IN A FORM OF KNOWLEDGE

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Abstract: This study fulfills its objective to restore and to redefine the statute of children' literature. For the simple reason that, after 1999, nobody tried, because they had to apply the rigors of three paradigm: post-modernism,, meta-modernism, trans-modernism.
I dared to do so, giving it back to public debate, in the world of education, in its (im)possible purity of methods and principals.
I have pleaded for the "unsleep of masterpieces" and at the same time for the stabilization of a literary theory that is enriched, reconfigured by the up to date parameters promoted by the three critical-aesthetic literary currents.

Keywords: masterpieces, artifact, communication, emotion, message

1. An Organon of methods

Romanian literature in its integrity could all "pass" as being for children. Why is that? Because being to young, you cannot reproach it anything: nor that it would be to intellectual, nor that it fell in the "slough" of post modern parody category; nor that it would be already substantially, thematically drained; nor that it reached its maximum of social and politic value.

The literature for children can self-entitle in the landscape of today's literature, from Europe and USA, only with the condition not to imitate the Asian and Occidental models. Romanian writers demonstrated they can overcome any obstacle. So is the case of the writers lead by Titu Maiorescu, an authentic "civilizing hero" for the Romanian People, a mentor, and the leader of a "great literary school" from the Moldova region.

Romanian literature for children kept its dignity, by eulogizing its rulers characterized by self-sacrifice that is hard to understand at first.

This top literature/ meta-literature gives no room to turn back. It cultivates ethical (moral), aesthetic (axiologic), permanent (trans-historical) values with an unstoppable enthusiasm. The Romanian People has emerged its great writers, then cultivated them with a volatile sense of classicism.

It has militated for Alecsandri, Eminescu, Arghezi, for Bolintineanu, Macedonski, Stanescu, very stoutly. It has delegated some imperturbable and unbeatable critics that understood, to their glory, how things stood: Titu Maiorescu, C.Dobrogeau-Gherea, Garabet Ibrăileanu, Eugen Lovinescu, George Călinescu, Al.Piru, Nicolae Manolescu, Eugen Simion, Mircea Cărtărescu, Ion Popescu-Brădiceni, Lazăr Popescu, Gheorghe Grigurcu.

These admirable theorists, coming themselves from the ranks of writers, are, automatic, the most reliable. Because – Nichita Stanescu said – if they, the writers, do not know the mechanism of literature, then who can appreciate it in its unfathomable mysteries?

In today's academic medium, the manuals for children' literature have still "defected" standards void of any shadow of professionalism? And we don;t know why? Because there are real works of art of neo-, post-, meta-, and trans-modernity. But they are rarely talked about. A stupid idea is being prolonged that children' literature is the Cinderella of grown-up' literature.

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Let us assure you that you can self-detonate these hard accessible prejudice. If what you read you don't like, the rest is "exhalation", "deception". Let our irony be forgiven! Let our irony be forgiven? We did nothing wrong. Why would we read the tendentious book "Travesties" by Mircea Cartarescu, and not "Zahei the blind" by Vasile Voiculescu>.

This writer is – I think…. But I realize that I an not in a position to have too personalized opinions. We can however extract some trans-literary collocations : filthy whore, sable sperm, wet of excitement, juiced from my testicles, and more, from the "Travesties" masterpiece, how Nicolae Manolescu qualifies it. We quote, for a double edification: author-reader: "The prose from " Nostalgia of Travesties are, undoubtedly, masterpieces of virtuosity. The auther declares his models of his free will in Journal: Pinchon, Borges, Marquez, Cortazar, Proust, Joyce". (Manolescu, 2014, 715).

"Travesties" cultivates a hipper-realistic fantastic. But the short novel displays its meta-literary aspect and sophisticated symbolism. The book would represent healing through writing for the author. Would it?

The protagonist of these proses is, almost without exception, the child or the adolescent. Maturity is repulsing to Mircea Cartarescu and the "Travesties" - so we can summarize – describes a case of androginism. Seeing how the subject – pedagogically speaking – repulses me, I sincerely prefer to skip the other trans-sexual "masterpieces" by Cartarescu. (Manolescu, 2008, 1347).

In an "Explication", Nicolae Manolescu says that "the ones that read today are mostly children"… That "not even literature teachers don't do that much reading these days."

