

## THE PRACTICE THAT MAKES COMMUNICATION THEORY

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### Abstract

The present research is limited to the theory of communication in general and literary communication in particular. Using the analysis of language, the analysis of concepts and the comparative analysis of a literary work, the aim is to prove the thesis that a) first of all the theory we have decides what we observe / notice from a communication point of view and b) that on the other hand from a communication point of view a generic practice takes the place of theory.

**Keywords:** communication, communication practice, communication theory, communication efficiency

### 1. Introduction

"The child of the party", by Marin Beșteliu (2008) is the novel of an important literary critic from Craiova, with a clear conceptual thinking and a sense of sobriety of the critical themes approached. Without being a dry illustration of a Romanian poetics or aesthetic of conjuncture, the book is in terms of an engaging creed. More sensitive in the last decade to poetry (Macedonski and Arghezi), then oriented towards Eminescu, professor Marin Beșteliu was and remains a thinker of the epic, an expert in prose theory. His reflections as a "theoretical being" (as H.-G. Gadamer called the thinking man) found, at one point, their convergence in an radiant "postulate": "all authentic forms of human creativity are claimed, in -one way or another, from the knowledge of life" (M. Beșteliu, "The realism of fantastic literature", Craiova, Scrisul Românesc, 1975, p. 53). He who with calm, orderly admiration has thoroughly read the literary critic cannot fail to notice the power of occurrence in the novel of this postulate of poetics and of some of its corollaries. The novel proves and fixes a knowledge of life. The main component of epic knowledge is experience. Theory (the one that decides what we are able to observe) and experience, the decisive premises of prose are met. The fact that the author sees, theoretically, from above and far the object of his aesthetic practice has implications on the comprehension and explication-explanation, on the decoding, deciphering, decryption of the work.

First, it should be noted that the title of the book has a meaning. It has functions of summary, orientation, marking positions, highlighting options, determining reading paths, inducing and stimulating interpretive paths. The "child of the party" is one of the answers to the book's repeated fundamental question: "who am I really" (p. 62, p. 103, p. 185, p. 187). It is not a question that triggers a philosophical clarification, but one that solves a life situation. The meditation framework is part of the broader epic context of the dismissal of a senior party official. In order to continue "to be", to "exist" in a situation of dismissal, Ilie Baldovin finds that the most important thing is to clarify who he really is. "Colonel, he tells Ion Tănăsucă (the head of the County Security), we have to ask ourselves who we really are, at least that way, sometimes, when ... (...) At least to ..." (2008, p. 62). In the context of the replacement and in the situation of a routine meeting with his relatives (Ion Tănăsucă, Ion Florescu, the head of the propaganda department, Lily and the engineer Alexandru), the ex-secretary with propaganda says this in the strict framework of the "critical point of discussing the truth on its destiny" (2008, p. 49). We are not dealing with a free-philosophical meditation on self-knowledge (Basic & Delić, 2019; Csesznek & Coman, 2020; Koetaan, 2020), but with an occasional reflection: "when" ... we are going through a difficult situation. Elucidation aims to find a practical solution to life, and not to solve a philosophical problem in principle. The event induces, therefore, internally a thorough meditation on the alternatives of continuing existence in the new reality.

## **2. Imagination and communication**

The epic imaginary of the novel is structured on four significant areas, benefiting from clear delimitation landmarks: an erased biography (A.), an activist career in which the party is seen as a form of power (B.), living a search for what it is truly himself (C.) and a parabolic meditation on power (D.).

A. Ilie Baldovin does not have a complicated story. Born in the village on July 14, 1932, the son of Catrina and Tudor, he grew up in the country, near a railway, where he goes with the cattle to graze. The primary classes finish them mediocre in the village. At school, "there was no one who knows what", learning from the fear of the zulufi practice practiced by the teacher Vasilescu (2008, p. 76). Then he goes to normal school in the city, stays in boarding school, being just as unremarkably intellectual. Here, through a contest of circumstances, he enters the UTM and acquires the taste of power. Following a fight with Gogu Grasu's neighborhood gang, in order to have access to the dancing evenings at the Green Fence, solved by the popular militia, Ilie "finds out" that he took part in a TUM action. His picture appears in the newspaper and he becomes secretary of the UTM organization. Now the membership card changes his "destiny" and "discovers what it means to fear others for the new power" (pp. 78-79). At the same time, his erotic life begins. He returns as a village teacher and secretary of the TUM Committee. Take part in the numerical growth of the party

