

**A LEXICAL, MORPHOLOGICAL, SEMANTIC AND ETYMOLOGICAL
ANALYSIS OF THE DENOMINATIONS OF MONEY IN ROMANIAN
NOVEL FROM 19TH CENTURY, CIOCOII VECHI ȘI NOI, N. FILIMON**

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Abstract: *This paper is a study of terms that concern lexical fields approaching money in Ciocoi vechi și noi novel by Nicolae Filimon, a well-known Romanian novel from the 19th century. The main inquiry from this research was how money is conceptualized within the context of our approach of the novel according to the meaning of money identified in this novel. In order to find an answer, we conducted an analysis of money related terms. The data consists of all identified terms referring to money as the main field of interest. 17 terms referring to money have been identified. A lexical, morphological and semantic analysis of the terms was performed and the terms were grouped into two main etymological branches - 5 Romanian terms, and foreign branches - 12 terms from Turkish, Greek and German, and then classified according to the frequency of use. The most important and frequently used foreign currency, besides Romanian currency, are Turkey, Greece, and Germany, as identified and mentioned in the novel. This predominance reflects the money movement outlined by the characters description of setting or commerce products, and this is owing to the circulation of money and the international trade or abroad commerce, owing to political and cultural Phanariot influences in Wallachia, during the first decades of the 19th century. The present paper could be useful as a theoretical background of the relationship between language and culture in the context of Romanian literature from the 19th century, the researched lexemes mentioned here may be considered as approaches of linguistic analysis.*

Keywords: *Romanian money, foreign currency, 19th century Romanian novel, linguistic analysis;*

Introduction

Purpose of this paper

The purpose of this paper is to investigate how money is conceptualized in the common consciousness of the Romanian culture from the Romanian novels from the 19th century, based on observations of terms in the discourse of the novel *Ciocoi vechi și noi*. In the following pages we try to analyze, bringing as much information as possible, referring to the Romanian novel of the 19th century, more precisely *Ciocoi vechi și noi*, written by Nicolae Filimon, terms that concern lexical fields approaching money in the Romanian language and literature. From our point of view, this novel is the most well-known novel of this period, a reference novel for the history of the Romanian novel, as this novel is the first Romanian literature novel that meets the features of an epic discourse that falls within the cultural and literary period of those times, romantic realism.

Material and methods

This study is based on the book *Ciocoii vechi și noi* in electronic format (digital version), a document that was created by a team of researchers within the *ASTRA Data Mining* project. *The Digital Museum of the 19th Century Romanian Novel*. The data consists of all identified terms that have money as the target domain. I identified the words / terms that have money in the foreground, using basic search functions for the book in electronic format. The extracted data were structured in tabular form and were then analysed and presented using the R software package and Word Cloud type graphics and geo-graphics.

Results

The novel *Ciocoii vechi și noi* (in electronic format) has 296 pages and 32 chapters. Following the analysis of the novel's text from the point of view of the terms that refer to money, I identified a number of 17 terms. These terms are presented in table 1 graphic 1. *Ciocoii vechi și noi* by Nicolae Filimon is known as a Romanian social novel of the 19th century and Nicolae Iorga noticed it is a novel of social observation and social condition, according to the article *The Genres of the 19th Century Romanian Novel. A Quantitative Analysis* by Andrei Terian and his team of authors. Therefore, we can draw the conclusion that money and the denominations of money are in a continuous change and evolution as the language itself because of the social, cultural, and historical influences. One can say that the money map in this novel is created around these denominations of foreign money basically from Turkey, Greece and Germany, due to historical conditions imposed at that time.

Denominations of money	Number of frequency	Translated into English
BANI / BANII / BĂNIȘORII	50/29/1	money / the money / rocks/small sum of money
LEI / LEU	31/1	money (Romanian currency, plural and singular form)
PARALE / PĂRĂLUȚE	4 / 1	doughs / precious small doughs
GALBENI / GALBEN	4 / 2	gold pieces/ golds/coins made of gold (plural and singular form)
RUBIELE	11	money (in old Turkish language)
PARAUA	1	dough
BANILOR	2	of the money
TALERE	3	Austrian coins made of silver
BACȘIȘ	6	tip

