

A SCHOOL OF BEAUTY

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*Abstract:*The author of this study begins his text by identifying the poet's workplace, this being the Romanian Language, the factory being Romania. He continues by equating poetry to an ontological and ontosophical founding. Education through reading for students ends up as a "school of beauty". The author himself goes back into his own literary-analytic text/speech, so he can rediscover the relationship between the work and its creator that he finds himself more as he continues writing. In the end, life is literature or nothing at all, and the writer can have an exceptional biography, and the new tenet of the reader has changed in post-/trans-modernism, because he became, from an initiated reader, a witness reader that must blend in as a character of the work, and as a meta-character or as a producer of literature. Further, this study deals with the art of Tudor Arghezi, a ludic one, about the "Little Prince" masterpiece by Antoine de Saint-Exupéry, allocates the necessary space for the antithesis between poetry and mathematics (Solomon Marcus), invents a meta-story as an inter-textual reply to the "Little Prince", ending with a chronicle of "The other cheek of the world" by Mircea Bârsilă and "Book for learning the wonderful alphabet" by Adrian Frăţilă.

Keywords: dreamer, lecture, opera, text, school

1. The Work of the Poet

To be a lover of poetry - and sometimes even its creator, even for strictly didactic-methodical reasons - is not a hindrance; since the poetic genre (i.e., lyric - n.m.) remains a kind of inner discipline.

Poetry still claims nowadays its quality of clearly superior human manifestation. It also knew the so-called didactical forms: the fable, the satire, the epistle. If the satire and the epistle are barely used these days, the fable continues its imperceptible survival by associating, through George Topârceanu, Marin Sorescu and Grigore Smeu, the parody. Gorj county has its fanatic writers: Nicolae Dragoş, Al.Doru Şerban, Ion Cănavoiu. But an authentic poet of the children is Viorel Gârbaciu (Lumea copilăriei), having as models Tudor Arghezi (Copilăreşti), Nicolae Dragoş (Din livada lui Arghezi versuri să le pască iezi). Moreover, the poet, Ani Gogalniceanu, experienced - by encouraging the creativity of kindergarten children - the writing of a book "Călătorie în Ţara Cuvintelor" (work done within a Gorj county educational project "Grădiniţe înfrăţite" - copilul şi copilăria). Ion Popescu-Bradicieni printed a children's book "Pasărea măiastră" of internationally recognized value, and so on.

But I should be coming back to the poetic genre. It is related to the sensitivity to the unique. Poetry has the subjectivity as content, the mysterious soul of things, and it is an art of the language. The true language of poetry is not the one we study in grammar books but is the image, the crystallization of experience in figurative moments that make up a whole. Image formation, as the basic substance of poetic activity, is a universal aptitude of the human spirit.

It is for the educator / teacher to explain the pre-school child that poetic activity is one of the fundamental occupations of the mind and as a result it is a form of transcendence of the elementary linguistic level (as a consequence of the level at which the logical communication

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is located). Every child can participate in the creation of images, because the creative act is common to all human beings.

It is stated that the poet is and always remains a child, a dreamer scouring the truths beyond apparently deceiving suggestions of imagination.

The poem (from *poiein* - to make, to create) is a narrative in verses: epic, descriptive, didactic; is a poetic communication (see Ion Popescu-Brădiceni: "Tudor Arghezi. Comunicarea poetică"). It is a very special knowledge: of psychic content, such as psychic content in social life.

I would continue this modest motivation with the last verse in Viorel Gârbaciu's "Lecția de poezie": "So is the word, like the fish in the water:/Do not force it, do not serve it, keep it clean/And from the Bistrita of the language you will see how one feeds/your poems of enchanted silver. " And with another verse by Mircea Tutunaru's "Visuri": "I wrote when I was a child/lyrics proud to coint/And I write today that I'm old/dreams that are no longer lying." This is also as an aphorism by Mitel Milosteanu: "Blending in vital trembling, in love as germ, in love as desire, makes from the soul of men fountains that are not crystalline in their purity." Or what are the poems if not these "fountains that are not crystalline in their purity?"