We like the mordant irony of the great critic when he admonishes the literature teachers forced to read works that were not included in the school program. It was when the program was changed and alternative school books appeared.

The well known Wellek and Warren dreamed to put together an organon of methods. They came to the conclusion, beforehand, that the study of literature must be specifically literary, and that literature can't be one of the past and one of contemporaneity. Masterpieces resist, do not erode its values, they pass the exam of aesthetic values mutation and of synchronous critique. Much more burdened by insecurity and risks, synchronous critique is preferable to historic critique, that, with much more certainty, is exposed to more hypocrisy, because, operating from a dead field, does not have the possibility of immediate perception, "but hits the thick layer of conventional prestige and admiration".

What does Eugen Lovinescu want to show? That only synchronous critique operates in living matter, speaks in the name of a living sensibility, real and not through reporting to extinct cultures. It, alone, creates its values. "To create!, to take raw matter and to organize it, to distribute it, in the categories of aesthetic judgment, to operate, hence, in the new, on the risk of your own initiative" - this is what revitalizing some old writings means, following the mutation of aesthetic values. (Lovinescu, 1973, 390-396).

Wellek and Warren distinguish between literature and the study of literature. The first one in a creative activity, an art, and the second one is a science, a form of knowledge, of erudition, a platform of education, of teaching, of intellectual development.

"Still, however useful could experience be to literary creations, the literary scientist has a completely different task. He must translate the literary experience in intellectual terms, to integrate it in a coherent system that must be rational, if he wants to have value as knowledge" (Wellek, Warren, 1967, 37)

From a pedagogic point of view, the studying of great books can be very recommendable, with the express observation that, in the domain of the history of imaginative literature, limiting to the great books would make the continuity of the literary tradition incomprehensible.

Children' literature is an imaginative literature. But, in its case, it doesn't have to use

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images, because artistic images are unessential in for epic literature and, thus, for a greater part of literature; they are substituted with success by concrete, sensual visual, auditory, musical images.

To board the applied pedagogic ship, we must see what the function of literature is, even if its children' literature we are talking about. First, it must be nice and useful. Is the idea idea that poetry is a pleasure opposed to the idea that poetry is a way of teaching just like any manual? No, just like the idea that poetry is a game is complementary to the idea that poetry is work: the craft of writing, the making of the literary work, etc.

In fact the note of pleasure and that of work fusion, coexist, they are mutually determining themselves. The pleasure of literature is a superior pleasure, because it refers to a superior type activity, but also the utility of literature – the seriousness, the instructive character – can be somehow pleasant. The seriousness of a duty that must be carried out or of a lesson that must be learned can be tedious, but the aesthetic seriousness, of perception, of infantile philosophy, of constructing an imaginary world, in which you can recreate yourself, is not at all tedious. A pedantic pedagog can falsely localize the seriousness of a great poem or of a new novel in the historical information or in the useful moral lecture it provides – let's say it would be "The Jderi Brotherts" or "Ciresarii", "A Yankee at King Arthur's Court" of "The Castle in the Carpathians" - what matters is something else: "the unsleep of the masterpieces" (Gorcea, 1977, 215-252), the expressiveness, especially involuntary, in a writing that waits that its significance storage to be reactivated. "By ignoring the mobile of the author, we would be able to contemplate the free possibilities of the universe of the work, and it would be easier for us to multiply its miracles" (Negrici, 1977, 12)

The same thesis is sustained by Nicolae Manolescu in "His critical history...". Before him, G. Calinescu himself published his own opinions according to which the study of literature (even hermeneutic, critic of historical) can appear before us only as an infallible science and as epic synthesis.

Look at what the same Nicolae Manolescu signals. How we usually had remarkable practitioners , but theoreticians only sporadically. And this situation remained largely unchanged until today, because we can notice a somewhat stagnation in the synthesis of literary theory. We would reopen the discussion about this problem by pointing out that, after 1900, children' literature, managed to transform from a idiolect to a sociolect, to return, only after 1990, to culturalism (a curious variant of this being the protochronism invented by Edgar Papu between 1970-1980 as an answer to Eugen Lovinescu's sinchronism)

Nicolae Manolescu advances a new thesis, but, about it, in the following sub-chapter.