organization and collectivization. He has an affair with Lenuta, the daughter of a former legionnaire. "On a Friday" he is called to the Regional Party Committee by Aurică Mărgineanu, the chief of staff. After verifying his "origin" and "relatives", Mărgineanu deals with "attitude" and "level" where Baldovin presents, according to an anonymous report, serious shortcomings. In essence, he was complained that although he was given the task, he refused to expose the mathematics teacher Vintilă. Baldovin tells the cadrist that Vintilă had made "Chinese" a student who did not understand an exercise; he had also told the director Vasilcoiu in Chinese. The latter had asked Baldovin to send a dispatch to the party: "I, a young UTM member, outraged by the bourgeois attitude of Professor Vintilă (...) who expressed his impartiality towards the great Chinese people (...)" (2008, p. 71). Mărgineanu clarifies what it is about. Identifies the informer in the person of director Vasilcoiu; He telephoned him and, building on Baldovin's correctness, said, "Yes, leave Baldovin alone, do you understand?" Yeah, that's the party kid, you know? Let me know, you're afraid they won't come for you. If I want you to fly tomorrow, do you understand? " Then he tells Baldovin: "Comrade, now everything is clear! Where you have been, you have worked well, we will promote you as an activist "(2008, p. 72). He is trained for six months before being appointed as an instructor. His first task at the city organizer was to dismiss school principals with bourgeois, retrograde convictions. Because he did not receive the list of visas from Aurică Mărgineanu, Baldovin "decided to change everyone from his position", "then he forced his former director to retire" (p. 207). He also purified the libraries, on which occasion he made an enviable library out of the "forbidden" books (Carlos Bonifacio, 2021; D'Auria et al., 2021; Tian & Yu, 2021). Going to a commune to investigate a complaint against the engineer-agronomist Maria Smărăndescu, he discovers in the beautiful chief engineer an honest and industrious man. He marries her a year later, telling her that "he loves the party first and then he loves her" (p. 99).

Now he is promoted by Vasile Corâci, the regional secretary with propaganda, as head of the district's organizing commission. Also from Coraci comes his advancement, at the age of 24, as head of the region's propaganda commission. As the first step in his life as an activist, Baldovin was dismissed and sent by Coraci as a simple instructor to a northern district. Since he did not understand why he was demoted, he then invented the "soul agenda" (p. 228): in order to write down the secrets and analyze the situations, "in order to understand". On this occasion he received the second lesson of life: "never let himself be discovered, always remain on guard" (p. 229). The first lesson had been to "trust that he would abolish man's exploitation of man." He stays in the district for three years. Now he invents, also to understand, notebooks: one to write down people, how they were and when he met them; another to record problems, mindsets, and what they could do to change them; another red, in which he retained "secret thoughts that no one should have known" (p. 231) and

an agenda (blue) for noting immediate tasks and ticking solved tasks (Crăciun, 2019).

During the "sanctioning" interval, he meets Professor Mateescu (former director of the legionary high school) where he finds peace of mind looking back with the understanding that sometimes undeserved troubles happen to you, you suffer it through no fault of your own. From this he learns that from the balance to an inner balance one reaches "through work" (p. 234). With the lesson of work learned, in the three years he "worked hard to forget and to know." He then returned to the regional party, studied with Ștefan Gheorghiu and became the second man in the county, secretary with propaganda. We see him on visits, receiving in the audience. Demanding, harsh and sharp, he dismisses and takes action on behalf of the party. Without the knowledge of the first secretary, the staff file for the Central Committee is drawn up, so that he is rightly expected to be promoted. In this context, after the XIII Congress (p. 170) and the Plenary of Mangalia, for the promotion of women, he is replaced from office and left as a member of the bureau with the same salary, among the secretaries.

