



## The Adverb - Miss Grace of the elegance of our identity

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### ABSTRACT

A human being transcends into the world of continuous existence from the moment when he enters and is correctly oriented to engage himself to the work of self-awareness like a plenary-potential value creating of new values. He (human being) continuously feels the need of awareness/ self-exteriorization, especially the necessity of expression of his congenital- divinatory abilities. Otherwise, the externalization of oneself, as a formative purpose to the scale of divination, marks from the beginning the perspective of his optimal performances. And, if we are saying that the being is language, then we have to recognize the unanimity of the interpretative functions. The functions of interpretative art of the Moldovan Romanian people's genius were always Messianic ones - of formatting an ideal Temple between the two enigmas: L. Blaga's format - MAN, Horizon of Mysteries – and ours – MAN, Horizon of Great Virtues.

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Adverb; Interpretative arts; Divination; Graciousness; Identity.

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## INTRODUCTION

Motto: "The whole problem of Romania is not only of to be, to exist in eternity, but also to become. But how can you turn the being into becoming? Starting from when?" Constantin Noica

## TYPESET TEXT

A human being transcends into the world of continuous existence from the moment when he enters and is correctly oriented to engage himself to the work of self-awareness like a plenary-potential value creating of new values. He (human being) continuously feels the need of awareness/ self-exteriorization, especially the necessity of expression of his congenital-divinatory abilities. Otherwise, the externalization of oneself, as a formative purpose to the scale of divination, marks from the beginning the perspective of his optimal performances. And, if we are saying that the being is language, then we have to recognize the unanimity of the interpretative functions. Concerning to us, the message in question comes to elucidate this similarity by valuation and revaluation of the adverbs heterogeneity joints as a specific linguistic unity for pigmenting the functions of interpretative art opposite to the literary artistic text on a triple completing level: phonological, as an expression of perennial euphonies; morphological-syntactic - expression of lasting elegance: place / space, time, manner; semantic-imaging – mobilization of transcending the quantity in quality – the less visible into the more affective sensitive. In the "style matrix" of our euphemistic language, the heterogeneity of adverb- adverbialization in this case, is construed as a perpetual process of gradual transcendence of the real into absolute. Finally, the pole-sides capacity of adverb as orationis partes ..., remains to be the axiological one, is paramount to the genius of our nation to the extent we return/ become perpetually. From this perspective of subject matter: the adverb- miss Grace of lasting elegance, miss Grace of divination, miss Grace of our identity/ integrality in universality, miss Grace of descending of mind in the word/ being, proliferates eloquently in the philosophy of becoming of the same always ours Constantine Noica: "Romanians are nothing; they become something"(5)

In conclusion the human being "transcends" in "the river" of continuous existing, always remaining to be a being notably through his congenital capacity to return a bit different to the tribe of his origin, complementing it; this has to be the defining capacity of Romanians from forever: they are as far as they become. Or, this is the pre-determination of the genius of the nation we belong addressed in the continuous work of becoming by the most representative coryphaeus of our nation, including the great Druta. In the topics we covered, we focus on certain parts of the novel of the great writer Whispers of walnut tree:

"That walnut tree was standing tall and smiling, with a wing fence on the armpit- and as he was seeing me, whisper kindly:

- That's good, loane ...

It was good, of course, although I did not quite understand what means for him this good. Maybe it was good that I was the son of whom I was, maybe it was good that had begun to ripen cherries, maybe it was good that my mother saw me with the shirt ripped at struggle and sew it in silence, without asking me where and how I broke it ...

However, the walnut tree knew something when he was saying kindly:

- That's good, loane ...

And good it was. In the afternoon, when a little star was appearing in the sky and was shaking ashamed that came too early, the walnut tree was unwrapping his long laps and was whispering softly, only me to hear: - And you were saying that story...

I was saying, of course, a story and once called, I was getting in immediately under the wide laps of the walnut tree, I was crouching on his strain. I was listening for a while the whispers of foliage- a wishper soft and smooth, sometimes screwy, sometimes tender ... I was listening for a long time, listening up until that wishper was starting to remind me the mother's voice... Then the story started off..." (3)

Because the malleable joints of the adverb's heterogeneity are complementing, as is normal, to the flexibility of the verb it determines, in our part, we will refer to the interpretative functions of the most representative verb-adverb phrases: "was good, good it was ... was saying kindly, was gentle whispering, was whispering softly, sew it in silence, I was saying of course..., and, once called, I was getting in immediately"; by what we want to emphasize the flexibility of mood of the two agents of the action arrived to the hypostasis of reciprocity. The mentioned phrases are a predominant fact for us, the cohabiting people of this corner of land, characteristic of a splendid code of ethics for Christianity/ Latinity which belong us. We have to pay attention on the position of the adverb good against the verb to be at past continuous (imperfect) - was. Firstly, in the second paragraph, located after the verb, the adverb nominates the positive / evolutionary course of action in progress: It was good, of course, though ... by keeping in record the way of challenge of the lived truth, of what may be likely: maybe it was good..., maybe it was good that ... maybe it was good that ... (see above) configuring in this way also the position of interpretative art of the other (teacher, moderator-student, pupil) across the flexibility of the intonation note taken. In paragraph three we see that from now on occurs (after possible takeovers/searches) a change of position, the primacy belonging totally to adverb, and good it was, therefore - and a relational crossing of attitudes. The adverb, in the concerned position, is not simply following the nomination of the action of the verb, but conducts gracefully the elegance of its position on the perfect way of sensing like a clean-cut bearer of the expressed truth. What we have to remember is that