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2. The unsleep of masterpieces

Nicolae Manolescu advances the very coherent thesis that literature has three meanings:

- as a relation to the general historical process.
- as receiving the works in a certain time period (Diachrony)
- as a contextual system in a given time period (Synchrony)

In other words, the history of literature manifests itself at the intersection between Diachrony and Synchrony. Children' literature be it Romanian or foreign shows a more subtle dialectic between aesthetic and historic but also between literary and social. A good book seems to transgress any waiting horizon, seems to listen both to a formal aesthetic and an aesthetic of receiving. An aesthetic of producing the work seems to have a correspondent in an aesthetic of consuming it.

Warren and Wellek sustain that literature is a translatable permanence in a form of knowledge. That it makes us know of those aspects that exact science and philosophy doesn't deal it. It combines the typical with the individual or presents the individual in the typical.

In the more actual Romania, Petru Mihail Gocea, Eugen Negrici, Ion Rotaru, Dumitru Micu, Ion Negoitescu, Adrian Alui Gheorghe made tries to interpret this principle.

Warren and Wallek, the two theoreticians, identify the following as functions of children' literature:

- it expresses a truth although is not a form of truth (because art cannot be a form of truth, not even experimentally;
- if science uses the discursive mode, art uses the representative one;
- poetry equals truth, but not necessarily true;
- poetry is just as serious and important as philosophy (Science, knowledge, understanding) and has the equivalence of truth in the explicit sense of being truthful;
- all the sincere artist, with a sens of responsibility, are morally obliged to be proponents (be they involuntary as Negrici thinks);
- the purpose of the literary work is always to convince the reader to accept that conception, theory, ideology, etc., and not to manipulate him (with honesty or, God forbid, with ill intent);
- the art of representation is a seduction and a self-responsible action as long as it takes the form of a system

We would not agree with Warren and Wallek that the artist with a sens of responsibility would not want to combine emotion and thought, sensibility with understanding, the sincerity of feelings with Meditation. On the contrary in children' literature things are just the way we described them.

As for the emotional nature, children' literature exceeds today's primitive and laughable catharsis; there are voices that orient us towards “the social communication of emotions” (Rime, 2007, 18-35). Emotion creates sense, it generates sense.

Nicolae Manolescu firmly says that a real literary history is always a critical history of literature and, fortunately or not , it speaks correctly, proceeds correctly, thinks correctly. A very good book for children (be it “the Wonderful grove” by Mihail Sadoveanu!!!) is a inter-textual diachrony. It dialogues from text to text with others. The demonstration with “the fairy tale of eternal repetition” belongs to the “supporter” of “the unsleep of the masterpieces” (Gorcea, 1977, 5-110) which places the principle of pleasure next to the principle of repetition. In this way “The wonderful grove” could be another paradise Arcadia, masterly evoked even in “The Hatchet” , in “His highness, the child of the forest”; Mircea Tomus, gone in the search for the character in children' literature finds it in “At Medeleni” (I), in “The golden branch”, in “Ionut's apprenticeship” , in “Adela”, in “The novel of the shortsighted

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teenager" and only the impossibility to fall into their fabulous charms makes us remain at this level (Tomus, 1979).

These humble lines surrender their space to Warren and Wellek , noticing that the mode of existence of the literary work is unmistakable and being volens-nolens and ontological situs children' literature is in the end a poem (just like "The eyes of the mother of the Lord") – which is a novel-poem). " The eyes of the mother of the Lord" contains pages of pure poetry (G. Calinescu, 1967, 235).

It is a vocal and graphic "artifact", in this sense Poe and Apollinaire having both their own poetic program. E.A. Poe enunciates a philosophy of composition and musicalisation of the poetic ideal but also a theory of suggestion born from lucidity and rigor (Poe, 2003, 6). Guillaume Apollinaire dislocated the traditional prosody inventing supra-realism and calligrams.

Losing himself in details that are futile today, Warren and Wellek manage though to touch the essential:

- the real poem is in the totality of the experience, both conscience and unconscience, of the author, in the period of creation (Popescu-Bradiceni, The de(-)mented garden, 2017).

- in a literary work there is the vocal layer, the semantic utilities, the represented objects (the world of the author and poet, the characters, the framework of the action)

- the implicit layer of the "world" (by example a story related in literature can be represented as seen and/or heard; a character from "Ciresarii" or "Morometii" can be seen/heard with his characteristic inner or outer features).

