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**On the Relation Between Phraseology and the Morphology of the Folktale
in Petre Ispirescu and Ion Creanga**

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Abstract: This paper intends to prove that the usage phraseologisms is in a direct relation with the main characteristics of the folktales. In order to illustrate this affirmation, first we explained the terms *phraseology*, *saying*, *folktale* using scientific definitions and afterwards we illustrate the theory with quotes from Ion Creanga's and Petre Ispirescu's works. The famous Russian formalist V. I. Propp demonstrated that all the folktales have a specific morphology, with certain rules to be followed, and therefore our case study will prove that in the Romanian fairytales written by Ion Creanga and as well in those collected by Petre Ispirescu, such rules are certainly respected. Also, our survey will present relevant examples, quotes, commented contexts which prove the importance of using phraseologisms in creating texts that have the intention of falling into the fairy tale genre. The popular oral tradition can be found in the researched texts, many set phrases, idioms and sayings being used in order to help categorize the literary works.

Keywords: phraseology; sayings; fairy tales; expressiveness; stylistics

1. Premise – Phraseologisms in Ion Creanga's Fairy Tales and in Those of Petre Ispirescu

This work intends to prove the relevance of using phraseologisms in fairy tales, coming to dwell on the expressions, the expressive phrase and on the sayings from the work of Ion Creanga and that of Petre Ispirescu. In this regard, we will use the inventory of phraseologisms from the research base for this study, which consisted of Ion Creanga's fairy tales (9) and those of Petre Ispirescu (36 fairy tales, from the volume *Legends or Romanian Fairy Tales/ Legendele sau basmele romanilor* from 1882, included in the edition published by the Romanian Cultural Foundation Publishing House, Bucharest, 1997). In selecting phraseological expressions, we considered them to be phraseology "groups of words used in a language as functional equivalents of simple words" (Groza, 2004, p. 14).

Researching the works of writers Ion Creanga and Petre Ispirescu, we also discovered a series of phraseological expressions, elements within the sphere of phraseological expressions, expressions, but also plemies, concentrated expressions that could be framed into the repeated discourse, considering

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the specifics of the present work. By repeated discourse, Coseriu understands “everything that is repeated in the speech of a community in a more or less identical form of already made discourse or more or less fixed combination, as a fragment, long or short, of “what has already been said” (Coşeriu, 2000, p. 259). Both authors create in a popular spirit, therefore in their creation we identify such syntheses of collective wisdom, “essentialized thoughts” (Grosu & Braga, 2009, p. 7), a kind of laws of the old society. From the point of view of expressiveness, both expressions and proverbs or sayings can be put on the same level of artistic achievement, suggesting the mastery of the writer, or even a specific stylistic brand.

Creanga, even without the intention of reproducing such proverbs and sayings, uses them because he himself is the result of folklore thinking, he is a son of Humulesti, and that is why oral popular literature is an indissoluble part of him, a more or less conscious aspect. Ispirescu is a perfectionist, eager to leave his collections of folklore as authentic evidence of the popular spirit as possible, even if he did not have scientific means of collecting texts. Expressions and proverbs are sprinkled in fairy tales just as in a scientific work the statements of authorities in the field are interwoven, to give weight to the communication, to make the text be credible, suggesting authenticity.

2. The Morphology of the Fairy Tale

The fairy tale is an epic genre dealt with by Vladimir Iakovlevitch Propp, whose work, *Morphology of the Folktale*, from 1928, draws attention to some patterns, to some specific functions numbering 31, which can be repeated within a fairy tale. Propp also points out that: “I. The functions of the characters constitute the fixed, stable elements of the fairy tale, independent of who performs them and in what way. They are the fundamental component parts of the fairy tale. II. The number of features in fantasy tales is limited” (Propp, 1970, p. 26).

Moving on to the cultured fairy tale, we can identify features such as: the art of peasant conversation, the humanization and indigenization of the fantastic, the shift of the narrator’s interest from simple storytelling to the creation of authentic life situations and individualized characters (through speech, attitudes, gestures), the introduction, the unfolding of the events, the characters’ dialogue, dramatizing the narrated facts (as in theatre), the analysis of the psychology of the protagonists who no longer impose themselves through heroism, the ideal and stereotyped behaviour, but behave like ordinary people, who succeed through the qualities of the soul and mind: kindness, compassion, solidarity, cleverness, adaptability. By comparison with the traditional fairy tale, we can synthesize some motifs and themes that do not appear in the popular text: the tense relationship between parents and children, false social hierarchies and the conflicts they often generate, the discrepancy between the real identity and the one that appears in the human personality, the absence of communication and of knowledge between people, the vocation of friendship and collective (not individual) success in confronting the forces of Evil in the world, trust in God and in the support offered by Divinity to the moral and generous man.

