

***THE THEORY AND PRACTICE OF STRUCTURE/S IN THE VISION/CEONCEPTION  
OF SOLOMON MARCUS***

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*Abstract: If some works of art highlight a certain structure, then it is interesting to try the deliberate use, eventually a more judicious one, of it, in the elaboration of new works of art. Solomon Marcus elaborates his own theory and practice of the structure, tied, from the beginning, by lucidity, which means organization (deliberate or not) of the text at its different levels. The study of such an organization cannot be developed with the finesse necessary without the help of mathematics, because organization means structure, and structures, are the object of mathematics. This present article briefly concentrates on the dissipating structures, metric structures, semantic structures, rhythmic structures, valuable structures, algorithmic structures of the language (discrete), the typological continuous structures of the lyric signification.*

**Keywords:** *name, identity, configuration, effect, innovation, likeness, master, fiction, unobtrusiveness of earth*

Solomon Marcus is... Marcus Solomon and, knowing his personally, I had a feast in mind and heart. It's a totally particular scholar, which has received international recognition in mathematics, computer science, linguistics, semiotics, literary research, which was cited in encyclopedias in these areas and in general education as well as encyclopedias: Encyclopaedia Universalis, Bockhaus, Einaudi, Larousse Encyclopedia Italiana, Great Soviet Encyclopedia.

It was also selected as a member of the editorial boards of several international journals tens of mathematics, computer science, linguistics, semiotics and literary theory, including the International Journal of Computer Mathematics, Foundations of Computing and Decision Science, Poetics, Zeitschrift fur Literaturwissenschaft und Linguistik, Literary and Linguistic Computing Association for Bulletin, Journal of German Interdisciplinary Linguistics and Semiotics Analysis, Galaxy, Poetics Today, Theoretical Linguistics, Zeitschrift für Semiotik.

In 2007, he published the exception Words and Languages Everywhere (Polimetrica, International Scientific Publisher, Milan) as one that is widely recognized as one of the initiators of mathematical linguistics / mathematical poetics.

In one of the Treaties, I made a portrait based on a public conference in Targu-Jiu [1] and on a private conversation, even in a Communication on "waves" of email contacts each one of us three of his reign on the one hand, and our brave authors of the article / study, rather one of "popular", but honest gesture of Romanian education is necessary in the context of either current or pre-university education.

We are convinced that it is very vigorous debates, presentations, scientific congresses; that is interested, apart from mathematics, theater, literature, philosophy, transfinite arithmetic, visual arts, infinitesimal calculation of Marston Morse, who - quote Marcus Solomon himself - "says that this discipline go in her supreme moments in a state of vertigo, drunkenness, detachment from contingent "as poetry, he read" Sara hill ", a filament extraordinary and strange spell, then recovered to Rilke, Poe, Baudelaire. With Gregory Moisil as professor of mathematics is learned that the true faces idea for vision, that a poet "fully aware of his mission cannot miss from the field [2] things, to whom marvels [3], those expressions of order, found in hard sciences "as" both mathematics and poetry brings us closer

paradox of existence ... And at one, and the other, the infinite is essential in both logic out of everyday life and enter a another world, all sorts of paradoxes, in a universe of fiction ". Other models and other mentors polished sandstone which has the knowledge and personality have been Miron Nicolescu, Simion Stoilw, Dan Barbilian, Gheorghe Vranceanu, Traian Lalescu, Pompiliu Demetrius .... Gheorghe Lazar [4].

Marcus Solomon was born on March 1, 1925 in Bacau. Between 1945-1949 he attended the Faculty of Mathematics, Bucharest University, which he graduated with the Diploma of Merit. Since 1991 he became Professor Emeritus of the Faculty of Mathematics. Since 2001 he is member of the Romanian Academy. Opera and has been cited by over 1000 authors. In 2007, he received the magazine "Word" for the essay and literary criticism [5] and one day of Saturday, October 18, 2014, in Targu-Jiu descended on cinema "Sergiu Nicolaescu" where he lectured public.

