ROMANIAN SYNTAX BETWEEN REALITY AND FICTION

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Abstract: *While axiology is a science which deals with study of values in a general way of their interdependence, syntax as an object of study represents, in our interpretation, the science of synthesizing/ordering verbal-communicative values in a space-temporal canvas of a feeling prominence. Investigation, observation and analysis, as the applicative methods in a deep experimental domain, are always requested to circumscribe, in a grammatical way, a newly-added procedure which is valorizing-synthesizing for the same interpretation: human-word-becoming. Or, the true identitary way, reality-fiction, at the level of a being's transcendence into something more than a being, should firstly be that of constructive deliberations; request of the right to life by free will:the eloquent case - Stefan Gaitanaru - the subject of preoccupations anticipates the author's will…*

Keywords*: syntax, fiction, reality.*

Any launching in the world of self-knowledge by a word including the world of grammar, syntax in particular, is dominated by the cardinal advantages of those two phenomenal priorities: reality and fiction. Relation between the general and the concrete configures the relation between the real / fictional private and / abstract. Elucidation of the role of parts of sentence, especially the main parts-is the case of logical placement to the formulation of a question and of course the intuition to determine their response. There is a logical placement to the question who is the subject or who does the action and another one is a logical placement as an answer to the question/questions who are you talking about or what are you talking about in the given example/ the given case. Also one can answer to the question/questions of elucidation the predicate with a naive, simplistic signification: what does the subject do- what does Ion do, and another one is a logical placement in a case of answer to the synthesizing question- what is said about the subject/ about Ion? In the case of the first answer logic is suitable for the plan of reality with reference to a specific name, dependent on the state of the communicational situation. The second answer will be that of the fictitious, placed at the condition of abstraction/synthesizing of things, facts, phenomena with a specific reference to a particular state of placement of fiction. Or, the rigour function of a logical-semantic and functional principle in a language grammar keeps this competence of clarification the situations, meaning that at the normal level, the word „grammar" has the signification of accuracy in a varied sense of understanding.

Vocation and professionalism

Once with the theories of functional and structural syntax, in completeness scholarly: Anatol Ciobanu - Petru Butuc, in the world of philological sciences, the Romanian reseacher Ștefan Găitănaru's work is increasingly insistent, in a complex monografic format, including Romanian Syntax *(2012*), and the new edition of the work *"The Subject and The Subordinate Noun Clause" (2012)*. The interdependence subject-predicate as a grammatical foundation of a sentence characterizes in a fact the

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interdependence of a psycho-intellectual unit of his figure in professional field. So it happens in research at a time, that not the author leads the positioning of an action, but the logic of the interdependence of two or more interested people (researcher-receiver) in culmination of the over-elaborate truth. That is detached also from his confessions in the preface of a work *"The Subject and The Subordinate Noun Clause (2012):"*The chapter about the subject would have applicative character, but it raised because of a variety of morphological realizations of this syntactical position problem (semi-independent pronoun, compound relative pronoun, names in other cases, not only in Nominative, not determining, etc...) always conferred a theoretical weight of demonstrations (10, p.5).

Therefore, "Not the same case is described in the chapter about the subjunctive subordination, where the author benefited because of existence of some deeper, larger things especially in literature, returning their aim to select and arrange argumentations which are often polemical to ensure understanding of the phenomenon in all its complexity on a consistent line..." (ibidem) to state also "The aspects of novelty constitute as an invitation to further research, which is addressed to those people who, naturally, believe that this issue, with its importance and complexity, is still open". (ibidem). With the reference to the second edition, " This work does not absolute the theory of that from Cluj, which says that the Subject subordinates the Predicate, but analyzes the specific noun-verb relation and emphasizes the system of compatibilities from the sentence. According to them, the Subject makes the theme of a sentence (logical definition: thinking leaves him), about which something is said with the help of the predicate (rema). That is why he selects the verb-predicate, ensuring the continuity (compatibility) of semantic marks." (ibidem). In order to alert that "This work has many bibliographic references...there is no other collection of information, arguments and theories. It is primarily a challenge" (ibidem,p.6) This is it! The work of research should be that of provocation, the final aim of which is to follow continuous, creative performance. They are ofteh used by us, so we have the right to judge about what is on the other side- the autor's personality – as a formative direct factor. Therefore, in a chapter *„Vocation and professionalism"*, in an outstanding work of *Romanian Syntax,* along with the most promenient, important figures of the nation, we paint with a big pleasure, enjoy the name of a person who is worthy to be Ștefan Găitănaru. Anyway, the study of syntax, in general, has to be a challenge to the human intellectual knowledge, the knowledge of his own intellectual formation through a word.