Regarding the characteristics of fairy tales, Saineanu draws attention to some characteristics such as: metaphorical elements, formal features (initial, final, middle stereotyped formulas), characteristic terminology, he also brings information about the classification of fairy tales and the species-specific frame, considering that they are only apparently numerous as different texts, because by amalgamating and juxtaposing different folklore types (fantasy stories, psychological stories, religious stories, humorous stories, animal fable) new particular forms are obtained. Phraseological expressions have a particularly important role in creating the specific language, the atmosphere of the fairy tale, as well as in shaping the characters and the situations in which they act.

3. Expressions

Focusing on expressions, we will mainly consider those groups of words that have a metaphorical, strongly expressive meaning, along with a relative syntactic-semantic cohesion (Groza, 2011, p. 52). We followed those combinations that we consider to express the collective mind through at least two words that “designate a notion or that depict (figuratively) an idea” (Dumistrăcel, 2001, p. 5), but sometimes taking into account the impossibility of principle to distinguish between locutions and other types of phraseological structures (Duda, 2002, p. 5), accepting the position of Theodor Hristea and Cristinel Munteanu (Munteanu, 2013, p. 155) regarding the inclusion of locutions in the sphere of phraseology.

3.1. Ion Creanga

“Creanga, in whose texts we still discover remote genuine meanings, appears to us as a genius incorporator” (Dumistrăcel, 2001, pp. 8-9) of popular expressions, but, as Madgalena Vulpe points out, he does not reflect in his creation exactly the way he expresses himself as an individual, because the style of his fairy tales is studied, polished, painstakingly worked, he creates, doesn’t reproduce: “Creanga puts into circulation an impressive number of formulas, images and syntactic patterns borrowed from popular expression. But his spontaneity is built to the last detail, the care for balance and variety of formulations is permanent” (Vulpe, 1980, p. 22).

There are numerous phraseology characteristic of works with a popular character, therefore also for fairy tales, in Creanga’s creations, whether they appear in the dialogue layer or in the narrative layer, ready-made formulas, the stereotypes specific to the fairy tale.

The mother-in-law had “white farthings for black days; because she tied the rope with ten knots and trembled for money”/ “paraluțe albe pentru zile negre; caci lega paraua cu zece noduri si tremura dupa ban” (p. 5, Creanga); she “began to plot the life of her daughter-in-law.”/ “începu sa puie la cale viața nurori-sa.” (p. 6); she feels like “cracking with spite” (p. 10) when she thinks her in-laws saw her sleeping; the daughters-in-law talk about the mother-in-law’s last wish: “The poor mother is dying”/ “Biata mamuca lasa cu limba de moarte” (p. 12). The colt sheds “tears of blood”/ “lacrimi de sange” when he begins to tell his mother what happened (p. 17). Danila Prepeleac’s oxen went “like the mouth of the wolf.”/ “ca pe gura lupului.” (p. 32); the devil “does what he does, and with great difficulty escapes from the clutches of Old Ursila.”/ “face el ce face, si cu mare greu scapa din labele lui mos Ursila.” (p. 37); “the devils come out of the pond like leaves and grass!”/ “dracii ies afara din iaz cata frunza si iarba!” (pp. 37-38); “Then the devil starts with one jaw in the sky and one in the ground and in a moment, it reaches the hermit Danila.”/ “Atunci dracul porneste c-o falca-n cer si cu una-n pamant si într-o clipa si ajunge la pusnicul Danila.” (p. 40); “the bear comes with one jaw the sky in and one in the ground”/ “vine ursul cu o falca în ceriu si cu una în pamant” (p. 100); Danila “sits as long as he sits in the market with his mouth gaping, and then he turns his heels towards home.”/ “mai sede el cat sede de casca gura prin targ, s-apoi își iè talpașița spre casa.” (p. 32); when he is in the advantage, “Danila had now reached the water to the mill.”/ “Îi venise acum si lui Danila apa la moara.” (p. 41). The king threatens the old pig’s father in the story that “your head will stand where your feet stand”/ “are sa-ți steie capul unde-ți stau talpele” (p. 48); Chirica takes the bag in which the crone was and “becomes invisible.”/ “se face nevazut.” (p. 81); Stan begins to like Chirica “and he was fond of him/ and he was as dear as the eyes in his head.”/ “si-i era drag ca ochii din cap.” (p. 67). Ivan feels that his end is near: “Death can do what it wants with me, for I see well that the rope has tightened around my pole;”/ “faca Moartea ce va voi cu mine, caci vad eu bine ca mi s-a strans funia la par;” (p. 157); The Glabrous/ Spanul boasts “my servant can bring me salads of these and of dry stone”/ “mi-a aduce sluga mea salați de aceste si din

peatra seaca” (p. 98); the Emperor’s/ Crai’s son complains to the horse “I have become a slave to the jade!”/ “am ajuns sluga la darloaga!” (p. 99); The horse put the young Prince/ Crai in all the horrors of death - “Well, you put me in all the horrors of death”/ “Ia, m-ai bagat în toate grozile morții” (p. 90); Harap-Alb and his companions are threatened that they will pay with their heads for the impudence to ask for the hand of Red Emperor’s daughter - “Again, you will pay with your heads for the insolence you used towards me”/ “Iara de nu, veți plati cu capul obraznicia ce ați întrebuițat fața cu mine” (p. 127); the crowd of ants rushing into the palace to help Harap-Alb is as much as leaf and grass - “the ants began to flow with the trowel, as much powder and sponge, as much leaf and grass;”/ –”au si început a curge furnicele cu droaia, cata pulbere si spuza, cata frunza si iarba;” (p. 128); as much as powder and sponge - “the ants began to flow with the dozens, as much as powder and sponge, as leaf and grass”/ “au si început a curge furnicele cu droaia, cata pulbere si spuza, cata frunza si iarba” (p. 128).

