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FUNCTIONS AND VALUES OF LANGUAGE IN THE ROMANIAN PUBLICISTIC PAMPHLET

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Summary of the doctoral thesis in philology

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TABLE OF CONTENTS:

TABLE OF CONTENTS 3
CONCEPTUAL ORIENTATIONS OF THE RESEARCH 4
THESIS CONTENT 9
GENERAL CONCLUSIONS AND RECOMMENDATIONS 25
BIBLIOGRAPHY (selective) 28
LIST OF SCIENTIFIC PAPERS PUBLISHED ON THE TOPIC OF THE DOCTORAL THESIS 30
ANNOTATION 31
ADNOTARE 32
АННОТАЦИЯ 33

CONCEPTUAL ORIENTATIONS OF THE RESEARCH

The relevance and significance of the topic. The relevance of this research lies in approaching pamphlet through the prism of the pamphletic language functions and its specific features elucidation. Given the fact that in the Romanian space few studies have focused on pamphlet and, above all, that the functions of the language in pamphlet have not been studied in detail, but in a superficial way, we consider that the present research plays an important role in elucidating the pamphletic language functions and their role in the pamphlet perception in the modern period. This work is a thorough and complex research of the topic – pamphlet, having an applied orientation and basing on relevant and representative texts of the Romanian space. And the interdisciplinary approach, on which the study is based, builds on the perspectives of text linguistics, discourse analysis, pragmatics and stylistics. The originality of the doctoral thesis consists in projecting theoretical theses onto some modern period texts, which reflect and are closely related to the social and political realities in the Republic of Moldova and Romania.

The findings of previous research. In recent decades in the Western space, there have emerged two directions of the pamphlet research: the perspective of the enunciation theory, discursive grammar and the theory of figures (pamphlet as an argumentative strategy) and the perspective of social history (pamphlet as an actual discourse). The most valuable contribution to the pamphlet research belongs to the Research Group of McGill University, Canada (Bernard Andrès, Georges Vignoux, Yves Avril), led by Marc Angenot, who carried out his activity in the late eighties of the 20th century and who was interested in pamphlet from the point of view of the enunciation theory, discursive grammar, stylistic devices and their role in the pamphlet reception. Marc Angenot carried out the most comprehensive study of pamphlet from the perspective of the enunciation theory and stylistics, entitled *La Parole Pamphlétaire* (1982), which comprises a thorough research covering a period of one hundred years of the pamphlet history (1868–1968) and it is often referred to as the main source in the process of the pamphlet study. Then followed studies of the pamphleteering activity of different well-known authors such as Céline, Bloy, Mirbeau.

Gradually, the studies of the pamphlet phenomenon have diversified, turning to such aspects of contextual nature as the pamphleteer's profile, the relationship between pamphlet and the right to free expression, the forms of pamphlet manifestation, the pamphlet origins, the circumstances conducive to the appearance of pamphlets and the impact of pamphlet on society.

There is a relatively small number of studies on pamphlet in the Romanian space. A special merit in this field goes to George Nițu, his work *Pamfletul în literatura română* (1994) being the first

attempt of a complex and systematic treatment of pamphlet as a literary genre. G. Nițu presents pamphlet through the prism of monologue – mourning – spell – curse, putting forward the hypothesis that pamphlet takes its origins in folklore, „where its archetypal mother is found, based on the primordial function of the logos" [17, p. 5].

Special attention should be paid to Cornel Munteanu's study *Pamfletul ca discurs literar* (1999), in which the author elucidates various aspects of the pamphlet phenomenon that have not been studied before, using representative examples, relevant from the perspective of literariness. The researcher begins his scientific study by considering pamphlet from etymological, semantic and lexicographical perspectives, after which he deals with the prerequisites for the appearance of pamphlet and the areas of interference (distinguishing the pamphlet discourse from the oratorical, publicistic and polemic ones). C. Munteanu also approaches the pamphlet paradigms (strategies, techniques) and characteristic features of the pamphlet text, paying a great attention to the definition and typology of pamphlet.

Cătălin Mihuleac's study *Pamfletul și tableta. Jurnalism sau literatură?* (2009) covers the 2000s, singling out such authors as Alex Ștefănescu, Mircea Dinescu, Mircea Mihăieș, Cristian Tudor Popescu, Ioan Groșan and Tudor Octavian. The author of the study makes a differentiation between a feuilleton and a pamphlet, providing examples taken from different periods, and makes an individual description of the pamphleteering activity for each of these publicists.

We should also mention Magda Răduță's study „*Nici mănuși, nici milă." Trei pamfletari interbelici* (2013), which was rated as an original one, written from a modern perspective with unexpected interpretations of the texts [7]. The author presents a brief overview of pamphlet, referring to such aspects as definitions, etymology, representatives, genre evolution, directions of the pamphlet research in the Western space, Romanian studies on pamphlet and also analyzes the pamphleteering activity of T. Arghezi, N.D. Cocea and I. Vinea.

Among the researches that refer in particular to the Arghezian pamphlet, we should mention the following two – Ștefan Melancu *Apocalipsa cuvântului. Pamfletul arghezian* (2001) and Minodora Sălcudean *Tudor Arghezi. Discursul polemic* (2009).

Anthologies of the Romanian literature pamphlets were also published: Nicolae Rotund *Două secole de pamflet românesc* (2004), Vlad Hogea *Antologia pamfletului românesc*, in two volumes (2005) and *Capodopere ale pamfletului românesc* (2011), Magda Răduță *„Îi urăsc, mă!" O antologie a pamfletului. De la cronicarii munteni la Pamfil Șeicaru* (2017).

In the last decade, there were no extensive studies of the modern Romanian pamphlet, but only there were written the articles dealing with some narrow issues (Ion Vasile Șerban *Pamfletul între fond și formă* (2001), Rodica Zafiu *De pamflet* (2013), Iulian Comănescu *Două feluri de pamflet* (2014), Xenia Negrea *Libertatea de opinie, libertatea de pamflet și „prezumția de creativitate”* (2014), etc.).

The research object of the present work is the pamphlet itself, approached from the perspective of its language peculiarities, emphasizing their functions in the discourse realization.

The aim of the thesis is to determine the stylistic and pragmatic values of the language in the modern Romanian publicistic pamphlet as well as to reveal the influence that its language has on readers. In order to achieve this aim the following **objectives** were set:

1) to define pamphlet and its main features;

2) to select and analyze the texts that are representative for the topic under study in order to confirm the theses that have been put forward;

3) to examine the evolution of the pamphlet genre in the Romanian space in relation to its evolution in the European space and to identify the current pamphlet perspectives;

4) to identify language functions in the publicistic pamphlet, basing on the analyzed texts;

5) to assess the impact of verbal aggression on the pamphlet reception, basing on the nine registers of verbal violence identified by the researcher R. Cesereanu and the phenomenon of onomastic distortion;

6) to determine the functions of the comic in the construction of textual values and to identify the main types of the comic used by pamphleteers;

7) to assess the significance of the creativity elements of the pamphletic language in achieving the pamphletic intention.

The research hypothesis is as follows: the language used in the Romanian publicistic pamphlet aims to persuade the readers and to shape the public opinion regarding the current events, in particular the social and political ones, without having a negative impact on the society's culture.

The scientific problem solved in the thesis consists in determining the language peculiarities of the modern Romanian publicistic pamphlet, that results in highlighting its expressive and conative functions, in order to determine the influence of the pamphlet discourse on the public.

The research methodology. The present work was carried out starting with the study of various bibliographic sources, the analysis and synthesis of the information found in order to identify some theoretical guidelines for the initiation of the research. To work on the first chapter, we studied

the sources that consider the pamphlet phenomenon from different perspectives, the most important authors in this respect are C. Munteanu, C. Mihuleac, G. Nițu, M. Răduță, M. Angenot, C. Passard, Ch. le Bart, Y. Avril, M. Hastings etc. To analyze the pamphlet language functions, we studied the works of E. Coșeriu, R. Zafiu, R. Jakobson, V. Molea etc. As for the aspect of verbal violence, the most important author is R. Cesereanu, and as regards the comic, the following authors are relevant: M. Popa, H. Bergson, V. Jankélévitch, A. Cofan, N.-A. Copăcel, Н.И. Зыкун, Т.Б. Любимова etc. The aspect of the pamphletic language creativity was studied on the basis of the works of E. Coșeriu, R. Zafiu, V. Molea, E. Oglindă, O. Cenac, M. Roco, R. Popescu and others.