- the layer of meta-physical qualities (the sublime, the tragic, the terrible, the sacred, the philosophic sense)

- about the philosophic sense, of children' literature, there are no more doubts because we find it in the curriculum of "Language and communication", at "the position 4" (Paraiala, 2000, 11) but also in an essay by Olga Stefanescu (Stefanescu, 1997, 51-56).

- the literary work is the product of reading and reading again from the perspective of the triad: structure, sign, value in which sense could be the included third between the first and third element (Wellekm Warren, 1967).

Petru Mihail Gorcea formulates a theory of the "unsleep of masterpieces" of course under the guardianship of Mihail Dragomirescu (Dragomirescu, 1969, 405-454). What is this theory that has 9 transversals and one post scriptum?

1. The social-historical and documentary-biographical reconstruction can be made for author of a more modest value. In principle, children' literature has in its "dictionary" some minor writers

2. The critical impressionism is the one that opens the way to understanding the possibility to plural receive the opera (G. Calinescu supported the possibility of a plurality of literary histories)

3. The work produces a trans-mutation into the aesthetic of the elements of reality and this operation of the artist must be appreciated (the impressionist critic must poses a genius similar to the authors)

4. Beauty is not outside the opera, and the opera is beauty as perfection of the creation that is unique through the opera (the critique's endeavor has as a purpose the intuition of the opera as an aesthetic one of a kind, the perception of its specific value)

5. In a matter of literary art, the content is form and form is the content.

6. The main merit of the whole orientation known as style, structuralism, even formalism (Pop, 1983) is the discovery of what was called the linguistic nature of literature (and art).

7. Thus the literary work is no longer a mystery but a semantic field, like a groupage of signs arranged by rules and processes that are possible to study; the literary work appears

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to us as a message made in a certain code, special, by the author towards a collective consignee (the contemporary and future readers)

8. Attention! The literary work is a message,, the correct verb is to be and not to have, how the ones that pushed to dogma the difference between content and form

9. The matter-structure double is an interiority of the literary work for children art being a language and a way to communicate; but language has a poetic valence.

10. To climb from one layer to another, the reader must be educated: textually, grammatically, artistic, (through the so called poetic arts) (Barboi, Boatca, Popescu, 1995) aesthetically, philosophically, scientifically, etc.

11. It cannot be a literary work if that message that admits the construction towards that lecturer, on the basis of the linguistic layer, of the next layer, the ones of "representation"; arrived at this level, the intuition as a whole imaginary (symbolic and semiotic) can be possessed.

12. In this sense Stefan Popenici elaborated an alternative pedagogic: the educational imaginary, and Kieran Egan integrated imagination into teaching and learning in the years of elementary school: Stefan Popenici even has a project of a curriculum based on the stances of the Professor in the educational imaginary (Popenici, 2001, 183-192) and Kieran Egan demonstrates why imagination is important to education (Egan, 2008, 11 – 30).

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3. "The angel with a book in his hands"

We are on some pedagogic and didactic coordinates. We are between methods and beyond them. We have a sense of fear, of suspicion.

The bibliography rushes us in our horizon of comprehension and interpretation. Ion Gh. Stanciu describes the movement of the "new education" in critical terms. Still, the triad that characterizes the human being in growth "interest – effort – creation" remains fundamental even today (Stanciu, 1983, 103).

Education through literary lecture assumes the same three aspects:

- the receiving of the cultural values
- emotion, the vibration of the subjective spirit in contact with the supra-individual values
- the creation of the values

An applied pedagogic of children' literature assumes the realization as exquisite as possible of the individuality but also a maximum level of socialization. The result of this synthesis is the creating man, reconsidered as a supreme valuea.

