

IULIAN BOLDEA • CORNEL SIGMIREAN • SIMION COSTEA

COORDINATORS OF THE FOUR VOLUMES

Culture, Elites and European Integration

Volume I - Philology

COORDINATOR: IULIAN BOLDEA

PARIS, 2011

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QUAND LA PHILOSOPHIE RENCONTRE LA POÉSIE. PRÉMISSES D'UNE HYPOTHÈSE INTERPRÉTATIVE

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Abstract: *The interpretation discusses the implication revealed in the relation between the speculative (philosophic) discourse and the poetic (metaphorical) discourse, searching to identify the metaphorical transfer and the metaphysical one, the speculative extending the semantic project of the poetic, according to a transmutation in another space of meaning. Following this dialectic perspective, the interpretation would keep intact the games of the imagination, as a mixed discourse which operates at the intersection between metaphorical and metaphysical.*

Keywords: *metaphor, philosophy, metaphysical, poetic discourse*

Si on a en vue la pensée à partir de la transcendance – de l'autre ou d'un tout-à-fait-autre-que-soi-même –, elle rompt l'équilibre de l'identité dans laquelle se complait la conscience de l'égal, en éveillant l'altérité et la démesure, en aspirant vers un au-delà, un plus-profond-que-soi.¹ Quand la philosophie rencontre la poésie, elle se confronte avec un au-delà *de la pensée*, sa profondeur qui est avant elle, l'altérité interne d'un impensable avec lequel elle se trouve dans un rapport de distance. Distance qui n'est pas celle de la séparation, de l'autre inconnu et indifférent, mais celle de la relation avec un autre chose non assimilable. Est-ce dans ce cas la même médiation par laquelle « le spéculatif verticalise la métaphore, tandis que le poétique donne un revêtement iconique à l'analogie spéculative » ?² Si, selon Heidegger, « le métaphorique n'existe qu'à l'intérieur de la métaphysique », l'implication qui apparaît entre la philosophie et la métaphore, entre le discours spéculatif et le discours poétique, fait que l'impensé de la philosophie anticipe sur le non-dit de la poésie, la trans-gression de la méta-phore (du propre au figuré) et celle de la méta-physique (du sensible à l'intelligible) n'étant qu'un seul et même transfert (du visible à l'invisible).

Parlant de la métaphore usée qu'on trouverait à la base du concept, J. Derrida met en discussion le mouvement de la métaphorisation comme « origine puis effacement de la métaphore, passage du sens propre sensible au sens propre spirituel à travers le détour des figures », métaphores qui ont été usées et remplacées par la production du concept qui efface sa trace : « La métaphysique a effacé en elle-même la scène fabuleuse qui l'a produite

¹ Cf. Emmanuel Lévinas, « Herméneutique et au-delà », in *Entre nous. Essai sur la pensée-à-l'autre*, Paris, Grasset & Fasquelle, 1991.

² Paul Ricœur, « Métaphore et discours spéculatif », in *La Métaphore vive*, Paris, Seuil, 1975, pp. 356-384, concernant le problème du « méta-phorique et méta-physique » et de « l'intersection des sphères du discours », pages auxquelles nous renvoyons les citations qui suivent.

et qui reste néanmoins active, remuante, inscrite à l'encre blanche, dessin invisible et recouvert dans le palimpseste ».³ Processus qui comporte un double aspect : l'auto-destruction de la métaphore par assomption dans le concept et, inversement, l'auto-destruction du concept par assomption dans la métaphore. Le transfert par lequel la métaphore usée se dissimule dans la figure du concept « vise – dit Ricœur – l'invisible à travers le visible, l'intelligible à travers le sensible » ; il n'existe donc qu'une seule relève : la « relève » métaphorique est aussi la « relève » métaphysique, la véritable métaphore étant « la métaphore verticale, ascendante, transcendante ». C'est par conséquent un transfert de sens du sensible à l'intelligible, mais dans le cas du concept métaphysique on n'a plus un visible qui « fasse » image, mais une image issue de la ressemblance entre le visible et l'invisible. Le mouvement qui emporte les mots et les choses au-delà, *meta*, est le transfert de sens qui définit la relève métaphysique qui rend visible l'invisible, sans que celui-ci descende dans le monde sensible, mais élevant le visible au niveau de l'intelligible. Cette « torsion » (dans l'acception platonicienne du terme) qui déplace le sens n'a pas lieu sans la ressemblance entre ce-qui-se-manifeste *à la vue* et ce-qui-se-cache *dans la vue*. Derrida insiste à propos de quelques métaphores métaphysiques dominantes, parmi lesquelles le Soleil et la demeure-retour. Si – affirme-t-il – « le mouvement qui fait tourner le soleil dans la métaphore » s'avère être celui qui « tournait la métaphore philosophique vers le soleil », avouant que « le tour du soleil aura toujours été la trajectoire de la métaphore »,⁴ la métaphore de la demeure est « une métaphore de la métaphore : expropriation, être-hors-de-chez-soi, mais encore dans une demeure, hors de chez soi mais un chez-soi où l'on se retrouve, se reconnaît, se rassemble et se ressemble, hors de soi en soi. C'est la métaphore philosophique comme détour dans (ou en vue de) la réappropriation, la parousie, la présence à soi de l'idée dans sa lumière ».⁵ L'unité énochale de la métaphysique est ainsi assurée par la stabilité et l'universalité des métaphores dominantes : « Présence disparaissant dans son propre rayonnement, source cachée de la lumière, de la vérité et du sens, effacement du visage de l'être, tel serait le *retour* insistant de ce qui assujettit la métaphysique à la métaphore ».⁶

Nous illustrons par un court fragment du poème *La Meglio Gioventù* de Claudiu Komartin : « Dans l'adolescence, j'ai souhaité / une réconciliation avec ce lieu / que je ne comprenais pas et qui m'insultait - / pourtant, c'était mon seul lien avec une existence / dont les échos se frayaient patiemment chemin vers moi, / citoyen bien-élevé, vulnérable / et trop maladroit, / à travers mauvaises herbes et graviers, / les insectes grouillant partout à l'aise, / pas loin du lac aux eaux dorées / sous le même soleil qui parsème à présent comme jadis, / une scorie brûlante sur les choses et les êtres ». Que peut en dire la philosophie ? En aucun cas autre chose ou plus que dit le discours poétique, mais, puisqu'elle est obligée de

³ Jacques Derrida, « La Mythologie blanche », in *Marges de la philosophie*, Paris, Éd. de Minuit, 1972 (pp. 247-324) ; apud Paul Ricœur, *op. cit.*, p. 367.

⁴ Apud Paul Ricœur, *op. cit.*, p. 367. « La lumière vise métaphoriquement le signifié de la philosophie » : « C'est à ce signifié majeur de l'onto-théologie que reviendra toujours la teneur de la métaphore dominante : le cercle de l'héliotrope » (*ibidem*).

⁵ Apud Paul Ricœur, *op. cit.*, p. 367.

⁶ *Ibidem*.

se confronter à *autre chose* que la pertinence de sa propre démarche, nous ne dirions pas qu'elle est contrainte, mais au contraire libre de penser *plus*. Elle dira que le lieu incompris est le lieu abandonné, inhabité, laissé dans la trace d'un « jadis » ayant l'air de s'échapper de l'existence et de la vue. Lieu défiant et pourtant parlant, que la compréhension « présente » ne saurait re-présenter. Un rapport fissuré, surgi au cœur d'une pensée qui presque ne médite plus, mais s'érige en médiatrice d'un état de crise, entre ce qui se dit dans l'évidence de la parole du monde et le non-dit d'un sens effacé. Une médiation ou « une réconciliation avec ce lieu », « lien avec une existence » inapparente, non-pertinente (voire impertinente), mais vivante rien que dans cette connexion. Ce qui se dit – dans le poétique même du dire, dans sa visibilité percutante – conduit vers ce qui reste non dit, pareil à un transfert inavoué (écho patient d'un chemin) du mot qui atteint la lettre du poème au mot non atteint, élevé jusqu'à son origine. Mot qui ne fait pas seulement « survenir » le monde, selon l'affirmation de Heidegger, mais l'oriente vers un fondement qui le transcende. Or le poème ne fait que « dire » la réconciliation comme lieu incompris – de l'incompréhension même –, le lien avec l'écho de l'existence, en dépit du déliement et de l'inhabitation. Mais c'est justement ce dire qui est méta-phorique, emportant au-delà de ce qu'il dit, et méta-physique, montrant plus qu'il ne dit. Un *au-delà* et un *plus* qui n'instaurent pas un lointain et une distance, mais rendent possible un rapport : « pas loin de ». Tout-à-coup, ce lieu se montre « à travers mauvaises herbes et graviers, / les insectes grouillant partout à l'aise, / pas loin du lac aux eaux dorées ». Il se montre sans être montré, « sous le même soleil qui parsème à présent comme jadis, / une scorie brûlante sur les choses et les êtres ». Ce n'est pas une comparaison qui met la pensée en jeu et en cause, mais un rapport d'analogie entre deux états d'une même unité : à présent *comme* jadis. Non pas des états disloqués, irréconciliables dans un hiatus insurmontable, de l'expropriation, déploré comme une fracture que seulement un « oiseau doré » saurait remplir.⁷ À présent *et* jadis relie le visible et l'invisible. Sans être une simple juxtaposition, il s'agit d'une fusion dans un *co-esse*, « sous le même soleil », dans la lumière duquel tout *est* comme s'il n'était pas. Lieu habité par la compréhension, lieu de la compréhension du Même, inter-diction dans laquelle *à présent* et *jadis* inter-signifient, se situent *idem in essentia*. Demeure retrouvée dans le lieu où s'écrit le

⁷ Tel qu'on lit dans le poème *Hiatus* du même Komartin : « viens, oiseau doré, et frôle les choses / sur lesquelles la lumière parsème son duvet de pêche ». Ici, le transfert opère par un simple contact entre deux extrêmes signifiantes. Tout ce qui est anarchie et conflit crée des images dans l'apparition desquelles tout disparaît : « les roses saignent / dans les jardins laissés à l'abandon / et tout ce qui reste c'est un triste chant murmuré au crépuscule ». Tout ce qui reste, après et malgré la disparition de tout, c'est le chant du poème, donc *tout*. Ce n'est pas par hasard que « les choses que j'essaie de décrire / se dissipent », car ce qui fait que les choses se montrent dans la lumière du sens originel n'est pas leur de-scription, où elles se dé-disent, comme si elles déposaient leur étant dissipé. C'est leur « scription », le fait qu'elles in-scrivent leur propre apparaître dans la transparence d'une lumière où elles s'impriment « avec toute la force de la fragilité ». N'est-ce pas là justement *toute* la force du poète ? Avant tout, une force de l'éthique – comme philosophie première, selon Lévinas – « parce que l'écriture ne peut être qu'une / forme de vie morale / et ce n'est qu'à partir de là qu'elle commence à avoir un sens » (*La Meglio Gioventù*).

poème ; une réappropriation ou un retour du soi chez soi.⁸ « Choses et êtres », *sur* lesquels veille le même intelligible, cachés *sous* l'éclipse mondaine, *aliud in esse*, mais brillant dans la sphère de l'identique, dans l'horizon d'un soleil de l'in-différence vers lequel tourne le dire.

La thèse qui identifie relève métaphorique et relève métaphysique (« la prétendue connivence entre le couple métaphorique du propre et du figuré et le couple métaphysique du visible et de l'invisible ») énonce le fait que ce qui emporte (méta-phoriquement) au-delà, du propre au figuré, emporte (méta-physiquement) du sensible (visible) à l'intelligible (invisible). Affinité qui affirme en fait la priorité de la pensée spéculative par rapport au discours poétique. « Ce n'est donc pas la métaphore – souligne Ricœur – qui porte l'édifice de la métaphysique platonisante ; c'est plutôt celle-ci qui s'empare du procès métaphorique pour le faire travailler à son bénéfice. Les métaphores du soleil et de la demeure ne règnent que pour autant que le discours philosophique les élit ». Il est vrai que la visée sémantique de chaque type de discours est différente, car « le discours spéculatif a sa *nécessité* en lui-même, dans la mise en œuvre des ressources d'articulation conceptuelle » ; le spéculatif ne prolonge la visée sémantique du poétique « qu'au prix d'une transmutation résultant de son transfert dans un autre espace de sens ». C'est justement cet autre espace de sens qui a été visé par notre propre interprétation des vers de Komartin. Si le discours spéculatif a « de soi » les métaphores conceptualisées (le soleil, la demeure) qu'il pose dans le jeu de l'interprétation, il n'est pas moins vrai que trans-posées dans l'œuvre du discours poétique elles se dé-conceptualisent, effacent leur pertinence dès qu'elles entrent dans un rapport de contiguïté avec la figure poétique. Le concept s'anéantit dans l'instant même de son articulation interprétative, à mesure que la métaphore poétique acquiert un relief inconfondable, sort à la lumière par elle-même, dans un même acte ambivalent – de sens contraire – par lequel la métaphore est convoquée à apparaître par le concept qui, à son tour, disparaît dans la lumière de cette apparition. Par conséquent, « le gain en signification n'est pas porté au concept », qui demeure pris dans un espace de sens différent, dont il trace néanmoins le contour spécifique. D'un côté, le discours spéculatif « de soi-même il tire la ressource d'un espace conceptuel qu'il offre au déploiement de sens qui s'esquisse métaphoriquement ». De l'autre côté, confronté avec « la véhémence ontologique » d'une visée sémantique différente, avec « l'impertinence » dynamique d'un champ inconnu et avec le jeu de la double signification, il ne peut pas déterminer le sens, mais seulement indiquer le lieu où le sens apparaît.⁹ Ce qui nous permet de dire, avec Husserl, que « comprendre une

⁸ Le poète n'est-il pas à la recherche du « lieu » et l'interprète dans le commentaire de cette quête, conformément à l'*Erörterung* dont parlait Heidegger ? Se retrouvent-ils au même lieu ou, plutôt, dans le lieu même indiqué par la quête ?

⁹ Dans les œuvres d'art, observe T. Vianu, « nous retrouvons un sens que nous ne pouvons pas subordonner à un concept ou à un réseau de concepts précis, un sens plus riche et qui, débordant sans cesse le concept, provoque l'action jamais limitée de la restauration du sens » (*Tezele unei filosofii a operei* [*Les thèses d'une philosophie de l'œuvre*], in Tudor Vianu, *Studii de filosofie culturii* [*Études de philosophie de la culture*], București, Ed. Eminescu, 1982, p. 361). « L'image – ajoute-t-il – exerce pourtant des fonctions différentes dans la poésie et dans la philosophie. Car tandis que l'image du poète est appréciée en soi, celle du philosophe ne fait que transporter un sens qui non seulement la dépasse, mais s'impose de préférence à l'attention du lecteur » (*Filosofie și poezie* [*Philosophie et poésie*], București, Ed. enciclopedică română, 1971, p. 66).

expression (logique) » est autre chose que « découvrir des images » ; si l'*imaginatio* est le règne du « semblable », l'*intellectio* est celui du « même », tous les deux étant des niveaux et des régimes de discours distincts ; il en résulte que le discours métaphorique n'atteint le « même » que comme « semblable », ¹⁰ dans ce *comme si* ou à *présent comme jadis* que nous venons d'invoquer.

Mais est-il nécessaire que les deux régimes discursifs, spéculatif et poétique, se détruisent et s'abolissent l'un l'autre ? La réponse que Ricœur donne à cette question comporte deux aspects. En premier lieu, « l'attraction que le discours spéculatif exerce sur le discours métaphorique s'exprime dans le procès même de l'interprétation. L'interprétation est l'œuvre du concept ». La lutte pour l'univocité et pour la rationalisation traduit dans le travail interprétatif l'effort de réintégrer le réseau de significations de l'énoncé métaphorique « dans un horizon de compréhension disponible et maîtrisable conceptuellement ». Mais cette démarche représente une interprétation rationalisante, et par cela même réductrice, car le conceptuel détruit le métaphorique. Par conséquent, en second lieu, « on peut concevoir un style herméneutique dans lequel l'interprétation répond à la fois à la notion de concept et à celle de l'intention constituante de l'expérience qui cherche à se dire sur le mode métaphorique ». Gardant son caractère conceptuel, l'interprétation devrait laisser intacts les jeux de l'imagination ¹¹ ; elle est alors un discours mixte qui opère « à l'intersection de deux mouvances, celle du métaphorique et celle du spéculatif ». Exercice difficile puisque, d'une part, la pensée conceptuelle ne pense que ce qu'on lui donne à penser, c'est-à-dire ce qui se manifeste dans l'horizon imaginaire en tant que signifiante du discours poétique ; d'autre part, ce qui est ainsi pensé, reçu et récupéré dans les jeux de la compréhension, doit être restitué à l'altérité inaltérée du champ poétique. La tâche d'une telle interprétation serait d'intégrer sa réflexivité dans une aventure paradoxale, puisque ce qui se manifeste comme phénomène poétique, ce qui en dernière instance *donne à comprendre* est une essence qui n'entre pas dans les termes de la connaissance. Selon Kant, c'est une idée, mais non pas une idée rationnelle qui est en fait un concept auquel ne correspond aucune intuition, mais une idée esthétique forgée à partir des intuitions à l'œuvre dans l'imagination. ¹² Dans la présence même de la non manifestation de cette idée qui donne à penser, la pensée conceptuelle est contrainte à penser *plus*. Mais ce *plus*, elle ne l'a pas de soi ; il se donne comme surplus de l'imagination créatrice. ¹³ En le pensant, elle est déterminée d'oser davantage, de penser aussi

¹⁰ Cf. Edmund Husserl, *Recherches logiques*, t. II, Paris, P. U. F., 1969, p. 136.

¹¹ « Les créations de langage seraient dénuées de sens, si elles ne servaient pas le projet général de laisser de nouveaux mondes émerger par la grâce de la poésie » (Paul Ricœur, « La métaphore et le problème central de l'herméneutique », in *Écrits et conférences 2. Herméneutique*, Paris, Seuil, 2010).

¹² « Par l'expression : Idée esthétique, j'entends cette représentation qui donne beaucoup à penser, sans qu'aucune pensée déterminée, c'est-à-dire de concept, puisse lui être adéquate et que par conséquent aucune langue ne peut complètement exprimer et rendre intelligible » (Immanuel Kant, *Critique de la faculté de juger*, A 190 ; trad. roum. București, Ed. Științifică și Enciclopedică, 1981, p. 208).

¹³ C'est le principe même d'une pensée qui « doit être cachée dans les vers comme la vertu nutritive dans un fruit » et qui donne à penser concernant la création surabondante de l'imagination. C'est à peine dans cette autre pensée pensée que se célèbre réellement le don qui donne à la pensée quelque chose à comprendre et à créer, un horizon de la compréhension dans lequel, en effet, « un poème doit être une fête de l'Intellect » (Paul Valéry, « Littérature », in *Morceaux choisis*, Paris, Gallimard, 1930, pp. 167, 168).

ce qui n'est pas compris clairement et distinctement, élargissant de la sorte son propre horizon compréhensif.¹⁴ « L'imagination créatrice – ajoute Ricœur – n'est pas autre chose que cette demande adressée à la pensée conceptuelle », demande qui est « l'âme » de l'interprétation. Si on peut parler ici d'une articulation dialectique, nous ne pensons pas cependant à celle qui, pour Ricœur, règne entre l'expérience d'appartenance ouverte par le discours poétique et le pouvoir de distanciation qui ouvre l'espace de la pensée spéculative, mais à la dialectique du questionnable. Car donner à penser *plus* n'est-ce pas interroger, le penser-à-l'autre comme l'autre de la pensée ? Déstabiliser ce qui est stable, déjà établi, mettre en question et donner à comprendre *autre chose* ?

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¹⁴ « Lorsqu'on place sous un concept une représentation de l'imagination qui appartient à sa présentation, mais qui donne par elle-même bien plus à penser que ce qui peut être compris dans un concet déterminé, et qui par conséquent élargit le concept lui-même esthétiquement d'une manière illimitée, l'imagination est alors créatrice et elle met en mouvement la faculté des Idées intellectuelles (la raison) afin de penser à l'occasion d'une représentation bien plus (ce qui est, il est vrai, le propre du concept de l'objet) que ce qui peut être saisi en elle et clairement conçu » (Immanuel Kant, *op. cit.*, A 192 ; trad. roum. ed. cit., p. 209).