The analysis of the language peculiarities of pamphlet, in particular the functions of language and creativity, was carried out on the basis of 123 texts published between the years of 2017 and 2021, selected from four periodicals: two national newspapers of major importance from the Republic of Moldova – *Ziarul Național* and *Ziarul de Gardă* and two satirical magazines from Romania – *Academia Cațavencu* and *Kamikaze*. The choice of these texts was motivated by the need to study the pamphlet from the Republic of Moldova and Romania at the current stage in order to determine the language features and their functions, as well as by the need to ensure a high degree of the research accuracy.

When analyzing texts, we tried an analytical and interpretive approach, considering the examples through the prism of the aspects that were of interest to us: violence of the pamphletic discourse, functions of the comic and their role in the construction of the pamphletic discourse, the elements that denote a pamphleteer's creativity, etc. In the process of analyzing texts, we applied the principle of deduction and induction to confirm the hypotheses put forward.

In our research, we tried an interdisciplinary approach, analyzing the selected texts as discursive strategies of persuasion and manipulation of the receiver, paying great attention to stylistic elements, which have different contextual values: the ironic, derogatory, mocking, persuasive, derogatory, etc. ones. We traced the role of language in materializing the pamphletic intention and paid special attention to vulgar elements, to reveal the impact of violent language on the reading public. In addition, when analyzing texts, we took into account extralinguistic factors, since they significantly effect on the pamphlet making and the pamphlet's form.

The structure of the thesis: introduction, 3 chapters, divided into paragraphs, general conclusions and recommendations, bibliography, consisting of 211 sources, 9 appendices, statement of responsibility and the author's CV. The main text consists of 146 pages.

Key words: pamphlet, language, features, discourse, functions, value, expressive function, conative function, registers of verbal aggression, onomastic deformation, the comic, irony, satire, sarcasm, grotesque, language creativity, pamphlet title, occasionalisms, pseudonyms, characters names, repeated speech.

THESIS CONTENT

Chapter 1, entitled **Pamphlet As Publicistic Text**, provides a general review of pamphlet regarding the following aspects: definitions, basic features, typology, evolution, current perspectives of pamphlet.

Pamphlet is a complex phenomenon that is quite difficult to define because of its oscillation between publicistics and literature. Being a borderline genre, pamphlet incorporates the features specific to both publicistic and literary-artistic styles.

Dictionaries of literary history place pamphlet in the research field of literature, defining it as a literary genre by means of which the author vehemently attacks a person (or a group of persons), a regime, a fact, an idea, certain aspects of reality, using a number of means for this: satire, irony, sarcasm, caricature, verbal violence, etc.

The researcher G. Nițu considers pamphlet a literary genre which, having achieved its goal to influencing society, turns into art: „A diverse and polyvalent genre – pamphlet – when it is serving noble ideals it constitutes a valuable dowry of the mankind, being a literary genre which, although it has been late recognized, especially given the force with which the press involved it in the great political, religious and literary disputes of the time, is a testimony of how the ephemeral passes into the eternity of art." [17, p. 5].

On the other hand, researchers in numerous contexts recognize the status of pamphlet as a publicistic genre. For example, M. Anghelescu states that pamphlet is „ a living presence in our publicism" and is at least two centuries old [7], and the Russian researcher A.O. Ierusalimskaia claims that pamphlet is „the sharpest and most dynamic publicistic genre", which possesses high artistic qualities and which mainly aims to persuade the reader in an effective and reliable manner [22].

S. Preda is of the opinion that pamphlet is more related to literature, from where it was taken and developed by publicism: „Inventive and always surprising in expression, pamphlet seems to come closer to literature. Journalism took it over and imposed a certain actuality on it, the devastating attack being carried out on a real person with the greatest possible degree of notoriety" [18, p. 105].

The linguist M. Răduță believes that pamphlet entered literature from journalism, and from literature – into publicism [20, p. 11], and she makes the following observation: „ Pamphlet is both a "short genre" of literature and a genre of opinion journalism, it is a violent text that has a visible purpose and is extracted from the most concrete realities (political, social, religious), but also a stylistic development of proportions, a manifestation of argumentative discourse, and also a reason for narrativization and fictionalization" [Ibidem, p. 8].

The most prominent Western pamphlet researcher M. Angenot mentions the role of pamphlet as a signaler: „Pamphlet is a revelation, it signals the moment when the value system breaks down, collapses under contradictions. It provides communication with the author in misunderstanding, resentment, despair and helplessness. In the disintegration of the social imaginary, pamphlet signals the points of irreversibility, without going so far as to overcome the crisis" [1].

The hybrid character of pamphlet is also recognized by the researcher X. Negrea, who claims that pamphlet „it is a form of the artistic expression, it is one of the intersection points of literary and journalistic writing" [16].

Linguist R. Zafiu speaks about the semantic expansion of the lexeme "pamphlet", stating that it is used at every step, without distinction. The researcher condemns the excessive use of the term "pamphlet" in inappropriate contexts and comes to the following conclusion: „Thus, the modern *pamphlet* is either any humorous text or the attack on the person self-protected by an aesthetic excuse" [21].

When researching the pamphlet mission Paul-Louis Courier's and Tudor Arghezi's definitions deserve special attention, which can be considered a true ars poetica of pamphlet.

The definitions suggested by Courier in his work *Pamphlet des pamphlets* (1824) constitute the first theoretical guidelines regarding the pamphlet phenomenon: „pamphlet cannot be a good thing. Whoever says a pamphlet, says a piece of writing full of poison... one of the most disgusting ones"; „a thought formulated briefly and concisely, with proofs, documents, examples, once printed, is a pamphlet and the best, sometimes bold, action that a person can do for the world. For if your thought is good, then it will be useful, but if it is bad, it will be corrected and still be useful" [9].

T. Arghezi defines pamphlet as „a literary genre" and „ a kind of pen release in respite" [3, p. 356]. The most famous Arghezian statement about pamphlet is this: „Pamphlet circles around the object with some raven-like beauty: between two circular flights, it pinches, scratches, stings, tears. Pamphlet works with a sanding machine, a wire brush, a grater or a jeweler's saw; and sometimes, in the supreme moments, with the butcher's tools" [Ibidem, p. 357].

Considering the most relevant pamphlet definitions allowed us to say that pamphlet is a hybrid genre situated on the borderline between publicism and literature, which attacks a person or a group of persons who belong to the social and political sphere, certain ideas or conceptions (which the author considers to be erroneous), with the aim of exposing them, denigrating them, condemning them and it is characterized by a violent language, comic tonality and scornful attitude.

Among the main features of pamphlet are the following:

- *brevity:* usually pamphlets are short, but there are also long pamphlets but they are too few in number, such as, for example, *Cimitirul Buna-Vestire* by T. Arghezi (200 pages);

- *topicality*: pamphlet is dedicated to important and topical issues;

- *direct attack on the person:* pamphlet attacks certain persons pursuing the goal to destroy them in the symbolic sense;

- *adaptability:* pamphlet seeks to adapt to the needs and mentality of the public, taking into account the social, political, economic and cultural contexts;

- *sincerity:* „pamphlet in its frank negativism is always sincere [...] Swearing is always sincere, unlike praise" [13, p. 23];

- *originality:* in order to have the expected impact on the public, pamphlet must be original and surprising;

- *rhetorical dimension:* the pamphleteer delivers a speech with the help of which he aims to convince the public, to reveal a fundamental truth that seems credible;

- *one-sidedness:* the pamphleteer presents the situation only from one point of view;

- *humor:* embodied in lexemes and ironic, sarcastic, grotesque expressions;

- *language plasticity:* pamphlet has a unique style;

- *expressiveness of the language:* pamphlet is attractive, stylistically rich and has an innovative language, as it aims to seduce and convince.

Pamphlet as a phenomenon has existed since Antiquity, having its origins in the pleas of ancient orators (Aristofan, Eschine, Demostene, Menip din Gadara, Seneca, Iuvenal etc.).