A professor-reseacher's role should be contagious with investigative force. With the reference to the second chapter (ibidem, p.34): Subject., Șt. Găitănaru assumes the responsibility of an analytical approach of depth. In the subchapter, *Semantics (1.1)*, for example, there is approached "the process with the object which dynamizes one of its properties through a verb, the subject is a syntectic function fulfilled by a name (or its equivalent) which designates the object. The verb, through which the subject designates its properties, is not always the predicate. Also it can stimulate the properties of some phenomena which do not imply an agent-topic in a particular case. (ibidem)" In the subchapter *Syntactic (1.2.)* the subject "is a nominal part in a composition of the main clause constituted on the basis of the relation of interdependence. The main system is functional, which with the predicate realizes a minim-organized statement, characterized by communicative autonomy."(ibidem). It is the approach, through which the same expert returns with the following explanations "When a subject is expressed by a name, but a predicate is expressed by a personal verb, in a personal manner, the interdependence is manifested in the following way: the verb requires the Nominative

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Case for the name, but the name implies agreement with the verb in person and number. There is also a morphological considerable variety of both class of substitution dominated by the subject as well as that of dominated by the predicate, as and absolute verbs exist there, without a subject (subjective) and subjects of some words which are not predicates (ibidem, p.34). Șt. Găitănaru includes several topics to the classification of the subject by its shape: simple, multiple, complex, partitive, emphatic, developed. So precious, synthesizing explanations appear: "Counterarguments which invalidate this distinction show that noun-nucleus determinants, from developed subject, are analyzed; infinitive subjectives have subjects themselves; the so-called predicative is, as it is interpreted by this book, the independent function of a copulative verb" (ibidem, p.36). The author's contribution to determine further the subject "By way of manifestation", "By the nature of sense", "By the nature of *syntagma* " from "which it is understood that there exists a quantitative subject as well...". The author states that "the syntactic functions would also have quantitative variants through the quantitative subject," *(ibidem, p.*37) It is of great importance the manner in which in a competent way, one can also talk about *a subject of quality*, an integral/total (n.n.). Referring to a subject of quality we could attach the cycle of Vieru *The mystery which protects me (1983) which means " The hidden mystery* in a word" to analysis". Finally, we should underline that multiple approaches on the topic- "Eloquence of types of subjects in communication", are based on concrete motivations with referrences to consecrate researchers' work: M. Avram, 1960; Merlan, 2001; S. Stati,1972; Guțu Romalo,1973; Diaconescu,1993; Constantinescu- Dobridoror, 2001 GBLR,2010; ... as a quotidian operation which obliges to bring something additional to the accumulation of a suplementary quantity of knowledge and deliberate transfer of their quality, in the enlightening process.