As for my intrinsic but also extrinsic motivation, I would recognize from the start the fundamental aspect that there can be no motivation-free learning.

The motivation consists of a systematic effort that requires adequate science and management, both on a personal and institutional level, but naturally it has to take on the self-motivational aspect.

Grigore Vieru is the author of "Cântec pentru copii" and was a creative representative for the children, but also the author of the textbooks: *Albinuța, Steluța, Abecedarul*.

Ion Popescu-Brădiceni dedicates a poem to the poet's work: "The work of the poet / is the Romanian language / And the plant in which he works / is called Romania. / The structure of his soul is always / receptive to the great ideas. in his life an indisputable truth: poetry, / this right / I mean. / He likes to stand between people, / near their hands / wording / In himself, the substances / always succeed (rising from / real".

Nichita Stănescu has appeared as "Cântece la drumul mare" (*Argotice*), from which I chose the text "Din copilărie" - rather for the explicit title, although "Cele nouă raiuri" - written in the Trans-Arghezian manner - is a very seductive masterpiece of children's poetry dated "about the summer of '59.

2. An ontological foundation

The role of reading in school life is still in power, overwhelming and determinant.

I have on my work table some "Arte poetice" arts with a "ready-made" motivation that they use without pretence (Barboi, Boatcă, Popescu, 1995, 7-11):

Let's start by defining poetry:

- the representation of the soul,
- use of mythology,
- originality that contributes to the refinement of the literary language,
- the game as an artistic way of creation ("Joc Secund", Ion Barbu),
- temperance and respect for the act of creation and the creator.

I think reading of texts is still useful in the educational process. This is what Maria Toma-Damșa thinks: "At the basis of the selection of works or fragments are their understanding and their sensation, the taste of beauties, their resonance in the soul of the

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reader / reciter" (Toma-Damşa, 1999, 6). Through a florilegium in childhood poetry - it can really help to broaden the cultural horizon of children, to achieve their aesthetic education.

Literature lessons for children, methodically speaking, can be grouped into:

- introductory lessons,
- characterization lessons,
- lessons of general presentation (of literary works),
- thematic grouping lessons,
- lessons for setting specific features,
- lessons to specify literary species that are included thematically,
- lessons of debating the form (verses or prose),
- lessons for discussing the predominant modes of expressiveness,
- exposure lessons with elements of heuristic conversation, problematic discourse,

discovery, etc.,

- literary analysis lessons.

Lyrical works imply a thorough knowledge of some notions of literary theory, specific stylistics such as:

- civic lyrics,
- landscape lyrics,
- descriptions in poetic prose,
- Tears and figures of thought and construction,
- versification, rhythm, prosody in general.

Here is what Maria Toma-Damşa shows us: "We set the emotional background of the lyrical works and the objective cause that generated them, in order to uncover the message and the educational and aesthetic value" (Toma-Damşa, 1999, 8).

The literary analysis of lyrical works in lyrics implies:

- their anticipated memorization by the pupils in order to be able to understand the meaning of the artistic imagery, the frame of the poet's soul experiences, the specificity of the composition, their versification and their implications in the artistic realization of the works,
- highlighting key words, regent words, central artistic images, the meaning of word groups that incorporate keywords,
- pursuing the convergence of semantic fields,
- revealing the unifying meaning of the lyrical confession,
- revealing the dominant state of mind,
- revealing the sound of words,
- revealing the role of visual images,
- revealing the determination of the tone of poetry,
- revealing educational and aesthetic valences,
- pursuing the inseparable unity of the significant structures (phonetic, lexical, grammatical),
- tracking the meaning layer (feelings, ideas, aesthetic universe),
- identification of social, historical, psychological determinations,
- Identifying considerations about the role of structural and prosodic elements.