In the Middle Ages, before the advent of printing, there were so-called "hand-written newspapers", leaflets with the help which news and announcements were spread, and some of them were genuine pamphlets. Religious sermon with pamphlet elements was an important means of the pamphlet manifestation in that period.

Modernity is the golden age of pamphlet, the period when most pamphlets appear, especially in France and England, and pamphlet takes shape as a literary genre. In the modern period such authors as: John Milton, Daniel Defoe, Jonathan Swift, Richard Steele in England, and in France – Voltaire, Honoré de Balzac, Victor Hugo, Charles Baudelaire declared themselves.

The most prominent representative of the French pamphlet of that era is Paul-Louis Courier (1773-1825), considered „ the founder of the pamphlet as a literary form" [15, p.

27] and „ the father of the modern pamphlet" [19, p. 19]. His work *Pamphlet des pamphlets* (1824) is regarded by many scholars as the one that gives rise to the professional pamphlet [*Idem*] and the one that is a true *ars poetica* of pamphlet.

In modern Russia pamphlet was quite modestly developed, in particular because of tsarist censorship. Among the most famous pamphlets being *Călătorie de la Petersburg la Moscova* by Aleksandr Radișcev and *Scrisoare către Gogol* by Vissarion Belinski.

In the Romanian space the first pamphletic tendencies are recorded in the mountain chronicles, in which the chroniclers praise the rulers in whose service they are, and discredit their enemies. According to the chroniclers, the next pamphleteer figure in the Romanian space is represented by Ionică Tăutu, who is often compared to Paul-Louis Courier. Although Tăutu's style is inferior to Courier's one, the significance of I. Tăutu's activity for the development of the pamphlet genre in the Romanian space is undeniable.

The 19th and 20th centuries gave Romanians a number of writers who practiced pamphlet and contributed to the strengthening of freedom of speech: I. Heliade-Rădulescu, D. Bolintineanu, C. Bolliac, M. Eminescu, I.L. Caragiale, N. Cocea, I. Vinea, E. Lovinescu, P. Pandrea, P. Șeicaru etc. It should be noted that a special contribution to the development of pamphlet was made by I. Heliade-Rădulescu who is considered the „ctitor al pamfletului românesc modern" [13].

Special attention should be paid to Tudor Arghezi – the key personality in the history of the Romanian pamphlet. The works that represent Arghezian activity are the pamphlets *Baroane!* and *Cimitirul Buna-Vestire*.

The late 20th century – early 21st century has become a new stage in the evolution of the Romanian pamphlet with the appearance in this period of a number of such publicists as: Mircea Dinescu, Andrei Pleșu, Cristian Tudor Popescu, Lelia Munteanu, Tudor Octavian, Alex Ștefănescu, Mircea Mihăieș, Dorin Bușcu and others. Also due to the development of the mass media and information technology pamphlet takes on new forms and ways of expression, especially in the online environment.

For the Republic of Moldova the 19th-20th centuries were not productive in terms of the development of the press and pamphlet not have favorable conditions for its spread, first because of the tsarist and then communist censorship. There were, however, some attempts of satire and pamphlet, although many things were said in a veiled manner. In this regard, we note the magazine *Chiparuș (Кунэруш*), which appeared in Chișinău between 1958 and 1996 and was the most famous Moldovan satire magazine of the Soviet period. We should also mention other publications in which

pamphlet elements appeared: magazine *Cactus*, newspaper *Cucu*, the artistic satire and humor literary supplement of *Atelier* magazine – „Satiricon", the humor column „Țara lui Papură Vod(k)ă" from the newspaper *Timpul*, the humor supplement „Timpul satiric" of the newspaper *Timpul*.

Among the more recent publications from the Republic of Moldova in which we can identify pamphlets and pamphlet elements are: *Ziarul de Gardă, Jurnal de Chișinău, Săptămâna, Ziarul Național.*

As pamphlet authors from the Republic of Moldova, we can mention Constantin Tănase, Viorel Mihail, Aureliu Busuioc and others.

Pamphlet is also used in such audiovisual shows as „Ora de ras" presented by Anatol Durbală and Constantin Cheianu (Republica Moldova), „În gura presei" presented by Mircea Badea, „Starea Nației" presented by Dragoș Pătraru (România). Although attributing these shows to the pamphlet category is debatable, we cannot dispute that they abound in pamphlet elements, the most obvious features of which are personal attacks and irony.

Among the new manifestation forms, the music pamphlet is one of the most unusual, being usually practiced in the hip-hop style and distributed in various networks and platforms on the Internet.

Since pamphlet is a complex, multifaceted and variable phenomenon, making a taxonomy is an extremely difficult task. Pamphlets vary in form, volume, approach, theme, style, etc.

M. Anghelescu divides pamphlets into two categories:

1) literary pamphlet (Arghezi's model) – tends to art, autonomy;

2) political, newspaper pamphlet (Cocea's model) – it is ephemeral in terms of duration [7].

The widest typology of pamphlets has been done by C. Munteanu – the researcher distinguishes the following types of pamphlets [15]:

1) according to the thematic criterion: political, social, religious, cultural, etc.;

2) according to the ideological criterion: anti-dynastic, anti-monarchical, anti-monastic, anti-Semitic, reformed, Protestant, etc.;

3) according to the structural criterion: allegorical, parodic, rhetorical, parabolic, letter, essay;

4) according to the objective criterion: general (*ad rem* arguments), individual (*ad personam*, *ad hominem* arguments);

5) according to the enunciative criterion: oral (with its polemical variations), written (publicistic).

To distinguish a real pamphlet from a "pseudo-pamphlet" requires an increased effort on the part of the receiver, since both texts appear similar on the surface. The works of modern current

publicism often go beyond the traditional limits of pamphlet, being characterized by an excess of aggressiveness and vulgarity, and, most of the time, the introduction of violent language does not pursue the goal to semantically enrich the text and reveal morality, but has the main goal to insult the person who has been attacked.

Chapter 2 – The Functions Of Language In Pamphletic Discourse – includes an analysis of pamphlet language on the basis of 123 texts published between the years of 2017 and 2021, selected from four publications – *Ziarul Național, Ziarul de Gardă, Academia Cațavencu* and *Kamikaze*[1] –. In this chapter we identified three fundamental elements of the pamphlet language that provide conativeness: expressiveness, violence and the comic, which together define the specificity of pamphlet.

We established that in the case of pamphletic discourse, we can observe the presence of all language functions, but the conative function is the predominant one: it is tried to influence the receiver by imposing a point of view – persuasion and manipulation to accept the message and take a position. This function is manifested in pamphlet mainly through:

- the use of expressive, creative, innovative, even striking structures – to impress the receiver, to arouse his interest and gain his sympathy;

- the use of violent vocabulary – to impose certain ideas, expressing them directly, even in an indecent, shocking way;

- the use of irony – to motivate the receiver to think deeply about what has received and to identify the hidden meanings.

The basic function of language in pamphletic discourse is the expressive one: pamphleteers use a range of means by which they express their emotions and attitudes in order to surprise, impress and persuade their audience. Expressiveness manifests itself at different levels of language, given the multitude of possibilities for combining language elements.

In pamphlets, stylistically marked words, expressions and phraseologisms are used quite frequently, since pamphlet is a publicistic genre characterized by a great freedom of expression, the author having many possibilities to manifest his emotions and attitude towards the attacked object. In most cases these elements are used ironically and betray a contemptuous and mocking attitude.

Borrowings from the English language are also used as elements of expressiveness: *reality show* [KK, 31.10.2019], *shopping* [KK, 31.07.2018], *smoothie* [AC, 29.03.2021].

[1] To cite the examples taken from those four publications the following abbreviations will be used hereinafter: ZN – *Ziarul Național*, ZdG – *Ziarul de Gardă*, AC – *Academia Cațavencu*, KK – *Kamikaze*, followed by the date of the text publication.

In pamphlets from the Republic of Moldova Russian barbarisms occasionally appear, which are also intended to make the text more expressive.

The most obvious feature of the pamphletic language is verbal violence, resulting from the use of insulting, aggressive, trivial, obscene, licentious, etc. vocabulary. M. Avram calls this phenomenon „verbal hooliganism", condemning this linguistic behavior.