ON MYSTERY AND PARTING IN SIR RACHE'S STORIES

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Abstract: *The article analyzes the fictional universe of Mateiu I. Caragiale in terms of literary imagery, referring to the specific elements of mystery. We tackle the profound significance of time, space and of the act of disappearance which builds up in the text of the short-novel *Sub pecetea tainei* (Under the Seal of Mystery). Moreover, a series of symbolic images and structures are identified, sustaining thus the unity of the entire work of Mateiu I. Caragiale.*

Keywords: *imagery, mystery, death, colour, time.*

The three stories bearing the title *Sub pecetea tainei* (*Under the Seal of Mystery*) build up a key for the symbolic universe of Mateiu I. Caragiale's work. These are three occurrences of Mystery in which the reader – already familiarized with the fictional world of *Craii de Curtea-Veche* (*Old-Court Philanderers*) – tries to depict the same coordinates of a Balkan universe from “the gates of the Orient”. The memoirist accent of the stories shapes up specific temporal structures and impregnates the text with its value of mystery. Both the narrator and its interlocutor accept and regain the pleasure of finding and defining at the same time the significances of certain spaces bearing a special temporality with symbolic weight.

As in all his other texts, Mateiu Caragiale builds up in the first paragraphs of the short-novel a fictional chronotope greatly in debt to his real existence. This fact has also been noticed by Ion Vartic as he states that *Sub pecetea tainei* as well as *Remember* and *Craii de Curtea-Veche* “begin with pedantic temporal suggestions, reflecting in fact, crucial moments of his life [Mateiu Caragiale]. Spatial localization, as accurate as the temporal one, is also very concrete and symbolical. The leading fragments of all his texts disclose – indirectly, yet very emotional – Mateiu's unfulfilled desire of settling down in a «home» and in a «house». This fragile aspect of his biography pulsates in the opening paragraphs of all his prose.”¹ The author tries (maybe unconsciously) to outline the fictional elements in order to potent the mystery throughout the text. When spatial and temporal indicators force the reader's mind to identify aspects of the writer's biography, any “impossible” event or gesture that cannot be explained, bear the connotation of mystery, of unreal or of fantastic. This is the case with the manner in which *Sub pecetea tainei* opens its fictional universe:

¹ Ion Vartic, *Sâmburele de cireașă al celui din urmă senior*, in Mateiu I. Caragiale, *Sub pecetea tainei*, Echinox, Cluj, 1994, p. 124 (trans. M. N.)

Ever since we began to prolongue our staying outside Bucharest, him at Valea Rugului, me at Sion, him at the winery where Sita Gârbu had been murdered, me at the inn where Nicolae Schina had been killed, for about two years that is, I hadn't run into Teodor ***, an old inherited acquaintance, Sir Rache as he used to be called, until last week.²

These are details which would determine any competent reader to associate literary fiction with Mateiu Caragiale's biographic reality and, all the more, the events that are to be narrated by Sir Rache will ensure the mystery of the text. History of literature has recorded the author's pleasure of making up a "landowner" image at Marica Sion's manor, where he would display his heraldic banner as a sign of identity and sense of belonging to those places. One can easily understand this aspect by reading Mateiu Caragiale's diary where he clearly stated that he always had the desire of owning a place (a house) to identify with and to consider it a representation of himself: „j'ai la nostalgie d'une modeste maisonnette de faubourg, mai à moi, avec mes balsamines, mes figuiers, mes lauriers-roses, mes verveines et mes citronniers.”³ The idea of identification with a space, of owning a house may offer the argument for a psychoanalytical analyse of not only the writer's gestures but also of the fictional universe in which one can notice the sense of never-ending search of ultimate establishment. The house is “between the microuniverse of the human body and the universe, a secondary microuniverse, a link which has an iconic configuration of great importance in psychological and psychosocial diagnosis. [...] The house as a whole is more than «the place to live in», it is a living thing. The house is a double, an overdetermination of the personality of the one who lives in it.”⁴

In the literary imagery structures the space one lives in becomes a double of the human body and a projection of individual spirituality, bearing the characteristics of the person who owns it. Such a hermeneutical approach on Mateiu Caragiale's work would be more than profitable, especially if we take into account the diary entry from 29th of April, 1934: „Je ne sais plus pourquoi cet hôtel qui n'a rien d'extraordinaire me plaisait tellement il y a vingt deux ans [...] Ces derniers soirs, en passant devant lui, je me le suis rappelé et je me suis trouvé avec lui plus d'une ressemblance. Comme moi il est démodé, un peu délabré et mal entretenu.”⁵

In the opening fragment of the short-story one can easily notice that the gesture of getting out of the space of Bucharest brings on the breakdown of relations between individuals. This is in fact an alienation of the human being, a moving-off from everything the city means: socializing, community and, most important, communication with *the other*. Mateiu Caragiale's characters loose these attributes when leaving behind the spatial limits

² All literary fragments are from Mateiu I. Caragiale, *Opere*, Național, București, 2001, (our translation M. N.).

³ Mateiu I. Caragiale, *Opere*, Național, București, 2001, p. 387.

⁴ Gilbert, Durand, *Structurile antropologice ale imaginarului*, Univers enciclopedic, București, 1998, p. 237 (trans. M. N.).

⁵ Mateiu I. Caragiale, *Opere*, Național, București, 2001, p. 385.

of their city. Because only in this space of the old Bucharest all these can be done, as they are conditioned by one single major event, easily noticeable in the text: *providential meeting*. None of the characters meetings are by chance and none of them are free of meaning. And, moreover, these meetings take place frequently in a pub or a winery. The narrator finds Teodor *** at “Carul cu bere [The Beer Dray], in the left side of the saloon, in the back, alone at the table.” In *Craii de Curtea-Veche*, the story-teller meets Pantazi and Paşadia together with vices genius Pirgu in the same way, in an old eating-house. And there is no difference in *Remember* also: the narrator has the chance to find out about the tragic accident of Aubrey de Vere from an old acquaintance in “an old Bucharest night pub”. At a first glance, *Sub pecetea tainei* seems not to hide the mysterious folds of subjective duration, but to explain and to motivate it. In the same way the story-teller of the philanderers accuses a profound state of sleepiness, Sir Rache displays apparently the same behaviour. He

...was sitting with his eyes barely closed; anyone who didn't know that for him this was the sign of deep thinking would have thought he had fallen asleep.

Sleep induces the idea of eternity and this is a characteristic of Mystery in the same way the folds of darkness in Mateiu Caragiale's texts cloaks over the simple events, altering their status, transforming them into uncertainty and secrecy. On the other hand, sleep translates symbolically the possibility of dream and therefore confirms the unreality of certain events. That is why in Mateiu Caragiale's prose the epic is much in debt to static images at the first narrative level and the dynamism erupts only in characters' stories or in their “dreams”.

Sir Rache is a character with the gift and pleasure of telling stories, of bringing into life events from his youth, therefore from a past time which he now feels obligated to resurrect. And this is realized due to mainly some synestheic occurrences which challenges the old man's memory. Thus, the apparition of Gogu Nicolau's widow brings into the light of discussion the disappearance of this officer and, in the same manner, a photo considered to have been lost triggers in Sir Rache's soul the desire to share with his interlocutor one of the most mysterious stories of his entire career: that of Lena Ceptureanu. It is interesting how almost all Mateiu Caragiale's characters try to recuperate and revalue a lost period of time, a long-time hidden and lost secret. This becomes a leitmotif of temporality: a never-ending search of the starting moment of what characters think to be the decline of their personality and which they try to reclaim and restore. Both in the case of Aubrey de Vere, the one who seems to cast a warning in the seal of his letters (*Remember*) and in the case of the philanderers who state their condition in more or less imaginary stories about their ancestors, the ontological necessity of recuperating the mystical Past is so strong that the reader can only think that this Past hides a mystery only the initiated ones may find out.

In Mateiu Caragiale's fiction there is an element with an important degree of recurrence, yet very often ignored by literary critics⁶. It seals profound meanings that may eventually lead to discovering the real motives of characters' behaviour. As symbolic nucleus, *photography* occurs several times in the narration development and it states therefore the necessity of hermeneutical analyses. In *Craii de Curtea-Veche* the feminine character Ilinca Arnoteanu asks as engagement gift from Pantazi a photo camera and this device will, inevitably, bring forth her death. Why so? Because by the photo she would have taken she would have "stopped" the Time and would have therefore embedded duration within limits. And this would have meant not to take part to the final step of Paşadia or Pantazi's stories, that of "getting out" of the Story into a timeless condition. It is obvious that Mateiu Caragiale willingly constructed the symbolic values of photography and connected major fictional events to its suggestions. In Sir Rache's first story, Gogu Nicolau's widow, madam Lina, ... used to wear a brooch with his picture on it, not on enamel, but on paper with glass over it. The face kept fading away, until nothing was there. The same happened with his memory.

The picture fades out, disappears, Time erases the physical image of the character. And this seems to be necessary, as from the former officer there should be nothing left but the Mystery and this should be unchained from any temporal determinations. Everything that could have brought back the memory of Gogu Nicolau vanishes and is somehow rapt in by the widow's personality and she will preserve the secrecy of her husband's faith beyond the limits of Time.

Another story of the old policeman is stirred by the very sight of a photo which the narrator gives to him – with a gesture of apparently pure chance. In this and in all the others photos found in the old casket, Sir Rache unravels "as from embalmment a whole forgotten world". It is a story made up of images of a ball, "the most remarkable one from Sutzu's", a story which will eventually display its mysterious folds. "The breelan of dames" which Sir Rache selects draw the reader's attention to the Princess' photo in which she seemed, "with her eyes half closed and smiling, to cast a spell upon the rose she was holding in her hands" and whose name will never be revealed. Moreover, this young lady, after she accepted to be photographed, goes to Dusheck's, picks up all the photos of her and destroys them on the spot. The gesture bears symbolic meaning if we take into account the temporal relations sustained by the literary imagery. The Princess wishes in fact to "destroy" Time, or, in other words, to destroy the fixation in the limits of duration signified by the photographic image. This fixation would have meant an ever-possible return to *that* moment and thus a return to a specific point in time. But the young lady, whose secrecy we shall never know, cannot ontologically realise this compromise:

⁶ We know only about Matei Călinescu's opinion on it. He states that "it would be interesting to make a more detailed study on the photo as a symbol in Mateiu Caragiale's prose – from the photo that kills Ilinca to the one that holds inside a secret of the «Young Princess»" (Matei Călinescu, *Mateiu I. Caragiale: recitiri*, Biblioteca Apostrof, Cluj-Napoca, 2003, p. 142, trans. M. N.).

The Princess face, if you looked at it long enough, was shedding the human form and was becoming cat-like.

Why the author feels necessary such explanation? Is it not because the Princess' face (and all her personality maybe) has something in common with another character who shares the same lack of human features? Is it not Aubrey de Vere also a mysterious and almost unnatural apparition?

He looked as if he lived anywhere else but in that world, and, even more, outside any known world.

He also is a character who peculates himself from any human limitation as he was "more like a seraphim or archangel". He also tries – in the same symbolic manner as the Princess from Sir Rache's story – to escape the limitations of Time by his "death" without any possibility of face-recognition. Aubrey de Vere does not exist in photographic representations because his image constructs only as *reflection*. On one hand he himself is the reflection of the old paintings he admires, and on the other hand there is the reflection he takes part in his "sumptuous loneliness of the rooms with abyssal mirrors". And this ensures his limit-free chronotopie, which eventually translates into his escape from the human universe. Is it the Princess from Sutzu ball another incarnation of that character who reclaims himself in the symbol of the sphinx? This story will always remain under the restless seal of Mystery...

There is in Mateiu Caragiale's texts a feeling of anxiety in front of time, a feeling of fear of the possibility of loosing the temporal moment that the individual identifies with. The tales of the philanderers, the stories told by Sir Rache are nothing else but gestures of recovering points in time, revealing moments of certain experiences. Facing the bitterness of time passing also in his real life, the author makes use of different narrative schemes which bring forth characters' memory and their never-ending account of past reality.

When telling the story about the minister and his wife, Sir Rache does not hesitate to offer his interlocutor an important detail: attending his husband funeral ceremony, the widow has nothing changed about her as she is "all dressed up and dolled up, radiating remotely that thick and dense intoxicating perfume." It is the same perfume the minister's wife leaves behind one night she came asking for help in Teodor Ruse's room:

I came to my senses only after I was alone. If it hadn't been for the thick and dense perfume she had left behind, after she had made me swear to her, I might have thought I had dreamt it all.

The fragment might have not been analysed if it had not challenged our interpretation by drawing attention upon another fragment from the short-story *Remember* in which the olfactory sensation brings into memory a certain person or a certain event from the past. It is an establishment in the fictional present moment of the character to whom an olfactory connection may be realized at a symbolic level. The scent of the perfume always lingers after the character's leaving and it provokes memory to recover temporal moments. In fact, this leaving is equivalent to death or it may at least forecast it.

One example is the fragment from *Craii de Curtea-Veche* where the narrator describes the way Rașelica Nachmason leaves the philanderers' pub:

...the woman's likeness to the flower – a black flower from the Tropics, full of poison and sweetness – was awakened involuntarily by the warm scent that was spreading, dizzily passionate, with her every move.

The feeling aroused in narrator by this woman is almost like a premonition, as in the end, she will "offer" Pașadia Măgureanu a terrible and unworthy death.

All three stories of Sir Rache represent the character's attempts to gain back the past, to bring forth to the present time events and occurrences that put together the entire Mystery that will never be revealed. Taken as a whole, these stories can set up an era, the same way that the stories told so passionately by the philanderers create the fantastic image of a century, "melancholic among others", the 18th century. Interestingly enough, the old policeman does not tell stories, does not give in to the pleasure of depicting events during a walk or outside any building. Going outdoors represents a breach in the memory flow and, in fact, it is a return of the being to the limitations of present time. Only the closed quarters of the saloon or the narrator's house can induce the lapse in the reversed time of memory. "Far from being at the nod of time, memory allows a duplication of moments, and doubles the present moment; it gives an unused density to the dim and fatal flow of coming to life and ensures in the jitters of destiny the survival and immanency of substance. All these make regret to always be pierced by some delight and sooner or later to reach the threshold of remorse. By permitting going back to the past, memory partly allows the hardships of time to be mended."⁷ Perhaps this is exactly what Sir Rache is trying to achieve: a re-living of the past. Why else would he allow himself to be a part of such stories? He who could only find peace of mind in the lonesome contemplation the narrator finds him in at *Carul cu bere*? Together with *the other one*, the man comes forward out of the desire of rebuilding life, of achieving some sort of redemption. Everything that Sir Rache and his stories will establish (apart from the intensity of storytelling itself) will only be the Mystery quiver that will remain unanswered, concealed by heavy folds of "red mist".

By fighting against time, memory, through its euphemistic disposition in accordance with the present, will be endowed with an obvious fantastic feature, which is fantasising as a process of depicting the Past. It is a defensive reaction of every conscience that faces destiny, and, also, the fatality of death. Sir Rache himself fantasises. What he understands by this is re-living the past event by telling it, thus rendering its recovering feature. In a remarkable process of imagination, the character achieves the very era of his youth:

I am still nostalgic for it, and when, at the vineyard, in the loneliness of the long nights, I feel it overwhelming me, I call in the magus. With the wig cut in a straight line on

⁷ Gilbert Durand, *Structurile antropologice ale imaginarului*, Univers enciclopedic, București, 1998, p. 401 (trans. M. N.).

the forehead and the big and hooked nose with the glasses hung on a wide ribbon, appears to me, wearing a tuxedo and bowed slippers, Claymoor. It comes back to me, as if it were real, a party in Cotroceni, a ball at Sutzu's, a garden-party at Marshall Filipescu's, a 1st of May at Butculescu's, an afternoon at the tracks, the road with the blooming linden trees at dusk. By reading again the long-forgotten «Carnet du High-Life», the memories rewind slowly, blossomed; they begin to cluster, when, all of a sudden I become troubled and with a knot in my throat, I let the beautiful dream fade away.

This narration also is some sort of imaginary story of the kind the Old-Court philanderers suggest, an escape into a dimension of time and memory. Sir Rache unveils the past which he, together with his discussion partner, sees as redemption, as opportunity of recovering his destiny. The two men remove themselves from present time in order to take part, at an imaginative level, in another moment in time. The action could be seen as an initiation. And this because, standing before the Past that the old policeman presents, the interlocutor partakes of the Mystery, the same as in *Remember*, Aubrey de Vere's presence alters (mentally and emotionally changing) the narrator's life. As a matter of fact, what Sir Rache succeeds in is the attempt of *taking hold* of the Past through the very symbolical force of the story.

I've started to like telling stories, he whispered as if to himself only. A sign I'm growing old.

The fatality of the end creates inside him the need of going back in time, reliving the past and, at the same time, reorganizing destiny and maybe Time itself.

Are Sir Rache's stories exact reminiscences of events, accurate replicas of certain moments in the past? Or could they be a mere figment of imagination? Through reading Mateiu Caragiale's literary work one is coerced to observe a certain melancholy in the characters, a melancholy that inevitably triggers the imaginative process. "In its usual state, imagination is disorganised. That is why the intellect must take it upon itself to straighten it out."⁸ The storytelling becomes, thus, the requisite mental process to place imagination in order. It is the Mystery under whose seal Sir Rache lays his stories. Is it a real Mystery or is it but an imagined mechanism that he brings to light? The details are convincing and the acceptance of the events as reality is easy to achieve – as everywhere else in Mateiu Caragiale's fiction. But could it be that literary criticism has also fell in this trap set by detail and has failed to see beyond the appearances? Obviously, there is no straight forward answer, but the thought of such possibility is intriguing. The possibility is that the old policeman *wasn't telling* stories, but only *imagined* them. The same as Aubrey de Vere's existence cannot be set in the near, ordinary reality; the same as the philanderers often get together on the endless realm of imagination, Sir Rache also can call the interlocutor towards the forever open spaces of fantasy. The latter listens with piety thinking that everything is a re-making of a segment from the Past, a renewal of the

⁸ Ioan Petru Culianu, *Iocari serio. Știință și artă în gândirea Renașterii*, Polirom, Iași, 2003, p. 104 (trans. M. N.).

former policeman's memories. But these are "woven richly", Sir Rache himself confesses, "like in a loom", "in venomous dark colours and dim gold, and underneath with an invisible thread".

Something remains unseen in his storytelling and this is the very trigger of imagination that, perhaps, Teodor Ruse uses so passionately. What is left then of the entire work? The Mystery remains, similar to a sphinx guarding the entrance to the deep structures of the text and warning the reader about the eventuality of losing themselves between the invisible threads of the stories in the attempt of finding the ultimate meaning. And the pleasure of each new reading is also left, and it will bring, beyond the "red mist" that is being covered by "a heavy black curtain", the ardour of the Mateiu Caragiale's verb and the continuous return to a Time that seems not to have ended yet...

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RADU STANCA. THE SPECTACULAR POETRY

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Abstract: *Radu Stanca's poetry is spectacular by excellence. His lines are, in their allegorical verve, existential setups, revelations of hidden places, suggestions of a solemn carnival that unites contrasting features; pathos and irony, imagination and aesthetizing sublimity are brought together by these fastuous and yet ascetic poems, in which the verse has diamond-like sparkles and the softness of heavy brocade. In his ballads the poet invents sumptuous backgrounds, symbolic characters that carry, in their poetic and existential play, the hallmark of the inner face of their poetic self; characters that are nothing more than auctorial masks, allegoric transvestites of genuine impulses and experiences.*

Keywords: *Sibiu Literary Circle, ballad, allegory, carnival, irony, mask, resurrection of the esthetic*

Preliminaries

Within the literary atmosphere specific to the end of World War II, the Literary Circle in Sibiu represented the moment of aesthetic resurrection and the cultivation of human and cultural values extracted from the critical descent of Maiorescu. In this respect, Nicolae Balota notices that “the aestheticism of literary circle is, therefore, the cultivation of the aesthetic and its subversion too. Very modern, without reaching the extremism of the avant-garde which tried to undermine the artistic in a premeditated way, to cause an explosion of art, often failing to produce anything but stunning aesthetic artifices, the aestheticism of the Literary Circle anchored art in a sphere that infinitively exceeded the artistic and, at the same time, de-anchored art allowing it to float freely on a sea of aesthetic liberties, playing – by means of irony, parody and detached coquetry- with the risks of the self-annihilation of art.” The poets of the Literary Circle in Sibiu started with the premise of the fundamental ambiguity of the poetic act, in the alchemy of which are to be found, with equal justification and fervour, the solemnity of the utterance and the instinct of play, formal rigour and the ceremony of gratuity. Accordingly, Radu Stanca emphasized that “the leap of poetry from experience into construction is necessary”, focusing on the necessity to discipline feelings, on the conversion of moods into poetic ritual, into lyrical ceremony, into a construct with compelling aesthetic valences.