From the massive anthology taken out by Maria Toma-Damşa, I would select / recommend poems such as "Mamă țară" (Tudor Arghezi), "Cărăbușul de aramă" (Lucian Blaga). From the Barboi-Boatca-Popescu anthology, I would recommend "Umanizare" (Ion Barbu), "Coboară cuvintele" (Vasile Voiculescu), "Poetul către carte" (Radu Gyr), "Mistrețul cu colți de argint" (Șt.Aug. Doinaș), "În limba ta" (Grigore Vieru).

In the name / on my own account I recommend "Poezia", "Galben copil, opărit în poză", "Îngerul cu o carte în mâini", "Baladă" (texts by Nichita Stănescu), Mihai Beniuc's fables from "Aurul Regelui Midas" , Cicerone Teodorescu's poetry of the cycles "Dacă-ți place să citești/ am aici niște povești" and "Copiii cartierului", "Alfabetul pădurii" by Dumitru Cornel, "Copil", "Pomul fermecat", "Zmeoaica" "Gruia", "Cronicarii", „Bunica”, „Visul”, „Poveste”, „Domnu profesor”, „Lumea lor” (texts by Șt.O.Iosif), „Epigonii”, „Cugetările sărmanului Dionis”, „Crăiasa din povești”, „Călin (file din poveste)”, „Povestea codrului”, „O, rămâi”, „Freamăt de codru”, „O, mamă”, „Scrisorile” I-IV, „Luceafărul” (texts by Mihai Eminescu).

Looking at Mihai Eminescu's poems, all I have to do is focus on „Somnoroase păsărele”, „Ce te legeni”, „La mijloc de codru”, „Copiii eram noi amândoi”, „Cu gândiri și cu imagini”, „Fiind băiat, păduri cutreieram”, „Noi amândoi avem același dascăl”; and in the end of this motivation to quote entirely „În zădar în colbul școlii”: "In vain in the shadow of the school, / by moth-eating authors / you seek the beauty / and the exhortations of life / and with their crooked words / you want the world to change. / It is not a book to learn / life has a price - but it lives, it struggles / and it all feels / you will hear how the grass grows. "

Was this the end? I was wrong. There is no ... end. But maybe a „Școală a frumuseții”, as guaranteed in the 1960s and 1970s by Geo Dumitrescu: "You will be / the school of beauty and love - / through you, the joys of the world I will increase, / look, I entrust you with these beautiful young butterflies - / take them and teach them to fly, / suspected of flying, in warm storms of colours, / in storms of colourless, thin, / always changing and pure, / Teach him to fly like / fine hair of your lashes / on my cheeky burned clay // A panther cub I will bring to you, / to teach it righteous, lazy wavering feline, / the raw, dark fears of the forest, / to teach it the skill to kill gracefully, remembering your prey, phosphorescent. I will then bring you the fruit, the tulip, to teach them to blossom, and to love the invisible yarn of powder. And the rock blind, inform, marble / I will bring it to you - teach it / disturbing mystery, white roundness, roses. // I'll bring you alike / the green lake under the mountain, / teach deep fruitful silence / through which silver arrows / promises-revelations, songs, or questions, / teach him to shine, to sing , under the moon / quiet, pure, deep, like your eyes ... / You will be / the school of beauty and of love - / through you, the joys of the world I will increase: // you, wonders and fortunes of the flesh, to be strong! ("Școala frumuseții").

With such poems, the reading education of children cannot but turn into a "school of beauty" in an ontological "foundation": "As you stand, with your arms soft the belly full, seem like an old wife of a voivode, holding her foundation. // And I seem to hear a voice coming from beyond / the disappearance of matter: // "We, Ion and Ioana, / with our powers / we made this saint / child / for the eternal remembrance of this sun / and this earth. "(Marin Sorescu, *Ctitorie*, 1976, 57).

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3. Text-lecturer / lecturer-text

I started to like working on writing papers. I have been pleased with my willingness to work, but not the endeavour to actually write. Once enrolled on the path we have opened to, assuming it, we go to work.