Events happen quickly: *in a flash* - “Ivan, then, comes to his senses and in a flash goes out with the rifle on his shoulder, to see what’s going on.”/ *într-un buc* – “Ivan, atunci, își veni în simțire și într-un buc ieșe afara cu pusca la umar, sa vada ce este.” (p. 152); *in a moment (in a blink of an eye)*- “And, arriving in a blink of an eye, he crawls, he knows how and where, into Ivan’s room”/ *într-o clipa* – “Si, ajungand într-o clipa, se vara, el stie cum si pe unde, în odaie la Ivan” (p. 147); *to waste time/ not to waste time* - “Ivan, then, don’t waste time and shut up! (bam)! Puts the lid on top, locks the lock, and, with all Death’s pleas, inflates the casket behind and goes to release it on a large, flowing river”/ *a pierde vremea/ a nu pierde vremea* – “Ivan, atunci, nu perde vremea si face tranc! Capacul deasupra, încuie lacata, si, cu toata rugamintea Morții, umfla racla în spate si se duce de-i da drumul pe-o apa mare, curgatoare” (p. 159); *break it on the run* - “break it on the run”/ *a o rupe la fuga* – “o rupe la fuga” (p. 43); *Right away!* - “he immediately cuts off his head”/ *Pe loc!* – “acelua pe loc îi si taie capul” (p. 45); *like the wind and like the thought/ like the wind* - “how to carry you: like the wind or like the thought?”/ *ca vantul si ca gandul/ ca vantul* – “cum sa te duc: ca vantul ori ca gandul?” (p. 90); “if I take them like a thought, you spoil them for me, and if they take me like the wind, you use them”/ “de mi-i duce ca gandul, tu mi-i prapadi, iar de mi-i duce ca vantul, tu mi-i folosi” (p. 90); “the horse flies smoothly as the wind”/ “calul zboara lin ca vantul” (p. 90).

The spatial-temporal references are vague: *one day* - “Now, one day, the young man wakes up at night”/ *într-una din zile* – “Amu, într-una din zile, flacaul se scoala de noapte” (p. 61); *(while)for some time now/ in a while* - “it settled down for some time now in a large and beautiful village.”/ *de la o vreme* – “s-a oposit de la o vreme într-un sat mare si frumos.” (p. 59); *day and night* - “Therefore he ran alone day and night in all directions”/ *zi si noapte* – “De-aceea alerga singur zi si noapte în toate părțile” (p. 59); *in this world* - “that we still live in this world”/ *pe lumea asta* – “ca mai traim noi pe lumea asta” (p. 42), “he is no longer in this world”/ “nu se mai afla pe lumea asta” (p. 45), “in which part of the world”/ “în care parte a lumii” (p. 53); *Three days and three nights* - “three days and three nights”/ *Trei zile si trei nopți* – “trei zile si trei nopți” (p. 58); *the end of the world* - “at the end of the world”/ *capatul lumii* – “la vrun capat de lume” (p. 88); *over nine seas and nine lands* - “over nine seas, over nine lands, and over nine great waters”/ *peste noua mari si noua țari* – “peste noua mari, peste noua țari si peste noua ape mari” (p. 96); *where the mountains clash heads* - “let them bring me three slices of sweet apple and living water and dead water from where the mountains clash their heads.”/ *unde se bat munții în capete* – “sa-mi aduca trei smicele de mar dulce și apa vie si apa moarta de unde se bat munții în capete.” (p. 133).

The characters are specific to the fairy tale: *God, Death, Saint Peter*: “Saint Peter (...) sees a soldier strutting along the road in all directions.”/ *Dumnezeu, Moartea, Sfantul Petre*: “Sfantul Petre (...) vede un ostas matahaind pe drum în toate părțile.” (p. 144); *The Sole of Hell, Scaraoschi*: “The sole of hell,

however, is more headstrong than all the devils,” he then said to Scaraoschi./ *Talpa iadului, Scaraoschi*: “Talpa-iadului însa, mai ajunsa de cap decat toți dracii, zise atunci lui Scaraoschi.” (p. 152); “The Sole of Hell”/ “Talpa-iadului” (p. 55), “The Sole of Hell” (p. 56), “The Sole of Hell” (p. 58); *Kings, emperors, sons of kings, daughters of the emperor* - “Then the Green Emperor began to make preparations, as for an emperor’s daughter, giving orders for them to come out to meet him.”/ Crai, împarați, fii de crai, fiice de împarat – “Atunci împaratul Verde a si început a face pregatire, ca pentru o fata de împarat, dand si poronca sa li iasa întru întampinare.” (p. 135); “Long live, enlightened emperor, replied Harap-Alb”/ “Sa traiți, luminate împarate, raspunse Harap-Alb” (p. 129).