BĂNET	1	lots of money
MONEDĂ	1	coin
MAHMUDELE	11	money (in old Turkish language)
SFANȚ	1	Austrian coins made of silver
FUNDUCI	1	coins of gold (in old Turkish language)
NAHT	2	cash from Modern Greek language
PEȘIM	1	cash from Turkish language
DODECARI	4	Turkish coins of gold (the term comes from Modern Greek language, meaning a dozen <i>lei</i>)

TABLE 1. Denominations of money, Filimon, N., *Ciocoii vechi și noi***Denominations of money, Filimon, N., 1862f 1863e, *Ciocoii vechi și noi***

On a lexical-grammatical level, there is a very high frequency of the common, masculine, inarticulate noun *bani* with a plural desinence. This recurrence expresses how common the term is used in the plural form. The preponderance of this denomination *bani*, term recurring 50 times in the narrative and dialogue discourse, only emphasizes the importance of the value of money in the social and individual life of the characters.

On a semantic level, the meaning of the noun *bani*, having as its own basic meaning “cash wealth, dough” acc. to the DEX, always changes depending on the context. Thus, used in colloquial, archaic phraseologies, which emphasize the orality of discourse, the common noun *bani* acquires new and different connotative meanings. For example, in the phraseology “*sete de bani și mărire ce îl munceau*” (Filimon 1862: 43) the term *bani* represents the desire to become rich. Similarly, the same meaning appears in the context of the construction “*lăcomia de bani a fanariotului*” (Filimon 1862: 269), that is, expressing the phanariot’s desire to become rich, to become wealthy.

The phraseology “a face împliniri de bani” from the sequence “*Știu să fac împliniri de bani; am fost cu vinăritul, cu oeritul și fumăritul.*” (Filimon 1862: 44) refers to having a profit, having profitable occupations. Similarly, the construction unitary as meaning *împliniri de bani* (Filimon 1862: 209) also refers to monetary profits. The meaning of “a economisi cu eforturi foarte mari” is found in several phraseologies such as: “*De aceea, amândoi se sileau a strânge bani cu orice preț, ca să se poată luptă în contra nenorocirilor ce puteau să-i ajungă prin căderea protectorului lor.*” (Filimon 1862: 164) “*ia strânsesem și eu, în tinerețe, câteva părăluțe, ca să am la bătrânețe, știi povestea vorbii: bani albi, de zile negre și el mi i-a mâncat, mânca-ar coțofenele.*” (Filimon 1862: 245). In the pleonastic phraseology “*Să-l cumpărăm cu bani.*” (Filimon 1862: 70) the meaning is “to bribe someone”. The same meaning also appears in the sequence “*căci eu nu mă voi înjosi niciodată să cumpăr slujbă cu bani, de la o leșinătură de ciocoi ca tine!*” (Filimon

1862: 108), that is, “bribing someone to get a good job”. This archaic pleonastic construction emphasizes the defects of morality and amplifies the idea of turpitude in the line of axiological, moral values.

On the one hand, money is seen not only as a means to obtain a higher status in society, but also as a reflection of the image of the rich man social condition, an idea captured in the familiar, colloquial phraseology: “*Ai bani, ești tare și mare; ești sărac, nu te bagă nimeni în seamă*”. (Filimon 1862: 108). On a lexical level, the common noun *bani* in the form of inarticulate plural is used more with a denotative meaning. It is noteworthy that the term *bani* is found 29 times in the language of the characters, in the discussions and dialogue between the characters, which proves once again how important money is considered by the upstart characters who are eager to become rich. The keyword *bani* is the engine that sets in motion the characters that are hungry for enrichment, even if this only causes them problems, difficulties and worries in their personal lives. Money is a leitmotif during the narrative discourse, it forms in the background of the novel the warp of the relationships between the characters who are guided and who are letting themselves be driven by the greed for money, the desire to become rich, and it psychologically triggers internal conflicts or mood swings, the thruster characters gliding between joy and sadness, depending on the material and financial situation. Therefore, the common inarticulate noun *bani* is frequently used in the colloquial discourse, in common actions related to money: to earn money, to ask for money, what has been done with this money, to spend money, to lend money to someone: “*Scoate bani, afurisit țaran, că-ți crap pielea cu gârbaciul acesta*”. (Filimon 1862: 94); “*și dacă v’o cere bani, spuneți-le că toate acestea sunt pentru gătirea conacului isprăvnicesc*.” (Filimon 1862: 96); Also, the term *bani* also appears with the denotative meaning in the dialogic discourse when it refers to the origin and belonging of money: “*Nu știi eu fleacuri d’astea; acești bani sunt ai Sfântului munte; plătește ori te omor ca pe un dobitoc, — răspunde grecul*”. (Filimon 1862: 94); “*ca să nu zică lumea că cumpăr moșiile stăpânului meu cu bani furați de la dânsul*.” (Filimon 1862: 165).