The Manifest of the Literary Circle in Sibiu was published in spring of 1943 in the newspaper *Viața* and is both a letter of solidarity with the normative and axiological criticism of direction of Lovinescu and “an appeal to humanitarian ideals which were beyond the narrow ambitions of that time and a protest against some submitted art,”

according to Nicolae Balotă, who continues: "As signatories of that manifest made an enthusiastic profession of faith for the aesthetic criticism that descended from Maiorescu, attacks - along with some warm adhesions – did not hesitate to occur".

The importance of the *Literary Circle in Sibiu* for the evolution of postwar Romanian lyricism is indisputable. In an article of programmatic concern, entitled *Perspectivă* (*Perspective*), I. Negoitescu nuances the circumstances and motivations that led to the *Manifest of the Literary Circle*. "The *Manifest* had started from a lucid need for severance. It was not a principled rejection of patriotic poetry, just as there would not be today of the so-called social literature. The work of art may include other values than the aesthetic. However, if it does not cover this, it is null as a work of art. The great artist does not confuse this aspect, therefore their work is sustainable: their objective is aesthetic, even if by an outstanding force they attract other values as well." The programmatic imperatives of the *Manifest of the Literary Circle* are also found in various modulations and theoretical nuances in the *Literary Circle Review*, published in Sibiu between January-August 1945, having a total of six issues. The review will publish essays, programmatic articles, and actual literary works of art of writers such as Negoitescu I. Radu Stanca, ID Sirbu, Stephen August. Doinas, Ioanichie Olteanu, Cornel Regman, Nicholas bales, Victor Iancu, Henri Jacquier etc.

Significantly, the programmatic text that opens the first issue of the journal, a text entitled *Perspective* and signed by I. Negoitescu literature, particularly underlines the dissociation of literature from the political factor, in the name of restoring the principle of the autonomy of the aesthetic and literary work liberation from any historicist, local, ethnical trends: "When, in the spring of 1943, the literary manifest of the circle was published, as a eulogy of the spirit of freedom, as a reintegration of the young generation in a Romanianship with a universal perspective, detached from the nebulae of political and regionalist circumstances, this fact was considered, both in the world of propagandistic and Orthodox literature and in the literature of the oppressed left, as an act with political significance." George Grigurcu believes that "in the name of the aesthetic, the circle members rejected the patriotic lament, the local discourse, the messianic Ardeal. They were not too shy to express their belief that the exaltations of the ethnos are obsolete and therefore damaging. Placing themselves above the historical moment, a disagreeable one admittedly, at the altitude of the aspiration towards a creation which transgresses the occasional, they did not deny, however, as some have argued, the idea of ethnicity, but projected it on the screen with representative perennial values. Beyond the reminiscences of the Semanatorism, the rudimentarily claiming accents of the hurt feeling of country affiliation, the annoying rural and anachronistic features, which Radu Stanca called *pășunism*, they targeted at a 'substantial 'Romanianism'".

Admittedly, the fact that they refused to enrol their creations in the vicious circle of circumstantialism and the exaltation of the past does not mean that the literary club members rejected history. Only that they aimed at a broader circumscription of the

aesthetic fact, a transgression of the regional, of mediocrity and provincialism: "We felt we had deep roots and thought earnestly of the Ardeal school and the Latinist one, of Budai-Deleanu, of Codru Drăgușanu. These roots were certainly very physical in the geographical sense, because our attitude meant first of all the denunciation of regionalist prejudice". In another article, entitled in a very significant way *Viitorul literaturii române?* (*The Future of Romanian literature?*), I. Negoitescu states, with many arguments, the organic evolution of Romanian literature and its development under the auspices of Western culture and literature: "What the humanities that richly nurtured the revival of the French literature meant for that literature, the discovery of Western cultures, which were treated with a devouring appetite, meant for our literature. In this language just out of the Middle Ages, still hesitant and barbarian, although the original material was taken from the language of the great civilizations of Rome, the latest refined lyric states of Western arts were poured. Within this new amazing alloy, Romanian poetry was born." No doubt both the aesthetic programme of the *Manifest* and the programmatic texts of the *Literary Circle Review* are the result of intimate and at the same time, lucid adhesions to the aesthetics of Lovinescu, as emphasized by Negoitescu in the same article, *Perspectivă*: "We were maliciously called by some 'the aesthetes of Ardeal'. A ridiculous and twice odious formula. First, because the preferred literature in our literary circle is claimed from the refusal of cultural localism and then just because the outdated and anarchic aestheticism, improper to our aspirations is applied to a title famous for its stubborn tradition. The Manifest had started from a lucid need for dissociation."

Within the *Literary Circle Review* the aesthetic criticism is given a privileged place, considering that it must have a guidance role for taste and a consolidation role for authentic aesthetic values, which must be separated from other types of values: "The importance of dissociation is especially disclosed in literary criticism, where the lack of value discrimination leads to the falsification of the readers' taste, to creating confusion in the minds of lecturers who are thus deceived and deprived of aesthetic delight, mainly to their own disadvantage. Therefore, the awareness of an audience must determine criticism founded on solid aesthetic principles."

The most significant representative of the criticism practised by the literary circle members was, no doubt, Nicholas Balotă, who, in essays published mainly in *Familia*, but also in the volume called *Euphorion*, places emphasis on the axiological and anthropological character of the critical act ("It is only natural that the broadest perspective of criticism as a discipline, as field of exploration or as a tool of investigation to occur when we consider it as an investigation method of the human being. Today *anthropological criticism* is the most comprehensive formula of this investigation. Marxism has its own anthropology. Psychoanalysis is an attempt at exploring the abysmal human psychology. Structuralism also argues that, in order to understand the great works of art, it takes an anthropological model. Various schools, contemporary trends are similar in this regard - beyond all distinctions between them. Criticism is tributary to philosophical

anthropologies.”) Similarly, in an article, Victor Iancu argues for axiological criticism, a criticism based on the ideal of identifying, illustrating and enhancing values: “Modern axiology has shown us that substantiating aesthetic value on other values, such as moral, religious, social values etc., far from cancelling it, it often protects it. If *Faust* is considered such a representative literary masterpiece for humanity, this is undoubtedly also due to its broad anthropological character. Shakespeare's great creations live particularly because they depict such deep and typical human qualities.”

In the pages of *Literary Circle Review*, Radu Stanca is distinguished by its position of repudiating “pure poetry”, lamenting, as George Grigurcu points out, “the technique surpassed by invention”. To Radu Stanca pure poetry turned into “purist” poetry is nonsense: “Just as soon as they heard that they are pure, the pure poet turned into ‘purist’, therefore, they transformed a reality into an attitude, a normative one. The findings changed face also claiming to be prescriptions which make the poet's task easier, when in fact they considerably lightened the poetic load.” According to Radu Stanca, the solution to this purist, stagnant and aesthetically irrelevant poetry is the literary species of the ballad, whose resurrection is proclaimed and illustrated by the club members. The Ballad is that literary species which is the most capable to render a content of art and human experience, the most revealing in terms of the dynamics of the imaginary and of the expression of the most certain amplitude, representing after all, according to Radu Stanca, “a new emancipation of the essential against nothingness, of the substance against chaos”.

On the other hand, in the patterning of the balladic imaginary, in its dynamic tectonic, there is a kind of contamination, a fertile twinning of the literary genres, because the lyric, the epic and the dramatic fully merge in order to transcribe various emotional states in a regime of total authenticity - an aspect revealed with lucidity and dissociative spirit by Radu Stanca: “The ‘balladic’ consists precisely of this communication, of this presence of the dramatic inside lyrical poetry. Of course, this presence does not imply the corruption of the lyricism. On the contrary. In the new alloy, the transfiguration is supported not by the floating element, but by the whole stable, substantial coagulum (clot). The adaptation is made not with regard to the dramatic, but to the lyric. The element that transforms during this sublime act is, therefore, particularly the dramatic one. The transfiguration is accomplished under lyrical eyes, whose rays inundate the mirrors.”

The importance of the Sibiu Literary Circle for the entire Romanian literature is indisputable and, at the same time, more or less comparable, to that of *Junimea* and the circle around the *Sburătorul* review. The action of the *Manifest* and the *Literary Circle Review* had a modeling and structuring effect by means of the aesthetic options crystallized in the review, but also by means of the literary works themselves that the circle members modeled, as reflections more or less true of such options.

Theatricality and poetic vision

Radu Stanca's lyricism is above all spectacular. Due to their allegorical verve, his lyrics are the staging of existence, revelations of some hidden places, suggestions of a serious carnivalesque which puts together opposites; pathos and irony, fantasy and aesthetic sublimity join in these sumptuous and also austere poems, in which the verse has diamantine glows and the softness of heavy brocade.

Among others, Nicolae Balotă notices Radu Stanca's oracular-fantast theatricality: "the lyricism becomes dramatic lyricism and we are not surprised that the poet had a predilection for the ballad, for dramatic monologues or interpellations. Subliming his romantic spirit, one of a student of old Heidelberg, Stanca was able to break down both his pathos and irony in a scholarly manner. In his greatest creations – *Buffalo Bill*, *Lamentația Ioanei d'Arc pe rug*, his two odes titled *Ode ale lui Lactantiu pentru iubita sa* - and in others, he took the step that E.A. Poe, the first of the modernists, took in his days, he stepped beyond romanticism, maintaining some of the appearances of the romantic lyricism. Stanca transcends himself, not only in an aesthetic act of supreme grace, but also by what I would call *lyrical representation*. The poet no longer expresses *himself*, but somehow he discovers in his *self* essences that infinitely exceed him. His passion for poetry reminds us of a great poet's admirable words: I wish infinitely much and I get infinitely far from what I want. Pathos and irony. Pathos, in the great lament of Joan d'Arc, the sorrow of the useless, but devouring and ultimately triumphant passion. Irony expressed in great hope, which is also in vain, but human enough, to capture somewhere, at a turn, the post chase bringing a prominent gentleman, the Time".

In his ballads, the poet invents sumptuous sets, characters with symbolic aspect, bearing in their existential and poetic performance the impression of the lyrical ego of his inner appearance, characters that are nothing else but the author's masks, allegorical transvestites' outfits of some impulses and experiences of a certain authenticity. In *Lamentația Ioanei d'Arc pe rug*, the poet captures a wide range of feelings, sensations and emotional impulses. The dominant feeling is that of regret for an unlived life; the absence and the presence, the life and the dream, the pressure of an exceptional destiny which leaves no room for a personal biography are all elements that articulate the universe of emotions and images of the poem: „Îmi vor cuprinde flăcările-ntâi/ Picioarele rănite și grumazul/ Și-apoi, flămânzii șerpi de la călcâi/ Îmi vor zdrobi, cu sunet frânt, obrazul./ / Eu voi rămâne însă și pe rug,/ Ca și pe ziduri, dreaptă și nenfrântă,/ Nu voi zvârli blestemul ca pe-un jug,/ Nici nu voi da iertarea ca o sfântă,/ / Ci, fără lacrimi, ca un om de rând,/ Voi aștepta sub umedele tâmpile/ Ceea ce-i vânt să se preschimbe-n vânt/ Și ceea ce mi-e scris să mi se-ntâmpile/ / Azi, pentru prima dată-n viața mea/ Și poate pentru cea din urmă dată,/ Mă-mbrățișează tainic cineva/ Și mă învață-n fine să fiu fată (...)/ / Aceasta-i vina mea: că n-am lăsat,/ Cu gând ascuns, feciori în preajma porții/ Și-acum, când prima dată un bărbat/ Mă strânge-n brațe, sunt sortită morții./ / Vai mie –

păcătoasa! – știu acum/ Care-ar fi fost să fie rostul mâinii/ În care-am pus pumnalul plin de scrum,/ În loc să pun, cântând, aluatul pâinii.// Vai mie – păcătoasa! – plâng acum/ Și-mi pare rău că mor când, fermecată,/ Cu flăcările albe mă cunun/ Și, fără remușcări, mă las mușcată”.

Many of Radu Stanca's poems are built on a certain inner tension between the real and the illusive, the mystic and the seeming. What is shown and what is shrouded in unspoken mystery is part of the architecture of a poem like *Doti*, symbolic embodiment of the sacred: „Dă-mi la o parte vălul și privește!/ Ești primul muritor care mă vezi./ te-ai furișat în templul meu hoștește/ Și-acum, ajuns aici, cunoști și crezi.// Mă socoteai iluzie abstractă,/ Sămânță din străvechiul Amon-Ra./ Și-azi când mă pipăi simți cum se contractă/ În trupul meu de piatră inima.// Descoperă-mă toată, cu-ndrăzneală!/ Și lasă-ți palma aspră și pe sâni!/ Așa cum stau aici, aproape goală,/ Sunt mai frumoasă ca un imn păgân.// O pulbere de-argint mă împresoară/ Și raze lungi pe frunte-mi cad mănunchi./ Tăcerea care-acum se înfioară/ E sângele ce-mi susură pe trunchi.// Când ochii mi-s închiși, ciulesc urechea,/ Iar când o-nchid pe ea, din ochi pândesc./ Bagă de seamă! Inima, străvechea,/ Ca pe-un etern semnal, mi-o urmăresc!/ Streinule intrat aici hoștește!/ Hoinarule căzut în mreaja mea!/ Ia-mi palma desfăcută și citește:/ Nu soarta mea e-n ea, ci soarta ta!”

By means of sumptuous imagery which is quick to give off an air of old times and theatricality, Radu Stanca's ballads recompose a world long gone and, at the same time, unusual in its quasi-somniloquent representations. Nicolae Manolescu noticed that these poems “make up a strange world of old engravings with medieval burgs and castles, fortress walls and towers from which bell tolls are scattered, with narrow streets on which knights, troubadours, merchants and barons are seen, or black and silent landaus glide. But perhaps the picture is a mere hallucination of the poet who finds his wandering soul in these ghosts. The sorrow poet, after all but a minor elegist, is thus objectivised in the shadows of a Chinese theatre. For him, the Middle Ages are in fact a world of childhood familiarity to which he always returns with nostalgia or grief. All kinds of appearances come out of his soul in the light of the day and he does not have the power or the will to drive them away: they seize hold of him, live on his behalf, love on his behalf, violate unwritten pacts with the devil”.

The passage of time is a recurring theme in the poems of Radu Stanca. Time is seen as an implacable passage, as being torn from oneself, the game of perpetual metamorphosis, in which the compositions of the real appear haunting. In a poem such as *Vulpea*, time feels like a tearing, a devouring evil force that dwindles the poet's being: “Ca tânărul spartan ascund sub haină/ Vulpea furată-a timpului ce trece./ Deși mă mușcă tac și-ndur în taină/ Fără să tulbur lumea ce petrece.// Glumesc nepăsător și râd cu hohot/ În timp ce ea își vâra colții-n mine,/ Simt sângele țâșnind cu mare clocot,/ Dar mă prefac că-s vesel și mi-e bine.// Și mă voi mai prefac-n continuare/ Chiar de mi-ar fi durerile-nzecite./ Prea mare-i furtul ca să țiș că doare.../ Așa dor visurile împlinite.../ Ca tânărul

spartan ascund la mine/ O vulpe... care-atâta timp cât tace/ Și mușcă-adânc din carnea mea, e bine.../ Ce-am să mă fac când va porni să latre”.

Radu Stanca's lyrical heroes stand out especially due to their aestheticism, their theatrical ability, excess artificiality or exhibitionistic verve. Pomp and cosmetic shadow, hyperbolic representation and the dramatic posture emerge from the poem *De-aș fi rege*, in which the poet imagines himself a whimsical and exuberant figure of a king: “Mă iubesc mai mult ca pe oricine/ Și-s gelos pe-oricine mă iubește./ Tot ce mica-mi inimă pofteste/ Mi-e prilej de-orgii și de festine.// Tot ce vreau pe loc mi se-mplinește,/ Orice fleac visez îndată-l capăt./ Dragostea de mine n-are capăt/ Și trăiesc din plin, împărătește.// Curtea mea-ncărcată cu portaluri/ Mă desfată-ntruna, zi și noapte./ Până-n cer se-aud, desferecate,/ Chiotele gureșelor baluri,// Până-n codrii-adânci unde dorm nimfe/ Ce tresar din somn de-atâta cântec/ Și-apoi vin, săltând ușor din pântec/ Și-unduindu-și verzile lor limfe (...)// Și-n adâncul nopții fără lege/ Mă iubesc atât de mult, pesemne,/ Că-nvestit cu tainicele semne,/ De-aș fi rege, -aș fi un strașnic rege”.

The love poems by Radu Stanca have quasi-spiritual extras and affective rhythm in which melancholy and emotional suffering are stranded in perfect harmony. The poem *Despărțire*, in which the modulation of the feeling has painful accents, and the expression is impregnated with a refrained pathetic sentiments with a slightly heard emotional vibration: “Ne-ar trebui o mie de ani să reclădim/ Ce-am sfârâmat aseară cu despărțirea noastră/ Și nici atunci nu-i sigur c-am mai putea să fim/ Eu creanga ta de aur, tu frunza mea albastră.// O umbră o să stee mereu între noi doi/ (Noi care-am fost pe vremuri lipiți ca două palme/ Pe pieptul unei moarte) și veșnic între noi/ Vor crește neguri numai în aparență calme.// Cuvântul de-altădată nu-l voi mai folosi,/ Tăcerea fără seamăn de-atunci n-o vom mai tace./ Vom sta mereu ca zeii deasupra și vom fi,/ Cu mâinile pe scuturi, severi și plini de pace (...)// Ca niște ghimpi vom scoate treptat din amândoi/ Aducerile-aminte și vom privi la chipul/ Iubirii care cade șovăitor în noi/ Cum dintr-un țărm de stâncă-ntr-un golf adânc nisipul.// Dar liniștea de-atuncea n-o vom mai regăsi/ Și singuri vom petrece cele din urmă clipe,/ În timp ce pescărușul iubirii va muri,/ Bătând încă o dată din largile-i aripe...”.

No stranger of lavish evocations and elegiac sense of the passage, Radu Stanca is no less of a poet rewriting in his lyrics that ineffable spectacle of existence, in a theatrical and pathetic expression, simultaneously serious and solemn.

Nicolae Manolescu considers Radu Stanca's ballads as false ballads, marked by abundant gestures, by baroque style ornamentation and emotional ceremony not missing some grandiloquence. N. Manolescu also states that the world Radu Stanca portrays is “a strange world of old engravings with medieval burghs and castles, fortress walls and towers from which bell tolls are scattered, with narrow streets on which knights, troubadours, merchants and barons are seen, or black and silent landaus glide. But perhaps the picture is a mere hallucination of the poet who finds his wandering soul in these ghosts. The sorrow of the poet, who is after all but a minor elegist, is thus objectivised in the shadows

of a Chinese theatre. For him, the Middle Ages are in fact a world of childhood familiarity to which he always returns with nostalgia or grief. All kinds of appearances come out of his soul in the light of the day and he does not have the power or the will to drive them away [...]"

Buffalo Bill is a ballad with a slightly parabolic substrate, where the verve of the images and the baroque scenery imagine a Far West adventure story with all the necessary props. Thus, there are two levels of understanding the text, a surface one, the poem being regarded as depicting romantic adventures in a rhetorical and asseverative spirit, and another level, of depth, through which one can decipher out a parable of the Time, that "domn de seamă" deceived and robbed by the ballad heroes.

The poetic vision regime takes place in a potential future, in an almost mythical time, a time which reiterates exemplary gestures and which favours the expansion of feelings and experiences: "Diseară poștalionul va trece prin strâmtoare/ Iar noi îl vom surprinde la locul cunoscut,/ Întocmai ca pe vremea când mânuiam topoare/ Și flinte ghintuite. Întocmai ca-n trecut.// Azi însă nu de lada cu bani ne vom atinge,/ Nu de mătăsuri fine, podoabe sau găтели,/ Nu vom umbla prin punga rotundă ca o minge/ Și nici prin buzunare cusute-n căptușeli.// Azi nu ca să ne-nfigem în saci cu aur brațul/ Ne vom lupta cu ceata de călători calici/ Și nici ca să mai râdem puțin, zvârlind cu lațul,/ Ne vom ascunde ochii sub măști, iubiți amici.// Nu ca să punem mâna pe călătoreala blondă/ Ce tremură și-și vâra colierul între sâni,/ Nu ca să scoatem fetei inelul de logodnă,/ Vom răsuci cu vervă pistoalele în mâini.// (...)// Un lucru mult mai nobil, prieteni, astă-seară/ Aduce poștalionul, și mai de preț decât/ O călătoreală zveltă, subțire și sprinteră/ Sau saci cu bani de aur, umpluți până la gât".