the plenary-potential affection of the analyzed verb-adverb and vice versa adverb-verb strongly anchors in the plan of self-awareness on the likelihood level as hallmark of a special morality: submit all to doubt. The anaphoric constructions, in the

position of veiled reversals, are subject in a revelatory way to the evolutionary analog engagements across the whole foreplay technique: "I was listening for a while the whispers of foliage- a wishper soft and smooth, sometimes screwy, sometimes tender ... I was listening for a long time, listening up until that wishper was starting to remind me the mother's voice... Then the story started off."

The phrase "He was whispering softly to hear just me" ... shows a great elegance in the position for take a certain attitude in this respect by tempting certain communicative situations. In general, as we have seen, the whole foreplay "Whispers of walnut tree" comes to certify the enchanting state of Druta's engagements to the Vieru's interpretive flair condition "through me a song" (our transl.) in four super-phrase undulations, each representing in part an imagistic regulatory/self-regulatory core, indicated at the leitmotif bar: That's fine, Ion. However, the correlational report cause-effect has its interactive and retroacting purpose on the procedural phenomenological level by the position of adverbs on changing the imagistic plans from the perceptible visual to the auditory sensory as in the following example: "In the afternoon, when a little star was appearing in the sky and was shaking ashamed that came too early, the walnut tree was unwrapping his long laps and was whispering softly, only me to hear: -And you were saying that story..." (our transl.)

The very title of this communication "Adverb - Miss Grace of lasting elegance ..." makes the expectation of the celestial engagements of the agents of interpretive act in the field of self-completion. The concern priority of Moldovan has always been that of becoming excelled in his peculiar way of conceiving things, to respect the chiefs / the chief, to take care of him even to a certain condition of engagement, to know how to love / to honor his neighbor ... to enter in his favors. Or, the great wisdom of Moldovan is defined especially by his leading capacity of knowing how to listen towards of taking a promising attitude, what is making his being particularly permanent... The adverb, as heterogeneous linguistic unit, expresses appropriately this special position of the action, condition and existence in time and space / place opposite to the permanence of sense interpretation. Otherwise, namely the grace of his attitudinal placements predetermines its flair of sense interpretation. The cause-effect ratio, being anchored by the great writer to the bar of regulatory/ self-regulatory condition from the subconscious focusing on positive: That's fine, Ioane ... looms the joints of great completions. Or, a consolation less or more promising can occur only through the safety of conditional or unconditional connection to principles, the principle of the own dignity - that of his national gratitude - lying on the retroactivity sign in all three planes of space and time among all the Romanian people: from the present time river (That's good,) by the past of time waterfall (it was good, of course) to the future of time fountain (Have a nice road and everything will be alright...). In this way, we can conclude only like this: The time to judge us from the same positions of the eternal return to our own complementing ethnicity seed ...

In this context, we propose here a sequence of that end which crowns the work in question:

"I came to say goodbye, but the walnut was standing dead and no leaf was fussing in the green kingdom. Poor walnut, it was hurting him, hurting that I'm leaving ... He was staying silent, following my every breath, every thought, every step ... He was trying to forget, to dont see me, to dont know me, and under his green foot my beautiful childhood was following me with cried eyes ..."

Erupts splendidly the reciprocity surprised to the bar of hurt beauty! In virtue of what actually culminated over centuries Eminescu's most representative works: Letters, Emperor and proletarian, Corrupted Youngs, Gloss, Venus and Madonna, Evening Star...

Or, this may mean to be a poet/ national writer (after the saying of distinguished writer) - to see yourself always surprised over the gratitude of certain way to play the Doina - to last for centuries the Mioritic propulsive. Opposite the basic concept of lexeme Graciousness which explains the action to enter in someone's benefits; grace, in the Roman mythology, the three (goddess) Graces, means personifications of beauty, wisdom and love, to make graces (after the DEX of Romanian language) means also to make mischief, to make airs and whims.

Our walnut tree was making whims also, Druta's walnut. But still, how he was making them/ how he makes them!? Namely in this consists all the miraculous splendor of the interpretative genius opera - to capture the beauty: to make it flow... from the being into existing and vice versa even through the most subtle propellent affinities; even there where / then when it can be less expected. And Druta surprised him trough all his complexity and graciousness: "And, when it was to be me to open the gate for the last time, to don't have to come and close it back, a soft whispers like a trill went through walnut leaves: Fine, Ioane ... Have a nice road and everything will be alright."