Also, on a lexical-grammatical level, we notice the use of a fairly large number - 29 times of denominations of *bani* in the articulated form with definite article, plural, *bani*. Unlike the non-articulated form, the articulated form imposes precision and gives a higher note of importance and specificity to money. The term *bani* used quite frequently in the discourse of the novel in the form of articulated plural outlines an objective view of the world by capturing the social problems, behavior, morals and human defects of the characters who have divergent mentalities, perform daily social activities based on money, have immediate material interests. All the events and actions in which the characters eager for enrichment are involved revolve around the keyword *bani*. All these financial activities characterize and reconstruct, almost like a well-studied documentation, the social context of Bucharest during Caragea's reign, at the beginning of the 19th century. Through the circulation of money, through the way the characters behave, even through the attitude and mentality they have towards money, money is actually the warp on

which the relationships between the characters are woven, it forms to a large extent the thematic background of the social and political conflicts of the time, either internal or external.

What we can observe from the analysis of the 29 contexts in which the noun *banii* is used in the form of articulated plural is that all daily social activities in which money is involved, in the society of Bucharest, during the Phanariot era, can be antinomic divided according to the ethical, moral aspect, into two divergent categories: on the one hand, expressing positive actions, necessary for daily living - shopping, daily expenses, sales, purchases of estates, houses, fortunes, deposit of money, restitution of money, payment of debts, money holding; on the other hand, immoral actions based on the use of money are predominant - theft, fraud, blackmail, bribery, money laundering, pawnshop, *faro* (gambling card game), dishonest business, complicity, dispossession of wealth, ruining the wealth of the Phanariot boyar, usurpation, all the vile spoiling actions generated by upstartism. For example, the plural noun with a definite article *banii* resolutely shows the origin of money, but also the ploy to work in complicity to steal the Greek's money: "*Nouă ne mai trebuie un om, ca să ne stoarcă banii grecului, fără de a ne da noi pe față.*" (Filimon 1862: 77). Also, Caragea's money lost in the game of cards and won by Baron Arhon are mentioned: - "*Ba să mă ierți, boierule; banii Domniei tale nu sau dus la dracu, ci în pungă la mine, zise Baronul.*" (Filimon 1862: 128).

Another situation in which money is the basis of immoral actions and behaviors is that money is used by Dinu Păturică in an unbeatable way as a tool of blackmail and coercion, without him caring about the consequences: "*Nu voi să știu nimic despre aceasta. Plătește banii cu binele sau fac pitac la isprăvnicie și-ți pui în spinare o sută de slujitori... înțelegi românește?*" (Filimon 1862: 103). Money, in the strictly denotative sense, is used in the private life, for shopping, for daily living, these things reconstituting a small sequence from the image of the personal life from the early 19th century, built with a slight documentary tone about the private life of the boyars of the times: "*Cocheta numără banii și, luându-și obiectele cumpărate, ieșea din prăvălie,*" (Filimon 1862: 80).

Banii as an articulated plural noun is the basis of a principle of life enunciated even by the narrator who observes the social context, with corruption, with human defects and morals, "*unde favoarea și banii făceau totul.*" (Filimon 1862: 152). It should be noted that the money must be counted promptly, on the spot, and the monetary activities are done formally, observing the procedure to gain confidence on the surface, even with written proof: "*Bucuros bem. Și pe dată îi numără banii, dându-i și zapisul în mână*" (Filimon 1862: 206). Likewise, the payment of the money must be made on the spot, immediately; "*dă-mi acum banii, și lucrul e isprăvit.*" (Filimon 1862: 208).