The pamphlets selected in this research are characterized by a dynamic, diverse language with elements of violence. The analysis of the identified elements of language aggression was carried out on the basis of the nine registers of linguistic violence identified by Ruxandra Cesereanu in her study *Imaginarul violent al românilor* [4] – an extensive treatise on the violent mentality of Romanians.

The analysis of the texts selected for this research allowed us to say that the language used by pamphleteers is characterized by increased violence, especially in the case of the weeklies *Academia Caţavencu* and *Kamikaze*. Criminal, subhuman, religious and sexual registers are exploited the most.

Pamphlets mostly attack the political class, which is mainly blamed for corruption, incompetence and dishonesty. Pamphleteers most often refer to lexemes that belong to ***the criminal register***, the persons attacked being seen as delinquents, being accused of committing illegal acts. Politicians are labeled as „mafioți" [ZN, 30.05.2021], „hoți" [KK, 11.05.2020], „torționari" [AC, 17.02.2017], „transfugi" [ZN, 30.05.2021]. Such labels as „individ dubios" [ZN, 20.12.2020], „dictator" [AC, 30.09.2016], „tiran" [AC, 30.09.2016], „cel mai cretin politician ticălos" [KK, 07.10.2017] are attached to some persons.

The terms that fall into ***the subhuman register*** aim to denigrate the object of the pamphlet, giving the object a status lower than the human one and expressing contempt. Thus, politicians are labeled as „idioți utili" [ZN, 28.02.2021], „scursori" [KK, 22.11.2017]. Certain persons are called: „troll" [KK, 31.10.2019], „clovn" [KK, 31.10.2019], „monstru" [KK, 05.10.2017], and the state in general is given the qualification „debil" [ZN, 23.05.2021].

By exploiting ***the bestiary registe***r, it is created the idea that the public space is a circus, and on the stage there are politicians and important people of the society who entertain the public-spectator. Animalization is one of the favorite technique of pamphleteers, made on the basis of behavioral, physical or other analogy for the moral disqualification of the persons who have been attacked. Numerous animalistic qualifiers are attributed to politicians: „jigodii" [ZN, 14.02.2021], „maimuțe" [AC, 21.01.2017], „mistreți" [ZN, 11.07.2021], „proprietarul «găinilor»" [ZN, 10.01.2021].

The religious register is widely exploited in all four publications studied. Certain politicians are mocked with the use of such labels as: „patriarhul politicii moldave" [ZN, 24.06.2018], „heruvim al Parlamentului și al partidului" [ZdG, 24.06.2018], „mironosiț al Republicii Moldova" [ZdG, 24.06.2018], and in relation to society as a whole, the following labels appear: „fanatici" [ZN, 14.02.2021], „păgâni" [KK, 15.09.2018].

Unlike the religious register, ***the funeral register*** is barely noticeable in the analyzed articles, and it is missing in the texts of the weekly *Kamikaze*. The few identified phrases attack old age and aim at the symbolic extinction of the person or the disappearance of the phenomenon. In *Ziarul Național* we identified the word „senil" [ZN, 11.07.2021] and the phrase „groparul comuniștilor" [ZN, 09.05.2021]; in *Ziarul de Gardă* – the phrases „linșaj public" [ZdG, 18.03.2018] and „moartă din față" [ZdG, 21.01.2018]; in *Academia Cațavencu* – the phrases „defunct politic" [AC, 12.01.2021], „moartă și-ngropată" [AC, 17.02.2017].

The sexual register is present in the pamphlets of all four publications, the language sexualization being a frequent practice used in the Romanian publicism after the fall of the USSR. In the pamphlet *Alegerile anticipate ca act sexual* [ZN, 21.03.2021] the sexual becomes a leitmotif, emphasizing the impurity and filth of the political scene. Early elections are equated with „actul sexual", the end of crises would mean „orgasm", the government inauguration during this period would be similar to „coitus interruptus", and one of the politicians is classified as an „expert în coitusul politic".

As for ***the xenophobic and racist register***, we note that it is missing in *Ziarul de Gardă* and *Kamikaze* and only occasionally appears in *Ziarul Național* and *Academia Cațavencu.* Thus, in the selected texts we identified such contexts as: „negrii matusalemici" [ZN, 24.01.2021], „cetățean cu ten măsliniu" [AC, 18.05.2021], „rusofon" [ZN, 31.01.2021], „venetici" [ZN, 31.01.2021], „fascist" [ZN, 11.07.2021] in relation to certain characters and groups. The supporters of reunification with Romania are considered „rusofobi" [ZN, 07.03.2021], and with reference to the Roma population such derogatory labels as „magraoni" [AC, 18.05.2021], „baragladine" [65], „romulance" [AC, 18.05.2021] appear.

The sanitizing register is missing in the pamphlets published in *Ziarul Național* and *Ziarul de Gardă,* instead in those published in *Academia Cațavencu* and *Kamikaze* there is a series of terms that allude to certain „diseases" that some persons are infected with. In relation to politicians, such labels as: „virus" [AC, 03.03.2021], „entitate parazitară bolșevică" [AC, 03.03.2021], „bacterie" [AC, 03.03.2021], „microbi" [KK, 11.05.2020] appear.

The putrid-excremental register is missing in *Ziarul Național*, instead it is very noticeable in other publications. With regard to politicians, texts-pamphlet contain such words as: „indigestie și stări de vomă" [ZdG, 02.03.2019], „sudoare" [ZdG, 27.05.2018], „latrine" [ZdG, 27.05.2018], „lichid sudoripar" [ZdG, 02.03.2019], „cerumen" [ZdG, 27.05.2018], „pântecărind" [ZdG, 27.05.2018], „rahat" [KK, 21.10.2017], „își șterg mucii pe fața de masă" [AC, 03.03.2021].

Onomastic deformation is a verbal violence technique frequently used in pamphlet and it is achieved by several means:

a) *nickname:* „Încerca să facă rău şi îi ieşea bine, fără să vrea. Dădea un puci şi ne scăpa de *Ceaşcă*." [KK, 22.11.2017];

b) *substitution or addition of some elements* to the name: „Viitorul salutat de el arată ca un stătuleţ rarefiat, în care au loc preponderent *Igor Dodon cel Tare şi Frânt*, *Vlad Plahotniuc cel Mare şi Mic*, *Vladimir cel Înalt Prea-Socialist* şi enoriaşii lor cu lumânări şi portretele lui *Ilan Şor cel Anchetat*." [ZdG, 11.02.2018];

c) *composition:* „Nu, oamenii nu mai vor pâine şi circ, ei vor cârnăciori şi concerte!", a declarat în studioul Biblika TV bloggerul Teo *Cârnaţlung*." [ZdG, 10.09.2017];

d) *derivation:* „S-a început căutatul petelor pe soare, *plahotniuciștii, dodoniștii, șoriștii* vor să descurajeze poporul optimist..." [zn, 22.08.2021];

e) *hypocoristics:* „dar ce-au făcut în ultimul an liberalii mă îndeamnă să cred că ăștia, de la *Alinuța* la *Florinel*, și-au propus să facă praf moștenirea Brătienilor" [AC, 17.02.2017];

f) *the use of the first name:* Lasă-ne țara în pace, *Viorico*!" [KK, 31.07.2018];

g) *the use of the first name and patronymic*, according to the Russian model of politeness: „Una a fost pe placul lui *Vladimir Gheorghevici*: candidatul invizibil!" [ZdG, 18.03.2018];

h) *writing in lowercase:* „O generație ce are deja reperele bruiate de oameni de sport ca *gigi becali*, de cântăreți ca *florin salam*, de scriitori ca *vadim tudor* și de actori ca *poponeț* vede acum în tine un om politic de succes." [KK, 31.07.2018].

Along with other modes of expression ***the comic*** contributes to shaping the tone of pamphlet, betraying the mocking attitude of the sender and his bias towards aggression. In pamphlet, the comic manifests itself in different ways, constituting an effective tool in the hands of the pamphleteer, used to seduce and convince the reading public: *combining incompatible terms, exaggeration, equivocation, comparison, interference of languages, digression and comic parentheses, the comic of names, the situation reversal,* etc. In this research, we focused on four forms of the comic: satire, irony, sarcasm and the grotesque.