The second sequence of text specifies the nature of that "domn de seamă", the Time, a feared enemy that will be surrounded and trapped with the weapons and the innocence specific to childhood. The imagistic verve and the extreme graphic force of details in which time is materialized are very interesting: „Diseară poștalionul aduce-un domn de seamă,/ Un călător de vază și-un hoțoman de soi,/ Aduce Timpul – domnul pe care nici o vamă/ Nu l-a putut vreodată întoarce înapoi.// Boierul cu palate și herghelii în care/ Trag cai de rasă anii albaștrii după ei,/ Un negustor de vinuri, când dulci și când amare,/ Și-un hrăpăreț pe care nu-l pot momi femei.// Bogat din cale-afară și gras de nu-și încapă,/ Prin haină i se vede umflată punga grea,/ În degetele-i scurte inelele fac ape/ Și pe reverul bluzei poartă fălos o stea.// Pe pântec îi străbate un lanț de aur vesta/ Și-un ceas rotund în care, din când în când, zelos,/ Privește pe sub gene, ca nu cumva-n acesta/ Să fi rămas o clipă – din veacuri – de prisos.// Când ațipește-n jocul căruței și în saltul/ Legănător pe care catării suri îl fac,/ El sforăie și doarme ca orișicare altul,/ El moțăie cuminte, ca orice prostănac.// N-are nimica straniu și nici la chip nu-i groaznic,/ Atâta doar că n-are pereche de zgârcit,/ Nu e vegheat de nimeni, păzit de nici un paznic,/ Călătorește singur și-i veșnic obosit".

The last part of poem gives, in terms of farce, of jestery and of carnivalesque, the image of time caught in the “highwaymen’s” throes: “Așa că nu vă temeți de el, va fi o luptă/ Din cele mai ușoare, iar de-l vom prinde-n laț,/ În pânza veșniciei de astă dată ruptă,/ Noi, dintre toți tâlharii, vom fi cei mai bogați.// Căci, dacă punem mâna pe el și pe comoară,/ Ne-am pricopsit, prieteni, cum nu ne-am așteptat,/ Și, dacă punem mâna pe el, în astă-seară,/ Am dat o lovitură cum încă nu s-a dat...”.

As his exegetes noticed, Radu Stanca feels an imperious urge to fantasize, to transcribe with imagistic verve and in a funambulist drawing, the illusions, chimeras, buffooneries of a spirit who is, though, serious, inclined towards meditation and the ceremonial of utterance that is not without pathos.

We are met by a spiritual fantastic self-portrait in *Corydon*, a poem of spiritualized aestheticism and evocative impression. Radu Stanca’s lyrics echoe an undisguised pride, transcribed in elegant images, with the reverberations of recollecting: “Sunt cel mai frumos din orașul acesta,/ Pe străzile pline când ies n-am pereche,/ Atât de grațios port inelu-n ureche/ Și-atât de-nflorite cravata și vesta./ Sunt cel mai frumos din orașul acesta.// Născut din incestul luminii cu-amurgul,/ Privirile mele dezmiardă genunea,/ De mine vorbește-n oraș toată lumea,/ De mine se teme în taină tot burgul./ Sunt Prințul tenebrelor, eu sunt amurgul...// Nu-i chip să mă scap de priviri pătimase,/ Prin părul meu vânăt, subțiri, trec ca ața,/ Și toți mă întreabă: sunt moartea, sunt viața?/ De ce am ciorapi verzi, pentru ce fes de pașe?/ Și nu-i chip să scap nici pe străzi mărginașe...”.

The consistency of the lyrical ego emerges from its assessment performed from an aesthetic perspective, its “representativeness” being given by pictorial references. The lyrical ego’s status comes more from the aesthetic sphere than that of the ontological: „Panglici, cordeluțe, nimicuri m-acopăr,/ Când calc, parcă trec pe pământ de pe-un soclu./ Un ochi (pe cel roz) îl ascund sub monoclu/ Și-ntregul picior când pășesc îl descopăr,/ Dar iute-l acopăr, ca iar să-l descopăr...// Cellalt ochi (cel galben) îl las să s-amuze/ Privind cum se țin toți ca scaiul de mine./ Ha ! Ha ! Dac-ați ști cât vă șade de bine/ Sărind, țopăind după negrele-mi buze./ Cellalt ochi s-amuză și-l las să s-amuze”. Radu Stanca’s whole cult for artistic values, for the irradiant expressivity of the plastic form that endorses, under the aesthetic species, the seizures of the living can be found in this poem, in a superlative form. Caught in the network of plastic references, with the ontic contours fixed by the frames of the symbolical artistic pressure, the lyrical ego’s portrait is an expression, pushed to the limit, of the “aesthetic autocratism”, as Mircea Muthu would say.

Therefore, the symbolism of the lyrical self is born from a dual strategy, of “objectivity” and of idealization, which the author brings into play. The hero looks like a mirror image, with all plausible conformation to the most insignificant detail, but unreal, unsubstantiated, of ontic consistency. One can even notice the nature of “vision” of the character, its dual status of being half real-half sham, situated between the truthfulness of the representation and the hieratism of the evocation: “C-un tainic creion îmi sporesc

frumusețea,/ Fac baie în cidru de trei ori pe noapte/ Și-n loc de scuipat am ceva ca un lapte,/ Pantofi cu baretă mi-ajută zveltețea/ Și-un drog scos din sânge de scroafă, noblețea.// Toți dinții din gură pudrați mi-s cu aur, /Mijlocul mi-e supt în corset sub cămașe,/ Fumez numai pipe de opiu uriașe,/ Pe brațul meu drept tatuat am un taur/ Și fruntea mi-e-ncinsă cu frunze de laur/ Prin lungile, tainice, unghii vopsite,/ Umbrela cu cap de pisică rânjește/ Și nu știu de ce, când plimbarea-mi priește,/ Când sunt mulțumit c-am stârnit noi ispite,/ Din mine ies limbi și năpârci otrăvite”.

At the end of the poem the author suggests an intimate correlation between the lyrical self and the natural setting, the interference between the two modes of existence, human and physical. Aestheticism, the cult of the precious and preciousity, the mannerism of the forms and the artificiality of some poetic images, all these contribute to enhancing the sense of theatrical expression of poetry (“Din mine cresc crengi ca pe pomi, mătăsoase,/ Și însăși natura atotștiutoare,/ Ea însăși nu știe ce sunt: om sau floare?/ Sau numai un turn răătăcit între case,/ Un turn de pe care cad pietre prețioase?// Sunt cel mai frumos din orașul acesta,/ Pe străzile pline când ies n-am pereche,/ Atât de grațios port inelu-n ureche/ Și-atât de-nflorite cravata și vesta./ Sunt cel mai frumos din orașul acesta”). Of course, one can consider the lyrical stance as another mask, another transvestite compensatory of the lyrical self, that is seeking a refuge from an often aggressive or indifferent reality in art, in poetry, in the harmonious rhythmic of sentences.

The fascination of fantasizing and of epic accolades of the lyrical sentence, as well as the ceremonial cadence of the verse, all these elements largely define Radu Stanca's poetry, an author whose practice of writing is always accompanied by an intense and clear consciousness of the limits and the benefits of the creative act.

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WAYS OF RECEPTION REGARDING THE WORKS OF LUCIAN BLAGA. THE ISSUE OF MYSTERY

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Abstract: *The article argues that a multidisciplinary reading, where there are no rigid or complex boundaries between a hermeneutical, philosophical or dramatic approach, may prove the most updated and beneficial way of understanding the work of Lucian Blaga either as a whole or divided into separate sections, being able to finally reveal an original creative archetype from which emerge, one by one or simultaneously, the poetic imagery, the dramatic vision and the philosophical system.*

Keywords: *boundaries, hermeneutical, philosophical, dramatic, reception, Lucian Blaga*

A major area of philosophical exploration, a structural obsession in the universe of the poems (at least referring to the most privileged section of his work by critics), a dramatic archetype, operating in the plaus, not only regarding the hyper-symbolic characters but also the scenarios worked directly from the native mythological “clay” - *these are the fields in which the major roles are played by* mystery and its explicit poetry, famous and mythologized already, probably representing a sort of an axiomatic criterion with the same basic substance as all the metamorphosis of the creative personality of the Lancrăm writer. Those metamorphoses which the criticism has abusively and dogmatically separated – as had already happened in the first two decades of Communism, when Blaga was manicheically read, as a first rate poet and play-writer yet negligible philosopher; in fact, his philosophy was seen as a taboo by the official Marxist-Leninist ideology which transformed the reception of his work into an easy- didactic one, without any real hermeneutical contribution - Blaga being behold either as the “poet-philosopher” or as the “ philosopher-poet”, because of the fact that some sets of metaphors had the same semantic structure as some philosophical concepts and vice-versa, just as other ideas, that have poetic structure regarding the typology of knowledge, its limits, the ontological meaning of the mystery itself or the approximation of the transcendence - were to be recognized inside the language and the imagery of the poems.

Not just about this consubstantiality, but about the convergence, “*convergence between the poet and philosopher*”, wrote, perhaps the most proficiently, taking into consideration his double formation, Cornel Moraru in his newest monograph of Blaga published in our country. The latest traditional- aesthetic monograph, so to say, because in the meantime, Blaga began to be studied by the poststructuralist critique, by semio- stylistic experts, and there are some published PhDs theses which dealt with this monographic perspective, that had been approved and authorized from the 70’s of the last century by Alexandra

Indrieș or Maria Carpov. Cornel Moraru disclaims, using strong arguments, the already mentioned excesses, being himself a partisan of balance and an referee of tempered comment, giving, as an example of this kind of abuse, the readings of some poems through the autognostic, pseudo- positivistic key (first named so by Vasile Băncilă), regarding the Blagian philosophic concepts, a method that ignores, in the first place, the diachronic ways of the creation - the separation of the concepts and their wording being subsequently realized after their initial establishment in the poems. The solution advanced by Cornel Moraru is a hermeneutical convergence - it refers in fact to a consubstantial reading of Blaga's philosophy, poetry and theatre promoting the philosophy and theatre - all those metamorphoses that were disadvantaged by the previous contexts and in which the critic sees the update potential, the possibility of making Blaga's work more contemporary.

From a more personal point of view, there are some reluctances regarding the chances of a massive rediscovery in the present day, and there is but a slightly breakthrough in the Western culture, a European rehabilitation of Blaga's philosophy being a part of the so called "philosophy of existence" at the beginning of the 20th century (*Lebensphilosophie*). There are two counterarguments that can immediately be seen: on the one hand there is his conceptual language, highly poetic and thereby not sufficiently stable (hence untranslatable), although expressive, and on the other hand there is the interest of many literary critics regarding the Blagian philosophy, despite the fact that this segment of Blaga's work should have been studied by the actual philosophers. A literary philosophy, or paraliterary, the term should be acknowledged without derogatory connotations, as the philosophy of Blaga is advantaged and doomed at the same time because of its condition. This consubstantiality that we are talking about (with reference to all his literature) prevents his philosophy to expand itself into a strong thinking system. But this is not a tragic thing, on the contrary. We believe that a multidisciplinary reading, where there are no rigid or complex boundaries between an hermeneutical, philosophical or dramatic approach, may prove the most updated and beneficial way of understanding the work of Lucian Blaga either as a whole or divided into separate sections, being able to finally reveal an original creative archetype from which emerges, one by one or simultaneously, the poetic imagery, dramatic vision and the philosophical system. Thus, there may be highlighted some ways of investigation proposed by Corin Braga, in his work entitled *Lucian Blaga- The genesis of the inner worlds (Lucian Blaga- Geneza lumilor interioare)* a truly remarkable psycho-critical essay, but also older approaches, with more convincing results as those of Eugen Todoran; *Lucian Blaga- the poetic myth* and *Lucian Blaga- the dramatic myth*, the former being resumed and revised in the most recent volume of this critic *Lucian Blaga. Myth. Poetry, Poetic Myth*.

Located on this premise, which touch the issue of the access at the consubstantiality of Blagian work, the discussion about the poetic mystery and the poetic universe encountered in the Light Poem's author work turns out to be inevitable. As I

was saying, the mystery could be that consubstantial criterion, being, as a literary theme and concept, the result of what Ov. S. Crohmălniceanu called “*the taste of this naïve, tale figment like, primitiveness, having as a reverse the aversion that he (the writer) feels against the cold, judicious and mechanical civilization.*” All this considered, after the author of the famous work “Romanian literature and expressionism” declares himself assured that “*Blaga’s literary and philosophical work grew up together in a perfect osmosis.*” This sympathy for mystery can be seen probably as a compensatory reflex of Blaga, in his way to adhere to the philosophical trend that foreshadowed, in those times, the declension of the assertive Western society and the crisis of reason’s authority, not only referring to Nietzsche, with whom Blaga’s thought and expressionist sensibility shares so many common points but also Oswald Spengler or Ludwig Klages.

It is not at all adventitious; the mystery being the central point of his writing even from his double debut in 1919, when the *Light Poems* are accompanied, even at the Academy awards with the Adamachi prize, by some reflections that can be found in another volume - *Stones for my temple*. Both books were, in fact, to be re-edited in 1920 at Romanian Book Publishing house. The thematization of mystery becomes even more significant in 1921, the next year in which two more volumes appeared, where the new Arcadia, marked by the individual consciousness and the exclusion from the initial paradise, as remarked by Ion Pop in the poems that compose the volume *Pasii profetului / Prophet’s steps*, is doubled by the poematic drama regarding the pre-Christian saintliness of Dacians illustrated in *Zamolxe. Mister păgând / Zamolxe. Heathen mystery*. Besides, Ion Pop suggests that the mystery is the original point of Blaga’s mythological geography, both in poetry, where the evolution starts from the “*metaphysical gloominess of the problematic human being that has been alienated from the secrecies of the universe and is now striving to retrieve the original balance, under the symbol of a reintegration myth*”, and in theatre - the critic seeing the plays as dramatic poems and being interested in “*the powers that are hidden in the night and in the ethnos sleep with which the characters identify themselves*”- and we could also add *mystery- characters by themselves*. Ion Pop calls them “*stylized generics.*”

Paradoxically, the reception, which was truly enthusiastic in the year of his debut 1919, is significantly restrained in 1921, primarily because now Blaga seems to be in some sort of contrast with the new trends of the epoch (Transylvania is still manly traditional-sămănătoristă) because of the fact that he adopted the modern expressionist *formula/way of writing* (Iorga - “the poet prophesies meaningless things”). It takes about a decade until the reception of Blaga begins to follow a normal path and this mystery issue is now, for the first time acknowledged as being a fundamental element in his writing, in a special number of *Gândirea* in December 1934, from which he has not quit yet due to the doctrine incompatibility. Here, Emil Cioran’s article on “*Blaga’s interior style*” stands out talking about “*a serenity in chiaroscuro*”, “*the key for the man and work*”, opening “*the hidden rooms of the soul*” and revealing “*the fear under the quietude, the eternity under the shape, the mystery under the transparency*”. Or, Cioran adds more poignant “*Blaga would not have reached the issue of*

ecstatic knowledge if he had not had the intimate experience of mystery” and, moreover, *“the intensity of the rupture increases with the extent of mystery.”* Cioran practically supported our previous statement regarding the compensatory nature of mystery for the agony of the modern world- *“to the devitalizing force of the spirit (Geist), in the terminology of Klages, Cioran says, Blaga opposes the metaphysic of mystery because precisely the presence of the mystery in the world is the one that limits the destructive action of the intellect and also exposes the logo- centrism illusions.”* We could add that, inside the poetic universe, the metaphysic of the mystery functions as a reflex of vitalism, a Dionysian experience of the world.

Future opponent, Nichifor Crainic has, in the same anniversary number of *Gândirea* in 1934, an interesting intervention, because of the same point of view regarding the “religious mystery” which he believes to be, along with the “folklore myth”, a form of art and thinking. Naturally for Crainic, “mystery, if it cannot be divided using rational means, it can be ecstatically lived through religion or embodied in a mythical formula through art.” Because any approach, be it thematic or conceptual, of Blaga’s work, can only be an implicit opening to his reception (a section in the history of his reception, so to say), it cannot be ignored that there is an overwhelming difference between the 1934 moment and the later minimizing and trivialized attacks of his theoretical concepts, that began in the latest years of the inter-war period and would eventually grow to a full extent during the “obsessive decade” because of the official ideology promoted in those times. The issue of mystery is no exception- from this derives the overused appellation “mystic”, on the one hand, by his contemporaries, in the well-known condemnation made by theologians, respectable ones like D. Stăniloae, and, on the other hand by the *proletcult* propaganda, later on. Fortunately, there are some notable exceptions among these two extremes- for example N. Bagdasar, talking, in 1937 about the centrality of the mystery idea in Blaga’s gnoseology and about his so called “estatic rationalism.” There are two more critical approaches- having a monographic perspective, even though slightly different, they are still important and notable- *Lucian Blaga, Romanian energy* written by Vaile Băncilă (the first monograph), being a much more mimetic writing and up to Ovidiu Drimba’s *The philosophy of Lucian Blaga*, where there are no distinct limits between Blaga as a writer and Blaga as a critic (this work was somehow written by two hands, because Blaga, being a very close friend to Drimba, read his writing and personally subedited it.) In any case, this concept of mystery lays at the foundation of his knowledge theory and poetic sensibility. As conclusive, regarding the imposing of the idea of mystery as an essential axis, is the third monograph belonging to Constantin Fântâneru, *The poetry of Lucian Blaga and the mystic thinking*, where there are two chapters about the influence of Blaga over the poetry written by the young generation of the time. The poet of mysteries is seen as an ultra-modernist: *“the expression of poetic configuration of a new meaning”* and maybe, the fact that Blaga was seen for a while as an “vanguard”, is not just a simple detail because, being interested, as Crohmălniceanu says, in Edvard Munch, Van Gogh, Brâncuși, Barlach or Arhipenko, he had been conquered, in fact, by the European

expressionism during his studies at Vienna. The comprehension point up to which the writer brings the mystery may be due to that atmosphere of indecision that governed in that period, because of the fact that the cultural innovations came from those modernists prepared inside traditional circles and vice-versa.

For a man that has been “hypnotized by the mystery”, and continually pertaining to it “*not as an unattainable threshold of knowledge or as a mere metaphysical hypothesis*,” because “*the cognitive structures are also shaped by this original ontological framework*” as he is memorably described by Cornel Moraru, Blaga is, however, a zealot when referring to the thinking method used in connection with mystery. Or, at least, referring to the persuasive approximation of his concepts. The poems, previous to the philosophical trilogy thematization, comprise, as the same critic suggests, the mystery pictured as a “germ cell”. A concept, that has already been regarded as a cliché and which the poems vitally and obstinately proclaim as a counterpart for depleting the miracles of the world, of its *uncharming* effect (using the original meaning of the word proposed by Max Weber). Mysteries require protection and enhancement, *the paradoxical revelation by deepening them more and more into the abyss of the unknown*, by the “minus- knowledge” or, “luciferical knowledge” and although the lyrics are full of “light” the mystery is not revealed but it happens quite the opposite, the secret is expended. This concept is not just highly visible but is also encrypted (almost explicitly) in the imagery of the famous *Ars poetica* entitled *Eu nu strivesc corola de minuni a lumii / I do not crush the wonders corolla of the world*, but it is supplying, in fact, implicitly, most of the poems from the beginning volume and it is shaped in the form of the poetic of vision even after the “end of the Eden age” announced by Ion Pop, in the series of *Moartea lui Pan / The Death of Pann*, as the volumes are beginning to be more and more occluded because of this inability to decipher the thing’s transcendence or the heartbreaking nostalgia of a beyond thing, or of a beginning that in the real life turns out to be irrecoverable and unrecognizable. In the next volumes *Marea trecere / The great transition* and especially in *Lauda somnului / The Praise of Sleep*, the mystery is illustrated as a fatal thing, the product of the rupture from the cosmic All and it enters in the composition of the heart rending lamentation regarding the alienation of the human being. Only during the night or while sleeping, the *night* and *sleep* being updated romantic sites, as it also happens with the uprooting element that has an obvious Transylvanian lineage, as it is above mentioned, this are the only sites in which Blaga’s poetry can still fascinatingly relate with mystery, being under the guilt-ridden isolation (the murderer of mysteries) and away from the dark forces that disturb the initial order of the universe. Finally, the golden age of mystery is restored in the poems belonging to the volume “At the court of longing”, and even more decidedly in the volume “Unsuspected steps” where the lost harmony is retrieved and the entire blagian poetry changes in the end. The semi-Eden like age of the world is restored and the being is reintegrated into the cosmos, being now in an indestructible solidarity with it. Along with the reinvestment with meaning of the eros - a somehow secondary theme in Blaga’s poetry and with the reiteration of the primordial

mystery theme, the volume *Patria Mumelor / The Land of the Mothers*, highlights other poetic motifs such as the cycle of the phenomenal world or the native places; this is the last point of Blagian poetry that also coincides with the grate concluding remarks. Between these volumes, the issue of mystery, acts like an operating vehicle and a catalyst for the vision that can be found in all Blagian spaces and times, and is now more fertile than ever: the security of the world's secrets, as an essential condition for their sustainability, is fulfilled and along with it, there is also the complete Blagian poetic myth that all the exegetes talk about.