The spectrum of easily obtaining money is widening and the dishonest actions of working with money are accentuated through bidding, conspiracy, fraud, theft. First of all, by auction, the upstarts come into the possession of some high-priced objects of the boyars, through theft and deception: "*care le cumpărau cu*

prețuri foarte scăzute și le plăteau cu banii furati de la stăpânii lor.” (Filimon 1862: 207).

Secondly, the money is well managed, apparently, it is registered in the pawnshop registry, the bag is sealed and the seal is checked, but this record and procedure is made only for concealment, as a screen to gain trust, because in reality, the real money was replaced by counterfeit money, and money management was only superficial, in order to deceive. The complainant was robbed openly and without hope of recovering his money “*căci atunci ca și în timpii de astăzi, amplexiunii furau sub protecțiunea legilor.*” (Filimon 1862: 213).

Thirdly, the denotative meaning of money shows how far they went then with theft, robbery and deception. Instead, at the opposite pole, the money earned is deposited, paid, kept in deposit or used to pay the debt. The greed for money and the passion for becoming rich is captured in the reply “*dar ia spune-mi, iubeste banii?*” (Filimon 1862: 237), because money is what generates all events, conflicts and intrigues.

Also as a noun articulated with a definite article, *banii* stands out in another situation of using it in a negative sense, when it is obtained from dishonest business, for example, by buying cattle at a low price and selling them to peasants at a price five times higher. The paroxysm of Dinu Păturică's greed is surprised by his gestures who wants to take possession of the dishonest money, and the narrator's attitude does not overlook and criticizes the character's action through the hyperbolic epithets “*indescribabilă greed and terrible theft.*” (Filimon 1862: 275) “*Adu banii încoace, zise Păturică cu o lăcomie nedescriptibilă.*” (Filimon 1862: 275).

Last but not least, the money is apparently used correctly, the money is counted with the person being present, a receipt is taken, but on the other hand, the person is pursued and robbed, and the money is returned to Dinu Păturică. This money is only money obtained by robbery: “*Pe de o parte numărăm banii în mâna trimisului și luăm teșchevea de primire, iar pe de alta, doi flăcăi îl așteaptă în pădure, îi dăi... și... — Și ne aduce banii înapoi.*” (Filimon 1862: 276). In the end, despite these infamies, the balance is restored and the money is returned to the impoverished peasants: “*Moșiile, viile și casele dumnitale sau vândut la Sultajimezat; iar banii s'au trimes cu om domnesc, ca să se împartă la țărani ce se zice că i-ai sărăcit, când erai ispravnic.*” (Filimon 1862: 285) So, even if the noun *banii* is used more in the denotative sense, and is found less in phraseologies, but being recurrent 29 times, it sets the background of intrigue and social condition in the context of the Phanariot rule, providing a so-called social documentation, to emphasize social issues and to point the finger at the flaws of the Phanariot times.

The only two terms of money used in the genitive form with the definite article in the plural form is the Romanian lexem *banilor* referring to keeping the records or evidence of money in the registry: “*lângă unul din pereții camerei se află o laviță lungă pe care ședeau Logofeții trebuincioși pentru scrierea poruncilor și trecerea în condici a banilor Hătmăniei,*” (Filimon 1862: 209). The second context of the Romanian term *banilor* with the definite article is used in the genitive form as well. The person keeping records of money in the registry wanted to be paid for his

job. Therefore, the activity related to money in this concern was to keep records of money in case anyone claims the money: “*Condicarul cere să-i plătească pentru trecerea în condică; logofeții pentru tacâmul de pitace ce erau să scrie, dacă s’ar fi ivit vreo pretenție asupra banilor ce primise;*” (Filimon 1862: 213).

We will continue our analysis on the same lexical and semantic level, pointing out that the Romanian lexem *lei* in the non-definite article form is often used within the narrative discourse counting 31 times exclusively with denotative meaning. This denomination of money in the Romanian plural noun *lei* is mainly used to refer to mentioning the price, for example the price of the box seats, the price of the vineyard, to sell livestock in the animal market with beef affairs, to paying debts, expressing money loss or gaining the profit, expressing precise sum of wages, or during commerce activities and unfair business, and used for negotiating, as well.

