

UNIVERSITY OF "BABEȘ-BOLYAI" CLUJ-NAPOCA
FACULTY OF LETTERS
DOCTORAL SCHOOL OF "LINGUISTIC STUDIES"

PhD DISSERTATION

SIMPLE TEXTUAL FORMS. CONSTRUCTIVE PREMISES AND DEFINING SEMANTIC OPERATIONS

- Summary -

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2012

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KEYWORDS: simple form, enigmistic/aphoristic microtext, metaphor, tabuistic function, expressivity, semantics, Integral Linguistics, speaking in general – concrete particular language – discourse, repeated discourse, free innovation, hyper-codification, sense articulation, meaning and worlds creation, universes of discourse, Cognitive Semantics, image schema, mental spaces, source-target model, conceptualization, conceptual expansions, configuration, figurative definition, configurative definition.

SUMMARY: The goal of the present dissertation is to investigate the concept of simple textual form from the perspective and with the methods of the integralist text semantics. In our examination, we investigate the simple textual form as a set of minimal operations, which are detectable at a pre-configurative level of sense, but posterior to the level of meaning proper in languages. Theoretically, we study the interference area between different metaphorical modes, which are embryonically involved in the genesis of sense and assimilate the simple textual forms. The metaphorical modes we are talking about are: *the tabuistic mode*, *the plasticization mode*, and *the revelatory mode* (symbolic-mythic or poetic). Among the types of microtexts that are relevant for our approach, we are particularly interested in the enigmistic microtext and, subsequently, in the aphoristic one.

The aim of our research was to complete the following: to study the minimal operations through which the “auroral moment” of sense is established; to identify some of the finite textual forms; to elaborate a typology of these simple forms on the basis of the essential elements of the textual sense; to investigate the relationships between the “auroral moment” of sense (the sense is not yet properly articulated, but only the possibility of this sense articulation is projected) and the proper textual semantic sphere.

As a first base **argument**, we emphasized that the importance of our approach consists both in the circumscription of the preliminary conceptual framework for the study of these textual forms, and in the exploration of some types of microtexts that have not found yet their adequate place in the previous theoretical approaches. Therefore, we focused on such microtexts, which have not been insufficiently explored by linguists (the riddle, “the concrete poetry”, the enigmistic construct, the tautology, the definitional paradox). We also analyzed the definitional aphorisms, in which the strategies of sense articulation follow another path of realization as in the enigmistic microtext.

As theoretical systematization, our research focused on the mapping of some aspects which we considered to be relevant for initiating a debate on simple textual forms. It was not our intention, however, to exhaust the whole inventory of simple forms throughout this dissertation. Rather, our research primary focused onto two general groups: the enigmistic microtext and the aphoristic microtext. We analyzed these microtexts in their semantic specificity, and aimed at identifying those basic operations that are supposed to orient the possibilities of sense articulation. At this point, a strong assimilation of Integral Semantics’

conceptual framework was essential for our research, since it allowed us to properly explore the microtextual domain as well as to lay down afterwards both some original explicative premises and some theoretical conclusions.