## 2. Background. About Scienceart and demonstration

In view of Solomon Marcus, mathematics relationship with literature is part of the broader who are engaged in contemporary culture. It is the project of globalization of knowledge correlated with the need for curricular pathways. We have the same scientific practice since 2000, putting us faithfully in the service of the new paradigm promoted by the group gathered around these leading authority in areas such as Basarab Nicolescu, Pompiliu Crăciunescu, Cassian Maria Spiridon, Adrian Rachieru, Henri Wald, Theodor Codreanu etc. .

Among them, Solomon Marcus has a somewhat unique status as descended and Dan Barbilian, and Ion Barbu [6], its businesses generating extremes opening meeting at NEW.

For the artist and scientist are not satisfied with what is being revealed through the grace of inspiration, but research undertaken to enter into a universe of explicit limitations and possibilities.

If some works of art reveal a certain structure, it is interesting to try to use deliberate, possibly wiser, thereof, development of new artworks, as the scientist seeks to replicate, and then to emulate nature, laboratory synthesis, as it concerns through a "painting exegetical" to express our demonstration, because the border between science and art is becoming increasingly difficult to draw, but even with this increase the temptation to identify it or even approximate .

This structure may it be a narrative one? Could it be dissipative? Could it be transmetaphoric? Or transdiscursive? Either holographic or systemic? Or fibonacciană? Axiomatic? Transparent? Communicative? Instaurative? Generative? Could it be an invariant structure? Could it be that translucent and transludic? Or perhaps that of simultaneity? Either one transmutation? Or simply textual structure? Sincretismatic? Transgressionist? How many answers as many questions and we remember and Shakespeare's dilemma "to be or not to be" the realms of mathematics and poetry.

## 3. Introduction. Unit structure

In a "literary novels" in 2004 [7], Marcus Solomon publish an excerpt from the study "Mathematics in Romania" urging the cultural value of mathematics. Paradoxically, right? Fining those who betray their bias on mathematics, seen as a human and artistic opus, Solomon Marcus does not hesitate to denounce that school mathematics today is the victim of inadequate teachers for - we quote - "generation after generation continues to fall victim to a defective pedagogy, here and elsewhere ".

Most mathematicians maintain their unshakable belief on the fundamental role that it has aesthetic factor in the creation of mathematics [8] and philosophical factor [9].

Jacques Hadamard, for example, emphasize the structural unit (sn) of scientific and artistic creation processes. Asking him in dense rows, Solomon Marcus develops its own structure theory and practice related to, first, of lucidity, which means organization (deliberate or not) of the text at its different levels. "The study of this organization cannot be developed without the help of mathematics required fineness as the organization structure means and structures are subject mathematics" [10].

### **Developing the theme / idea. Theories of language**

In this sense, mathematics and art are twins, for arts, poetry works on the principle of dissipative structures and math part of the culture of heavy industry (sn). Debating with Nicolae Manolescu [11], which did not see how linguistic study mathematical aesthetic significance can access the Solomon Marcus seems to accept that 'aesthetic direct access through language and mathematics, no, meaning that any structure language, combinatorial or other unconditionally not be associated directly with a certain aesthetic value "[12].

But is not this true for any logical structure or structure of language? Nicolae Manolescu did not think that can be described in terms of value generative grammar. Solomon Marcus is convinced that "to the extent that we want to and argue the value, not just say it, other than access it through the structure (be it typological or historical nature) do not have."

This phenomenon, in a literary chronicle (possibly welcome) is hardly visible because here live in a confusing mixture (heteroclitous) elements of rational and intuitive elements, suggestions and comments typology, exclamations, analogies and really just sketching structure, if the critic wishes to issue and value judgment (if not his effort was useless - nm).

However, these comments should not be interpreted as meaning that I favor the expense intuitive logic. In a linguistic or mathematical approach - to pronounce Solomon Marcus - not for the intuition a smaller role than in a literary approach and is not intuitive component inferior to that logic ... correspondence between a certain structure and certain content It is always a fruitful working hypothesis. So: the correlation between certain structures and certain moods metric [13].

Poetry is therefore also as standalone art, dissipative structure. It is a language with semantic structure or simply a semantic language. But poetry (sometimes good quality ... literary prose) is his own rhythmic structure, which has a much larger role than in a poetic text in a scientific text.