It is really interesting how the lexem *lei* is used to express colloquially and ironically the money of little value or importance, were nothing, “*Mai nimic, mamă! din două mișoare de lei m’am ales numai cu două sute, din care mi-a oprit și havaetul judecății*”. (Filimon 1862: 245). Even the phanariot is dissimulating like he doesn’t care how much money he loses during the playing cards game—“*Vreo zecemii de lei răspunse fanariotul cu nepăsare.*” (Filimon 1862: 129).

The price of the box seats is mentioned in specific sum of Romanian *lei*, to make it clear for the reader that the established social hierarchy is structured like the box seats are. The rich and important boyars are privileged and their box seats are in the middle, but the lower and the third rows of box seats were for those who wanted to rent them for 10 Romanian lei, and the ground-floor seats were for common people: “*Prețul intrării era regulat în modul acesta: Lojile de mijloc se plăteau câte un galben și erau lăsate pe seama boierilor celor mari, a consulilor și a altor persoane de distincțiune; lojile de jos și cele de la al treilea, rând se plăteau cu lei zece, și erau comune pentru toți cei ce voiau a le închiria; iar parterul se plătea câte lei trei de fiecare persoană.*” (Filimon 1862: 189).

Another context is during the trial pressing charges for deprivation of property, trying to regain the price paid for the vineyard which was sold without consent of the owner. “*Ce ceri, Boierule, printre această jalbă, zise Păturică cu aier de autoritate. — Cer de la cinstita Hătmănie, să-mi sloboază lei șasemii, prețul viei mele, ce s’a vândut la Cochii vechi de bună voia mea*”. (Filimon 1862: 211). The lexem *lei* is mostly used for economic purposes, for example selling lots of properties, in the market, vineyard, houses, properties, jewelries and coats, expressing money loss or gaining the profit or paying the debt “*auzi colo! să pierz eu zecemii de lei într’o clipeală de ochi?*” (Filimon 1862: 128) “*Fanariotul ascultă cu luare aminte socotelile ce-i înfățișă Păturică, dar când ajunse la încheere si văzu luate de vânt cele una sută pungi de bani, și o datorie nouă de lei 16.670, cu dobândă ovreiască, oftă din adâncul inimii;*” (Filimon 1862: 180). Paying the debt as a torturing consequence is something fierce that the peasant being hanged upside down smoked with chilly smoke must give in until the debtor is forced to write a letter in which he mentioned that he must pay 30 lei as a debt: “*Pe mine ma spânzurat cu capul în jos, și mi-a dat fum de ardei, și nu m’a lăsat până nu i-am dat răvaș că-i*

sînt dator treizeci de lei. Mare năpastă a căzut pe capul nostru, cuconașule.” (Filimon 1862: 100). Money loss at the first glance might be perceived as a great sum of money loss but in fact, soon after the explanation, the reader finds out that the sum is the tenth part of the price of selling the signatures in the written documents addressed to the ruler.

Another lexem used only 4 times in the novel to express money is *parale* in the plural articulated with the definite article. With the singular form and articulated with the definite article *paraua* appears only once in the phraseology “*fură cu paraua de la marfă*” (Filimon 1862: 79) meaning stealing bit by bit from merchandise. There are two lexemes in the plural diminutive form: *părăluțe* and *bănișorii*. The diminutive noun *părăluțe* is appears in familiar and colloquial register context, underlying affection and eagerness for gaining money, at one hand, and the other hand expressing regret for losing the money by sending a curse upon the one who spend them: “*ia strânsesem și eu, în tinerețe, câteva părăluțe, ca să am la bătrânețe, știi povestea vorbii: bani albi, de zile negre și el mi i-a mâncat, mâncal-ar coțofenele*”. (Filimon 1862: 245) The noun *bănișorii* with the diminutive suffix and the definite article underlines the interest for money and getting rich, and the sarcasm during the toast, highlighting the opposition between social and material condition of peasants and the rich social status of the boyars. “*În sănătatea săracilor țărani căroră le dăm fum de ardei și le punem fierul roșu pe piept, ca să le luăm bănișorii din pungă!*” (Filimon 1862: 136).

