

## **The Neologism Reception in Modern Times**

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### **Abstract:**

*Seen in its historical evolution, lexical innovation throughout the literary text illustrates through numerous acts of language efforts to enrich our modern culture with new lexical expressive elements. The ideas, imagination games has promotes terms and new words associations, proving, in this way, multiple possibilities to combine metaphoric words available in language. Understanding criterion without effort and the novelty must be accepted as a fundamental rule in the literary text, and due to the fact that science and literary art are to meet in unusual associations, constitute a basis and an incentive, at the same time, in the development and modernization of Romanian literary language.*

**Keywords:** *neologism, modernization process, borrowing, Romanian literary language, functional style, vocabulary*

### **1. Period of the years 1830 – 1860**

Period of the years 1830 - 1860, also called the 1948s period, is marked by a very high penetration rate loans, as this is a step which captures profound transformation and, in many cases, contradictory, and through which the society passes, imitating, without limit, western models. Cultural activity gets familiarized with a variety of theoretical directions, in particular as regards spelling and vocabulary, which have resulted in further modernization of Romanian language. We are talking about, in other words, to a period in which it develops the process of unification of the rules, shall be debated upon matters relating to the evolution and growing literary language, its vocabulary enriches with neologisms especially of Latin and of the languages 243.6 million dollars invested, pointing at the same time, concrete ways their adaptability; begin to form scientific terminologies for different fields of activity, and to create literary Romanian language styles. It is to be noticed two essential aspects regarding the activity in this period: in the first place, Latin orientation in the modernization of Romanian literary language and, secondly, the rationalist orientation, in cultural activity.

An important role in literature and cultural activity will have I. Heliade Radulescu - who, through its work with scientific character, shall formulate what Constantin Frincu would call the "philology concrete program to create the modern literary language rules" (Frîncu, 2005: 167). Need for rules it

is apparent especially in the design Heliade about his language: "Language is the means by which we show our ideas and thoughts: that which knows and knows several things, of that language is richer in words and more enjoyable" (Țepelea; Bulgăr, 1973: 54).

Period between the years 1830 - 1860 has, in fact, a matter of importance and in connection with the unification literary language, in the sense that it is now require a large part of the basic rules of over dialects Romanian language literary today.

In one of his literary newspapers "courier of either sex", 2nd edition, currently working II, 1838-1840, Ion Heliade Radulescu divides Romanian vocabulary into two categories:

- "Major utility" which are words inherited from Latin;
- "Of the second Thou art" are the loans, which have been placed in language after contact with other peoples (Rădulescu, 1862: 60).

The second art is represented by words "luxury habits, the trades, the arts, the sciences, from those who stood with them in their land I went to-day, after our banishment and the loose of the language and the ancient art ". This assertion of the author appears in a letter to Negruzzi relating to Romanian dialects. In fact, it may be considered that Romanian vocabulary can enrich by lead and composition, understanding by lead, only derivation with suffixes setting, while by stitching understood not only composing itself, but also derive with codes. During this period, it's required more and more loans from the languages 243.6 million dollars invested, and especially in roman characters. Thus, we read in the magazine "Worksheet for the mind, heart and literature" as "Paradise language only then we will remove a source alive you can enrich with words good and its own the language way of existing , to join by the Latin, and will face twisted" (Gheție; Seche, 279).

In Heliade Radulescu`s opinion, the loan must not be made at the beginning of the year, but "we must only those what we need, and where it should be and how it must be". Loans are condemned at random, direct from Greek language (cliros, enthuziasmos), French (potentially, occasion), Latin (privilegium, punctum), Italian (sotieta, liberta). Once it is borrowed, the new words must be adapted according to Romanian language particularities, as stresses linguist in grammar in 1828: "verbs (=foreign words) must be shown in Romanian clothes and Romanian mask ahead of us".

If we take a look at on the whole grammar of I. H. Radulescu, we can see that it is a critical moment in the evolution of literary language and the modernization written by entering Latin alphabet, phonetic spelling through the recommendation, by the guideline language toward loans from Latin and Romance languages, by setting up academies and the drawing up of data dictionaries. More than that, it considers that it may be at risk of transmitting scientific knowledge and literature can also be created in the Romanian language, which is capable of forming or to borrow and adapt their words he needs, that all Romanians should also be subject to the same rules and grammatical rules in the language spoken and written. The aim to join these dictionaries is to establish a uniform language, for the Romanians in all provinces.

Loans from other languages have constituted a problem in contradictory and duration for dictionaries, denouncing many times, against them. Thus, in the "courier", Heliade Radulescu considers that "any loaned to make is law from village to all foreign sayings instead that to comply with after acquiring language ", warned his attention on the need for the adaptation of the terms borrowed, "otherwise causes a large untidy in the language, for rift-is all that sort of thing, may in the course of time to get silly as not to be able to implement the no rule determined; while our language now he has let go of him and her mechanism" (Heliade-Rădulescu, 1973: 75-77). After 1840, however linguist` concern, for the loans will cease, heading toward a new direction, that's why the Italian current.