The exclamations and interrogatives specific to the orality of the popular style: *if that’s what you’re talking about/ that’s how we were talking?* - “Okay, Ivan, is that what we talked about?”/ *daca ț-i vorba de-asa/ daca asa ț-i vorba/ asa ne-a fost vorba?* - “Dar bine, Ivane, asa ne-a fost vorba?” (p. 159); *that’s all!* - “and that was all”/ *atata tot!* - “si atata era tot” (p. 42); *Where do you dream? / Where do you think you are?* - “where do you dream”/ *Unde te visezi?* - “unde te visezi” (p. 48); *What to do? / What should we do?* - “What should Harap-Alb do?”/ *Ce sa vada?* - “si când se uita în sus, ce sa vada?” *What to see? / What is there to see/ what should he see?* - “and when he looks up, what will he see?” (p. 113); “And when he gets closer, what will he see?”/ “Si cand ajunge mai aproape, ce sa vada?” (p. 123); “And when there, what to see?”/ “Si cand colo, ce sa vezi?” (p. 124); *What kind of talk is that!* - “What kind of talk is that, father?”/ *Ce vorba!* - “Ce fel de vorba-i asta, tata?” (p. 86); *What would have happened to you?* - “And if only he had trembled, what would have happened to you?”/ *Ce ț-ar fi fost?* - “Si dac-ar fi tremurat numai el, ce ț-ar fi fost?” (p. 114); *damn it!* - “phew, damn it!”/ *ptiu, drace!* - “Ptiu, drace!” (p. 93); *you found it!* - “just from someone like you did you find me waiting for help?”/ *ț-ai gasit!* - “tocmai de la una ca d-ta ț-ai gasit sa astept eu ajutor?” (p. 86); *Hold on tight!* - “Come on me, master, and hold on tight to me!”/ *Ține-te bine!* - “Sui pe mine, stapane si ține-te bine.” (p. 90).

In Ion Creanga’s fairy tales, according to the pattern of the genre, the specific formulas of the beginning, middle and end can be found, also.

a) Initial formulas: “Once upon a time there was an old woman and an old man.”/ “Era odata o baba si un mosneag.” (p. 23); “Once upon a time there was a sturdy young lad named Stan.”/ “Era odata un flacau statut, pe care-l chema Stan.” (p. 59); “Once upon a time there was an old woman and an old man: the old man was a hundred years old, and the old woman was ninety; and both these folks were as white as bad weather because they had no children.”/ “Cica era odata o baba si un mosneag: mosneagul de-o suta de ani, si baba de nouazeci; si amundoi batranii acestia erau albi ca vremea cea rea din pricina ca nu aveau copii.” (p. 42); “Once upon a time there were two brothers in a village, and both of them were married.”; “Once upon a time in a land there was a king who had three sons.”/ “Era odata într-un sat doi frați, si amundoi erau însurați.”; “Amu cica era odata într-o țara un craiu, care avea trei feciori.” (p. 82);

b) Median formulas: “But let’s not stray with words and let me start to unravel the thread of the story.”/ “Dar ia sa nu ne departam cu vorba si sa încep a depana firul povestii.” (p. 83); “God keep us, as the word in the tale, much more lies ahead.”/ “Dumnezeu sa ne ție, ca cuvantul din poveste, înainte mult mai este.” (p. 92, p. 96, p. 101, p. 108, p. 112); “But let’s see, what happens at the table after Harap-Alb’s departure?” (p. 112); “as the word in the tale, much more lies ahead.”/ “ca cuvantul din poveste, înainte mult mai este” (p. 92);

c) Final formulas: “And I was there too, and right after that I quickly mounted a horse and came to tell you the story like this, and I mounted on a wheel and told you the whole truth; where have I not ridden a strawberry before and told you, good people, a big and outrageous lie”/ “Si eram si eu acolo de fața,

si-ndata dupa aceea am încalcat iute pe-o sea s-am venit de v-am spus povestea asa, s-am mai încalcat pe-o roata si v-am spus jitia toata; si unde n-am mai încalcat si pe-o capsuna si v-am spus, oameni buni, o mare si gogonata minciuna!” (p. 22); “And the people of the world gathered together to this great and rich wedding, and kept merry three days and three nights, and still do to this day, if it were not ended.”/ “Si s-a adunat lumea de pe lume la aceasta mare si bogata nunta, si a ținut veselia trei zile si trei nopti, si mai ține si astazi, daca nu cumva s-a sfarsit” (p. 58); “And with us, those who have money drink and eat, and those who don’t, watch and be patient. And here, whoever has money drinks and eats, but whoever doesn’t, just watches and endures.”/ “Si a ținut veselia ani întregi, si acum mai ține înca; cine se duce acolo bè si mananca. Iar pe la noi, cine are bani bea si mananca, iara cine nu, se uita si rabda” (p. 136).