B. The cultural foundations of the activist's personality are well defined. Ilie Baldovin has a poor education and a low culture. There was no one at school. He learned little, out of obligation and under threat of punishment. He has no university education; "The courses taken at Ștefan Gheorghiu were equated by decree with higher education, and the graduation exam with the doctorate". His readings are poor, dry: "he never read a whole book" (p. 125). In his youth he had endeavored to learn political economy after Capital, but he had a severe headache and had not advanced more than "thirty pages." He skipped Lenin, following the text's underlinings before him, and in the literature he retained only the texts in the textbook. His basic reading was Spark: He "read Spark daily" (p. 83) since high school. Even later, as an activist, he did not have to kill himself with reading, because in Scântea he found "all the explanations and they were on the line". He had learned four poems ("Clăcașii" by Bolliac, "We want land" by Coșbuc, "Cor de rob!" by Th. Neculuță, "I speak to you, America" by Maria Banuș) and excerpts from "Surâsul Hiroshimei" by Eugen Jebeleanu (p. 86). If we were to think of the communist activist in terms of Ilie Baldovin's poor culture, then most party members were activists. Activist Baldovin is a servant of the "Power represented by the party." "I am the party's child," he tells his wife, trained as a career activist "(p. 86). He had a "troubled life as an activist." However, he was always "a prospective activist", a "professional activist" (p. 100). His first role model as a "true activist" (p. 213) is Vasile Coraci (propaganda secretary), a man who "was not afraid of anything." He is also the first disappointment, because he demotes him from the position of head of the Regional Organizing Commission and moves him to a northern district as a simple instructor. This is the first step in the "activist career". He has now "matured as an activist." In time, Baldovin became a "skilled activist" (p. 139). His relatives consider him "an important party activist" and draw on his

experience: "he has not been mentioned since you were a party activist" (p. 154). Baldovin "analyzes as an activist" all events. He has an activist conscience and avoids social behaviors that profile him as "one of them, an ordinary activist": "I am the activist and they are simple party members" (p. 164). As secretary with propaganda, he "set an example of intransigence" (p. 100): he dismissed, changed positions, took harsh measures. In this context, in the spring before his replacement, Spânu proposed that a file be made for the staff reserve at the highest level, at C.C. He was called to the C.C. ward, was questioned and confirmed for a "shadow team," the ward chief had told him. He did not tell anyone about this: not even the first secretary or his wife. After that, he acted "with more energy", he went without hesitation to where "it was not his job" (p. 100) to control and sanction, passing on the area of competence of the other secretaries. Against this background of optimism and offense, Baldovin is replaced. Although he knows that he is the child of the party, although he realizes that he has sins, but he did not make mistakes, despite the fact that he is fully aware that there will be a place in the system for him, even thinking that it is not good to dramatize. a drama. "Let's not dramatize" (p. 92), he tells his wife and also states that "she was going through a drama" (p. 202). After his replacement, he was informed that he would remain "active", "at the disposal of the County Committee as an activist" (p. 103). He is confirmed by the staff that his file continues to be "on the top shelf, the one with the members of the Central Committee", that he also received a certification note, which showed that "it is on the wave" (p. 109). He was later received by the Grand Prime Minister and was given the prospect of becoming secretary of propaganda at the C.C.

In Baldovin's system of analysis, the situation is the element from which it starts both professionally and personally. He always begins "building his own image of the situation" (p. 264). As an activist, he seeks to build on the "real situation on the ground." When what he knows is not structurally structured, he starts from the "analysis of virtual situations". Once the situation is set in clear terms, he decides to act: "he was not shy to be angular, threatening or understanding, as the situation required" (p. 212). In terms of work, his effort consists, in particular, in "knowing the problems" and in "adapting propaganda to conjunctural situations". He succeeded in this endeavor better than others "because he understood the demands of the moment and knew how to master situations" (p. 91). Ilie Baldovin puts the real data in a deficient reasoning. His emotions are the result of a wrong thought of his personal situation. It would be said that he knows through anamorphosis, through the deformation of a situation. However, he lives it as if it were real. He lives his "precarious situation in the party" (p. 259) and deals with this: "now my situation in the party must come to the fore." These reflections make him "calm and at peace" (p. 185). The leitmotif is "This is the situation" (p. 185, p. 212, p. 149). His way of reasoning remains a peasant one (Ionescu, 2013; runză, 2020; Frunză, 2021). The city culture (high school) is too little to be able to change it. The postulates of his