At the very beginning of our research, it was mandatory for us to summarize the approaches we considered to be relevant for characterizing the state of the art in the study of the simple textual forms. Exponentially, the disciplinary framework of Integral Semantics, as well as that of Cognitive Semantics (Lakoff, Turner, Fauconnier, Zlatev) constituted the two main theoretical conceptions in relation to which we proposed to map the microtextual domain. Mircea Borcilă has further elaborated the Coserian level of speaking in general and pleaded for the integration of the image schemas (developed in Cognitive Semantics) in Integral Semantics, as schemas or images which are associated with the meaning proper in the process of designation, i.e. when orienting the meaning proper towards the world of experience. His semantic map consists of three levels: the signification level, the level of the mental construct (in which we include the imagistic schemas and the basic level concepts), and the ontological level. The Integralist Studies cover not only the area of linguistic investigations, but also the area of the cultural research. Thus, assuming that microtextual forms have not been rigorously studied until now - excepting some marginal cases in the literary criticism (in the case of riddles, for instance) -, the outline of such a transdisciplinary framework as the one provided by the Integralist Studies was needed. In order to study the microtextual forms, we started, on one hand, from Coseriu, with his threefold levels of language – universal, idiomatic, individual – and from Cognitive Semantics (which can certainly be correlated with the Coserian "skeologic" project). On the other hand, we started also from Blaga, who provides us the philosophical explanation for the function we needed to understand – the tabuistic function. According to Blaga, this function neither fits to the activity of speaking, nor to the major textual forms. Taking into consideration the necessity of adding the tabuistic function to the Coserian inventory of textual functions, we considered that the microtextual forms, both the enigmistic and the aphoristic ones, could be approached as forms which are ranged at a level between the possibilities of the sense articulation (which are given in and through the language) and the major forms of culture (e.g. science, philosophy, art, religion). The latter are oriented towards a kind of metalanguage, which, in fact, is not the result of the signifying process, but rather it is oriented towards another kind of understanding of things. In addition to the previous discussions, we also inserted the theoretical debate concerning the theory of metaphor developed by Paul Ricœur (1975) and the semiotic conception of Michael Riffaterre (1978). The notions of "matrix", "hypogram" and "paragram", defining Riffaterre's conception, refer, in fact, to the same

issue of the sense articulation, but from another perspective, respectively from the cultural semiotics one.

The textual domains of our investigation were divided in two different groups of texts: the enigmistic-tabuistic texts and the aphoristic-poetic one. In order to establish more clear-cut categories within this general typology, these groups of texts have been further classified. Thus, while the aphoristic domain covers the tautology as an open structure of the minimal sense - the definitional paradox and the definitional aphorism -, the enigmistic domain is divided between riddles, "concrete poetry", or puzzle definitions. Due to the difficulty in approaching this latter group of microtexts, our investigation paid a lot of our attention on it. The puzzle definition fits in some general criteria and depends on its internal orientation, i.e. either apophantic or, although not so frequently, poetic. The enigmistic definition is based either on shared intuitional elements - and, thus, it makes appeal to the contents of our previous experiences, which can be recognized by the senses or the intellect -, or on elements of the poetic intuition - in this case, the tabuistic elements are connected in a nuclear structure that preserves the "revelatory aspect". Special attention is paid to the "definitional" aphorisms: it provide a full philosophical insight and, therefore, it benefits, in our research, from a qualitative analysis concerning the organizational schemata or the internal order of their constituents. In fact, this kind of textual structure reiterates the structure of the enigmistic definition, with the major difference that the designate (the term "a", if one recall Blaga's formula) is explicitly present in the microtext.

In our opinion, the above mentioned aspects have accounted for the need of a study which captures, under a single typological umbrella, all the microtextual phenomena. Moreover, we demonstrated that this study should be able to explain their semantic specificity from a unitary perspective. In our analysis, we used the metaphoric models elaborated by Mircea Borcilă, respectively the metasemic model of the Designational Linguistics and the metaphorical one of the Anthropological Poetics. The latter model has been used for all those structures that contain a "revelatory" core.

The first chapter, **The disciplinary domain and the state of art in the research of simple textual forms**, contains rather an extensive bibliographic excursus, dealing with the current state of affairs in the research of the proposed textual domain. The concept of "simple form" was firstly introduced by the Netherlander scholar André Jolles (1930; the study has been translated into French only four decades later, in 1972). The simple, pre-literary forms that Jolles identifies, are the following: 1) fairy tale; 2) Saints legends; 3) legend; 4) myth; 5) riddle; 6) proverb; 7) case/example; 8) report; 9) joke (Jolles 1930/1972: *passim*). The riddle,

for instance, can be distinguished from other forms on the strength of the autarchy of its linguistic mechanisms (i.e. operations) and by virtue of its construction principles. Simple forms are conceived as primary forms that are organically developed, that is, "which occur in the language itself, without the 'agency' of a poet, in other terms, which emerge from the language itself". Jolles starts from the "mental activities" which correspond to some "pure simple forms". These forms are actualized in language as "simple forms consciously made" and, finally, they are developed as "literary forms".