I resumed by reconsidering the bibliographic list that had been given to me by the librarians of Targu-Jiu. I sighed as the first position is found the "divine" Master of all critics and essayists literary of Romania, Eugen Simion, the most comprehensive book, a treatise in its own right, but drafted freely, not limited scientifically (as Adrian Marino, for example, as at Tudor Vianu - nm). My sigh was premeditated, because I had asked him in full knowledge of the matter. "Întoarcerea autorului. Eseuri despre relația creator-operă".

By returning the author we must understand the author's return in the text, in the literary text / discourse and in the analytical text / discourse.

By interfering with the concepts of theory and literary criticism, Eugen Simion behaves like an applied hermeneutist, proceeding to clarify the notions of knowledge of literature.

"Întoarcerea autorului" is that type of book that aims to rediscover a finer and certainly more mysterious relationship. "The relationship between the opera and the creator who reveals himself as he writes" (Simion, 1981, 6).

Perhaps, from a Barthesian perspective, things cannot ignore the structure of existence and, as such, before or after we read the literary work, we feel the need, the curiosity, and the information about its author. You want, irrepressibly, to reread it, with the thought of seeing how this life is situated to the work that transformed life into legend.

After all, life is literature or is nothing. But the opposite can be: literature is life when fiction enters into crisis, in the so-called "ontological recession." And to get rid of it, literature often uses the substitute document, equating history with the story, and vice versa.

The writer himself has exceptional biographies (Ion Creanga, Mihai Eminescu, Al.Macedonski, Lucian Blaga, etc.) and thus an existential structure out of the ordinary. And - he warns us. - There is something else: In every written existence, we discover a way of being in the world and another way of thinking about man.

In „Lectura productivă și lectura critică”, Eugen Simion opts, from the very beginning, for the new lecturer's style. He cannot continue to be an "initiated lecturer", because the man of the streets, the market square, the park, the cafe etc. has to also be recovered.

What distinguishes a book of childhood / children, which some adults do not dare to leave in this context, is that the belief that the work is a sufficient entity by itself cannot be

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invalidated. Beyond it, it is always outside the literary process, an indistinct, indifferent, ignorant mass, etc. This mass may, however, be attracted, at least to witness status, by aggressive publicity, hoping to turn some successful novels into popular mysteries.

Even so, with an unperturbed mutation occurring, however, insufficient - the new novel and the new critique are ambitious, then the new novel and the brand-new criticism. The lecturer must integrate as a character of the work and metaphones, for his suddenly being in this double role becomes the most important, he has the capital mission to reconstruct the work from:

- fragments (from novel / from meta-novel / from trans-novel);
- disarticulated notations (of those convex or concave "multiple realities", i.e. centred / concentrated or decentralized);
- Broken stories (from a whole that would appear boring, if it were seen, would be boring or partly useless, persuasive) depending on their significance / message / importance. (Simion, 1981, 418).

That is to order this work, which apparently neglects its unity and totality, to recreate the work. Jean Ricardou, as a theoretician of the new novel, makes the literature lecturer a literary producer. From the passive receiver, the lecturer turns volens-nolens into the re-creator of the text, able to reveal other captivating details, other unexpected meanings, other valences of the writing itself, yet operating at a maximum speed. The consequence would be that this writing would change indefinitely in terms of taste, ideology, instruction, waiting horizon, of the producer (but not the writer).

Almost "tragic", right? For the situation of the writer who expects everything from the suspected reader-orderer is not envied at all. At least in Romania - definitely! The novels of D.R. Popescu, Nicolae Breban, Mircea Cărtărescu maintain themselves as lecturers as an elite, and as reciters - in the paradigm of Matei Călinescu (Călinescu, 2003), more and more chosen intellectuals, who have the spirit and abilities to receive the current literary phenomenon.

However, as far as the childhood / childhood novel is concerned, the myth of the creator-all knowing cooperates with the idea that the work is done with words; they enter into a "text to be decoded, read with a certain science, with a personal grid" (Simion, 1981, 419).

For mentors, teachers, masters, these steps equate to a re-creation in which any true reading changes the text, it reconciles it semiotic / semantic.

