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COMMUNICATION NEUTROSOPHIC ROUTES

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I. Any manifestation of life is a component of communication, it is crossed by a communication passage. People irrepressibly generate meanings. As structuring domain of meanings, communication is a place where meanings burst out volcanically. Manifestations of life are surrounded by a halo of communicational meanings. Human material and ideatic existence includes a great potential of communication in continuous extension. The human being crosses the path of or is at the intersection of different communicational thoroughfares. The life of human beings is a place of communication. Consequently, any cognitive or cogitative manifestation presents a route of communication. People consume their lives relating by communicationally. Some communicational relationships are contradictory, others are neutral, since within the manifestations of life there are found conflicting meanings and/or neutral meanings.

Communicational relations always comprise a set of neutral, neutrosophic meanings. Communication in general is a human manifestation of life with recognizable profile. Particularly, we talk about scientific communication, literary communication, pictorial communication, sculptural communication, esthetic communication and so on, as specific manifestations of life. All these include coherent, cohesive and structurable series of existential meanings which are contradictory and/or neutral, neutrosophic. It can be asserted that in any communication there are routes of access and neutrosophic routes. Any communication is traversed by neutrosophic routes of communication.

II. The studies in this book are application of the thesis of neutrosophic routes of communication and highlight neutrosophic paths, trajectories, itineraries, directions and routes in different forms and types of communication.

In Chapter 1, Florentin Smarandache and Ştefan Vlăduţescu develop the thesis of neutrosophic routes in the hermeneutics of text; they emphasize the fact that any text allows an infinity of interpretative routes: some based on linguistic-semiotic landmarks, others sustained by sociologic ideas, others founded by moral reference points, others founded by esthetic aspects and so on. A neutrosophic route can always be found in a text, that is a route of neutral elements, a thoroughfare of neutralities.

Professors Ioan Constantin Dima and Mariana Man, in Chapter 2, reveal that is not insignificant for a system to ensure that the events observed are representative for its universe, that they are observed in a precise, neutrosophic and coherent manner and that there are analysis patterns, deeds scientifically established to enable valid estimations and deductions.

Alexandra Iorgulescu (Associate Professor at the University of Craiova, Romania) decodes the neutrosophic inflections of Seneca's tragedies (Chapter 3).

Assistant Professor Alina Ţenescu (University of Craiova) analyzes (in Chapter 4) the non-space in contemporary French novel. The non-space is identified as a neutrosophic neutrality, which allows an application of the methodology and hermeneutics of neutrosophy. Finally, there is revealed a richness of meaning that provides the neutrosophic approach.

In Chapter 5, Mădălina Strechie (Senior Lecturer at the University of Craiova, Romania) illustrates the communication as a key source of neutrality in Ancient Rome communication.

The contribution of Daniela Gîfu (Senior Lecturer at the University of Iaşi, Romania) gives relevance to the "religious humor"

in the reference system created by the two mega-concepts launched and imposed by Florentin Smarandache, neutrosophy and paradoxism (Chapter 6).

Chapter 7, prepared by Professor Mihaela Gabriel Păun (a Romanian language and literature teacher), focuses on the neutrosophic determining of Romanian popular incidences in the brilliant sculptural work of Romanian artist Constantin Brâncuşi (an unstoppable spiritual-aesthetic river appeared out of everyday folk tributaries).

In the Chapter 8, Professors Maria Nowicka-Skowron and Sorin Mihai Radu show that the major moments of reproduction are governed only by generally valid rules, and the main dimension of operating such an economy is the market and mechanisms of the market created in principle from the movement of prices according to the demand and supply ratio on the competitive market..

Professors Janusz Grabara and Ion Cosmescu demonstrate that being aware of the role that an information system in the company plays and its impact on individual processes, this article presents an information system used in the selected company (Chapter 9).

In Chapter 10, Bianca Teodorescu (from University of Craiova) shows that communication represents a category more enlarged than the information and has an ordinate concept; information is a part in the process of global communication.

Chapter 1. Communication and neutrosophic reinterpretation

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Abstract

The study focuses on revealing the predominantly neutrosophic character of any communication and aesthetic interpretation. (Neutrosophy, a theory grounded by Florentin Smarandache, is a coherent thinking of neutralities; different from G. W. F. Hegel, neutrality is the rule, the contradiction is the exception; the universe is not a place of contradictions, but one of neutralities; the material and significant-symbolic universe consists predominantly of neutrality relationships). Any communication is accompanied by interpretation; sharply, aesthetic communication, by its strong ambiguous character, forces the interpretation. Since, due to comprehension, description and explanation, the interpretation manages contradictions, understanding conflicts and roughness of reading, aesthetic interpretation is revealed as a deeply neutrosophic interpretation.

Communication and aesthetic interpretation prevalently manage neutralities but contradictions.

1. Introduction

There is a demon that revives communication whenever it seems to get tired. It is the same demon that triggers the production process. It is the Platonic demon dialogically invoked in Socrates' speech. Subsequently, the demon appears in Charles Baudelaire's poetics. Well, this demon is installed at the beginning of the millennium on the horizon of hermeneutics. A restless demon pushes us to understand increasingly more. It makes the spirit of questioning extend its claims against its comprehension limits.

The man wants to understand everything. When something remains incomprehensible, he tries to understand the incomprehensible. This attempt could be part of an implacable destiny of comprehensiveness. "But our purpose in this world is to seek to understand even the incomprehensible" (E. Simon, 1998, p. 215). Ambition comes from an unbearable helplessness. In addition, it folds on the inner propensity towards comprehension. The spirit is built by understanding the universe. For this purpose, it does not allocate any surplus of energy. It is not exhausted and does not bother to look like this. It is its way of being: knowledge is its way of being. Heidegger gave an affirmative answer to the question whether understanding is the way of being of the human being every time we are ourselves. This thesis of the Dasein - understanding opposes the inaugural Aristotelian thesis of human being - knowledge. Stagira begins his Meta-physics:"Everyone has the desire to know".

Therefore, the main propensity of historical being is knowledge that leads to comprehension as an incipient. Knowledge presides comprehension. The existential impulse cogitatively draws the inclusion perspective. Once caught as occurrence, comprehension creates a new ideal that becomes a means. Knowledge does not defeat comprehesion, but raises the possibility of doing it without the benefit of it. Knowledge could be defeated only by its own excesses. Everything falls into excess. Boileau showed "to excel in your art means to get out of it". Art and artless knowledge can slip into excess: the former into the empty rhetoric, the latter in doubt, amphibole and paralogism. Maybe knowledge does not have surplus, so the excess could not have consequences. What is surplus is not always harmful, but signs that knowledge falls in excess are there: it falls at least in some respects. When knowledge builds false premise, the excess enters the conclusions.

2. The neutrosophic search of message

Science of interpretation, hermeneutics has a dimension that wraps itself in imposture. To get the message away, hermeneutics must be based on speech. Unfortunately or fortunately, the speech is a product and a meeting (Mihnea Costoiu, Plesu, Arsene, Alesincu & Iancu, 2009; Costoiu, Adamescu, Svasta, Nicola, Pleşu, Iancu,... & Tălpuş, 2010). The message represents the meeting. Not everything that is met has visibility, too. The elements come together, they are not seen. The interpretational consciousness makes the comprehension and knowledge games. The unbalancing accents draw ideas through which substance elements are expelled from the interpretational process.

It is well- known the situation created by New Criticism, both as a set of common options and individual choices of its generic members. First, Roland Barthes, by his interpretations, brought the matter of author into debate. Caught in the challenge of radicality abandoning the authorial, Picard expressed himself as an obsolete spirit. Through his intervention, defending the interpretation as an explanation of the work by the author's intentions and influences of the authorial context, Picard led the lansonism to rejection. In the battle with the intransigent retrogradism that seemed to impede the normal development of the theory of interpretation, Roland Barthes writes in 1968 an article of a hardness over the accuracy of hermeneutical reality: "La mort de l' auteur". The battle against the author's debilitation or elimination is led not by oneself. Michel Foucault joins Barthes who, on another road than the structuralist one, reaches the battlefield, fighting back psychoanalytically. He does not only question the essence of the author, but, what is more, he tendentiously questions the authenticity of the author who must be usurped. In the article "Qu'est -ce qu'un auteur?" (Foucault, 1969), M. Foucault destroys the author while questioning him; the title is the preventive preview of winding the author's theme, a senator

without rights for whom history chooses an evanescent destiny. The common part of the Barthes - Foucault theme is the progression that the author really comes to life in the late Middle Ages. He becomes, in time, a historical character. Renaissance reveals the individual behind the man. The person who writes gets to acquire, by incidence, the normal importance in terms of the reasoning of that era. The realistic novel raises the author at the status of the world's creator. Decay begins with Nietzsche ("Thus spoke Zarathustra") and Proust: by spraying the authorial omnipotence and divestment of building the world. Subsequently, the author becomes the intersection of voices. Along with the New French Novel and structuralism, the overthrow of the author is initiated. "The king is dying" is used: in his epoch, this decisive emissary of the Creator is sent to the rhetorical props of novelistic thinking. If there has been a stage in the evolution of literature when the life and biography of work represented the author's life and work, then the time has come to his fall from grace and fall while doing his duty. Not only does he fall, but he also disappears. The period in which the author and his work interpret each one is followed by a period of the author's temptations of isolation from his own production.

From the identification of the work's intention with the author's intention and till the irreconcilable segregation of the two, the road was, in terms of 2-3 thousand years cultural history, a short one. If you look at things in a balanced way, murdering the author is a secondary chapter. This is because when creating the text, the producer cannot succumb. The speech, E. Benveniste postulates, is the product of a speech instance which vehicularly gathers around a certain I. Even when he produces in his way, the figure of the creative spirit translates an "I in the third person". The creative spirit replaces the author rightly.

Taking up the idea that the removal of the author, unwillingly plotted by Nietzsche, Proust (and by delimiting the

biographic ego from the profound ego) and Paul Valéry (by finding indelible congruence between the profound ego and the pure ego), forms the post- factum basis for the action with seductive poetic effects. Removing the author means the exhaustion and destruction of the ego for the generation of the theorist Barthes. They tended to lead to extinction even the courage to say "I" in a text. The aim was peeling the connotations of "the ego". The author of the 60's and 70's is a paper man, as F. Flahault calls him. The furious reaction is that the work paradigm, regarding the original and irreducible creation, is deconstructed and then replaced with the text paradigm supported by the speech and language. The author's figure has been clouded, and his exit from the interpretation scene was celebrated. The death of the author and the authorial history has been sounded through a trompet. The writer's life and inspiration have been debunked and deconstructed. The context of the production has been annihilated. The Barthes - Picard controversy should be seen as an attempt to assassinate the genetic criticism and a setup of the work myth without an author. Valéry is brought to testify that the poem, in this case the text, is made by itself. In a battle, the author and the influence of his personal history fall on writing.

In the absence of the author, perceived as being unnecessary for his work, the interpretation becomes fragmented (Adamescu, Costoiu, Corocăescu, Pleşu, Iancu, Adamescu... & Tălpuş, 2010; Costoiu, Plesu, Isopescu, Soriga, Alesincu & Arsene, 2012). The author being excluded and murdered, the demon of creation vanishes. The text without a writer loses its traditional coherence. It is out of history. It does not testify about human evolution and knowledge. A hard reply to the biographical interpretation, New Criticism tries to read the text as having no author or as having one but with no interpretation importance. The interpretation object gets to be an orphan. Developed in fragments, the demon gains in depth. "Placing in the abyss" (concept introduced by Lucien Dällenbach) is

the power of the fragment that controls the whole. The writing is not intended as a synthesis, but as an amplified representation of the fragment. The whole has all the power of the fragment. The analysis does not close by synthesis. The interpretation focuses on detail. It takes it as a model and theorizes it. Without an author, the work becomes the theory of a work. The project of the interpretation spirit is confirmed in a fragment. The detail worked on does not allow the vision of the whole. Theorizing the fragment is beneficial. The structuralist, "semanalytic" and psychoanalytic processes investigate the depths of the fragment and raise them to the power of work. The exercise is respectable. The theoretical gain is admirable. Among them the interpretation spirit's inability stands out to keep the innocent analysis throughout the ongoing of the work. The text fragment cannot raise itself as work, for it cannot be someone's work: the author of the work has deceased leaving only fragments behind.

Generally speaking, Barthes and Picard cannot reconcile, though they would have reasons. Time has softened Picard's retrogradism. The years brought the shocking novelty of the Barthesian approach to normal dimensions.

Taking history as an application of the cogitative brings hermeneutics the assumption of new responsibilities. We now know that the text has a consciousness that makes it work. It is clear that the speech includes this consciousness. It additionally stores the consciousness of the discursive activity. The language production presents a coordinating expanded consciousness: a consciousness of textuality and a consciousness of the type of discourse in progress. The creative spirit carries a double figuration: in textualization the discursive production is done and it is done with the typological integration consciousness of the product. The interpretative spirit values the experience of the author's assassination. Hermeneutics returns the producer in discourse. He is not the light through which

to understand and explain the text. Thus formed, he returns in the way he should be, only as that consciousness producing speech.

The speech has, of course, an author who lives by the very speech that he produces. The author exists. He should not be wronged and made, by his own biography, the interpreter of his own work. The author knows what he is writing, the hermeneutist knows what has resulted. Sometimes explicitly, but always implicitly, the producer introduces in his speech his theories of production in progress. In the language used, the author inserts schemes and interpretation instructions. However, the author is not a privileged hermeneutist. He does not have to be done any favors. His opinion is the opinion of any interpreter. His choice should not be denied, but neither be privileged. In their interpretation judgment each one is right. The author has a formidable opponent: the specialized reader. This one undermines his authority, warning him that the work as production is authorial, but the work as interpretation does not belong to him anymore.

Once written, the work is in the power of interpretation. During interpretation it is only the value of assumptions that dictates under which meanings are extracted / assigned. In interpreting the criterion is capitalizing the significance, understood as signifying potency. In speech we find the author's intentions and history, biographemes and ideology.

Interpretation provides transformation, by reading, of the speech into work. In this approach, the hermeneutist does not start from scratch. He is in the hermeneutical situation, and this provokes everything. The situation pre-exists interpretation. It includes pre - production conditions: the producer's intentions, the default interpretation, the theoretical consciousness, the symbolic generalizations, models, integrated examples. It does not include the author's post-productive performance. The situation is allowed to the hermeneutist and restrictive to the producer-author. In the

interpretation of his own work, the author is not a reliable person. The hermeneutist is always reliable.

The interpreter's limit is the author quality. Once written, the work refuses whoever produced it, and it isolates and wrongs him. Never will any author provide the best interpretation of his own work, if such an interpretation is there somehow. The author does not have a right of interpretation derived from the right he has previously had to write. When ending the work, he loses his power over the product. As interpretation, the work exceeds the authorial jurisdiction. The work is for the author, as for any other hermeneutist, a closed shop. Leaving the room, the producer of the speech loses, without ever having it, the key to interpretation.

The best interpretation of the work is the work itself. It remains eternal: and also its own interpretation. The author produces his work as an interpretation, all the others consume it. The hermeneutist does not have special obligations to the text or to its producer. At the limit, he may even turn negatively the producer's interpretation instructions. He can also ignore, even overthrow the advanced intentions in some way (as production or post –production) by the author. Where appropriate, the text elements can be given meanings that did not fall within the significant assumptions portfolio with which the author put the text for consumption circuit. Heidegger values in Parmenides' interpretation the idea that the hermeneutist must retrieve in the philosophical text the presuppositions and nuances of thinking in the first message. The truth is that the hermeneutist does not need to in isolation and self-sufficiently cover the reconstruction of the nuances and assumptions as if he were the first lecturer immediately the text has been written. If he did it, he would miss his purpose, being unable to stand outside the re-contextualization of the speech with historical hermeneutical means of reception. The hermeneutist cannot escape from his time reading grid. Heidegger's experience of Greek thinking is an

admirable and unrepeatable exception. At its core is the belief that translation is interpretation. Heidegger starts from his own translations-interpretations that differ substantially from authorized translations. His translations are, we say, philosophical. These translations-interpretations are then interpreted in a suspected Greek thinking. Hence the outstanding, but inimitable interpretations. Heidegger 's interpretation gives examples. His interpretation opens the texts to unexpected directions, leading destructively and deconstructively to their explosion. The hermeneutist Heidegger behaves as if the text had made available the nuances and assumptions at the time of its production. But can anyone be a contemporary lecturer with the writing of a text 2,500 years ago? Heidegger's interpretative attempts intend to confirm it. They really do that. Unfortunately, these hermeneutical experiences close a road.

Jean Paulhan, talking about Heidegger's interpretations and the "Sein und Zeit", accuses him that he thinks as "a red skin", as a savage who cannot reach abstraction. This retardation of Heidegger, it was argued in "La preuve par l'etymology" (1953), is manifested by his etymologizing vocabulary. Heidegger's understanding is etymologizing - distorting. Paulhan's criticism would have been totally justified if Heidegger's approach had not been such a strong individuality both in vocabulary and as a cogitation way (see the Heideggerian's "siget"). The truth is quite different. As production presuppositions are erased by time, the text gets obscured, the evidence dissipates. This is the moment when interpretations are absolutely necessary. To be able to understand the philosophical message "we must, P. Hadot claims, stand in a particular reading horizon. We need to know how philosophical doctrines to which texts align came as a justification or argumentation of a way of life different schools choose, starting from the Pythagoreans". The school shapes the philosophical character and creates some type of relationship with the master. It operates a way of life where the

members meet together, think and meditate, go through spiritual exercises. The remaining texts do not give their whole message to us if we do not know the school and the lifestyle to which they integrate. Without getting into the horizon of the school message, the texts do not talk to us. Besides their doctrine and existential condition, the texts will appear orphan. They will be in some ways mute. We will not be able to recover their messages sufficiently. Downloading the speech message will be improper. Heidegger believes that the message (SAPS) is lost when we translate ancient texts into modern languages.

Hermeneutists agree that there is an irrepressible tendency to project modern meanings of words on the texts. Any reading is contextual, situational, circumstantial. We cannot escape from conditioning the present time. Trying to abandon the cogitative and language perspective of the present moment is doomed to failure. The hermeneutist cannot entirely escape from the condition of present time being. A cogitative and language horizon permeates every reading. Heidegger believes that the text must be interpreted within the hermeneutical horizon of the moment of its production. The interpreter must be positioned correctly in the temporal area of the productive thinking. The Pythagoreans should be interpreted within the cogitative and language horizons of their age. Their message can be consumed and makes sense only in terms of entry into the consummational horizon of the creative moment of productive thinking.

Realizing the impossibility or at least the arbitrariness of such a step into the unknown, Gadamer (2001) proposes a mediating solution. To achieve the philosophical message of the texts, the hermeneutist must build a fusion of horizons. He must mediate by commuting the potential and pre-suppositional horizon of the go forth text with the hermeneutical horizon of his interpretational existence. The solution is the fusion between the speech horizon with

the hermeneutist's horizon. Re-contextualization must be performed as commution. The beginning of philosophy is the beginning of school. Along with Plato and Aristotle, philosophy became the philosophy of school, it philosophically imposed a way of life and built a technical vocabulary. This vocabulary had an esoteric touch. It was the philosophical thinking that created the school rather than the vocabulary. In this respect, Aristotle's answer given to the letter of Alexander is enlightening.

When philosophy has become philosophy of school and has acquired a philosophical vocabulary, it was then when they, Plato and Aristotle, had the privilege "imposed" by themselves in reading the elders, in terms of their doctrine, as precursors. They do not see that the elders think differently. They do not deny that these think philosophically: it would mean to individualize them. The two ones find that, to annihilate them, they must transform them into precursors. Their attitude is one of absorption. The pre-Socratic philosophy is absorbed into their philosophy of school. It is Nietzsche who will respond to this captive attitude writing: "I do not have precursors". Interested in the proto-chronic strengthening of his own message, Plato and Aristotle make precursors from predecessors. In their discursive project they would subminatively get the idea of non - precursor originality of the inaugural philosophers as Heidegger calls them. They know that originality has a priority component and they do not allow the pre-Socratics to be beginners, as Heidegger does. They know very well that the originality comes from the message and within their own message they decant the strong essence of the pre-philosophical literary.

Plato and Aristotle open the paradigm of philosophy as a discipline that lies at the foundation of philosophy as a school occupation. With them the discipline structures the school. Is it not possible, Heidegger asks, in this way, to the benefit of philosophy as a discipline that we lost the pre-Socratic Greek philosophical thinking, Heraclitus,

Parmenides and Anaximander? Before Socrates there is an eminently oral philosophy based on teacher-student relationship, a relationship of direct communication, filtered by Plato in his writing.

Heidegger reads Kant in an overturned way and against the grain. People say that Immanuel Kant is a metaphysics critic in the sense that the philosopher from Königsberg would require to put an end to the old dogmatic metaphysics which is considered not to have rational legitimacy. What people say is wrong, Heidegger shows in "Kant and the problem of metaphysics": "Critique of Pure Reason" is a metaphysical work. The first sentence of the book on Kant states most clearly what the reflection on him aims: "The following investigation sets itself the task to interpret Kant's critique of pure reason as a foundation of metaphysics, to highlight the question of metaphysics as a matter of fundamental ontology". If it is to interpret Kant as a metaphysician, this interpretation that he offered, regarding him, is called Neokantianism. In Neokantianism, Kant's work appears as a theory of knowledge. "Critique of Pure Reason" is interpreted as "theory of experience" or even as "theory of positive sciences". The reality of sciences is supposed and then their foundation is sought. Criticism is not limited to the question of a critical concept of nature that should be extended through a critical concept of history, but it is related to the guiding question of metaphysics, what is the being? We wonder if there appears in Kant's thinking the question of the being, coming from the Antiquity? For Kant, metaphysics is related to the "nature" of man. Fundamental ontology, as ontological analysis of human "nature" provides the foundation on which metaphysics can count; therefore it is essential to "possibilize" metaphysics. The idea of fundamental ontology as foundation of metaphysics must be confirmed in an interpretation of "Critique of Pure Reason", because a foundation of metaphysics can never be born from nothing, "but from the strength and weakness of a tradition which prescribes it the possibilities of what it will take". If

metaphysics is the nature of man, then it "exists factually" as the man, meaning that "it has always developed in one form or another". A foundation of metaphysics must relate to "the tradition already contained in it" and resume the transformed task already performed once. Metaphysics (ontology in the broad sense of the word) asks regarding the being of being. It is thus special metaphysics. Indeed, metaphysical asks, from the beginning, concerning the being of being, in order to determine the being as a whole starting from a superior being - the supreme being or divinity. When God, in the Christian faith, was understood as the creator of man and the world, theological metaphysics has split into three parts of the traditional metaphysic specialists (natural theology, psychology, cosmology). "Copernican revolution" made by Kant has no other purpose than asking the question concerned with the possibility of ontic knowledge depending on the possibility of ontology itself. Thus, in Kant's thinking, for the first time since Plato and Aristotle, metaphysics is again problematical. Kant called transcendental that knowledge that does not generally deal with the being or objects, "but the way we know the objects, the extent to which it can be a prior one". Transcendental knowledge is ontological knowledge (a prior synthesis in the Kantian sense). "Transcendental knowledge does not examine the being itself, but the possibility of a preliminary understanding of the being, respectively the constitution of the being of being. To problematize the possibility of ontology is to inquire on the possibility, meaning the essence of this transcendence to understand the being, and it means to philosophize transcendentally" (Kant, 1994, p.51). Insofar "pure reason" knows priori principles, transcendental philosophy is the question about the possibility of ontology, critique of pure reason. In "Critique of Pure Reason" Kant carries the essence unit of transcendence, questioning, always at a new level, the problem of unity of thought and intuition.

Transcendental imagination, Heidegger interprets, is shown to be, in the end, the root from which intuition and thinking are growing.

In his thinking, Kant leaves - as metaphysics in general – from the still and steady presence, but he does not think that presence in its complete temporal character. On the contrary, time is diverted to the other moment of transcendence, to intuition. Pure ego, according to the interpretation that dominates everywhere, is out of the scope of any temporality and placed in opposition to all that is time.

Transcendental ego is not understood by Kant as the factual existence, essentially temporal. Thus Kant repeats the capital mistake of Descartes, who did not interpret at the original level the ontological meaning of *sum* in *cogito sum*, but from the perspective offered by traditional metaphysics. In his book on Kant, Heidegger tries to highlight the "unsaid" in his thinking, to present the time as a problem, as it belongs to the transcendence of understanding the being.

Kant's inability to make the time and the world visible in their originality has its roots in the forgetfulness of the time and the world specific to metaphysics. Therefore, concerning the manner in which he made research in his critique on pure reason, Kant says that it contains a "metaphysics of metaphysics". If ontology is designed as questions regarding the being of being and thus the kernel of metaphysics, then metaphysics of metaphysics is the foundation of ontology, the fundamental ontology. In his book on Kant, Heidegger calls this fundamental ontology "metaphysics of the Dasein". Kant's critical idea refers to the possibility and ways of knowing and on how much we can know. This idea is in opposition to the idea of system. Although he tackles the system by the three critiques, Kant makes system practice. On the other hand, the critical idea rises above metaphysics, suspiciously speaking about its possibility. The deficiency in the critical idea about metaphysics does not provide immunity to metaphysics. The critical reflection is incapable of

saving the critique of pure reason from what it criticizes. Kant's fundamental work, tackling metaphysics, gets to turn into an exceptional metaphysics. Kant's metaphysical intransigence is another metaphysics: the authorial intention does not have the force required for the practical achievement. The intention fails. The treatment occurs as a tool to strengthen the so-called diseases. Heidegger looks at Kant in terms of metaphysics, so he sees a metaphysician. Heidegger's interpretative thesis is that "Critique of Pure Reason" is not on the theory of knowledge, but on metaphysics. It attracts as an argument the idea expressed by Kant in his "Logics" that metaphysics is the true philosophy, unique philosophy (Kant, 1970, p. 86). In Kant we deal with traditional metaphysics. Heidegger, as a hermeneutist, is in the horizon of his own conception of metaphysics: ontology is "guaranteed metaphysics" and metaphysics must rotate around ontology. For Kant generalis metaphysics (ontology) is "transcendental philosophy". Kant's metaphysics is in the transcendental realm discovered by Kant and imposed to the philosophy that followed. As far as the transcendental is concerned, we have to do with anything else rather than knowledge, because space and time as pure intentions exceed the existential. The transcendental is a being. Examining this aspect of Heidegger's interpretation of Kant, C. Noica shows: "This meeting of the finite consciousness and the being itself is undoubtedly proclaimed more by Heidegger rather than Kant, who saw the possible raising of awareness on the noumenal level only for the moral one (in Critique of Practical Reason), or, on the line of regulative principles, for consciousness of reflective judgment "Critique of Judgment" (C. Noica, 1992, p.105). C. Noica finds, moreover, the idea that "the world would be an embodiment, would be a thought that Heidegger attributes to Kant" (C. Noica, 1992, p. 106). To move up a step his level: Noica proves some inadequacy. This is because any interpretation is in part an assignment of

thoughts, ideas, meanings, intentions. Noica is solidary with Heidegger. The gesture of interpretation comes out of inadequacy and gets into the infidelity attributable to each interpretation. The interpretative des-instruction apophatically comes in connection with the self astonishment in Heidegger's thought: when assessing that Heidegger would separate from Kant by claiming that he wants to render not so much what Kant said, but "he meant". In fact, the allocation of authorial intentions is part of the variability of interpretation. Even rejected, intentions make their way through rejections to the relevant interpretational message from the level of the text work of speech. The philosophical message is unable to communicate without the author. In the absence of the idea of producer, the philosophical message is isolated from the internal philosophical practice that any philosophical discourse progresses. The message comes after. Occurring so, he binds irrepressibly to a certain practice: silence, asceticism, spiritual exercise, ataraxia etc. If there is not any kind of author, the speech is a dead and hostile letter.

The author does not exist as a provider of message, but just as a producer of discourse. Any word on how to interpret the speech, in order to draw any message, any word means another speech of the same power with any other interpretation. "The problem of the text arises for the reader", shows J. Derrida (1997, p. 226). So the question is not for the author, unless he considers a normal interpreter as any other. The message is an orphan, it has no authority. Only the speech has one. But the hermeneutist cannot remain in a communicative rationality if he does not invest the text with an illusory author. This author that the hermeneutist projects into the text is the hermeneutist himself. In this way, the hermeneutist becomes the adopted author of the discourse and recipient of the spiritual message.