After critically examining Jolles's theory, we briefly referred to Blaga's theory of metaphor. Blaga's formula, " $a + x = b$ ", is considered by Mircea Borcilă to be competitive with Einstein's formula, since the first reveals a fundamental and absolute truth for the sciences of culture, in the same way the latter do this for the natural sciences. Therefore, we considered this formula to be the axiomatic trigger for our study as well.

According to the principles of Blaga's philosophy, culture is defined by metaphor and style, but the one who characterizes the human being as creative being is metaphor (in Blaga's view, metaphor lays at the basis of each cultural creation). In this philosophical framework and with the data provided both by the dichotomic perspective on metaphor – plasticizing vs. revelatory metaphor– and by the nuclear metaphoric formula ($a + x = b$), one can finally deal with the issue concerning the mechanism involved in the metaphorical tabu. Thus, we found out that this mechanism is a derived, additional, posterior and antinomic phenomenon in rapport to spontaneous metaphorical phenomena. The tabuistic mode can be identified as a structural mode for riddles, hermetic poetry, Parnassian literature, and so forth. Since it seems to provide an extraordinary explanatory power, the assumption of the "occulted core" - which we posited as the necessary theoretical construct for our research - called also for a "reinterpretation" of Blaga's theory of metaphor. Thus, we pleaded for the necessary inclusion (where it was needed), within the same "nuclear device" of the metaphor, both of the "tabuistic" mechanism and of the "revelatory" one.

We started from the premise that the tabuistic metaphor - a pseudo-code of the hyper-codification in rapport to the plasticizing metaphor -, serves only to some purely aesthetic-intellectual activities and, therefore, there is no reason to be found neither in the activity of speaking, nor in the processes of sense articulation. However, there is also any plausible reason to sustain that the tabu could be generated by simple impulses or reactions to the esoteric or magical environment. We emphasized, therefore, that, using the tabuistic metaphors, the speakers re-assume some semantic contents and invest them with a new status, in juxtaposition and conceptual expansions.

In the next section of this chapter, we presented the theoretical premises for classifying the enigmistic microtexts. Thus, we took into consideration a few directions in the study of the enigmistic definitions. Among the already “classical” approaches (Sextil Pușcariu, Solomon Marcus), we exposed also the viewpoint of some other authors who, in searching for an explanation for the phenomenon to which themselves contributed, have debated it in a few specialized publications in a pre-theoretical fashion. In this chapter we allotted wider space to discuss Eugen Diradurian’s theoretical and illustrative contribution, due not only to some quantitative arguments (the multitude of his articles, the richness of the illustrative material, the numerous references), but also to qualitative ones (unity of conception, coherence of the approach, the criteria proposed for classifying the definitions, etc.). We owe this author a series of theoretical articles published in *Rebus Magazine*, from March 1989 until March 1992. Diradurian approaches the enigmistic definition from the perspective of lexical semantics and of functional stylistics, but proves also intuitive openness towards poetics when he discusses some revelatory examples.

The second chapter, **The sense domain and the process of sense articulation**, brings forth Coseriu’s proper way in solving Saussure’s antinomy between *langue* and *parole*: his solution consists in the understanding of language’s essence as process (*energeia*). According to the principles stated by the Swiss linguist, languages are abstract entities, which become materialized only in speech. The relationship between a particular language and speaking in general actualizes the very relationship between abstract and concrete, between general and particular. However, Coseriu overcomes the Saussurean dichotomy and states that languages are created in the activity of speaking itself. Moreover, inserting the principle of objectivity, the principle of humanism, the principle of tradition, the principle of anti-dogmatism, and the principle of public responsibility / utility, Coseriu sets linguistics as a “pilot-science” among the other sciences of culture.