Initially defined as writing in verses through which the author expresses his indignation and contempt for bad morals and negative aspects of society, satire began to be called „any piece of writing a caustic, fiercely critical character" [10, p. 292].

Satire attacks persons' behavior, their ideas and especially their vices, expressing a mocking and scornful attitude. It aims to make the target persons realize their mistakes and correct their behavior. Most of all, satire attacks the political class, which is accused of incompetence, corruption, lack of unity and mismanagement of affairs at the state level.

For example, one of the analyzed pamphlets satirizes the persons who, after being released from a managerial position (of any level), continue to feel and act as if they were bosses: „E sindromul postnapoleonian, așa numim noi. Peste 90 la sută din foștii șefi suferă de acest sindrom" [ZN, 07.02.2021].

In pamphlet, satire is a form of the comic and involves a gentle criticism of society as a whole or of its particular groups, having, at the same time, a didactic and moralizing function. It mainly aims to reach the consciousness of the ones who are targeted in order to provoke a change in behaviour.

Traditionally, irony is defined as a rhetorical figure through which the opposite of what is stated is expressed [10, p. 181; 11, p. 80; 12, p. 246]. L. I. Cocei states that irony „does not say everything" and that „the truth remains somewhere in the background" [5]. Irony gives the pamphlet ambiguity by erasing the boundaries between what the pamphleteer suggests and what he doesn't.

In the pamphlets taken from the analyzed publications, a predominantly ironic tone is clearly outlined, which sometimes interferes with satire, sarcasm and grotesque. Although the pamphleteer tries to give the appearance of seriousness by involving the reader in a play of meanings, the ironic intention emerges at those moments when it becomes clear that the pamphleteer is contradicting himself. The greater the difference between what the pamphleteer thinks and what he says, the more perceptible the irony.

The pamphlets studied show a tendency towards the irony of the political class through attacks on intellectual capacities and physical appearance. The victims of pamphlet irony are individual persons, as well as groups of people, especially politicians, and even society as a whole.

An example of fine irony is the following context: „Poporul moldav apreciază la nivel înalt faptul că Federația Rusă, de-a lungul timpului, a susținut dreptul Republicii Moldova de a-și alege propria cale și de a spori rezistența față de cei care subminează suveranitatea sa" [ZN, 04.07.2021]. This statement ironizes the official position that the Republic of Moldova has taken for many years in a row in relation to the Russian influence on its statehood and integrity. Even if some political forces,

due to servility and lack of verticality, avoided direct criticism of the actions of the Russian authorities regarding the policy promoted in the Bessarabian space, the truth is completely different: the measures taken by the Russian government had a negative impact on the integrity of the state of the Republic of Moldova and on its economic and social development.

The most common methods of ironic performance are: exaggeration, accumulation, syntactic parallelism, antithesis, ironic comparisons, ironic interrogations, word play, etc.

Although it also aims to amuse the receiver, its main purpose is to convey an idea – an idea that the sender does not assume. The duplicity of the ironic statement [18, p. 92] allows the detachment of the pamphleteer from the text and placing the understanding of the text in the hands of the reader.

When irony becomes harsh, too direct, biting, it takes the form of ***sarcasm.*** Several theorists consider sarcasm as an extreme form of irony, which is characterized by harshness and expresses an obviously mocking attitude: „sarcasm differs from irony in a more subdued tone" [12, p. 422].

In pamphlets sarcasm is very common, interfering with fine irony and other forms of the comic. The form of sarcasm varies from short phrases scurte („pandemicul, pinocchiosul premier" [ZN, 17.01.2021], „trăncănea «kuliokul»" [ZN, 03.01.2021]) to long phrases and broader contexts („Dar trebuie să fii tare afectat de coronavirus la cap, ca general de poliție al unui stat debil (în sensul omologat de DEX), din a cărui BNM s-a scos un miliard în valută internațională, dacă asurzești lumea «cotcodăcind» pentru 0,78 grame de cânepă, pe care le-ai capturat cu cinci ani în urmă" [ZN, 23.05.2021]).

Sarcasm often attacks either the subject's physical appearance or his features and behavior, being malicious: „Sărea în ochi expresia sa facială de ogar satisfăcut, potolit, care și-a realizat visul." [ZN, 11.07.2021]; „«Oameni răi sunt mulți, mai ales în țările sărace», asta a citit el într-o carte, pe pagina ceea întreagă pe care a citit-o anul trecut." [ZdG, 13.01.2019].

In all cases, in sarcastic contexts, the aim of the pamphleteer is to denigrate the person's image, operating with harsh and subjective criticism.

Grotesque is defined as a form of the comic „exaggerated, bizarre, unusual, which produces a state of disgust" [10, p. 160]. A. Cofan defines grotesque as „a revolutionary aesthetic category that wishes, by ridiculing and criticizing the existing rotten order, to somehow restore true values" and mentions "the paradoxical, hybrid and contradictory nature of the grotesque." [6].

In the following examples, one can observe a mixture of realities – completely incompatible things of different sizes and destinations are put together, different fields and plans are combined, creating the effect of the ridiculous and the absurd: „a apărut la televizor șeful Securității, chiar capul

monstrului cu o mie de urechi" [KK, 05.10.2017], „s-a instalat în corpul țărișoarei noastre ca o entitate parazitară bolșevică" [AC, 03.03.2021].

Due to the fact that they combine different, incompatible realities, grotesque expressions create a kind of confusion for the receiver, as they require an increased intellectual effort for decoding. Exaggerated, fantastic, monstrous, sometimes lacking common sense images create the effect of surprise and demand a certain degree of creativity and intelligence to be perceived in depth. On the one hand, grotesque makes the receiver smile, and on the other hand, it makes him think and create images in his mind. In this sense, the statement of the researcher Cofan is relevant – „grotesque is a way of understanding (imagining), not perceiving the world" [6].

Chapter 3, entitled **The Value of Language Creativity in The Pamphletic Discourse**, deals mainly with the pamphlet language from the perspective of creativity, describing some processes used by pamphleteers: occasionalisms, pseudonyms, character names, repeated discourse, metaplasms, metagraphs, metasemes, etc.

In relation to language, creativity can be understood as a desire to overcome clichés and stereotypes by identifying new means of constructing discourse and creating original structures.

The scholar E. Coșeriu considers creativity in correlation with alterity, which he considers to be the two universal laws of language [8]. Basing on W. von Humboldt's conception of language as *Ergon* (product of activity) and *Energeia* (activity), Coșeriu claims, „the fact that language is inherently a creative activity or *energeia*" [*Ibidem*]. Language offers many possibilities for creativity and every speaker uses his/her creativity to communicate.

Since pamphlet belongs to the publicistic genre in which the journalist has the greatest freedom of expression, creativity manifests itself here most meaningfully. For a good pamphlet, creativity is an essential feature, as T. Arghezi also remarked, speaking about „personal intention", highlighting the element of creativity as a strictly necessary condition in the construction of a genuine pamphlet.

Supporting the Arghezian idea about the pamphleteer's creativity, the linguist V. Molea states that „a pamphlet will not be able to excite the minds and feelings of readers if it does not stand out with a special artistic construction that will shine and at the same time provoke a rebellious, non-conformist attitude of a person" [14, p. 145]. To impress the reader and gain his/her sympathy, the pamphleteer must demonstrate exceptional expressive skills that emphasize the creativity and originality of his vision.

Creativity manifests itself at all language levels, being particularly productive at the lexical-semantic level, because language offers an infinity of possibilities for combining lexemes.

An important element of creativity at the lexical level are ***occasionalisms***, which support the dynamic tone of the speech and often have ironic or sarcastic connotations. Very common are the occasionalisms formed with the help of the suffix ***„-ist”*** from the proper names of some personalities and name their followers and supporters: *băsist* [AC, 30.09.2016], *dodonist* [ZN, 17.01.2021], *pasist* [ZN, 16.05.2021], *plahotniucist* [ZN, 27.12.2020], *putinist* [ZN, 28.02.2021], *trumpist* [ZN, 17.01.2021]. Occasionalisms formed with the help of the suffix ***„-ism”*** usually name either ideologies: *ceaușism* [KK, 22.11.2017], *iliism* [KK, 22.11.2017], or negative social phenomena: *cumetrism* [ZdG, 28.10.2017], *nănășism* [ZdG, 28.10.2017]. And very common are the occasionalisms formed with the prefix ***„pro-”,*** a compositional element with the meaning „for, in favor of...”: „proFSB” [ZN, 20.12.2020], „pro-personale” [ZdG, 21.01.2018], „pro-Șor” [ZN, 06.12.2020] etc.