Specific to this period is elements and a reaction against city's Neolog community which has fostered the purism. Representatives of this trend showed an attitude of revulsion against loans came in the Romanian language, considering that "language enrichment through loans is, in fact, a decrease in richness of the means of expression for that, they argue, old words, most of the times poly-semantics, would disappear" (Graur, 1937: 14). We are reminding here on Aron fist, a supporter of "romanizarii neologismelor" came in the Romanian language, in both phonetic point of view, as well as of the structure. It shall be declared for writing in roman characters, after phonetic principle, which has been accepted and promoted in Titu secretary general as well as being a supporter of application and to principle, according to which new words must be adjusted according to the model and laws inherited components.

With regard to the process to supported by Latin people , Cristian Moroianu takes the view that this way of adapting to the Romanian language has been accepted and promoted by scholars his era, because, he said, "making a compromise between the Latin model grammar and the Romanian Popular represents main premise of establishing rules of national literary language" (Moroianu, 2009: 177). With respect to the work of specialist advice, owned by scientific style, during this period, who shall communicate the addition to the development and modernization literary language, we should mention their first Explanatory Dictionary of the language, of the first dictionary of synonyms, of attempts to encyclopedias, as well as of the first data neologism dictionaries. One of the books that deals with scientific neologisms theme in the language is *Its vocabulary of foreign words in the Romanian language*, a dictionary purist in fact, where the author, I. H. Radulescu, proposes to select terms in foreign idea to Ask My in a negative direction. More than that, he's trying to replace these terms foreigners with Romanian equivalent and where it is not possible to transfer from Latin word necessary Romanian language.

Less often, he calls and the equivalent of 243.6 million dollars invested or languages the derivation process in the formation of new words. In other work, *Vocabulary of foreign words in the Romanian language i.e. slavons, Hungarian, Turkish, German, Greek, etc.*, Heliade proposes to establish number of items from the vocabulary foreign language. Thus, in Pre - preaching, the author performed a classification in which the terms are divided into four categories: "words of languages, some of them are after imitate nature, other after convention, inter alia by deduction and to others, I may remain you tell them, by loaned to" (Eliade). In his opinion, the Romanian language

would have no reason to borrow all sorts of foreign words, since it was his Latin heritage is sufficient. On the other hand, "loans from other languages are but some "patches" which quote "real face of language".

Heliade`s idea to propose for all the words Romanian or foreign equivalent Latin appears in conflict with the opinion presented in Wheel alignment, where it considers loans as necessary in the development and modernization tongue. Their interest in the creation of a literary language and imposing uniform rules for over dialect shall be strengthened by involving Romanian writers in their literary creations. Their attitude, but also in respect of the neologism question in the language is not one of the nominal value.

For example, the poetry of Al. Donici meet a vocabulary which lacks in neologisms almost entirely, while the Cezar Bolliac we notice an excess in their use, according to this aspect, the writer giving the impression that, sometimes, the phrase is composed in the spirit Romanian language and that it is more than a cluster of neologism terms, without the need for a stand-alone unit and without a misunderstood determined. I. Ion Budai-Deleanu, I. It Heliade Radulescu and Grigore Alexandrescu used with tolerable ease neologisms entered recently in its language and adapted, the latter avoiding element so archaic as well as popular in his writings, make any suggestions, most of the times, the linguistic means used by their predecessors, namely to the facts of the language which they have imposed definitive in the system. Sometimes, you see a certain difficulty to writers who want to give up on loans Greek, among which Dinicu Golescu, C. Negruzzi, Ion Ghica or Gh. Asachi, whose writings are characterized by a mixture of Greek and Romanian words.

## **2. Period of the years 1860 – 1880**

Starting with the year 1860, there has been a definitive stage of the directions for the development of Romanian literary language, and about the year 1880 things start to settle, the language varying between toward current appearance, although some conversions will occur and after this period. There are carried out numerous translations of European culture, in particular from the culture French and German, but also in other languages. At the grammatical level, we record fewer loans that in the previous step, which are mostly in French, and its vocabulary is supplemented by enriching semantics of words previously cooked.

Functional styles are beginning to take shape more clearly and to impose certain defining features in carrying out the speech. The belletristic style is literature artistic style where stylistic registers has multiple combinative possibilities, being to achieve expressiveness, items that are used for this purpose being from the language of the old and popular. It was also now may be constituted scientific style of the Romanian literary language. It is not, however, a definitive formation, but only by the fact that they would start to form those special notes linguistic lexical and stylistic individuality gives literary expression in different scientific fields. It should be noted that scientific style tends almost exclusively toward city's Neolog Community loans, Romanian words older increasingly being less accepted to name scientific and philosophical concepts. Due to the fact that

periodic publications and have increased the number and have diversified on certain specializations (literary, political, cultural or scientific) there has been a clear delimitation of this editorial style, a style that averages the subjectivity with objectivity, the city's Neolog community with popular ones. His judicial-administrative style shall set up a terminology and its own syntactical patterns, as a result of drawing up fundamental laws of 1859. Also scientific style, terminology specialty consists in large part of Romance-neologisms. Thus, the market penetration and the neologisms establishment in the language are beginning to become familiar with a period of selection and to differentiate themselves on the basis of Romanian language literary styles, and, in the case of literary, their use will differ depending on the subjects treated, as will be seen subsequently.

The fundamental goal of intellectuals is focused on the cultivation language, in this respect by putting steps necessary for the composition of dictionaries and Romanian grammars, as well as to lay down the detailed rules spelling of writing with Latin letters. More than that, by setting up of the company "bring" and the magazine "literary calls" (1 March 1867), the culture will fight to defend the Romanian language to the Latin, etimological and purist excesses and will require "a current of refining of artistic creation and the creation of a literary aesthetic literary language" (Clim: 273). Some writers (M. Eminescu, I. L. Caragiale, Ion Creanga, Ioan along with Ioan Slavici), who are at the beginning of his career will also involve in these approaches, both through their artwork, as well as through critical suggestions considered inappropriate in the trends of literary language.