thinking are based on proverbs. In his conduct, the "peasant mentality" is observed (p. 36), especially the one that sees that "it is good to beware of the horse's hoof and the boss's eye". The judging criterion is also the fact that "in the country it is said" not to get "gargoyles on your head". From this perspective, the emphasis on the premonition brought by the dream, on the signals given by it, becomes explicable. "The truth of the dream", the old images "give a signal" (p. 7). He also relies on the signals given by anxiety, because after the first scale "he learned to listen to the inner fear and to discover the possible centers of radiation of danger" (p. 37). Sign the notes in the red diary. He feels the replacement is a big failure and wonders, "now why didn't the alert signal work?" (p. 37). The reality is that being in no danger, he had no warning signal to trigger. In fact, he admits that it could be something else than he considers: "" Unless ... ", he lost himself in a dream" (p. 37). At one point he gives in to "only if", that is, to the idea that he misjudged the situation and that, in reality, he remains on the wave. Then he chooses not to get out of the artificial drama, saying that, however, "It is not bad to simulate the fall, to be prepared" (p. 194). The essence of his peasant mentality is in the past and in the country. Particularizing an idea of Professor Eugen Negrici, we claim that Baldovin's anxieties, his fear and anxiety "activate the matrix myths ("securing time" and "securing space") and trigger compensatory impulses" (E. Negrici, "Illusions of Romanian literature", Iasi, Polirom, pp. 284).

The past is the security time, and the village is the security place. That is why diving into the past and daydreaming is comforting, invigorating, "refreshing" (p. 269), for that is its essence. In his youth he was more peasant than now, so becoming younger again is protected and authentic. After all, he says, "we are children of the country who have conquered the city" (p. 56). Remembrance is a form of being at home. Another form is the trip to the country with his parents and mother-in-law Ileana: "he makes a trip to his origins" (p. 129). Arriving in the village means for him to re-verify and consolidate his thinking criteria. On the other hand, the past and recollection also give a way of understanding: "try to recall the sequences in order to understand what had happened" (p. 33). In fact, Ilie Baldovin does not understand the situation to be replaced. In the country and in the past, Ilie Baldovin seeks the essence of being. By living in the country, he knows, the peasants "defended (...) the authenticity of their being" (p. 231). In his opinion, his true being consisted of two parts: one inherited or "formed in time, and the other imposed, that of the party function" (p. 64). The epic depicts the related facts under an intention of realistic analysis of life. Dismissal is investigated from a causal perspective, not as a resultant fact, as an effect of a contest of circumstances, but as a materialization of a planned approach. Mechanical imagination and logicoid reasoning are the two limits within which the search for the trigger for the process of "change" in function falls. Ilie Baldovin has a typical activist mentality. Through his qualities as a man with a measured and lucid awareness of his deeds, the peasant mental

prototypicality (Gioroceanu, 2018; Zita, 2020; Li, 2021; Hoque et al., 2021) comes to be rehabilitated. Generally the intended measure in all outlines the constant savior of the human spirit. A man of a sense of proportion, Baldovin is an activist and that's it. He is an activist, and nothing can be done for or against him.

The inertial thinking of a man of power (Strechie, 2008; Negrea, 2018; Popescu, 2020), of a man who knows everything, makes him all the more incapable of enduring insecurity. From this perspective, he appears as an illustration of man in the situation of being the object of his own doubts in the face of insurmountable obstacles. As is well known, beneath every emotion lies a thought, and every new emotion creates a new thought. Baldovin is haunted by thoughts. Dismissal brings uncertainty, and uncertainty produces anxiety. We will find in the end that the change of position leads Ilie Baldovin to overtaking himself. The crisis of self-confidence and the idea of going through a drama do not demobilize the well-versed activist. In the new attempt, he revalidates a behavior he was previously forced to resort to (at the age of 24). In his exploratory conduct are attracted different means: dream, imagination, intuition, elements of natural logic (analogy, induction, deduction). In order to capitalize on his arsenal of processing tools, Baldovin has preserved in agendas and notebooks facts, opinions and analyzes. The thinking that is applied on the matter is also one of ideological orientation, of propagandistic type. Baldovin is a bone marrow activist. He is an activist in world thinking and social chess. He is an activist in the family, he is an activist with his mistresses, he is an activist even in his relationship with himself.