We are determined to believe that the three auxiliary verbs: to want, to be, can be adjusted likewise to the bar of shadowy prediction as in the case: when it was to be me to open ... We know that literary correct form of past tense in Romanian language ( perfect compus) should be- when I opened for the last time the gate, also cannot be excluded the other form of expression, namely of the complex verbal predicate: when I wanted / I wished to open ... At the discretion of the author was to choose the best option to express the truth and he chose the one most full of ballad emotion - when it was to be me to open - proper to the nature of people who gave it life in a poetic way. I emphasize that namely the junction function of the adverb when (substitute of then) brings into the close-up of the antonymous materializations the approach of a possible conflict situation, but, surprisingly, completes with celestial fixes on figurative slope: a soft whispers like a trill went through walnut leaves: "Fine, Ioane ... Have a nice road and everything will be alright."/ (3). And this adagio,



characteristic to our hermetic openings, is brilliant! The sublime is surprised with the child's eyes to the fringe of a new adolescent assault - the juvenile one. That's what this is! Druta is re-consigning the peaks of our spirituality surprised at the bar of genuine beauty of "walnuts whisperings" of parental yard. As we pointed out the exceptional quality that defines us - that defines the Moldovan as an entity Orthodox Christian, is that of ingratiate himself with the neighbor. Namely, this

gratitude of Druța, customized / made permanent in / by adverb, by some adverbial cases, triggering its euphemistic pointing at the scale of pained internalization: "He was staying silent, following my every breath, every thought, every step..."

Finally, we outline the attributes on the fact that the adverb is potentiated affectively to print to the verbal prediction the specific state, action, lasting existence; the specific of continuous transcending of itself into the other - purified. The sense of continuous existing disguised by adverb proliferate the predominant facet of our way of continuous being. This gives the impression that the mission of the adverb as an indicator of quality / durative action in the context of eternity is to adjust "the measurement of nation's civilization" on the divination scale. From the positions of performing art of the representative genius of the people to be Romanian means even be more, means finally to surpassed the condition of ordinary mortal, means to recognize the communicative as specific interactive way of invigorated return "to the square of the hypotenuse" of our great completion. One of the Bible verses highlights certainly the facet of becoming identity "no one is prophet in his family and his country." I. Druta (especially all those born in the pastoral sign) has / have tempted / continue to test fully this cruel reality, that hides inside and the spell biased of the achievements beyond itself ... Otherwise speaking, the prophet in question bears by hindsight the image of the many, generalized only in one - the One.

In this regard are eloquent and the observations of J. Meniuc in one of his essays: "the genius gathers like the rain from all the clouds." It is an indisputable truth to which Ion Druta returns inspired also in "The pastoral rod":

He was still a good son of these valleys, of these hills. Who knows from where he inherited these roots scattered deeply in the native land, but for sure he had them, and because these roots were not so much of his personal merit, but a civic good, they were to be studied, re-cultivated .(4)

However, this is the persistence of our modest searches. Finally, we materialize, until here, that the functions of interpretative art of the Moldovan Romanian peoples genius are (digital and analog) global: are the Hermetic / hermeneutic ones; are the divination ones; are those of the origin of great spirituality, are those of our apparitions to play the Doina / to last for centuries; are those of a special way to decipher the meaning of our being leak into existing towards the sympathetic depths of the "mystery which covers us".

As for the joints of heterogeneity of our masterful becoming, looking at them from "Closer" we detach them from "Now" certainly in the most "Old and On" puzzles/ enigmas of the itself search, we name here just few of them: Miorita, Master Manole, Eve Star, Testament, Pastoral rod, Covenant, Third Eye, Solar Shell... That, which fact can be more "attractive" and more constructive than the presence of the teacher in audience, the leader of the sciences ( not to mention the humanities ), with the volume of lyrics / poetry "Solar Shell" by Leonida Lary, to demonstrate the supplementing effects of inter/ trans-disciplinarity in the interferential sensitizer level: artistic word- theory of scientific knowledge- sciences education!? What about the Third Eye, "the eye on the lookout" of Nicolae Dabija, that light from inside out? Are required to be increasingly present on the Altar of self-renewal, should therefore provide the handbooks of those whom we are worthy to possess both, but differently, the educational policies to overcome the arrears in terms of Homework- as a priority launch of divination who has us. Actually the functions of interpretative art of the Romanian people genius were always the messianic ones – those of complement / building the Ideal Temple. We can more add that the two complement enigmas: the blagian one, MAN - horizon of mystery and the one of our present configuration MAN - horizon of the great virtues (1) is fitting all the common effort of beautiful engagements to the bar of condition of divination.

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## Author' biography with Photo



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