I reserve the right to quote a passage that is defining for the present work, but also for the "work" in class with schoolchildren and pupils, invited, always, to dedicate reading / recitation / creative thinking / (re) invention literature and even metaliterature / transliterations as far as literature and literature are always accessible to cognitive, moral, pedagogical, aesthetic, ethical, futurological and so on.

In this double-action process (text-lecturer, lecturer-text), the creator (the author persecuted by the fate, cruel at the time) occupies a second place, almost neglected, that is, comparable to that of the sorcerer's apprentice, in action a complicated, fastidious mechanism, from time to time is no longer able to regain it, to keep it obedient (even "dictatorial" - nm). That is why, in the duty, someone else intervenes, the third agent: the reader, the third person included, who, invited as a guest of honour in the open work, defies programmatically / pragmatically and takes the brakes of the "textual machine" and they have the proper meaning.

As a tiny schoolboy to embark on the initial playful struggle to think creatively and compose literary (meta) literary texts, and even with the propensity of oil to trans-literality,

he has already been recalibrated as a psychological personality as a requested reader, introduced, "At least in the intimacy of creation", then, of course, later in the interpret.

But in „Timpul trăirii – timpul mărturisirii”, Eugen Simion reports an antedadist act: that with donkey Lolo, painting a painting called "Et le soleil s'endormit sur l'Adriatique" with his queue, to which a brush was attached. Who wants to know what went on through the „Jurnalul parizian” which is an admirable prose for children where "the will of subjectivity is stronger and the imagination moves in absolute freedom."

4. The lesson about Arghezi's fable

But Eugen Simion is also a very good commentator of Tudor Arghezi or Grigore Vieru's children's poetry. Tudor Arghezi's Children's Books: "Cartea cu jucării", "Prisaca", "Cinci pisici" etc. enlivens the eye through the capacity of poetic invention through the humorous vision of the universe. "Childhood, affection, fairy tale, fable, but it is enough for the poet to turn the musical verse in some way and celebrate for these delightful doll games to change the direction of our gaze?" (Simion, 1976, 50).

The Enlightenment of the World - from „Versuri pentru copii”, vol. "Versuri" 1959) - is an ironic cosmogony, emerging from a free interpretation of the Genesis book, in which intervenes the reference system that gives it a "seven-syllable ballet" a note of parody. "Parody is not, however, so powerful as to ridicule the idea of cosmic solitude. The Sacred Sacrament of Creation comes in turn, present in a bonomous way, with sublime naivetes "(Simion, 1976, 51).

So, God makes the sun, the moon, the man, the flowers ... brightening like a good parent toys for the children. „Țara Piticilor” is also a story written by a milder Swift and an imagination fecunded by popular fairy tales. The poem has over a thousand springy, musical lyrics, stacked like beads on a long thread.

Read with a bit of patience, they eventually produce a bonomous laugh and a delight of the spirit through the ingenuity of the formal solutions. The making of the world has a well-marked moral sense and, of course, a pedagogic one as equally pregnant as the dwarves who steal, lie, knock, etc. predominantly the world of childhood (s.m.).

After all, what is the lecturer suggesting? To get out of any dogma and read the poem with a child's eyes. That takes the fabulous face of humorous fever and fine jewellery prosody.

The actual didactic poem dresses in the „Stihuri pestrice” (1957) the coat of the fable. But we will also resort to Simion's study and also as an ideal didactic support for a lesson: "Personal translations and creations are pleasant through the music of the full phrases. No power, no license in language, the verse flows vigorously and naturally, the prosodic technique is perfect. However distrustful the modern aesthetics of a so well-directed and regulated lyrical discourse, and as well as the ideas we know, the lyrics leave a great insight into reading through the superior gymnastics of the language.

Here is a definition of the fable: "The fable is called the old cross-bread / of the good parable and the caricature, a gentle lie in which the hats of the short snooze are made up in a bumble. "But this worn-out species may be interested not only in its lyrical language, but also in what it communicates. We are not totally indifferent to its morals and to the quality of the sentences she is saying. There are cases [...] when content can become a poetic structure through its prosaicism. Prosecution is usually a moral or philosophical thought, a truth, in other words, a happily formulated, which, transposed into the world of syllables, can disturb

our spirit [...]. The fable puts it all in a typically cheerful narrative, and the true sign is concealed by the many allusions at the surface of the text "(Simion, 1976, 56).