1.1. Petre Ispirescu

As for Ispirescu, we support the fact that the effort to write the fairy tales was a considerable one, the collector being motivated by the awareness of the importance of the fruit of his labour, “his fairy tales are retold in writing by a man whose instruction considerably far exceeded that of the speaker from a country environment” (Vulpe, 1980, p. 22), but the storyteller’s talent is far much below Creanga’s level.

Characteristic phraseology of works with a popular character, therefore also for fairy tales, is present in Ispirescu’s creations: Prince charming melts longing for his parents after stepping into the Valley of Weeping: “and now I’m melting from head to toe/ at my feet from the longing for my parents”/ Fat-Frumos se topeste de dorul parinților sai dupa ce calca în Valea Plangerii: “si acum ma topesc d-a-n picioarele de dorul parinților mei” (p. 9); Crone approached the Prince Charming “with one jaw in the sky and the other in the earth, and pouring out flames, she approached like a swift wind;”/ Scorpia se apropie de Fat-Frumos “cu o falca în cer si cu alta în pamant si varsand flacari, se apropia ca vantul de iute;” (p. 8); the emperor’s son, Prince Charming, does not remain silent until he is promised: “finally, when he saw and saw that he was not silent, he said to him: be silent, my boy, because I will give you Youth without old age and life without death .”/ fiul împaratului, Fat-Frumos, nu tace pana ce nu i se promite: “în sfarsit, daca vazu si vazu ca nu tace, îi mai zise: taci, fatul meu, ca ți-oi da *Tinerețe fara batranețe si viața fara de moarte.*” (p. 5); Prince Charming and his horse see in the middle of the forest “the palace shining so brightly, you could look at the sun, but not at it.”/ Fat-Frumos si calul sau vad în mijlocul padurii “palatul stralucind astfel, de la soare te puteai uita, dar la dansul ba.” (p. 8); the father testing his daughter falls over his head three times to transform himself from a dragon into a man: “Then, flipping over three times, he became human.”/ tatal care își testeaza fiica se da de trei ori peste cap pentru a se transforma din balaur în om: “Atunci, dandu-se el de trei ori peste cap, se facu om.” (p. 15); “The frog crawled three times over its head and turned into a delicate fairy”/”Broasca se dete de trei ori peste cap si se facu o zana gingase” (p. 25); the emperor asks the emperor’s daughter to bring the owner of the golden basket: “for if not, where your feet stand, your head stand also”/ împaratul îi cere fetei de împarat sa o aduca pe stapana cositei de aur: “caci de nu, unde-ți stau talpele îți va sta si capul.” (p. 18); the boy is amazed when he sees the palace shown to him by the fairy: “See, he remained with wide eyes, as one who, although a prince, had never seen such treasures.”/ feciorul ramane uimit cand vede palatul pe care i-l arata zana: “Vezi ca el ramasese cu ochii blejdiți, ca unul ce nici dansul, desi fecior de împarat, nu mai vazuse asemenea scumpeturi.” (p. 26); The Fairy “was as beautiful as has never been seen before and will never be seen again on the face of the earth.”/ Zana Craiasa “era asa de frumoasa, cat nu s-a mai vazut si nu se va mai vedea pe fața pamantului.” (p. 51); “the old man and the grandma died and came back to life with joy.” when they found out that Prince Charming is their abducted son/ “unchiasul si baba murira si înviara de bucurie.” cand au aflat ca Fat-Frumos e fiul lor cel rapit (p. 67).

Events unfold quickly: *like an arrow/quick as an arrow* - “and the horse quickly climbed like an arrow until it was above her and leaned over her sideways.”/ *ca sageata/ iute ca sageata* - “iara calul se urca repede ca sageata pana cam deasupra si se lasa asupra ei cam pe deoparte.” (p. 8); *like the wind* - “but he, spurring the horse, went out the gate like the wind”/ *ca vantul* - “dar el, dand pinteni calului, iesi pe poarta ca vantul” (p. 7); *in a blink of an eye* - “in a blink of an eye he was out of sight.”/ *într-o clipa* - “într-o clipa nu se mai vazuu.” (p. 12); *like lightning* - “The girl came out of the yard like lightning;”/ *ca fulgerul* - “Fata iesi din curte ca fulgerul;” (p. 12); *in an instant* - “The brave man became a dove and arrived in an instant at the houses where his mother was staying.”/ *într-un sufluet* - “Voinicul se facu porumbel si ajunsu într-un sufluet la casele unde sedea muma-sa.” (p. 78).

