale și extensia spre E. Ionescu) / DES FAUSSES ÉTYMOLOGIES « FRANCO-APHONES » DANS LA DRAMATURGIE ROUMAINE (« La filière » des cas de : V. Alecsandri, I. L. Caragiale et l'extension vers E. Ionesco) "*. Iași: Artes, 2015, Anexe.

being embodied in prototypes such as Catavencu in "O scrisoare pierdută" ("A Lost Letter"/ I.L.C., 1884) and Rica Venturiano in "O noapte furtunoasă" ("A Stormy Night"/ I.L.C., 1879). They perform under the sign of Zaharia Karkaleki, considered by Caragiale to be their spiritual patron because he is the first court journalist mentioned in Romanian mid-nineteenth-century documents. The typical situation for this category is represented by Mr. Caracudi, the journalist at the fictive publication "Revolta Națională" ("The National Revolt") mentioned in the short story "Reportaj" ("Reportage"/ I.L.C., 1899). He used to invent sensational news while drinking a cup of coffee in the Cișmigiu Park, just like one of his modern successors, the US-American journalist Jason Blair who was initially exposed as a humbug, for several dozens of his 700 articles published in the prestigious *New York Times* journal who were invented.

#### **4. The "deeply written" message and the routes of the "terribly sick" mental**

Once established, the transmitter will interrogate the referent element and he will conceive and issue a Message, while taking into account his point of view and the nature of the communication channels which he will make use of. Our transmitter will follow this algorithm in an empirical and accurate manner, his intention being that of dominating as many individuals as possible, although he is nothing but a man without qualities, similar to all the others. To accomplish this purpose, he will naturally use the art of oratory - even when it is not the necessary - and written documents, especially printed ones, which account for the multitude of media elements in the decisive scenes of Caragiale's work. War in the modern world with its heavy reliance and impact in matters information implies the same pre-logical structure which is attempted by Caragiale's characters, because in the postmodernist era realities are less important than their media image. The only difference between the two historical times lies at a technological level: "The horse-driven tramway was replaced a long time ago by the bus, and the hackney coach with its cabman by the automobile, but you always come to find Miticas, or Maches, or Laches."<sup>16</sup> In the same context, one may notice that the Gutenberg galaxy was replaced by the Marconi Galaxy and in today's world by the visual turn while nothing has changed at the level of mentalities and that have remained almost untouched. Caragiale earned the merit of having identified the vitiated structures of a mostly media-related type of communication and of having immersed them in apparently accessible pieces of writing. His merit is all the more so important as he was able to analyze

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<sup>16</sup> See: Ion Vartic. "I. L. Caragiale și schițele sale exemplare". "Introductory Study to I. L. Caragiale, *Temă și variațiuni*" (Theme and Variations"). Cluj-Napoca: "Dacia", 1988, pg. 17.

solely the psycho-linguistic phenomena developed in nineteenth-century newspapers, which does not prevent his matrices from being equally functional in the case of the electronic media. Caragiale does not describe the surface of the process, but he transfigures artistically its core in such a way that today, when the mystic attraction of the screen and of the loudspeaker replaces the kingdom of the letters, his typologies are more common than before. The similarities between Caragiale's pathologic matrices and those of the contemporary world are so numerous that it is sufficient to emphasize only the Homeric cases of coincidence in the field of the referent and of the communication channel. Consequent to this approach, we notice how Caragiale dismantled the myth of scientific objectivity and of the objective journalist simply by watching reality through the media.

Reflected in Caragiale's mirror, the "fixonomy" is a reversed image of the stylistic physiognomy of any message. One may encounter here the figures of divergent mentalities represented by popular etymology, the anacoluthon, paronymy, and antonymy envisaged not as figures of speech, but as structural forms of thinking of the message. Next comes the figures of the convergent mentalities, represented by homonymy and synonymy. Theoretically opposed, the two mental categories are presented here as meaningfully interrelated. They work together on a mutual basis with the purpose of obtaining the effect of approximation, which is the only element capable of bringing about confusion, indispensable for the proliferation of Caragiale's tragicomedy and of the postmodern imbroglio. Of the numerous convergences between Caragiale's mental structures and those of our modern world, we shall select the most representative one. Bearing in mind that Caragiale's world is originally that of the Romanian Francophile bourgeoisie of the nineteenth century, it is only natural that the discourse of Caragiale's characters, made of anthological mistakes, should be inspired by French. And our modern trend towards Anglicisms does not change a thing, because we pronounce today the French brands presents in Romania as they were English: the name of the supermarket "Auchan" is pronounced crossing a folk etymology like the English "ocean", "Carefour" is becoming „careful” or the French mobile net "Orange" is pronounced *à l'anglais*: [orenj] !...