The lexem *galben* used in the singular non-articulated form count only two times with the meaning of golden coins to express the price for the box seats and a monthly contribution for printing theatrical plays, programmes, and news. The plural non-articulated *galbeni* is used in the same context, as well. The collective noun *bănet* is referring to spending lots of money as a family inheritance “*Dar bine, mă, ce a făcut cu atâta bănet ce i-a rămas de la tată-său?*” (Filimon 1862: 199). Another non-articulated lexem in the singular form is *monedă* used as a metonym in the phraseology meaning not to be fooled by someone: “*Voi nu știți cu ce monedă vă plătește femeia.*” (Filimon 1862: 64). In conclusion, our research on the lexical, morphological and semantic level of the lexemes referring to money in Ciocoi *vechi și noi* novel is that the most commonly used terms are the non-articulated plural *bani* – mentioned 50 times, and the plural form articulated with the definite article *banii* used 29 times. Furthermore, the plural noun *lei* is used 31 times with the denotative meaning, used in different social and economic contexts, shaping the cultural background of the society during the Phanariot Epoch. The articulated noun *para* whether it is singular or plural of the lexem *para*, *paraua*, *parale*, and the diminutive *părăluțe* underline the importance of the money in everyday social life and merchandise activities.

On the etymological level, it is obvious that most of the lexemes referring to money come from Turkish and old Greek. The most common uses are *rubiele* and *mahmudele*, each mentioned 11 times. Both these terms are from Turkish. *Rubia*, in the plural form, *rubiele*, denominates an old Turkish coin made of gold, that circulated in Țările Române at the beginning of the XIXth century, and

etymologically comes from the Turkish *rubya*. *Mahmudea*, in the plural form *mahmudele*, is also known as an old Ottoman coin made of gold, that circulated in Țările Române at the beginning of the XIXth century, from the Turkish *mahmudiye*. Another most common term referring to money is The Turkish *bacșiș*, denominating a small amount of money given as a tip for a personal favour, is used 6 times within the discourse.

Another lexem referring to money from Turkish is *paraua*, in the singular form and articulated with definite article, also used in the plural and the diminutive form *părăluțe*. *Paraua* is mentioned in the discourse of the novel only once *parale*, *parale* - four times and *părăluțe* - only once, and denominates a decimal currency equals to the hundred part of an old Romanian *leu*. Another Turkish archaic term is *peșim* referring to cash money, mainly used with the verbs to give money, to pay, according to DEX. An older term referring to money is the archaic Turkish term *funduci* in the plural form from *funduc* which is mentioned only once in the enumeration of types of money while counting how many bags of cash there are. *Funduc*, which etymologically comes from the Turkish *findic* designates an old Turkish coin made of gold, that circulated also in Wallahia in the 18th century. Money also reflects the cultural background and intercultural influences reflected in everyday activities of characters during the phanariot period. For example, the archaic term *dodecar* used in the plural form *dodecari* is mentioned 4 times and denominates an old decimal currency, an old Turkish coin made of gold that circulated in Țările Române, as well. Although the lexem *dodecari*, etymologically speaking, comes from Modern Greek *dodekária* meaning a dozen of Romanian old *lei*, according to Romanian Explanatory Dictionary. There is another Modern Greek origin term synonym with the archaic *peșim* which is *naht* mentioned two times: “*Vrei să-ți plătesc acum în bani naht? — Bine ar fi să-mi plătești în naht, dar ca să nu te supăr primesc și pe datorie;*” (Filimon 1862: 186). Modern Greek and Old Greek influence in the Romanian language is specific during the Phanariot epoch. Furthermore, there are only two lexemes of German origin: *sfanț* and *talere* in the plural form. The term *sfanț* is designating an old Austrian coin made of silver of small value in Romanian currency it values two Romanian lei, it comes from the German *zwantig(er)*, according to the Romanian Explanatory Dictionary. The narrator uses this term in the dedication at the beginning of the novel to underline that the process of stealing money to get rich is immorally but something very clever and ingenious to steal little by little from small amount of money and a lot from huge amount of money: “*vouă, care ați furat cu sfanțul din funcțiunile cele mici și cu miile de galbeni din cele mari, iar acum când v’ați cumpărat moșii și palate stropiți cu noroi pe făcătorii voștri de bine, vouă și numai vouă dedic această slabă și neînsemnată scriere.*” (Filimon 1862: 3). The other term of German origin is *talere*. This lexem is used only three times. From the German *taler*, it denominates Austrian coin made of silver that circulated in Țările Române at the beginning of the 19th century. Its semantic context is strictly referring to a precise sum of money: “*Să înmulțim acum acest câștig cu zilele anului și veți vedea că dă o sumă de talere 10,785, bani 90*” (Filimon 1862: 178). The results of this etymological study points out that the