Thus, Mihai Eminescu shall express his point of view in respect of the question of loans, in an article called Ancient words and synonymous neologisms, refusing so Latin trend, as well as the purist one: "To receive in place of a Romanian one Latin words which mean to us not mental disorders - to receive a synonym which, signifying same, mean, however something else, another nuance of meaning, this means submitting to enrich, accomplish language. "An expression for many meanings is a misery, more expressions for a meaning is childhood, more expressions but for many meanings, although synonyms, is the real wealth of a language. And this wealth I recommend especially to our innovators" (Eminescu, Bulgăr, 1970: 227). Also, the romantic poet was noted for critical opinions with respect to the issues of language literary magazine "time", where he expressed his anti-purist attitude, saying that "removing some words that has been in existence for centuries in the language can lead to destruction language, but in no case to its modernization". He was in favor of reprinting old books and to capitalize words and expressions from the treasure of old language, pressing the unit in time and space of the language in the regions inhabited by Romanians (Bulgăr, 1963: 27).

A thing that draws attention is the fact that neologisms have not been regarded the letters always as a means of production and modernization of the language, but with suspicion and reluctance, so that some writers and literary critics will express their discontent in their artwork, either by satire and irony, either by an approximation of popular language, considering it, a true source of energy. Vasile Alecsandri" college in and I. L. Caragiale satirizes and ironies incorrect or excessive use of neologisms, I. Creanga leverages in the works to develop popular words, B. St. Delavrancea, I. along with Ioan Slavici, G. Cosbuc put into circulation, also on many popular words, The neologism catching it in places, or not at all. As a result, Sextil Puscariu finds that: "What

characterize our writers of the last century, especially in first decades, are the traditionalist spirit and a diffidence of neologisms. Before receiving the word again, they were looking for in a deposit grammatically equivalent inherited her words that are able to play, by different is to understand or through new combinations, the idea would have to be expressed. By this adaptation of old language to new demands of life, through this active formation and continual of the material, he has begun to normal, followed usually by the languages with long tradition and with a gradual development (Pușcariu, 1940: 378).

Also, in spite of this attitude in front of the word shyly again, we consider particularly important direction promoted by some writers of his era with regard to problematic neologisms and its use in their artistic creations, steering that has contributed in a way amazingly to the development and stability modern Romanian language literary.

A critical moment in the evolution and modernization literary of language occupies Vasile Alecsandri's work. Before it appeared in literature, I was not only foreign imitations and improvisations, the language was not fully formed, the rules were not accepted by all, original creations were missing, and moreover, the language was full of Greek words and turkey words, on the one hand, and invaded by city's Neolog community elements, on the other hand. We meet, it is also true that his literary texts in a three-dimensional cluster of foreign words and phrases, phonetic unsuitable and morphologically neologisms, but, in spite of this fact, the artist knew how to eliminate items belonging past and to promote new item. Of the variety of stylistic registers used in his work, some of them he uses only with stylistic function, while the other he bases his own creation. He is not to be declared an enemy of neologisms because he calls up to tell them to artistic creation, but combat them when they should not prove to be in the spirit of language, considering that their abuse would lead to alienation language.

An important contribution to the development and modernization is a literary language that Mihai Eminescu has, this being one of those who will be able to lay the foundations for a unique language in creation to literary critics. Unlike his predecessors, who borrowed everything without too much discernment or which have used in their writings, excessively, popular items or city's Neolog community, national poet Mihai Eminescu is trying to create a road their own as regards the selection and the ability of the combination of the words. The poet always replaces words that are not suitable, combines popular with neologisms, eliminate free expressiveness, and neologisms, in his opinion, they are also their role, as long as they are used with the measure, helping to modernize language and the Romanian culture. Presence or absence of neologisms from his poetic vocabulary shall be checked on the basis of content or on the type of text. The poet considers that writers are factors happening in development and improvement Romanian language literary, and, in particular, of functional styles. Notice a preoccupation of the poet not only at the artistic style level, but also at the level of the others styles (scientific, this editorial, even administrative), pauperized comments critical of the most convincing, in connection with the aesthetics of the works.

Most neologisms during this period are within the scope of technical and scientific, some perfectly adapted to the Romanian language, others showing phonetics and swinging shapes. Of course, adaptation of neologisms remains still an unsolved problem, which proves that we need consistent and uniform criteria in respect to new loans which went through in the language. In this respect, Titu Maiorescu general will be the one who will be concerned about the problem of loans in the language for a long time, being in favor of accepting rejecting some others. His position, however, with regard to neologisms penetration in the language is one of restraint, sometimes even rejection to the new terms.

In the "New direction in Romanian poetry and prose (1872)", Maiorescu also expresses his concern over abuse of neologisms which represented for him a real sickness literary. Same idea is also found in the study "Against neologisms", in 1881, where the author says that neologisms should not be taken with so easily, especially, if they are not strictly necessary Romanian language: ' (etc.) we need to talk in against those dispensable neologisms that slip through our writings without beating too loudly to his eyes and language of disposal of us increasingly to the meaning they popular" (Maiorescu, 1967: pp.142-143). Literary critic is of the opinion that neologisms are often unnecessary and should be avoided when in the Romanian language equivalents there is necessary for them and is opposed to those who are not strictly necessary. Being a defender of national culture, the debt is to keep unaltered popular roots.