Following the path opened by this direction, we emphasized that Integral Linguistics is formed by three interconnected disciplines and that each discipline is responsible for the study of one of the three levels of language and of the corresponding competence at that level. The *elocutional competence* comprises the general principles of thought (the principle of identity and non-contradiction) and the general knowledge of things. The *idiomatic competence* refers to the know-how to speak in a particular language, projecting rules and norms by virtue of which the contents deposited in the language "thesaurus" are utilized afterwards in particular speech acts. The *expressive competence* presupposes to know-how “certain discourses should be constructed in certain situations”. Concerning the content of the third level of language, the

sense, we registered the essential "features" of this kind of content which, as such, is expressed through the corresponding procedures in the text. The sense is the specific content of the texts and of the discourses, in other words "that content which is expressed by means of designation and meaning and goes beyond designation and meaning in a particular discourse, such as speaker's attitude, intention, or assumption" (Coseriu 1985: xxx). There are given only possibilities in language for the process of sense articulation, but not the specific conditions for the realization of these process in any "particular discourse". Yet, discourse is a unitary fact of speech, with a proper content, the sense. This is meant to account for the autonomy of the third level of language, the individual level, and, thus, for the foundation of text linguistics as an autonomous discipline that investigate this particular level. Moreover, the process of sense articulation consists in the synergic and simultaneous activity of evocation as well as of the other sign functions.

In strong correlation to the above discussed concepts of Integral Semantics, we presented the evocative relationships as procedures that shape an essential dimension of the internal dynamism of the text by means of which some interpretative activity is activated in the mind of the co-speaker. Without these evocative functions, the progression and the articulation of textual sense could not take place, because these functions detach the linguistic sign from its primary relationship with other signs and insert it in a macrostructure, which is dynamized by the progressive articulation of the textual meaning. All these evocative functions are considered to be articulatory strategies occurring at the individual level of language. They are governed by a synergic convergence, thus giving the possibilities of the articulation of textual sense in language. Even if they are functions of language, their finality transcends, however, language, as they contribute to the creation of new senses in a trans-linguistic manner.

The main objective of the third chapter, **Cognitive solution in defining the metaphorical semantics of microtexts**, has been to provide a synoptic framework of the genesis and of Cognitive Linguistics' development of as a set of interconnected disciplines. For analytical purposes, we correlated this aim with some specific targets, such as: the study of the basic operations that pre-figurate the "auroral moment" of sense from the perspective of cognitive conceptual apparatus; the elaboration of a possible typology of simple forms on the strength of the essential elements of sense, which they contain as possibility.

At the same time, we also envisaged the integration and the reinterpretation of some concepts that ground the cognitive approaches in the research of the 'semantic' structures: mental space (introduced by Fauconnier), imagistic schema (introduced by Mark Johnson)

and the source-target model in Lakoff's theory of conceptual metaphor. Among these, the concept of "imagistic schema" played an important role for our account. It provided the much needed help in describing the processes which take place at a previous level than the one of the articulation of textual sense. At this level, two signification entities, pertaining to two different experiential domains, are brought together and linked on the strength of the image schema. At the same time, we attempted to recuperate the conceptual metaphor, showing its axial connections to the semantic medium of language, which, in our view, constitutes the primary horizon of the human being's creative activities. Mental spaces represent the background for all structures to which the cognitive direction refers. However, as we emphasized in the previous chapter, Coseriu's concept of "universes of discourse" (1956; 2000), has much more explicative power than the cognitivist concept of "mental spaces".

Connecting Martínez del Castillo's approaches (2001, 2004, 2006) to the newest theoretical trends in the Cognitive Semantics (e.g., the Lund school), we could say that both directions are developed in consensus and in complementariness with Coşeriu's conception on language and the disciplinary status of linguistics. These are convergent efforts towards the acknowledgement of linguistics as "pilot-science" in rapport to the other humanistic disciplines.