We insisted, lengthening the quote on the purely didactic and methodical aspect, for we also chose a theory of poetry for children, with a definition of the fable, with prosody and prozosophy.

The Arghezi's fabulous discourse seems simple - as in Ion Pop's „Cântecele simple” (Pop, 2010), but in fact it is a speech in the speech, so a meta-disk, and a "pale, see-through history as a water through which you have to see the stones from the bottom. And it's "a science to mask on the part of the author and an intelligence to expose the reader."

The operation does not seem difficult, on the contrary it plays a "comedy of allegorical literature" but with a tone of great poetry. Against other poets who remain in a simple verbal unfolding of the themes, Arghezi brings to the fables the instruments of a great poem, first of all - I quote, again, on Simion - "a rare science to create and associate ethical lesson (appreciative of Antonio Sandu - nm) cruel joke ". But here is the same Eugen Simion stubborn to resume the definition, also after the "hoop" of a "lesson of literary reading and notions of literary theory" (Dumitrașcu Sechi, Bârsan Bârcă, 2000): "We can say that the fable is in his skilful hands (it is the hands of Arghezi-nm), a new thing emerging from the crossing of an ironic sensitivity with a serious sensitivity of a moralist "(Simion, 1976, 56-57).

But suddenly, the allegory turns into a pamphlet as "Putina cu clei" (Arghezi, II, 1980, 59-61), but as an impeccably versatile acidic tablet, we give up once again the teacher who offers literary lessons while has great difficulty with vocabulary that and like. The poor scholar falls into glue and is pulled out by the hair by some friends.

His ideas, that is to say, Eugen Simion explains, still a masterminded methodologist but doubled by his self-saving irony, cannot break away from the slogan of words, the illustrious teacher is struggling powerlessly between nouns and verbs. But to take a few verses from "Putina cu clei": "He remembered the fall, some of those / grand smart speakers/ caught between nouns and verbs, like the thistles, the dative, the imperfect, / that cannot extract / the subject (s.m.) from a discourse. / A second appears / and together with the discourse / the object sinks "etc. (Arghezi, *ibidem*). As such an authentic teacher, one assumes the courage of interactive and creative lessons transformed into true "compositions" (Parfene, 1980), "school compositions" (Sandu, 2004).

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Conclusions. The reader as an included third between the creator and the opera

Poetry claims even today it's human superior quality, because it is tied to the sensibility to the unique. Poetry has as content subjectivity and it is an art of language and of creating images. Creating images, as a base substance of poetic activity, is an aptitude universal to the human spirit.

The pedagogic act consists of revealing the aspect that poetic activity is a form of transcendence of the elementary linguistic level, implemented on the role of reading/ re-reading in school life. Through an anthology from the poems of childhood you can contribute to the widening of the cultural horizon of children, to the realization of their ethical and aesthetic education, to the deep learning of some notions/ meta-notions specific to the literary theory, stylistics, poetics, etc.

With such poems, the children's education through lecture can only transform into a school of beauty; into an ontological/ontosopical foundation. And the reader must integrate as a character of the opera and as a meta-character because, all of a sudden, in this double role he becomes the most important, he has the critical mission of reconstructing the opera from fragments, dis-articulated notations, broken stories, etc.

Meaning, the order of the opera is at stake, that apparently neglects its unity and totality, the honor to recreate the opera. For the mentor, professor, master, these steps are equal to a re-creation by virtue of which any real reading modifies the text, it gives it another meaning from a semiotic/ semantic/ semiologic point of view. The reader is the third agent, the included third, that takes the controls of the textual machine, and it doubles the creator, that had fallen in the posture of occupying a second place, becoming, at a later time, almost synchronously, the interpreter. (I.P.B.)