Accepting that the "new organization" and "new ideas" require "new words" Maiorescu general makes a fault to neologisms in a part of the theory of empty forms and reaches a logical, rationalist solution. He suggests, therefore, the introduction of neologisms only when it is absolutely necessary and when this can be accomplished with the measure and he reacts against those introduced, of course, for convenience, by the translators. There are accepted in particular, those neologisms which bring "shades of new ideas", clarity, an increase in expressiveness and which are useful for "true reproduction of the concept", specifies Doina David (David, 1980: 37). In her opinion, the neologism would be necessary when it expresses a new concept, a new idea, and then when there is no equivalent in the language which is able to play this concept, Romanian people will consider an appropriate language to communication needs of a firm in an evolving economic efficiency, but, at the same time, for the one who uses and to the extent that it limits the number of words that it needs to know, specifying, in this way, by assimilation of certain elements and linguistic assimilation of notions or new concepts.

Acceptance or rejection of terms we touched in the Romanian language involves several factors. "On the one hand, favorable cultural context public acceptability may be a criterion by which a word to be integrated into the language. On the other hand, a factor much more relevant is lexicographer's involvement in entering a new term in dictionaries and suggesting how by which it can be used properly in a language" (Clim: 296).

### **3. Period of the years 1880 – 1960**

About the year 1880 we are talking about a literary language unit, with over dialects rules fairly well defined, but also on a modern language, referring us to all its compartments. We have a literary language enriched in all respects, with the basic principles of evolution well established. Conversions of the tongue will also take place after this period, of course it was a large-scale, in order to reach today's fashionable look.

If until now main purpose was to create the means of expression necessary for the construction of a modern crops, now it would have to be to maintain and, last but not least, to become consummate and tended unitary character of literary language. We are talking about a conclusion by large scale, the process of linguistic unification and modernization of literary language, but is still far from being fully constituted.

If until now Romanian language knew the neologisms entering the origin Latin and Romance-in-a considerable number, but also a tendency for the elimination of the words of other origins than Latin, era 1990s 1880 - 1900 will revolt against neologisms and will try to limit its penetration in the language, also promoting indigenous, traditional words. After 1900, however, the Romanian language literature is, again, bathed with neologisms, this time of French origin, in spite of all efforts and recommendations made in order to avoid this. Period of the years 1880 - May 1900 is called "step of decantation's and selections', i.e. 'outs r sharper between what is viable and what is lapse, between real needs of the tongue and what was only imagined or assumed that it would be necessary", and that after 1900" stabilizations step" (Oprea; Nagy, 2002: 109-111).

There is a process for the selection of the elements of language, especially in the lexical field and, as well as a mounting of those which are considered as valid. Even if loans know a period of stagnation, the literary, scientific, and philosophical works know a time of flowering. This is due to the fact that literary language had accumulated so far sufficient means to express its knowledge in any field of activity. Cultural Products of all types take on a particular large-scale due to numerous prints, but also due to a press very active. Also, many of the studies of analysis and language norms are introduced, numerous grammars, consisting of specialists as well as: Alexandru Philippide, Alexandru Lambrior, Heimann Tiktin and others, various manual and through courses that implement literary language issue, but also of European values Romanian spelling it in a new phase. Alexandru Lambrior argues that verbal form "sînt" comes from the Latin meaning "sunt", so that it is not justified by her grading are, of the same opinion and other specialists. With regard to the process of modernization of the language literary, it occurs particularly at lexical and artistic level, and, the lexical development is standing in connection with advances in material and spiritual culture of the Romanian people, following the progress made in the West. Romanian language, formed and almost entirely fixed, is no longer subject to such processes as the things that have happened in earlier ages, consisting of the elements of unintended change language, but changes only in order to express of new concepts and to achieve of artistic values.



The expressive materialization of language reaches a peak during this period, by the activity of great classics of literature and of other writers, their occurrence by putting out a variety of popular and regional elements, but also city's Neolog community. Writers that Ion Creanga, I. L. Caragiale, Ioan along with Ioan Slavici, George Cosbuc, Mihail Sadoveanu Book , Tudor Arghezi, Liviu Rebreanu, Ion Barbu, Lucian Blaga and others creates a Romanian specific and artistic literature, by whom life of the past, and the modern era and contemporary of the Romanian people come to occupy a place in the fundamental universal literature . Scientists and culture men like B. Petriceicu-Hasdeu, Titu Maiorescu, Constantin Dobrogeanu-Gherea, A.D. Xenopol, Nicolae Iorga, A. Philippide, M. Dragomirescu, Garabet Ibrăileanu, Eugen Lovinescu, Sextil Pușcariu, Tudor Vianu and others, shall formulate theories and points of view, which have made themselves known abroad as Romanian scientific studies, as well as lives of the Romanian people in the past and present, as well as knowledge of Romanian literary language. Significant contribution, have reached to be known, were brought and in mathematics, in art and in positive science, by specialists. But there are also cases when are created on Romanian land some of the specialized terms of science and philosophy in particular, but shall not be imposed on international markets. Therefore, the concern for standard literary language will be replaced gradually, with specific steps with a view to the development and improvement of language in artistic creations.