The spatial-temporal references are vague: *taking the path* - “And taking the path to the east, he went, went, went, three days and three nights, until he came to a vast plain”/ *a apuca calea* - “Si apucand calea catre rasarit, s-a dus, s-a dus, s-a dus, trei zile si trei nopti, pana ce a ajuns la o campie întinsa” (p. 7); *Youth without old age and life without death* “We seek,” he said, “Youth without old age and life without death.”/ *Tinerețe fara batranețe si viața fara de moarte* “Cautam, zise el, *Tinerețe fara batranețe si viața fara de moarte.*” (p. 9); *from a while ago* - “But for a while, I don’t know what he had, because he was always pale, sad and brooding.”/ *de la o vreme încoace* - “De la o vreme încoace însa, nu stiu ce avea, ca era tot gales, trist si dus pe ganduri.” (p. 6); *three days and three nights* - “the prince, after wandering for three days and three nights, finally found, at the bottom of an old throne, his father’s weapons and clothes from when he was a boy”/ *trei zile si trei nopti* - “Fat-Frumos, dupa ce rascoli trei zile si trei nopti, gasi în sfarsit, în fundul unui tron vechi, armele si hainele tatane-sau de cand era flacau” (p. 6); *where the devil weaned the children* - “he had stretched out the borders of his kingdom where the devil weaned the children”/ *pe unde a înțarcat dracul copiii* - “îți întinsese hotarele împarației sale pe unde a înțarcat dracul copiii” (p. 11); *to spread the news to seven countries* - “They got married, having a wedding that spread the news to seven countries”/ *a se duce vestea în sapte țari* - “Se cununara, facand o nunta de se dusesu vestea în sapte țari” (p. 42); *to reach the other land/ the other realm* - “The youngest son reached the other land, looked timidly in all directions, and saw all things changed;”/ *a ajunge pe taramul cellalt/ celalalt* - “Praslea ajunsu pe tatamul cellalt, se uita cu sfiala în toate parțile, si vazuu toate lucrurile schimbate;” (p. 56); *three years and three months and three days* - “Three years and three months and three days he travelled”/ *trei ani si trei luni si trei zile* - “Trei ani si trei luni si trei zile ținu calatoria” (p. 67).

The characters are typical of the fairy tales: *Prince Charming* - “Prince Charming and the king’s daughter could not contain their joy.”/ *Fat-Frumos* - “Merse Fat-Frumos, merse si iar merse, cale lunga si mai lunga;” (p. 119); *Illumined/ Noble Emperor* - “Long live, Illumined Emperor, and may your face be honoured.”/ *luminata împarate* - “Sa traiesti, luminata împarate, si sa-ți fie fața cinstita.” (p. 18); *Half-Man-Riding-A-Half-Lame-Rabbit* - “That mountain is the estate of Half-Man-Riding-A-Half-Lame-Rabbit: and whoever treads on his estate, not escape unpunished.”/ *Jumatate-de-om-calare-pe-jumatate-de-iepure-schiop* - “Acel munte este mosia lui Jumatate-de-om-calare-pe-jumatate-de-iepure-schiop: si cine calca pe mosia lui, nu scapa nepedepsit.” (p. 29). “You can clearly feel that the beautiful girls, the daughters of emperors, the dragons and the ogres lived in Ispirescu’s mind, they moved, suffered, rejoiced, hated and loved each other just like the people on earth, and likewise you can feel that their deeds unfolded in the imagination of the storyteller with the same vividness as the action of two combatants or two hostile armies” (Jordan, 1977, p. 183).

The exclamations and interrogatives are specific to the orality of the popular style: *Thank God!* - “I thank God that he helped me reach so that a strong man could lay hands on me.”/ *Mulțumesc lui Dumnezeu!* - “Mulțumesc lui Dumnezeu ca mi-a ajutat sa ajung ca sa mai puie mana pe mine un voinic.”

(p. 6); *How can one like this happen?* - “How can something like this happen?”/ *Cum se poate una ca asta?* - “Cum se poate una ca asta?” (p. 10); *What to see?* - “When, what to see ma’am?”/ *ce sa vezi?* - “Cand, ce sa vezi d-ta?” (p. 9); *Leave it to me!* - “Leave it to me, and if you find her, I’m here.”/ *Lasa pe mine!* - “Lasa pe mine, si de te-o gasi, eu aici sunt” (p. 32).

Ready-made formulas, stereotypes specific to fairy tales:

a) Initial formulas: “Once upon a time there was an emperor, and he had three sons.”/ “A fost ofata ca niciodata un imparat, si el avea trei feciori” (p. 24); “Once upon a time there was an emperor and an empress.”/ “A fost odata ca niciodata un imparat si o imparateasa.” (p. 48); “There was an emperor and an empress.”/ “A fost un imparat s-o imparateasa” (p. 72);

b) Median formulas: *What should you see?* - “But what do you want to see?”/ *Ce sa vedeți dumneavoastra?* - “Însa, ce sa vedeți d-voastra?” (p. 64); *I always carried to the fireplace, / A misfortune of soup/ And a quarrel of porridge/ For those who are long-winded./ Un napastroc de ciorba/ S-o santa de cociorba/ Pentru cei ce-s lunga vorba* (p. 96).

c) Final formulas: “And I mounted a saddle and told you like this.”/ “Iar eu încalcai p-o sea si va spusei dumneavoastra asa.” (p. 10); “I mounted a saddle and told you like this.”/ “Încalcai p-o sea si v-o spusei d-voastra asa.” (p. 23); “And I mounted a saddle/ And told it like this./ I mounted a wheel/ And told the whole thing.”/ “Si m-am suit pe o sea/ Si am spus-o asa./ M-am suit pe o roata/ Si am spus-o toata” (p. 110).