Kant is Kant, meaning the Kantian speech and message. Heidegger is Heidegger even when he interprets Kant. Noica is

Noica both when he interprets Kant and when he wants to induce his own Kant, in an unannounced way, over Heidegger's speech. The same dilemma of positioning the hermeneutist towards the speech and message is exposed by J.-P Vernant, describing it as a "matter of reading" (1995, p.100). How should we read Hesiod? Like V. Goldschmidt does "hit by the effort to systematize" the Hesiodic text? Or like J. Defradas, for whom, on the contrary, Hesiod "has no established system and he does not avoid, classifying his heroes, to interrupt the process of decay, or to contemplate, "empirically", as he is, a future less bleak than the past? In the first case, shows Vernant, the text is "highly" analyzed. It is recognized that the task of the interpreter is to lift up at the level of a rich, complex, and semantic work, of a work with its own type of coherence that we just have to try to find out. Facility is denied. It seeks, by reading patiently, repeated day after day, to realize all the details and at the same time to always integrate them into the assembly. If any difficulty appears in deciphering the text, it is attributed to a deficiency in the reader's understanding rather than to the creator's contradictions or negligence. In the latter case, the bottom Hesiod is "lowly" analyzed. What we can ask for interpretation is one thing: to have good foundation, the power to give a personal sense to the message taken from otherness' speech (Neacşu, 2005).

The foundation comes from what Gonseth called "recognition of the other", from the lucid consciousness of otherness as a message in itself. If the message is said to the other, then the best foundation to interpret otherness' speech is the self-recognition as another. Without inaugurating the tradition of the other's philosophical interpretations as otherness who says something but he would have wanted to say something else, Heidegger gives an example that the hermeneutist can experience his "private concept" in another private concept. A private language is impossible. By language non – impossibility a private concept is visible. It is not

only possible, not only probable. The private concept is part of a good foundation. In fact, hermeneutics differentiates between what the author said and what he wanted to say, it is just one interpretation experience. The author is a productive illusion in terms of interpretation. The author lives in the hermeneutist's expectations system. Through this "genius opposition genius" (do not call him "malign genius" like Descartes) the text message is profiled in the constituent interpretation instance. It is not the text that needs an author, but the hermeneutist. The interpreter is unable to be alone with the speech. It is beyond his powers to let the text present itself with no time, no place, no intentions, just like addressing, speech and message.

3. Conclusion

The reader is an avid interpreter. If it were just a quality of the discourse, interpretability would be redeemed, it would be annihilated. The text brings one interpretability and the hermeneutist another. From this tension of interpretabilities comes the openness and immortality of valuable works. A work dies not when it is not read for a while in order to find the best foundation. A work dies only when the internal interpretability, as a message reserve, is finished. The work dies when it no longer speaks to us. Dead works are cold stars.

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Chapter 2. Information and Computer Engineering in neutrosophic managerial decision

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Abstract

The history of information engineering is a research of a theory, of a conception about susceptible information, basically to be used for justifying or improving the tools and procedures to process the information used in the management of systems. In this context, the efforts aiming the integration of information engineering into the decision theories, as they appear in microeconomics, game theory with participants and statistic decision theory are certainly useful. However, they prove to be incomplete if not misleading to support a reflection on the architecture of information systems and its possible change. At its beginnings, these connections together with the choices determined a reflection on the assessment and reasoning problems. It is not insignificant for a system to ensure that the events observed are representative for its universe, that they are observed in a precise, neutrosophic and coherent manner and that there are analysis patterns, deeds scientifically established to enable valid estimations and deductions.
Keywords: information engineering, decision, intelligence of complex systems, computer engineering, managerial decision

1. Introduction

The management of systems requires collecting, processing and transmitting a large quantity of data concerning the internal state of the system and its relations with the environment. All these data, along with the technical means for collecting, processing and transmitting it form the structure of the informational flow. This may be: descending

flow (it achieves the connection between the driving system and driven system); ascending flow (it achieves the connection between the driven system and driving system); collateral flow (it achieves an exchange of information between the subsystems of the system); external flow (it achieves the connection with its outer environment).

In any system, two flows circulate, the technological flow and informational flow, where no gaps should exist. Avoiding the gaps is done by optimising the correlations between the technological and informational flow, by means of determining and probabilistic mathematical models, prepared under the operation of that system. The informational flow is designed as an assembly of processes and means of collection-processing, storage and transmission of data from the driven system to the driving system and vice versa, in order to optimally guide the operation of the driven system. Based on such a flow, the driving system knows the actual activity of the driven system critically examines the situations, adopts decision to guide the system as a whole towards the objective. This is done when the informational flow is rational, meaning: it is flexible under the aspect of the operating mechanism of the informational content; it has a high qualitative level regarding the accuracy, flexibility and age of information, minimum response time of the action triggered; it is operative, continuous and efficient; it is surprising, selective and accessible, it provides a maximum efficiency with a minimum cost.

The informational flow is rational when its organisation is modern, which involves meeting the following principles: the achievement of the unit between the technological flow and the informational one; the correlation between the organisational structure and modern informational flow of the system; the achievement of a direct dependence between the processing level and information efficiency; concordance between the information transmitted and the received one; the achievement of a dependence between the hierarchic level and information level.

The analysis of the informational flow in order to characterise it is a phased process that includes: the analysis and synthesis of the information flow; the rationalisation of the data strings and agglomeration of the processing sequences; designing the data collection, processing and transmission equipment; the implementation of the new informational flow; establishing the efficiency of the new informational flow operation.

The purpose of the informational flow analysis consists in knowing the current state of the system and adopting a set of decisions concerning the optimum management of the input and output states of the system.

2. The Information – Decision Relation and its Complexity
2.1. Preferential Character

The preferences of the organisational systems and components are often less clear than the rational choice theory implies them. They are often vague and contradictory, develop over time and according to the experience and decision processes.

The choice conception pleading the contemporary decision theory and microeconomics postulates the optimisation of basic options of two circumstances. The first one has as objective the uncertain future consequences of the actions that could be engaged; the second one, the decision maker's uncertain future preferences faced with these consequences once they shall be materialised (Baranger, 1993). The first circumstance got the attention of decision adopting specialists to a larger extent than the second one. A large part of the science of management, microeconomics and operational research is dedicated to improving either the optimisation calculations used for complex choices, or the assessment of probability distribution of the future consequences of an action. No comparable effort has been made to understand or improve either the formulation of alternatives, or the circumstance of future preferences. The alternatives and preferences

are generally considered as data. Of course, in practice, management science and decision theory techniques are often used by decision makers authorised to discover the alternatives and clarify their objectives. However, the decision theory participates itself to great extent to this effort and considers that preferences control the choices, but is not interested in elaborating them.

This exclusion of preferences is justified most frequently by a requirement of neutrality in relation to the values, if one may say that a particular optimisation technique has undeniable qualities or that a certain treatment to process the data has a remarkable statistical efficiency. It is impossible to say the same for the preference engineering procedures. Along with ignorance, this argument can be accused that any decision system favours the preferences that can be measured through this system, in the detriment of those which are not measurable. With all these deficiencies, the decision engineering virtues should not be doubted, which tries to be as independent as possible of the decision maker's system of values.

An argument may be however advanced – simultaneously more technical and more accurate – and namely that preferences postulated by the decision theory differ greatly from the decision makers' actual preferences. The theory implies that preferences are either coherent, stable and exogenous, or susceptible to become so. Preferences evolve over time, so it is difficult to predict them. It is considered that actions can be often controlled and achieved, but at the same time, the experience resulted from actions and their consequences changes the preferences. These are therefore exogenous in relation with the decision process.

Each of these aspects of the preferences complicates the decision theory. This is constrained by the incoherent preferences that cannot be harmonised on the indirect way of the utility exchange. Because preferences evolve over time and because those

that are important for a decision are future preferences resulting from current actions, one may – legitimately – doubt the utility of a theory that supports the hypothesis of stable preferences. And when preferences are endogenous, it is impossible to break down the process of adopting a decision into successive problems: defining preferences and then achieving the actions selected. The reality disturbs the basic scheme of conventional decision theory. It is not impossible for it to be able to resist, and the coherence, stability and exogenous assumptions appear as being doubtful (CIPD, 2005).

One may also imagine a possibility to suppress the problems the ambiguous preferences arise, meaning decision makers would be created in the direction of formulating stable, coherent and exogenous preferences. But such an approach to the problem requires more confidence in the virtues of non-ambiguous preferences than that which our experience may allow. Therefore, it would not be too difficult to suggest decision engineering specialists to dedicate more time to studying the dynamics of preference comparisons, endogenous changes of these preferences and problems of incoherence between preferences or between them and actions. These conclusions could be extended on the information engineering in the service of adopting the decision. Computing systems contribute in preparing the preferences to the same extent where they contribute in their implementation into practice, also contribute to complicating them to the same extent as to simplifying them.

2.2. Pertinent Character

Adopting the decision in economic organisational entities is often less coherent than the decision theory implies it. The problems, solutions and actions often have just a fairly weak connection between them, rather of simultaneity than of casualty. Information strategies are relatively independent of specific decisions. According to the decision theory, information strategies are deliberately

developed to solve the uncertainties concerning certain pertinent future situations for selection. In reality, the behaviour of systems does not correspond very well to this vision. It seems that information is collected and processed without particularly considering the pertinence for the decisions stated. Empirical studies on adopting the decisions into systems indicate that most of the decisional theories underestimate the coherence of the decision process, because there is less coordination in the systems compared to that existing between solutions and problems, between purposes and means, between the orientations of one day and those of the next day or between various elements composing them. The elements, solutions and problems are randomly combined, which hardly leads to any forecast of action or result. Some specialists concluded from these remarks that decision processes in the systems are completely disorganised. On the contrary, others tried to define other concepts of the order that would enable understanding these processes. The rupture between the information process and decision process is also observed in the strategic field, where strategic analysis services are not subordinated to strategy responsibilities, which does not prevent them to continue expressing their suggestions. The research reports cause diffuse optical changes rather than the direct effects on decisions. Generating and elaborating the information concerning the problems and solutions seem to be due rather to professional and cultural standards than to an anticipation of direct contributions to decisions (Dima & Man, 2012). Several explanations to this separation between the information structure and decision structure may be found. For example, it is probably safe that close connections between information and its makers increase vulnerability of decision makers to a manipulation by information providers. It is also true that future decision options are pretty vague to lead to a disaccord between the benefits of different information strategies. Under these circumstances, the cost/benefit analyses for these

different strategies are essentially sensitive to relative costs and selecting a strategy does not significantly depend on the decision structure it determines. These explanations are however less significant than the fact they seek to explain a certain situation. The pertinence structure in a system is more complicated and less connected to the decisions that do not enable forecasting the decision theory. An information system provided to correlate the information with a series of well defined decisions is not necessarily useful to make decisions in a context where attention and logical connections between solutions and problems are ambiguous.

2.3. Significant Character

Most of the information collected and recorded is not primarily intended to contribute directly to adopting the decision, but it is rather a basis for interpreting the deeds. As information is provided and decision adopting processes occur in a structure, the first individual decisions of particular feature appear. The theories of rational selection do not indicate how the information processing and decision adoption independently contribute to developing the meaning. One can say that decisions are indeed not "adopted" into a system, but that they develop themselves into a significant context. It seems that information processing results less from an uncertainty regarding the consequence of possible decisions than from the confusion of speech regarding the possible optional world, their connection to familiar scenarios, our description and interpretation on evolution. The information gives meaning to a decision situation and therefore changes the structure of both researched opinions and preferences. The meanings of the experiences shared are developed and changed by processing the information and running the decisions, and the excessive temerity of creator's independence (or vice-versa) and as an elegant reasoning, as a sophism (or vice-versa).

For reasons which have nothing to do with decisions, a general information becomes debate subject and ends by contributing to

modifying the decision strategies. Consequently, a good information strategy is not as much that dissipating uncertainties of a structured assembly of options, correlated with a predetermined assembly of preferences, but rather what makes the assembly "information + desires + options" to advance into a productive direction, simultaneously developing the ideas on what is "productive" and the tools to achieve them. The decision processes are also not simply means to choose between options, actually not referring to specific decisions.

In the abstract, adopting the decision is a process that call for high symbolic activities, which devote the essential values of a company, particularly the idea that life is under human's control and that this control is exercised through the individual and collective choices based on an explicit anticipation of options and their likely consequences. These sacred values are interpreted and reinforced by means of the information systems and decisional processes.

The processes of selection are to the same extent processes of involvement into action, which enable organising information and arguments in order to raise and maintain the conviction that the action selected is wise and therefore the necessary enthusiasm for implementing it into practice. If they are not achievable, the implementation is compromised, and if they are achieved too well, decisions are badly weighed and their consequences badly assessed. The "a posteriori" justification of the selected actions, understood by elaborating the information and delayed non-assessment of decisions may be considered as being part of this engagement process. The "a posteriori" justification of choices reflects the awareness of what we owe to life for a long time now, in relation to the time we spend to predict or adopt our decisions.

These ritualistic, symbolic and affirmative components of the decisions and decision process do not represent chaotic manifestations of an irrational culture. So much more, the

information strategies are therefore strategies for controlling the interpretations and creating a vision only to clarify the decisions.

3. Information Engineering and its Influence on Decision Process
3.1. Influence on Decision Theory

The researches on adopting the decision have shown that in practice decisions are made, which are in contradiction with the perceptions of the theory. But, they partly set contradiction on the limits of the theory and not simply on the limits of human behaviour (George & Jones, 2007). For example, a rigid joint between the information and decision is not useful in ambiguous situations where preferences, causal structures and meanings are vague and changeable. As it has been previously shown, this type of situation is frequent. And if numerous decision problems of the contemporary systems fall without difficulty within the theory of decision and are suitable to its laws, those most interesting of these decision problems mostly do not fall into this frame (Adamescu, Costoiu, Corocăescu, Pleşu, Iancu, Adamescu... & Tălpuş, 2010; Costoiu, Plesu, Isopescu, Soriga, Alesincu & Arsene, 2012).

The difficulties arose from the ambiguity of preferences, pertinence, intelligence and meaning can be illustrated by a reflection on some aphorisms suggested by decision theory:

- **Never start an action unknowingly.** To the extent where it is operated inside the anticipative and consequential framework of rationality, it is important to know what is desired before acting. But, it is obvious that intelligent decision makers often behaved as if they would not believe in this need. They see in action a way to discover and elaborate preferences, rather than a modality to operate based on them;

- **Refrain yourself under ignorance.** One of the axioms of the theory of rational choices is that actions are justified by understanding and anticipating their consequences. Even if it

is admitted that this understanding of consequences cannot be total, the optimal amplitude of ignorance is determined by its expected consequences. But, it is certain that a decision maker can act intelligently without explicitly knowing the "consequential" reasons of his/her actions, but following his/her intuition, complying with his/her rules and duties or following his/her peers' notice;

- **Do not ask a question if its answer cannot change your decision.** In the decision theory optics, the value of an information is related to reducing the uncertainties which surround choice. Or, the essence regarding the information collected, purchased or communicated does not have this direct pertinence for decisions. It enables the creation of a background of knowledge and meanings, usable for possible actions or to explain the experience. The participants understand the collection of information as an investment into a collection of knowledge and as an aid to define and choose preferences and options;

- **Do not speak before knowing what you want to say.** Certain communication theoreticians say that a message must be fully understood by its issuer before being sent, as accurately as possible, to its addressee. But a large part of the effective communication in systems overcomes the ambiguous formulations and leads to answers representing the message and seeks its possible meanings.

The conclusion is simple; an information system can be designed based on a static and precise decision structure and this is a good idea. But the information engineering has a more difficult and more important duty: designing a system for imprecise decision structures and which modify.

In some cases, the problems can be reduced to a standard problem variant, supposing that the distribution of probabilities of

uses and possible users is known or can be assessed, which is proved to be of limited utility. Taking into account that an explicit solution of a complex problem is of a completely different difficulty level than that of the initial problem, this solution shall not solve the deeper problems of ambiguity (Lis, Lapeta & Novak, 2005).

These more general problems have been discussed before, but not really solved in the institutes related to the knowledge systems of advanced cultures. It is possible, at least in principle, to imagine a system for generating and diffusing the knowledge that explicitly identifies the probable decisions to adopt, the knowledge needed to these decisions and expected marginal output of other knowledge tools (Neacşu, 2005). This approach has already been suggested for decisions of assignment within the knowledge systems like science, journalism or education. But it is clear in each of these cases that the "ex-ante" connection between the information forecasted uses, its generation and actual uses is rather a connection of weak intensity.

In general, one may notice that preferences are developed during the problem solving and construction of interpretations asking the question how this more intelligent elaboration is stated. It shall be noticed that rules contain the essence of an inoperable historical experience. A way to estimate and increase the probable value of information of certain inexplicable rules shall also be sought. One can also highlight that the best approach to such problems is often achieved by a resolution of problems, slightly structured and exporatory.

3.2. Influences on Decision Makers' Activities

These remarks regarding the ambiguity of the information-decision adoption connections also reappear frequently in the recent behaviour of systems. If they are exact even partially, they shall have consequences concerning the reflection on the information

systems. Actually, they must take into account the characteristics of the elements, even though they are in causality relations.

Three classical approaches may be distinguished when dealing with the human deficiencies through engineering, and namely:

- **The first approach** consists in adapting the system to the observed features of human beings. Instead of a supporting system in decision making, disconnected from the world, as decision makers want it and which they do not use, the system may be designed to provide them with the information in a familiar and useful form. The main difficulty for this approach consists in understanding the users' demands and in adapting the system to these requests. This is not as easy as it seems;

- **The second approach** consists in changing the how the decision makers adopt their decisions and attitude in relation to the information. In over three decades of training and consultancy, scientific management and operational research have operated important changes in the field of adopting the decisions in modern systems. Recent researches regarding the decision behaviour have been related to the strategies of improving the capacities of information processing by the human brain. Decades of efforts for determining the decision makers to adopt a behaviour closer to the decision theory precepts have proven that this is not an easy duty because the prejudices, "a priori" reasoning and decision makers' wisdom are resistant to decision theory attacks and modern statistics;

    We should also emphasise the problem of capacities of storage and data processing which the computer-based information systems have available, which considerably lowers the advantages of carefully prepared classical data collection. Contemporary researches in the field of data processing seem to show that the exploratory analysis of the data collected, without reference to a precise use, clearly progresses to prior formulation of the needs for information.

This shall verify the arguments according to which future information systems are not supported anymore by the idea of a close connection between the collection of information and anticipation of its use.

4. Intelligent Processes in Complex Systems

Even if the individual participants often try to act intelligently inside the system, calculating the consequences of the actions considered, their behaviour is often modified by the need to be subject to the rules that encode the lessons learnt from experience through a complex system of partially overlapped elements (Mihnea Costoiu, Plesu, Arsene, Alesincu & Iancu, 2009; Costoiu, Adamescu, Svasta, Nicola, Pleşu, Iancu,... & Tălpuş, 2010). Modern theories of adopting decision and interactive competition are theories of intelligence calculated for its own interest (Kiperska-Moron &Krzyzaniak, 2009). Let us imagine a world where decision makers concerned with their personal interest are "niches", themselves being placed within markets, crowds, political institutions, etc. Every participant tries to make decisions (or reflect on decisions) in a such way as to promote their personal interest as he/she determines it by comparing the expected consequences of various options. These considerations extend to all decision processes and on getting the information necessary for these decisions.

The evolution of intelligent processes within the complex systems knows three stages:

- **Stage 1.** Collectiveness is divided into the innocent (naïve) and intellectuals. Those in the second category are intelligent, those in the first category are not. Intelligence acts towards promoting personal interest with all subtlety and possible imagination. The information is a tool in the service of the intelligent ones and competition rewards people according to their relative intelligence in using this tool;

- **Stage 2.** Competition gradually removes naivety. People less intelligent are eliminated by competition and lose either their naivety, or the means of livelihood. Once the naives are eliminated, the intelligence margins are decreased and they have no more effect on the distribution of positive results. All participants are intelligent or services can be provided to some who are intelligent. This is what is affirmed by numerous theories of competition applied in politics, ecology or economy. The most recent aspects of this idea are notions of rational anticipation and efficient markets in economy. The hypotheses according to which adaptation is relatively rapid do not exist. A new exogenous intake and existence of some sufficient reserves of intelligence available at any moment are questionable, but still acceptable for simplicity;
- **Stage 3.** Finally, intelligence loses both its "victims" and competitive advantage. The elimination of those lacking intelligence reduces the competitive value of the intelligence forms that lead to this elimination.

It is however in the interest of every surviving competitor to continue to behave intelligently as long as the others also behave so, even if this has no effect on its relative competitive power, due to the generalisation of this behaviour.

5. Conclusions

The energy consumed in intelligence does not come from elsewhere, which makes all participants to be intelligent and vulnerable to the new forms of penetration resulted from the outside. This evolution only applies to information engineering and draws the attention on the problems raised by the dynamics of competition systems even if it underestimates the importance of these problems. When competition occurs over long periods of time, the style of the dominant behaviour does not seem to consist in the confidence

grated to intelligence, meaning the conscious elaboration of subtle strategies by individuals concerned by their own interest. It is not a surprise that those studying the decision behaviour have noted that the rules followed by individual participants to draw conclusions concerning the given scientific tools or to make decisions are often wiser than the theory laws and statistics which they breach. The intelligence of rules does not lie in their capacity to solve the correctly identified and understood problems, but in how it deals with all problems that are poorly understood, half understood or absolutely unidentified. [7] Recognising these default capacities of the rules should incite to attempts for a better understanding and improvement of the processes dependent on history, instead of seeking to replace these processes.

In the field of information engineering, the first manifestations of the evolutionary rules are professional norms of all those who process the information. This regulation of behaviour has evolved with the experience. It has been codified by means of discussions and debates and dedicated by creating a profession and appropriate training institutions. It is clear these standards threaten on the free competition of intelligences and are justified if the unlimited efficiency of this competition can be proven, as the restrictions are also unjustified if the unlimited efficiency of mental competition can be proven. From this point of view, the information engineering standards are cultural standards of decency. All these standards include an experience of the limits and advantages of calculated intelligence, which cannot be exploited explicitly by an isolate participant acting in a frame of the intelligence. The rules of these standards on intelligence are therefore real.

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Chapter 3. Neutrosophic Inflexions in Seneca's Tragedy

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Abstract

This study deals with the theatrical creation of Seneca from the perspective of the philosophy of neutralities (neutrosophy) founded by Professor Florentin Smarandache. Although they focus on strong conflicts, on irreconcilable contradictions, Seneca's tragedies are shaped and modulated by the general poetic concept based on wisdom, formal freedom and content. He imitates and complements, accepts the models he converts, scrupulously seizes the structure, components and functions of Greek tragedy in order to challenge them to change, evokes poetic rules in order to defy them. Seneca deconstructs the classical Greek tragedy in order to rebuild it in a Latin style. He is also free to the obligations of conformation to the rules and to the obligations of originality. When he imitates, he innovates, and when he innovates he perpetuates classical rules. Seneca rebuilds the tragedies of Aeschylus, Sophocles and Euripides on a Latin field.

Keywords: neutrosophy, neutralities, deconstruction, tragedy

1. From Greek Classics to Shakespeare

Seneca is undoubtedly the most important tragedian from the Greek classics to the Elizabethan era, to Shakespeare. His work, whether contested or praised, arose from the declared passion and vocation of the Latin philosopher for theatre, proving to be contemporary with the modern man through its problems and art. The most important literary components of Seneca's creation are drama: Seneca is a great dramatic poet (Iorgulescu, 2009).

2. Neutrosophic Basis: Neutrality as Wise Freedom

Considered an isolated phenomenon in Latin literature, Seneca's tragic creation is designed on a philosophy that has its roots in stoicism. In the view of the poet – a philosopher with views of moralist, the pandit is a free being that must be content with what one can provide to oneself, controlling one's frenzies before the happiness and tempering one's balance in the presence of one's suffering. Thus, only who is self-confident can control the world. Free in its inner forum, the neutral spirit can focus on the external social environment and thus be strong (Smarandache, 1999; Smarandache, 2002; Smarandache, 2005). He puts great passion in pursuing the truth, proving pathos, superior eloquence even when he strongly stigmatises the inferior passions: corruption, cruelty, anger, ingratitude. His message is addressed to us in a sovereign pride, in contradiction to our modest or (sometimes) humble moral nature, succeeding to convey a severe sense of dignity, immanently related to the living, duty and responsibilities of human nature. Another concept of his – impossible to dispute – refers to the natural equality between the master and the slave, having the obligation to improve the sinners, besides following and punishing them. In his view, the true happiness can only be gained when one has someone to live for and possibly to die for.

3. Between Stage and Recitation: Freedom to "Dramatise"

Seneca gave total freedom to the consumer of his literary work: he did not impose a mandatory way of aesthetic consumption. His plays have been and still are under the irradiation of dilemma: stageplay or armchair theatre, show or reading. Additionally, one factor of neutrosophic amplification of freedom is that Roman reading was done aloud, it was a recitation. Neutrality is the primary form of freedom (Vlăduţescu, 2004; Vlăduţescu, 2006; Smarandache & Vlăduţescu, 2012).

One issue debated repeatedly splits up modern researchers, some believing that Seneca's tragedies were not intended for the stage, but only to public recitation, others being convinced they were written to be performed. Although no certainty has been reached, certain aspects seem to support the second suggestion, because the scenes intertwine with no difficulty, the performance of the topic following its course. The same also happens in the case of movements assigned to the choir.

The major aim of some researchers advocating for "*recitation*" is the length, wordiness of the speeches entrusted to actors. But to avoid monotony and monopolise the spectator's gaze, it was sufficient to stage a show rich in colours and vibrated by motion. This was done only later, during the Renaissance, when Seneca had become an "almost universal" model for tragic creation, a time when his dramas were to know real performances on the theatre stages, particularly in Italy.

The translator of Seneca's tragedies, Traian Diaconescu, makes the following remark in the preface of the first volume: "Seneca writes "literary" drama, intended for an elite audience, unlike the Greek tragedians, creators of "dramatic" theatre, which addresses the heteroclite crowd during the Athenian democracy (Diaconescu, 1975, p. 15).

4. Hither or Beyond the Anxiety of Influence

Ten tragedies under the name of Seneca have been preserved for us. Of them, only nine are authentic, the tenth one, the only "praetexta" we have in its full form, does not belong to him. The latter stages Octavia's drama, who is Claudius's daughter, Nero's wife, repudiated and condemned to death afterwards in 62.

The plays have probably been written during his artistic maturity. The poet creatively imitates the work of the great Greek tragedians: Aeschylus, in "*Agamemnon*", Sophocles in "*Oedipus*"

and "*The Phoenician Women*", and Euripides, his preferred model "*Hercules Furens*", "*The Trojan Women*", "*Medea*", "*Phèdre*"; the source for "*Thyestes*" and for "*Hercules on Mount Oeta*" is not known.

Seneca lived at a time when innovation and imitation were not in contradiction. Imitation meant to value the tradition, and innovation was a way to complement the tradition. He is free to tradition, free to classical poetics, free to models. Being free as a philosophical concept, free to the poetical rules of literature, in the terms of H. Bloom (2008), one may say that Seneca does not live in the "anxiety of influence". Moreover, he is an innovator. He changes his models even when he imitates, bringing innovations in the structure and function of the tragedy components that carry the seal of his original concept about art and dramatic style. In a way, he recreates Greek tragedies with analogous theme according to his own aesthetics, providing a wide space to speeches and rhetoric.

Sophocles's influence is visible in "*Oedipus*", where the tirades abound, suppressing the dialogue. The recognition of Oedipus, which is the main scene, renounces the Greek model and occurs suddenly, with a cold solemnity, everything being concentrated in a few lines without inner support and without gradation.

"*Phèdre*" resumes the theme dealt with by Euripides, without his pathos, replaced by a few liberties characteristic to the Latin writer. One example is how Phèdre confesses Hippolytus her criminal love. This scene is dealt with differently by the two authors; Euripides presents the moment shrouded in mystery with long silences, warnings and heavy gradations in contrast with Seneca, where the heroine makes disgustful references to the physical beauty of the young man, directly confessing her feelings, without scruples and hesitations, with a brutality that is equally deliberate and brave. Under the impact of the pathology of incest, Phèdre turns into an

anti-heroine. Pushed to demonic proportions, love is revealed gradually, in a learnedly inner movement, from the impudent desire and obstinate exaltation to the sly action and despair of remorse, culminating in stoic suicide. Seneca's predilection for tragic characters illustrating limit-conditions, sometimes similar to the terrifying universe of Goya, has found many followers, from the Renaissance theatre to the theatre of the absurd.

The tragic character of Seneca differs from the Greek one by their freedom to the religious determinism and by the degree of lucidity to their inner world (Grimal, 1966; Smarandache & Păroiu, 2012). Choosing death reflects the inability to overcome fatal conflicts. The tragic pathos is the pathos of lucidity, and the death unconditioned by the future life is the only way of redemption. This is why Phèdre chooses the suicide to regain her own dignity.