We bring to question Garabet Ibraileanu`s attitude in his lectures, in respect to neologisms and, by default, of the materialization literary Romanian language. So, considering neologisms problem in the language, as well as the arrangements for enrichment of Romanian vocabulary, Ibraileanu proposes a few tips on ways of enrichment of the tongue literary: "in the first place, by contribution of all sub dialects from Romanian language in Dacia, secondly, by archaisms of language, and then by neologisms and translation. This literary critic considers that the introduction of neologisms in the Romanian language shall be accompanied by a statement of reasons even the nature language that does not allow the composition or derivation alike German or Hungarian language: "to us this is not possible, for the Romanian language is an analytical language" (Ibrăileanu, 1979: 119). In another lecture dedicated to neologisms and stops on their role with a view to modernizing literary language, claiming that such a nation's language reflex of status of civilization and of the culture of that nation, the same are neologisms a reflex of civilization in the language" (*Ibidem*, 131).

With respect to the texts of literary epoch, it is important to note that we are in a time when a large part of the French literature follows the French model, the French language influence dominating, in fact, almost all of the areas of activity. Genuine regionalism combines with French expressions, more items jargon, in literary works of Romanian writers. I. L.Caragiale`s work is the most representative image as regards the entering of French loans in the middle of the 19th century. French neologisms adaptation process and other origins is not completed, and difficulties of imposing French words lead to alterations in correct shape. So, characters in Caragiale's play will pronounce public, capabel, cremenal, etc., the writer spotting other deteriorations of the tongue of a different nature, more complex, to which they have been subjected to foreign words in this period, using French words in a satiric or ironic way: catindat, catrindala, levorver, ceferticat, etc., or as

products of popular etymology : intrigatoriu for questioning, vermult for Vermut, violence for Violeta. In some cases, there are all sorts of confusion due to paronymic forms of words: "be you pronounce with such illusions against me", "pardon my impression", or recourse is had to tautology's: "on the grounds that, on the grounds", etc.

The neologism acquisition by the Romanian language is the last but not the least, a matter of culture. French influence excesses have triggered protests from the critics, and the writers in particular, who spotted the danger of disposal language of popular its specificity, losing authenticity and expressiveness. The period after 1900 is characterized by a functional diversification of lifestyles in different registers according to author's preference to capitalize significant features of language material. Literary Romanian language reaches a level similar to that of European culture language. Works to some writers of value is characterized by preference for some popular, regional form, specific to the site of origin. . In the language continues to enter words, expressions of French, German, Italian, English, Spanish, and even Russian origin, but without influencing profile form and language which had received a final look at the end of the 19th century. In this respect, we bring into question the contributions of poets as well as G. Cosbuc and O. Goga, who carry out their artistic creation almost entirely on the basis popular language, avoiding archaisms and neologisms. At Goga we can see a consistent concordance between content and form, but also a known technique to mix in a properly way elements of popular invoice with those of a religious nature.

Elements of religious nature, but associated in a known and unexpected way with modernist elements we meet at Gala Galaction. In the vocabulary prose of this writer we meet religious, popular and neological terms fit in such a way as to make the texts gain value, originality and expressiveness at the same time, and internal resources of the tongue get rich by overtones involved and by variety of figures of style that occur through such associations: "Only top of the ladder, in speculations spheres and theosophy only in the most hearts eminences, taken together, without, however, that no one would ever suspect, dusk had contemporary tones and improved clarity - ideas and states of soul - begotten strange fortune teller ring tones and yellower the clarities of Romanian-Catholic souls of Christians beginners" (Galaction, 1960: 431). In the Romanian Writers Art, Tudor Vianu, analyzing writers style, states expressive values on which the neologism in Gala Galaction`s work gets, He said, as well as figures of style that he uses: "In intelectualization of his impression, impression, the writer has been in use for many neological terms, which he assigns in fact, with others borrowed from pure speech. And here staging the most striking feature of Gala Galaction style, because not only use a wide usage of neologisms, but their alternate expressions collected from the fund older and permanently in the language, rounds off their own appearance of your style, in which we're dealing" (Vianu, 1941: 256). The language of Gala Galaction`s work knows a record French influence, in fact confessed several times a writer, and as far as lexicon used by him, we can located at the two extremes: tradition (by old, religious and popular forms of words) and modernity (by stylistic assumptions, freedom syntax by means of the neologisms, some proved true rarities lexical that Romanian language could hardly tolerate in a literary text: naufragiu omnilateral", „la doi pași de prăpastia suicidului", „bruscherii și intemperii pedagogice", etc.

expressions and phrases considered exaggerations and which are not in accordance with the requirements imposed by literary language).

The neologisms problems has generated discussions not only as regards their phonetics and morphological language adaptation to the system, but they were reported to the Stylistic role that they would have had, reaching the conclusion that those words of popular, regional or archaic, old origin do not always have the opportunity to express, only in part, the same shades which express them new words, as neologisms. Some literary current, as is the case of symbolism, for example, promote and encourage neologism usage , considering it a great way for artistic expression, for musicality , for poetic vision which it proposes. As necessary, the neologism would prove to be in poetry and prose with deeper and humorous ways. In this respect, G. Topirceanu is one of those for which expressive force of his work that have as main support this lexical category, the neologism. We mention the volumes: "Happy and Sad Ballads", "Bitter Almonds" or "Original parodies": "This is a song that much/ I just wanted to make it you. / Nature repeats with harsh uproar. / this is a song I listen to/ with her nose pressed against the window. /that the old clockwise with the music, port/ Implicit concert in me./ It is a place in motion a private way spring/ and I sing past coarsened dead/ in sparkle long sighs" (Autumn Fantasy) or..."At Night bright/ that a wave of perfume/ would pounce house again./ month clear, of nothingness/ put on carpets/ brilliants of diamond/ and like a./ it concerns because you can't ecstasy/ your blouse loose/ and shoes satin/ beside cupboard." (Night Vision).