But in the "Caragia-World" have witnessed the famous scene of pseudo-hermeneutics in "O noapte furtunoasă" ("A Stormy Night") in an article that appeared in a journal pompously called "Vocea Patriotului Național" ("The Voice of the National Patriot") under the signature of the ambitious Rica Venturiano. He makes use of originally French socio-political barbarisms, which leads to an even more inaccurate interpretation from the part of his half-learned readers, such as Jupân Dumitrache and his political friend, Nae Ipistatul, the

constable. By applying fabulous popular etymologies of culinary inspiration they get to conclude that the barbarism "sufragiu" is linked to another Romanian adaptation of French inspiration: "sufragerie," that is, "living room," while the real term was the French "suffrage" ("elections"). Similarly, the word "mânca" is interpreted as deriving from the verb "manger" ("to eat") instead of "manquer" ("miss") the... elections!

### **5. Referrer discharged "without fail" into the *Communication channel***

The characters from the electronic media act according to the same initials mental structures: becoming ecstatic when hearing a work of the Polish composer Ignacy Paderewsky, Madame Georgescu, a character from "Tren de plăcere" ("Train of Pleasure"/ I.L.C., 1900), proves her musical culture accomplished by listening to fanfares in public parks and confesses more than she was willing to on the immoral nature of her flirting with the young lieutenant Mișu. She uses subconsciously vowel mutation, paronymy, and popular etymology by exclaiming: "Oh! mo-mmy! *Pederaski's (sic !!!) minuet... I'm mad about it!*" (*Idem*). And his media extension can be well represented by the Edgar Bostandaki's journalistically adventure: instead of a sweet flattery dedicated to a so call high-life lady – "silphid" –, he prints a catastrophic formula that will ruin his career: „syphilitic” (*sic!!!*).

The nowadays reflections of these patterns are still wide spread. For instance, when a French TV station announced a "burr" ("bavure") of the NATO air forces during the 1999 war in Kosovo, the news was broadcasted by an editor at a Romanian private TV station as a new "bravura" ("bravery") of the NATO air forces.

Following the same pattern, a Romanian national television broadcaster whose task was to present a concert with the work of Saint-Saëns used a form adapted by and according to her intelligence by saying: "Sans-Sense" (Non-Sense). This anti-system is perfectly functional in the modern context characterized by an incredible affluence of Anglo-Saxon terms in Francophone or Francophile spaces in Europe. For instance, at the beginning of October 2003, on the occasion of US-American actor Anthony Hopkins receiving a star on the "Walk of Fame," another naive Romanian TV broadcaster informed us that the famous star earned his well-deserved place on the "Walk of Shame" (*sic!*).

While the form may be sometimes impeccable from a stylistic and grammatical point of view, still, this does not imply an absence of the mistakes. They emerge directly from the transmitter's mental position, which produces contradictions in terms. The polemic election speeches of pseudo-rivals Cațavencu and Farfuridi seems to be a real *mise-en-abîme* of intra-

and inter-textual non-communication. The pillars of this downward spiral are the following statements of the (non) value:

Farfuridi: „Of two things we'll have to make one choice, allow me: that it should be revised, I agree! But nothing should be changed; or that it shouldn't be revised, so be it! But in that case, it should be changed here and there, that is ... in its essential points. This is a dilemma one cannot escape... I said it!" (I.L.C., 1884, *OSP*, III, 1).

Opposed to – with an addition (sic!) of stupidity – Cațavencu's words:

“...anyway, any nation, any people, any country has its own lame ducks (*enhancing the words*)... Only we do not have our own lame ducks? As I say: these state of facts is intolerable, it cannot last anymore!...” (III, 5, here and next);

or:

„Cațavencu: Our society<sup>17</sup> has the aim to encourage the Romanian industry, because, allow me to say, economically talking...we stand bad”

The Group (applause) : Bravo!<sup>18</sup>”

or:

„Cațavencu: The Romanian industry is admirable, sublime we could call it, but is entirely lacking. Our society, but what are we claiming here? We claim the travail<sup>19</sup>, which is not done in our country.

The Group: Bravo! (enthusiastic applause)”.

## **6. The "tipsy" receiver and the aggravated enclosure of another communicational circuit**

But as reality goes beyond fiction, be it as dramatized, we can see that more than a century after the creation of Caragiale's work, the actuality shapes itself as a rival that validates the model." For example, in the most popular TV talk-show - that of Marius Tucă - a well-known poet and participant in the 1989 anticommunist revolution expressed his agreement with Romania joining the European Union, but he protested against voting for the new Romanian Constitution because of its... West European inspiration.

And there are numerous further examples to illustrate this spirit of contradiction: in a TV report covering the issue of the great Europe solar eclipse on 12 August 1999, it was stated

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<sup>17</sup> The society „founded” by himself „in this town” : „Romanian Encyclopedic Aurora”.

<sup>18</sup> The cheers are absolutely stupid, the audience unconditionally supports Catavencu whatever enormities he claims. The cheerful audience does not realize that this reaction means an approval of the things criticized by the speaker.

<sup>19</sup> Unfortunate synonym, travail will specialize in the medical field, in obstetrics and gynecology, where it designates the abdominal muscles that contract to expel the fetus outside the womb in the process of birth.

that the tourists on the beaches of Mangalia, at the Black Sea, had given up sunbathing during the eclipse (!) in order to go to the seafront to get a better view of the phenomenon... Another exemplification is that of the Dracula Park saga, whose location was changed across the country by the media on a daily basis, according to some politicians' moods. The same contradiction in terms is reflected in the action of the royalist protesting people, who – supporting in 1990 the return to the power of the exiled king Mihai I – shout: "Vive le Roi!" / "Long Live the King" / when the... President of France (the world first modern Republic!) visited Bucharest.