In "*The Trojan Women*", the attention is drawn by Andromache, in the soul of whom the maternal love and wife fidelity are in an infinite and painful inner debate, evoked by Seneca with pathos and moral superiority, although in previous poets (Homer, Euripides, Virgil), the same feelings coexist in the heroine's soul, without being in conflict with one another.

Seneca's "*Medea*" is possessed by a love of demonic proportions, which is revealed gradually, in a learnedly inner movement, from the impudent desire to the sly action and despair of remorse, culminating in stoic suicide. Under the incidence of pain, "*dolor*" and madness "*furor*", Medea become demonical as a true paranoid character, controlled by a verisimilar Judah complex. In love with the Argonaut Jason, who came to Colchis to retrieve the Golden Fleece owned by her father, none other than the king of the country, the quick-witted Medea helps the stranger with her magical cures to kidnap her, making him promise to marry her. She runs off with him to Greece, killing her own brother, when she finds out he follows her with the intention to bring her back home. After a few

years of happy marriage, when she becomes the mother of two boys, Medea is abandoned by the arriviste Jason, who wants to marry the daughter of the king of Corinth, Creon. Cheated and exiled, Medea uses her witchcraft techniques, causing the death of Creon and his daughter, murders her children, to the dismay of their ambitious father. She revenges ferociously and remorselessly, because by his deed, Jason had violated the "*foedera mundi*" *(Cizek, 1994)*. A monstrous character, Medea mastered occult rites, being devastated by jealousy and urge for revenge. Without changing her archetypal ethical profile, she however knows moments of evolution of human to superhuman, from indecision to decision, for human love to atrocity. The dramatic value of the character consists in revealing this inward process where the devastating passion defeats the reason.

Seneca does not imitate, but rather rivals Euripides's masterpiece, emphasising Medea's demonism and virtues of magician.

"*Thyestes*" and "*Hercule Furens*" are developed on a philosophical idea supporting the innocence of destiny or divinity to the cruelties and sacrileges we are witnessing. The deep impulses are responsible for these, which "often have the appearance of chaos and delirious explosions of the human nature" (Zamfirescu, 1999, p. 25). Also considered sources of moral decadence and monstrosity, the tyranny and aberration of power are strongly unmasked by Seneca in the play "*Agamemnon*". The playwright involves violence in the scenarios of his tragedies, detailing the voluntary blindness of Oedipus or the moment when Medea kills her children on stage. The tragic hero is voluntary and lucid, and his deeds are acts of inner freedom and choice. In his revolt against transcendence, Oedipus accuses the Oracle of lying and places his consciousness above the divine power. The guilt without the guilty destroys the city of Thebes is assumed and expiated by the hero to restore the lost harmony of life. The ideal king who had killed the Sphinx saves the city again, expiating however *hubris* he is not the only culprit of.

Hero's collapse is a liberating sacrifice equalling an apotheosis. The spectator contemplates the lucid sacrifice of the hero unwillingly fallen into the tragic guilt and understands the meaning of their existential freedom. Enslaved by devouring passions and ignoring the laws of nature or social rules, Seneca's heroes support by their force a tragic, bloody and terrifying universe, oscillating from the real to the fantastic, illuminated by the stoic, rationalist laws about the world and life (Liiceanu, 1975).

In Seneca's tragedy, the choirs have an innovative composition and function. In his "*Poetics*", Aristotle had advocated for the equivalence of the choir with a character and their inclusion into the economy of the drama. Functioning as a "prelude to the next act", Seneca's choirs are actually independent interludes, with a strong lyrical feature, suggesting the atmosphere of the next moment. In line with the Greek and Italic traditions, the structural and functional changes of the choirs had the purpose to create a dramatic and aesthetic setting, suitable for the reception of the tragedy seen as a stoic meditation on the human condition.

4. Inner Historical Setting

Seneca's tragedies do not abandon history, do not transgress it. Seneca is a man of his time, a time when history was available to tragedy: let us not forget the Great Fire of Rome, the assassinations, the programs. Seneca's option for tragedy is therefore a painful decision to force reliving of the tragedy of history. Seneca's tragedies are played on an imaginary stage, represented by prehistoric Greece, but their philosophical meaning, as well as the moral symbolism of the characters carry the Roman fingerprint (Grimal, 1995). The characters' cues or choirs' chants abound with anachronisms selected from the material and spiritual world of Imperial Rome – data about the progress of navigation, hints to

nations conquered by the Latin people, the eulogy of secluded life, serene confrontation with death.

Seneca's preference for murders, for atrocities, is a defiance of both Aristotle's and Horace's recommendations. Horace had blamed the representation of Medea's murder on stage: "ne pueros coram populo Medeea trucidet", but Seneca ostensibly has the heroine murder her children on stage. Phèdre and Jocasta commit suicide also before the audience, and Oedipus comes out on stage mutilated, while Theseus recreates Hippolytus's body from bloody pieces.

In "*Hercules Oetus*" and "*Phaedra*", the conflict unfolds over several days, although Aristotle had limited it to approximately "one revolution of the sun" *("Poetics");* in the play "*Troades*"*,* the action unfolds on two parallel planes, one polarised around Astyanax, and the other one around Polyxena, and the place of action changes both in "*Hercules Oetus*"*,* and in "*Phoinissai*" (*The Phoenician Women*)*.* Horace's rule of the five acts is not strictly respected, so that the play "*Oedipus*" has six acts, or the classical function of the choir, as this sometimes ignores the actor's cue (Bayet, 1972).

Transfiguring the confrontation between man and destiny, Seneca's plays prefigure the agonising formula from the Renaissance or Neoclassical theatre, where the passions are the driving force of tragic situations.

5. Ignorance or Defiance of the Artistic Standard: Formal Neutrality

Seneca is free not only to the literary contents of the previous tragedies, but also to the prescriptions of poetry of that age (see also Smarandache, 2010a; Smarandache, 2010b; Smarandache, 2010c).

Seneca's detachment from the standards of classical poetry is justified firstly by the creator's intention to move the interest from

forms to functions, from composition to the philosophic core of the play, to move the centre of gravity from the "dramatic" theatre to "literary" theatre. The playwright detaches from the classical, polite style and cultivates a bold, vigorous style, excelling by vivacity and fantasy (Cizek, 1970). He prefers the short, staccato phrase, with vocabulary carefully selected from various stylistic areas, from technical terms and popular phrases to archaisms and neologisms – all perfectly adequate to the inner tension of the characters. Metaphors and comparisons selected from the everyday world are added thereto, and the rhetoric arsenal ranges from interrogations and antitheses to hyperboles and keywords which provide the illusion of life, in a perfect harmony with the tragic diction. Typological, non-classical, with baroque traits, the style of Seneca's tragedy aims to turn the spectator into the stoic vision of the world, by the convergence of the aesthetic and moral effects.

Although created with Greek themes, Seneca's tragic creation differs greatly from the Greek one. The "Latin poet" did not create his plays for a wide audience, capable to convey collective emotions and reactions, but wanted to satisfy the preferences as well as the intellectual vanities of some spectators trained and endowed with detachment. His – philosophical, sententious – shows full of maxims also had a political hidden meaning. In reality, Seneca wrote Roman tragedies under Greek titles. We observe in them a rough and yet suggestive image of some manners and moods announcing the decadence period of Imperial Rome. Begging for returns to simplicity and nature, Seneca created a double work: one of protest against the life form controlled by the officiality, and another one of moral predication, aiming to regenerate the political manners by inner sobriety and self-introspection (Zamfirescu, 1958).

6. Seneca from the Perspective of the Present

Compared literature finds in Seneca's dramas a bridge between ancient tragedies and the modern ones. By reading Seneca's

plays nowadays, we are facing strong feelings and intellectual satisfactions. There is an exceptional dramatic form in the achievement of which the colour brightness, game of contrasts, oscillation between heights and abysses, relief of the expression, alternation of lyrical situations with other philosophical ones.

Ion Zamfirescu considers Seneca to be "a dramatic poet in the highest sense of the word; but not – equally – a theatrical man" (Zamfirescu, 1999, p. 46).

This is perfectly true, arising from his actions that have grandeur, but are not sufficiently vivid, staging characters, however without rendering them plausible. Concerned to enchant the vanity of his refined audience, the poet and inner subtle thinker artfully chiselled the shape and detail. Every word, line or phrase is carefully created, calculating the poetical effect; the hyperbolic trend is just as frequent as the abundance of metaphors. The poetical effect is notorious, but this poetical colours sometimes becomes excessive, risking to turn into mannerism.

Over time, Seneca's work becomes a model of European tragedy restoration, the Renaissance being what stimulated the interest for ancient tragedy. His creation supports the process of European tragedy maturation since the beginnings of the Renaissance to the Age of Enlightenment.

Translated into national languages, valued in independent works, the playwright is performed on stage in Italy, Spain, England and France, Germany and the Netherlands throughout the 15th and 17th Centuries. Seneca's presence in Shakespeare's works has been frequently researched, from themes to characters, to images and words, from introspective monologues and pathetic narrations to the game of antithesis and symmetries (Coşoveanu, 2002; Vlăduţescu, 2013a; Vlăduţescu, 2013b; Vlăduţescu, 2013c). The obsessive thought of revenge, the bloody scenes or the gruesome ones in "*Hamlet*", "*The King Lear*", "*Macbeth*" carry us to Seneca's universe.

Worth noting that his genius contributed both in strengthening the Elizabethan tragic genre and in creating some original works rivalling the ancient masterpieces. Compared literature discovers in Seneca's dramas a bridge between ancient tragedies and the modern ones. Reading Seneca's plays makes us discover the colour brightness, the game of contrasts, the oscillation between heights and abysses, the alternation of lyrical situations with philosophical ones, feeling thus the force of the dramatic form to convey the efforts of thinking for truth and humanity.

His influence on the consolidation of European tragedy, his innovative dramatic formula, his meditation on the human condition place him in the gallery of the great artists in the universal history of theatre.

7. Conclusion

Seneca is not only a great philosopher. He is the greatest tragedian from the Greek classics to Shakespeare. Artistically, he is distinguished by the reflexive, balanced and objective thinking, by promoting the neutrality as a way of thinking and by creating a tragedy of the syncretic elements. The imitation is in tandem with innovation, reality is associated with history, the imaginary characters are fed by the significant behaviour of historical personalities. Accepting the plurality of the world and art intelligibility, Seneca is free in relation to the strict poetical rules, and his tragedies allow this neutral freedom to be seen. We should imagine Seneca as happy: he succeeds to be himself.

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Chapter 4. Communication as the Main Source of Neutrality in Ancient Rome

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Abstract

Freedom is the main power of human beings and it ultimately consists in the ability to stay neutral. In the despotic world of ancient Rome, a slave lives under the burden of his own slavery. At the same time, the slave owner carries the burden of discretionary power over the slave. Beyond the power-based relationship, the two enjoy the neutrality of a viable and levelling communication system. The actors of the despotic power space communicate in an equalizing manner with the citizens and the people outside of Rome: the provinces and the **socii.**

Examined from a neutrosophic perspective, communication in Ancient Rome proves to have been complex, well organized and functional. One can speak of a typically Roman communicational behaviour. Communication has the appropriate means, techniques and ways of producing meaning and managing significances through language.

The force of the Roman communication system can be understood along with the understanding of its perpetuation in a specific manner in Romance languages and in the communicational conduct of the Romanized peoples.

Keywords: communication, neutrality, linguistic code, diversity, Ancient Rome

Introduction

Many concepts in communication sciences make use of a Latin terminology, such as: *communication, information, institution, public relations, image, organization, function, persuasion, manipulation, transmission* etc., all proving that Ancient Rome was an example of communicational empire (see also Smarandache, 2010a; Smarandache, 2010b; Smarandache, 2010c). The hegemonic power of the Mediterranean world, the Eternal City needed "key institutions" in order to control the world spreading on three continents. These "key institutions" were the communicational ones (Toinbee, 1997, p. 35). It is not accidentally that the lexicon of communication, a very modern science, is of Latin origin (Strechie, 2009a). This Latin lexicon contains communicational concepts of all Roman fundamental institutions: army, politics, law, art, religion.

Communication was extremely important in Ancient Rome, most of the lexicon elements in the field of communication coming from Latin. The most important are: ***comunicatio,-onis*** *n.f. communication, sharing* and the verb ***communico,-are,-avi,-atum***, a transitive and intransitive verb, conjugation I: 1. *to share/divide with, to share something with someone;* 2. *to take a share of, to receive, to join with* (Guţu, 1993, p. 89).

This is the meaning of the Latin verb from which I will start my approach on social communication and its types in the ancient Roman world. These issues involve many characteristics and methods that we will try to outline, because, as Aelius Aristides said, "just as the surface of the earth bears on it the whole world, so the city of Rome received all the peoples of this world in its bosom" (Toinbee, 1997, p. 23).

The Roman state communicated with the Romans, its citizens, through a common language, based on a wide range of arguments and persuasion techniques. Eloquence as the art of persuasion would end by changing the oratorical art in the crucible and synthesis of all

public virtues. The Roman state could establish a dialogue with its citizens and thus, brutal authority, slyness, intimidation, pamphlet, invective, were nothing but oral communication means (Giardina, 2001, p. 52).

1. Communication types

Oral communication means were mainly used in the politics of Rome. The greatest part of Roman politics became known to the citizens in the *forum,* initially a public market, then the headquarters of Rome's central power (the place of establishing the headquarters of all Roman institutions). The *forum* with all its splendours was the most effective communication means between the state and its citizens. This is where popular assemblies used to take place at the outset of the Republic, where trials were conducted, where laws were announced and the Roman power declared war etc. In this space the force and value of the Roman power were communicated to its citizens, therefore it was the best way of seducing the people, and this was visible especially during the imperial period when the new *princeps,* Emperor Octavian, who became Augustus (followed by the others) stared to build here different constructions for the glory of Rome.

The voice of the people with all its social categories could be heard in the *forum* in all the dimensions of Roman politics. The best orators started their careers in the *forum*, where one could get into the Roman citizens' souls. In time, this former marketplace became a sort of "press center" for the Romans; here they could find out what kind of action the Roman power took for them in the country and outside its borders and it was here that the force of Rome was expressed for the conquered peoples.

Political communication was another essential aspect of the relationship between the Roman state and its citizens. The *comitia*

was the best form of political communication because by its complexity it represented the Roman people, regardless of the social value of its classes. The state was indeed *res publicae* taking place among the magistrates, institutions and army of the Roman people.

The earliest form of *comitia* (assembly) was *comitia curiata* which gathered the 30 curiae with 10 tribes each: 10 of *Ramnes,* 10 of *Tities* and 10 of *Luceres,* the constitutive tribes of *Populus Romanus*. There was need of a group vote in order to reach a general agreement on the proposed measures. There were *res publicae* (public interests), but also the most comprehensive form of political communication with a military component, if we think of the existence of the *comitia centuriata,* century assembly, where the better armed units were the first to vote, thus imposing their will. The connection between the two orders (*ordo senatorius* and *ordo equester*) was made by *comitia centuriata*. If the former organized the business of the state, the latter executed, if the former decided the expansion, the latter took care that it should be fulfilled. The organization was therefore almost perfect because of and thanks to good communication between the two political elites sharing their interests, and thus ensuring *concordia ordinum*.

Concilium plebis was an exclusively plebeian assembly and, as a consequence, a component of Roman political communication, which by voted plebiscites (only by part of the people) imposed them as mandatory to all (Crawford, 1997, p. 194).

Res publica ensured information for all citizens; it effectively communicated with each social category, heard their complaints, guaranteed their obligations and respected their rights; people's assemblies safeguarded: public property and citizens' interests as a whole, and the citizens of Rome were seduced by this everyday protection of a community which, by means of institutions and law, offered warranties for each and every citizen: security, property and privileges (Giardina, 2001, p. 29).

Roman assemblies had a general competence, modulating the expression of collective opinions and decisions, namely the assignment of public tasks: election of magistrates, judicial proceedings, also establishing rules and making decisions. The assembly of each citizen represented the environment where he expressed his opinion in the middle of the audience he was integrated in (Giardina, 2001, p. 39).

The activities of the assemblies and political participation were, at the same time, the choice of the magistrates. No less than 40 ordinary magistrates and 24 military tribunes were publicly elected, this was *res publica,* the communication of the state with its citizens, a contract between two partners which had a dialogue before making a decision. If we consult the definition of the term *res publica,* we can see that:"*it literally refers topublic business, denoting a legal and, at the same time, political notion. It involves an organization determined by legal rules (excluding certain regimes, such as tyranny or oligarchy), of solidarity and union of citizens in a community. It is the political expression of the people as a whole – populus. The special interest of each person is thus normally subordinated to the superior interest of the whole - res publica. Therefore, according to the context, res publica may mean a state, state administration, political life, public business etc. seldom a republican regime, better named libera res publica, libera civitas or liber populus"*(*** *Larousse-Dicţionar de civilizaţie romană,* 2000, p. 173*).*

Likewise, *res* is one of the most prolific terms in Latin as far as meanings are concerned, it communicates various aspects and concepts (Strechie, 2011, p. 401-408).

Another kind of political communication was art, especially through architecture. Roman art has a strong communicational nature, containing a political message, being part of a "dominant ideology" (Drăgan, 1996, p. 89).

Roman art, especially during the Principate was an element of propaganda, it mainly dealt with "the image" of the leader, but it was also an instrument for increasing the power of the Roman state (Gramatopol, 2000, p. 137). Triumphal arches were only meant to show the Roman people the *res gestae* of its army. Carved in stone, these chronicles of the Roman expansion justified the taxes paid by the *cives,* an occasion for the armies to enter the city *cum armis,* to show the prey and spoils of war. The message was one that Rome is above all, the Romans are protected by gods and their destiny is to rule (Vlăduţescu, 2004; Dima & Vlăduţescu, 2013b; Vlăduţescu, 2013c).

The ceremonies were magnificent so as to demonstrate that the force of Rome was impossible to stop, *annona* (state reserve) was bigger, the treasury richer, the trade advanced into new places, in other words the message was that the lives of the Romans were enhanced.

Roman public opinion was the accomplice and beneficiary of Roman conquests. These triumphal arches and the whole architectural ensemble (that they involved) offered a real subliminal message, any Roman could thus see the world in his city and therefore he was superior to everybody. They were also meant to prove that the Romans were at the top of the world, exactly where they wanted to be.

Trajan's *Column* stood for a valuable type of communication. It was the "movie" that the Romans could see in stone after the conquest of Dacia. Therefore it remains the most important sculptured testimony, the key document of Roman imperial art (Gramatopol, 1984, p. 180).

Rome conquered all the opponents to its glory. It is not by chance that the column is vertical, the message implying that the Romans are above all; it is dedicated to the Roman people, in particular to the citizens who would build more such chronicles. It

also communicated the conquest of their enemies, the Dacians, who had once defeated the legions led by Fuscus. The revenge was taken and the state by its army communicated in this way the victory of the beneficiary, the Roman people. This can be seen on the inscription lying at the basis of this magnificent monument:

SENATUS. POPULUSQUE. ROMANUS
IMP. CAESARI. DIVI. NERVAE. F.
NERVAE. TRAIANO. AUGUSTO. GERMANICO. DACICO.
PONTIF. MAXIMO. TRIB. POT. XVII. IMP. VI. COS. VI. P.P.
AD. DECLARANDUM QUANTAE ALTITUDINIS MONS ET
LOCUS TANTIS OPERIBUS SIT EGESTUS.

(the Senate and the Roman people, by Emperor Caesar, the son of the deified Nerva, Nerva Traianus Augustus Germanicus Dacicus, Pontifex Maximus with the 17th tribunitial power, emperor for the 6th time, consul for the 6th time, father of the country. They had these works built as they had promised, to the height of a mountain – our translation*)* (Strechie, 2006, p. 23-24).

The people represented by its institutions built this column for the coming Roman generations for whom Dacia was conquered.

Roman temples also played an important role in social communication, although they were a sort of public treasuries (because this is where the Roman spoils of war were deposited). The *Pantheon,* a marvel of Roman art, represented a type of religious communication between the Romans and their gods. A *res publica universalia,* Rome constantly proved to its citizens that the gods protected them, thus offering them the destiny of ruling the world. The temple of *Vesta* was probably the most important landmark of Roman sacredness, the eternal fire burning there was actually the soul of Rome.

Amphitheatres and the circuses were effective means of public communication, too. They addressed everybody, as the most fruitful public relations between the two partners: the state, on the one hand,

and its citizens, on the other hand. Entertainment was an important component of the Roman world which ensured the unity of Roman ideology, as well as its coherence (Dima & Vlăduţescu, 2012; Dima & Vlăduţescu, 2013a).

Culture was offered in accordance with each person's rank and power of understanding, if theatres were means of communicating with the intellectuals, circuses and amphitheatres were mainly a place for communicating with the people and Roman plebs. The audience consisted of all social categories of Rome, this is where they had the opportunity to be together, the arena reunited all Roman society and it had the role of a public relations institution or, better, it was a general meeting of subjects with their leaders. Magistrates and citizens, emperor and subjects were face to face. The sand of the arena was the witness of Roman collective conscience and public opinion. The gladiatorial combats were actually the demonstration of Roman force over inner weaknesses and external enemies. Tough lessons of life, the games were also a show before the Romans who believed themselves the rulers of the world due to the combats in the arena. The games evoked their history, thus communicating their traditions.

Colosseum was, from this perspective, the perfect model of social communication among the Romans. All social classes communicated here, all opinions mattered, the opinion of the plebs could even "beat" that of the emperor; Roman public opinion was shaped here, where the general opinion was valuable, an opinion based on subjectivism, not wealth, *cens* (structuring Roman society). An unequalled amphitheatre, a genuine wonder of Antiquity, probably the eighth wonder of the world, preserving today only 33% of the original structure, *Colosseum* had a capacity of 80,000 spectators. It contained no less than 300 tons of wrought iron and thousands of tons of stone and travertine. Reinforced concrete and Roman mortar were first used here. It had 76 gates for the public, six

of them were meant for the imperial suite. The three-level structure of stepped rows of seats mirrored in fact the Roman society system; the aristocracy – the patricians later known as *ordo senatorius* (the senatorial order) - sat in the first rows (close to the arena where visibility was perfect), the second level was for the knights or *ordo equester* (the equestrian order), a sort of bourgeoisie, and the third level was reserved for the common people and the plebs, having the majority of seats, but sitting too far from the arena.

Women usually sat in the last rows for reasons pertaining to the way in which they were perceived, since they were considered too sensitive for sitting close to the arena.

The acoustic effect in this marvel of Roman engineering was special and we are not wrong to say that this amphitheatre was the most exquisite symbol of a real entertainment industry. Access was possible with tickets made of wood or bones, indicating the seat, row and gate. Each row had running water and there were secret corridors through which the army could enter the arena in less than a couple of minutes in case of a social rebellion, and they could be evacuated very easily.

Roman public opinion was most easily expressed here, the "stars" of the vulgus existed here and *populus Romanus* was *princeps,* if we think that it could impose its will by coercing the emperor into forgiving the defeated one. The combats were a real image strategy, the will of the citizens could be influenced here by a mere gesture. These were perfected "media" shows, with stars famous worldwide, if we take into account the size of the territory of the Roman Empire. A few days before the combats, there were notices posted in the *forum* announcing the event, the organizers, participants, stars, moments. There was a real psychological manipulation of the public, if we think that in the beginning, people saw the execution of offenders, gladiatorial combats coming next. They thus created a sort of suspense for the success of the games.

Gladiators came from all over the Empire and, by the distance they covered and their life experience, they fulfilled a real intercultural communication. Each of them had his own fighting style, according to the tradition of his people (the Thracians, Syrians, Numidians, Greeks were famous). The combat and the weapons created the image of the gladiators' own countries and, again by their fighting, meant for entertainment, they proved that Rome was *urbs universalis,* a genuine *orbis.*

2. Communication techniques

The communication techniques promoted by the Eternal City in the relationship with its elite citizens were represented by education, both private and public, addressing Roman citizens since childhood, from seven years until full age (also Vlăduţescu, 2013a; Vlăduţescu, 2013b). Education was mixed until adolescence, after which the so-called superior stage was intended for boys only. The purpose of the instruction was to form an educated and effective administration. They studied a wide range of disciplines: law, literature, astronomy, mathematics etc. Law had to be studied starting with the first years of study so that they knew their duties, as well as their advantages. This communication was constant and multidisciplinary. Latin ancient authors tell us that Rome had possessed a public education system since the 5th century B.C. Plutarch mentions the headmaster of a public school, Spurius Carvilius.

A second educational stage was the constant funding by the Roman state out of its treasury. The first to promote it was Vespasian. Trajan also supported public education, awarding scholarships to students from all social classes, the future raw material of imperial administration. This process took place not only in the City of Seven Hills, but also throughout the Roman Empire (Lascu, 1965, p. 124).

Public libraries transmitted their cultural thesaurus to the Romans (Gîfu, 2011). The first library was seemingly established by Asinius Pollio. They were the main cultural communication centers in Rome, if we take into account that the works of the great Latin classics were heard here. In the beginning, they were annexed to temples and later, starting with Augustus, they had their own premises. Thus, in the 4th century, there were over 28 public libraries (Bloch; Cousin, 1985:112).

Coins were the most used means of social communication in the Roman world and probably the most common, since they were everywhere. Feasts and religious ceremonies were public mainly through coins. Currency performed another type of communication between the *princeps* and his subjects. Coins were the symbol of the emperor's image which was sent to his subjects, the portraits of the Romans' ancestors had been on coins since the 1st century B. C. Coins were also a means for communicating legends or beliefs referring to the family of the emperor and his role in society. Thus, some coins let the public know about different qualities such as: *adsertor libertatis,* (the liberator, for Vespasian), *restitutor*, (the restorer, for Hadrian), *pacator Orientis,* (the peacemaker of the Orient, for Marcus Aurelius), *optimus princeps,* (the best emperor, for Trajan) (Bloch & Cousin, 1985, p. 113).

Rome was represented together with other moral landmarks of the Romans such as: *Libertas, Fortuna, Jupiter, Minerva, Venus Victrix.* The effigies had the role to communicate the unity existing among the Romans, thus enhancing their conscience as a people.

Literature also fulfilled communication among the elites of Rome, if we think that writers gathered around the rich people. Augustus organized for the first time those dealing with the celebration of his political works and determined a cultural dissemination of his work, transmitting the national Roman ideology to all Romans. It was an opportunity to promote the basic principles

of Roman morality such as *fides,* faith, *pax,* peace, (but a Roman one) *honos,* honour, *virtus,* virtue, *pietas,* belief in gods (Grimal, 1973, p. 158).

What literature had to communicate were the main features of Roman morality, as well as the state ideology during the imperial period. *Aeneis* was the climax of Augustan state ideology, *Aeneas* was the Roman prototype predestined to be a leader.

Ius et fas, law and fate, occur in the work of Titus Livius, highlighting the glory of ancient Rome and of moral communication developed in Roman society. Augustus created an empire and he had to maintain the dialogue with the ruling classes, not so lenient about the leadership of one man. Literature offered Augustus the opportunity of effective communication with the patricians. *Pater Patriae* did nothing but restore the old Roman principles, the *triumvirate* where Augustus had the gift to create an empire led by Augustus, celebrated by Maecenas within the literary circles that he patronized, and built by the great architect Agrippa.

The neutrality of the leadership promoted by the *princeps* was actually a subliminal message, because the first of the emperors of Rome became known as a *restitutor,* not a reformer because he only promoted in his propaganda the idea that he was a convinced republican: "*rem publicam populo Romano restituit*" (Ceauşescu, 2000, p. 147-149), meaning: "he restored the republican regime to the Roman people" (in our translation). He called himself Augustus just to impose this neutrality in the view of the Roman public opinion, pretending that it was a real "factor of constitutional continuity", and giving back the power to Roman magistracies (Ceauşescu, 2000, p. 149).

Law had a privileged place as a communication means, *lex* was the main technique for maintaining public relations, and especially public hierarchies. *Ius* and *lex* were constant elements of Ancient Rome, throughout its history. The main neutrality source in

the sense of the survival of law principles and their immutability in the case of Ancient Rome on this ground of *ius* was *Lex duodecim tabularum* (the Law of the Twelve Tables), because it was never repealed, being the oldest Roman written law, a real law code (Sâmbrian, 2009, p. 35).

Therefore it is not by chance that the Roman law principles have survived, to a greater or lesser extent, in European law and other legal systems, irrespective of the fact that the states where they are present, are or not the descendants of the Romans.

Even nowadays, certain principles are expressed by Latin terms and phrases such as: *bona fide, per stirpes, veto, culpa, ab initio, casus belli, modus operandi, habeas corpus, dolus* etc (Badea, 2010, p. 11-17).