As regards artistic language, this evolution will continue, diversifying through the contribution of writers of fame, such as: M. like Sadoveanu, L. Rebreanu, C. Petrescu, H. P. Bengescu, M. Preda - in prose, poetry elected, in particular, T. Arghezi, G. Bacovia, L. Blaga, I. Barbu, writers who marked literary history in a great moment of importance. Using the experience of predecessors and knowing very well Romanian language in all its aspects, of all ages, Mihail Sadoveanu Book will operate with well-known concepts: content and form, reaching a consistent imaginable, realizing in prose what Mihai Eminescu had actually done in poetry. Year 1940 will bring a massive penetration of neologisms, on which administration reforms will use in the speech of his characters.

One of the Sadoveanu`s works in which we meet an extremely large number of neologisms is called The Ghost Train, arising after 1930, where the author bears his heroes, people with school, for the most part, through scholarly environments. We meet lexical neological elements such as: abort, absent, calmness, supports, access, tuning, accumulate, shall adopt, admiration, agglomeration, alternately, the ambulance, he said, apparently, aporta, an aptitude test, a political truce, harmonize, arbitrarily, aversion, queerly, cataclysm, a catastrophe, celebrity, civilized, communication, condescension, consciousness, contorted, convention, twitch, inference, deduction, unbalance, solutioning, electoral, stylish, excited, the mystery, euphemism, explosion, phantasmagoria, unusual, imagination, barely, audible, foray, inextricably linked, influential, investigation, oppression, pneumonia, portfolio, sacrifice, speculator, transition, turpitude, dramatically, the list can continue. A quite large number of neologisms, alongside regionalisms, words popular and even most astounding archaisms, we find in L. Rebreanu`s work, assisting here

to a modern expression of literary lexica, even when analysis writer stops at rural or traditional environments. Intellectuals who have received a specific education in schools which they have followed, commonly used in speech city's Neolog community as well as their words: honor, work, career, countess, civilization, defamation, ministry, to distort, vast majority, privileged, by spleen, dances and proms epidemic , doing no politics, a pulse of life, body, cautious, the panel, a man and much more.

We meet in Camil Petrescu`s work a wide variety of lexical categories, artistic processes, which are used by the writer writer to the expression of ideas, but also to give a expressive form as much as possible. For each interior analysis, for every moment in carry out the action, the author found his style according, the abundance of neologisms being imposed by the treated theme, on the problems of work and intellectual condition of character. "A big love is rather a process of autosuggestion... It must be time and complicity for the training. You love because of mercy, of worship, of tenderness, you love because you know this makes her happy, you repeat to yourself that is not completely loyal to offend her, to cheat so much confidence. Psychology shows that they have a tendency to stabilize the feelings repeated and that, maintained with willpower, go to a real neurotic! Any love is like a monodeism, volunteer at the beginning, pathological after..." (Petrescu, 2009: 46).

A privileged place to develop and modernize Romanian vocabulary is held, without doubt, by Hortensia Papadat Bengescu. She occurs in the Romanian literature at a time when the realism and the observation literature had imposed to writers a certain vision of the character. In respect of the lexicon used in her work, the Stylistic register prevailing is the one of the neologisms, most words of expertise, these being misused by the writer with the boldness which given by the language and the creator instinct that produces values in the spirit Romanian language." In our serious lives of the prince's Maxentiu, marriage to Ada brown Razu had brought a brief crisis of sensuality. Deathly crisis look for his body so far economical of prudence and of poverty. His Health had always been gentle, yet precautions which he takes had allowed him to believe he is only weakling mutant, without taking his thought further. After six months of a marital regime but, on land weak, the disease was prosperous. From a disguise copy, Maxentiu had become a specimen good to study in respect to various devices ran of tuberculosis. This study is dealing with him eagerly" (Bengescu, 2008: 24). Modern Poetry in the interwar period constitutes a cornerstone in regard to the development and modernization of artistic language.

In a tendency to revolutionize the language and to create always something new and unusual in respect to its opera vocabulary, Tudor Arghezi has recourse to terms of all stylistic registers, the old, religious, popular, familiar words, from jargon and from the scope neologisms today up to the last hour, which he has used frequently in artistic creation. Not only poetry, but also Arghezi`s prose full of numerous components city's Neolog community, especially French words, some kept until today in Romanian vocabulary: "Sometimes you don't get to fall with the most fair and more evidence of someone else`s opinions. The man has been able to succeed in being a disagreeable

man and from the moment of this feeling, he may be accurate and checked and genius, I am no longer interested in” (Arghezi: 79). An amazing capacity to assign words in ordinary reality metaphoric values in unique contexts, depending on personal vision, deep and thoughtful look on the world we can find in Lucian Blaga’s creation. In his poem lexicon meet a variety of stylistic registers, most astounding archaisms, regionalisms (inorog, nanasa, ornice, -lal, unbelieving, progadii, zgulesc, tintirim) and words from popular lexicon (ogre, kite, heaven, hell, diochi, customs authorities) to words from mythology (Pan, Hades, Promoteu, Saturn) and terms religious (bible, the church, candle, monk, cross, angel, religious service, words, prayer, Malicious, incense, vespers). Category semantics the most well represented is, however, that of neologismelor, perhaps, due to the design of modern artist (abyss, tensely, dogmatic, geometry, monade, runes, runic, nimbus, cosmos, the scope, sublime).