But the same fruitful fulfillment is obvious for the philosophical and drama myth also, to take over Eugen Todoran's terminology. The poetic pattern of mystery is practically solved in all Blaga's creative books, the solving itself being as a kind of pattern too, a mold that can be easily seen by psycho-critics. Along with its more or less objective predeterminations with Blaga's philosophy and destiny, it seems worthy to pursue, at least from a multidisciplinary perspective approach, the effects of its visionary inside the poem, concurrent with its conceptual definition in Blaga's philosophy. It is impressive how the entire poetic universe of Blaga lodges, as Cornel Moraru says "*under the magical power of mystery*", that is not different, regarding the exerted hypnotic power, from the cosmic elements. The mystery has the same status as the light, earth, sky or water, and is undoubtedly an expression, a demonic temptation – an element that cannot be separated from the whole imagery of the mystery. As each item, it is a part of the Great All, which tends to its original fragment, to "*the source of all things*", sensing it, heartbreakingly reclaiming it, as it is in one of the most beautiful poems ever written in Romanian literature – *Marea trecere / The Great Transition*, where there is the echo of an overwhelming call that crosses the geography of a fairy forest, trying, without success, to engage a response from the entire disappeared human race and, through regression, to capture something of the original moment's resonance. Blaga acts here through a filter, creating an imaginary populated by totemic figures such as the stag and its "lost in death" hind, the symbolic originally couple from ancient world, whose recovery is denied because of the modern time, that has an eschatological orientation, and has already replaced the initial, mythical one. The forest, with its springs' murmur that imperceptibly rhyme is the silent announce that there is "the great transition", and this forest can neither be "the garden from the other world", nor "the lost paradise". It is perhaps the most dramatic of all the hypostases regarding the relationship with mystery, because here mystery refuses to inexhaustibly devote itself in meaning, precisely because it is brought under the attention of modern, desecrated knowledge.

Moreover, the mystery can strictly be revealed in terms of life, not in some abstract ones because, that goes without saying, the right path is the creation itself, be it cultural, artistic, or seen as a the reflection of cosmic creation. The mystery that is still hiding from the thought, being beyond the limits of human knowledge, but for which the art can still serve, reshaping it, keeping it, reiterating its fullness, is therefore tangible only if we are

speaking about its poetic or metaphysical sense, remaining, deep inside, a more philosophic equivalent to the Platonic “idea”, Kantian “thing in itself”, or the “absolute spirit” of Hegel. Blaga’s philosophy reclaims the mystery giving it a new meaning (it was assimilated, by the Greeks, with chaos, or with sin by the Christians) in such a persuasive and centrality degree that becomes a creative obsession. In fact, Blaga himself stated, and not just once: “We theorize in this way because we are under the influence of mystery”, and it can be said that this confession like statement, may be extended, with amazing results regarding Blaga’s exegesis, an all his work and destiny.

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– EXPRESSION OF AN EGO IN EXPANSION –
THE NOVEL OF TRAVELS. UNPUBLISHED DIARY IV
BY MARIN SORESCU

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Abstract: *Being acquainted with different types of diaries, autochthonous or foreign <so many diaries fiddle about as many authors> and defining attentively the principles connected to what a diary means <At least I am not interested in the diary which becomes literature. It's one or another ... I like literature separately. The diary interests me, as I said, as a document and as an authenticity>, Marin Sorescu continues to travel, evoking <waters over which I flew, land over which I went by>, wondering himself at congresses, festivals, colloquys, inaugurations, conferences, all having only a common denominator **poetry**, <as one does not write poetry with ideas but with words>.*

Keywords: *Marin Sorescu, travel impressions, document diary, reflections in passing, lyrical fragments*

In his diary entitled *Il mestiere di vivere*¹, quoted by Eugen Simion in his study which aims at being an essay on the diary,² Cesare Pavese defines the nature of the diary as an overflow of thoughts out of which one can infer the impulses of inner life. In another fragment, the author goes back to the same idea and invites us, the readers, to find something about Cesare Pavese as existential creature, hidden in the destiny of a great creator.

*From now onwards I know that these diary annotations do not count for their explicite discovery but for the window they open towards the way in which, unconsciously, I behave. What I say is not true but betrays- because I tell it simply- my inner self.*³

What is worth holding from this fragment is that Pavese denies sincerity in diaries, being interested by two myths which determine its existence: to write and to live and not lastly that a diary is a window through which one can get in and look at the creature who *writes himself* or the creature who hides between the lines and whom you have to guess at a turning of the text, as Eugen Simion tries to suggest.

Using this example, we may ask ourselves naturally what can be seen through Marin Sorescu's window?

¹ Cesare Pavese, *Il mestiere di vivere*, Torino, 1952, in Romanian *Meseria de a trăi*, translation, notes and afterword by Florin Chirițescu, București, Editura pentru Literatură, 1967

² Eugen Simion, *Ficțiunea jurnalului intim*, București, Editura Univers Enciclopedic, 2001

³ Eugen Simion, op. cit., p 259

First a writer, author of many books of poetry, plays, novels, essays and because his active writing *risk to degenerate into work*, and mainly because in order to trace pleasure, he took refuge also in painting, every now and then, especially because this represents for Marin Sorescu *an old and secret joy, an aspiration towards light*.⁴

A complete writer, we could add, who would like to have a diary, too. *But who would keep it? That is who would write it and who can keep it??*⁵

Having *all the qualities of some brilliant registrars of our own soul, in a continuous expansion, like a galaxy*,⁶ Marin Sorescu feels himself attracted by the idea of writing a diary, if this *intimate* product would not attract *curious people*, none but *wives and railroad employees* (*the wives are curious like some railwaystation employees, the railwaystation employees like a wife*).⁷

The writer who feels their curiosity *tries to repel*, to hide and simplify his inner life, giving up *everything that could annoy right and left*.⁸ And then he asked himself rightfully, why he should write it?

The poet's indecision is felt since the publication of the first volume in 1999, when he decides to write travel impressions in his diary, which, as he had no trust in cameras, he will immortalize them on the retina. *Let's pray God to keep our retina fresh as it is now, thus I can annotate them till the end*.⁹

Although Marin Sorescu is acquainted with different types of diaries, (v. *The diary in the rain: Generalities – Diary*, 1999) he declares himself the adept of the Titu Maiorescu's telegraphese diary, which registers *temperature, telegrams, meeting hours, the names of those with whom he dined, courses*, because all these *odds and ends and details create the colossal noise of a debris-slide, down a mountain,; a powerful feeling of life, of truth and motion*.¹⁰

What can be noticed easily is the fact that Marin Sorescu, decided to publish his writings, is the supporter of a diary full of the impressions of a traveller haunted by anxieties, pushed forward by an easy to understand curiosity, which The Romanian poet with his famous spirit of observation, alert and unpredictable, with his original manner of presenting life in its multiform motions, transforms it in a continuous and ceaseless cognition, as if always on an initiation journey.

What are you doing in Singapore? < You may be weary of traveling, after such a long way? > – somebody asked me. I think: After 55 years, you are not only tired but you always try to find something else (beyond weariness).¹¹

This explanation would have been sufficient for others but not for Marin Sorescu, who adds: *what am I doing in Singapore?!*, and what the poet, the playwright, writer,

⁴ Marin Sorescu, *Romanul călătoriilor. Jurnal inedit IV*, Craiova, Editura Scrisul Românesc Fundația – Editura, 2009, p. 97

⁵ Marin Sorescu, *Jurnal. Romanul călătoriilor*, vol. I, București, Editura Fundației „Marin Sorescu”, 1999, p. 7

⁶ Marin Sorescu, op. cit., vol. I, p. 7

⁷ Marin Sorescu, op. cit., vol. I, p. 7

⁸ Marin Sorescu, op. cit., vol. I, p. 7

⁹ Marin Sorescu, op. cit., vol. I, p. 144

¹⁰ Marin Sorescu, op. cit., vol. I, p. 8

¹¹ Marin Sorescu, op. cit., vol. IV, p. 129

chronicler, essayist and not lastly the author of diaries feels, can be understood from the punctuation marks, that is *Will a duck swim?*

Decided *Diary-The novel of Travels*, or undecided, *Diary-something like a diary or a novel*, Marin Sorescu feels attracted by travelling in more and more remote countries, because *the joy of discovering the planet belongs to the courageous ones*.¹²

In this IV-th volume of travels Marin Sorescu take us as companions and associates, where appropriate, on journeys, notes of all kinds, evocations, lyrical fragments, press transcriptions, under way reflections, and lastly he shares with us an unique pain in a man's life-the death of his mother, which awakes painful reflections and meditations on life and death.

If in the first volume of the diary, Marin Sorescu declared unaswerably, ... *I am not interested in the diary which becomes literature. It's one or another ... I like literature separately. The diary interests me, as I said, as a document and as an authenticity*,¹³ in this volume, we encounter Marin Sorescu caught inexplicably by a sincere lyricism, in extraordinary sensitive texts, spread with symbols and metaphors.

*I travel towards poetry - by train - and my thoughts about you are endless. All cars are filled with thoughts about you. Such a precious load. ... The rustle of your eyelids which whiffle me must not stop their rustle ... The boom of our inner earth reminds us the Madness of colours. But let us not speak about colours, let us speak about the mystery of the tunnel, always waiting a streamer of light. You remain as such at the threshold of my soul!*¹⁴

The volume IV, which makes the object of our analysis, contains annotations from the period between 1975-1994, evocations, poems, *poems to try one's hand*, certainly considered as lyrical exercises: *Toată lumea se adapă ... / Stai, că bea și calul apă. / Apa curge lin în jgheab / Bună pentru El Zorab – (The Well)*¹⁵, impressions: *Din tren culeg mereu impresii / Le-a semănat pe câmpuri cine? / Crescând ca florile miresii, / Se pare – anume pentru mine ... / Dă-mi, lume, praful în pupile, / Să-l cântăresc, plângând pe file!*¹⁶ many reflections *So many feelings you gather! So many feelings you retrieve. Life is made up more from premonitions, rounded by my thought. The climbing and the night of knowledge begin.*¹⁷

As it can be observed in this volume, as in the others, the texts in prose alternate with those in verses, as if we could have forgotten Marin Sorescu the poet, whose writing is characterized by this sudden passages from one literary genre to another, from a literary species to another.

That is why, we are not surprised when we discover the following title inside the diary: *Descents. In pastoral-folk backgrounds*, and remembering the fables created during his high school years, he amazes us with a similar creation, bearing the title *The donkey's young*

¹² George Sorescu Marin Sorescu în *patru continente, Jurnal II. Inedit*, Craiova, Editura ALMA, 2006, p. 230

¹³ Marin Sorescu, op. cit., vol. I, p. 8

¹⁴ Marin Sorescu, op. cit., vol. IV, p. 16

¹⁵ Marin Sorescu, op. cit., vol. IV, p. 118

¹⁶ Marin Sorescu, op. cit., vol. IV, p. 92

¹⁷ Marin Sorescu, op. cit., vol. IV, p. 15

... *Puiul măgarului, tot mânz, / Iar doamna măgărița-i mama, / Ea are grija lui la prânz / Și toată ziua îi ia seama. / Și dulce, ea, pe limba lui, / Îi spune: <Puiul mamei, pui!>.*¹⁸

With a love of poetry but also of travels, Marin Sorescu, attending diverse festivals, conferences or congresses of poets, will share his impressions, combining the strictly professional ones, with those connected to accomodation, food, landscape, which interest him always.

In Columbia, he is astonished by the warm welcome and the success he had, especially with young people: *Several hundred or even a thousand young people attend. Great success! They ask me to repeat the poem **Shakespeare**. (I tell them that next time). They applaud continuously, for a long time – and I have to read another poem – **Accountancy**.*¹⁹

On the occasion of a festival of poetry, Marin Sorescu notes about the family who housed him in Mexico: *Perfect hosts! I felt very well in their villa, with a large garden, with tropical vegetation.*²⁰

At the festival of poetry from Karintia, Austria, he is deeply astonished by the solemn opening of the festival with the participation of the authorities. *Flags! The entrance among solders dressed for the parade. Then, the choir on the stage with the Austrian anthem. The mayor's, the Home Office representative's and the president's greetings.*²¹

In France, in Lyon he meets Jean Louis Courriol, who *has many students at Romanian language*²² and continues incidentally *I stayed to them in Lyon and we were together to his parents, to their villa from the Massif Central, the area – with mountains and the Loire valley – something dreamlike*²³

Marin Sorescu the traveller, haunted by anxieties and lured by *the daemon of knowledge* is a sociable communicative nature, always ready to meet other people in general and literati in special, to ask and to answer questions, to lecture and to read his own poems.

In Italy, *such a pleasant country*, in whose cultural life *is more difficult to get into as a foreign author, if you don't stay more time over there*,²⁴ his activity is very appreciated, *my conference had great success, ... I read poems and I answered some questions, ... I gave an interview for La Stampa, another appeared in Paese sera; other in another newspaper.*²⁵

Whether *notes in black and white*, or *notes from the retina* or simply notes, Marin Sorescu gathers them for a *document diary*, having a personal vision, based on a multitude of meetings, experiences, opinions carefully expressed, as he was going to publish them, wasn't he?

¹⁸ Marin Sorescu, op. cit., vol. IV, p. 24

¹⁹ Marin Sorescu, op. cit., vol. IV, p. 103

²⁰ Marin Sorescu, op. cit., vol. IV, p. 19

²¹ Marin Sorescu, op. cit., vol. IV, p. 11

²² Marin Sorescu, op. cit., vol. IV, p. 59

²³ Marin Sorescu, op. cit., vol. IV, p. 59

²⁴ Marin Sorescu, op. cit., vol. IV, p. 60

²⁵ Marin Sorescu, op. cit., vol. IV, p. 60

There, we shall also find many impressions brought forth by the meeting with Romanian or foreign writers. If Rebreanu appears to him *as a very domestic person, careful to the utmost with his wife and daughter, meticulous, even pedantic in noting everyday details*,²⁶ with Noica he has *a long and pleasant talk*, after which he remarks: *He is a bit afraid, tender and affectionate, he is astonished by the affluence of young people from everywhere who come to visit him and ask for advice ... He likes the way in which he continues to exist... Many people stopped to look at him. Some came to shake his hand. The philosopher rejoiced over this circle of affection which surrounded him*²⁷.

Other impressions but not that favourable, are transmitted by Marin Sorescu about Vadim Tudor or Eugen Barbu, while amusing himself, he appreciated the original manner, the genius but also the *spirit of solidarity* of Nichita Stănescu.

In *Dialogue in an act with Max Frisch*, this one confesses to Marin Sorescu his opinion on diary writing: *I started the diary from practical reasons mostly. I had no time to write in detail, hurried. My basic profession (I am an architect) did not let me then much time for my literary ambitions. I had to note some thoughts quickly, in lap, as they say. I have found this short abridged manner to write them down, as I wanted not to forget them but to resume and develop them in time... The time for writing has come but then I realized that it's no use crippling, as a writer what I did as an architect. What was written down on the run, was very precise*.²⁸

During the long and interesting talk with the famous play and prose writer, Marin Sorescu discovers that their opinions about the diary are similar, both of them being against diary as an *exhaustive literary genre*.

On the run, lapidary, not to forget it, Marin Sorescu writes down the moment of his appointment as a member of the Romanian Academy: *Out of 39 voters, 36 were for, two in the negative and an abstention*. He was introduced by Nicolae Cajal, vice-president of Romanian Academy, he had a *dynamic recommendation from Ms. Zoe Bășulea, eulogistic words* and warm support from Mihai Drăgănescu, the president of the Academy. We don't know if he is happy with the honour he received, instead, the proposal for the Nobel Prize, made public at the Academy, engenders bitter words about the nature of the Romanians, a premonition about the manner this action finalizes. *The Academy proposed me for the Nobel Prize, making this proposal public – which in a country like ours, where all energies focus to kill <the neighbour's goat>, the proposal becomes a wellspring of hate, envy, baffles etc.*²⁹

Bitter and premonitory assertion, because we find out from an annotation of George Sorescu, the poet's brother that *a memoir sent from the country, barred everything subjectively*, although *in a Swedish newspaper, in a list with the 16 writers proposed for the Nobel Prize, Marin Sorescu was the third*.³⁰

²⁶ Marin Sorescu, op. cit., vol. IV, p. 33

²⁷ Marin Sorescu, op. cit., vol. IV, p. 52. The meeting with Noica takes place at Sibiu, at Ramuri – Transilvania, inaugurated on the 15-th of September 1984, and book colloquies of the review

²⁸ Marin Sorescu, op. cit., vol. I, p. 255

²⁹ Marin Sorescu, op. cit., vol. IV, p. 102

³⁰ Marin Sorescu, op. cit., vol. IV, p. 102

That is why it is not accidentally that at the end of this short and bitter remark, Marin Sorescu writes down: *La radio, un vechi cântec popular: Ş-apucaî la deal vâlceauna, / Unde cântă turtureana etc.?* If we take into account that the poet has collected folklore since the time of his high school years, the registration of these verses appears as a cryptical end having a certain significance, not only as a passion easy to observe in his work.

In the four published volumes of the diary, there is no annotation about his appointment as Minister of Culture, consequently we do not know anything about his feelings, about what thoughts upset him or what were his working plans.

Nevertheless, after less than a year from his appointment as a minister, in this fourth volume, he amazes us with a particular vision over this status, that he didn't wish as a matter of fact. The author of the volume *Alone among poets* explains in an unexpected and original way, in his own style what means to be a minister. *To be a minister for a short time³¹ is my manner of being Bohemian. The Bohemian spends his nights and days with his friends, emptying bowls ... The Bohemian minister spends his nights and days with bureaucrats, not touching alcohol, in a countinuous state of stress, for the sake of others.*

The Bohemian-bohemian always feels well, for himself. The Bohemian- minister, feels badly, trying to do good for the others. However, they have something in common, too, that is: *loosing time and impairing one's health.*

And then, we may ask ourselves sincerely, if he didn't want it why did he accept the position. The answer comes immediately, as if our question, asked mentally, had been heard: *I accepted these conjugated major risks, due to a stock of additional energy discovered in myself, which had to be doled out.* And, if we did not understand clearly, the final comes: *I am a minister due to a Christian feeling. It's one of my penitences.³²*

The final sheds another expected light by us the readers of the poet, play and prose writer, chronicler and essayist Marin Sorescu, over a artist's manner of survival in case he holds an undesirable, beaurocratic position, since the poet *a citizen of the universe* and endowed as Marin Sorescu confesses with *a pungency of mind and an interest in knowledge³³* writes poems *on the sails/ of the caravels (?) / Where albatrosses/go round!³⁴* extracting them from *human soul which is an unknown plant.³⁵*

The diary accedes to the statute of a **Book** through *its inner creation*, says Eugen Simion, understanding through creation *a manner of writing, a manner of being of the one who writes the chronicle of his affective life, his capacity to observe the real, to catch the flight of time and the melancholies of the individual who swims in the flow of time³⁶*, having as real literary qualities spontaneity, sincerity and authenticity.

³¹ Marin Sorescu occupied the position of Prime minister during 7 XI 1993 – 6 V 1995

³² Marin Sorescu, op. cit., vol. IV, p. 109

³³ Marin Sorescu, op. cit., vol. II, p. 231

³⁴ Marin Sorescu, op. cit., vol. IV, p. 130

³⁵ Marin Sorescu, op. cit., vol. II, p. 231

³⁶ Eugen Simion, op. cit., p. 37

If we accept the idea that the diary is a window through which one can see the person who *tells himself*, we have now the occasion to see Marin Sorescu in an non-recurring and painful moment which makes him exclaim: *So easily a man passes away!*³⁷ This person is his mother and her disparition awakes numerous meditations on life and death, maybe because *it is the first death I see closely and which stroke me most intensely*,³⁸ having the occasion to really understand *<what a broken heart>means*.