The following chapter, **Integral semantics and the study of the metaphor**, put forward for consideration two complementary issues in the studies of metaphor: the metaphorical duality in the Integralist Studies and the typology of poetic texts. Since the metaphorology aims at constituting as a "pilot-science" of anthropology, I share the idea that it can gain advantage from the conceptual and theoretical grounding on Integral Semantics, because this kind of semantics proposes "an adequate scientific explanation for the metaphorical phenomenon, both in its genus proximum and in its irreducible *diferencia specifica*" (Borcilă: 2005: 50). The different orientations in the text semantics' research should depart from two textual domains, whose investigation would assure many theoretical advantages not only for the textual semantics, but also for the entire range of humanistic disciplines. The first pre-textual domain covers the area of proverbs, expressions, spirits etc. – the domain of the so-called "textemes" (this is also the proper domain of our present research) –, while the second domain covers the area of macrottexts, in which language finds its functional plenitude.

Valorising Blaga's dichotomy of metaphor, Mircea Borcilă proposes a theoretical solution concerning the issue of a typology of poetic texts (Borcilă 1987b). This typology should be correlated with the nuclear modes of human creativity, as manifested in language,

as well as with the specific finality of different types of texts. Relative to the type of creativity involved, there can be distinguished two major types of texts: plasticizing texts and revelatory texts. On the basis of their finality and of their means of expression, the two types can be further divided in two separate categories.

The fifth chapter, **Theoretical issues concerning the framing of the enigmistic microtext**, is the hardcore of our study. Already in the first section of this chapter, **Towards a new textual function: the tabuistic function**, the analyzed tabuistic instances are interpreted as revealing a new textual function, which we proposed to be added to Coseriu's inventory of textual functions. The proposed function would characterize such kinds of 'textoids' as the simple textual forms, which are exponentialized in rapport to the nature of the tabuizant process as such, and irreducible to the ordinary language. The addition of a new textual function to the already established list of Coseriu and the integration of the intellectual operations discussed by Martínez del Castillo (2004) in relationship with the formation of concepts constitute, in our opinion, the only legitimate way in which one can investigate the conceptual tabuization from a linguistic perspective. In this manner, we can account for the way in which tabuistic textual forms are constructed, for their general typology (which is based on the antinomy between the repeated discourse and the free innovation), as well as for the possibilities of the articulation of sense given in simple forms such as the figurative definition (created through the technique of the repeated discourse) or the configurative definition (created through the free innovation).

Thus, Blaga's formula $\mathbf{a} + \mathbf{x} = \mathbf{b}$ becomes, in the context of the enigmistic definitions, $\mathbf{?} + \mathbf{x} = \mathbf{b}$. Due to this modified formula, there is a rhematically constructed sense in order for the speaker to be able to unfold the designate as a thematic entity; \mathbf{a} is decrypted, whereas \mathbf{x} is preserved as a core of potential and semantically irreducible mystery. Given these facts, one can affirm that not only poetry comes as a pattern of back and forth wave towards the enigmistic microtexts, which are trans-linguistically oriented, but also the enigmistic definitions come across poetry.

In the integralist perspective carried on by the most vigorous exponent of Coserianism in Spain, Martínez del Castillo, the conceptualization and the conceptual expansions - which he bring together under the generic term of "intellection" - emphasize the fact that language is a cognoscitive and creative phenomenon. The author identifies their very source in the sensation (*aisthesis*) and explains it as being guided by an definitive signifying intentionality. Selection, the establishment of a designation, defining of an essence, relationship, denomination and

determination are operations implicitly connected in the general process of conceptualization, thus engaging the speaker in the flux of linguistic creativity.

In the next section of this crucial chapter for our research, **Metaphorical configurations in the semantics of simple forms**, we discussed that theories of metaphor which would complement our focalized bibliographic excursus from the first chapter of the dissertation: Jolles' theory of simple forms, the traditional stylistics (Pușcariu, Bogrea, Iordan, Coteanu, Tudor Vianu, Rodica Marian) and, last but not least, the perspective offered by the poetics of mathematics (Solomon Marcus and Florentin Smarandache). At this point, we focused on more applied issues, which we depicted from the theoretical debates proposed by Paul Ricœur (he interprets the metaphorical phenomenon in strong correlation to the problem solving/interpreting technique), Michael Riffaterre (he develops an cultural-semiotic perspective and approaches the poems as being developed out of different concentrated forms (title, keywords etc.) as well as the transdisciplinary model, developed by Basarab Nicolescu and, in literature, by Pompiliu Crăciunescu (their model serves for explaining the trans-significational and trans-linguistic orientation of the underlying metaphor in the “metaphoric worlds” from the literary texts.