Along with the Tudor Arghezi and Lucian Blaga, Ion Barbu creates a language artist Fresh, colorful neologisms, of a great originality. What Barbu brings, in Romanian modern poetry is the materialization of mathematically language, the poet-mathematician trying to carry out an aesthetics product, either on the path of a verbal metaphor, either by the method of a mathematically code. The poet can afford greater freedom of language and artistic technique, which provides his lyrics particular traits hermetic: preference for the city's Neolog community, the creation of words ad-hoc elements suppression of relation, or use abstract notion. We notice a combination of a language easily archaic and very popular with one made up of neologisms, most words of his specialty, but with a great power of expressiveness, the poet and managed a maximum concentration of the idea through the creation of poetical phrases-symbol, tight semantic fields, but also by means of a game sign – metaphors: “ Hypnotized by-deep clearly light/ bolt stretching over his head, he wants/ falling apart zenith and crazy drink,/ through thousands of twigs contorted, opaline liqueur .” (tree) or "Nadir latent! The poet stood up summation/ harps scariest parts vice versa flight you lose/ and song tiring: hidden, such as only the sea, / jellyfish when walking under the bells green." (In the clock, deducted...).

In the same inter-war period we are witnessing in the preparation and implementation of the new spelling reform. In 1932 new academic rules with regard to the appearance of the Romanian language spelling checker literary will impose, but not all men of that period will agree with the principles promoted. In this respect, we bring into question Iorgu Iordan’s attitude, expressed in the introduction to his grammar: “As it can be ascertained from the first another eye blink we have adopted Romanian Academy spelling. And this, not only because that's what I've been asked for, but also by the conviction that a unitary system checker, even scientifically mediocre, it is more preferable, no matter how perfect they may be. The inability to reach a consensus on the issue unanimous spelling is also a sign that we are still far away from the Western countries, where despite circumstances often very least favorable (as in the case of France, for instance), the appearance of written language does not differ in any way from an individual to another, anyone who they are” (Iordan, 1937: 7).

#### **4. Period of the years 1960-1990**

During this period there is an attempt to introduce a large number of terms and phraseological units from Russian language to designate new social, political and administrative realities, as well as an amendment to the words contents. More than that, the Romanian literary language has continued to affirm the status of modern Romance-language, being able to assimilate lending of all types. With regard to the evolution and the dynamism of the language from this period Th. Hristea said, "from our point of view, on the basis of ample openings of texts and a careful determination of the first certification, it might even lead to the conclusion that the rate of enrichment and diversification of Romanian lexica and corpora shall be taken is, in recent decades, almost as fast as in the past century, when Romanian language has begun to intensify and to modernize its vocabulary in all areas of material and spiritual life" (Hristea, 1972: 182).

A similar idea we can see at the linguist Peter Zugun, who speaks about the dominant status of neologism in scientific and technical terminology, considering that "neology is the most important language process for Romanian modern language" (Zugun, 163-164). He also claims that "the neologisms number is even higher than the number of words in traditional fund, and the number of prepositional affixes explained through the implication of the foreign model is also greater than the number prepositional affixes such (particularly the prefixes) and the compound words made before the neologisms process in Romanian language. These loans city's Neolog community," P. Zugun ads, has caused "a crisis of communication between generations and between polar social layers, a fact known from dramatic literature from that time and from the direct operations to the detriment to the lexical loan." (*Ibidem*, 164).

As regards functional styles, a prestigious development can be observed with scientific style, through the creation of common terminology special enriched in a substantially way the Romanian vocabulary, but also by the development of tradition, in particular dictionaries and various laws. In literature, beginning with the generation 1960s, we have been witnessing at the poetic language renewal by the power of a verbal metaphor and by the novelty poetical expression and vision and promoted by Nichita Stanescu, the most representative of the neo – modernist period.

In his vocabulary we meet terms from all semantic spheres, and from the familiar one, and from the popular or regional one to keep the character of authenticity, but also from the neological sphere, the poet stating that he is, many times, but He revived: screams transparent, absurd letter, ghost threatening, sound gloriously, sweet feeling, the gods of ivory, young lioness, love, rainbow cut in two etc. There are, in his, artistic creation, whole verses in which neologisms gain stylistic value of a great power: "The sun breaks the horizon in two. / His strength destroys his finals dungeons". Spears - blue, no return, / my eyes I shall throw, both of them. / to greet him happy and severe".

In Nichita Stanescu`s poetry everything is possible under the report of imaging and language. Everywhere there are words created by him, some by pure invention (tribulind, helf, ahov, up), by derivation, or using the prefix ne- (nealbastru, nemare, nepiatra, of necuvinte).