3. Communication and the message of Rome to the world

Rome established a dialogue with its citizens, as well as other peoples (Vlăduțescu, 2006; Vlăduțescu, 2009). Diplomatic communication was perhaps the most important type of communication that Rome used with the others before using the eagles of the legions. The legions were able to communicate peacefully if we consider Romanization, one of the greatest successes of Roman communication.

Since its beginning, the Eternal City had known that it had to create a unity of the Italic space under its eagles. In a period when there was a *Graecia Magna*, not far from the Aegean Sea, but just *ad suas portas,* Rome initiated a Latin Confederation, the so-called *Septimontium,* as the first diplomatic assertion of Rome internationally, as a new power in the Italian Peninsula. The rape of the Sabine women and armed confrontations with other peoples in the peninsula were the consequences of diplomatic conflicts. The Punic wars represented another communication level of the Roman

power with the others, from that moment on, it only needed allies to conclude treaties with, it could be anyone's ally, but *sui generis.*

The best known types of diplomatic communication exercised by the Roman power were the treaties concluded with:

a. Civitates foederatae were the cities which had concluded negotiated agreements with Rome. That is why they could be considered autonomous by the Roman power and could live by their own rules. Instead they had to provide the Roman power with troops and supplies.

b. Civitates liberae et immunes were the conquered cities, at the disposal of the conqueror, by a unilateral, but revocable act (they had almost the same rights as the federate ones)

c. Civitates stipendiariae were those finally conquered, in a complete state of dependence on the power of Roman eagles (Petolescu, 2001, p. 84-85).

Their territory was *ager publicus Populi Romani.* The *dediticii* were subject to these types of states, they only had the advantage of the so-called *ius gentium.* Their rights were general in nature, but they were not the result of their Latinity. They were not allowed to get closer than 100 miles to Rome (Ciucă, 1998, p. 163).

4. Conclusions

In a world of despotism, Rome managed to establish a real communicational system with its citizens and other peoples, based on various communication techniques and types. It was what may be called a democracy of citizens. The superpower of Antiquity had not only the means of *Mars* to conquer the world, but also *verba.* Romanization was first of all determined by the circulation of ideas, and less by that of the army. This very complex system of communication ensured the effective organization of the vast Empire.

Rome was a unique power, being a state model for the ancient world and for us too. Nowadays, many Latin expressions are common in the scientific and legal discourse. The last aspect of the verb from which I started this approach best illustrates the communication phenomenon in Rome which transformed various peoples (mostly barbarian) into civilizations.

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Chapter 5. Humor in the Religious Discourse: between Paradoxism and Neutrosophy

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Abstract

The paper presents the modernization elements of the religious discourse, i.e., the suitability for the situational context, and they proved to be much more accessible to the new receiver profile. Although religious discourses still fall into the dogmatic style, however, some constructions begin to vary depending on the discursive performance, especially the nature and expectations of the audience. The hardness of the sacred texts, often translated into preach, the archaic, religious and hieratic language are replaced with a language accessible to modern man, not by introducing neological terms, but by colloquial elements and tones that can be assigned to the humorous gender. The concept underlying this work is that the new religious discursivity makes use of a communicational policy based on a postmodern rhetoric and the linking of religious facts to everyday experience. We propose here a combination of two seemingly antithetical terms, humor and religion, saying that religious language is in constant dynamic hardly noticed in the dogmatic, moral and liturgical context, adapting itself to the new innovative discursive current. The insertion of humorous elements removes the religious discourse from platitude, makes it memorable, though we are witnessing an isolated case in our local area. In this context, neutrosophic logic responds to statistically analyze the transmitter's discursive propensity to associate the humorous register and to provoke the interest of the audience by religious language. The probability to identify humorous statements in a religious discourse and the nature of the situations referred to determine the shape and intensity of the type of speech. We highlight the

frequency, the effects and the preference to use humorous elements always contextually in approaching the most diverse topics. This paper, based on the issues that define the notions of religious discourse, the completeness highlights the importance of the completeness preach-humor, being the purpose of the approach taken.

This study responds to the researchers concerned with religious language as well as to the spiritual speakers while pursuing to be optimally and efficiently received by a specific audience.

Keywords: religious discourse, humorous shapes, preach, paradox, neutrosophic logic

1. Introduction

Marked by a strong intertextuality (Zafiu, 2010, p. 497), involving his own discursive practices, the religious discourse requires a special attention to construction and adaptation, so that an upgrade (e.g. statements identified as humorous) is not only welcomed, but accessible for understanding, too. The reception of humorous statements in religious texts can be seen as a form of paradoxism (Smarandache & Păroiu, 2012, p. 12), the effects are always unexpected - cohesion (Săftoiu, 2006, pp. 517-524; Constantinescu, 2006, pp. 405-412) or exclusion - the evaluation of the two becoming critical (Koestler, 1964a, 1964b). Of course, here comes the question from which perspective humor is regarded, special emphasis will be on logic, probability, multitudes and neutrosophic statistics in their interacting with different ideational spectra (Smarandache & Păroiu, 2012, pp. 18-23; Smarandache & Vlăduţescu, 2012). In this context, the differences between the comic and humor, irony and humor etc. become essential. If the comic dimension aims at the object of discourse, the humorous dimension includes the public speaking skills (Hartmann, 1974). We all note

that humor is a form of communicative behavior that causes an immediate reaction (a type of emotion) on the receiver. The discursive element is the playful attitude to the message of the participants in the communication. Humor is ironic when the playful attitude is substituted by offensive intentions, the manifestation of irony attracts some requirements: it may prevent effective communication, it can be perceived as wrong, it depends on knowing the discursive context, it becomes effective if the speaker takes into account the audience he/she has dialogues with (Sălăvăstru, 1995, pp. 206-210). Another opinion is that humor can be associated with irony (Reboul, 1980). Regarded as a mixture of discursive actions specifically religious, *the religious discourse*, with its forms - preach, homily, panegyric, paraenesis and religious conference (Gordon, 2001, pp. 253-254 and p. 259 and Gordon, 2001b, p. 104; Grigoraş, 2000, p. 29 and p. 32) - can be defined as the intention to produce statements that arouse a particular emotion in the receiver. It is - in fact - what produces the verbal humor too, recognized as dependent on the context and a number of factors that lead to its production or reception.

In this study, the object of analysis is the *preach*, (I got to analyze a corpus of preaches of Fr. Elijah Cleopas, perhaps the most cherished figure of Asceticism and Orthodox spirituality) as the most accurate form, inherited from the tradition of Aristotle's rhetoric (Aristotle, I, 2, 1356) in European culture and, therefore, in the local one. The sermon is persuasive, making use of the three components, but of different weights: the ethos (the speaker's individuality), the pathos (the appeal to emotions), the logos (the appeal to rational arguments). Although the corpus of this study is small, the investigation of the utterances identified as humorous leads to the definition of new features of contemporary religious oratory. The new religious discursivity is based on a postmodern rhetoric and on correlating religious facts with everyday experience. Using humor as

a mark of orality helps the perception, understanding and deepening of the religious message, contributes to group cohesion, moves the dominant closer between the transmitter and the auditor (Smarandache, 2010a; Smarandache, 2010b; Smarandache, 2010c).

This paper aims to capture and interpret the statements identified as humorous in preach. The study was synthesized in four chapters, as follows: after a brief introduction on the importance of humor in religious discourse and the impact that it may have on the audience, in chapter 2 we make a short theoretical trip which is the basis of this study, so that in chapter 3 we analyze the preaches of Fr. Elijah Cleopas recognized for his adapting to the unexpected colloquial language in which we can recognize phrases that can be assigned to the humor class. Finally, some conclusions are outlined and directions for future research.

2. Some reflections on humor in the discursive-religious context

We previously stated that the good reception of a religious discourse depends largely on the nature of its adaptation to the expectations of the audience. We actually speak about three dimensions of adaptation: the adaptation to religious dogma, the adaptation to receptors, the adaptation of the speaker to himself (Gordon, 2000, pp. 230-233). The author identifies a three-dimensional aspect of communication in the preach: communication with God, communication with listeners and communication with himself. Basically, it is revealed the dialogued character of the preach, the world is full of indeterminacy. This way of thinking, we believe, is within the new philosophical branch, neutrosophy [Fr. *neutral* < Lat. *neuter*, neutral, and Gr. *sophia*, skill/wisdom] (Smarandache, 1999; Smarandache, 2002; Smarandache, 2005).

The purpose of this paper is to identify the types of humor and exploring how the preach is a significant message beyond the dogmatic rigors. In the literature there are several types of humor,

based on a common criterion, that of the narrative strategies adopted by the speaker. Thus the anecdote, the exaggeration, the irony, the satire, the underestimation, the humor of situation retained as the most encountered in speech (Solomovici, 2002) are classified as sarcasm, exaggeration or minimization, self- disapproval, teasing, answer rhetorical questions, double meaning, puns, sayings transformation (Martin, 2007). Starting from the assertion that "the main different types of verbal humor applies the fundamental cognitive mechanism of disjunction to different linguistic levels" (Zafiu, 2007, p. 500) they mention: the disjunction of scenarios (the scenario humor, frequently in humorous short forms); the disjunction of meanings (the pun) and stylistic contexts the disjunction of stylistic contexts (the register humor).

In this context, humor offers depths of the religious language, playing an important social role. To understand the role of humor in dialogues, we must look first to determine its social function. In this respect, without proposing to describe them here, we found in the literature theories of humor, viewed as complementary (Attardo, 1994; Raskin, 1985; Raskin, 1987, pp. 441-449; Raskin, 1998 pp. 95-108, Rutter, 1997; Minsk, 1981, Freud, 1928, etc.). In essence, given the way in which a message is transmitted, people interact seriously either in an affected, relaxed or cheerful way. In a process of communication, humor manages to cope with the multiplicity and inconsistencies in communication (Mulkay, 1988). Thus the participants in a dialogue pass certain barriers in communication more easily (Vlăduţescu, 2004; Vlăduţescu, 2006).

Humor answers, however, some common requirements of life, with social significance. The failure to comply with these use requirements of humor may cause adverse effects for which humor was originally created. Personal and social tensions may arise: the disparity between the cultural and intellectual universe of the partners in dialogue. The social environment of humor is vast and

can be seen as part of many other social activities. According to sociologists, the impact of humor on daily life is very high, in the group - humor is based on its standards, knowledge, practices and problems, generating human identity but also the group one. We are talking about an individual identity, because each of the parties involved transmit messages which are then filtered by each individual. It can be said that humor used in group defines the group. Some people may feel frustrated when misunderstanding the humor of others, and although humor should defuse, when used incorrectly, it can worsen the situation (Vlăduțescu, 2013a; Vlăduțescu, 2013b).

According to the recorded things, we emphasize that humor can have *positive influences*: it affects attention and memory (Baym, 1995); it facilitates social interaction, helping to generate solidarity and group identity (Binsted and Ritchie, 1997; Binsted et al., 2006, pp. 59-69); it improves communication problems (Bergson, 1980; Bergson 1992); it can establish a common point between the partners in a dialogue (Hewitt, 2002); it contributes to motivation, attention, understanding and capturing information and developing a sense of emotional message (Nijholt, 2006, pp. 22-26); humor is a primary mechanism for establishing individuality, man feels appreciated when others recognize his jokes which improves communication (Black and Forro, 1999); it stimulates creativity, memory and improves moral and productivity (Stock and Strapparava, 2006) and *negative influences*: it may offend; it can inhibit communication due to different styles of making a joke; it can create tension professionally (Black and Forro, 1999) (also Vlăduțescu, 2013c).

1. Study Case

Drawing conclusions on humor in religious discourse was based on an analysis of preaches of Fr. Ilie Cleopas in the online press during the period 24 April to 25 December 1995, found in the printed media as well (Cleopas, 2010). Beyond theological

perspective, preaching, as a particular type of social discourse, will be analyzed from the perspective of rhetoric. Choosing the messages of this priest - parent was not at random, knowing that they have caused some controversy among the Orthodox clergy, being at the limit of the dogmatic rigors. An important aspect is the psychological impact that Fr. Cleopas' discourse had on the young generation, succeeded closely by memorizing facilitation and stimulation. Moreover, is an explanation of his message sustainability (Vlăduțescu & Ciupercă, 2013).

2.1. The methodology

The formula of combination with the colloquial spontaneity register is prevalent in Fr. Cleopas' preaches, followed by the combination with the social register. The discursive sequences identified in the analyzed corpus are oriented towards the cognitive and psychological mechanisms of humor. The pursued objective will highlight the impact of religious message on the receiver.

Remarkable is the composition of Fr. Cleopas' preaching of the patristic comments, preferring, however, the direct interpellation of the audience. Specific to this speaker is an essentialized composition, reducible to the scheme: thesis, antithesis, synthesis, these three points being framed by forms of addressing (in *the incipit*) and by prayers resulted from personal embodiments (in *the conclusio*) (Dincă, 2008, pp. 375-402).

We briefly present the steps taken for this study:

- after a careful reading, we have identified more types of humor already mentioned in the previous section: the humor of the situation, the self -deprecation, the humor of maintenance, the pun, the anecdote, the humor of frameworks and the irony;

- we have empirically established a number of features that define the styles of Fr. Cleopas' orality: joviality and popular phrases, ironic comments, expressions with emotional content; the symbolic dimension of language, the biblical message in a narrative form.

2.2. The analysis of Fr. Ilie Cleopas' preach

The preach is delivered in a dialogue manner. Questions from lay people find their answers directly or indirectly, in the form of short narratives, often with references to experiences. We propose a series of texts that were assigned more humorous forms.

The humor of situation comes from personal experience, so not known to the receptor. Here are two fragments of text: " Two artists came to me last week, two from Iasi and two from Bucharest, sent by someone. I have never seen women with their eyes painted with blue pencils, with their hair disheveled, their eyebrows were like coal, they had some slippers with wool spindle-like-heels".

The speaker establishes a pragmatic-linguistic boundary (between themselves ("to me") and the others ("four artists, two from Iasi and two from Bucharest, sent by someone", "women")). The pragmatic-linguistic boundary becomes here an instrument that makes it possible identify the inclusion and the potential exclusions. The dialogue initiated by the priest ("I") to the audience ("you / you / they / them"). We believe that the discursive purpose intended when using "I" is a way to model a pragmatic-discursive dimension. We notice the transmitter's annoyance in front of the reality leaving the monastic patterns. The way out of this situation is made by using the irony ("women with eyes painted with blue pencil, their hair was disheveled, their eyebrows were like coal, they had some slippers with wool spindle-like-heels") in order to delineate the ridiculous from the Orthodox Christian morality. Stylistics consists of the correlation of the expressive-humorous comparisons that are understood by the audience.

Self-deprecation reflects the humble attitude of the speaker to the audience, wanting to eliminate a potential communication barrier due to the fame enjoyed by the speaker. The following sequences are relevant to this type of humor: "I was called here to

serve and to give a word. But you should know that a shepherd is speaking to you from this tribune today. Do not expect much from me. I have watched the monastery sheep until recently on a mountain there and I will not hit you in your thinking with what you expect from me. Because I have learned to feed the flock, I am qualified to make cheese, to graze sheep, shepherds' stuff ". The speaker's deliberately submissive ironic condition is a way to get the receiver closer, beneficial for the dialogue and thus for the understanding of the message conveyed. The image of the shepherd who "has watched the monastery sheep until recently on a mountain there" or "I have learned to feed the flock, I am qualified to make cheese, to graze sheep" is an obvious agreement with "I will not hit you in your thinking". The choice the speaker prefers here is to blend two statements characterized by seriousness with the message expressing irony. It is an image structured in three humorous sentences, but apparently opposite in intention.

The humor of maintenance belongs to a group in order to strengthen its internal relations. For example, we selected the following discursive situation: "I heard that the Protestants have reached the pinnacle of insanity. A shepherd is speaking; who is upset, take my sandals and hood".

Bringing into question the guilt of a sensitive subject for the religious cult ("Protestants") is placed on account of rumors ("I heard that ... "). He continues in the same register, excluding the possibility of sanctioning his potential guilt (Vlăduțescu, 2011). The humorous way he acts ("Who is upset, take my sandals and hood") distracts the attention from the original topic. Beyond this dilemma, the potential involvement of decision making in solving this social problem remains present.

The anecdote reveals an interesting happening that helps the speaker to clarify certain subjects for the audience. He makes use of comic elements that manage to capture the attention and highlight ideas that remain imprinted in the collective memory.

We illustrate the following sequences:

"It was not in vain that God called Job just and fearing. He brought an ox as sacrifice every night, not for his sins, but his children. He said that the ant-lion died of starvation as he had nothing to eat, that is, that he did not sin even in his thoughts". The ant-lion is the sin in which man is attracted, due to the tactics of the devil's action. "In the beginning the devil is small and unnoticed, like an ant, and after a time it becomes large and scary as a lion (1 Peter May 8). If, at first, the sin is presented to us by the devil without serious consequences, the permanent tasting of life pleasures throws us to despair. Sin is like a lion, big and scary. "Who was wrong in one divine commandment is it had no food", although it is identified as humorous, in fact, it awakens fear of falling into temptation in the receiver's conscience.

The humor of frames can be distinguished by alternating the serious and humorous frames. Unlike the humor of the situation, the joke is based on common knowledge and values, and the receiver feels comfortable. We note that Fr. Ilie Cleopas' preach is an action constructed on the basis of some meanings and intentions identified as humorous. A discursive organization through which words and phrases can acquire new meanings and sentences can be exploited in a variety of humorous shapes, exemplified in this section. He uses formulas with humorous flavor to highlight the differences, contrasts between the depicted, learned, read reality and the modern, lived one. We can say that our character has the gift of saying things and the ability to make correlations with the experiences of everyday life, which awakens the consciousness of the audience.

3. Conclusions and future research

It is fair to say that this research is a preliminary study in researching humor forms in the Orthodox preaching. The analyzed corpus is insufficient to conclude whether it is a new rhetoric in

religious speech. What we can say is that the preaching of Fr. Cleopa confirms the research hypothesis that we can talk about humor in religious speech. Humorous forms found here reflect a detached attitude, uninhibited, somewhat atypical for monastic rigors often bigoted, but also a brilliant thinking impressively articulated, an encyclopedic spirit, a spiritual example.

Humor analysis may require multiple perspectives of interpretation, the conclusion being that humor helps to loosen the atmosphere and streamline the communication process. The religious-discursive renewal through humor is the expression of change, which works on all levels of social discourse. By humorous interventions that are designed to minimize the Orthodox- Christian canons, the message is better received, understood and assimilated at both the individual and group level. Of course, the perception is conditioned by the characteristics of the group (the cohesion, the relations between the group members, the mood, the morality of the group, showing the collective opinion), and the personal characteristics of each individual. In the preach, the text is close to colloquial language without omitting clarity, accuracy and correctness of theological terms. On the other hand, there is the liturgical text, methodical and systematical, a sacred act of communication by which the priests enter into dialogue with God, often regarded as lacking permissiveness for the receptors with poor religious culture. The preach comes to clarify the liturgical text, which is why there is a permanent adequacy for the expectations and needs of the audience. It is both a science and an art. The religious speaker will identify the listener's problems, using a relaxing dialogical approach without, leaving its social role. From the perspective of formative function, religious language is the key to the receiver's universe and the facts of language require adaptation to specific communication situations.

The results revealed in this study may provide a basis for shaping a new identity for the Orthodox oratory in the local area. The corpus manually annotated is still at an early stage and this study should continue with other priests' preaching following Father Cleopas' style (we think of the former Metropolitan Bartolomeu Anania of Cluj, Fr. Constantin Necula from Sibiu, Fr. Arsenie Boca from Prislop Monastery from Silvasu de Sus, Hunedoara county, etc). Our intention is to use such a corpus in an automatic learning process, so that in the future the machine can automatically recognize and extract forms of humorous texts.

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Chapter 6. Non-places, Neutral Spaces and the Specificity of Communication in Postmodern Francophone Literature

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Abstract

In this paper, we aim to make use of different disciplinary methodologies in order to analyze the issue of place and space in Postmodern Francophone literature, as well as the specificity of communication inside non-places, heterotopias, neutral spaces that proliferate in the novels chosen as our corpus of study. Not only are these authors fascinated by the issue of space and moving and communicating within space, but they also try to render the impact that the new postmodern places have on characters that populate their novels.

The different readings of space and its meanings by the characters in the chosen corpus of study can lead us to the recognition of a particular language of space in Postmodern literature.The issue of non-places, heterotopias or neutral spaces must be understood from the perspective of definition and analysis of space/spaces in Francophone literature, starting from an anthropo-semio-semantic perspective and must be tackled allowing an orientation of the research towards the study of space as it is perceived by the authors and characters in our corpus of study and a typology of the representations of space and of the peculiarities of space architecture and communication within space with these authors.

Keywords: communication, heterotopia, neutrality, non-place, Postmodern Francophone literature

1. Introduction

Globalization is specific of a contemporary society where there are no more reference points, where nothing is any more recognizable and where the loss of references is reflected by the emergence of places seemingly without landmarks, of *non-places* or *heterotopias* that people transit and with which they come into contact every day. The universe specific to Postmodern Francophone literature evokes the changes that take place in society, transforming the perception that people have of time and place and brings forth a constant of the fictional space: the omnipresence of places *other* - of heterotopias and non-places - within the framework of which there is circumscribed a new individuality marked by extreme contemporaneity (The concept of extreme contemporaneity is tackled in *Novels of the Contemporary Extreme* by Alain-Philippe Durand, Naomi Mandel, Henrik Skov Nielsen, Mikko Heskinnen, Paula ruth Gilbert, Colleen Lester, Martine Delvaux, Jason Summers, Ralph Schoolcraft, Lawrence R. Schehr, Sabine van Wesemael, Martine Guyot-Bender, Jean-Michel Ganteau, Kathryn Everly, Catherine Bourland Ross and Adia Mendelson-Baoz.).

More than understanding the new way in which the Francophone writers at the end of the 20th century and the beginning of 21st century conceive, perceive and think spaces, places and heterotopias, it is essential to explain the complex organization of a conceptual system operating in the process of awareness and comprehension, perception and representation of the postmodern space in the works of the writers chosen as our corpus of study.

The corpus chosen for the study of spatial perception and representation in Postmodern Francophone literature is represented by excerpts from works by five writers: Frédéric Beigbeder (*Windows on the World*, Paris, Grasset, 2003), Elisa Brune, Edgar Gunzig (*Relations d'incertitude*, Paris, Ramsay, 2004), Jean Michel Di Falco, Frédéric Beigbeder (*Je crois-Moi non plus*, Paris,

Calmann-Lévy, 2004), Nathalie Gassel (*Récit plastique*, Liège, Le Somnambule Équivoque, 2008), Nathalie Gassel (*Construction d'un corps pornographique*, Bruxelles, Éditions Le Cercle D'Art, 2005).

2. An interdisciplinary approach of space and place

As regards spatial perception and organization in postmodernity, it is highly appropriate to make use of an anthropo-semio-semantic approach, an interdisciplinary approach that might be able to show us how to look at things around us and to re-teach us how to think space.

If in classic anthropology, symbolic universes, as means of recognition for people, function as signifier spaces within which the individuals define themselves in relationship to the same criteria and procedures of interpretation and as societies identified by cultures conceived as whole totalities, with postmodernity, this perspective changes since researchers (Augé, 1992, Lefebvre, 1996) become aware of the fact that this was based on an organization of space that the postmodern space destabilizes and renders relative. We contend that the same is true of the semio-semantic approach in literature, since postmodern space functions rather as an indicial space, postmodernity revealing a reality which is this time fragmented, disrupted, divided into fragments.

In the Francophone literature of the generation 2000, space is deconstructed and spatial meaning is constantly constructed and reconstructed, due to the postmodern relativism which supposes a constant flow, a constant transformation. If the anthropological space was defined as a symbolized space, as a space with a certain use, coherent with a certain culture and social structure, the heterotopia (Foucault, 1967, 1984) or the *space other*, could be considered as space that has more layers of meaning or relationships to other places than those perceived at surface and those that immediately meet the eye of the viewer. The *space other* (be it heterotopia, non-place or

neutral space) is the space of otherness, a space that can be simultaneously physical and mental. In Postmodern literature, these spatial representations symbolize what the individual/author who perceived and conceived them wants to say about them. Places are linked to concrete spaces, but also to particular perceptions, to different subjective attitudes and to the relationship that us, as inhabitants or passengers, maintain with the peculiar spaces where we live or that we transit.

3. Non-places, neutral spaces and heterotopias in Postmodern Francophone literature

According to the anthropologist Marc Augé, non-place is described as a "space which cannot be defined as relational, or historical, or concerned with identity" (1992: 77-8) and is thus devoid of emotion and memory. It is the opposite of place which can be defined "as relational, historical and concerned with identity". The anthropology of supermodernity thus defines non-places as generic and globalized environments that people experience as means of transport, entertainment centers, media. Unlike traditional places, based on localized inhabitation and a feeling of belonging, non-places are meant and conceived to be experienced by transitory social actors: shoppers, consumers, tourists, the homeless and the migrants. They define environments where the main aim of interpersonal communication is to effect a commercial or neutral transaction. Non-places are characterized by settings whose spatial architecture seems to encourage conviviality, communication and care, but paradoxically cannot conceal the indifference and neutrality towards others. The concept coined and promoted by supermodern anthropology is nevertheless subject to vivid critique, especially by philosophers and geographers. The first argument against is presented by Merriman (2004) who combats Augé's conviction of the newness of the phenomena of spatial overabundance and of the

peculiar spatial category that he calls "non-place", given the fact that another label had already been given to the same phenomena by Foucault – "heterotopia". The second argument against is represented by the fact that most of the people who transit non-places perceive them as places endowed with identity, meaningful interpersonal communication and memory/recollection.

When tackling the issue of non-place in Postmodern literature, we become aware of the fact that "non-place" is a rather ambiguous spatial category, even though it is an actual reality for the characters that live inside or transit this peculiar space. "Non-place" cannot exist without the "place" and there is a constant cleavage and juncture between them, a constant shift from place to non-place and from non-place to place. In fact, according to the neutrosophic logic and its fundamental theory (Smarandache, 2002:1, ["Every idea <A> tends to be neutralized, diminished, balanced by <Non-A> ideas (not only <Anti-A>) - as a state of equilibrium]"), the idea of "place" is neutralized, balanced by the idea of "non-place" as a state of equilibrium. Non-place befits a category for the circumstances in which characters/people experience and are confronted to spatial categories that are reflections of unconventional reality (such as the prison as void, *cf.* 3.6) and might take as a starting point the celebration of place (as relational space endowed with emotion, memory, identity, history) (also Smarandache, 1999; Vlăduțescu, 2004; Smarandache, 2005; Smarandache, 2010a; Smarandache, 2010b; Smarandache & Vlăduțescu, 2012; Smarandache & Păroiu, 2012; Vlăduțescu & Ciupercă, 2013).

3.1. The railway station

With French authors Michel Di Falco and Frédéric Beigbeder, the railway station evolves from a non-place to a place of non-conflictual exchanges between people who look at each other furtively, who interact inside this space. The railway station becomes

a space of manifestation of empathy, of resonation with others, of identification with the history of the *other*, of comprehension of the life of the *other*, inside a public space where the individual can guess – behind each of the strangers in the mass of people who for instant become strangers – the existence of a "superior thought" which overpasses him and which is not "a fact of hazard", but the manifestation of the belief in the emotion shared with the others:

> « Souvent, quand je suis dans une gare ou dans un aéroport, que je vois des foules aller et venir, je tente d'imaginer l'histoire, la vie de chacun. Je me dis qu'il n'est pas possible que, derrière chacun d'eux, il n'y ait pas une pensée supérieure qui nous dépasse. Pas possible que ce soit le fait du hasard. Et c'est précisément parce que je suis persuadé que c'est impossible, que je suis renvoyé à ma foi en y trouvant le seul sens et, j'ose utiliser le mot, le seul sens rationnel ! » (Di Falco, Beigbeder, 2004 : 32)

If we wanted to put a new label on the two spatial categories that define the railway station as "non-place" and "heterotopia", we could call it a "neutral space", though "neutral" does not mean and equate with "neutral space of communication" understood as space for communication that conveys indifference to the *other* or space for communication threatening the interlocutor's self-worth, but rather as space of communication that encourages empathy and involves understanding and appreciating the other's feelings while interacting in a non-conflictual manner.