C. The clarification of "who I really am" takes place on the basis of political education and for the purpose of evolution on the scale of power. The return to self through the recollection of the past occurs on the interval of a structure of finalities in which the political power, the power and again the Power preside. The search for true identity enables reason to capitalize on dark data provided by the subconscious: "wolves". In his search, reason also enters the repository of myths and the abyssal psyche. Try to exploit any signal. Internally or externally, emitted by attractive ideas of the intellect, by the obscure background of the ego, by the indecipherable social sub-body. He searches even in the unaltered signs of primary bodily psychology. It is forced to decrypt signals even from the field of peasant basal genes, of the founding matrix of the personality. He is inclined to trust even the (favorable) signs brought to light by the books given by his mother-in-law Ileana. His faith in the truth of his childhood, of adolescence, of his "home", of his parents, his confidence in the values of the past are the source, the strength and the criterion for overcoming the artificial impasse. Ilie Baldovin cares about himself, his identity. He feels that he is not everyone and optimistically translates the mythology of personal inertia. It ultimately relies on itself as a mysterious entity whose cryptic language has learned to decode it. The register of research goes from instinct, affectivity and

cunning, from dream and dream trance to decipherable elements of social consciousness in potency and act. Its axiological anchoring grid in reality consists of: measure, responsibility, honesty, balance, common sense and commitment.

The emotional center of the character's psychology is delimited by emotions and feelings such as: anxiety, fear, anxiety, terror, nightmare, anxiety, fear, strangeness, joy, nostalgia, melancholy. Areas of affectivity are stimulated from dark-anxious to tonic-comforting. In general, the past, the memories, the recollections are comforting, invigorating, invigorating. The insistence on outlining the one who "really is" is based on the subsidiary idea, on the corollary that it is always fruitful to clarify through analysis the events in which you took part. The meaning of the facts comes after. Faced with the risk of simplification, however, it is necessary that the essences be fixed in lasting, clear and distinct ideas. The cardinal question is clarified in existential practice by equivocal answers called signals. Ilie Baldovin's drama does not consist in his dismissal, change, replacement, but in the rapid misunderstanding of his already ordered destiny. After all, according to 'Thomas' theorem, man does not behave as reality dictates, but as he thinks what is happening is real (Badal, 2021; Bunăiașu, Strungă, Stoian & Tilea, 2021; Okorokova, 2021). He generally takes the unfavorable signals, which he reads optimistically: he takes a chance at every opportunity.

Approached explanatory, the epic event that occupies the scene of the present narrative is part of the party's strategy to promote women. If he had not gone into the confusion of decoding the legitimate signals legitimate for change, Ilie Baldovin could have deciphered the situation as a moment of stagnation in the idea of a promotion. Through the suffering he produces, deciphering the signals in an unfavorable reference system, Baldovin reaches a self-clarification. Find out who he really is. In self-knowledge, he outlines his identity more precisely, delimits his activist profile more transparently and consolidates himself as a personality. In this respect, the political novel stands out as a novel of promotion in the order of power (Bușu & Popescu, 2018; Du, Li & Luo, 2021; Sharma et al., 2021).

The interval of the present covers an illumination of subjectivity that is discovered in a new reality. As acts of knowledge, recollection and analysis authentically express the dialectic of abandoning a deposed self in favor of one comforted, toned and purified through natural contact with the world of subjects (tails to flesh and milk). In this context, the vocation of man to rise through authentic self-knowledge, through self-revelation, is reaffirmed. There are four steps of Ilie Baldovin in finding out who he really is: a) to make the principles of living and acting strong; b) to be aware of loneliness; c) to capture the elements that prove that you cannot choose to disappear; d) in moments of balance, to give yourself back.

The first step is to reveal principles. Three proverbs are raised to the rank of existential postulates: "to see along your nose", "did you not lie down more than the blanket keeps you covered?", "To sleep peacefully with your head on



your head" (p. 41). The coordinates of his praxeology show the peasant-popular nature of the activist Baldovin.