Maria Toma-Damsa thinks that children' literature lesson can be grouped like this:

- introductory lessons (that offers general information about the writer and its work)
- interpretation lessons of a certain work
- recapitulation lessons

From a methodical and didactic point of view, this lessons combine more approaches:

- through the exposure of the teacher
- through heuristic conversation
- through problem solving
- through discovery
- through literary, structural, semiotic, psychological, stylistic analysis
- through the communication of the literary material (Toma-Damsa, 1999, 6 – 9)

Education through literature is a long process that is bound by some laws derived from the psychic nature of the child and even the law of his intellectual and affective development. The cultivation of the creativity of the children through the works with literary content assumes some necessary steps that must be followed:

I. The preparation of the subject for the creative process

II. The analysis, classification and redacting the processed data (the so called process of intention/ illumination/ inspiration/ divinity – n.n.) stage

III. The verification of the creative work through the application of the critical and self-critical apparatus.

For stage I, the aim is as follows:

- the formation, development, the broadening of the aesthetic receptivity through literary analysis;
- the understanding of the artistic message;
- the recognition of the ethic – aesthetic interaction
- the possibility of the achievement of the correlation with universal literature.

The literary book is a beautiful work instrument, it brings honor to the one that writes it, it pages are bringer of truth. A book produces a state of day-dreaming but "without use" it has a different value.

Tudor Arghezi dedicated an anthological poem "Ex Libris": "Beautiful book, honor to who ever wrote you/ slowly thought up, gently scaled/…/And your pages filled with truth". The poet "makes up his great phantom/ of reverie, shadow and flavour,/ and he casts it alive among us" (Arghezi, 1980, 36).

And Nichita Stanescu did the same: and the title of the poem is "The angel with a

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book in his hand" (written as a comeback to the ballad named "The wild boar with the silver fangs" by St. Aug. Doinas). The main character is an angel "reading an old book with scales of silver", after a a while "Oh, he was flying/ through the air and through walls/ with the book in his hands, passionately reading" (Stanescu, 2007, 149 – 151).

The second stage aims to:

- initiate the regime of reading,
- guide the creative activity (in literary circles),
- develop the independent creative activity through literary compositions.

The primary objectives seem to be the same in post-modernism, constructivism, etc.:

- the development of the capacity to select the material, to compose and to chose the essential, its systematization and synthesis;
- the organization and the conduct of the composition classes, the drafting, correcting and the copying of the final form,
- the guidance of the young literary talents through the activity of the right literary circle, having as an objective the encouragement and guidance of their creative originality

In the third stage, the verification of the creative process is made by compositions and essays,

Within an applied pedagogy of children' literature we can stop on some categories of extracurricular situations:

- literary circle
- the making of a school paper,
- a literary-artistic gathering
- theater show.

By the way in which non-formal situations are organized, we discern:

- group specialized activities: literary circles, literary workshops
- individual activities,
- of literary creation
- of artistic creation
- of viewing of some shows (with the purpose of writing a commentary) (Stefan, 2003, 138 142).

The analysis of the literary text – we repeat - "one of essential methods, not just to arm students with the notions of literature, but also to educate them".

As component part of school activity, reading contributes to:

- the development of the aesthetic receptivity,
- learning a new style of independent intellectual work,
- the preparation of the literary creation activity,
- explaining and interpreting the metaphor, the symbol, the allegory.

Therefore, still in primary school (grades II-IV), the children are introduced to writing from classic writers, with great influence (Salade, Ciurea, Comes, 1973, 20-227).

Anca Luca identified in the manual for reading for the IV-th grade some test that would prepare the students for the "revelation" of education, especially by cultivating the aesthetic part of education, by pointing out some stylistic values of the literary text, given by real models of literary art. Through this kind of representative texts (Ana Blandiana: "The bouquet of flowers", Mihail Sadoveaanu: "The key", "Mister Trandafir", "The lark"; Nichita Stanescu: "The poem"; Mircea M. Pop: "Opinion", "Inspiration"), the students would familiarize with:

- the fusion of the concrete real with the imaginary "real":
- the sensitization of the objective reality through diverse artistic means,
- the specific the artistic vision of the creator.

A teacher must resort to some subtleties of stylistic nature – and not methodological,

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for the following arguments:

- the stylistic level of a text constitutes a formative advantage;
- stylistic elements of a text fragment are utilized, at this age, selective, in relation with their contribution to accentuate the main idea,
- the graphical representation on a column of elements of imagination and on the other one: elements from reality (like how Tudor Vianu does with another text belonging to Sadoveanu in "The double intention of the language and the problem of style" (Vianu, 1966, 16-17); and defines style as "the ensemble of notation that he (the writer) adds to his transitive expressions and through which his communication gains a way of becoming subjective, together with its artistic interest" (Luca, 1983, 137 – 144).