3.2. The airport as both space of transit and community

Airports operate as transit spaces and incorporate elements of hyperreal environments, but they are also spaces of transit for passengers, they facilitate the shortening of distances and transcend space and time. They determine a change in the existential status of an individual who is not anymore a passenger immersed in a

multitude of life roles, but a traveller, someone who escapes current life torments or issues he would normally have to deal with. In Postmodern Francophone literature, the airport becomes a *heterotopia* or a *neutral* space which offers the voyager a possibility to escape his daily life obsession and fixations and consider the reality of his life under new, previously unknown perspectives. Seated on a chair in the waiting hall of an airport or "seated in a chair at 2000 km/h over the ocean, the traveller in *Windows on the world* can feel his life flowing in the veins as an electric current" and he can reflect on his life at an altitude at which he would have never arrived in the tumult of daily life tasks – subtly assisted by the unfamiliar space that surrounds him:

> « L'avion qui me ramenait à Paris fendait les nuages avec son aileron de requin. Assis dans un fauteuil à 2 000 km/h au-dessus de cet océan profond, je traversais les nuées afin de rentrer te demander ta main. Je sentais la vie couler dans mes veines comme un courant électrique. Pour m'étirer, je me suis levé. Penché en avant. Et puis j'ai eu une idée. Je me suis allongé par terre, sur la moquette, dans la travée, les deux poings tendus vers le cockpit. L'hôtesse a souri, persuadée que je faisais un exercice de stretching. » (Beigbeder, 2003 : 369)

The plane trip supposes an evasion, once the experience of difference in location is perceived in terms of interactive, physical, linguistic, cultural differences. The plane trip supposes an encounter with the *other*, an experience out of ordinary, while the airport is a gateway to the *other*, a *heterotopia*, a space outside our habitual existence. In *Windows on the World*, the plane trip allows the occupier of the non-place to escape from daily life routine, to communicate with strangers and to imagine that it suffices to close his eyes and to think he can remove all the other passengers so that he be all alone in the air at 16000 meters altitude and to become a superhero. The new space is for the character in *Windows on the World* a framework

where the ordinary constraints are rejected, where identities disappear, a space where he can change his life and become for an instant a superhero:

> « Et tu sais ce que je me disais ? Qu'il suffisait de fermer les yeux et d'enlever la carlingue et les réacteurs et tous les autres passagers, et qu'alors je serais tout seul dans l'éther, à 16 000 mètres d'altitude, fonçant allongé dans l'azur, à vitesse supersonique. Oui, je me disais que j'étais un superhéros. » (Beigbeder, 2003 : 369)

3.3. The discotheque

With Belgian author Nathalie Gassel, in *Récit plastique* (2008), the exacerbation of sound and noise does not represent the internal fear of miscommunication inside a non-place, or the attempt to overcome a source of hindrance to communication, but it symbolizes a possible refuge from one's own obsessive thoughts (regarding isolation) in the anonymity of a public space where people communicate as little as possible and as neutrally as possible, or, on the contrary, a withdrawal to oneself and the possibility to recover oneself in a place of one's own inside the collective performance space of the discotheque:

> « Durant de longues années, je sortais dans des boîtes. Là où il n'y a pas l'isolement, où nous sommes tous unis dans l'ouverture immense d'un dancing, dans le bruit exorbitant de la musique. Alors que, dans mon appartement, mon corps souffrait de la solitude parmi des livres, des papiers, des objets. Je suis reconnaissante au lieu de nous englober tous, massivement. Condensation prodigieuse au mètre carré, fini, le sentiment d'abandon, mais l'instinct et l'énergie de la promiscuité où nous sommes dans le surgissement de muscles et cris de chair. Alors qu'il ne se passe rien, l'ancestrale sensation de désastre intime a disparu. […] » (Gassel, 2008 : 15)

Communication blurred by noise becomes euphoric with Nathalie Gassel, since the narrator feels that inside the space of the discotheque there is no real solitude and all people dancing, shouting, partaking the collective performance, are united within the "immense opening of a dancing, in the exorbitant noise of music" (*o.t.*). Whereas inside her private interior place at home, she would be subject to isolation amongst books, papers, objects, – the female narrator feels grateful to the anonymous neutral space of communication that is able to encompass all the individuals, condensate and agglutinate all bodies and identities.

Within a space where everything is invaded by high-tech music and noise, the condensation of one's self and the feeling of abandonment are counterbalanced by the latent manifestation of the energy driven by promiscuity, by indiscriminate mingling of bodies and cries of flesh.

Whereas the gigantism of the place leads to the agglutination and desindividualization of people who are inside it, there is a certain *comfort* felt within the *enclosed* space of the discotheque where the hi-tech environment on the one hand hinders real forms of socialisation or renders them as simple and as neutral as possible, but, on the other hand, engenders a temporary euphoria of noise under the spell of which the "ancestral sensation of intimate disaster" (Gassel, 2008:15, *o.t.*) has disappeared.

3.4. The space of silence

In *Construction d'un corps pornographique*, Nathalie Gassel explores not only the inner space of the body, but also the silence of the outside's open space. The *outside* is related to silence, to a certain feeling of satisfaction derived from the lack of verbal communication and the understanding of others through bodily encounters, whereas that which is closed inside, *confined* within one's own body, where all can be felt and touched, is attached to life or sensual experience:

« […] Se juxtaposaient chair et pensée dans des moments définis, répartis, organisés, l'intensité des uns excluant dans un même temps le repos des autres. L'harmonie de l'effort, la vigueur qu'elle réveillait, me donnaient goût pour l'épreuve, j'entrais gagnante dans la capacité physique. Mon corps s'éveillait à un monde vivifiant, mes muscles acharnés étaient récompensés par une sensation continue de puissance, de meilleures assises, de disposition aux rencontres charnelles. La chair appelle la chair. Elle est dispose au corps à corps sans médiation, instantanés, monde immédiat redevenu premier. Les mots passent après, souvent paraissent superflus. Le silence avec les autres, à l'époque, me satisfaisait. […] » (Gassel, 2005, p. 14)

The narrator perceives the space outside the body as an open silent space. Nathalie Gassel aims to demonstrate how life is discontinuous and tumultuous and mainly lead in small enclosed spaces, as a result of sensual-corporeal experiences whilst silence opens onto the outside world and lived experience and is used as a means to communicate with the others, the degree of tolerance of silence increasing all the more so as silence is meant to accompany close body-to-body experiences. Whereas verbal communication becomes useless and words superfluous in *Construction d'un corps pornographique*, *neutral silence* is kept integrating both the positive and the negative value of silence. Sometimes, this type of silence reflects a lot of emotional expression as it accompanies the narrator's close body-to-body acquaintances with the *others*, while in other circumstances, it helps the narrator to isolate herself from the others in order to focus on a single meaningful sensual relationship.

3.5. The space of unfamiliarity

With Postmodern writers, space is represented, perceived and experienced differently since they either overrate or undervalue its

importance. For Nathalie Gassel, a small space, such as the one inhabited by the body in intimacy, signifies life and means familiarity, whereas the outside world is associated with silence kept towards the others, and a feeling of *unfamiliarity* in verbal communication, counterbalanced by the acquaintance and closeness to the bodies of others attained through voluptuous experiences:

> « […] Le silence avec les autres, à l'époque, me satisfaisait. Par souci de densité, il était intéressant que les mots soient rudimentaires. Rigueur, vie d'ermite avec des livres pour interlocuteurs et seuls amis… lors que mon corps, de son côté, se frayait des chemins d'ententes voluptueuses avec le plus de monde possible. Ma parole était prise de court, ne s'étant jamais familiarisée avec l'oralité, elle demeurait comme bègue, manquait de l'entraînement nécessaire de l'orateur. […] » (Gassel, 2005: 14)

An unfamiliar space or body is experienced and perceived differently by the narrator and is sometimes thought of as satisfying. Bodily perception and self-perception are altered in the echoing unfamiliarity or silence surrounding the female narrator.

Space combined with sensual corporeal perception becomes a kind of "social sculpture" (Term coined by Joseph Beuys, a German performance artist, sculptor, graphic and installation artist, art theorist and pedagogue of art and promoted through a series of public lecture tours in the early 1970s) and refers to how the female narrator moulds and shapes the world in which she lives. Social sculpture moves then from its artistic realm and is placed into a larger scope, where it can be used by both the readers and the writer, in order to re-think, to re-shape and to re-structure the writer's and the readers' lives and their spatial perception according to their creative and imaginative potential. Nathalie Gassel continuously places under question the relationship of her body to the body of others under the realm of silence, the extent of sensual power of the

woman's body in order to alleviate her fear of obliteration, of dissolution in an unfamiliar world, often submitted to the power of male sovereignty; hence, her desire to erase gender roles and differences and to transgress gender communication boundaries in *Récit plastique* (2008).

3.6. The space of coercion

In the novel *Relations d'incertitude* by Elisa Brune and Edgar Gunzig, prison represents a heterotopia and it is codified as a *void* space, starting from the most extreme personal and cultural experience of the subject who lives inside this coercive space. The prison as space is symbolized by means of a reality of the universe of quantum physics – the void, one of the study objects of the character who inhabits the carceral space, which brings about the remodeling and reshaping of the character:

> « […] tout à coup, le vide prenait une dimension entièrement nouvelle pour moi. Ce n'était plus seulement cet objet conceptuel et mathématique, sur lequel on peut travailler comme on pourrait le faire sur un éléphant rose, ou tout autre principe imaginable sur le papier. Le vide était cette fois une réalité, la réalité de mon expérience personnelle, intime, profonde. Je voyais une résonance évidente entre ma situation et mon objet d'étude. J'étais pris entre deux vides. […] » (Brune, Gunzig, 2004: 118-119)

The prison as enclosed, confined space and as space of uncertainty is a space whose perception is determined by the dynamism of reception and by the awareness of aggressiveness specific to its referential system. Yet, it is within the anonymity of the prison that Edgard, the author's alter ego, becomes aware of and feels the community of human destinies subject to isolation, depersonalization, but it is also within the penitentiary that the prisoner tries to discover the interstice of freedom and of temporary

suppression of the constraints he is being submitted to. For the character Edgard, the prison constitutes a totalitarian institution which does not allow any organized opposition and whose aim is to destabilize, to dehumanize and depersonalize the detainees through different mortification and humiliation techniques. Edgard's self-representation is thus that of an isolated individual, physically separated from the world where he had previously lived. Edgard conceives new spatial and temporal reference marks, linked, on the one hand, to the limitations and restrictions of access, of circulation and to the carceral routine, and on the other hand, to the new social relationships and forms of socialization. Edgard tries to constantly oppose the institutional oppression of the detention camp at Puna which he perceives as void: a void (negative space/ the lack of matter) that must be "destabilized" so that it is turned into "matter" (positive) and that it leads to freedom.

In *Landscape and power*, W. J. T. Mitchell asserts that "An empty space is not the same thing as an empty place. An empty place is filled with space, as if space were the negative void that rushes in when place is vacated. It is the spectral absence that "fills" a hollow shell or a clearing in the forest." (W.J.T. Mitchell, 2002: 98). We are thus aware that for the character in the novel *Relations d'incertitude*, who lives for a certain period of time inside the carceral space, this space is at a certain moment perceived as a "negative void" and that for him, acknowledging the void in a given place (the detention camp at Puna) is synonymous with admitting a fact, but at another moment, it also supposes the idea that the void (negative space/principle) can be positivized and turned into matter. The void helps Edgard to decline the shortcomings, the constraints against which stand up a feeling of nostalgia and the desire to constantly resist the detention regime. The same perception can be thought of as a breaking point with the exterior environment and, at the same time, a renewal, a transformation of the codes of representation and self-

representation through a constant work of the character on these codes. Once the void (*negative* principle and indicial trace of lack) is "destabilized" and it is turned into matter (*positive* principle), it becomes a productive void that occupies a place and emerges at the moment when a latent energy becomes apparent and helps to re-launch the character's possibilities of evasion.

5. Conclusion

The readings of spaces as well the representations and meanings of these spaces in our corpus of study have helped us to recognize different perspectives on the understanding of spatial functioning and communication within a specific places in Postmodern Francophone literature. The essential is not to draw a raw line of separation between various places and non-places, or between open and enclosed spaces, between familiar and unfamiliar spaces, between coercive and non-coercive spaces, between hi-tech spaces and spaces without media intruders, but to propose a *balanced* vision on the comprehension of the significance and functioning of place and space which integrates both places and non-places, coercive and non-coercive spaces, media spaces and non-media spaces and acknowledges that every place tends to be neutralized, balanced, emphasized by a non-place, as a state of equilibrium.

Corpus
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Chapter 7. Incidence of the Neutrosphy and Popular Elements in the Sculptural Works of Romanian Constantin Brâncuşi

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Abstract

The study is an application in the esthetic field of the neutrosophic theory of Florentin Smarandache. The double thesis towards which it is argumented is the following:

a) popular, sculptural elements, initially neutral, entered in the sculptural profile of Constantin Brâncuşi and became "brâncuşiene";

b) at the same time, those elements have kept a quasi-neutrality, in the sense that they are still used as popular elements "non-Brâncuşi-ian"!, by the masters of icons and crosses from Oltenia.

The conclusion is that, Constantin Brâncuşi was impregnated by representative, imagistic, neutral and popular cores; he sublimated and reorganized them, bringing them up at the level of universal art. So, those cores became "Brâncuşian" characteristics. However, the popular and neutral cores to which Brâncuşi appealed for, didn't pass into nothingness, they didn't disappear together with the "Brâncuşian" sublimation.Those popular and neutral cores kept their viability: they have a "Brâncuşian" existence and a popular, millenary existence. In this way, the cores became quasi-neutral: they are not totally "brâncuşiene", but not pure popular either. The ones who preserved these cores and who experiment their quasi-neutrality are the masters of icons and crosses from Oltenia.
The esthetics of Constantin Brâncuşi is a pleading in favor of the creations which exhale joy, relax and have therapeutic function. The work of Brâncuşi comes from vernacular legends and miths, from the popular traditions from Oltenia, which are included in the art of

the masters of icons and crosses. Brâncuşi broke from clay through forms which combine the good, truth and beauty exhaling serenity and order. He proves to have been fascinated by the essence of the things represented by the artistic habit and indicates the necessity of rethinking the conceptions in what concerns the analysis of the values of art. Concerning himself with the rural art, from where he inspired himself, Brâncuşi was frequently interested in the faith of the popular artists and masters,I n the environment where they accomplished their works and not lastly in their souls. For that purpose, the discussion between Brâncuşi and Petre Pandrea, about the art of these masters from Pietris village(from the actual district Olt), remains memorable.

1. Neutrosophic beautiful-from concept to achievement in art and painters and Brâncuşi works

In antiquity, the beauty was perceived in a syncretic way, as a value resulted from the fusion between beauty, good and usefulness. As professor V. Morar says, Platon identifies an objective, transcendental and absolute character,"a beauty who lives forever, who is not born and then perished away, who doesn't arise and then decays, who is not in some way beautiful and in another way ugly; sometimes yes, sometimes no; for some yes, for others no. A beauty who doesn't appear with face, arms or other physical appearance, a beauty-but not a thought, or science; who doesn't live in another being but himself, not a survivor somewhere in the sky, on earth or wherever; a beauty who remains forever himself, always as one and the same face, a beauty from where all the beauties in the world sympathize with; a beauty who doesn't arise or decays if beautiful objects appear or disappear "(Morar V.2003). In time, the concept of beauty was appreciated as being "gorgeousness": a part of the Platonist people called it "the gorgeousness of truth" (Vlăduţescu, 2007; Vlăduţescu, 2008). St. Augustin identifies it as "splendor

ordinis" and Thomas d'Aquino called it "splendor formae". If in the conception of I. Kant the beauty is represented by something which is naturally admired, Hegel considers that the idea of the beauty is represented in a sensitive way, balancing harmony, grace and sublime (Smarandache, 1999; Smarandache, 2002; Smarandache, 2003; Smarandache, 2005). At the beginning of the twenty first century, the idea of beauty reflected in art is adopted. It is sensible, overflowed with subjectivity; the beauty perceived through intellect, having objective character reavealing only the beauty of the world, is abandoned (Vasantha Kandasamy & Smarandache, 2003).

If we want to understand the concepts of art and beauty, the DEX is very useful, because we can find the following definitions: art: 1.a form of human activity having as purpose the production of aesthetical values by means of specific character; the wholeness of the works which belong to this activity. 2. Cunning in an activity; work which requires competence and some knowledge (Breban V., 1980, p. 36). Also, the beauty is defined in the same work as being: 1.that thing which is admired for the harmony of the lines, movements, sounds, colours, which has aesthetic attributes (...). 7. an attribute of the objects of the nature and human creations which create aesthetic satisfaction " (Breban, 1980, p. 224).

The one who raised the art of sculpture on the highest peaks of existence, reflecting it into modernity, is Constantin Brâncuşi- the man, the artist, the philosopher who, being a good knower of the human soul, has his own vision about life and its cosmic dimension, which is registered under the sign of modernity, considering that" people do not recognize the mission of life itself. What is missing to the people of our times is the cosmic dimension, that feeling of the adventure of the spirit beyond the immediate reality" (Deac M., 1982, p. 6). In a discussion with Petre Pandrea, the great sculptor used to say about art and the artist: "Art is something else than the reproduction of life; its transfiguration (….). It would be better for

each of us to be our own artist, artist for us, not for others. In every man, there are unsuspected energies, just like diamonds hidden under the ground. Every man has his own diamond. What's the role of the artist? The artist operates the unfinished diamond, treats it and cuts it in lots of pieces, following the form he has previewed in the entrails of the diamond and after the inner dream of the artist" (Moisa M., 2008, p. 224). He was a supporter of serenity and joy and very frequent he used to say: " I don't believe in creative suffering. The mission of art is to create joy. You cannot create something artistic if you are not in equilibrium and composure. We can obtain peace only through abdication" (Moisa, 2008, p. 241).

The whole work of Brâncuşi comes from the vernacular legends, from the popular traditions (oltenesti) included in the Romanian and popular art, which in its turn, registers in the line of modernity through an aesthetic which reunites the simplicity of form,the escape from real through symbol, touching the absolute emotionally, by styling the form impregnated by purity, perfection and equilibrium and not lastly, finding the idea which can offer universality and durability for the work itself. Ion Itu in "Brâncuşi artist-philosopher" noticed in this great sculptor, the harmony between form and nature, between the human creation which succeeds in moving the universe and the divine creation through the" archetypal and geometric forms" (Itu I., 2001, p.70). If Michelangelo and Rodin used to find their source of inspiration in the nature dominated by physical representations, Brâncuşi broke from clay through forms which combine the good, beauty and truth, exhaling serenity and order, that is way we can say that in the works of Brâncuşi, the beauty luring to peace and quiet has neutral character. Brâncuşi proves to be preoccupied by the essence of the things represented by the artistic object and indicates the necessity of rethinking the conceptions in what concerns the analysis of the values of art, saying referring to its creations: "Those who say that

my works are abstract are morons,   what they call abstract, is the most pure realism, because reality is not represented by the exterior form, but by the idea which lies behind it, by the essence of the things" (Zarnescu C., 2006, p. 82). Keeping the heritage of the ancestors wisdom from Gorj in his genetic fond, he knew how to improve the geometrical aesthetics of the rural people, their morality and philosophy. For example, "The gate of kiss" improves the motif of the kiss in an innovative manner of realization, which reminds not only of "a unique couple, but of all those couples who loved each other sometime in this world before leaving it" (Zarnescu C., 1980, p.116). The embracement of the two suggests an eternal union, a communion, through the position of the arms around the neck, of the eyes and the mouths which become a single eye and a single mouth. Therefore, the heads of the two become "hemispheres united through diameter and in which only the eyes remained adjacent, and the blowzy hair forms in its braded blaze, the double pier, (….) because the synthesis of the Gate glorifies the divine idea of the human embracement" (Daba, 1995, p. 125). In Brâncuşi' works" not only the united eyes of the Kiss are spectacular, but also the eyes of the mirror-sculptures and he goes on the analytical intuition of the structure which he reveals, lays stress on and brings it into the possibility of expressing into a real day dream of the substance; he proposes in a special way a view of the back of the man and the Kiss represents for us more than the face, the double back of two people, while their faces are dedicated to one another, not to the viewer, not to the exterior, not to the others"(Stan, 2012, p. 13). This motif becomes leit-motive which beautifies the piers of the gate, very much like the piers made of hewn timber, which sustain the beautiful houses of the field from Gorj. It is noticed the popular symbol of the pier-man who accedes to the celestial dimension through verticality and absolute love (Vlăduţescu, 2009; Smarandache & Vlăduţescu, 2012). Over the time, to the Gate of Kiss from Tg. Jiu   were

attributed many symbols: the tree of life, absolute love regenerated in every couple of lovers or the sequence of the generations on a column of the sky. This symbolic can be found also at the "Column without end". In this work of art we find an old Romanian motif-the rhomb, valorized in his ideal form, integrating all the forms. According to Alexandru Nisa in "The trigonometry of Brâncuşi", included in "Brâncuşi-artist and philosopher", the great sculptor said, referring to the absolute form: "I think that a real form should suggest the infinite" (Nita, 2001, p. 111). There are many interpretations resulted from the effort to decipher the symbolic meaning of these "Brâncuşian"art: the column of life, an axis mundi which unifies the sky and the earth as an illustration of the genesis principle, a cosmic ladder which encloses the collective spirit of the souls of a nation or a ladder of spiritual evolution. In what concerns "The Table of Silence" the key to understand this work of art, in the view of Lucian Gruia in "Ion Pogorilovschi- the silence of the table of silence", in the Hyperion magazine, can be found in the assertion of Brâncuşi which constitutes the aphorism dedicated to his work: life and death, just like the substance, can be confounded in an unique form-The Silence. Everything flows in the pot of silence-oceanic sea where the whole universe flows. Brâncuşi was thinking to suggest, through the round form of the table,the unity from where the multiplicity is born, unasserted form-a state so well observed in a lyric way by the "no words" of the poet Nichita Stanescu (Gruia L., 2010, p. 86). In the same article, Lucian Gruia, sustains the idea that: "From The Table of Silence come and resorb: the birds, the fish, the seals, the turtles and the people modelated from the hands of the artist (….) the tubular form of The Table of Silence and the chairs in the from of clepsydra, can be found in most of the sculptures (...) the silence, as a moment when the artist meditates about conceiving a work of art, is a moment of genesis, which accompanies all the human works. The Table of Silence can be virtually found in the

interior of every sculpture created by Constantin Brâncuşi (Gruia L., 2010, p. 86) (also Smarandache & Păroiu, 2012).

2. Popular neutrosofic items reflected in the Brâncuşian sculptural works

Coming back to Brâncuşi-the man, we must say that Petre Pandrea identifies in him a soul having a profound Romanian spirituality, even if he had left from an early age from his native land: "His spiritual equilibrium planted on a rural biology, represents a real spiritual miracle towards the social and agitated destiny. His inner peace and the joy he always speaks about, are the signs of an ethics very well sharped (…) because, from an ethic point of view, Brâncuşi always remained an artistic peasant, a man for whom the values of life matter and he respects them with fidelity (…). Of course, it is about a peasant who had learnt in glorious belle-arte schools, with a lecture and reflexio of consumed intellectualist, who lived in the center of the most cultivated artists of the continent (Moisa M., 2008, pp. 238-239). In "Memories", Petre Pandrea says that he was interested in "The Brâncuşi-man, the polyvalent humanist, the moralist Brâncuşi, wasted in aphorisms as nabob, not only his aesthetics, by the wise Brâncuşi, with his philosophy (…). We found in him a theory of knowing, a moral, pedagogy, psychology, sociology, aesthetics, politics" through which Pandrea gets beyond the lack of an ideal, of a system of thinking and a deep faith (Pandrea, 2000, pp. 192-193). Being preoccupied with rural art, Brâncuşi was frequently interested in the fate of the popular artists-masters of crosses and icons, by the environment where he creates his works and not lastly, by their souls (Vlăduţescu, 2006a; Vlăduţescu, 2006b).

In this line, the discussion of the two, about the art of the masters, remains memorable; Mircea Moisa, "ardeleanul" with the

soul of the people from Oltenia, also remembers this discussion in his book: "Craiova of Petre Pandrea".

„I am speaking to Brâncuşi about a thorp from the north of the district Romanati, where all the peasants are masters. They are in charge of this art, almost exclusively (....). They create crosses and icons and they sell them in three districts: Dolj,Vlasca and Romanati. The thorp is at a crossroad of three districts (...). The region is poor. The next village is called Vartop. There are only pothols, rift-valleys, hills and sandy fields. Aside, there is a forest of the State from where they buy or steal wood for crosses (...) tens of peasants are send every season at the jail of the district (...). Meeting the jail, the masters change and start to like the city. Then they leave the village and go to make merchantry....Brâncuşi breaks in: "The forest of the village was, obviously, from thousands of years, the forest of the thorp of the masters and of this artists of the wood through inheritance (...) Aren't you ashame? You should change the forest code. Nothing can be done for the thorp of the masters? I am smiling. Brâncuşi is ready to leave the road and his departure to Amsterdam, in order to stay in Romania to fight for the cause of the masters. He feels united with this cursed artists and brothers who go to jail to obtain the plastic material in which they work" (Moisa, 2008, pp. 243, 245-246). Although Petre Pandrea has the honor to explain to the great artist, from the point of view of the lawyer who knows very well his job, that in the moment of his speaking, the popular masters are „preserved" by a good judge: Brâncuşi is immovable in what concerns the distinction between the authentic artists and merchants: "and the artists are stealing wood to create crosses (...). I am interested in the souls of these artists. Are they stealing the wood and carve the crosses, without remorse? Haven't you asked the peasants and the judges?" (Moisa, 2008, p. 245). This dilemma is cleared by the lawyer Pandrea who assures him that the theft takes into account only the wood used for fire and not the one destined to become work

of art. This handcraft, valorizes in an authentic way the spiritual richness of the one who carves the wood, after he prepared to get into contact with Divinity. This dialogue begins during life and continues into eternity. The existence of a" ritual" rised from piety is remarked by Brâncuşi who says: "Ahead of time, the masters of crosses and icons were working for their personal pleasure and from piety, they had a sacred art: the intimate pleasure and the conscience of a mission (...). I remember that a master of icons, before he begins to paint, or a master of crosses before carving, are fasting a few weeks before. They were praying all the time for their icons and crosses to be beautiful and well done" (Moisa, 2008, p. 243).

The beauty exhaled by the creations of these masters comes from their spiritual sensitivity which is in key with Divinity through the gift of the mind, that's why they are in a perfect harmony with the universe, bringing in the soul of the receiver, peace, serenity and joy. Their art has neutral character which assures its durability (Smarandache, 2010a; Smarandache, 2010b; Smarandache, 2010c).

The beauty mirrored in the popular art is always perceived on the basis of personal considerations, of spiritual, mental particularities of the one who contemplates them, that is why it is said: "we are not talking about tastes", about the beauty, the proverb: "it is not beautiful what is beautiful, it is beautiful what I like", and the expression: "The beauty lays in the eyes of the viewer " are very suggestive we can say that we call beauty everything that is harmonious, true, good in its own conscience. The one who created The Great Theory about beauty is St. Augustin who said: "Only beauty is liked; in beauty-the forms, in forms-proportions, in proportions –the numbers" (Morar, 2003).

The entry of the work of art constitutes the beauty and it is commune with sensitivity, just as poetry is under the sign of sensitivity artistic beauty detaches from natural beauty with superiority because she appears first in the soul and then she

transfers into reality through the effort of the artist. If beauty in poetry can be expressed through word and beauty in music can be discovered through sounding vibrations, sculpture exposes its grace through material and form, and painting discovers its elegance through colour. All the things which have clarity, harmony and are close to perfection are considered beautiful (Vlăduţescu, 2002). It was necessary for the popular artist, before doing his work, to impregnate himself with holiness having a balanced life. What this mean for a popular artist? Balance means pray, measure and measure. This thing was known by Constantin Brâncuşi too, who, being a dreamer, was feeling through intuition that any influence of modernism cuts obsolete images of the original. The popular artists who lack holiness and are impregnated with "alcohol vapours and rich food", take out "from the mouth and pores of dermis, fetid seeps from the horrible corpse and….such thing it is no longer pure art. The creation of every artist, needs, before releasing, an orphic atmosphere" (Moisa, 2008, p. 246). He pleaded for an art with "original and total inspiration (…) art must rest and cure the inner repugnances of man. All these repugnancies derive from the man's destiny, from his natural tragedy or the foolishness of the society. Art has this therapeutic mission, too" (Moisa, 2008, p. 242). This optics of Brâncuşi allows us to say that beauty in his vision is neutrosophic, pacifist and clear (Vlăduţescu, 2004).

Kurt Hielscher is fascinated by the love and natural sense in perceiving the undelayed of the popular, Romanian artists, through sign; he said: "The Romanian peasants adorn their houses and their eternal place with so much love and natural sense of art: the crosses from the graves, the wells, the roads are signs of a deep introspection of their deep and naïve feelings" (Hielscher, 1997, p. 32). The cross made of wood called crucifix contains "an ethic order in its deepness and aesthetic in its expressions "used to say Ovidiu Papadima, in 1941, in "A Romanian vision of the world"(Papadima, 1941, p. IX).