### **7. *Imago (i)mundi caragialiesnsis***

After exploring the identity between the linguistic insufficient structures of the "Caragia-World" vs. nowadays, we are heading to identify the behavioral correspondences between the same terms. So, we propose a selection of the Caragiale's satirical references to the establishment of the Romanian state at 1900, trying to find the same dysfunctions today, when we try again to formally synchronies with a modern Europe. The domains of this critic inquiry in the mirror were: *the state's (dis)functions, the political demagogy, the ways of the Justice, the class of the office employees, the moral crisis, the social kitsch and the formalist relation with the European civilization.*

### **8. The evergreen (but also perfectible) character of the "Caragia-World's" conclusions**

The author reinforces the idea that the actuality of the Caragiale's works comes from the reiteration of the same dysfunctional structures and not by factual coincidences. The phenomenon can't be described once for all, because we have here a "working process" active as long as a society is functioning after a dystopia principle: "the negative selection" or "the anti-selection".

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## **6. Belletristic references:**

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## **7. Radiobroadcast Theater:**

X X X *Cum a pierdut Leonida o noapte furtunoasă de carnaval (colaj dramatic de Cristian Stamatoiu după opera lui I. L. Caragiale)*, dramatizare radiofonică realizată de Studioul teritorial de radio Tg Mureș, difuzată în premieră la data de 16 decembrie 2002, ora 19,<sup>00</sup>, Regia tehnică: Kacso Tibor. Regia artistică: Dan Glasu.

## **8. Movie scenarios based on the Caragiale's works :**

*O scrisoare pierdută*, Studioul Cinematografic București, România, 1953, transpunere cinematografică după comedia *O scrisoare pierdută* de I.L. Caragiale. Distribuția (în ordinea și formularea genericului, iar nu a dramaturgului – n.n.): ȘTEFAN TIPĂTESCU: Niki Atanasiu; ZAHARIA TRAHANACHE: Alexandru Giugaru; GHIȚĂ PRISTANDA, polițaiul orașului: Marcel Anghelescu; UN CETĂȚEAN TURMENTAT, Costache Antoniu; AGAMEMNON DANDANACHE: Radu Beligan; TACHE FARFURIDI: Ion Finteșteanu; IORDACHE BRÂNZOVENESCU: Grigore Vasiliu-Birlic; NAE CAȚAVENCU: Ion Talianu; IONESCU: Ion Henter; POPESCU: I. Iliescu; ZOE TRAHANACHE: Elvira Godeanu.

*Decoruri: Giulio Tincu; Imaginea: Andrei Feher; Sunetul: Victor Cantuniari; Regizor secund: Elena Negreanu. Regia: Sică Alexandrescu și Victor Iliu. Durata: 2h 13' 09''.*

*Două lozuri*, Studioul Cinematografic București, România, 1957, transpunere cinematografică după schița Două loturi de I.L. Caragiale. Distribuția: Domnul Lefter Popescu - Grigore Vasiliu Birlic; Madame Lefter Popescu - Dorina Done; Căpitanul Pandelescu - Marcel Anghel; Comisarul Turtureanu - Alexandru Giugaru; Flașnetarul - Ion Iancovescu; Turbatul - Remus Ionașcu; Bancherul - Mircea Constantinescu; Țica - Margareta Pogonat; Țiganca Bătrână - Medinée Șaban; Fetița - Carmen Manolescu; Plasatorul - Carol Kron. Muzica: Mircea Chiriac. Decoruri: Giulio Tincu. Imaginea: Ștefan Horvath. Directorul Filmului: Dumitru Tofan.

Regia: Jean Georgescu, Gheorghe Naghy și Aurel Miheleş.

*De ce trag clopotele Mitică?* Distribuția: Victor Rebengiuc (Pampon), Mariana Mihailescu (Mița), Petre Gheorghiu (Crăcănel), Tora Vasilescu (Didina), Gheorghe Dinică (Nae), Mircea Diaconu (Iordache), Florin Zamfirescu (Catindatul), Ștefan Iordache (Mitică), Ștefan Bănică (Costică) și: Mitică Popescu, Valentin Popescu, Tamara Buciuceanu, Magda Catone, Constantin Diplan, Costel Constantin, Ioana Crăciunescu, Valentin Popescu, Ștefan Muraru, Ovidiu Schumacher, Aurel Cioranu, Aurel Giurumia, Jorj Voicu, Ion Anghel, Ion Băltărețu, Papil Panduru, Simona Măicănescu, Petre Gheorghiu-Goe, Radu Panamarenco, Victor Ștrengaru... și Lucian Pintilie, în propriul său rol de „regizor”.

*Adaptare după I. L. Caragiale și regie: Lucian Pintilie, 1981, 120 min.*