Pamphleteers prove very creative in inventing pseudonyms, which ensure their anonymity and which enhance the humorous effect of the pamphlets. The four publications considered in this study have different approaches to pamphlet signing.

The articles from *Academia Cațavencu* selected for this research are signed by different authors: Eugen Cișmașu, Laurențiu Mușoiu, Mihai Enciu, Corina Băcanu. In some cases the signatories use pseudonyms, such as „Nestor” and „Spartakus” – both ancient names with positive connotations. In *Kamikaze* texts are mostly signed, most bearing the signature “N.D.”, abbreviating the initials being an easy way to create a pseudonym. Most of the pamphlets in *Ziarul de Gardă* are signed „Marian Șura-Mura”, which is a name with a humorous tone. Other pseudonyms found in *Ziarul de Gardă* are: „Marian Șura-Mura în cooperare cu Charles Perrault”, „Marian Aud-și-Tac”, „Simion Nue Nae”. The texts taken from *Ziarul Național* represent a special case, most of them being signed with the name „Ion Buraga” (real name), with various related attributes: „Al vostru *hiemalț, ceaumist*, Ion Buraga” [ZN, 24.01.2021], „Al vostru *ceairograf, epuvantofob*, Ion Buraga” [ZN, 17.01.2021] etc., which have a humorous function.

In the context of language creativity, character names occupy an important place in pamphlets. In addition to the usual names of real political figures, pamphlets contain many names of invented characters: „dr. P. Stuh” [ZN, 21.04.2019], „Mercedesa” [AC, 18.05.2021], „Stelian Margarină” [ZN, 31.01.2021], „Vitrina” [AC, 18.05.2021] etc. Some characters have unusual names for our society, with a strange phonetic structure and an opaque semantic content: „Foxtrot Sobcor” [ZN, 28.02.2021], „Ingwar Popoțan” [ZN, 31.01.2021], sau cu o structură de format umoristic: „Stelian Margarină” [ZN, 31.01.2021], „Visarion Falcă” [ZN, 07.02.2021].

An element of creativity used in pamphlet is ***the repeated speech***, through its various forms of repeating some fragments of language: „Noi nu putem urma legile orbește, dacă legea *ne duce în râpă* ***sau în abis***" [ZN, 14.02.2021], „Platforma DA *și NU Prea*" [ZN, 11.04.2021], „Alianța *Unirii Repetate* (AUR)" [ZN, 11.04.2021].

A term close to that of repeated discourse is intertext, which appears in the form of:

a) *quote* – the pamphleteer repeats exactly a well-known statement which belongs to a personality or extracted from a work, giving it new meanings: „Ați prins ideea, era ca diavolul în Faust («*Cine ești tu, la urma urmei, spune? O parte din acea putere, ce veșnic răul îl voiește și veșnic face numai bine!*»)" [KK, 22.11.2017];

b) *paraphrase* – reference is made to another text, modifying it: „Curat neconstituțională, coane Valerică!" [KK, 11.05.2020];

c) *reference* – it is used to update certain meanings: „Doamna și vagabondul" [AC, 29.03.2021].

Speaking about the phenomenon of creativity in modern written works, the linguist Iraida Condrea mentions that „the figures of speech based on accidental meanings, allusions, semantic changes and metaplasms emerge in the vanguard" [7, p. 162]. The means to which the researcher refers are widely used in pamphlets, being a way of manifesting the personality of the pamphleteer. Contexts that seem accidental actually hide an ironic or derogatory meaning, which the informed receiver knows how to decode: „Unioniştii se pot uni cu statalişti, cu naţionalişti civici, cu socialişti-putinişti, cu pasişti, *dadaişti*, cu oricine altul, dar în nicun caz unioniştii nu trebuie să se unească cu unioniştii, fiindcă se vor face de râs!" [ZN, 16.05.2021].

Metaplasms belong to the surface level of text and refer to the phonetic and graphic change of words, generating new meanings or emphasizing certain nuances of meaning. Among the metaplasms encountered in pamphlets are: syncope (*pomangii* [ZN, 11.04.2021], *prșidinti* [ZN, 27.12.2020]), epenthesis (*patrioată* [ZN, 18.04.2021], *dadaişti* [ZN, 16.05.2021], *hlăndan* [ZN, 23.05.2021], *prezumție* [ZN, 30.05.2021]) and apocopa (*eroin* [ZN, 18.04.2021], *marionet* [ZN, 06.12.2020]).

A creativity technique found in the texts selected for this research, especially in *Ziarul Național* and *Ziarul de Gardă*, is the ***metagraph,*** which consists in changing the graphic aspect of the words in order to create some stylistic effects: „Iar Nata Albot, dacă e ***klumea***, bine a făcut că a demisionat, altfel cine avea să ne organizeze festivaluri cu plăcinte, cu bostani, cu iimanii..." [ZN, 23.05.2021], „CANDidatul şi CANDiluatul PD la Primăria Chişinău" [ZdG, 27.05.2018].

Among the metataxes, it is worth mentioning the chiasm as a means of expressing discursive creativity, through which the pamphleteer transposes the idea of the duality of socio-political facts: „Partidul Consolidării Stabile sau Partidul Stabilității Consolidate" [ZN, 11.04.2021], „Securitatea a trecut de partea poporului. Și poporul de partea securității." [KK, 05.10.2017].

The most important element of creativity in pamphlet is ***metasemes***, the basic processes being ***metaphorization*** and ***hyperbolization***.

Metaphors have the role of building the semantic structure of the text, adding various shades: ironic, sarcastic, scornful, derogatory, etc. At the same time, the images created with the help of metaphors give the pamphlet literary character and emphasize its lyricism:

- „Șordoniștii nu au dreptul moral să folosească numele *atletului statalității noastre*, Ștefan cel Mare și Sfânt, în scopuri politice!" [ZN, 14.02.2021];
- „De aceea Maia Sandu i-a dat un bobârnac *trimisului cancelariei cereşti pe plaiul mioritic* (spre deliciul rânjitor al «coordonatorului executiv») și l-a desemnat candidat la funcția de prim-ministru pe Igor Grosu." [ZN, 21.03.2021].

The appeal to hyperbole is explained by the pamphleteer's tendency to exaggerate, distort reality:

- „Ieri am discutat despre nesimţirea himalaiană a lui Dodon care a spus că Andrei Năstase ar visa la funcţia de preşedinte al Parlamentului ca vrabia la mălai." [ZN, 21.04.2019];
- „Năstase visează «la o dimineaţă în care Republica Molotova ar fi liberă de Plahotniuc şi gruparea sa criminală, ca după un lung şi obositor coşmar». Şi nu doar visează, ci şi munceşte cu sacrificiu prometeic pentru a-l materializa, a-l transpune în viaţă." [ZN, 21.04.2019].

Another metaseme identified in pamphlets, which reveals an increased degree of creativity, is ***the oxymoron***: „tâlhari mizericordioşi" [ZN, 03.05.2021], „Cleptomanul Altruist (Darnic)" [ZN, 11.04.2021]. The contradiction between the components of the oxymoronic structures reflects the pamphleteer's attitude towards the attacked objects: the conflict between appearances and reality highlights the ridiculousness of situations and the contrast between realities.

The litota also has a creative artistic value, as the following example reveals: „Au fost nişte deportări, dar chiar să faci caz din asta un secol întreg..." [ZN, 31.01.2021].

The gradation also periodically appears: „izolare, carantină și locdaun" [ZN, 31.01.2021], „pentru fiecare familie, pentru țara noastră, dar și pentru întreaga omenire" [ZN, 03.01.2021].

One of the creative elements preferred by pamphleteers is ***the word game***, built on the basis of different semantic relationships:

a) the game based on antonymy: „*marele* președinte de stătuleț *micuț*" [ZdG, 20.05.2018];

b) thr game based on homonymy: „Curtea Europeană a Drepturilor Omului a stabilit că pisica moartă se află chiar în *curtea* ta, Dornene, în *Curtea* Constituțională." [KK, 11.05.2020];

c) the game based on tautology: „*Fundamentaliștii* Legii *Fundamentale*" [ZN, 14.02.2021].