If *nobody knows he will be born – but everybody knows he will die*³⁹, if *the intellectual experience of pain is bearable, while the affective experience is troubling*⁴⁰, we may ask why a poet who travelled a lot and saw more is *deeply troubled and out of sorts*.

We ask ourselves is a way of saying, since the answer is known and noted as above. We have to observe the poet's well-known sensitivity, the love and respect for his mother, a widow, who *sent me to school* and who came to Craiova with his cart full of wood and victuals for people who housed him.

Incidentally, we may notice love and respect which have existed among the members of the Sorescu family, the precious brotherly support among the children of Nicolina and Ștefan Sorescu, difficult to understand for some but surely a model to be followed.

If *mother has been longtime prepared inwards* tells us the poet, citing her on this line: *Listen, I am old and I have to go where the others have gone to. God wanted so on earth. You shall not quarrel at my death and carry out a fine funeral as I did not have many feasts in my life*, he feels an inexplicable perplexity: *How can a funeral be fine?*⁴¹, especially that, unacquainted to such tragical events, he is haunted at the cemetery by a *criminal feeling, because you leave and leave someone lying there breathless*⁴².

The lament of Leana lui Mitrele thrills the poet who listens to it while crying: *Aunt Nicolîța, I was always seeing you on your chair at the gate when I climbed the hill and we used to talk a little! I have none to talk from now onwards! Because I won't see you when I pass by the hill*⁴³.

Adept of the type of diary adopted also by Titu Maiorescu, which notes down *small stuff and details* which make up a *powerful feeling of life*, Marin Sorescu writes down in his diary the shopping did for the funeral, who attended, who sent or published sympathy messages in newspapers. We are also surprised at his reflections over divinity, life and death, heaven and hell. If *soul is like a quail shot at the edge of a corn field, whose wings have been paralyzed, but its conscience is alive and contemplates the field where it could have hidden, where it*

³⁷ Marin Sorescu, op. cit., vol. IV, p. 37

³⁸ Marin Sorescu, op. cit., vol. IV, p. 40

³⁹ Marin Sorescu, op. cit., vol. IV, p. 53

⁴⁰ Marin Sorescu, op. cit., vol. IV, p. 41

⁴¹ Marin Sorescu, op. cit., vol. IV, p. 40

⁴² Marin Sorescu, op. cit., vol. IV, p. 40

⁴³ Marin Sorescu, op. cit., vol. IV, p. 38

*brooded and hatched*⁴⁴, *man at the edge of the field of life fails soaring: the soaring of his wings has been shot. He died from the point of view of those around him*⁴⁵.

His reflections on human soul, *this immaterial energy which feels itself solidary for a while with the materiality which created it*⁴⁶, the myth of the candle – ring or *statul*, a custom from his native Oltenia, a candle having the length of the dead body, coiled, which has to burn for 44 days, or *the living punishment*, which implies that man must pray to God in order to expiate his sins of the world, because *those who suffer a lot, those who agonize till they die, after that they do not endure anything*⁴⁷, represent successful tries to overcome the loss he suffered, although he is eaten by a terrible longing for his mother.

The 25-th of December 1984 is the first Christmas without her, and he imagines her alone in the cemetery of Săliște in her first winter spent there. Trying to regain his temper, to understand perhaps what happens to him, he ponders: *Death is only a transformation of life which escapes our feelings, to whom it changes the wavelength of perceptions and an incompatibility of communication comes out*⁴⁸.

And this is how, through the open window of a diary, we discover a person inward bound with his native Oltenia and its customs, a sensible person loving his family, a complex personality, a *travele*, but also an *antitraveler*, a symbol of creativity, of the opening towards the universal.

Marin Sorescu had, as it is known, the nostalgia of big trees, even from his childhood. The poem *The tree* included in this diary reminds us Marin Sorescu who started his career *along among poets*, and now, *a lonely tree/in the biggest/of the world!* which looking at the ships which come and go every day *would like to be the mast/of any ship/which sails away ...*⁴⁹.

Lonely tree or a mast on travelling ships, Marin Sorescu the poet feels that time is not his friend and flies too swiftly for his needs *We have so little time / For orientations*. Departed on the way of knowledge, on an initiatic journey, the poet hurries up, convinced that *Until you find what's good for you? And what's bad, / You're already gone (Knowledge)*⁵⁰.

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⁴⁴ Marin Sorescu, op. cit., vol. IV, p. 45

⁴⁵ Marin Sorescu, op. cit., vol. IV, p. 46

⁴⁶ Marin Sorescu, op. cit., vol. IV, p. 46

⁴⁷ Marin Sorescu, op. cit., vol. IV, p. 57

⁴⁸ Marin Sorescu, op. cit., vol. IV, p. 61

⁴⁹ Marin Sorescu, op. cit., vol. IV, p. 130

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HERTA MÜLLER TOPIC IN THE ROMANIAN MEDIA

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Abstract: *Prior to her being awarded a Nobel Prize, Herta Müller's visits to Romania had no media echo, whereas the Nobel Prize radically changed the public perception about this writer who eventually became not only a common topic, but also a controversy.*

Does or does not the Nobel Prize won by Herta Müller in 2009, belong also to Romania? Such questions are still being asked in the Romanian press and all the news gathered together can form an entire novel. Romanian and foreign highbrows wonder, "Who is Herta Müller?", and answers and opinions, more or less authorized, began to flow. It has been said that Herta Müller does not have Romanian origins, that she was born in Banat in a German family and that she wrote only in German. They say that her single bond with Romania was the dictatorship under which she had lived and which eventually brought her the Nobel Prize.

Keywords: *Nobel Prize, media, dissidence, debate, interview, communism*

Inevitably, Herta Müller "topic" aroused controversial discussions after the Nobel awarding and the media, which hysterically claimed her as a Romanian winner, vaguely mentioned the fact that she is a successful writer and the bearer of a political message. Her books had been published under Polirom Publishing House but did not have any vibrant success amongst the Romanian readers, and neither Nicolae Manolescu, nor Alex Ștefănescu had written a word about her in their „History...”¹. On the other hand, the winner of the Nobel Prize was Romanian intelligentsia's pride, the pride of an unconfessed dissidence, a bond to the civilized world.

The jury of *Stockholm Academy* motivated its decision of awarding her the Nobel Prize through the following description of her work: „*the density of her poetry and the honesty of her prose where she vividly described the universe of the dissidents*”, herself being a dissident.

Herta Müller manages to uncover herself more than the media was able to unravel, and she introduces herself to the Romanian public and readers through the interviews she gave to various papers, televisions, throughout her unique manner of dealing with the post-communist reality. Romanian society is lucidly described by a citizen who lived in Ceausescu's Romania and returned to find another country that gives her, however, the same disappointment about an failed democracy:

¹ Nicolae Manolescu's *Critic History of Romanian Literature*, Paralela 45 Publishing house, Pitești, 2008 and Alex Ștefănescu's *History of Contemporary Romanian Literature (1941-2000)*, Mașina de scris Publishing house, Bucarest, 2005

„Post-communist Romania hasn't taken off all masks of the communist horror, from which the most treacherous being the mask of denouncement and the most fierce being the mask of violation of intimacy”², the writer declares for the German newspaper DIE ZEIT. By resuming all articles published in the written press or in the media, we discover a Herta Müller who is, besides the “disinheriting trauma”, still affected by the perception of those who should understand her suffering best. In this direction, we bring to discussion the meeting at the Romanian Athenaeum between the laureate and Gabriel Liiceanu from 2010, a memorable moment when Herta Müller talks about the country as being her “home” and language and revealing that “language is your country”. She bitterly states, “the stupid homeland follows you everywhere you go, even when you don't want to, and tortures you from afar, also when you left it in order to save your life”³. These statements create a tension, interrupted, from time to time, by the audience's frenetic applause, reaction that Gabriel Liiceanu does not seem to understand. The press points out:

„The Monday night visit aroused an incredible interest amongst the Bucharestian public, which crowded in front of the Athenaeum, willing to get in. Another crowd of people was trying to get an invitation; at 19.30, an hour after the beginning of the event, there were people negotiating with the door attendants behind the locked doors for a possible access. Those who were present in the room were lucky to participate at one of the fewest genuine debates, no secrets involved, about the connivance of intellectuals and dictatorship.”⁴

The Romanian public had a lamentable performance, justifying Herta Müller's allegation at the Athenaeum: „You came here as it was the circus”, because this is the true face of filmed reality, the daily political show or the entire public space. The debate had shrill, sometimes funny accents, and the audience played a very important role. Herta Müller confesses she found it hard to leave, that this was not her desire, blaming the inconsistent political commitment of Romanian intellectuals who did not support any real form of political protest against the regime. Liiceanu motivates that the intellectual elite did withstand against the system refusing to “prostitute their words” and to write propaganda books:

„Some of us had the ingenuousness to believe that we had a political commitment. But now we find out from you that this strategy of not prostituting our words was not enough, that it was not a political commitment, but a guilty indifference”⁵.

² <http://www.dw-world.de/dw/article/0,,4514775,00.html>, Interview for DIE ZEIT, *Security is further active*, Rodica Binder and Robert Schwartz, 27.07. 2009

³ <http://www.youtube.com/watch?v=dC2xXcY-z3w> “Herta Muller at Bucarest, 2010” (part 1/5 dialogue with Gabriel Liiceanu)

⁴ <http://www.romanialibera.ro/cultura/oameni/dialogul-herta-muller-gabriel-liiceanu-moment-istoric-pentru-cultura-romana-200986.html>

⁵ <http://www.youtube.com/watch?> „Herta Muller at Bucuresti, 2010” (part 4/5 dialogue with Gabriel Liiceanu)

Herta Müller's answer came immediately, and in her unique manner of analyzing facts, she gave the example of countries in Central Europe where there had been many protest movements even amongst the Church members where "several people had the courage to say something against the regime. In Romania, if you want to talk about dissidence, you have nothing important to say except the fact that it was not an organized movement".⁶

The retorts that followed this dialogue emphasize the position of the two scholars. Talking about the writing machine, which had to be registered at the Police, Gabriel Liiceanu asked: „Have you been there?" -„Yes", Herta Müller replied. „I didn't go", Liiceanu counterattacked. „Oh, you are a dissident" the writer chaffed him. „Why did you go?" -„In order to use the writing machine without being arrested" „You should have been a dissident and assumed the risk, you shouldn't have let them humiliate you like this" „Yes, but you see, I wasn't. Maybe I was never a dissident as others were by writing their books in a clean language."⁷

How could anyone applaud in this situation, when they accuse you of not doing enough against the communist regime, of not causing enough opposition and revolt? The public's reaction could be motivated by the deprivation of liberty, the real liberty, a concept understood only by the ones who lived in a dictatorial regime, but also the freedom of a democratic country. The interview resembles a "body to body" fight between two writers: one who remained and one who left, each one defending his/her justice through arguments. Herta Müller, using a simple language and "rough Romanian words"⁸, speaks frankly about some things that the ones who remained in the country are afraid to utter. We can easily notice a real discrepancy between the approach from the inside and the exterior approach, but who is more entitled to complain: the one who left or the one who remained? On the other side, we must say that Herta Müller had not yet cleared her feelings towards her native country. Love and hatred are mixed in all her speeches, given whether in the Romanian press or in foreign publications.

Spirits ignited following the debate at the Athenaeum. Nicolae Manolescu, who states at the beginning that the Nobel Prize is, without any doubt, honoring also for Romania, demonstrates that the work for which the writer received the prize shows that her Romanian roots cannot be ignored, and is forced to ascertain in *Adevărul* newspaper Friday, October 1st, 2010 the following:

„What a huge disappointment the way in which Herta Müller answered Gabriel Liiceanu's questions in the Athenaeum debate! First of all, I found a discrepancy between her moral status and the flattering of an audience willing to hear exactly what it was told. Obviously, Herta Müller played a role. However, the fact that she played this role like a great actor is not an excuse. Open stage applause proved that her message had gone

⁶ ibidem

⁷ ibidem

⁸ Gabriel Liiceanu, TVR, Sunday, 3rd of October 2010.

through. What I found strange is the fact that the audience did not seem to realize that she threw not only Romanian writers into the lions' cage prepared by their colleague, but also the entire Romanian people. This was not only a malicious message, but also an incorrect one. Herta Müller has sent this message on other occasions, but not to the 27th of September audience. The message refers to the harsh criticism of the Romanian citizen's behavior during the communist years and the writers' lack of civic attitude".⁹

Gabriel Liiceanu who declared before the Athenaeum meeting for the TV show „București punkt Bonn”¹⁰, that Herta Müller „confessed that she writes from the bottom of the wound life caused her”¹¹, comes Sunday, October the 3rd at TVR, to clarify the reaction of the audience that evening: „Don't imagine the audience in a hall is a homogenous one. If half of the audience applauds, you may get the feeling that all people in the audience applauded. Therefore, it is difficult to say: the entire audience applauded.

When Herta Müller, sitting in front of this audience, launches inconvenient judgments for the public applauding her we are at the circus, as she pointed. Indeed, it is a real circus if you make fun of the audience in a way, using harsh, shocking Romanian words, and stir applause. Honestly, in that moment I did not understand why everybody applauded when she used a harsh Romanian word. People applauded; we were in the middle of a circus. It is difficult to take the non-homogenous unit of an audience as a standard example. Each one came with his/her background, each one had his/her frustrations or not, some felt delighted, others mistreated; things varied so much. If 50 people applaud in a room of 800 people, we consider that the entire room applauded”.¹²

Regarding the applause, Ovidiu Șimonca wonders in his article for the *Observator cultural*: “How can anyone doubt that the applause were not sincere if the room were present German guests whom Ioana Grünwald from Goethe Institute gave a warm reception, also Andrei Pleșu, Neagu Djuvara, Toader Paleologu, Andrei Cornea, Andrei Oișteanu, Adriana Bittel, Nicolae Manolescu, Livius Ciocârlie, Ana Blandiana, Romulus Rusan, the German Ambassador Andreas von Mettenheim, Minister of Culture Kelemen Hunor, editors like Denisa Comănescu and Lidia Bodea, Bogdan Alexandru-Stănescu, Simona Kessle who is Herta Müller's literary agent in Romania, translators Alexandru Al. Șahighian and Corina Bernic, Deutsche Welle journalists. Where were the odd faces that applauded frantically?”¹³

In the same article, Ovidiu Șimonca seemed to have discovered the cause for which Gabriel Liiceanu was disturbed by his guest's offensive: „In my opinion, the applause story has two meanings. First, the applause was mainly for Herta Müller, and the

⁹ http://www.adevarul.ro/nicolae_manolescu_-_comentarii/Ce_nu_-vrea_sa-_stie_Herta_Muller_-I_7_346235375.html

¹⁰ The show airs every Friday at 17:00 o'clock, on HotNews.ro and **Deutsche Welle Romania**

¹¹ <http://www.hotnews.ro/stiri-cultura-7883182-audio-gabriel-liiceanu-despre-herta-muller-este-teribil-inteligenta-spontana-dispusa-discute.htm>

¹² <http://www.tvr.ro/search.php?s=gabriel+liiceanu+3+0ctombrie+20101&image.x=0&image.y=0>

¹³ Ovidiu Șimonca, *Who was angry with Herta Müller's?*

http://www.observatorcultural.ro/*articleID_24356-articles_details.html , *Who was angry with Herta Müller's?*

manager of Humanitas publishing House found himself seldom blocked in front of the writer without a response (and without applause). The second reason: During the entire evening, there was a gaping, a sort of inadequacy between Herta Müller and Gabriel Liiceanu. Herta Müller was natural, relaxed, ironical and enjoyable, but Gabriel Liiceanu could not bear a normal dialogue, got “stuck in the project” into an unfertile idea of comparing backgrounds.”¹⁴

The ones who remained in their homeland received the Nobel news with certain disbelief, and looked at the awarded writer with suspicion. Paul Goma, one of the writers exiled by the communism writers says that Herta Müller’s award has nothing to do with Romania: „How could Herta Müller’s award mean anything to Romania? She did not say she is a Romanian writer, but a writer from Banat. Moreover, she was not in exile, but in recovery”, he states in an plump tone and continues: „As a German, Herta Müller was recovered by Germany. I heard her bragging that soon she will write a book about her mother’s suffering in the Russian camps. And I ask you, did she write such book?”¹⁵, thus opening even more the suspicion surrounding Herta Müller who is a «puppet» as she describes herself at the end of the interview for the German newspaper:

“In my file I am two different people. One is called "Cristina," who is seen as an enemy of the state. To compromise this "Cristina" the falsification workshop of Branch "D" (disinformation) fabricated a doppelganger from all those ingredients that would harm me the most — party-faithful communist, unscrupulous agent. Wherever I went, I had to live with this doppelganger. It was not only sent after me wherever I went, it also hurried ahead. Even though I have always and from the start, written only against the dictatorship, the doppelganger continues on its own way. It has taken on a life of its own. Even though the dictatorship ended 20 years ago, the puppet still wonders around. But for how long?”¹⁶ Herta Müller is still touched by the fear she experienced during the communist years and obsessed with the police agents whom, she says, follow her everywhere whenever she comes back to Romania.

Cristian Tudor Popescu considers that the prize awarded to Herta Müller was awarded mainly to the German spiritual and cultural community, at the same time having an important political component: “It’s a good thing that she obtained this award and that we can write on the TV screens «Herta Müller, a writer born in Romania», but still, I wonder why writers such as Petru Dumitriu, Marin Preda, Marin Sorescu, Ileana Mălăncioiu, or Tudor Arghezi did not receive a Nobel Prize. “Mrs. Herta Müller, an honorable person, is a writer of German style, not a writer of Romanian literary style. If she had not left Romania in 1987 she wouldn’t have won this prize. Romania’s contribution to Herta Müller’s work is her life lived under the Ceausescu dictatorship in the ’70-’80s. We may say that the main contributor to Herta Müller’s prize is Nicolae

¹⁴ Ibidem

¹⁵ <http://www.napocanews.ro/2009/10/inedit-paul-goma-%E2%80%93-fragment-de-jurnal-vineri-9-octombrie-2009.html>

¹⁶ <http://www.dw-world.de/dw/article/0,,4514775,00.html>,

Ceaușescu. I watched her press conference right after she accepted the Nobel Prize: she talked about dictatorship all the time, not about literature, as if she were Nelson Mandela. Maybe the Nobel Prize for Peace was more appropriate for Herta Müller.¹⁷ Other Romanian writers have the same opinion, but they express it more or less directly.

Herta Müller's novels have a profound interior tension that lingers on every page and never ceases, not even in her speeches. You can feel her affection, but also her resentment; the writer seeks vengeance on all years she had spent far from a world which influenced her personality, then forsook her and she never forgets the way in which dictatorship mutilated souls and lives.

Right after the Nobel awards, the news channels in Romania were full of information about Herta Müller's speech who was asked to explain and motivate "the magic in her words and the purpose of her writings". Herta Müller began her speech remembering her childhood and the question her mother asked her every morning:

"Do you have a handkerchief" was the question my mother asked me every morning, standing by the gate to our house, before I went out onto the street. I didn't have a handkerchief. And because I didn't, I would go back inside and get one. I never had a handkerchief because I would always wait for her question. The handkerchief was proof that my mother was looking after me in the morning. For the rest of the day I was on my own. The question "Do you have a handkerchief" was an indirect display of affection. Anything more direct would have been embarrassing and not something the farmers practiced. Love disguised itself as a question. That was the only way it could be spoken: matter-of-factly, in the tone of a command, or the deft maneuvers used for work. The brusqueness of the voice even emphasized the tenderness. Every morning I went to the gate once without a handkerchief and a second time with a handkerchief. Only then would I go out onto the street, as if having the handkerchief meant having my mother there, too."