The second step is to reveal loneliness. Personally, his replacement puts him in a special situation (Căpățină et al., Sandu, 2020; Sandu & Nistor, 2020). The first aspect of this inaugural state is loneliness: "he felt alone and as if a stranger" (p. 8), "tortured by loneliness". He now has "suddenly the revelation of his loneliness" (p. 97). He realizes that in the decisive moments of life man is "always alone." In moments of loneliness, the past is erased, becoming invaluable, and the future is shaping up as "a white sheet on which you cannot write your destiny." The impasse, through which he passes in a way, one would say artificially, is radiographed as a situation, and the situations must be accepted as such: "Again alone? What to do to them, that is the situation, we have to adapt" (p. 149).

The third step is to reveal the places where he could return: he is not a man who has nowhere to go, he cannot choose to disappear, because, "child of the practice", power will always protect (Li, 2021; Hategan, 2021a; Hategan, 2021b). He seeks protection "at home" in the village, and finds it. The village is a safe place.

Self-revelation, as the fourth step in self-knowledge, consists in testing the limits to which you remain and the extent to which you become nothing else. Where you run into something, where you end up not doing something, there is the edge of your identity. Of course, reaching the limits, as L. Wittgenstein said, means having already exceeded them, but the discovery of the true self means, in addition, the validation of the self as a value and the fixation of identity. Within his spectrum, the activist individualizes through emotion, feeling and deliberation. The knowledge that the experience of change of function brings produces a change of function. The way he endures and suffers dismissal and fall makes him all the better prepared for a greater function in a system that operates according to the rule of the first function. Through the honesty and responsibility of Ilie Baldovin, fixed as coordinates of an acceptable reference system, the novel brings us in the situation of judging according to normal criteria an abnormality, the totalitarian system. However, self-revelation is also a highlight of those who make your destiny. Baldovin does not find his own way: he accidentally arrives in TUM, he happens to be an activist (Aurică Măgureanu sees him as the "child of the practice" when he discovers him honestly and with an argument-oriented thinking) and so on. Baldovin's suffering, in the area of self-revelation, results from the inability to realize that you cannot go your own way and that there must be someone to bring you to your own destiny. Fane Croitoru, Aurică Măgureanu, Corâci, Covrig, Maria Smărăndescu, Mateescu, the first secretary and the Grand Prime Minister are the people who make up Ilie Baldovin's destiny. He lives a fearless object. In its maintenance he engages the desire to be lucid and with his feet on the ground ("because everything is arranged in the end", p. 269), inner reflection and analysis. He eliminates psycho-

subjective motivations one by one and retains for the self-generation of anxiety only the elements of perception, knowledge and processing of causes. The more he is subjectively anxious, the more he turns his attention to the facts: he knows from Mateescu to heal himself through work. Anxiety has as its intellectual equivalent uncertainty. Although his findings lead him to the conclusion that the party has unionized, that it has changed its line and is going in a direction that is not its own, although it takes into account that society presents itself as two antagonistic worlds (Roșca, 2020), although it is aware of all this in its imaginary. activist "child of the practice" and representative of power, does not accept to take seriously the bankruptcy of the system. Over time, the party divides society into "two worlds" (p. 198). Then, between them through ideology and favoritism he organizes an indelible hatred (Banta, 2017; Pîrvu, 2019; Suherman, 2021). In fact, in order for him to remain an activist, the structure does not have to change at all. He couldn't be anything else. His ideal of society is built as a derivative of his ideal of activism. The development of Power is not done according to an ideology, but according to a scheme in which he and the party remain in the vital center. The last steps of becoming aware of what he really is before he is anything else are done in a Kafkaesque parabolic atmosphere (Koetaan, 2020; Chiriță, 2020).