4. Paremiology

Paremiology is the science of proverbs, studying “these lapidary formulas, with the character of universally valid, meaningful sentences,” (Negreanu, 1983, p. 16), which are derived from mythology as oracular sentences that cannot be questioned and to which the common man relates ethically and behaviourally. The expressiveness of the contemporary language can be given by the use of proverbs, especially since their educational function is implied, the illustrated contexts being verified for hundreds of years, without the need for argumentation, the proverb functioning as an axiom. Syntactic combinations of this type are short, can be related to particular life contexts, represent a mixture of mythology, philosophy of life, pedagogy and ethics, being called: words, tales, sayings, aphorisms, proverbs, fables, old sayings, parables, roads, “fragments of philosophical systems, fragments of psychology, fragments of a great pamphlet/ satire” (Blaga, 1990, p. 252).

It is very difficult to achieve a firm distinction between of proverbs into two categories: national and universal circulation, because they have existed since ancient times, among all peoples, shaping ethnosophy, popular philosophy. It is clear that the ones of universal circulation that reached the Romanian space were gradually adapted, assimilated with the passage of time and folding on the specific mentality of our people and on their own linguistic structure. Thus, we can talk about a true physiognomy of the Romanian people, given by the use of proverbs, either of national origin or of universal circulation, but suitable to our collective wisdom. As Berg also argues “no one, of course, could specify what the first maxims were, their origin and authorship” (Berg, 1968, p. 7), but they would be transmitted from generation to generation, from the origin of human thought until today. Starting from *The Bible, The Koran, The Vedas, The Kalevala, The Iliad, The Odyssey, Aesopia, Alexandria, The Lives Of The Saints*, religious books, epics, popular reading books for all humanity, passing through the great writers and thinkers of the world, Blaise Pascal, La Rochefoucauld, François Rabelais, Miguel de Cervantes, William Shakespeare, reaching in a national context Anton Pann, Mihai Eminescu, Ion Creanga, Petre

Ispirescu, in all these creations proverbs and sayings can be found, true capsules in which universal wisdom is concentrated.

The proverb/saying distinction is made in the *Dictionary of proverbs* and sayings as follows:

“The proverb is a short phrase, usually rhymed, by which the people, expressing, as a rule, metaphorically, concisely and suggestively, the result of a long-life experience, and which pronounces a conclusion, an exhortation, a teaching, a sentence, a finding on the world and its realities.

In terms of judgment and meaning, the proverb is often confused with the sentence. It should be noted, however, that the sentence decrees a state of fact that cannot be questioned [Ursache, Petru, *Ethnoesthetics*, Iasi, European Institute, 1998, page 21]. Therefore, the proverb is based on a concluded judgment, a clear, suggestive, allegorical semantic message. It has the value of a finished thought.

A saying is an expression that conveys an attitude, expressed indirectly, only through a brief suggestion. Therefore, the saying has no value as a finished thought. Its function is to shade, to “color” more intensely an idea, a finding, a conclusion, etc.” (Grosu & Braga, 2009, pp. 16-17)

The musicality of the proverb is emphasized in the *Study of the proverb*, from the volume *Glimpses and Stages/ Zari si etape*: “The song and the proverb both have something difficult to define, almost impossible to achieve for a cultured creator, weakened by the doubts of reflection” (Blaga, 1990, p. 251), Lucian Blaga delimiting the sphere of interest of Romanian paremiological wisdom “Man with all his qualities and skills, with all his grasps, arrangements and purposes, voluntary or involuntary” (Blaga, 1990, p. 243). Proverbs constitute a special field, rather part of literature than of linguistics, being able to give rise to expressions and locutions. Thus, through the frequent use by speakers of some segments of paremiological expressions, they can pass into the category of expressions and locutions.

“Being closed utterances, of very small dimensions, such groups of words actually constitute species of popular or cult literature (proverbs, jokes, short stories, anecdotes, charms, refrains, aphorisms, etc.), which do not have a proper denotative value, but a philosophical, moralizing, metaphorical one. For this reason, proverbs and aphorisms, generally phrasal units, constitute a separate field, reserved for paremiology and literature in general. What interest’s phraseology, however, is the ability of proverbs and aphorisms to give rise to expressions, figurative expressions in which the essential element is semantic codification. The passage of proverbs and aphorisms into the category of expressions, figurative locutions are favored by the collective character of these creations of popular or cult literature which makes some segments of expression to be appropriated by the speakers and as ways of linguistic communication” (Groza, 2011, p. 41).