A modern method of receiving the literary text is modeling. This – Doina Fodor assures us – is an active method of understanding and living the literary text, that appeals to the student's capacity to see the literary work as:

- a self sufficient organism
- a structure that is in permanent "motion",
- a whole (integrated, specific to integrated learning – Ciolan, 2008, 93-156).

We agree that modeling proves its advantages over the traditional methods because the graphical representation of the structure of poetry offers us the advantage of pointing out its organic structure, its perfect unity implying analysis and synthesis.

This method is based on the discovery of the profound significance of the literary work as well as on the clear intuition of its structure and composition, two key elements in the analysis of a literary text; it also allows the pointing out of the artistic value of language; also let us abandon the tiring method of exposure through which the student fills the pages of his notebook with notes and let us give in return the possibility to participate in the discovery of the universe of the literary work, transforming it into a creative element.

Thus the whole analysis is made through the conversation between the professor and the class, followed by the graphical representation of the literary test, which will constitute the starting point in the writing f the literary commentary.

The method of modeling subordinates questioning and heuristic conversation, thus allowing the interpretation of all the details and in our interpretations we granted priority to modeling, without limiting ourselves to it.

Having made clear the significance, structure and composition of the text, the student can use them in a paper that can wear the seal of his individuality and not reproduce the ideas of the professor.

This way we can save the students' paper of that tiring uniformity of ideas and expressions, and we develop their creativity.

At this advantage of the method is added the one that makes possible the understanding of the poetic universe, so a bigger closeness to the power of understanding of the student, that deals with a coded language – the poetic language.

For explaining the method we think that examples are the most edifying. That is why we propose an analysis made with the help of modeling. We must underline that the literary analysis that is made here in writing, during classes is made by orally, through the permanent dialogue of the professor with his students.

We chose the poem "Wealth" by Tudor Arghezi.

The figure of the peasant artistic transfigured is a permanence of out literature. We can find it in prose and poetry alike (we will talk only about lyrical creation).

The literary critique have noticed this fact, naming George Cosbuc "the poet of the peasants", Octavion Goga "the poet of our passions", and Arghezi - "the poet of the plow".

The significance of the poem come from a mythical vision of the universe. The poetic material is grouped in such a way that suggests two worlds – the terrestrial universe and the

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celestial universe.

The first one is structured around the word – with home as a symbol – primordial human settlement – to which words like furrow, wheat, corn, land, etc. are added.

The second one gravitates around the words sky, Sun and Moon. The peasant belongs to the ground, to the terrestrial universe. The poem starts with a double visual significance.

From the perspective of the poet and of the reader, the peasant that go forward plowing the land in the immensity of the field, getting further, touches the sky, when he reaches the horizon. It is the real significance of the image, to which we add another one, the one in which the peasant through his work transcend the terrestrial universe, installing himself into the macro-cosmos. Thus, this worker of the world is made sacred becoming in the vision of the poet a divinity of life, because he is the seed of "the wonder seed", this symbol of existence in germ.

It is visible that poetry is a eulogy to the peasant and his work, eulogy that the poet makes more transparent when, using the power of plastic suggestion of the word, brings into the foreground the statuary group "Him and his cattle seem made of bronze".

The last part of the poetry brings the image of humanized divinity, divinity which is the peasant.

"You do not turn around to see!
Because God walking beside you,
Casts a shadow between the oxes".

Arghezi sees in the peasant a "Deus in terra". This image responds to the one in the beginning of the poem and resolves the existential dilemma of the poet from the psalm.

Divinity must not be searched for far away, in transcendence, because it is in us, being man himself, that reaches this state through his creative power. This truth is revealed to the poet in a sacred moment, during the night when, through contemplation, discovers the harmonious order of the universe, when the two worlds communicate according to the mythical scheme of the universe. The images of this communion between the terrestrial and celestial universe are in this verses:

" The moon puts its crock on the land"
and
"From the black poplar, leaned against the sky"

The poplar receives here the value of an axis of the world that unites the two worlds. The deep significance of the poem are given through a simple, archaic, regional language.

Through the "Wealth" poem Arghezi creates a unique poetic universe, as his whole creation otherwise.

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