In a short comment, Doina Uricariu expresses her opinion about the subject discussed by the press regarding the idea Herta Müller launched, that she was not Romanian: „No matter where Herta Müller wrote or will write, she will never be able to cut out these Romanian roots because they are the milk of bitterness, of injustice and lies which the writer drank in Banat and in Romania and no matter how much she blames these roots, they follow her everywhere and give her the human limp and the strength to write. This stripping of one's human condition is the obsessive theme of Herta Müller's entire work"¹⁸

What happens afterwards is inevitable; there is appreciation but also a misunderstanding of the context, envy and wickedness. In a direct or indirect manner, Herta Müller is accused of the fact that if she had not experienced a dictatorship, she

¹⁷ <http://revistacultura.ro/blog/2009/10/herta-muller-reactii-romanesti-la-nobel-o-trecere-in-revista-de-c-stanescu/>

¹⁸ C. Stănescu, *Herta Müller: Romanian reaction to Nobel. A review of C. Stănescu*, <http://revistacultura.ro/blog/2009/10/herta-muller-reactii-romanesti-la-nobel-o-trecere-in-revista-de-c-stanescu/>

would not have won the Nobel Prize and Ceaușescu should not be so harshly depreciated. Herta herself was accused of being malicious, especially with Mircea Cărtărescu who counterattacks:

„With the superiority and strength of a Nobel laureate, Herta Müller has done me an inexplicable injustice during several interviews before arriving to Romania. From all Romanian writers who are still alive, she mentioned only me as a representative of the intellectuality who had no reaction against the communist dictatorship. I am guilty for the fact that we did not have a Havel, I, by being silent, was the one who accepted dictatorship. I am the one who, protected by a crystal ball, lived “with my nose up high”, indifferent to the suffering of my fellow citizens. Not Eugen Barbu, not Păunescu, not Vadim, not the phalanx of regime supporters, not the countless informers of the Political Police (new ones are discovered very day), not those who were members of the Communist Party or members of the Romanian Communist Party, not the managers of the newspapers and publishing houses, not those at the head of the Writers’ Association, not the faculty deans and the subscribers to foreign travels during those times are for Herta Müller the guilty intellectuals during the communist era, but I, Mircea Cărtărescu, a stranger to Herta.”¹⁹

Other Romanian intellectuals were cautious in talking about the enthusiasm of this news and manifested a primary joy of a simple citizen who receives good news from his fellow citizens. Horia Roman Patapievici, the President of the Romanian Cultural Institute thinks that awarding Herta Müller the Nobel prize “has a special significance for Romania”(…) It is not an objective writing about a totalitarian regime, but the trauma of this regime is dealt at the level of a common man” forgetting the incident from 2008 when „*Frankfurter Rundschau*” newspaper, talking to Horia-Roman Patapievici, Herta Müller protested against inviting the former communist informers such as Sorin Antohi and Andrei Corbea Hoitie by the Romanian Cultural institute in Berlin to the conference from 19 – 25 July 2008.

The writer Nicolae Breban considers Herta Müller a German writer because she is known mainly in Germany, and the critic Eugen Negrici thinks that the prize awarded to the writer is a “surprising and honoring prize for the Romanian literature that had Herta Müller as a member for a while”.²⁰

The one who wisely concludes seems to be the philosopher Andrei Pleșu, who declares on several occasions that he admires the writer for her way of being always above the conventions and trends and that he would almost invent a special Nobel Prize for her human qualities. „Regarding the writer’s reconciliation with her own past and with her homeland, Herta Müller cannot calm down. Her entire life, she will be a person in

¹⁹ <http://www.evz.ro/detalii/stiri/senatul-evz-o-nedreptate-908350.html>

²⁰ <http://www.gandul.info/news/este-nobelul-hertei-m-ller-si-al-romaniei-cum-raspund-manolescu-goma-plesu-ctp-si-cartarescu-4972220>

offensive, unchanged by anything.”²¹ Romanian people will not perceive the historical gesture of the Nobel Committee and will never learn to assume the collective guilt because “the past cannot be a zone of general interest but for the ones who lived it directly”.²²

Herta Muller’s books hardly penetrate the popular conscience because the writing is not easy to follow, it is dense, profound and alert in which the reader has difficulties to find himself, experiencing another type of dissidence and the young readers not experiencing any dissidence at all. Herta Muller does not know how to spare the reader, she puts salt on the wound and waits for reactions, a similar method to those used by the torturers during the communist period. Romanian society relates itself only to recent history, the past that marked entire generations of intellectuals is superficially dealt, and Herta Muller grasped the difference between “words” and “actions” of some caretakers of finding the truth, the accent being on this deficiency that lingers on because of the ones who were part of the old regime and who still occupy important leading positions.

The role of the press was to present events in a natural democratic environment. The wave of information, accusations, and revisions of past behaviors was inevitable in this case. The moment after 2009 when Herta Muller received the prize, a great occasion for public debate, will never resemble a past moment. Harsh truths are revealed, questions are raised and there will always be references to the debate at the Athenaeum between Gabriel Liiceanu and Herta Muller.

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²¹http://www.realitatea.net/andrei-plesu-pentru-herta-muller-as-inventa-un-nobel-pentru-calitate-umana_636122.html

²² ibidem

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D.D. ROȘCA AND THE UNCOMFORTABLE TRAGIC VISION

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Abstract: Our essay deals with the tragic conception of the Romanian philosopher D.D. Roșca, expressed in his book *Existența tragică (The Tragic Existence)*, which is characterized by an uncomfortable philosophy as total vision and by heroic freedom. Similar views can be found in the writings of Albert Camus, Erich Fromm or Emmanuel Mounier.

Keywords: D.D. Roșca, tragic existence, rational, irrational, optimism, pessimism, Albert Camus, Emmanuel Mounier, Erich Fromm

1. The historical context

The year 1934 registers in the patrimony of fundamental books, regarding a general conception of the *existence* viewed under the *tragic* sign, *Existența tragică (The Tragic Existence)*, written by the Romanian thinker D.D. Roșca (1895 – 1980). As Gabriel Liiceanu states, “besides UNAMUNO’s book, D.D. Roșca’s book remains the only one in theoretical literature, ready to transform the discourse about the tragic in an occasion for a metaphysical, totalizing vision”¹.

Unamuno’s book, *Del Sentimiento trágico de la vida en le hombre y en los pueblos*, had appeared in 1912 and thus constitutes the main previous point of reference. D.D. Roșca, referring to it, contests discreetly its philosophical, discursive plenitude, showing that “it is a work of philosophy, undoubtedly, a work in which the Spanish thinker often formulates profound ideas, but without always making the effort of also demonstrating them

¹ Gabriel Liiceanu, *Tragicul. O fenomenologie a limitei și depășirii (The Tragic. A Phenomenology of Limit and Transcendence)*, București, Ed. Univers, 1975, p.245. Unique in its kind, as a theoretical step, D.D. Roșca’s book still presents itself as a *synthesis* (as it is also entitled), so, as an original crown of some powerful lines of philosophical problematic. Thus synthesis results from an endless polemic with the *teachers* (Descartes, Pascal, Spinoza, Hegel etc.) or, in the most honest way, with *friends* (Lucian Blaga). What we want to underline is that the author of *Existența tragică (The Tragic Existence)* was not alone, although he created a unique work. He achieved his sign of perpetuation in the same line of thought with those inexhaustible fore-runners (and post-runners) who put the abstraction at work, revealing the sense of the world. And we are not thinking only about foreign philosophers (in this case it is very easy to give examples), but also about the toilers of the Romanian philosophical thinking, who before, right at the moment or after the publication of *Existența tragică (The Tragic Existence)* (elaborated, as the author confesses, between 1928-1934) met the *tragic thought*, maybe not at the theoretical range of D.D. Roșca’s book, but, undoubtedly, at the height of the same everflowing spiritual effervescence. We think about Vasile Pârvan, Mircea Eliade, Dimitrie Todoranu, Ion Petrovici, Vasile Bâncilă and Emil Cioran, who published in 1934 *Pe culmile disperării (On the Heights of Despair)*. Cf. Magdalena Dumitrana, “Reconstruction of the Human: Social and Individual Destiny in Romanian Philosophy” in *Values and Education in Romania Today. Education and Moral Reconstruction*, Romanian Philosophical Studies I, Marin Calin and Magdalena Dumitrana, eds., The Council for research in Values and Philosophy, 2000, http://www.crvp.org/book/Series04/IVA-24/chapter_ii.htm.

philosophically”². Besides there is an obvious difference between the rationalist, emotionally controlled precision of the Romanian thinker and the existentialist, uncontrolled rhetoric of the Spanish thinker.

The subsequent point of reference is Camus’ *Le Mythe de Sisyphe* (1942). There was an opinion that, if D.D.Roșca’s book had been published in 1938, at the Plon publishing house, so in a language of world circulation (which did not happen because of the war), the Romanian philosopher would have been acknowledged abroad, before Camus, as the promoter of ideas which today fall into the paradigm specific to contemporary era. Surely, in such a case, the work would have enjoyed prestige (the first foreigner to consider it valuable was the “severe” Emile Bréhier). But it is hard to estimate, in such a counterfactual logic, whose work, D.D.Roșca’s or Albert Camus’, would have prevailed. And, in fact, it is an unessential problem, which is less about the intrinsic value of the two philosophical discourses, and more about a kind of publishing competition which falls under the angle of the sociology of success. The essay of the Romanian philosopher would prevail (would have prevailed) not through its proto-chronic value, but through the authenticity of living and thinking the limit, of the irreducible contradiction between subject and object, and also of the sense of life (in other words, through a non-dissimulated co-operation of logos and ethos).

At any rate, D.D.Roșca mentioned a few things with regard to Camus’ essay compared to his own essay (“some ideas which are fundamental for the author of *The Myth of Sisyphus* for me are secondary”³) and, even more, insisted on the ethnic sources for the orientation of his conception, revealing the Romanian archaic-mythic ethos which propelled, from the deep, the whole work: “*Existența tragică (The Tragic Existence)* also completing its demonstration with the great idea (and general conclusion) of the understood and thus defeated tragic, is in a way the philosophical theory, formulated extendedly and explicitly, of intuitions and sensibility which have been so highly and

² „De vorbă cu D.D.Roșca” (Talking with D.D. Roșca), interview done by Cornel Pop, *Steaua*, no.11, 1976, p.7.

³ „De vorbă cu D.D.Roșca” (Talking with D.D. Roșca), quoted interview, p.6. Some commentators rushed to make a hierarchy of values: “Because, why should we be shy to say – Ion Ianoși writes – *The Tragic Existence* is situated at a level of objectivity and responsibility superior to *The Myth of Sisyphus*, whose lucidity Camus reached only– reverting numbers again – in ’43. Roșca demonstrates the assumption of the tragic still based on his non-belief in any supernatural force and also still as resistance to the existential absurd that assails the man from all angles – but through a more solid assertion, in which heroism results more naturally and more functionally from confronting inhumanities” (*Secolul nostru cel de toate zilele (Our Everyday Century)*, București, Cartea Românească, 1980, pp.82-83). Maybe heroism would come out “more functionally” with D.D.Roșca. But we doubt the fact it would come out “more naturally”. Heroism, regardless of its nature, is not natural at all to the race, like the instinct of preservation or perpetuation; it cannot be derived from the biological generality, just like one cannot derive “have to” from “be”. Heroism is an act of individual freedom which does not come out naturally from the quality of the race, just as humaneness does not result from the quality of being human. Both the work of the Romanian and of the French thinkers deal explicitly with this problem. Such comparisons between great personalities such as D.D.Roșca and Albert Camus should be more diffident. As for the particular point of view wherefrom comparison arises, it silently implies the existence of a *Myth of Sisyphus* which would not announce by anything *The Rebel* – a common place of existentialist exegesis, which is not justified. “D.D.Roșca superior to Camus” is just a facile, “pedagogic” scheme. Analysis reveals the prevalence of the points of nearness and resemblance over the incongruences, differences between the two philosophers who defy the human limits.

artistically expressed by *Miorița* and the ballad *Meșterul Manole*”⁴. Despite all these differentiating premises, a careful view of the network of ideas and concepts present in the essays of D.D.Roșca and Camus reveals, in essential order, the moral theoretical unity of their cognitive-practical intervention. The indifference of the world, the divorce between ego and world, as well as the assertion of the dignity of human existence (life is worth living) through the revolt configured by an “intellectual heroism” – are basic elements of the organisation of expression with regard to the sense of the world, of existence in general.

An axiological imperative, launched in a study subsequent to *Existența tragică* (*The Tragic Existence*), uses similar terms to those of Camus: “So, a new scale of values must be elaborated, on the top of which we must place spiritual values, not economic-material ones. Only in that case, life will not be wasted in a stupid and exclusive race for means of comfort. Only in that case, ceasing to be a discouraging and tragicomic Sisyphus labour, life will be again worth living”⁵.

Until now exegetes have been only transiently preoccupied by D.D.Roșca’s relationship with existentialism⁶. The problem still awaits a well-documented research (which, we believe, will have to capture the autochthonous element in its comparative network, so the problems of Romanian “existentialism” – or “trăirism”, as it was also called), which will illuminate the meanings of this so (apparently) clear work, and yet so inciting, with each approach, always leaving in store a hardly guessed corner for the researcher to discern. Among the studies that took into account that conceptual comparativism, under a more precise delimitation of the theme, one can also count the one written by Florica Neagoe, entitled *Sensul angajat al gratuității* (*The Engaged Sense of Gratuitousness*)⁷. Still, in this study also persists the vulgarizing idea of a desperate Camus, in opposition with a D.D.Roșca full of hope: “All these ideas of Camus are also D.D.Roșca’s. But there is an essential difference between the two: the Romanian philosopher does not deprive himself of hope, which he collects from every revolt, that is from every creation of the spirit”⁸. In order to clarify that problem, we think it is best to resort to the texts of the two philosophers. We will do that unsparingly with regard to the length of the chosen quotations, because the confusion that reigns in current exegesis

⁴ „De vorbă cu D.D.Roșca” (Talking with D.D.Roșca), quoted interview, p.7; see also „De vorbă cu D.D.Roșca” (Talking with D.D.Roșca), *Echinox*, nr.8-9, 1979 (interview done by Ilie Radu-Nandra; D.D.Roșca, “<< Our fundamental quality is the “sense of measure”>>”, interview in the vol. Ileana Corbea – Nicolae Florescu, *Biografii posibile* (*Possible Biographies*), 3, București, Editura Eminescu, 1984, pp.285-287.

⁵D.D.Roșca, „Interesant tineret ardelean” (Interesting Youth in Ardeal), in *Puncte de sprijin* (*Points of Support*), Sibiu, Editura „Țara”, p.54. Cf. Ludwig Grünberg, “Value-revaluation and the Axiological Perspective in Philosophy”, *The Journal of Value Inquiry*, vol.3, no.2, June 1969, p.100-112; *idem*, *The Mystery of Values. Studies in Axiology*, edited by Cornelia Grünberg and Laura Grünberg, Amsterdam-Atlanta, Editions Rodopi, GA

2000, p.109; *passim*

⁶ Generally, commentaries – most often *en passant* – oppose D.D.Roșca’s “optimism” to the existentialist “pessimism”, from a Manicheist, rigid, lacking nuances and “ideologically” tributary perspective.

⁷ In vol. *D.D.Roșca în filosofia românească* (*D.D.Roșca in the Romanian Philosophy*), *ed.cit.*

⁸ *Ibidem*, p.90.

with regard to the concepts– we would call “pedagogic” – of “optimism” and “pessimism”, is, in our opinion, extremely pernicious. Nothing more pathetic than syntagms such as: “optimistic tragic” (although it is interesting to know that Vishinevsky’s *Optimistic Tragedy* appears in the same year as *Existența tragică* (*The Tragic Existence*)!) or “pessimistic tragic”, which critical literature too easily uses in various ways.

Camus’ text is taken from the reply-letter addressed to Guy Dumur in 1945: „Vous avez été attiré par le pessimisme qu’on peut sentir dans ce que j’ai écrit. Mais je voudrais au contraire vous faire partager ce qu’il faut bien que j’appelle mon optimisme. Il faut être pessimiste en ce qui concerne la condition humaine mais optimiste en ce qui concerne l’homme. On n’a pas fait assez pour lui ou, plus exactement, il n’a pas fait assez pour lui-même. Bien entendu, celui qui espère en la condition humaine est un fou, mais celui qui désespère des événements est un lâche. Ne croyez pas qu’il n’y ait pas de réponse, comme vous le dites. Il y a des jours, il est vrai, où je crois que nous sommes définitivement frustrés. Mais ce sont les jours où je me détourne. Car je crois qu’il y a une réponse qui est dans l’homme (je ne dis pas l’individu), dans sa révolte, dans son effort pour s’affirmer contre sa condition: je ne vous dis pas cela très clairement – mais c’est à cela que je veux donner une forme. Et au fond qu’est-ce que ça veut dire, sinon qu’il n’y a rien de valable là où il n’y a rien à vaincre”⁹

The text chosen from D.D.Roșca is the last sentence of an interview in 1979, whose emotional and conceptual blow we see, shockingly, very close to Camus’: “*Existența tragică* (*The Tragic Existence*), a fundamental writing among my writings, a very dense writing, is, essentially, on one of its essential sides, a hymn of eulogy brought to man. From its pages, one can notice, despite my critical scepticism, the belief in man’s wisdom. I answer your question, about how I see the end of this century with regard to the aspirations and problems concerning humankind, making reference to what you revealed earlier about the unity in time of my writings: I keep this unity, keeping hereinafter my belief in man, although current experience shows us that man has learned almost nothing from the experience of the two WW”¹⁰.

The two quoted texts acknowledge the possible meanings of humanism in our time. Beyond “optimism” or “pessimism” – inodorous, colourless and insipid – there appears the tension of some essential determinations of the being, such as the particular and the general, on whose canvas plays the dialectics of free thinking. Destiny is assumed, despite the inertia of the human general and by virtue of individuality (different from the amorphous individual) which assumes the responsibility of freedom, regardless of how many sacrifices it has to make for that. Weakness and revolt, man and humankind, contingency and necessity, known and unknown, risk and humiliation, “exile and kingdom”, guilt and guiltlessness, rational and irrational... become the contradictory

⁹ Albert Camus, *Essais*, Bibliothèque de la Pléiade, NRF, 1965, p.1669.

¹⁰ „De vorbă cu D.D.Roșca” (Talking with D.D.Roșca), quoted interview done by Ilie Radu Nandra.

“lines and figures”, “points of support” of the humanism represented by the lucidity of the tragic man.

The above considerations had as a purpose not to identify D.D.Roșca’s thinking with that of Camus or of the existentialist, in general, but to reveal the unity of vision within contemporary humanism, and the inadequacy of some comparative schemes of exegesis. Beyond that, we must also rightly notice the personal, specific marks of the Romanian thinker.

2. The uncomfortable philosophy as total vision

Existența tragică (*The Tragic Existence*) has a quadripartite structure, not taking into account the weight given to the parts: *Introducerea la o filozofie neconfortabilă* (*Introduction to An Uncomfortable Philosophy*); *Experiența obiectivă* (*Objective Experience*); *Atitudinea metafizică* (*Metaphysical Attitude*) and *Încheiere* (*Ending*). So enlightened, it presents itself as an essential-ideational corpus meant to establish the bases of a self-aware metaphysics of the human spirit.

Introducerea... (*Introduction*)¹¹ exposes, in a first form, the defining elements for a *field* of the tragic. On one hand, “*the monotony*” and “*the impossible*”, on the other, “*the lucidity*” and “*the revolt*”, constituting concepts of an agonal space in which the conflict is the very meeting place of the being burdened to the sublime with his ego.

The monotony of the life “of the one who lives it without translating the material adventure in the ever new adventure of the soul”¹², and the projection of the solutions “always expected in the distant horizons of the impossible”¹³, in a continuous lucid revolt (“So we refuse to accept what is for the simple reason of being!”¹⁴) embodies the evaluation scale of the man-world relationship which culminates in the “tragic consciousness”, “the highest inner human tension”, defining the metaphysical concern¹⁵.

These attributes of “incomfortability” are regarded under the most general angle possible (metaphysical, then) and not hypostasised in the corner of a regional or secondary thinking, plotting, thus achieving major significance with regard to the ontological situation (condition) of the man in the world.

Defining philosophy (in its objective exteriorization), as “an attempt to motivate – with arguments taken from knowledge – of a moral-aesthetic attitude in front of existence as totality, an attitude whose secret springs are of a sentimental nature”¹⁶, one can then

¹¹ D.D.Roșca, *Existența tragică. Încercare de sinteză filozofică* (*The Tragic Existence. Attempt of Philosophical Synthesis*), București, Fundația pentru Literatură și Artă „Regele Carol II”, 1934, p.7;9;12-13; re-editions: *Existența tragică. Eseu de sinteză filozofică*, (*The Tragic Existence. Essay of Philosophical Synthesis*) final edition, București, Editura științifică, 1968; București, Editura Didactică și Pedagogică, 1995; with a Preface by Achim Mișu, Cluj-Napoca, Dacia, 1995. translated into French: *L’Existence tragique. Essai de synthèse philosophique*, traduit du roumain par l’auteur, București, Editura Academiei R.S.R., 1977.

¹² *Ibidem*, p.7.

¹³ *Ibidem*, p.12.

¹⁴ *Ibidem*, p.9.

¹⁵ *Ibidem*, p.8.