Proverbs from Ion Creanga’s fairy tales, accompanied most of the times by *as the saying goes/ vorba ceea*: “So it has come to pass, that saying: *Protect me from hens, for I fear not dogs.*”/ “asa-i ca s-a implinit vorba ceea: *Apara-ma de gaini, ca de cani nu ma tem.*” (p. 85); “And when there are no black eyes, you kiss the blue ones too!”/ “*Si cand nu sunt ochi negri, saruti si albastri!*” (p. 94); “*What’s set on a man’s forehead is put on him.*”/ “*Ce-i e scris omului in frunte-i e pus.*” (p. 103); “That saying: *Who can chew bones shall do that; who can’t, not even soft flesh.*”/ “*Vorba ceea: Cine poate oase roade; cine nu, nici carne moale.*” (p. 119); “The saying goes: *The goat skips the table, and the goatling skips the house.*”/ “*Vorba ceea: Capra sare masa, si iada sare casa.*” (p. 120); “Whoever does as I did before, may he suffer as I did.”/ “*Cine-a face de alta data ca mine, ca mine sa patiasca.*” (p. 122); “*After bad weather, there may yet come calm.*”/ “*Dupa vreme rea, a fi el vreodata si senin.*” (p. 111); “*But as the song says: If only man knew what he’d suffer, he’d guard himself beforehand!*”/ “*Însa vorba cantecului: De-ar sti omul ce-ar pați, / Dinainte s-ar pazi!*” (p. 135); “It said: *He had found a village without dogs and was walking around without a stick.*”/ “*Vorba ceea: Gasise un sat fara cani si se primbla fara baț.*”

(p. 109); “for, by the Lord’s mercy: *Even if it’s a lake, there are plenty of frogs.*”/ “caci, mila Domnului: *Lac de-ar fi, broaste sunt destule.*” (p. 85); “*As the saying goes: To pies, forward/ And to war, backward.*”/ “Vorba ceea: *La placinte, înainte/ Si la razboiu, înapoi.*” (p. 86); “And that saying: *Serve a fool, remain a fool.*”/ “Si vorba ceea: *La calic slujesti, calic ramai.*” (p. 92); “for you know it is a saying: *The year brings not what the hour brings.*”/ “caci stii ca este o vorba: *Nu aduce anul ce aduce ceasul.*” (p. 112).

Proverbs from Petre Ispirescu’s fairy tales are less numerous and, most of the time, incomplete, just to give expressiveness to the context: “So, *beat the drum in the ear of the deaf.*”/ “Dara, *bate toba la urechea surdului.*” (p. 105); *God bless you, ma’am, and may God accept. From where you give, let it spring forth!* - “God bless you, my dear, and may God accept it. From where you give, you make it spring, answered the poor man.”/ *Dumnezeu sa primeasca, de unde dai sa izvorasca!* – “Bogdaproste, cucoane, si Dumnezeu sa priimeasca. De unde dai sa izvorasca, raspunde bietul om.” (p. 106); *not even knowing how to eat polenta* - “What help could you give me, you who do not yet know how to eat polenta.”/ *a nu sti nici cum se mananca mamaliga* – “Ca ce ajutor ați putea voi sa-mi dați, voi care nu știți încă nici cum se mananca mamaliga.” (p. 107); *to follow one’s luck like powder after dogs* - “You see, luck followed them like powder after dogs, as they say.”/ *a se ține norocul dupa cineva ca pulberea dupa caini* – “Se ținea, veza, norocul dupa dansii ca pulberea dupa caini, cum se zice.” (p. 105); *so poor that he had nothing to drink water after* - “They were so poor that they had nothing to drink water after.”/ *sarac de n-are dupa ce bea apa* – “Ei erau atat de saraci, încat n-aveau dupa ce bea apa.” (p. 105); *to look at someone like at a ripe cherry* - “The king’s son was dancing and he looked at her like at a ripe cherry.”/ *a se uita la cineva ca la un cires copt* – “Juca feciorul de împarat si se uita la dansa ca la un cires copt.” (p. 113).

5. Conclusions

In the case of both writers, we make a clear distinction between the linguistics of speech and the linguistics of text, in Coseriu’s terms (Saramandu, 1996), who distinguishes between: 1. Linguistics of speech; 2. Linguistics of languages; 3. Linguistics of the text/discourse, considering that “Each of these levels of knowledge, linguistic knowledge, or linguistic science is autonomous, in a sense, that is, one can exist in a higher form, and the other in a lower form lower or, in some cases, not at all.” (Saramandu, 1996, p. 134), meaning that: “you can know a language very well and still speak very confusedly, incoherently, etc. at the level of speech in general. Or you can speak well in general, or speak a language well, and still be unable to write a love letter, or a letter of condolence, that is, unable to produce certain types of texts” (Saramandu, 1996, p. 135).

We can say that from the perspective of the morphology of the fairy tale, but also from that of the phraseology used for the texts to fit into the species, Creanga does not differ much from Petre Ispirescu. The plus brought by the Humulestian lies in the ability to create life, “and this constitutes its profound originality.” (Boutière, 2011, p. 186) as Jean Boutière also claims.

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