D. In the drama he builds himself, he finds that he is going through, as an activist, a second scale and he feels "for the first time humiliated by a Power that seems to come from outside" (p. 35). From here you enter the fourth coordinate of the book, from the power "represented by the Party" to the analysis of power in general. The reflections are aimed at clarifying the situation in which he is, clarifying what the individual is and what he lives in relation to the Power, about the relationship between Power and ideal, between Power and image, about what he is, really, ultimately. As a novel hero, Baldovin saves himself through something. He has something extra. Ilie Baldovin has firm beliefs that are structured in a dream, in an ideal. Through his ideal, the erased activist becomes pregnant, becomes significant. On the other hand, through Baldovin's dream, the novel ascends to a meditation on existence and to the parable. The fourth level of the novel is that of power and reflection on power. The events of the novel take place in an unnamed village, in an unnamed city and at an unspecified time; thus some parabolic coordinates are fixed. Being part of power is the imposed component of being. Power has two aspects: "The power that the party represents" (p. 19) and Power as a function in a hierarchy. Party power is in the realm of realism, it underlies the thought of "hierarchies and functions" (p. 242). In this plan, the man can be "the child of the practice" (p. 68), "accomplice" (p. 247), "executor" (p. 54), "informant" (p. 255), "pawn" (p. 282). He can have "feeling" (p. 213), "taste" (p. 213), "sweetness" (p. 199), "the flavor of power" (p. 54). Parabolic are the "mirage" (p. 40) and the "fascination" (p. 40) of power. Realistic power is "only the means which it is normal to struggle to have, in order to fulfill your ideal" (p. 53). Parabolic power is "a privileged space that if you

enter you will never leave" (p. 53). Realistic power leaves you free; you are free when you "ignore that you represent power" (p. 103). At the same time, freedom gives authenticity to the being. The experience of parabolic power is made with the feeling that power "does not let me out" (p. 60). It isolates you, makes you feel like you are in a "greenhouse" (p. 60). Realistic is the being who is based on the "function given by the Power" (p. 103), fighting for it as an ideal, because every man has "his dream too" (p. 9). Parabolic is the idea that without power "you are an ordinary person" (p. 103). Realistic power is the one that manages a single world. Instead, the parabolic one separates "two worlds" (p. 198): the world of power and the world of submission. The world of parabolic power is one in which "you cannot part with the mask", the realistic one is the one lived with the idea that "the function is transient" (p. 64). Chapter X is the totally parabolic part of the book. One of the inflections started earlier is stabilized here parabolically: the bulldog characteristic. From where at first Ilie Baldovin had features that made him "look like a bulldog" (p. 33), along the way he resembles "again a blazed bulldog" (p. 103), so that on the parabolic area he appears with a "stubborn bulldog air" (p. 289). Power produces a bulldog and we can't help but think of Eugen Ionescu's rhinos. Connected, the waiting situation to reach the Grand Prime is similar to that of Kafka's "Castle." For Baldovin, as for the surveyor, the days lived in the residential area (respectively the castle area) are stressful, the time expanding uncontrollably.

### 3. Conclusion

It turns out that in this realistic novel, we see how the practice of communication embraces the theory of communication, how different feelings and decisions influence the choice of communication methods when honestly debating issues such as self-knowledge (who he really is), what is Power, what it is freedom, which means the authenticity of being.

The irony stops where the thinking of the being and the ideal begin. It is a tainted ideal, a compromised ideal in itself, but it is an ideal. Baldovin is not an irremediable villain (although, for example, the villa where he lives has been forcibly taken from the owners), he is not a dull or dull mind. With "Child of the Party" politics re-enters literature. The political novel, camped for years between 1950 and 1960, changes in this case its substance and structure. The novelist adapts to the circumstances and lucidly demystifies what the activist was. The attempt takes place with ecstatic irony, with moral probity, with literary art, elements that had been sacrificed in the "pre-revolutionary" political novel, largely the novel of the "obsessive decade". The prose writer's optics regarding the individual's relationship with history changes: the condition of the man aiming at an ideal appears to be more important than the legitimacy of history. The book manages to highlight the armor, the essence of communist power and its strategies. The writer discovers more powerful ways of talking about the complexities and complications of history. Activists were written long before

1989. Because it was mandatory for the activist to be a role model for "comrades", the books took on a fad and fake outline. A way, a situation and a way had to be identified for the activist to be a man without annoyance. Ilie Baldovin is a quality activist. Ilie Baldovin is not, as in other books, a figure of the author in a self-portrait with barely moving data. From this perspective, we find that the novel by the critic Marin Beșteliu is above the value level of those written about the "obsessive decade". Baldovin is a rocky character, built from the crumbly material of a true novelist's imagination. He reaches us on the path opened by Marin Preda with Nicolae Moromete from "The Great Lonely One".

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