The handcraft of crosses improved qualitatively along the time as a continuity of the community, becoming a symbol through the sculpture of funeral objects which remind us today of a person or an event, a crossroad, a well or a spring, indicating the village or the place where once there was a village. The masters from Pietris specialized in creating crosses made of wood having the form of crucifixes and icons, "written" by men and painted by women. Their ornament is realized through excision (Vlăduțescu, 2011; Vlăduțescu, 2013a; Vlăduțescu, 2013b).

Between the Architectural Assembly from Targu-Jiu and the popular creations from Oltenia there are similarities in what concerns the creative core. Less people view, for instance, in this, a funeral assembly, which was ordered in the glory of the heroes from Gorj, from the First World War, on the exact place where they sacrificed their lives for defending the ancestral land. This place is called cenotaph. For its realization, Brâncuși had as a source of inspiration the crucifix and the Pier of the Sky - a funeral monument pre-Christian having the form of a parallelepiped with the big basis up, having the function of a sanctuary; it was believed that the sky was backing up on it. It appears today also at some graves from Oltenia having the form of crosses that wear a bonnet, a thenar up (Vlăduțescu & Ciupercă, 2013). This element can be found on the crosses from Pietris. Also, specific to Oltenia is the association between the motif of the crucifix and the well, seen as space that communicates with the underground. This two-term: cross and well and the image of a tree are represented on the roadside crucifix. The last element of the Infinite Column is open, and that plane part can be seen at the roofs of the roadside crucifixes from Oltenia. The composing elements of the column are not the rhombs, but the clepsydras, which symbolize the human being in a successive repetition which rises becoming a base for the sky to back up. The work technique of Brâncuși is close to the one of the icon. It is

known that the great sculptor was attending as a sacristan in Paris, in the church from the neighbourhood. Maybe that's why the kiss on the Gate is so different. It contains the formula agape, that Christian love which expresses a monolithic unity through which the two lovers become one person, a unity accomplished through the Wedding Sacrament. However, his work sets free from these existential modalities and anchors to absolute through its own forces. No other artist, until Brâncuşi succeeded in simplifying the forms and converting them in accomplishments which astonish today, through perfection.

Knowing the inverse, spiritual perspective with a confusing linearity, chromatic and figurative symbolism specific to the Byzantine icon, allows the sacred art to move the heart towards God. Brâncuşi and the popular artists from our area knew the importance of the icons representations on the crucifixes. These presences allows us the communication and approach with The One presented in a specific dialect-of silence, known only by those who avoid the desolation and negligence of the soul. There was a preparation of the masters practicated before carving or painting. Is this the way Brâncuşi thought when he sculpted the Table of Silence? Is the little assembly a base for the "silence" lay on? Is the silence, the work created by Brâncuşi?

This idea was launched in 2012 by Stan Marius-Daniel, in his doctoral dissertation:"Aesthetic and transcendent in Romanian modernity. Brâncuşi, Tuculescu, Paciurea and the imaginary of death". Did the peasant women see, when they painted the icons or crucifixes, in such lively colors, in which predominates the clear blue, yellow and red, the possibility to represent a part of the celestial joy, which begins since the man is alive on earth? In the representations of the icons, a symbolic of the colors is represented in the following way: clear blue means faith and modesty, yellow means: pale- the sin, adultery, betrayal, gold-yellow: light and sun,

and the praise of Christ, red-love, sacrifice, altruism and the bloody sacrifice of Christ and the vanity of Lucifer, hatred. It is amazing that white is missing from the saints looks who appear on the crucifixes. White is seen as a non-color, as a cloth as a model of background where the masterpiece is about to be created. From a symbolic point of view the white color from the icons means: the absence of time, the holiness of God, purity. And then, in what key must be understood the work of Brâncuşi, where the white color predominates? It is the thorp where the sky shows its greatness? Or the space in which the human meets the divine in a dialogue which occurs in communion? In "Memories and exegesis", Petre Pandrea mentions: "The column is a funeral object and a monument for the heroes, only in correlation to the orthodox cathedral. The correlation borrows the votive accent" (Stan, 2012, p. 7).

In his turn, Brâncuşi said:"I cannot see in the peak of the column a soldier or some kind of bird (…). I only want to see the sky, if I was well understood….You don't know what I let you here" (Mocioi, 1971, p. 80).

The newest perspective over the Architectonic Assembly from Targu-Jiu is launched by Pavel Floresco in "Brâncuşi –enigma-the mistery of world and life", a study registered at the Roman Office for copyright in 5.07.2013. He goes beyond the boundaries of funeral monument and sees in this accomplishment a Temple, a divine sanctuary which sums up all the times in which the Column is imposible to be completed in another representation, being a pier of the sky and the Gate of Kiss is the acces gate through the Garden of Eden. Also he identifies in Brâncuşi a Christian fond where the ancestral relics of great value, of the nation, enfold. He considers that "the genial artist wanted by all means, to create from Romania the centre of the world, the cradle of the oldest religion, the seed of a whole generation" (Floresco, 2013). Coming back to the iconic space, we must say that this is born in the porch of the church, has an

inner force, captivating the viewer to communicate in silence and make him partake of eternity. In this context, the icon must be perceived as being the Way. Should this be the motivation for painting the crucifixes? According to Saint Augustin we like the images which address to all the people no matter if they are educated or not and transmits them a mood and a message, because the main function of the painting takes into account the creation of beauty and not the imitative or illusory reproduction of reality. In the opinion of Ms. Conf. Univ. Dr. Gabriela Rusu Pasarin in "The crucifixes from Pietris- between receiving the strangeness feeling and receiving the aesthetic": "the colors of the paintings are in harmony with the ambiental colors, suggesting the syncretism of the worlds separated by ashes, but with its projection to the sky, the imagistic variety has the effect of integration in a world governed by serenity, with magical valences (…). The saints are protectors and the image of Virgin Mary induces the feeling of quietness" (Rusu-Pasarin, 2012, p. 64). In what concerns the crucifixes, through the way the arms are disposed, they indicate the gender of the man or woman, deceased and offers to the viewer "a panoramic view iridized of color, by the round roofs, by the new-old alternance in relation to the nature of the eaves of the cross" (Rusu-Pasarin, 2012, p. 66).

The popular artists from the village of their ancestors, a village which represented the object of discussion between Petre Pandrea and Brâncuşi, continue even today the hancraft inherited. The ethnographic research from the village Pietris, undertaken by the team from which teacher Rusu-Pasarin was part of, confirms the existenceof the contemporary artists who stopped the time and who, even today, are still carving the wood, encircled with the same aura of holiness, as their ancestors. Brâncuşi had this creative, ancestral blow inside him, which he offers to the world through his creations from the point of view of the man who aspires to serenity and

detachment towards the existence into another world, the world of thoughts.

For Brâncuşi "art is not an escape from reality,but an entrance to the real reality,into the only valid reality" (Georgescu-Gorjan,2011, p. 54).

3. Conclusion

Constantin Brâncuşi improves the autochton miths and the popular traditions from Oltenia included in the art of the artists, impregnating by imagistic, popular, neutral and significant cores; he is captivated by the essence of the things, by the ideas behind the artistic objects, indicating the necessity of rethinking the conceptions in what concerns the analysis of the values of art. In this context, the popular, neutral cores of the artists, evolving through the "brâncuşian" gab in forms which emanate serenity and order, have been raised at the rank of universal art without loosing their viability and without being purely popular, or totally "brâncuşian"; they have become quasi-neutral cores.

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Chapter 8. The information and company's innovative-creative activity under the current conditions of the market economy

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ABSTRACT

Global economy is basically a market economy organised as such as to operate based on the global market mechanisms under a liberalised regime in all respects. (Montiel, 2012)

The major moments of reproduction are governed only by generally valid rules, and the main dimension of operating such an economy is the market and mechanisms of the market created in principle from the movement of prices according to the demand and supply ratio on the competitive market.

Keywords: information, information system enterprise, creative-innovative activity, market economy

1. Considerations on information in management company

The management of systems requires collecting, processing and transmitting a large quantity of data concerning the internal state of the system and its relations with the environment. All these data, along with the technical means for collecting, processing and transmitting it form the structure of the informational flow.

This may be: descending flow (it achieves the connection between the driving system and driven system); ascending flow (it achieves the connection between the driven system and driving system); collateral flow (it achieves an exchange of information between the subsystems of the system); external flow (it achieves the connection with its outer environment).

In any system, two flows circulate, the technological flow and informational flow, where no gaps should exist. Avoiding the gaps is done by optimising the correlations between the technological and informational flow, by means of determining and probabilistic mathematical models, prepared under the operation of that system.

The informational flow is designed as an assembly of processes and means of collection-processing, storage and transmission of data from the driven system to the driving system and vice versa, in order to optimally guide the operation of the driven system. Based on such a flow, the driving system knows the actual activity of the driven system, critically examines the situations, adopts decision to guide the system as a whole towards the objective.

This is done when the informational flow is rational, meaning: it is flexible under the aspect of the operating mechanism of the informational content; it has a high qualitative level regarding the accuracy, flexibility and age of information, minimum response time of the action triggered; it is operative, continuous and efficient; it is surprising, selective and accessible, it provides a maximum efficiency with a minimum cost.

The informational flow is rational when its organisation is modern, which involves meeting the following principles: the achievement of the unit between the technological flow and the informational one; the correlation between the organisational structure and modern informational flow of the system; the achievement of a direct dependence between the processing level and information efficiency; concordance between the information transmitted and the received one; the achievement of a dependence between the hierarchic level and information level.

The analysis of the informational flow in order to characterise it is a phased process that includes: the analysis and synthesis of the information flow; the rationalisation of the data strings and agglomeration of the processing sequences; designing the

data collection, processing and transmission equipment; the implementation of the new informational flow; establishing the efficiency of the new informational flow operation.

The purpose of the informational flow analysis consists in knowing the current state of the system and adopting a set of decisions concerning the optimum management of the input and output states of the system. The information distortion and its consequences have been the topic of some intense researches for a long time. Both researchers and historians have tried to understand why well intentioned and competent leaders and managers make fatal mistakes where the errors are obvious.

In many cases, these researches revealed subsidiary behaviours wherein critical decisions were based on false assumptions, supported by inaccurate or misleading information. Irving Janis has introduced the term of "groupthink" in order to name the dysfunctional side effects of the cohesion of the group decision-making process.

The consequences of a distorted information can be illustrated by many examples, starting from the invasion of Cuba, continuing with the reasons for the failure of the Hubble Space Telescope (duet o a design error in the main antenna) and ending with the withdrawal of the "Premier" cigarettes from the market, manufactured by R.J. Reynolds when it was discovered that the market for smokeless cigarettes is not big enough, etc.

One can say that all of the above is not isolated incidents due to an inappropriate management, but they are dramatic examples of a larger problem existing in most organisations: the systemic distortion of information therein. There is a natural tendency to suppress or alter the "bad news" and to exaggerate and preferentially transmit the "good news", which affects the trust in the communication networks underlying managers' decision-making process.

Although the dynamics of the information distortion is more obvious at higher levels, for example at the president or top managers, organisations' managers also face the same problems. It has been observed that "closed situations" are created around directors, groups of people thinking exactly like their chiefs and who tell them exactly what they want to hear. The studies performed by Stephen Kerr reveal the hypocrisy of managers who declare they want to have open and direct subordinates, but reward the servility and punish the dissent. Chris Argyris dedicated much of his career to identifying the defensive routines functioning within the organisations and preventing managers to act based on some accurate information. Even if such routines protect the individuals from the ridicule or potential dangers, they prevent managers to eradicate the sources of ridicule and dangers. Rory O'Day studied the methods of intimidation used by middle managers to discourage and suppress the dissidents. "The turbulent elements" undergo a process of denial, isolation, defamation and, if they persist in their beliefs, they turn to the last resort, that of elimination from the organisation.

Empirical researches have analysed the extension that information distortion and manipulation has within the organisations. For example, laboratory and field studies have shown a subordinates' tendency to rapidly and accurately transmitting favourable information to their superiors, distorting and blocking the unfavourable ones. Faced with some discouraging information, the decision-makers often justify their actions, continuing to allocate resources for actively searching for information with the purpose of rationalising the choice and undermining the alternatives. The information can mean power, and the literature on this topic shows how the information is distorted, retained or reinterpreted.

The roots of the problem may be found in the fundamental researches of social psychology. Several studies have established that the individuals are reasoned to created favourable impressions. They

naturally hide their weaknesses and exaggerate their positive elements. Similarly, researchers working in the field of perception have discovered the individuals' natural tendency to accept the information favourable to their own image and belief and to reject or misinterpret the negative or critical information.

The tendency to distort the information has led to the conclusion that it is very difficult for organisations to rapidly and accurately perceive the problems. Unfortunately, this problem is an important element of the society that becomes increasingly more complex every day. Furthermore, events such as recession and inflation exacerbate these current tendencies.

A central problem of systemic thinking is circular logic, instead of looking at the problem linearly as a function of simple cause – effect relations, it should also be thought in terms of the reaction loops wherein the variables interact – where A not only determines B, but B also determines A. Such situations are also encountered in the daily life of the organisations. On the contrary, once circular logic begins, it is possible to assess the dynamic complexity of the organisational phenomena and the need to focus on managers' interactions, not on their action. Researchers in the field of systems have developed a sufficiently elaborated methodology for mapping the biggest problems faced by managers. These methodologies combine negative (balancing) reactions with the positive (amplifying) ones over time, linking them together in order to create a causal network providing a better emphasis of the extent and nature of the problem. Using this approach, one may discover the solution to some recurring problems, by examining the ways of interaction determining the occurrence and existence of the problem.

Figure 2 tries to grasp the interaction ways determining the information distortion within organisations. This diagram shows a conventional organisation, which has a few managerial levels and many specialists. The information distortion is modelled depending

on the reaction loops perpetuating the favourable information dissemination and suppressing the unfavourable or critical information to top managers.

In order to understand these ways of interaction, the route inside the model is as follows: reading a state; moving along an arrow in any direction to the next state. If the movement is forward along the arrow, the word "so" is used, and if this movement is backwards, the word "because" is used; reading the new state and repeating the previous steps until the entire system is studied.

The nature of the information systemic distortion may be discovered in many of the "unexamined habits" that make possible the organisation's life. Subordinates rapidly learn to transmit it to their chiefs, who they want to hear it and cultivate its acceptance. People's determination to accept the proposals is a common practice, using for this the exaggeration of the positive aspects and minimising the negative ones. Just like others, these types of situations are perceived as necessary, as legitimate methods of achieving the organisational objectives. Indeed, they make the difference between a native manager and a "trained" one. Moreover, these behaviours also produce information distortions with potentially disastrous results.

A second central component of systemic thinking is that it regards the system as a whole and tries to explain it in terms of its behaviour and not by analysing the individual's parts. Thus, when analysing the diagram in the figure above, the following question may be asked: What is the function of this system? Why does it behave that way? Particularly, why does it generate the paradox above?

Actually, one of the primary functions of the system is to reduce the conflict and create a system of the unit, as well as to reduce the uncertainty. Indeed, organisations' theorists have shown these are the essential requirements to support a viable organisation.

By its nature, bad news is destructive. The dissensions may be tolerated only to a certain level, because decisions must be taken and implemented.

In the short term, the behaviour control system generates consensus and reduces the uncertainty. It provides stability by its own perpetuation. In the long term, systemic distortion of information usually leads to bad and inefficient decisions and actions, which may have disastrous results.

When the system distortion of information is dominant in an organisation, a behaviour way may be observed over time. Plans are not met, accidents occur, the market segment decreases, new products fail to show their potential, etc. Investigations begin, the blame is transferred from one to another, heads fall and the managerial team is renewed.

The new managerial team is sensitive to the mistakes of the past, an era of more open communications being proclaimed. However, the system "in the shadow" often does not change and, over time, opening is compromised again by the need for rapidity and consensus, where the pressure to obtain positive results is added to. Eventually, the systemic distortion of information goes as far as to the occurrence of a new crisis. Thus, the cycle repeats.

Again, the systemic distortion of information is not simply a function of the individuals. If the individual is replaced without changing the system, similar responses will be obtained over time. Thus, all participants and particularly top managers must assume responsibilities in order to perpetuate the behaviour of the system.

What image can be generated by applying the systemic perspective of the information distortion problem within the organisation? First of all, it should be recognised that the information distortion is inevitable within the organisations. It appears not depending on the isolated events or due to some individuals, but as inherent property of the hierarchical organisation. Second of all, a

more disruptive element is that the very nature of the system discourages the detection of errors before it is too late. Typically, the decisions and information based on invalid internal information are only presented after they have been implemented. For these reasons, managers must be vigilant and act preventively in order to counteract and diminish the pressures and possibilities of distorting the information. Thus, when the alarm will be given, it will be too late.

The following are some of the possible remedies. Each can be understood as adding or removing reaction loops to or from the systemic distortion of information. The key strategy is not to remove the information, but to conduct the process in such way as to minimise the dysfunctional consequences.

2. The firm on the terms of competitive market economy

The achievements obtained till present in the field of cumulating and systematization the knowledge about environment, people and society allowed the passing of systematic thinking from the theoretical sphere into the practice of different fields of activity. This fact makes the concept of system-initially used only in technique- to become a basic instrument in the economic research and analysis. It thus contributes to solving abstract and sensible problems of the problems.

In this way the practical approach of the problem leads to the fact that any phenomena activity or process can be considered as systems of a certain type- more or less complex. They are characterized by two categories of environment, namely: external environment of the system, meaning the area in which the area manifests and the internal environment of the system, expressed through the relations established between its compound elements and considered variable measures. Hypothetically, the system is isolated when its connections both with the exterior as well as the

connections between its component elements are zero. (Wilson, 2003)

If we refer to artificial or natural systems the connections mentioned above are not zero because these kinds of systems receive and give the surrounding environment information. This leads to the necessity of starting from atomic-dissipate structures and from the utility of systems, especially in the social systems. In such cases the cybernetic system in economy has a special place. The cybernetic system in economy is defined as the assembly of interacting elements. It comprises people, objects and means of labor, in which the activities of manipulation, manufacturing and control of materials, information and human actions focus on the accomplishment of an established program determined by the an leading effort based on feed-back.

According to this definition both the economy of the firm and of the economic branches as well as national economy can be considered as a micro, respectively macro-economic cybernetic systems. For instance (Man and Vilkul, 2006) the cybernetic system of the firms can be represented through the following flow-process chart (Fig. 4).

The input E in the process mainly regards the factors of production: material, human and financial. By their nature the input components are made up of: production materials and raw materials, fuel, exogenous power for production, labor force etc.

In the specialized literature (Leontief, 1966) such a grouping of the input components of the process is known as the grouping of primary elements. For the input in the process decomposed in primary elements, the following notation is considered:

$$E_i = E_1, E_2\ldots, E_i\ldots, E_I \tag{1}$$

The output of P from the process generally materializes in finished, semi-fabricated products etc.

Assuming that the output from the process is decomposed in J groups of product on the following assortments:

$$P_j = P_1, P_2\ldots, P_j\ldots, P_J \tag{2}$$

The achievement of these in a certain period of time t takes place in the following quantities:

N_1 units from the group of the products P_1,
N_2 units from the group of the products P_2
…………………………………………… (3)
N_j units from the group of the products P_j
……………………………………………
N_J units from the group of the products P_J

In the case of the firms that produce a single product from a certain quantity (thousands tones), in order to achieve it a certain consumption of material, financial and human factors of production takes place. Thus certain expenses are done in the respective process of production with each of the input components $E_1, E_2\ldots, E_i\ldots, E_I$. The consumption of the factors of production expressed in monetary units represents the manufacturing costs and the production can not take place without this consumption. All the expenses met for the quantities from the components $E_1, E_2\ldots, E_i\ldots, E_I$ consumed during production for the achievement of a certain output level, define the conversion costs realized by the firm in that period.

A similar grouping of the manufacturing expenses on primary elements corresponds to the input grouping of factors of production. In the firm this similar grouping comprises the following: the expenses met for the raw materials and the materials consumed in

production, fuel expenses, power expenses, the redemption of the consumed fixed means, personnel wages for production etc.

The achievement of the finished products in a firm is conditioned by a certain organization of the production process. Generally the organization of the production process develops on production sections and as part of these it takes place on operations. According to the role that the production sections have in achieving the products of the firm, they are main sections or auxiliary sections. Main or basic sections represent the center of the basic activities of a firm, namely the main places of production. All the operations necessary for the achievement of the finished product are done in the basic sections. The activity from the basic sections is doubled by a whole range of auxiliary activities that are done by auxiliary sections (mechanic, electric workshops etc.). The auxiliary sections are meant to ensure those conditions necessary for the developing the operations of production that take place in the basic sections.

Both the basic activity developed in the main production sections and the secondary activities developed in the auxiliary sections are very important for the achievement of products. Certain relations are established between these. Certain exchanges of activities and information take place, the section influence each other and they finally tend to achieve a self-adjustment process. As a result the firm can be seen as a complex microeconomic cybernetic system and the sections where the process of production takes place represent the subsystems. The connection of the production sections, as subsystems of the complex microeconomic system, can be parallel, serial and mixed.

For the input in the process (S) of the system decomposed into sections, the classification on groups of primary elements is preserved: $E_1, E_2\ldots, E_i\ldots, E_I$. This decomposed input is at the same time the input for the subsystems of the system, respectively for the main and the auxiliary sections. Due to the role of the auxiliary

sections, namely that of serving the main sections in the development of the production process, the input in a main sector may also contain components that represent the outputs of the auxiliary sections. This means that the input in of a certain primary element E_i ($i = \overline{1,I}$) in a main sector is made up of the share of the E_i element input in the system meant for the auxiliary sections and contained in their output towards the respective section.

If the notion of primary own input is introduced for the first component of the input from element E_i and the notion of transferred primary input for the second component then the input from the primary element E_i ($i = \overline{1,I}$) in any main sector is made up of its own and transferred input. Obviously this decomposition is also preserved if the input E_i ($i = \overline{1,I}$) takes place in an auxiliary section.

The primary input E_i, own or transferred, in a certain main sector of production suffers some transformation operations in order to achieve the commended output from the process (S).

If the output from the process (S) is considered as being made up of a range of products distributed in J groups on the assortments P_1, P_2…, P_J then, the achievement of any product from the P_J group implies the performance of the following operations upon the components of own primary input:

OM_{j1} operations in the main sector 1
OM_{j2} operations in the main sector 2
…………………………………… (4)
OM_{jS*} operations in the main sector S*

where: S* is the number of the main sections.

The operations that are necessary to be done in the case of the components of own primary input in the first S*<S sections of production, respectively in the main sections, so that the output from

the process (S) makes part of the P_J products group, can be represented in the following matrix:

$$O = \begin{vmatrix} O_{j11} & O_{j12} & \cdots & O_{j1M_{j1}} \\ O_{j21} & O_{j22} & \cdots & O_{j2M_{j2}} \\ \cdots & \cdots & \cdots & \cdots \\ O_{jS*1} & O_{jS*2} & \cdots & O_{jS*M_{jS*}} \end{vmatrix} \quad (5)$$

where: $O_{jSU_{jS}}$ represents the operation number

u$_{js}$ ($u = \overline{1,M_{jS}}$) done in the main section

s ($s = \overline{1,S*}$) related to any of the products from group P_j (

$j = \overline{1,j}$)

If the output from the process (S) is heterogeneous and composed of J groups of products, then the number of matrixes of the type (Eq. 3) is equal with J and represents the difference between the technologies of the products that belong to different groups. The J matrixes are identical if the output is homogenous.

While the components of primary input that takes place in the main sections focus on the transformations presented in the matrix (Eq. 5), the components of primary input transferred in the same sections focus on the insurance of the conditions necessary for the performance of these operations and thus they focus on the achievement of the final goal- the commanded output of the system, which is made up of J groups of products.

The primary input in a main sector whose consumption per operations and products can be measured, is called primary input directly measurable and in the opposite situation it is called primary input that is not directly measurable. Obviously, a part of the component of owned primary input is directly measurable and the other is not (for example: the worker's labor consumption,

respectively that of the sector chief). Any primary input directly measurable in a sector is necessarily own while a primary input that can not be directly measurable is own or transferred.

Considering the primary input E_i ($i = \overline{1,I}$) its directly measurable component is marked by E_{i0}, while the component that can not be directly measured is marked by E_{i1}. In its turn, this component decomposes in its components:

$$E_{i10} \text{ and } E_{i111}, E_{i1} = E_{i10} + E_{i11} \tag{6}$$

where: E_{i10} represents the own component,

E_{i11} - transferred component.

For the primary input directly measurable E_{i0}, it is not necessary the use of a third index, because it is always:

$$E_{i0} = E_{i0} \tag{7}$$

Starting from the destination held by our own or transferred input component that can not be measured directly, in relation to the production process of a sector, the following classification can be done for E_{i10} and E_{i11}:

E_{i101}, E_{i111} - the component of the primary input E_{i10} and E_{i11} meant for the maintenance and functioning of the equipment of the sector;

E_{i102}, E_{i112} - the component of the primary input E_{i10} and E_{i11} meant for leading the process in a main sector;

E_{i102}, E_{i112} -the component of the primary input E_{i10} and E_{i11} in a main sector and meant for leading the whole process.

As a result of these classifications, the primary input E_I ($i = \overline{1,I}$) in a main production sector is made up of the following components:

E_{i0} - the component of the primary input E_i , directly measurable;

E_{i101} - the component of the primary input E_i , directly unmeasurable, own, meant for the maintenance and functioning of the equipment in a main sector;

E_{i102} - the component of the primary input E_i, unmeasurable directly, own, meant for leading the activity in a main sector, namely the component of the primary input E_{i10} that represents the information of the command of the regulator (R) towards the process (S) from the section $s = \overline{1,S*}$, information of own local command;

E_{i103} - the component of the primary input E_i , unmeasurable directly, meant for leading the whole process. It belongs to a main sector of production, namely it is that component of the primary input E_{i10} in a main sector, representing the command information of the regulator (R) of the process (S) towards a main sector of production $s = \overline{1,S*}$, information of own central command;

E_{i111} - component of the primary input E_i, unmeasurable directly, transferred meant to the maintenance and functioning of the equipment in the sector from which it derives;

E_{i112} - component of the primary input E_i , unmeasurable directly, transferred and meant for leading the sector from which it derives, namely that component of the input E_{i11} in a main sector, representing command information of the regulator of an auxiliary sector

$s = S*, S*+1,\ldots, S$ towards the own process - information of local transferred command;

E_{i112} - component of the primary input E_i, unmeasurable directly transferred and meant for leading the whole process, namely that component of the input E_{i11} in a main section, representing the command information of the regulator (R) of the process (S) towards an auxiliary section $s=S*,S*+1,\ldots S$ - the information of central transferred command.

Thus, the firm can be seen as a microeconomic cybernetic complex system in which the following aspects are present: the process (S) is

the result of the serial, parallel or mixed connecting of the production sections and these ones are cybernetic systems with feedback; the regulator of the process (S) is the element (R) - the running of the film-together with the leadership of the sections and their components; the input in the process (S) is made up of the primary elements E_i; the input E_i in each section is characterized through the following components: E_{i10}, E_{i101}, E_{i102}, E_{i103}, E_{i111}, E_{i112}, E_{i113} ($i = \overline{1,I}$) and through the operations from the matrix (Eq. 5) that lead to the achievement of the P_J output.

3. The relation production system – cybernetic system firm

The production system, through its characteristics can be placed in the category of opened systems. This is the result of its behaviour, characterized through receiving the material, financial and labour resources from the outside environment (thus inputs). These ones are then transformed in finished products and services (thus outputs) and they are transmitted to the external environment.

The essence of the definition of the cybernetic system is that this one is a reunion of systems aiming at the achievement of a mutual transfer of information between the component subsystems and between these ones and the environment so that on a certain period of time the self-adjustment process of the whole reunion to be ensured. If we take into account this definition, the production system can be placed in the category of the cybernetic systems (closed, with feedback).

The component elements of the production system (Maynard, 1971) are in fact internal subsystems between which material and informational relations are established. The material relation results most of the time in the transformation of raw materials and power that take place in the technological and economic process. The informational relation refers to the information present between the subsystems of the production

system regarding the following aspects: What finished product must be obtained?, What raw materials will be used?, What technology will be used? etc. In this category there are also included the informational relations of the production system with the external environment. These relations offer the managers the necessary information for the decision making process. Their influence should not be minimized.