It should also be mentioned here ***the technique of the wrong spelling of the lexemes:*** „poliția ne *ocrotează*" [KK, 11.05.2020], „*realizărili toarășului*" [KK, 05.10.2017], which mainly has a humorous function, but also contributes to the sarcastic characterization of the characters, increasing the credibility and the oral character of the discourse.

The pamphleteer's creativity is manifested in the ability to select the most suitable means and to combine them in order to build an expressive, interesting text with a great power of seduction. Due to the elements of language creativity used by the pamphleteer, the audience is not just a passive receiver, but tends to become an active transmitter, participating in the process of language creation.

Creativity is also shown in pamphlet titles, which serve as „advertisement" of the text and arouse the audience's interest. Different elements of creativity are used in the titles of the selected pamphlets:

a) *invented words formed by derivation*: „Restricții pro-pandemie și vaccinuri pentru împuținarea populației" [ZN, 04.04.2021], *or by composition*: „Federaţia Rusă îşi schimbă denumirea. Devine *Moldorusia*" [ZdG, 01.04.2017] („Moldova" + „Russia");

b) *borrowings*: „*Je suis* rusofon! Să trimitem rușii în Patria lor fiindcă vorbesc limba patriei lor? Da sau nu?" [ZN, 31.01.2021], „Tăricene, arest *in peace*!" [AC, 12.01.2021];

c) *the way of spelling certain words:* „*#Mi tu*/*Je suis* Nata Albot" [ZN, 23.05.2021], „CANDidatul și CANDiluatul PD la Primăria Chișinău" [ZdG, 27.05.2018];

d) *play on words:* „Țuțu la închis*oare*: antrenamente la răc*oare*" [ZdG, 06.08.2017], „*Fundamentaliștii* Legii *Fundamentale*" [ZN, 14.02.2021];

e) *the use some well-known expressions*: „*Măgarul lui Buridan* și procurorul general" [ZN, 27.12.2020], „*Separarea puterilor* în cap" [ZN, 15.08.2021];

f) *metaphors:* „Dodon, groparul comuniștilor" [ZN, 09.05.2021], „Partidul Vorbelor Dulci" [ZN, 13.06.2021].

The title is an important element in decoding the pamphlet message and plays an essential role not only at the first contact of the reader with the text, but also later – during reading and after reading, in this sense creative means being essential.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The research carried out led us to the following **conclusions** and **scientific results:**

1. Making a general presentation of pamphlet:

a) Synthesis of the pamphlet definitions suggested by numerous researchers and creation of our own definition basing on the accumulated materials. Studying the definitions suggested by different researchers allowed us to say that pamphlet is a hybrid genre situated on the borderline between publicism and literature, which attacks a person or a group of persons who belong to the social and political sphere, certain ideas or conceptions (which the author considers to be erroneous), with the aim of exposing them, denigrating them, condemning them and it is characterized by a violent language, comic tonality and scornful attitude.

b) Identification of the main features of the pamphlet discourse and compilation of a synthesizing table. The basic features of pamphlet are brevity, topicality, direct attack on the person, adaptability, sincerity, originality, one-sidedness, humor, language plasticity, expressiveness and verbal violence. The thing that distinguishes pamphlet from other publicistic genres is its tonality: pamphlet is violent, impulsive and absolute, attacks directly, addresses to a specific object, and has a scornful attitude.

c) *Inventory of the pamphlet types identified by researchers and compilation of a table that displays the distinction between pamphlet and pseudo-pamphlet (non-pamphlet)* on the basis of the Arghezian theses on the distinction between a "good" pamphlet and an "imitation" pamphlet. Genuine pamphlets have an impressive style due to the creativity of the pamphleteer, while pseudo-pamphlets are some slanderous texts with a forced style.

2. Making a selection of the texts-pamphlet that are representative for our research. Basing on the theoretical guidelines regarding pamphlet definition and its basic features, we selected 123 texts published between the years of 2017 and 2021 from four periodicals: two national newspapers of major importance from the Republic of Moldova – *Ziarul Național* and *Ziarul de Gardă* and two satirical magazines from Romania – *Academia Cațavencu* and *Kamikaze.*

3. Making a synthesis of the pamphlet evolution in the Western and Romanian space and drawing up the evolution scheme of the pamphlet genre. Pamphlet as a phenomenon has always existed. In the Romanian space, the first pamphlet accents can be identified with the mountain chroniclers, and I. Tăutu, I. Heliade-Rădulescu and T. Arghezi define three key points in the history of the Romanian pamphlet. The pamphletic phenomenon gained momentum in the Romanian space after the fall of the Soviet regime and now the Internet offers new possibilities for practicing pamphlet.

4. Determining the functions and values of language in pamphlet. The analysis of the selected texts allowed us to say that all language functions are manifested in pamphlet, but the conative function prevails. Conativeness is ensured mainly through expressiveness, verbal violence and the comic.

5. Determining the functions and values of verbal violence (of the registers of verbal aggression and onomastic deformation) in the pamphlet perception. We have determined that verbal violence is a means of constructing the pamphletic discourse and a tool of manipulation and results from the use of insulting, aggressive, trivial, obscene, etc. language. The language used by pamphleteers is characterized by an increased violence, especially in the case of the weeklies *Academia Cațavencu* and *Kamikaze.* Criminal, subhuman, religious and sexual registers are the most frequently used ones. Onomastic deformation is also an element of language violence, which is realized through the use of nicknames, changes in the structure of the names, etc.

6. Identifying the types of the comic used by pamphleteers (satire, irony, sarcasm and grotesque) and their functions (persuasion, denigration, seduction, persuasion, manipulation, etc.) on the basis of the analyzed texts.

In pamphlet the comic is a strategy of persuasion and, at the same time, manipulation of the receiver, betraying the mocking attitude of the sender and his bias towards aggression. In pamphlet the comic manifests itself in different ways – from a subtle, barely perceptible irony to a vulgar grotesque in which violence surpasses the comic.

7. Inventorying the creative elements identified in the pamphletic language and interpreting their value. Basing on the analyzed texts, we deduced that among the main elements of creativity identified in pamphlet are: occasionalisms, invented words, pseudonyms, character names, repeated speech, metaphors, hyperboles, metagraphs, etc., which contribute to the realization of the pamphletic intention and whose role is to influence the receiver.

Taking into consideration the conducted research, we suggest the following **recommendations** for the use of the research results:

- when studying by philology students and specialists in this field of the following aspects: language functions, pragmatic linguistics, stylistics;

- when studying by students and specialists in the field of psychology and psychoanalysis of the following aspects: the language, mechanisms of seduction and manipulation, the impact of verbal violence on a person's psycho-emotional state;

- as a guideline in court processes to resolve conflicts regarding slander, discrimination, defending the right to image, etc.

The results obtained in this research open up **new perspectives** for studying the Romanian pamphlet in terms of the following aspects: discursive strategies of seduction and manipulation in the opinion publicistic genres; language creativity in publicistic opinion texts, particularly in pamphlets; the "pamphlet – image" relationship and the relevance of the iconic element in pamphlet production; new variants of pamphlet: TV shows and music productions, etc.

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ANNOTATION

Ferafontov Ana: FUNCTIONS AND VALUES OF LANGUAGE IN THE ROMANIAN PUBLICISTIC PAMPHLET, Doctoral Thesis in Philology, Chisinau, 2023

Thesis structure: introduction, 3 chapters, general conclusions and recommendations, bibliography (which includes 211 sources), 9 appendices, 147 pages of main text, 3 figures, 4 tables, statement of responsibility and the author's CV.

Keywords: pamphlet, language, discourse, functions, value, comic, expressiveness, verbal aggression registers, pamphlet title, language creativity.