Measure of self-fullness

If we relate to precious truth, as discovered by the world of science, we certify the reality of an another immense truth, that of attachment of the subconscious to the principle of global axiology through the principle of identity. Otherwise, the measure of fullness of a nation's word/soul can be proven in frames of a possibility of evidence of axyological sintetization of values on the level of universal circuit. For example, in Grigore Vieru's *"The Song of the Morning"* we connect to the operation of analysis *depth-area,* we notice that the interdependence subject-predicate acquires proportions of local and total ascesis. In the case of the local/partial ascesis we observe that the subordinate clause from the first sentence of versification can get baptism of syntactical function prefigured by the main clause, towards the motivational position of the question which is put by the agent of the action: causal, modal, or attributive. In the case of the total ascesis, however, it is also expected that the subordinate clause bending to the predicative field of the main clause, with all referential aspects which are incorporated by it (causal, modal, attributive), to protect its first statute of the subjective sentence which is engaged based on a principle: cause-effect.

The same positioning (partial-total) is attributed to determination af a predicative subordinate clause, especially in a case of the engaged factor of logic, illustrated/demonstrated by P. Butuc eloquently in two his works: *The Engaged Predicate of Romaninan Language* (3) and *Studies of Grammar and History in Romanian Literary Language (*4). The questions which bother us in this context are related to syntactic joints of our language as the analitical-synthesizing part of grammar: How does the entire content of a text answer to the structural understanding of parts of a

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sentence? And how do the structural parts of a sentence as syntactic and semantic units answer the whole syntaxologic and semasiological constituted content? If we intend to develop an encipient sentence in a text, we will obtain the two completing parts of a text completely: Fable-morality. And then we ask, what reaction, result will be after the answer of the whole cover of the text in unequivocal fractals with reference "to the actual moment, to modernity" ? "It is very hard to determine the place of employment" of a concept in hystorical circuit of the sciences connected to language without so-called procedure reporting to "the principle of historism to modernity", (5, p.27) as the final result. In other words, this is just the way where P. Butuc profiles his own figure of a virtual researcher in Romanian grammar (with refernce to A. Ciobanu's integral portrait).

In general, besides the effects of logical-semantic and functional unit in an ethical-aesthetic content, the full text will not rezist the *method of emphatic analysis (1)*, therefore the principle of general/global axyology(2) in format: *value is respect.* Besides, referring to the problem of our preoccupations, the content interdependence of the subordinate clause: subordonation-coordontion-regention demonstrate the consubstantial eloquence in Șt. Găitănaru's attitudinal formula who called the book: "The Copulative Verb is the main part of a subjective subordinate clause in construction with the minimal main part (the main clause consisting only of the copulative verb). The verbs: *to be and to mean,* the first one with pronominal subjective, the other one with cojunctional one. Those sentences are built according to some fixed patterns, that implies the presence of a predicative" (*ibidem)*. *Structural modalities* in formulation of experienced Șt. Găitănaru that are accepted by our practice intervene in the logic of expressiveness of the language according to its measure of widening or narrowing of a functional course of the text, even if the supposed mood, intuitive – felt of a lyrical hero at the moment of meeting of the subjective subordinate conjunctive clause with many aspectual valences: causal, temporal, conditional, is in evidence to an eventual transformational analysis. In a fact, the significance of the subjective subordinate clause in a composite sentence which depends on the general formula of determination of a subject in involvement of the subject of the action, is rather intuited, materialized as the direct answer to a simple question of determination the subject.

After typing the variants of axiological interdependence, we are close to Eminescu's sonnet " And if". At the moment of meeting, in the evening,…,have a lover's eternal feeling, full of yearning and wishes: "And if the branches are knocking at the window/ And the poplars are trembling,/It is like I am thinking of you/And coming close to you.//And if the stars are knocking at the lake/ Enlightning it very deep,/So I can facilitate my pain/ Brightening my thought.// And if thick clouds go away/ And the moon appears in a luster,/ It is like I remembered/ About you forevermore. Making contrast, here, of the content of lines in "The Evening on the hill", written by Eminescu, we capture at a decisive moment that the verbal interjection: Ah! From the end, expresses the state of an emotional explosion of a lyrical hero, who feels the limits of total anesthesia of morality: *"It is such a rich night, who would not give his life for it !?* Introversion-extraversion, commenting will be the following: *Ah!*-the verbal interjection (produced by the first person who requires the Imperative Mood-provocative from the second person-another one), to motivate the cause of the effect-"*for such a rich night, Who would not give his life!?* By reverse, the answer is ready: it is the night that gives me life. The interjection: *Ah!* expels the effect of the whole fictional field of the text which is stooped on the corporeal interdependence: I (ego of reality) and Another ego (Ego from the virtual world which I aspire for). In a complex content of values, of