The production can achieve its objective-the achievement of products, the carrying out of services, the execution of works- only when it is in a continuous correlation, from an informational point of view, with the other systems of the firm, for example: the commercial system (which through its components offers information about market requirements, consumer's' preferences, the supply graphic with raw materials and materials, the volume of the previous sales and its forecast in the future etc.); the human resources system (which offers information about the volume and the structure of labour, the promoting of labour, the motivating of labour etc.); the technical system (which offers information about the consumption norms, the types of machines and installations that are used or will be used, the hours of accidental cease etc.).

The informational relations that highlight the communication between the production system and the exo-system determine the dynamic nature of the relations in the production system, which is in a continuous change. This modification leads to the change of the structure of the production system and when this modification takes place according to a certain objective, the system self-adjusts.

In this way a mutual condition appears between the two systems, namely: a direct connection (production plan-finished products- products sale) and an inverted connection (the requirements of market-the sale plan-the modification of the production plan).

If there were no inverted connections, then a certain disturbance of the production plan would lead to a disturbance of the

product sale, without any possibility of reducing or eliminating the disturbances from the output. But the signaling of these disturbances permits in fact the gradual decrease of the output at the pre-established values. The emergence of the inverted connection permits thus the self-adjustment of the production system functioning, namely the modification of the input (qualitative and quantitative) so that it permits the achievement of the desired output.

The self-adjustment of production is based on its structuring in controlling system and controlled system (carry out) between which mutual relations of interdependency are established.

4. Formal structure of an international industrial company

Most researches in the area of the organisation of international firms have been directed to the multinational firm. Many corporations have the tendency to adopt one of the next five types of organisational structures based on: functional division, international division, product, geographical area and the global matrix.

The organisational structure (Buffa, 1969) on functional divisions is characterised by the fact that functional managers of the highest level from the mother firm have international responsibilities for different positions, like production, marketing, finances.

This way, different functional units of the subsidiary from other country, reports directly to the adequate functional unit of the mother-firm. The advantage of this structure is the fact that it can ensure a solid functional survey to subsidiaries from other countries, in areas like production and projection. However, because actions between different functional units need to bee coordinated, the structure could face some quick reactions to the change of conditions from different countries according to competition, if there is a big number of different products. Usually, this structure work better

when are being sold several related products on a relatively homogeneous international market and when there are just a few subsidiaries in every countries.

The divisional organisational structure (Buffa, 1970) on type of products has as a characteristic element the fact that managers from the highest level are responsible for certain products on international level (Fig. 8). In this kind of structure, mother firm tends to concentrate on the coordination of decisions about products, but allows to foreign subsidiaries to handle other aspects of the business. Because of the focusing on products, this structure is very efficient in firms that have complex products from the technological point of view, are diversified or have obsolescence.

The organisational structure (Maynard, 1971) with one international division creates a division that coordinates all subsidiaries from abroad. Figure no 9 shows that a multinational company with internal product divisions and one international division (one international division could be added to a functional structure, but this form is very rare). This kind of structure gives the possibility to be represented both interests of geographical areas and of product, on the same level. However, this arrangement burdens the coordination of information between internal divisions and the international divisions. An analysis realised by Porter on 37 multinational companies from different countries shows that the international division can be seen more often.

The organisational structure (Dima et al., 2011a) with regional divisions is that kind of organisation that is using a sharing on regional divisions, with subsidiaries that are reporting to the closest division (Fig. 10). This kind of structure is facilitating the flow of information between regions, so it matches the adaptation to national differences. The structure on geographical regions is used by Europeans more often than by American multinational companies.

In the global matrix (Dima et al., 2011b) it is being distributed one authority and equal responsibilities, shared in the two dimensions, one being the region and another – product or function. A global matrix, having as dimensions region and products, is represented in figure no. 11. In this kind of structure, managers from middle level are being subordinated to two managers that share the authority of decision-making that affects a certain region and a certain product. Some specialists think that global matrix structure, usually with two dimensions (region and product), is necessary when a firm is following a polycentric strategy.

An analysis made on 93 multinational companies from different countries, showed that one of them had this kind of structure. Some managers said that they prefer other mechanisms for solving the polycentric problems, like, for example, objective forces and responsible positions.

5. Manufacture and assimilation of new products

Manufacture and assimilation of new products has a goal, as well as products that are liable to modernization, to verify if they suit the requirements of the projection theme and specifications from documentations elaborated in the constructive preparations, as well as attestation of the manufacture technology in the plan of established technical-economic indicators.

Considering manufacture and conception structure of industrial firms, the execution of prototypes can be organized in three systems: centralized system characterized by the organization of some sections or workshop that have the necessary equipment for the execution of prototypes independent from the activity of basic sections; decentralized system that has as a main characteristic the organization of the programmed execution of prototypes in basic sectors parallel with the manufacture duties of the firm; mixed system that involves the organization of specialized subunits for the

execution of certain components of the prototype and the rest of them will be executed in basic sections of the firm or will be obtained cooperation.

In order to know technical-economic performances of new and modernized products and to diminish the duration of assimilation cycle (Dima and Grabara, 2008), their homologation has to be done in two stages:

☐ the stage of preliminary homologation of prototypes, that is verifying performance level of product's basic parameters that has to be assimilated in accordance with parameters written in the approved documentation of conception. All examinations are being made by the Homologation Committee, whose members are representatives of main beneficiaries of the executing units, research institute and specialized technological engineering. The preparation of homologation works are based on a totality of parts that are forming the content of preliminary homologation documents: projection theme and feasibility study, the notice of technical project, homologation certificates of products with independent functioning that come from external co-workers, certificate of internal acceptance of the prototype, special experiments note realized by competent institutions, technical conditions documentation, project and operating sheet of the product.

For the approval of product homologation, Homologation Committee has to do a series of studies and examinations, like: verification of product functioning operation conditions mentioned in the projection theme, pointing out concordance or disconcordance between constructive solutions described in the project and functioning ones requested to the product; verification of behavior of different product elements in long functioning conditions; verification of quality characteristic in relation with levels described in projection documentation; elimination of projection mistakes from the point of view of sub-dimensioning or supra-dimensioning, as

well as designing mistakes; verification of technological processes used in manufacturing of the prototype in order to notify some supplementary directions in the projection of manufacture methods suggested for series or mass production.

If experiments made on the prototype confirm appointment of results provided norms, it can be decided the preliminary homologation of the product, fact that allows to the manufacturing firm to prepare the manufacture process and execution of the zero-series;

☐ the stage of final homologation, of the zero-series has as a main goal verification the level where manufacture preparation is ensuring the maintenance of performance level of the product and the economies of manufacture, as well as behavior in reliability tests. For the final homologation is being presented to the Committee final homologation dossier, that has to contain the following documents; a copy of the preliminary homologation statement of the prototype or of the experimental model; experiment note of the zero-series; certificate of acceptance of the manufacture preparation and technical documentation of technological endowment; the situation of specific consumption and appointment in the consumption norms; list of imported materials, approved internal norm; presentation memorial of the technological preparation and justification of adopted technological documentation; technical specifications of the product. After presentation of the dossier, it has to be analyzed by the Committee, in order to solve next problems: ensuring the necessary quality for processing and assembling of the product in accordance with given technical conditions; verification of concordance between execution and technical documentation; verification and finishing of the projected technological process of new product's series or mass production; correlating of technological processes with the elaborated documentation; distinguishing and elimination of defects of the projected or manufactured technological equipment; verification of

quality control posts efficiency; analysis of production factors specific consumption and establishing measures of the appointment of production costs in approved levels. The homologation of zero-series allows a complete verification of correctness of technical preparation of manufacture process and follows the establishing of remedying measures of eventual disturbances of series or mass production process. Based on results obtained in this stage is being defined the documentation for series production. The minimum number of products that are constituting zero-series is being determined by the assimilation of new products chart.

In all cases, Homologation Committee is certifying necessary conditions for homologation, as well as conclusions specified in the report, drafted in the beginning of manufacture process.

6. The organization and modernization of production

Because of the continuous nature of reorganization, our country has responded not just to general requirements of this process, but, as well, to economic requirements of Romanian economy.

In these circumstances, we have to keep account of the most serious consequences of the absurd totalitarian policy, such as, incongruousness between supra-dimensioning of production capacity of industry and internal possibilities of ensuring the necessary of production factors, contradiction with repercussions on the entire economic-social life.

Almost the identical perpetuation of this situation in the years after 1989, has lead to the impossibility of covering the productive consumption from internal resources. That is why, this miscorrelation has lead to massive imports of basic raw material required by the development of industry.

This way, is being created a lack of Romanian industry competitively, illustrated by the low weight in volume of exports.

The seriousness of such a situation is that, after 1989, the weight of manufactured products in total export has grown.

Another particularity is the existence of an unstable energetic balance (Dima et al., 2011a) that results from the intensive energetic nature of Romanian industry. The following arguments can be given for this: construction of many thermo-electric power stations, without considering the percentage of 70% barren gangue of total coal extraction; supra-dimensioning of hydro-energetic investments; the degradation of some energetic objectives that where functional; the anarchical nature of nuclear energetic policy; the decision that national energetic system would function at low frequency etc.

At the same time, the following state of work of Romanian industry can be considered a particularity: the big weight of public units in property structure of this branch, unsuitable emplacement of some industrial objectives regarding their proximity to material resources; big weight of gigantic units in Romanian industry; existence of a big number of unfinished industrial investments; direct converting in wage increases, of massive budgetary allowances allocated for investments; beginning stage of industrial market structures; lack of fundamental economic-financial measures etc.

The present stage of Romanian industry (Dima et al., 2011b) is, as well, the result of some economic-financial measures with serious consequences, like: ignoring of balance report; work productivity level; pay wages level; unsuitable content of some lows, adopted in this period; freedom of prices, that is, their unjustified growth; absence of some coherent markets; taking some populist actions; application of centralist methods in the detriment of liberal policy; unilateral promotion of market economy mechanisms; practical in-application of adopted laws etc.

Considering the actual situation of Romanian industry, the content of its reorganization process has to consider the following elements: the abandonment of inefficient firms and the ones without

doubtless possibilities to be profitable; modernization and development of firms based on the real evaluation of capacities, technology and possibility to ensure production factors; creation of new production capacities, reasonably profiled and dimensioned; development of different forms of trading companies; re-converting and re-profile of those firms that do not answer present or future demands; giving up heavy, rigid modalities that have low efficiency; abandonment of old organizational structures; realization of optimal proportion between present number of employees and optimum outfit; elimination of old outlook, characterized by passiveness regarding decision-making etc.

Reorganization does not have to be conceived as an object of transition period (Modrak and Pandian, 2012). In time, trials of reorganization are connected with appearance of market that is being determined by permanent distribution and redistribution of production factors on activity areas. This way, for countries with an economy structured by market's impact, has as a main characteristic, equilibrium, profitability and good social state, but countries with centralized systems are unbalanced and inefficient. Because of the complexity and scope of problems, which Romanian industry is confronting, creation of new structures has to be based on a viable accurately fundamental program that would respect general requirements of the industry, as well as of the industrial branch.

Among the main requirements, that have to be considered for the elaboration of reorganization program of Romanian industry, we can mention: insurance of an economic growth and of work productivity, based on profound diagnosis analysis that would highlight industrial branches or firms that have to be reorganized; considering of internal possibilities to cover production factors outfit, requested by industry; forming of new industrial structures under the condition of realization of a favorable ratio between necessary currency effort and receipts of industrial production export; quick

modification of volume and structure of manufactured products and services demand on internal and external market; creation of a mobile industrial system capable of adapting to necessities that will appear; avoiding to develop industrial activities that are polluting the environment and that are consuming too much energy; elimination of centralization and unjustified horizontal interdependences; legal and correct approach of the relation reorganization-bankruptcy; direct implication of privatization in the process of Romanian industry reorganization; considering not only internal but, also, external requirements of reorganization process; including of national industry links in the mechanism of world-wide economic gearing etc.

If the desideratum of the elimination of inefficient industrial structures and creation of modern ones is characteristic for every country, for Romania, achievement of this objective is more necessary because of the fact that our internal market, that has relatively small dimensions, is determining the export of manufactured products, where there is a grim competition in conditions of market economy.

7. CONCENTRATION OF PRODUCTION

Concentration of industrial production is taking place in the period after 1930 and appears as a variable that allows definition and organization of market structures, whose dimensions can be represented econometric, as it follows:

$$\frac{P_r}{R_t} = \beta_0 + \beta_1 I_c + \mu \qquad (8)$$

where: P_r - realized profit;

R_t - rate of turnover;

I_c - concentration indicator;

μ - error coefficient;

β₀, β₁ - coefficient of correlation concentration-profitability from the basic and present period.

A special problem is being raised by the big concentration of production, that helps big firms to be more efficient, if they have a privileged position in the value scale.

Estimating of concentration of production (Buffa, 1969) is being made with the help of the following indexes:

☐ the discreet index of concentration (I_{dc}), that expresses that part of market, held by m bigger firms:

$$I_{dc} = \sum_{i=1}^{m} s_i \text{ , usually m,= 4,8,15,20} \tag{9}$$

where: i - rank of every firm in the order of diminishing dimension;
S_i - part a market, held by firm i.

☐ the index d'Herfindahl (H):

$$H = \sum_{i=1}^{m} s_i^2 \tag{10}$$

☐ the coefficient of entropy (C_e), measures the incertitude degree associated to a certain market structure:

$$C_e = \sum_{i=1}^{m} s_i \log\frac{1}{s_i} \tag{11}$$

⬚ the index of concentration of entropy (I_{ec}):

$$I_{ec} = \sum_{i=1}^{m} s_i \log s_i \qquad (12)$$

Because there are many indexes, there exists the problem of choosing between them, of the best index that would reflect the real state of industrial production concentration.

Two groups of criterions can be distinguished, which allow to choose between different criterions of production concentration:

⬚ the group of economic criterions that are establishing connections between every production concentration index and end economic problems (the index d'Herfindahl (Modrak and Pandian, 2012) allows to study the ratio price-cost);

⬚ the group of axiomatic criterions that allow to establish particularities of elements of every production concentration index. According to Encaour-Jacquemin (Modrak and Pandian, 2012), it can be calculated an axiomatic index of production concentration (I_{ac}):

$$I_{ac} = \sum_{i=1}^{m} h(s_i)\, s_i \qquad (13)$$

where: $h(s_i)$ - points given to firm i that holds s_i part of market.

This index has to satisfy the following conditions: concentration of production does not have to decrease in conditions of this sector firms merger; the transfer of market share held by a firm in a sector, to another firm, has to be reflected in the value of this index; concentration measure has to be a decreasing function in the ratio with number of firms with equal dimensions; if two sectors

have the same number of firms and if market shares held by firms from the first sector, placed in a decreasing order are always superior or equal to those held by firms from the first sector, the index of concentration from the first sector has to be superior or equal to the index of second sector.

8. The integration of production

Deepening of social division of labor in industry, is leading to creation of firms specialized in manufacturing of some landmarks, subsystems, aggregates, products or execution of some phases and technological stages. That is why, a very important problem for every industrial firm is the analysis of execution possibilities in profitable conditions of some parts of the end-product or operations, phases or technological stages, in other specialized firms, based on some co-operational relations.

The cooperation represents the system of relations established on production line, between firms that are participating to the manufacturing of a complex product, each of them being specialized in manufacturing some parts of the product or in execution of some manufacture phases. The coordination of their activity belongs to one firm that has the duty to deliver in time end-product and is responsible for established technical and quality level.

These actions are leading to: outlining the profile and specialization level in end-products of the coordinating firm; specialization expanding of co-working firms in the execution of some landmarks or subsystems; creation of some advantageous conditions for diversifying industrial production; diminishing of production cycle of realized products etc. (Modrak and Pandian, 2012)

Establishing of landmarks of the end-product, operations and technological phases that will be executed internal or in co-operation is based on: volume and structure of programmed production

charges, increasing of production capacities and internal or co-operational production expenses regarding components of technological phases that are necessary for the obtainment of products.

This activity is very heavy and is being developed in many stages (Man and Vilkul, 2006), in order to establish the execution option of the internal or co-operational end-product, like:

☐ the stage of establishing products' structure and volume of production on landmarks and landmarks-operations, that will constitute the object of option, because for the realization of any product there are necessary many landmarks, that can be grouped in: landmarks that can't be realized in co-operation, that's why they have to be realized entirely in the firm; landmarks that can be obtained in co-operation, although they can be realized internal in all technological operations and landmarks that can be obtained internal or in co-operation only in certain technical operation. In accordance with realized quantity of every product and structure of landmarks it can be established the total quantity of every landmark or landmark-operation, that will be manufactured during the year and will be option object of co-operation or not;

☐ the stage of establishing production capacities on product links capable of executing landmarks or landmarks-operations that are being the object of option between internal and co-operation manufacturing, according to the following relation:

$$C_d = C_T - C_{nc} - C_{ri} \qquad\qquad (14)$$

where: C_T - total capacity of production;

C_{nc} - capacity of production afferent to landmarks that are not the object of co-operation;

C_{ri} - capacity of production afferent to landmarks and operations that are being realized only intern;

C_a - capacity of production available for the execution of landmarks or landmark-operations that can be realized internal or in co-operation.

☐ the stage of establishing unitary production expenses necessary for the obtainment of landmarks or execution of landmark-operations, internal or in co-operation, that involves inclusion only of generated expenses, dependent and specific to every alternative;

☐ the stage of drafting the mathematic model for choosing the production alternative, with the helps of mathematics. Considering that it can be realized products that need m types of landmarks and k of them can be realized in all co-operational operations, and the next ones only in certain technological operations and that every technological operation is being executed in one single production link, it can be drafted a matrix table (Table 1), that is leading to the following model of linear programming:

$$\max(\min)\left[\sum_{j=1}^{k}(C_{opj}^I \cdot X_j^I + C_{opj}^C \cdot X_j^C) + \sum_{i=1}^{m}\sum_{j=k+1}^{m}(C_{opij}^I \cdot X_{ij}^I + C_{opij}^C \cdot X_{ij}^C)\right]$$

$$(15)$$

with restrictions: - not to outrun the programmed quantity;

$$X_j^I + X_j^C = Q_j \qquad (j=\overline{1,k}) \tag{16}$$

$$X_{ij}^I + X_{ij}^C = Q_j \qquad (i=\overline{1,m}; j=\overline{k+1,n}) \tag{17}$$

- not to outrun production capacity of the production link;

$$\sum_{j=1}^{k}t_{ij}\cdot X_j^I + \sum_{j=k+1}^{n}t_{ij}\cdot X_{ij}^I \le T_{ai} \qquad (i=\overline{1,m}) \tag{18}$$

- non-negativity restrictions;

$$X_j^I, X_j^C, X_{ij}^I, X_{ij}^C \geq 0 \qquad (i = \overline{1,m}; \; j = \overline{1,n})$$
(19)

where: X_j^I, X_j^C - quantity of landmark L_j that will be processed in all operations in the coordinating firm, respectively co-working;

X_{ij}^I, X_{ij}^C - quantity of landmark L_j that will be processed internal in operation O_i, respectively in coordinating firm;

t_{ij} - time of processing, in the coordinating firm, the operation O_i of landmark L_j;

T_{ai} - available time for production link i, remained after it was subtracted processing time of some landmarks, where doesn't exist the possibility of cooperation;

C_{opj}^I, C_{opj}^C - value of optimization criterion afferent to landmark L_j in internal, respectively co-operational production;

C_{opij}^I, C_{opij}^C - value of optimization criterion afferent to operation O_i on landmark R_j, in internal, respectively co-operational production.

Activity of integration-co-operation is different from the activity of supplying, because of the following reasons: it has a technical nature, because between object of cooperation and end-product there is a relation of mutual interdependence; components of the object of cooperation, usually, in beneficiary firms are not being processed any more; co-operation needs technical collaboration between beneficiary and supplier on the line of projection, execution

ensuring of requirements from the technical conditions, etc; co-operation is the result of an economic option, that has as a reference term, internal manufacturing. Such an activity has to be done by a compartment oriented to problems of specialization-co-operation, that has the following attributions: establishing the necessary landmarks for the programmed production in accordance with norms in force; specifying the product's landmarks, that would be realized internal or in co-operation; establishing the delivery graphics with supplying firms for contracted landmarks; ensuring the executant firm with technical documentation and other elements, specified in technical conditions etc.

In order to characterize activity of specialization-co-operation, it has to be calculated production integration level of a firm that expresses its direct ratio, in internal fabrication, to the obtainment of a product. A firm is totally integrated when it realized all components and all operating sheets, necessary for the obtainment of end-product.

Expanding of co-operational relations with other firms, for the realization of landmarks or operation-landmarks, is leading to the diminishing of production integration level of the firm and to the growth of specialization level of the beneficiary firm.

Usually, production integration level of an industrial firm in manufacturing of a products is being calculated like this:

$$D_{rip} = \frac{\sum_{j=1}^{k} R_j^I \cdot C_{pj}^I}{\sum_{j=1}^{k} L_j^I \cdot C_{pj}^I + \sum_{k=1}^{n} L_k^C \cdot C_{pk}^C} \cdot 100 \qquad (20)$$

where: D_{rip} - integration degree of product's manufacturing;

L_j^I, L_k^C - total quantity of landmarks or landmark-operations

that will be processed internal or in co-operation;

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C_{pj}^I, C_{pk}^C - the cost of processing of a landmark or landmark-operation, internal and in co-operation.

In the calculation of integration degree are being excluded components of the product obtained from trade. If $D_{rip}=100$, the firm is totality integrated.

Firms may chose either to produce integrally landmarks or to obtain them in co-operation, fact that is determining it to establish an optimum level of integration degree, respecting the following optimization criterions: minimization of production expenses, maximization of total profit, maximization of production volume etc.

Utilization of every criterion leads to a certain variant of integration degree measure, and it has to be chosen the optimum one. For this, it is recommended the utilization of the following criterions: utilization degree of production capacity, value of realized profit, measure of production expenses, period of manufacturing cycle. So, we are talking about multi-criterion decision-making that has the form of a matrix-table (Table 2)

9. „Serving the customer'' - object of activity of the third millennium firm

Facing changes that will take place at the end of XX-th century, the contemporary firm has expanded its actual managerial orientation, directed exclusively on solving immediate chrysies, building flexible systems of anticipation, to make familiar or even to create changes, that will take place in the future.

In such a context, in the projection of strategic visions of next millennium, it is being very useful and original the concept of evolution as a succession of changing waves in continuous shifting. Its author has identified two waves that have transformed the civilization – First Wave – agricultural revolution and – Second Wave – industrialization and has characterized the Third Wave –

postindustrial, that in accumulating power in our days, still, being in confluence with reminiscences of previous waves.

Specific orientation for Second Wave are: the accent is being putted on competition, self-preserve and consumption, exaggerated materialism. These have generated some problems like pollution, delinquency, elimination of solid affals etc.

The Third Wave is manifesting a deep concern for balance and high responsability for problems regarding co-operation, trust, reciprocal support.

The metaphor of change wave has been prolonged later by establishing the Fourth Wave, whose central point has been identified in the integration of all life dimensions and responsibilities in an unique living system with a common identity.

From the perspective of Second Wave kind of economy, the tendency of the above mentioned changes can be understood only with the help of structural analysis, that is constituting the essence of adaptive organizational strategies, applied by contemporary firms in their confronting with demands and opportunities of a turbulent environment.

This way, classical industrial red tape, typical for the Second Wave, have the structure of a pyramid and are being composed of a control managerial group, placed in the top of the hierarchy, that has in its subordination permanent and functional departments, often inflexible, incapable to react promptly to changes. Such a static form of organization has generated divisions, destructive conflicts, rigidity. A variant of traditional hierarchy is the matrix organization, that, although based on the principle of generating the synergy between functional zones and teams organized on problems, it has serious inconvenient like: splitting the decisional process by double subordination of employees and, this way, is creating insufficiencies and low trust levels. In the Second Wave type of firm, persists the traditional role of manager as the main supervisor and judge of

others no matter the status and knowledge level, ignoring the conception that firm is an educational organization for all employees. Nowadays, passage from the matrix model (Toffler, 1996) to the one of business unit constitutes a progressive strategy, although, the last one, is being associated with the Second Wave, as well. Like the name shows, autonomous business groups situated on the basis of this organizational form, has the advantages of autonomy, unified loyalty, of the unique objective (recognition and satisfaction of market necessities) and flexibility. Looking in perspective towards the Third Wave, it was being imagined the model of value team, based on cooperation, trust, integrity and fairness of team members. Managers, that have the role of coaches and servants of group members, are being chosen by the last ones and serve as an interface for other groups. The model of value team has the advantages of high degrees of autonomy, flexibility, democratic nature associated to decisional process and capacity to solve the problem of diversity by formulating a quick answer for market changes. (Shi, 2011)

The Fourth Wave type of firm, will be organized according to a communitarian organizational model. The communitarian model, based on intuitive techniques in the development of future strategic directions, will have in its essence, a democratic nature, focused exclusively on the realization of objective of serving customers and community. Total absence of the hierarchy will conjugate with decision-making in concordance with common vision, principles and values of members.

Most of the firms, connected to the Second Wave of changes, have a centralized and hierarchical structure and they are focusing on values like profit, efficiency or development. The scale of these firms activities is billeting exclusively in the area of economic and technological problems, and globalization is considered a process of economic investments in foreign countries. In reality, the majority of firms with big and medium dimensions, from Europe and USA, is

confronting the danger of implosion, that represents the process of repeated liquidation of patrimony, development programs of market and number of employees, in order to grow short term earnings and money performances. The strategic solution to avoid the risk of implosion is the operation of some deep changes in business philosophy of firms, materialized in shifting the attention from realization of production itself to serving customers, employees and community.

Transition from the Second to the Third Wave claims, in the opinion of some authors, creation of some adaptable firms, that's why, managers will share their firms in small and various units, capable of solving problems of diversity and differences of customers. In this way, it is being considered that, if in the past, the firm was standardizing its production most efficient, in the present firm that will destandardize most efficient, will be placed on the top of change wave. The message, transmitted by this kind of transformations, in the structural plan, is obvious: firms have to revise their organizational structures. In this way, the adaptable firm, oriented to the global serving of customers is being described as a coordinating expert, that is connecting temporary a totality of modular units. They are being constituted of organizations and external independent or semi-autonomous agents, that could reorganize or even eliminate, in accordance with necessities, moving towards the breathe of change. The Fourth Wave will have as a support the tendency to expand goals. The new system of post-economic values will impose firms to concern not just for the economic performance, but as well for the social one, for division of responsibilities for the well-being of local, national and global community. The adaptable firm doesn't have to follow one single economic objective, but it has to become a multi-objective organization that has to integrate in social, moral and ecological environment, in connection with breaking up values, that accompanies social destandardization. (Tan, 2010)

The globalization is understood in a new conception, where there are being handled problems that are outrunning national borders (ecological destructions, environment pollution etc). In the spirit of global serving strategy, multinational corporations will concentrate, for example, a big quality resources and infrastructures in order to develop new capacities, by positioning physical installations in certain regions or by developing of some infrastructures and maintenance methods, that are easy to apply in developing countries. In such an approach, customers will identify themselves with countries or global regions. The basic idea, that is coordinating the concept of global serving, is the one of the existence of some manufacturing capacities, that are enough for covering material necessities of all people, and it is being imposed just the necessity of conception of a value system that would ensure fair distribution of what might be produced.

The temporal horizon associated to strategic vision of the firm from the Fourth Wave is dilating in comparison with the Third Wave, including generations or even countries. The strategic management will concentrate to the objective of giving a valuable inheritance for the future and will be practiced by managers-servants, that will constitute the essence of firms' ethos from the Fourth Wave. Multinational corporations have adopted the strategic way of thinking on global level, meaning the wave approach. In the future, this concept will be enriched in ratio with its traditional meaning, suggesting an interconnected economy, developed in a world without frontiers oriented to the satisfaction of common interests of all human beings.

Conclusions

Industrial companies (economic operators in general) freely confront on such a market, that is in principle without the intervention of the state. Therefore, the structures of industrial companies or their attitudes are based on the market mechanisms, and the confrontation of companies' attitudes allows the global market to operate. In this context of globalisation, industrial companies need to boost their creative-innovative activities which become increasingly more complex. (Belenzon, 2012) So, in this chapter we have treated some aspects of creative/innovative activity of industrial companies under the current globalization.

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Chapter 9. Use of computer engineering in company's commercial and transport logistics

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Abstract: The first part discusses the essence of an information system, while in the second part of the article all the processes occurring in the studied company have been described, together with the information accompanying them. The information can be a "good" or "phenomena" without which, the proper functioning of the company, would not be possible. In the era of today's solutions for the acquisition and transmission of information, information systems play an increasingly important role in the enterprise's processes realization. This paper presents the role of the information system, it plays in the implementation of transport processes in the enterprise.