For illustrative purposes, we analyzed a series of enigmistic definitions, connecting the whole exegetic approach (summarized up to that moment) to the metasemic model developed by Mircea Borcilă in the unitary perspective that links Blaga's conception on metaphor to Coșeriu's doctrine on language and poetry. We distinguished, thus, between the metaphors created by the simple juxtaposition of terms (*ghost ship* for **wreck**; *the tape-recorder man* for **stenographer**; *the amphibious man* for **sea diver**) and the metaphors created by genitival structures (*the flame of the eye* for **eyeball** (in English there is an expression for designating the eyeball: *the apple of the eye*); *the glow-worms of the abyss* for **stars**; *the hawk of the soul* for **enthusiasm**; *the tears of earth* for **lakes**; *the descendant of light* for **photon**) and the one created by nominal-prepositional forms (*grains of pumpkin* for **ideas**; *nerves of steel* for **wires**), as well as the metaphors created by adjectival determination (*rush air* for **wind**; *suicidal water* for **waterfall**) or by verbal determination (*the voice of dying moment* for **ticking**).

In the next chapter, **The semantic specificity of enigmistic microtext**, we continued the analyses of different microtexts, from proverbial microtexts - which we explored using the target-source model (Lakoff & Turner 1989) - to the enigmistic microtexts. In this direction, we found the concept of image schemas as being illustrated by enigmistic elaborations such as: *resigned voyager towards the promised land* for **old-man**, or *nuclear sharks tearing to*

pieces the Okeanos's body for **submarines**. Furthermore, we proposed a general typology (apophantic vs. poetic) in order to circumscribe the proper framework for the puzzle definition, although with no intention to provide a rigorous classification of the structural textual modes. Furthermore, due to the fact that our fundamental typology implies either the technique of repeated discourse (the biggest part of our examples fits in this category), or the free innovation technique (i.e. the technique through which new intuitive contents are created for the already given linguistic meanings), we proposed also a sub-typology in the case of the latter type. Thus, we distinguished between plasticizing and (rarely) revelatory cores. We provided also examples for each type, maintaining the analyses in the area of the transdisciplinary model: *perpetuum mobile created through a transcendental impulse* for **universe** and *bitter smile, barely glimpsed by the Creator* for **cosmos**. The ratio prima of this classification lays in the trans-linguistic openness presented already in the very constructive principles of these definitions. The first example resumes mainly the creationist conceptions referring to the birth of the Universe. The transcendental impulse refers somehow to the idea of a Big-Bang, an explosion produced by a psychic and intelligent force, according to many theologians, philosophers and even scientists. The analogy with the perpetuum mobile comes very easy into our minds, as the term designates a sophisticated machinery that works by itself, using a constant proper amount of energy after receiving an initial energetic impulse, and working as a self-regulation system in a state of equilibrium as far as the energy-consume ratio, minimized losses etc. concern. The Universe, although shaped by entropy, works in the same manner as the perpetuum mobile, as consequence of the same originary impulse or explosion that forces the galaxies to expand and the field forces to unify. At a schematic-imagistic level, the definition may be represented as a point that can be virtually multiplied ad infinitum helically. The second example indicates premises for the articulation of a textual sense through the conceptualization of the Cosmos not as an epiphenomenon, or in a logical-apophantic manner, but as a symbolic-mythic construction about the barely perceptible face of a transcendent world. The whole Cosmos is imagined, in a proper sense, as a smile of a God bursting into supreme melancholy. The structure "*barely glimpsed*" implies the notion of imperfection that characterizes our empirical world, and also the fact that the totality of Cosmos is just a glimpse in the great Divine plan, an intermediary phase within his actions. The imagistic schema of the definition could be represented as a straightforward line, out of which we can recognize only its first segment.