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course, the primacy belongs to lyrical me as and the unique agent, the activator of the action. It is conceivable that the first four stanzas of the poem "The Evening on the hill" depict only static picture of picturesque void. The explosive status of lyricism, through the interjection *Ah!* erupts from the last phase with dynamic action: *the end crowns the work.* The pictures of nature have the administrative-static character, as we emphasized, at the level of the lyrical me. The action of blending fractals of subjects of quatrains, arises latently, coordinating. The Present Tense, the third person of the predicate-verbs, wearing the objective effects of the action for the lyrical ego, every time put the agent into an action under the provocative influence. The interference subject-object of the action has the effectiveness of the whole through completion in two final stanzas. Besides the motive of the poem "The ivening on the hill" is the case of a pastelist poem, if we remember the poems about nature written by V. Alecsandri, who helped the exegete Mihai Cimpoi to detach *"the strong will of synthesis"* of a classic pastelist. (6,paj.10).

It is the positioning which we solidarize with through specification of that poppy "lonely red-faced poppy, sleeps deeply in other world", directly or indirectly, pulls of poetical nature in exposing the extraordinary sensitivity of an electrocuted creator because of the natural energetic fairy in the native country, especially of the song of a nightingale, which makes us feel its own efficiency. It is the model, by which we detach from Eminescu's way to admire the actors' vital spectacle on a stage, through remaining in the world of contemplation for a while after the end of a spectacle, forgetting to state the presence through "stormy applause". We focus on the generic synthesizer: *Heavens, and the earth transforms kisses through golden rys and cheerful songs,* returning to the lyrical ego, compared to V. Alecsandri's figure, being in continuous "showing the face" of a twin sublime (and all other descriptive reversals). In this way we prove that Romanian Syntax in the range sentence-text ranks as the science of correlational interdependence: The Functional Logical-Semantic Principle - The Global Axiological Principle. Fiction itself is connected with reality and emotionality, also belonging to the area of predicativity (at P. Butuc) and the area of subjectivity (Șt. Găitănaru), through fabrication and nominating the subject of the action. (n.n.). In this way the interdependence reality-fiction of Romanian Syntax is preceding for the harmonized interrelation of those two key principles of building our spirit in a sintxologic way of phenomenology.

We can say that = in every track: sentence-text, reported to the Functional logical-semantic principle there the general/global axiologic principle (2) works in complete continuity at the level of Coșeriu's principle, of *creativity and alterity (8),* as the nodal determinant point of grouting of functional course. Therefore the unity of measure of evidence of axiologic finishing at the level of *A word is* determined/is found, as we approve, in the principle of self-reconstructions-the principle of the sovereign inward (7) of the exegete person in romanian cultural philosophy Mihai Cimpoi, who settled between two principles of the identary interdependence:PLSF/ FLSP-The functional logical-semantic principle and PAG/ GAP-The global axiologic principle. In this bipolar aspect, the interdependence, at the level of this way to live some events, sew the diligent way in the postmodernist/fictional-realictic poem (the motive for which the symbolism of verticality of the lyrical course patronizes by revers) and of young *Silvia Goteanschi***,** where the main Gordian knot of self-building and self-representations can be settled successfully only bu his Majesty author-agent of self-formation. All five grafic nuclei of parallelism incline, "at a climax moment" of resolving on the pointe, vis-a-vis to which observation and synthesis are available for the creative-autoanalytical

