

The Correlation National-Universal in the Romanian Culture

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***Abstract :** Among the essential, deep and defining constants of culture's and art's history, of the successive stages of creation's ideologies (both individual and collective ones) , under the continuous modeling action of historical and social factors, the consciousness of the national originality is a conclusive demonstration of the value based distinction of the outstanding creative capacity of the Romanian people.*

The national specific has been in our culture the object of an intensive and a clarifying interpretation.

The presence of the national consciousness, as a sum of proper values embedded in all important expressions of art and culture, in the sphere of the whole domestic spiritual performance is explained by its involvement in the distinct evidence of the spiritual profile of the Romanian people.

From the beginnings, whole our culture and art sited under the sign of the consciousness of autochthonousness, of the firmness of patriotic ideals, resented as original expressive syntheses of the artistic language's evolution. In this climate, the national artistic creation was developed as a live self image of the people, avoiding the failed experiences, the persistence in the extremism's errors, the closed arrogance and regrettable intolerance. The focusing effect of the national specific has marked the spirit of the embedment with the art of the unique and distinct national profile.

The description of the idea of national specificity, by its highlighting from the doctrinarian -systematic stage, became in this way a synthesis of the most authentic values of aesthetic meditation created in our culture, of its significances involved in a decisive way in the art.

The aesthetic problem of the concrete-historical specificity put in evidence the level of understanding of each people's participation to the universal culture by the activation of its essential creative resources.

The concept of national specific in aesthetics express the set of significances which emerge, by art, from the national consciousness of a given people, and also the typical artistic means of the realization of these significances.

For defining it, we must start from the historical character of the nation, because the popularity at the end of 19th century and the beginning of the 20th of this concept is a natural reflection of the movement towards the affirmation of the role more and more important played by the nations in the modern era.

The consciousness of the national identity characterizes the nation and designs the unity of origin, history, common homeland, common material and spiritual values, the common language, the same habits and traditions. To its sphere, belongs, as part, the consciousness of ethnic identity, as a factor of the national consciousness.

An active connection of the individual with the nation is realized through the national consciousness, with both the psychological and ideological aspects, manifested in traditions, habits and particularities of the lifestyle.

The concrete historical-national element, the objective affiliation to a given nation, the active consciousness of the common historical continuity, ad a new value to the consciousness of the ethnic affiliation, so, it is proper for the national consciousness related to the ethnic consciousness the complexity and the consolidation effect.

The expressive convergence of these essential elements, having the capability to represent the particularities of the national profile, determinate significant symbolic structures, aesthetic aptitudes and plays in the art a constituting role, marking evidently the creative artist, the physiognomy of the art object, the modes of its receipt.

Nowadays nation is considered to be the driving force of the historical development. The artistic vocation gives the possibility of eloquent valuation of the nation's general human aspiration's particularities.

The nation, deeply viable concept, is and will be a basic factor of the social progress, insuring the unity of interests of all, and equal opportunities in the scientific and artistic creation.

The common components of the thinking and expression are expressed by the individual style of each creator, as an evergreen illustration of a superior unity which maintains, at the same time, the capability of universal penetration of the artistic values.

A triadic relation is realized, on the flow of the realization of these values, at individual, national and universal level.

The expression of the national mentality is also connected to the aspects of originality and

authenticity, to the quality of the artist to be an exponential, representative factor, to the way of interpretation and of the cultural and artistic tradition, as a condition of sustainable penetration into the universality.

The expression of the national specific is an objective, sine qua non condition of any authentic artistic object.

The essence of the process of the expression of the national specific by the art is given by the particularity of the report between the art and the whole social consciousness, which it belongs to, and especially with the social psychology.

Meanwhile other components of the social consciousness are relatively independent of the national specific (e.g. the science by its universalistic vocation) the art is directly connected to the social psychology.

The Brancuși's sculpture, even if the sculptor lived a long period in Paris, cannot be separated from the deep background of the Romanian social psychology, marked by a certain sensitivity.

Its roots, as those of Enescu's music, Țuculescu's painting, and of Arghezi's poetry are deeply fixed in this sole.

The force of the originality, of the authenticity and representativeness of these master's artworks don't due to their decorative external elements but to its organic correspondences with the essence of the culture, in his Romanian and universal appearance.

This mark, printed to the art by the deepest level, looker of a long period's accumulation of the people's spirituality is the national specific, which gives even the deeply original sense of the participation of the given culture to the whole of universal values, the tonality, the amplitude and the horizon of this participation.

In its whole, the culture is national one because those who creates it belongs to the nation because it grows up on the sole of the nation, reflecting the economic, cultural, ideological and politic realities in which it exist, together with the influences exerted by the universal cultural past and present reality.

The national specific represents an original mixture of some spiritual, psychological, ethical, aesthetical ethnical, traces, which the novelty is given by the combination of traces , by the sum of the elements belonging to the historical environmental, linguistic to a distinct culture and psychology.

Each nation has its own culture totalized in its material and spiritual creations in its contribution in scientific, artistic, literary plane lo the universal culture.