influences in language and the denominations of money are mostly from Turkish – *rubiele* 11 times, *mahmudele* 11 times, *bacşiş*, *paraua*, *parale*, *părăluțe*, *peşim*, and the other foreign terms are relatively few, originated from Modern Greek – *naht*, mentioned two times, *peşim* – only once, and German – *şfanţ* and *talere*. Consequently, the lexemes used in the different lexical fields to money reference are reflecting not only the historical background during the Phanariot Epoch, but also the intercultural exchange, the social, economica, judicial, political, and individual contexts.

Conclusions

This paper could be useful as a theoretical background of the relationship between language and culture in the context of the Romanian literature from the 19th century, the researched terms mentioned here may be considered as approaches of culture and language furthermore transposed into social mentality. By analysing this novel, *Ciocoii vechi şi noi*, we managed to prove that the literature of the 19th century is an important one for the Romanian literature, both from a lexical point of view, and a semantic and etymological point of view. The archaic language used in Romanian, the words with influences from other languages regarding the lexeme *ban*, prove once again that the Romanian novels of this period enrich the Romanian language, and that this fact must be highlighted at any cost, in order to be able to underline the fact that the literature of the 19th century had a special contribution in the history of Romanian literature, in which *Ciocoii vechi şi noi* is a reference novel for the subject of the our doctoral thesis - denominations of money present in the Romanian novels of the 19th century.

Our research on the lexical, morphological and semantic level of the lexemes referring to money in *Ciocoii vechi şi noi* novel follows the linguistic analysis pattern of Radu Drăgulescu articles, even if there are other lexical fields approached, different from our main goal of research - money. The results of our research show that the most commonly used terms are the non-articulated plural *bani* and the plural form *banii*. Furthermore, the plural noun *lei* is used with the denotative meaning, used in different social and economic contexts, shaping the cultural background of the society during the Phanariot Epoch. The articulated noun *para* whether it is singular or plural of the lexem *para*, *paraua*, *parale*, and the diminutive *părăluțe* underline the importance of the money in everyday social life and merchandise activities. The results of this etymological study points out that the influences in language and the denominations of money are from: Turkish (*rubiele*, *mahmudele*, *bacşiş*, *paraua*, *parale*, *părăluțe*, *peşim*), Modern Greek (*naht*, *peşim*) and German (*şfanţ*, *talere*). Consequently, the lexemes used in the different lexical fields to money reference are reflecting not only the historical background during the Phanariot Epoch, but also the intercultural exchange, the social, economical, judicial, political, and individual contexts. Following the analysis of terms, denominations of *ban*, influences from other languages, graphs made based on these terms, we can see the importance that the literature from this century has had in the development and enrichment of language. On a lexical-grammatical level, there is a very high

frequency of the common, masculine, unarticulated noun *bani* with a plural desinence. This recurrence expresses how common the term used in the plural form is. The preponderance of this denomination *bani*, a term recurring 50 times in narrative and dialogue discourse, only emphasizes the importance of the value of money in the social and individual life of the characters. Our analysis highlights the fact that the circulation of money and the denominations of foreign money at that time were restricted mostly to Turkish, Greek and German currency. The Turkish *rubies mahmudele* and *galbeni* were the dominant foreign currency at that time, due to the Phanariot period, besides the Romanian currency in *bani, lei, monedă*. Within the narrative discourse there are specific denominations of foreign currency. That is, during The Ottoman Empire – with old names such as *Constantinopol, Stambul, Țaringrad*, denominations of money, etymological originated from Turkish: *parale, para, părăluțe, mahmudele, rubiele, bacșiș, funduci, peșim*, are highly dominant. And Greece is mentioned in the old name Elada, with cities Arta and Atena, and the specific currency is in Greek money, there are *dodecari* and *naht*, as well. Furthermore, the denominations of *talere* and *sfanț* used in Lispeca/ Leipzig commerce originate from Germany. No other foreign currency - such as dollars, nor English pounds or penny, or the golden franc in France, is mentioned in the novel because the plot in the novel is triggered by the social, cultural and political influences of that Phanariot period.

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