The last chapter, **The semantic specificity of the aphoristic microtext**, deals with three canonical hypostases of this type of microtext: the tautology, the definitional paradox

and the poetic definitional aphorism. We took into account the tautology as a complex semantic phenomenon, governed by the same definitional pattern as the enigmistic microtext. By virtue of this pattern, the opened tautological microstructure induces a tension between the terms, attributing different semantic roles (simple referent – for the first term, and global signifying network – for the second one) to each of them. Concerning the semantics of paradox, we focused here especially on the transgressions of the metaphorical incongruence (through the suspension of our global cognitive background) in the case of the paradox. Both structures (tautology and paradox) are forms that circumscribe some possibilities for the articulation of the textual sense through fractal operations (iteration, insertion, reflection, metonymy).

Analyzing the aphoristic microtext, we re-assumed Coseriu's viewpoint about the process of sense articulation. In the constructive principle of the definitional aphorism we deal with a double opening of the core meaning proper. A sentence, a "thought" are mental structures that can work as cores for certain, more wider, designative forms. In this process, the basic operations of speech are freely adapted and transformed in order to recapture the intellectual contents in new configurations. The simple forms articulate in such ways that they can express explosive (centrifugal) or implosive (centripetal) sense orientation. However, simple forms are articulated in such a manner that their generative core never connect to a pre-existing pattern. The contents are always new, only the expressive dimension can be repeated, but in different contexts and with a different functionality. As examples, we selected a few of Blaga's aphorisms and we focused on their possibilities of sense articulation.

Our concluding remarks showed that our analyses, carried out on the metaphorical processes engaged in the enigmistic definitions, aimed at finding out which are the creative-cultural interconnections presupposed by the mechanism of conceptualization, with the specification that all terms of the definition function at the conceptual level.

Proceeding from the constructive premises offered by the signifying function of language, in our research we examined some textual forms which articulate the textual sense. The domain where these facts can be properly studied we found to be that of the cultural creativity. Thus, we identified the specific function of these enigmistic forms and their structural articulation, using Blaga's formula " $a + x = b$ " with the status of a mathematical axiom. This equation, applied to the types of microtexts studied, constrains us to understand them as forms pertaining to the discursive domain as well as of a trans-linguistic level. Thus, in our dissertation we studied the constructive premises for the articulation of textual sense, which are given in language through the designation and the meaning, then we circumscribed

their proper function (the tabuistic function) and their structural articulation. In this manner, we realized that the metasemia, i.e. the metaphoric model involved in the activity of speaking, does not cover the whole domain of our investigation. The definitions that contain metaphors of speech account for a much wider creativity than the formation of the linguistic meanings through derivation and composition. Applied to the enigmistic sphere, the metasemic process is ludically, deliberately used and proves an exponentialization in rapport to the ordinary speech. Therefore, we started with the presupposition of the "x" factor from Blaga's theory of metaphor and we re-designed it for the phenomenon of the enigmistic microtexts.

We admit that a systematic study of these microtextual forms was not actually intended. Thus, neither have we applied rigorous classifications, nor identified specific structural modes, because far more important for this phase of our research we considered to be the outline of the disciplinary framework: Integral Semantics, Blaga's philosophy of culture reinterpreted on the semantic basis of Integral Semantics, and Cognitive Semantics. To these directions we added the exegetic contribution of the historical linguistics, the transdisciplinary approach and also some semiotics approaches to the explored microtextual domain. We brought together disparate microtextual forms under the same conceptual umbrella, on the strength of their shared primary bases. We think that the general outlines of the Coserian conceptual framework, which in our "theoretical-preliminary research" were only sketched, will be confirmed and refined in further systematic and detailed investigations. It is our general belief that these investigations need further development in the direction drawn by the present study.

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