The aim of the paper is to determine the stylistic and pragmatic values of the language of the Romanian publicistic pamphlet and to reveal the impact that the pamphletic language has on the readers. The aim is achieved through the following **objectives**: to define pamphlet and its main features, to examine the evolution of the pamphlet genre in the Romanian space; to select and analyze texts that are representative of the topic under study in order to support the hypotheses that have been put forward; to identify the functions of language in the publicistic pamphlet basing on the analyzed texts; to evaluate the impact of discursive aggression on the perception of pamphlet basing on the nine registers of verbal violence identified by the researcher R. Cesereanu and the phenomenon of onomastic deformation; to determine the functions of the comic in the construction of textual meanings and to identify the main types of the comic used by pamphleteers; to assess the significance of language creativity elements in achieving the pamphlet's intention.

The scientific novelty of the paper lies in its original findings regarding the impact of the pamphletic language on the public and in reconsidering pamphlet through the prism of the new perspectives offered by the media resources. **The originality of the paper** lies in the applied orientation of the pamphlet study, based on the representative texts of the modern period, closely related to the current social and political situation in the Republic of Moldova and Romania. At the same time, the originality of the thesis lies in the elaboration of synthetic materials (in the form of tables and figures) on various aspects of pamphlet.

The results of the study have been reflected in 11 published scientific papers and in the reports presented at numerous national and international scientific events.

Theoretical importance. The present study uses an interdisciplinary approach, based on the perspectives of text linguistics, discourse analysis, pragmatics and stylistics. This approach opens up new opportunities for studying the Romanian pamphlet, including its audiovisual version, from the point of view of such aspects as: discursive strategies of seduction and manipulation, the pamphlet – image relationship, language creativity in opinion publicistic texts, the role of metagraphs in realizing language functions etc.

Application value. The obtained results can be used in the study of language functions, pragmatic linguistics, stylistics by philology students and specialists in the field, as well as a guideline for court processes to resolve conflicts regarding slander, discrimination, defending the right to image, etc.

Implementation of scientific results. The research results have been implemented at national and international conferences by presenting reports and publishing them in national scientific journals and scientific forums' collections.

ADNOTARE

Ferafontov Ana: Funcții și valori ale limbajului în pamfletul publicistic românesc, teză de doctor în filologie, Chișinău, 2023

Structura tezei: introducere, 3 capitole, concluzii generale și recomandări, bibliografia (care include 211 surse), 9 anexe, 147 de pagini de text de bază, 3 figuri, 4 tabele, declarația privind asumarea răspunderii și CV-ul autorului.

Cuvinte-cheie: pamflet, limbaj, discurs, funcții, valoare, comic, expresivitate, registre ale agresivității verbale, titlul pamfletului, creativitatea limbajului.

Scopul lucrării îl constituie determinarea valorilor stilistice și pragmatice ale limbajului în pamfletul publicistic românesc, precum și relevarea impactului pe care îl exercită limbajului acestuia asupra cititorilor. Scopul se concretizează în următoarele **obiective**: definirea pamfletului și a principalelor trăsături ale acestuia, examinarea evoluției genului pamfletar în spațiul românesc; selectarea și analiza unor texte reprezentative pentru tema cercetată pentru a argumenta tezele lansate; identificarea funcțiilor limbajului în pamfletul publicistic în baza textelor analizate; evaluarea impactului agresivității discursive asupra receptării pamfletului în baza celor nouă registre ale violenței verbale identificate de cercetătoarea R. Cesereanu și a fenomenului deformării onomastice; stabilirea funcțiilor comicului în construcția semnificațiilor textuale și identificarea principalelor tipuri de comic utilizate de pamfletari; evaluarea valorii elementelor de creativitate a limbajului în realizarea intenției pamfletare.

Noutatea științifică a lucrării rezidă în constatările originale privind impactul limbajului pamfletar asupra publicului și în reconsiderarea pamfletului prin prisma perspectivelor noi oferite de resursele media. **Originalitatea lucrării** constă în orientarea aplicativă a cercetării pamfletului, bazată pe niște texte reprezentative din perioada contemporană, strâns legate de condițiile social-politice actuale ale Republicii Moldova și României. Totodată, originalitatea tezei rezidă în elaborarea unor materiale sintetice (sub formă de tabele și figuri) privind diferite aspecte ale pamfletului.

Rezultatele obținute au fost reflectate în 11 lucrări științifice publicate și în comunicatele prezentate în cadrul mai multor manifestări științifice naționale și internaționale.

Importanța teoretică. Prezentul studiu are o abordare interdisciplinară, valorificând perspectivele lingvisticii textului, ale analizei discursului, ale pragmaticii și ale stilisticii. Această abordare deschide noi piste de cercetare pentru pamfletul românesc, inclusiv în varianta sa audiovizuală, în aspecte precum: strategii discursive de seducție și manipulare, raportul „pamflet – imagine", creativitatea limbajului în textele publicistice de opinie, rolul metagrafelor în realizarea funcțiilor limbajului etc.

Valoarea aplicativă. Rezultatele obținute pot fi utilizate în studiul funcțiilor limbajului, lingvisticii pragmatice, al stilisticii de către studenții la filologie și specialiștii în domeniu, ca reper în procesele de judecată pentru rezolvarea conflictelor privind calomnia, discriminarea, apărarea dreptului la imagine etc.

Implementarea rezultatelor științifice. Rezultatele cercetării au fost implementate în cadrul unor conferințe naționale și internaționale, prin prezentarea de comunicări și publicarea acestora în reviste științifice naționale și în culegerile forurilor științifice.

АННОТАЦИЯ

Ферафонтов Ана: «Функции и значение языка в румынском публицистическом памфлете», *диссертация* на *соискание ученой степени доктора филологических наук,* Кишинэу, 2023 год

Структура диссертации: введение, 3 главы, обобщающие выводы и рекомендации, библиография (включающая в себя 211 источника), 9 приложений, 147 страницы основного текста, 3 рисунка, 4 таблицы, декларация об ответственности и резюме автора.

Ключевые слова: памфлет, язык, дискурс, функции, значение, комическое, выразительность, регистры речевой агрессии, название памфлета, креативность языка.

Целью работы является определение стилистического и прагматического значения языка в румынском публицистическом памфлете и выявление воздействия языка памфлета на читателей. Поставленная цель достигается решением следующих **задач**: определение памфлета и его основных черт, изучение эволюции памфлетного жанра в румынском пространстве; отбор и анализ репрезентативных текстов по исследуемой теме с целью аргументации выдвинутых тезисов; выявление функций языка в публицистическом памфлете на основе проанализированных текстов; оценка влияния дискурсивной агрессии на восприятие памфлета на основе девяти регистров вербального насилия, выделенных исследователем Р. Чесеряну, и феномена ономастической деформации; определение функций комического в построении текстовых смыслов и выявление основных видов комического, используемых памфлетистами; оценка значения элементов креативности языка в реализации замысла памфлета.

Научная новизна работы заключается в оригинальных выводах о воздействии памфлетного языка на публику и в пересмотре памфлета через призму новых перспектив, предлагаемых медиаресурсами. **Оригинальность работы** заключается в прикладной направленности изучения памфлета, которое основывается на репрезентативных текстах, относящихся к современному периоду и тесно связанных с текущей общественно-политической ситуацией в Республике Молдова и Румынии. В то же время оригинальность диссертации заключается в разработке синтетических материалов (в виде таблиц и рисунков) по различным аспектам памфлета.

Результаты исследования нашли отражение в 11 опубликованных научных работах и в докладах, представленных на многочисленных национальных и международных научных мероприятиях.

Теоретическая значимость. В настоящем исследовании используется междисциплинарный подход с применением принципов лингвистики текста, анализа дискурса, прагматики и стилистики. Этот подход открывает новые возможности для изучения румынского памфлета, в том числе в его аудиовизуальной версии, с точки зрения таких аспектов, как дискурсивные стратегии соблазнения и манипуляции, отношение «памфлет – изображение», креативность языка в текстах ***аналитико-публицистического*** жанра, роль метаграфов в реализации функций языка и т. д.

Прикладная значимость. Полученные результаты могут быть использованы при изучении функций языка, прагматической лингвистики, стилистики студентами-филологами и специалистами в соответствующей области, а также в качестве пособия в рамках судебных процессов для разрешения конфликтов, связанных с клеветой, дискриминацией, защитой прав на образ и т. д.

Внедрение научных результатов. Результаты исследования были реализованы в ходе национальных и международных конференций путем представления докладов и публикации их в национальных научных журналах и сборниках научных форумов.

FERAFONTOV ANA

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