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person: *A cobra waves through my face as I sing/ a flute for it/ like an alluring rope between earth and heaven./ And then I,/let catch eyelid by eyelid, without explanations.//And that is all./ Nor the branches swaying in the wind,/will not catch me, not at all,/I will jump.//The Evil says/-The mad girl, wants to die easily!/The Angel says:-She wants to talk to God, worthless!//But, nothing,/because I did not yet decide.//And so on, until one beautiful day,/Alexander the Great crosses the street, comes/to me,/wonders and says to me below his breath:/-I have not seen such a Gordian knot in my life* (12,p.28**).** There are many multiple forms of interdependence: binary, partial, total, as it is proved by varied textual manifestations that belong to Professor Șt. Găitănaru, bringing the light at a moment of position of subjective area in syntax: of the grammatical subject, of the subjective subordinative clause, revealing the creative style on the edge of a word. We offer, in relation to the effects of the general-global principle, reported to reality, which always characterizes us , to find and to develop the axiologic nodal point in the same context of feeling: Șt. Găitănaru – Petru Butuc in the individualized interpretation (subjectivity-predicativity). Șt. Găitănru, carrying behind the whole exercise/burden of „Romanian scripts", that are husked in the inner fire of the registered mentality in the linguistic field. (M. Avram, V.Guțu Romalo, Gh. Constantinescu-Dobridor, C. Dumitriu,...)

On the one hand, there is the eloquence of the principle of historism (with P. Butuc), on the other hand there is the same principle of historism, with ponder of gravity, condensed in varied forms of the engaged predicate, being hardly influenced by the school in Prague (F .Saussure, E. Coșeriu, R.A.Budagov, A. Ciobanu ...). The regent factor of interdependence (subjectivity-predictivity) arouses interest in this investigational field at the sentence-local and the total level of the text. If at the prosaic level, the enlightening factor of outpouring of the essence in the content is that of the lyrical hero alike "the mystery, hidden in a word", then at the prosaic level the substitutional supremacy belongs/must belong to the summative subject of a work, the word as the protagonist of the action, the word as "the mystery" of protection of identity. It is done in order to convince that the initial factor of force of the interdependence in a text should always belong to the Word, like the modality separately to have something to say. The identitary way of the truth, at the line of the *transcedence* of a being into something more than a being, should be firstly that of constructive deliberations; the request of the right to life through free will, including the eloquent case – Șt.Găitănaru – the subject of the work anticipates the author's will...

Instead of conclusions

If we realize the fact that the sonority of a word, the sonority of every living on Earth nation's language, are pertinent for the speech of the ensemble of musical spheres, by the interdependent manifestation we are close to the theoretizations of the German musician Hugo Riemann(1849-1919),who, in relation to the semnification of the term *Syntax*, makes the following remark:

1. Syntax is a science of realization of great musical forms, emphasizing the harmonic evolution inside these forms. Opposed to the synthetic spirit of analysis, etc. combined in an unified and systematic vision, including the elements of microstructure (see: the structure: cell-word-phrase, syntactic nucleus, motive, leitmotif, period…), what serves as a base of conceptualization of forms, and the proper grammatical virtues, may be close to the current structuralist researchers.

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2. The actual signification of the term *Syntax* refers to the relations that establish between the sonorous objects, being able to be examined from two perspectives: the abstract and the real ones. The abstract syntax does not refer to the nature of the sonorous objects, it is the base of the formal concept in music; it operates with two coordonative characters: successive and simultaneous. Real syntax depends on the nature of the objects that are correlated and averttising the plurality of appearance, attested by the existing cultures, epochs and styles, being defined as a particular case of abstract syntax.

What was intended to demonstrate in the limits of *here and now*, at the level of the syntaxologic assembly is related with contribution of every national and universal prestigious celebrity at the evidence of the reckless truth through which a soul sings continuance.

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