Nature rhythmic structure so it occupies an important place in scientific demarcation of the poetic language. But building a mathematical model of rhythmic structure difficulties, because the notion of rhythm is based on the notion of syllable, and the latter could not be formalized. However, Solomon Marcus detects some essential properties of rhythmic structure: long rhythmic, rhythmic index, diameter rhythmic dimension.

We must however emphasize that scientific language is endowed with rhythmic structure, which means that for every S actually expressed meaning there are infinitely many different rhythmic phrases lengths twos, but all having the meaning S; and each significance as S actually expressed there are infinitely many different rhythmic structures phrases, but with all the significance S.

Unlike scientific meanings (which are countable, measurable and unobtrusive nature), lyrical meanings continuous in nature, unquantifiable, immeasurable.

The language is lyrical language lacking any synonym, the homonymous index of every sentence is the power continuum. The above definition incites us to remind some of the key structural issues poetic language: ambiguity, plurivocity, overdetermination, which we

oppose trademarks language scholar univocity, the referral of a truth that will be capable of logical or mathematical demonstration as well as an application practice.

"In order to distinguish between the different meanings of a same phrase in a lyrical language - Marcus Solomon advises us - we associate such a language, a new structure called the capitalization structure, introducing certain restrictions associated with a multitude of meanings Data phrases "[14]. This idea was set forth the non-repetitiveness of lyrical act, among others, by Marcel Raymond in "Culture et ouverte Poétique language", of which we quote in French: "Le Poeme n'est pas un objet, a produit que l'on Pourri Recreate en Series. L'oeuvre d'une personne porte Sceau them, and celle-ci n'est même dans le processus intervenue dernière heure CREATEUR to qu'à; et jamais deux fois son on Verra us semblable "[15]. By contrast, a scientific language was not necessary to associate a structure for recovery, because there crowds  $q(x)$  ( $x \in L$ ) are made of one single element, so it is unnecessary "regulation of their diachronic" [ 16].

#### 4. Conclusions. Holistic Perspective

By associating each recovery lyrical language structure, we will comply with the goals of Solomon Marcus invests both rational and passionate, remembering that her approach is wholly into algebraic structures of the language. The structure of poetic language is thus not established within it, as a quality in itself but from the outside, in relation to that degree that it is zero scientific language, the language of connotation is excluded.

Supreme form of scientific language is the language of mathematics. Its structure is presented by S. Marcus, who insist on the compatibility of purely mathematical language and character denoting its figurative expression in what is called mathematical metaphor.

Mathematical modeling highlights - when intelligible and sensible cohabiting dichotomy - the contrast between the structure of discrete algebraic scientific significance and continues topological structure lyrical significance. "Such a conception transforms scientific language in term of reference for the study of poetic language as deviant language, in contrast with the habit of taking as a reference a study such common language" - assures us Somolon Marcus [17].

Finally, this text is an attempt to impose a change of emphasis in the relationship between scholar and axiological writer who still stands petrified in prejudice that these two rather different than alike. In the conception of Somolon Marcus, peered into the horizon science writers acquire other relief. And literary critics will have to understand that although scientific horizon cannot take the place of talent, cannot replace the ability to sense a literary art, may potentiate these can contribute to a better use of their own way of reading / re-reading a grid mathematics and semiotics or in relation to current science of mathematics rather ensuring another way to proceed, which is assimilated by good mathematical education. Because the relationship of mathematics to literature is part of the broader culture in which it is engaged in full-and disseminate contemporary (n) post, losing him is - we believe - in view of globalization of knowledge constructivism and the need for curricular pathways, I dare behold, the present approach.

Without a holistic perspective, humanity is likely to remain a fragmented comprehension, damaging both science and philosophy and literature and art. We have unwavering satisfaction of being intuited an hour earlier this path alongside Marcus Solomon [18] Basarab Nicolescu [19] Adrian Rachieru [20], Radu Bagdasar [21] Noam Chomsky [22], Victor Săhleanu [ 23], Abdur Rahman [24] Theodor Codreanu [25] Stéphane Lupasco [25], Kazuo Murakami [27] Lucian Gruia [28] and others.

**NOTES: Cultural values**

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