In this national originality, resulted from the totality of distinctive notes of the

spiritual profile is reflected, by functional achievements, (material and spiritual creations) the proper mode of the given people to think, to feel and act, its specific attitude towards the main problems of the humanity.

The apparition of the theory about the national consciousness, in art is an effect of the romanticism, which, by its anti-dogmatic reaction revealed the taste for the folklore, ethnography, for the themes near to the people, the sympathy for the tradition of the own culture.

In the 18th century, some feudal countries such as Germany and Russia manifested a trend of imitating the absolutist France.

In the study of the historical conditions of the formation and affirmation of the national specific we can notice that the formation of the national cultures is embedded with the development and autonomisation of the national tongue, of the proper cultural traditions, with the fight of peoples for a free and independent existence both against the feudal casts and foreign aggressors.

Walt Whitman considered the literature, as the highest form of art, being the soul of a nation.

The consciousness of the national specific followed a straight ascendant line in a strong connection with the main imperatives of the history and expressing the deepest patriotic engagement.

The authenticity is due to the identification with the essentialities of the autochthonous culture. For this reason, regarding from the opposite sense, each authentic writer, belonging to any literary school or flow, express, in his personal manner the national specific.

The literature is considered, firstly, as a universal and not as a national phenomenon, expression of some general human skills, and of a common base of ideas, themes and images.

But, regardless the artistic branch, it is strongly necessary to highlight the fact, that, any masterpiece, as an expression of the national originality, issued from the deepest sources of the people's spirituality, is appreciated and understood beyond the national borders, inscribed in the world circuit of artistic values, as a good of whole humanity.

A fundamental condition of the universality of artistic creation is the reflex of the national specific, as an essential premise of which enables the penetration in the world's cultural patrimony of specific values, which reflects the mentation of the collectivity in which the artist was born and formed, and the reality of time he lived.

The report of the correlative terms universality-national specific is manifested as a logical,

objective necessity, with very important, both practical and theoretical implications. An illustration of this statement is the fact that the artworks are as viable, as capable to become universal values, as they reflect more deeply the national specific.

In the authentic artistic creations, the creators are connected to a national destiny, without being possible to distinguish how many specific or how many universal contain their work. It is inevitable that the essential marks of the people which the artist belongs to leave its traces in a direct or indirect manner in his works, giving them a particular character, by which they can be distinguished from other's works.

In order to receive universal valences, a valuable artistic work must have its intrinsic value, must capture the interest of man from anywhere, due to its originality and its own colors, to its manner to reflect a universal way to think and feel.

An attentive study of the art's history prove that an artist, as much reflect better the genius of his people, as much his talent will raise the particular to the value of the cultural universe of the actual mankind, as much his works will exceed more naturally the national borders and will be assimilated as a part of the world's cultural thesaurus.

Tudor Arghezi, speaking about the genial Rumanian poet, wrote "*Being very Romanian, Mihai Eminescu is universal*".

The artistic universality is not a heritage, is not an achieved skill, but a finality, a corolla of an artistic work with deep national roots, an aesthetic achievement determined by the convergent action of a group of factors of economic, historic, social, linguistic and cultural nature, which facilitates the comprehensibility on all meridians of a particular vision about the human destiny, the society, whom creative veins resides temporally and spatially into a national soul.

The work's specific originality which reaches the picks of the universality is the resultant of the correlation of numerous element and determinants which can be observed in each segment of the artistic creation and reception act.

The artwork being an organic unity, it is the holder of the national particularities specific by its components, from the external form, the expression mode, until the artistic image, the thematic and the conveyed message.

The architecture, considered to be the most abstract branch, like the music also, inspired from local sources has developed some functions fitted to the real life, characterized by a special feeling in establishing the proportions and the distribution of the ornaments, the art of express by images the human desires from a given society.

Meanwhile, it received some methods from the other people's creation, which adapted to

its own needs, integrating them in the specific of the national art and succeeding during the centuries to produce original artworks with a high universal value.

The most valuable creations of the Romanian music in accordance with the main achievements of the universal music, reported always to the traditions of the Romanian music. The elements of the popular music, raised at a superior level, were integrated, by the Romanian composers in a general vision on the human destiny, remaining however, deeply specific ones.

In the visual arts, the folkloric vein and the popular style, the deep national feeling of the space and color, the optimistic lyrical background, are particular marks which configure an original artistic structure, anchored in the national reality, and for this reason, remain always authentic throughout the world.

The ethnical particularities of the Romanian culture, results from the complexity of the factors which defines the whole national spirituality, but also from the proper manner in which the artists assimilated values and sources from anywhere.

It is known that only the national specific is not enough to impose a work in the universal cultural framework, but is a sine qua non component of the artistic creation, a feature of a large complexity, sensitive to the nature and dynamics of the social relations, serving the dissemination of advanced ideas and feelings concretized in outstanding artistic achievements.

Embedding with high fidelity the existence with the destiny of the people, the artistic creation with deep roots anchored in the national sole, reveals in face of the world an original thematic and stylistic heritage enriching the horizon of knowledge and affectivity of the contemporary time with new and unconfoundable facets which enable it to look forward with proud and confidence towards the future, towards the affirmation by culture of the national dignity of Romanian people.

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