Keywords: informations, information system enterprise, order, transport logistics, telematics

1. Introduction

Due to the versatility of this concept, the information does not have a single, uniform definition. The definition given by N. Winer, who determines the content of the information gleaned from the outside world in the process of our adjustment to it and adapt it to our senses. [McGarry M., 2008] Z. Messner defines information as data on economic phenomena and processes used in decision-making processes. [Messner Z., 1991] And the information in the sense of things, is a product resulting from a process, it has a manufacturer (source of information) and the recipient, as the product, it may be subjected to operations such as transmission, processing, storage, exchange, purchase or sale. [Lis T., Lapeta J., Nowak S., 2005]

Very often information is confused with the data, even in dictionary of polish language, definition describes information as data processed by a computer, and the concept of data is the term "information processed by the computer." It is misleading because, according to the concept, presented by Sharma, the data are the first step in the pyramid of information (Fig. 1). [Sharma N., 2005]

As follows from the presented pyramids, data are streams, that are being converted into information, through information we obtain knowledge, which translates into our wisdom and understanding. In modern times and the realities of the market economy, information is considered as increasingly being as the one of the most important factors in the proper management and operation of the company. [Dima I.C., Skowron M.N., Modrak V., Grabara J., 2010] At the same time, in contrast to the past, present progress and technological development allows for almost continuous acquisition of information, its rapid transmission and reception, but also causes the phenomenon of information "flood" . Currently, the role of the information, that it performs not only in the company but also in its environment, and its impact on business operations, causes that it to be a kind of company's nervous system, entwining their network all departments, divisions, subsidiaries, affiliates or employees. [Dima I.C., Vladuțescu Șt., 2012] Without access to information, the company could not function properly in the market, what is more, without information, probably would not even arose. With the information coming from the environment, the company gains the knowledge about what society or the market needs, thanks to information company knows how to design and plan the actions or processes, and finally, the company has the knowledge of how to reach recipients of their services or products.

2. Theoretical foundation
2.1. The information and company's information system

Information systems are used by a man in almost every area of life, they allow for the proper functioning, not only the organization or company, but also everyday life. In the literature on information systems, there are many concepts and definitions concerning the substance of the information system. In the simplest terms, we can say that an information system is formed by the information itself. The diversity and multiplicity of occurrence of information contributed to the need for them together or categorize, which automatically led to a certain, separate groups of information which are formed into information systems (Fig. 2). Among the most popular definitions of information systems, can be distinguished a definition given by A. Nowicki: information system is distinguished spatially and structured collection of information, information senders, recipients of information, news feeds, and the technical means of transmission and processing of information, which is used to control the operation of the economic object[1]. In turn, in the definition given by J. Kisielnicki and H. Sroka, an information system is a multilevel structure, that allows the user of such a system for transforming certain information input to the desired output information using appropriate models and procedures[2]. A little different approach to information system presents P. Beynon-Davies, by. him all information systems can be divided into three groups: technical, formal and informal. He stresses that such a distinction is beneficial for cognitive purposes, in practice it is quite difficult to distinguish which group it belongs to the system[3]. There is also a definition that specifies an information system as a fully organized combination of technical

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[1] Nowicki A., Sitarska M., „Procesy informacyjne w zarządzaniu", Wrocław: Wydaw. Uniwersytetu Ekonomicznego, 2010.
[2] Kisielnicki J., Grabara J., Nowak J.S., " Informatyka i współczesne zarządzanie", Katowice : Polskie Tow. Informatyczne, 2005.
[3] Beynon-Davies P., "Business Information Systems"., Palgrave MacMillan, UK 2009.

equipment, software, infrastructure and people to plan, control, coordination and decision-making in the company[4]. As is apparent from the figure above, information system is distinguished spatially and temporally structured collection of information, information senders, recipients of information, news feeds, and the technical means of transmission and processing of information, which is used to control the operation of the economic object[5].

According to C. Abdullah information system is „*a such as one in the opening scenario are combination of hardware, software, and telecommunication network that people build and use to collect, create and distribute useful data especially in organizational settings*"[6].

The basic advantages, characteristics for the information system are as follows[7]:

- A great facility in the performance of work,
- Update information in real time,
- Improving the quality of service by the company,
- The ability to store large amounts of information,
- The ability to operate 24x7 worldwide
- Creating new jobs.

But, information system has some disadvantages as well:

- Costs of the design and implementation of an information system,

- Failures and systems shut downs,

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[4] Cashman S., "*Discovering Computers 2010*", Digital Technology, US 2010.

[5] Grabara I., "Znaczenie systemów informatycznych w centrach logistycznych"., Zeszyty Naukowe Politechniki Częstochowskiej nr 153 Elektrotechnika z.16 cz.1/2001.

[6] Abdullah C., „*Organization of Information*", Institute Perkembangan Pendidikan, India 2009.

[7] Loch K.D., Carr H.H., Warkentin M.E., „*Threats to Information System: Today's Reality, Yesterday's Understanding*"., on: www.slideshare.net, access on: 13.02.2014.

- The requirement for knowledge of computers and how they work,

- Privacy aspect,

Also, information system implementation may lead to the elimination of certain jobs and cause an increase in unemployment.

2.2. Company's computer system

In relation to the company as an organization consisting people, information, technical equipment and materials, information system is examined in structural and functional aspects. The presented figure shows that the main elements of the information system is the sender information (both primary and secondary), channels through which information are transmitted, sets of information (databases or directories) and the recipient information are at the end. To all these elements work together smoothly with each other, it is necessary to equip companies in the technical means for sending and processing of information. In aspect of functionality, the basic tasks of an information system can be identified meets:

- Gathering information,
- Storing information,
- The processing of information,
- The transmission of information,
- Presenting information.

Information systems in the enterprise are kind of "nervous system" of organization and play a significant role in efficient management, and therefore, in addition to the tasks mentioned above, the information system should also fulfill the following tasks:

- Being the main source of information, allows the execution of activities that shape the current situation the company and its further development,

- To ensure communication between the management system and production,

- Enabling corrective action findings in the areas of planning and communication between internal and external environment professionals,

- To contribute to the development of competitive products and services that can provide the company an advantage in the market.

In the next section of this article, the information flow diagrams in various stages of its activities will be presented and which form the whole information system of the company.

2.3. Considerations on the company's transport logistics

Effective operations of enterprises in almost every sector of the economy requires a well-functioning transport. The presented definition clearly ex[plain what transport is: "transport is a set of activities related to the movement of people and material goods by appropriate means. It plays a very important role in logistics, because of the goods movement of and the creation of ancillary services (Fig. 5). Transport in the national economy enables the exchange of goods and services. Transport raw materials and semi-finished products for production (in industry, construction, etc.) and finished products for personal consumption". [Praca zbiorowa, 2008]

The primary function of it is transport, which covers the period in which the charge remains at the center of transport, traffic and during parking. Additional activities are held in the transport collection point: loading, unloading and storage of short-term or long-term loads. The transport along with the movement also includes additional services such as logistics, freight forwarding, control, etc. These services are related to the organization and management of the processes of movement, so are services that are intangible. [Neider J., 2006]. Transport management is the most important logistics thing. Costs associated with transport are is often more than one-fourth of the overall logistics costs. [D. Kisperska-

Moroń, Krzyżaniak S., 2009] Transport managers in the company are responsible for the decisions, whether to use own transport or external, in particular, are responsible for the choice of a particular carrier and the specific route of transporting cargo. The employee needs to know the cost of transport, the applicable rules of law in terms of rules and regulations concerning the transportation, and also have the ability to manage human and financial resources. Managers should have regard to the objectives of logistics and general business. [Dima I.C., Man M., Vlăduţescu Şt., 2012] The essence of it, is such an organization of transport, which can increase production and sales. Management determines the choice of the branch, type and method of transport. The choice of a particular transport mode depends on the physical parameters of load (width, height, length). Weight load will decide about the selection of vehicles carrying capacity. Transport should be characterized by reliability - loads should not get either too late or too early. An important feature is the speed of the carriage. In particular, the realization of late orders, transport of live organisms or documents. For the transport manager is also important the ability to control and monitor the traffic, this applies particularly to shipments of high value. [Rydzkowski W., 2005]

The choice of transport mode or cargo carriage is only the first step, the next is an order specifying the type of cargo and its quantity, detailed definition of the term, type of transport, or special requirements. Another area of activity is the preparation of shipping documentation (the most important is the waybill and invoice for transport). Waybill is a document of the contract between the consignor and the carrier, determines the conditions and form of transport service.

In the past, the former economic system, transport management in the enterprise was treated very marginally caused by lack of competition. Currently, at the market are lot of competing

firms producing similar goods, as well as companies engaged in the carriage of the goods, which led to the fact that companies try to invent newer and newer technologies, marketing tricks or techniques types of traffic. [Dima I.C., Man M., 2013]

In summary, it can be concluded that developing under the influence of transportation puts the national economy, prior to transport increasing challenges. They arise from the increasing integration of cooperative production. However, not meeting these requirements may result that transport will be limiting economic development in the future. This relationship is very important, because it has an impact on the future life of society. We should therefore seek to develop, both the national economy as well as to the development of transport and its components.

2.4. Computer system of the company's transport logistics

As has been mentioned already, the information form the "nervous system" encircles a specific company, while connecting it with the environment. The nervous system is most commonly referred to as the information system, at present, is an essential element in any operating company. As is visible from the figure above, information are related with all processes occurring within a single enterprise. Unless you can determine where the process begins or ends, in the case of an information system, it does not have neither beginning nor end. The steps of each process can be quite easy to distinguish, at least because of course, type and nature of the information that they acquire or generate. In contrast, information system acquires any kind of information as well as generate information addressed to all processes in the company. And that is what most reflects the character of the information system as a neural network girdling the enterprise.

At the beginning, in order to realize the transport process, the following information were necessary:

- Information on the selection of mode of transport (road, rail, sea or air),

- Information about loads (size, type, quantity, weight, height),

- Information about senders and recipients (name, organization name, address),

- Start and end time (the date of dispatch of the cargo and the date of receipt of the load),

And one should bear in mind, that before the transport process was focused on turnaround time (the shorter the better). Currently, the transport process must also satisfy the quality requirements of the services provided (the form of its execution has the same level of importance as the time of delivery).

This results, that in order to improve transport processes, many technologies in the preparation and transmission of information have been created. To ran the transport process smoothly, companies are increasingly using modern tools of information systems. This need led to the creation of "telematics", a term which is a combination of two words: "telecommunications" and "information technology", and in accordance with the definition given by the New Encyclopedia of Universal means telecommunications department dealing with the transfer, exchange or dissemination of information in the form of immovable property picture of alphanumeric text, logos, writing, drawings or photographs. [Kot S., 2008] Telematics (Fig. 7) also means telecommunications solutions, computer and information and automatic control solutions used to meet the needs of supported physical systems - resulting from their jobs, infrastructure, organization, processes, maintenance and management - and integrated with those systems. [Wydro K.B., 2005]

In common usage telematics means devices and systems collecting data for the transmission of their distance using telematics and transform them into information for the final user. [Müller G., 2003]

Generally, telematics solutions can be divided in several criteria: [Budzik R., Zacharski J., 2012]

- The ability to scale the system - simple devices and the software does not have any or have only limited possibilities to expand the scope of the data received,

- The scope of information collected - closed systems offer only the information from its own sensors such as GPS position, open systems allow for communication and information transfer systems trucks, and additional sensors,

- Interactivity - information transmitted from the vehicle to the control panel or the other way, interactivity has advantages from the point of view of the vehicle features and better contact with the driver,

- Other features - additional features such as music player, photo viewer and video, and other multimedia are built in to inventive drivers,

- Continuous transmission of information - from a single to continuous communication with the vehicle,

- Hardware and software - operating systems, working only on providers' platforms and those that can be installed on laptops or tablets,

- The possibility and scope of the data export for further information systems in the enterprise,

- The scope of processing the collected data - from systems that offer only the representation of the data by statistical comparison to systems that offer a comparison of the data with folded parameters such as lowering the vehicle assumed a geographical area

- Installation of central server of the transport company or access to data through the system via Internet - for systems, with access to data via the Internet, time of store data on servers plays an important role.

Most primary criterion when choosing a telematics system for the company is return on investment. Due to rising fuel prices, increased interest in the possibilities of savings towards this issue. [Ślusarczyk B., 2010] Telematic systems with access to data from the vehicle computer allow for analysis of driving style, the degree of use of the engine torque by using the run thus ensuring the operation of the engine in the optimum rev range, avoiding rapid acceleration and excessive speed.

3. Computerisation of company's commercial logistics - case study

For research purpose, a service company, performing individual customer orders in the field of image processing and design, has been selected. Due to the nature of its activity and the number of ongoing contracts, the company used the information system whose components are:

Date - all data about customers, orders, executed (and completed) projects and orders,

People - employees of the company - graphic designers, managers, administrators, secretaries, and two directors,

Hardware - computer equipment, printers, plotters, scanners, tablets, phones, telephone, cameras, photo

Software - software for e-mail, database, and graphics software package for office,

Telecommunication - e-mail, phone, fax,

The order's realization consists two phases - customer contact and the order receiving, and then the project realization and dispatch to customers. The scheme of the first stage is shown on the figure no. 8.

The first flow of information in the enterprise is a contact made by client with an employee (1). This contact is the most often initialized by the phone call, e-mail less frequently and sometimes it happens that a potential customer arrives at the headquarters of the company. Then, during the meeting, the client provides information relating to the contract and the information gets feedback information about the offer presented by an employee of the company (2). When the customer decides to use the services of the company, and the first contact occurred through a telephone conversation or e-mail, the date of the personal meeting is setting up (3). At this point, information about the client: the basic data and a description of the product ordered by him, are redirected to an employee, who personally will implement a project for a client. Such information are directed to the employee in form of an electronic document, but in addition, the paper is also written to the book of orders log (4). And customer gets an email confirmation of the meeting in the office. During a personal meeting, there is not only the flow of information between the client and the worker but also from the company database to the worker. In the directions for running the client are contained details of his contract, while the information from the database contained details of finished projects implemented by the company, as well as details of the execution time of the order and the cost of its implementation (5). During this meeting a process to clarify the client's requirements regarding the contract and collapses final decision on the choice of the project takes place (6). All the determinations regarding the project are stored in the form of an electronic document on a computer disk belonging to an employee performing a given order and a copy is sent to the enterprise database. In contrast to the client is sent to confirmation receipt of the order to be implemented in the form of e - mail (7). After a confirmation followed by the preparation of the project, including the employee uses the information contained in the

company's database but also with the information coming from the external environment, most often via the Internet (8 and 9). It may also happen that after sending the final version of the project, the client will report additional attention to its appearance, these comments are mostly reporting in the form of e -mail and sometimes during a call (12). In this case , those observations are recorded in the log procurement and e-mail with comments is sent to the top management of the company. It may also happen that the first contact and the presentation of the offer, the customer will not happen resumes, in this case, the e -mails coming from him are deleted after a month of first contact (13). The above scheme presents the flow of information concerned the client, who uses the services of the company for the first time. However, in the case when the order is made the known client, the flow of information goes a little differently. At the time of establishing contact, the employee goes back to the log of orders to obtain information about the client and where the contract relates to a project already underway in advance, contact the course is only for selecting the particular project (11). Information about the selected project also gets to log orders in the form of an e-mail to the employee responsible for the realization of the project.

The scheme no. 9 above shows the second stage of the contract. At the time of completion of the contract, the project is ready to send to the printer, this is done via the internal computer network or project is manually transferred using the memory stick (1). After completion of the print quality control is performed - the results are stored in a text document, which is then attached to the whole contract documentation (2). If the quality control reveals shortcomings or mistakes, this information is sent to the person responsible for the project, and she/he, in turn, makes the necessary corrections (13). Again, the finished project is sent via the network to the printer (14). After printing, the order is being prepared for

shipping. information at this stage are also sent via email to the client (3). Depending on customer preference, ready order is prepared for shipping, which involves the creation of documents for courier and enter the appropriate information into the system (in the form of a text document). If the customer prefers personal collection - employee by telephone or e-mail, tells the client that the order is ready to collect (12). Preparing for shipment includes two main activities - preparing the relevant documents - which are stored in the form of electronic documents, as well as stickers on the package containing the order. The same document is being also sent to the client (8) and after receiving confirmation of the received goods - they are sent to the database (9). In the process of transportation, the only information is a message to the client with, where he can expect a courier delivery (6) and then at the reception, followed by a receipt resulting contract (7 and 10). The receipt also is stored in the archive orders, the log of orders is evidenced completion of the contract and the relevant information are entered into the system.

4. Conclusion

As with the scheme of reception, realization and supply to customers, ready orders, even in the case of the simple design, the whole process is accompanied by a range of information, the existence of which determines the efficiency of the whole process. Described in the article example vividly illustrates the important role of information systems in the enterprise functioning. Virtually every employee activities, leads to the generation, transmission or processing a certain amount of information. Without this information any business operations would not be possible. The information inside the company help implement the processes adopted in order, and the information coming from the outside, above all, allow the acquisition of new orders. In the audited company, few minor systems are used: for data archive, development projects and contacts

with customers, but the basis for all these systems is the information system, determining and shaping the overall business.

In addition to telematics, there are a number of more or less advanced information technologies, used in transport processes in the enterprise:

- Detectors or sensors, make possible to remote measurements of the state of means of transport,

- Systems of terrestrial and satellite communications enable the transmission of information over long distances,

- Electronic and wireless technology enables the exchange of information between vehicle and external devices,

- Databases and data warehouses make possible to store information, as well as their rapid processing,

- Recently used information systems also allow to send and receive information in real time.

In addition to the wide range of possibilities, information systems used in the processes of transport can bring tangible benefits in the form of:

- Increase transport efficiency,

- Better financial results,

- More efficient coordination in the exchange of information,

- Optimal use of transport and improving the quality of transport,

- The possibility of remote monitoring conditions along the route,

- A decrease in the percentage of so-called. incorrect deliveries (deliveries delayed or mistakenly shipped products)

- Less use of drivers,

- Optimize the timetable and plans of drivers,

- Adaptation of trips to the requirements of customers without incurring additional costs,

It can be assumed that in the field of information systems for transport, over the years, they will be still developing and their capabilities increase, improve their functionality and increase the number of offered tools and applications. Along with the continuous development of society, markets and companies will also develop. This will mean that with the advent of new requirements or changes in current, as information systems will evolve in order to continuously improve the transport processes. It can be hypothesized that the development will also determine the development of transport processes in enterprises, since, as without information systems and the opportunities they offer, the company currently is not able to implement transport processes, in accordance with the requirements of today's economic markets.

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Chapter 10. A neutrosophic mirror between communication and information

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Abstract

The relation communication-information represents an emerging construction in an interaction situation with different significations: information is an ensemble of meanings, the essence of information has an objective and systematic character, the evaluation is made by the conscience, the subjectivity does not damage the objective information and the report between the informed conscience and the interaction which is representing the information content. Communication is a path in which we share our thoughts, ideas, emotions and feelings with the people around us. The need of communication led to establish as a support the language, the instrument of knowledge and information. Information and communication represent the fundamental mechanism and strategy. The communication implies a sum of information. The process of communication is consisting in creating a complex message that is composed of thoughts, interest, talents, experience, information, ideas, faith and feelings. The communication represents a category more enlarged than the information and has an ordinate concept; information is a part in the process of global communication. If a communication owns an informative message, then she becomes information; it results that the thoughts, ideas, faith, knowledge, feelings and experiences of a person belong to the message content.

Keywords: communication, information, meanings, message, strategy

1. Introduction

The art of communication is not a natural process or ability with whom we are born. We must learn how to communicate using our knowledge efficiently. Any communication involves a creation and a lot of meanings and purposes; the essence of the communication is representable by the transfer of the message exchange. The communication is a complex social and psychological process; it can be verbal, written or nonverbal.

The information is a specialized form of communication which is consisting in the transfer of new ordering, relevant and useful significations. In the communication the main factor is the process where the result is achieved, but a bad informing of the information can't be a simple communication. Information designates any type of dates, news, descriptions, findings, prescriptions or predictions about an object, a person, a phenomenon or an event. It expresses the relationship between the sides and dimensions of the same facts or events. The lack of information can block all the aspect of a person's life and it can affect the evolution of the society through different forms of information content. For example, when the person is completely isolated without any external source, the appearances of an unknown object will it only generate fear; solving the problems in using any information that the subject does not have, it will link him to a chore.

2. A mirror of inter-relationships

Communication involves a kind of information, but it is not necessarily based on it. Any communication knows a knowledge that it can be an informant, but sometimes the information it can be missed. In the communication-information relationship, the first is conditioning the other in every way; they both are inseparable. The information is a world's conceptual organization defined as knowledge.

Information is formed on verbal and nonverbal communication and comes from the language, mimicry and gestures. She exists in communication and has different values to the perception of the society's reality. The public production of information is based on the data, actions, judgments, positions and attitudes with an eye to remove from the market the distribution of the communication. There are hidden information sections in an overwhelming public knowledge that seek to extract mainly through communication the specialist in mass-media and information. In the communication, the information has multiple concepts on different departments that give power and individuality to the society. The problem between communication and information is the existence of the departments that are representing the base of communicative fact.

The process of communication is consisting in creating a complex message that is composed of thoughts, interest, talents, experience, information, ideas, faith and feelings.
Communications represent a category more enlarged than the information and has an ordinate concept; information is a part in the process of global communication. If a communication owns an informative message, then she becomes information; it results that the thoughts, ideas, faith, knowledge, feelings and experiences of a person belong to the message content.

Communication and information are depending on each other through communication means. For a journalist, the information means the espousing of facts which he assisted or that he could check them; the stories must be true, new and unique. The means of communication are transmitted by the newspapers, radio, TV and internet and have the purpose to help the journalists to send the information to the public. For a person that works in the advertisement domain, the communication represents the process in which the purpose is to conquest and influence the consumer through

appealing messages. The mass-media extends the persuasive information to the society in order to receive good feedback.

In the commercial domain or in the public and political life, the means of communication have a powerful force to influence the informational consumer. It's important to know that the techniques from the commercial domain are the same to the political ones.

The principle function of the mass communication is to inform through the all the channels that represent the act of information. These forms of communication influence and direct the public opinion, the people's motivations and interests and the knowledge that is exceeded by her own will. The mass-media can realize or destroy a person's discernment and can obliterate the will to understand or act in order to implant chaos.

In the act of communication, there exist many problems that can debase the information that the public is receiving. The public opinion is constantly changing because of the modifications that are created by the media; these modifications are in fact effects. The effect of the communication means represents the process and the consequence that suppose the messages are received and that the modification of the communicative act is assumed on individual and social level.

When the crisis moments appear, the people are facing different conditions like anxiety, fear and discomfort. In this case, the press represents the main factor in finding the people's equilibrium. If the information that is provided by the media to the public is correct, it can have positive effects on the society. This type of effect has more power in the industrialized society where the people's dependence of the mass-media is increasing.

In the last decade, the feeling of mistrust of the society to the informational system had alarming increased. The information remains essential for the good of society and has to be transmitted through an available communications network and most important to

have free speech. A manipulative practice is the permanent diversity of broadcasting the messages with precise codes, but decipherable only with the people specialized in the domain.

During the transmission of the information it is important that the message to be original, new and unpredictable in order to create manipulation. The communication is creating the manipulation in the information. The understanding does not represent a factor in the act of manipulation; it purpose is only to find desired goals, even if they are maintained on total discretion.

In every society, the mass-media has multiple roles; one of them is to create images and perceptions of collective. Although the media is perceived as an integrated social system, in times of crisis it seems to acquire a certain autonomy which had not been previously assigned. A society in crisis is creating a crisis of media, which it determines new identities. Any crisis that affects the society is affecting the media system too. Crossing a major crisis is causing different problems: at the beginning, the media is maintaining a democratic equilibrium through the communication of different information. In this case, the forbidden of free information is becoming the principle object of a tough appeal. Another fact of a major crisis is represented by the events that are starting to diminish in intensity and the actions that are not considered anymore "hard news". The political people have the power to judge the mass media on the crisis. The free distribution of informative stories can maintain the democratic system in the journalist and politician's dialogue. The media pretends to have a certain autonomy, but it's important to know that it is vulnerable and unpredictable.

In the conflict of the important states or military coalition, the mass media is becoming a biased in following her interests. The mass media's position depends on the gravity of the situation. However, the media has to know how to treat the crisis's subject in order to avoid the emergence of a new risk. It may have the tendency

to minimalist the information in manner to put in danger the stability of the society, but also it can have the power to transform the current events into something more important in order to attract the attention. The media is creating the reality. Meanwhile, the media messages can "hijack" the public agenda of the important events by the minor events that are "neutralizing" the reality.

The modality through the social organizations is working is based on the diversity of the information. The global public information, offers a direct communication to the public from the mass media. Press has freedom of speech and it is an essential part of the functioning democracy. If the free press is manipulative, the media persuade the public. One of the human fundamental needs is to be safe and to have certainty. We can say that the information comes to satisfy this need and to achieve this thing through the resolving the uncertainties. The importance of the information is consisting in an increase, the report between the improbable and impossible. All the information belongs to the present and it refers to the past or the future. The need transforms the value through selective behavior, which represents coverage approaches for the needs awareness. Communication and information remain a fundamental necessity in our society; without the information, the society will become unproductive. Communication has the role to organize all the activities in the society. The object of communication is formed by information and it reflects the reality. For a society to be coherent, her facts have to be communication, based on the idea that every action must exprim the society's performance. Through information, the communication obtains broadening the society in a beneficial way. For an information to have value, it's necesarry that it can be accessibile, complete, economical, flexible, precise, relevant and verifiable. The quality of an information is based on the evaluation of some caracteristics compared with acceptable or denied criteria. The information

represents a process which includes: organization, collection, storage, searching and interpretation. In fact, the information has a certain signification which it can be communicated, stored and kept with the help of the informational support and an identification code. Transfer of knowledge between people and generations has the role to facilitate the development of the human society. A main thing to know about the communication is that she is more stable the more she is isolated from the information and the system. A well defined communication structure increases the communication possibilities to adapt as a system. Communication forms a dynamic stability system, but sometimes she is transformed in an improvement process of the communications act.

The newspaper, radio and TV don't have the financial possibility to ensure gathering information for their shows. More than 75% of the news provided by the press are coming from the press agencies, whose main activity object is to provide information to the business news in manner to structure the future subjects. Information has an objective, a procedural and systemic character in which describes or evaluates a state, a situation or an event and does not depend essentially on the transsmition channel. The essence of the information is beyond the signification and she represents a knowledge and a construction in the society. The content of the information is an informational and interactive relation between the consciousnesses that it expresses. Information is an ensemble of signals and symbols: sound waves in the speech act or radio and TV waves. A person is communicating regardless of any situation. For example, a man is communicating even when he refused to do it.

The information is extracted from the communication. The public production of the information is based on reality's data and it follows the reports between the actions that are taking place in order to obtain the desired results. There exists, however hidden information sections that are not known from the public knowledge:

the media specialist seeks to extract the information mainly from the communication. In this case, the communication represents a process, in which the information is necessary, one can not be understood without the other and their study has to be one. So, the information can't be designed without a communication action.

3.Conclusion

Communication and information are two elements that depends one of each other. If in the society, the communication is a an involuntary action, the information represents the essential concept of the people's life. The most important indicators of information are the volume, diversity, the speed and the freedom of the informative stories; this indicator affects the development of the society and the democratic level of it. All the main domains of a society: social, political, economical, scientific, cultural, education and services are directly dependent of the mass media and they represent the principle source of linking the information between the society and media.

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HIGHLIGHTS

"The life of human beings is a place of communication. Consequently, any cognitive or cogitative manifestation presents a route of communication."

"People consume their lives relating by communicational."

"Some communicational relationships are contradictory, others are neutral, since within the manifestations of life there are found conflicting meanings and/or neutral meanings."

"Communicational relations always comprise a set of neutral, neutrosophic meanings. Particularly, we talk about scientific communication, literary communication, pictorial communication, sculptural communication, esthetic communication and so on, as specific manifestations of life."

"It can be asserted that in any communication there are routes of access and neutrosophic routes."

"Any communication is traversed by neutrosophic routes of communication."

Florentin Smarandache & Ştefan Vlăduțescu

The book has 10 chapters written by the following authors and co-authors: Florentin Smarandache, Ştefan Vlăduțescu, Ioan Constantin Dima, Mariana Man, Alexandra Iorgulescu, Alina Țenescu, Mădălina Strechie, Daniela Gîfu, Mihaela Gabriela Păun, Maria Nowicka-Skowron, Sorin Mihai Radu, Janusz Grabara, Ion Cosmescu, and Bianca Teodorescu.