Beginning in the 1980s, Romanian literature knows start of a new era, both in terms of content, as well as of the shape or of the phrase, and the texts modernist begin to be distributed by the card reader, the representatives of the new generations have imposed significant changes, even radical as regards literary discourse, and thus, a new literary current – postmodernism. There was need for a change, of a refresh of literature and maybe due to the fact that the literary structures and narrative techniques that existed until that time seemed to be already worn, incapable of expressing essential truths. The Great obsession is now literary language with all its phonetic, morphological and semantic implications that will promote and will require a new vocabulary, invaded by neologisms, and a new syntax.

### **5. The period after 1990**

The period after 1990 is the most recent stage of Romanian literary language, a step which is continuing the vocabulary enrichment through loans acquisition in the language of international culture. We are witnessing to interference between these and internal lexical creations. Literary Romanian language will continue to excel so by publishing dictionaries and other works bills, as well as through an intensification of literary creation, especially after 1990, when it starts to produce a real explosion of the word, a free speech, an avalanche of loans, this time English words. There is, therefore, an aware concern of writers and of scientists to modernize language, by laying down procedures and by growing them.

A dynamic language vocabulary and corpora is the area in which it's occurs the most frequent changes and transformations of language frame. From this point of view, Elena Silvestru will claim: "large ages transformation in the life of society, are large age transformation of the forms of linguistic expression commonly used, especially on the vocabulary. The appearance and the disappearance of the notions, the change of people's attitude towards objects and actions, have as a result the appearance and disappearance of the words, changing their meanings and their shapes. Such epochs are ages of intense lexical creativity based on the existing fund and high openness toward new sources of loan" (Silvestru, 2008: 100).

The evolution of Romanian literary language remains an open problem on which it may intervene at any time with certain transformations, if we have in view the fact that until today there is a fluctuation in the use of certain forms, authorized by even the rule. These aspects have been constituted in a constant concern for language researchers, which either draw attention to some things considered false from the point of view to rule, either they suggested some directions toward which Romanian lexicon must be oriented, especially as regards spelling and orthography of neologisms through elements in the language. With respect to lexical innovations of this period, Rodica Zafiu is trying to prove the actual stylistic diversity of Romanian language, a specific phenomenon to other languages of culture. In her opinion, the diversity of actual stylistic Romanian language is determined by three factors: "the extent of journalistic phenomenon, the diversification types of texts and languages and entering of the colloquial orality in writing" (Zafiu, 2001: 10).

The process of globalization, as well as pace of movement of the words have facilitated and diverse nature of texts and languages of contemporary Romanian language. Rodica Zafiu considers the language data processing to be "technical language with the most spectacular ascension and with the strongest impact on common language". In fact, this type of language "offers an instructive illustration of contemporary language change, in which phenomena such as word-formation, changes in carriageways, the loan lexical and syntactical visible in computing, the interference of records manifest, etc" (Ibidem, 86). In the last period we can see a concern becoming more intense of language researchers, for the cultivation of language and expression, for its standardized appearance, as well as for international character of current vocabulary development of Romanian language. We are in an era in which Romanian language is strongly influenced by English language. In a way "influence English is a linguistic international phenomenon (European and global)" (Buzatu, 2007: 174). This aspect is felt in the Romanian language because, as Mioara Avram states, "eastern European countries shall recover in a shorter interval certain shortcomings as a result of up to 1989, with the result that or as shock language transition to be greater" (Avram, 1997: 8).

Considering all these aspects, we can say that Romanian language literary lexicon current tends to be getting closer and closer to that of western Romance languages and languages of commonplaces, in general, not only because of loans of the current state of the art, but also due to the fact that the neologism begins to occupy an important place in Romanian language vocabulary literary, he representing cultural expression of a moment of assimilation in his language. Many of neologisms have been fixed in the language and because of semantic and stylistic bonds with which they came in plus or they have created on the route.

Seen in its historical evolution, lexical innovation throughout the literary text illustrates through numerous acts of language efforts to enrich our modern culture with new lexical expressive elements. The ideas, imagination games has promotes terms and new words associations, proving, in this way, multiple possibilities to combine metaphoric words available in language. Understanding criterion without effort and the novelty must be accepted as a fundamental rule in the literary text, and due to the fact that science and literary art are to meet in unusual associations, constitute a basis and an incentive, at the same time, in the development and modernization of Romanian literary language.

The usage of neologism, Sextil Puscariu considers is a "question of stylistic nature". The equivalences of popular language, some neologisms have managed to gain tones and due to emotional, stylistic they have won on the way in the language. The writer who uses the literary language will choose, in his work, the words that are the most appropriate to the context and to area in which they are expressed.

Mircea Cartarescu is considered to be the most representative post-modern voice to open Romanian culture unlimited prospects and somewhat yet unknown, of postmodernism. He knows how to use



stylistic registers, determining and distributing them according to his aesthetic design, to transpose neologisms – a Stylistic register dominating almost all the universe of his creation, in a particular combination, to explore poetic language and its unusual capabilities. The post-modern writer builds himself a language and a meta-language composed by joining of terms in the various treaties, dictionaries, encyclopedias, various studies specialty: psychology, use a psychotherapy session, medicine, chemistry, physics, biology, informatics, literature, art, etc., to which shall be added the figures of wealth and style of art, to which we will return during our research. We are witnessing, therefore, to the creation of a new form of expression and a literary and artistic language with everything cool, dominated by the city's Neolog community components.

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