¹⁶ *Ibidem*, p.18.

specify the reflection of this total vision also on the tragic conception about life, which lifts the tragic from its purely aesthetic stage, to a metaphysical stage (which still retains the possibility of a “emotional reaction of an aesthetic nature”¹⁷): “In other words, we will assume the tragic character of human life from the essential and irremediable constitution of the entire reality given in experience”¹⁸. Such an opening of the angle of vision attracts after it the bivalent approach of the problem: from an onto-epistemological perspective and from an axiological perspective.

3. Rational and irrational. From myth to dialectics

The first perspective would constitute what D.D.Roșca calls *Experiența obiectivă* (*The Objective Experience*) (the title of *Part I* of his essay).

After a short incursion in the history of philosophy, following *The Idea of Integral Knowledge*, the main terms of the problem are pointed up: “so, a reason of fact and not a logical one makes impossible the integral inference of existence: we are run over from all sides by the spatial and temporal infinite”¹⁹ There are a *de facto* and a *de jure*, there are Nature and Spirit, Reality and Logic, Irreducible and Reducible, Contingency and Necessity – conceptual pairs that reveal the co-existence of two interrelated series on the subject-object line.

Integral knowledge has as a postulate the rationality of reality, an idea which, as it will be shown hereinafter, is desirable, not achievable. Because the idea of “the rationality of nature” is the consequence of a transposition of the specificity of the laws of thinking in the natural series. The world of logical concepts “*forms a chain, network, texture, system*”²⁰, and nature as an ontological fact of life is, in this sense, non-systemic, so non-deductible. “The world of our logical ideas or, I repeat, the rational world, cannot be compared with a pile of rocks or of sand, but with an organic body where every part-member is understood and exists only because it has a connection with all the others, it exists according to the others”²¹. The insinuation of the deductible in the natural (dis)order and, so, “the idea of the essential rationality of existence is rooted in a practical emotional attitude. Almost always discreet, but always firm, all moral assertions accompanying, deep within our souls, the postulate of the integral rationality of reality, start from one of our emotional attitudes in front of existence. It is an attitude that makes us assign it a meaning, and, implicitly, assign a sense to our lives”²². Such an emotional and strategic subterranean vein gave birth to the “myth of integral rationality”, which, in its absolute forms, can be only a failure.

¹⁷ *Ibidem*, p.26.

¹⁸ *Ibidem*, p.23.

¹⁹ *Ibidem*, p.47.

²⁰ *Ibidem*, p.56.

²¹ *Ibidem*.

²² *Ibidem*, p.69.

But there is a reverse side, namely the generalization of the irrationality of existence, which amounts to a resignation of thinking in front of the incomprehensible reality.

In none of these mythical hypostases does the tragic appear, being annulled in the ideality of the situation of ignoring the limit or of obedience to the limit (we use Gabriel Liiceanu's terminology). The all-explaining infatuation, of the human being, or its impotent abdication, are extreme ideal cases, alienated from the authentic condition of the being which "represents simultaneously the limit and the self-consciousness of the limit"²³. The above mentioned cases abrogate both Reason and History, rendering impossible the very conception of the human being.

Consequently, the problem of the tragic arises only there where representation maintains the two fundamental terms, the Rational and the Irrational, in a certain balance. The tragic consciousness, with all its certainties and uncertainties, reflects the dialectics of the Rational and the Irrational, dismissing all attempts to annul one of the terms and opening a field for lucidity and revolt, determinants their own essence.

In many places, D.D.Roșca delimited his conception from Hegel's, in very clear and unambiguous terms, going as far as to consider himself "anti-Hegelian". Not only did he confess this position, but he also, a lot of times, tried to explain it in more rigorous terms. According to the concepts of *Existența tragică* (*The Tragic Existence*), Hegel is considered in the category of "integral rationalism": "in his daring and optimistic enterprise, he started from the postulate – an evidence for him – that reality is rational in all its essence: it is <<reason>>, it is <<Idea>>, he used to say."²⁴ The real, identified with the rational with Hegel, acknowledges the irrational only as appearance, in fact, existence itself being the bearer of a universal reason which, under the pretence of understanding, of the self-aware spirit, annihilates the concrete. *Mutatis mutandis*, we acknowledge here, in this attempt of rational reconciliation with the world, the old stoic conception: D.D.Roșca's tragic conception will oppose the complete rationalization of the individual, "the Universe being endless, and so the possible experience being infinite in space and endless in time"²⁵. On this line, of rejecting *totalizations*, be they rational or irrational, and also of keeping the faith in the existence of the objective limit (Irrational), a fact that determines the failure of both the rationalization of the individual, and of the hypostatisation of the universal, the Romanian thinker approaches sensibly the *logical* domain of analytical philosophy (we dare make such a reference, being aware that D.D.Roșca was not content with the destruction of integral rationalism and irrationalism, and he super-ordered the level of theoretical analysis with an active-constructive one, of the heroic ethos). And analytical philosophy, odd as it may seem, finds numerous axes of

²³ Gabriel Liiceanu, *op.cit.*, p.37.

²⁴ D.D.Roșca, „Unele date hegeliene ale condiției umane și ceva despre omul Hegel” (Some Hegelian Data of Human Condition and Something about Hegel the Man), *Revista de filozofie*, nr.10, 1966, p.1225.

²⁵ D.D.Roșca, „Rațional și irațional” (Rational and Irrational) in *Linii și figuri* (*Lines and Figures*), Sibiu, Editura „Țara”, 1943, p.213.

convergence (up to a point, certainly) with the existentialist orientations. The problem of the “indicible, non-rationalizable individual” is at the heart of the existentialist, analytical and post-analytical conceptions, elucidations being very close (in this somewhat restricted order of ideas, Sartre, Wittgenstein and Rorty, for instance, are related). For the tragic conception of existence, the logical analyses of analytical philosophy are welcome, as far as they do not assume rights of explaining and standardization that they do not have. D.D.Roșca approaches such problems, following the line of that envisioned “history of intelligence”, and, more precisely, following the path of the “variation of the rational” (different from that of the “variation of the irrational” met until the 18th century²⁶) which found a radical embodiment in the Hegel moment, through the concept of *becoming*.

D.D.Roșca is also close to the post-analytical and neo pragmatic movements, through the research of the relationship between the mental and the physical, which invests his thinking with an actual character.²⁷

In this logical context, the tragic conception appears to us in its radical character, of reconsidering some concepts of the philosophical meta-discourse. The restructurings operated by D.D.Roșca in the conceptual ensemble of the philosophical discourse are made out-side the prejudices or comfortable concessions. Without idolisations and illusions, the philosopher accepts existence in all its contradictions, entrusting his human energies, for a full authentication, to the lucid, heroic action. He did not accept Hegelianism because, “although the most comprehensive of all philosophical conceptions until now, it is, as many other philosophies, a rational method to eliminate contradiction”²⁸.

4. Attitude

4.1. Possible Moral Attitudes

Writing his book, D.D.Roșca proposed giving some “solutions”, lest his metaphysics should be reduced to descriptivism and to a sterile comprehension, but to be actively engaged on the side of an attitude worth following in life. This is exactly what he tries in the section *Atitudinea metafizică (Metaphysical Attitude)*, where he listed possibilities and beliefs, and also reactions to such current cataloguings as pessimism-optimism.

There are three possible moral attitudes:

1. *Optimism*: To surpass experience “aware that all our scientific principles result from the idea of the *presupposed* rationality of existence, and from the postulate, not from the axiom, of universal determinism. Reality *must* be rational because we want it that way, driven by *emotional, alogical* reasons”.²⁹

²⁶ *Ibidem*, p.204.

²⁷ Cf. Angela Botez, „D.D.Roșca – raționalitatea integrală: <<Act de credință, nu axiomă de știință>>” (D.D.Roșca – integral rationality: <<Act of faith, not axiom of science>>”, in *Un secol de filozofie românească, (A Century of Romanian Philosophy)* ed.cit., p.285.

²⁸ D.D.Roșca, „Rațional și Irațional” (“Rational and Irrational”), in vol.cit., p.225.

²⁹ D.D.Roșca, *Existența tragică (The Tragic Existence)*, p.202.

2. *Pessimism*: To surpass experience backward “i.e. to assert that existence is only absurd in its ultimate substance and intentions. That reason and rationality are only appearances meant to eventually disappear, like any appearance. That they are illusions inspired by the preservation instincts which prefer to see falsely rather than justly what is unfavourable to life”³⁰.

3. *Neither optimism, nor pessimism (tragic character)*: To accept both faces of experience, “not to totalize the experience”, which is “meaningful, but also meaningless”³¹.

D.D.Roșca rallies with the latter conception, which derives logically, in fact, from the section *Experiența obiectivă (Objective Experience)* where they got to the conclusion of the impossibility of the totalization of experience, both in the sense of the absolute determinism, and of the absolute contingentism. Such totalizations are declared “non-senses”. In the axiological plan they maintain the non-justification of any totalization so that attitudinal correspondences (pessimism or optimism) of the objective experience are also rejected by virtue of a balanced-relativist conception: “A general conception of existence can be but tragic, for it alone takes rightly into account the fundamental aspect of reality. Consequently, the tragic conception is neither pessimistic, nor optimistic.”³² Thus it opposes a disjunctive thinking (either-or) which imposed itself more because its facility and “comfortability” than because of real conditions, the conjunctive dialectic thinking (both-and) which maintains the terms in their right interdependence, neither being able to exist without the other, and by that circumscribing in the plan of both the “objective experience”, and of the “metaphysical attitude”, the tragic circle of the human condition.

4.2. Aesthetic Thrill, Spiritual Power, Heroic Freedom

An important idea from this part is that of the tragic spectacle, the most tragic spectacle, because it is about a conflict and we do not know if, in general, it has any ending.”³³ The reception degree of this spectacle of the endless conflict is according to the simple or complex consciousness that assists and plays at the same time: “The spectacle – where we are both spectators and actors – obviously earns in tragic potential and grandeur so far as the spiritual eye of the spectator and participant – individual or civilised community– goes deeper and further. That is, so far as their spiritual horizon, a result of the degree of inner richness, is wider”³⁴. It is exactly this contemplative distancing (spectator), necessary for the reception of the tragic, that, through the spectacle quality, occasions the appearance of the “aesthetic thrill”. “The metaphysical concern”, determined by the “*absolute uncertainty*”, having a gratuitous character, “is in its substance, a sentiment very closely related to that called “aesthetic thrill”. With a certain kind of aesthetic thrill: with that that is aroused in you by the

³⁰ *Ibidem*, p.204.

³¹ *Ibidem*, p.208.

³² *Ibidem*, p.220.

³³ *Ibidem*, p.209.

³⁴ *Ibidem*.

works of art of high quality”³⁵. That is why, “the metaphysical concern”, and its extraordinary soul tensions “are a source of very great soul power”³⁶. And this soul power “is the creator of the greatest freedom that man can conquer in this world. The active, world-changing freedom, not the passive, simple protest freedom. Using a previous formula, to put it shortly: *Heroic freedom* [s.ns.] full of risks, not prudent freedom of a sage man”³⁷. This intellectual heroism, based on the greatest human value, freedom, demonstrates “that you can keep a lucid head, looking without any idealizing soul prisms at a world perfectly indifferent to your holiest moral aspirations, and still fight, your whole life, for their accomplishment, which is uncertain, and once achieved, it can be very short-lived”³⁸. In these passages we encounter Camus’ problematic, *avant la lettre*. The French thinker asked himself how one can live in a world, without God and without endless belief in Reason. His answer, just like that of D.D.Roșca, is the heroic assumption of the tragic destiny, absurd in its depths, but without hampering by that the assertion of the human being, free through revolt and defiance, capable of transforming its canonical stone in a bliss of “the understood tragic”. The tragic consciousness acquires its virtue “of being the most careful and artful preserver of our moral freedom”³⁹. Being “problematic” and “worth living”, life, in the tragic conception, “increases our feeling of responsibility”, elevating consciousness from the amorphous and undifferentiated stage, or from the totalizing platforms (absolutely positive or absolutely negative), to the ethical stage of the free man, assuming his condition and acting to transform, in spite of the indifference of the world.

5. D.D.Roșca and the western humanistic thinking. Emmanuel Mounier

More than ten years from the publication of *Existența tragică* (*The Tragic Existence*), and of *The Myth of Sisyphus*, in the West there are still published works of philosophy which denote the same understanding of the human phenomenon, through the angle of a humanistic, balanced tragic conception. In order to illustrate, we have chosen a fragment from the work of the French personalist philosopher Emmanuel Mounier.

We have extracted the fragment from his work, *Le personnalisme*, published in 1949. The text reveals an amazing closeness to the problematic presented in D.D.Roșca’s essay, an „uncomfortable” and „active” feeling: „ Rien, dans le rapport de l’homme personnel et du monde, n’évoque une harmonie à la Leibniz. L’insécurité, le souci est notre lot. Rien ne laisse prévoir que cette lutte puisse prendre fin dans un délai appreciable, rien ne nous encourage à douter qu’elle soit constitutive de notre condition. La perfection de l’univers personnel incarné, dès lors, n’est pas la perfection d’un ordre, comme le veulent toutes les philosophies (et toutes les politiques) qui pensent que l’homme puisse un jour totaliser le monde. Elle est la perfection d’une liberté combattante, et combatant serré. Aussi subsiste-t-elle meme dans les

³⁵ *Ibidem*, p.212.

³⁶ *Ibidem*, p.217.

³⁷ *Ibidem*, p.218.

³⁸ *Ibidem*, p.245.

³⁹ *Ibidem*, p.244.

échecs. Entre l'optimisme impatient de l'illusion libérale ou révolutionnaire et le pessimisme impatient des fascismes, la voie propre de l'homme est cet optimisme tragique où il trouve sa juste mesure dans un climat de grandeur et de lutte"⁴⁰. We find a similar vision in the writings of the thinker Erich Fromm, a representative of the Frankfurt School⁴¹. Certainly, we cannot speak of any direct influence, but of the very movement of the meditative spirit that meets the fertile and active field, creator of the authenticity of the human being.

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The humanism of the tragic conception will be able to develop - as D.D.Roșca suggests, metaphorically speaking, in an interview - only within a philosophy which "like great art, wants to be a protecting shield of our sensibility and spirit, of our soul, of our humaneness against the cruelty and indifference of nature for our aspirations towards the creation of a world of justice and beauty."⁴² The tragic, in such a vision, becomes creative and a condition of man's "demiurgic"⁴³ achievement.

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⁴⁰ Emmanuel Mounier, *Le Personnalisme*, Paris, Presses Universitaires de France, 1949; reissue: Paris, P.U.F, 1959, pp.33-34; see also Richard B. Sewall, *The Vision of Tragedy* (1959) or Lionel Abel, *Is There a Tragic Sense of Life?* (1965).

⁴¹ Erich Fromm, *Man for Himself. An Inquiry into the Psychology of Ethics*, New York, A Fawcett Premier Book, [1947]1969, Chapter *The Human Situation*, pp.53-54.

⁴² „De vorbă cu D.D.Roșca” (Talking with D.D.Roșca), quoted interview done by Cornel Pop, p.7.

⁴³ See D.D.Roșca, „Cuvânt înainte” (Foreword) at *Existența tragică. Încercare de sinteză filozofică, (The Tragic Existence. Attempt of Philosophical Synthesis)*, final edition, București, Ed.Științifică, 1968, p.9.

READING ROMANIAN AVANT-GARDE POETRY.

A CASE STUDY AND ITS THEORETICAL CONSEQUENCES

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Abstract: *Based on a reference framework given by Ion Pop's writings, this paper examines the manner in which Avant-Garde poetry was read in the Romanian post-war literary criticism and historiography. The main challenge of this approach is the conciliation of the anarchical-revolutionary tendency typical to the Avant-Garde on the whole with the individual author's aspiration of building his/her own identity, his/her personal poetic 'voice'. The consequence, in the commentary of the Avant-Garde poetry, is a constant tension between the description of the particularities of the various Avant-Garde languages (Dadaism, Surrealism, Integralism, etc.) and the identification of the specificity in the poets' individual languages. Our study looks at the solutions offered by the Romanian literary criticism in order to overcome this interpretive hindrance and concludes that a critical evaluation of the Avant-Garde poetry cannot ignore a minimal coherence principle, even if risking to apply to this literary paradigm a Modernist reading grid deemed inadequate by some of the Avant-Garde theorists, with respect to the understanding of the poetry they promote.*

Keywords: *Avant-Garde poetry, Romanian literary criticism, Ion Pop, Modernism, textual coherence*

A scrie și a fi [To Write and to Be]¹ is more than a symptomatic book; it is downright defining. On the one hand, it is defining both for Ion Pop's position to the Avant-Garde phenomenon and for the reaction shown by the entire Romania criticism to the Avant-Garde. On the other hand, it is defining not only for the style of poetry reading practiced by Ion Pop, but also for the tradition of the Romanian criticism of poetry in general. While I propose such expansions, I do not prepare thereby the ground for a wide scope polemic, nor do I seek to bring Ion Pop's book down to the condition of didactic material. I am merely stating that the monograph dedicated to Ilarie Voronca bears an exemplary value higher even than the three panoramas of the Romanian Avant-Garde earlier drawn by the author of the book: *Avangardismul poetic românesc* [The Romanian Poetic Avant-Garde] (1969), *Avangarda în literatura română* [The Avant-Garde in Romanian Literature] (1990) and *Introducere în avangarda literară românească* [Introduction to the Romanian Literary Avant-Garde] (2007)².

¹ Ion Pop, *A scrie și a fi*. Ilarie Voronca și metamorfozele poeziei [To Write and to Be. Ilarie Voronca and the Metamorphoses of Poetry], second edition, enhanced, Cartea Românească, Bucharest, 2007 [1993].

² Ion Pop, *Avangardismul poetic românesc: Eseuri* [The Romanian Poetic Avant-Garde: Essays], Editura pentru Literatură, Bucharest, 1969; *Avangarda în literatura română* [The Avant-Garde in the Romanian Literature], Minerva, Bucharest, 1990; *Introducere în avangarda literară românească* [Introduction to the Romanian Literary Avant-Garde], Institutul Cultural Român, Bucharest, 2007.

In this direction, at least two elements stroke me as relevant. First, Ion Pop's reading method carries further, in the context of the Romanian literary criticism, G. Călinescu's interpretive manner in *Opera lui Mihai Eminescu [Mihai Eminescu's Work]*³; this infrastructure was, later, the rootstock for the grafting of Jean-Pierre Richard's thematism, of the strategies of 'identification' of the Geneva School, the Poetics of the Imaginary (from Gaston Bachelard and Gilbert Durand to Jean Burgos and Jean-Jacques Wunenburger) and, last but not least, the Neo-rhetoric launched by French structuralism. Hence, despite the apparent theoretical eclecticism, a fully homogeneous procedure was generated, which unfurls within the subject-world-language triangle, following the intuitive reconstruction of the imaginary universe (as a result of the isomorphism of 'themes') and correlating, at the same time, the 'content' structures with the use of the stylistic devices. In other words, a method that celebrates the unity and the organicity of the literary work.

Second, I am considering Ion Pop's decisive role in the construction of the Romanian concept of Avant-Garde. Undoubtedly, there had already been diffuse suggestions in this direction since the inter-war criticism; a far from negligible position was, later, that of the first post-war researchers of the phenomenon (particularly Adrian Marino⁴, Ov. S. Crohmălniceanu⁵ and Matei Călinescu⁶). However, they showed interest mainly in the poetics and ideology of this literary movement, ignoring almost entirely the texts as such. Therefore, at the end of the seventh decade, the only Avant-Garde poetry readings made in a somewhat more applied manner came, again, from Călinescu (from his *Curs de poezie [Poetry Class]* and from the chapter *Dadaști. Suprarealiști. Hermetici [Dadaists. Surrealists. Hermeticists]* of his *Istoria literaturii române [History of the Romanian Literature]*), who, nonetheless, dismissed *de plano* all these movements, as being 'formalist'⁷.

The Avant-Garde Poets: 'Classical' and 'Modern'

In this context, the importance of Ion Pop's works becomes critical: he was the first one to commit to a mapping of the Avant-Garde continent and, even more, to see beyond the stated principles of the group, by reading texts and not only manifestoes. The manner in which such as process took place and the extent to which the critic's solution is viable – are two issues I will discuss later. For the time being, I will note several

³ G. Călinescu, *Opera lui Mihai Eminescu [Mihai Eminescu's Work]*, 2 vol., edition by Ileana Mihăilă, Editura Academiei Române, Bucharest, 1999-2000 [1947/1969].

⁴ Adrian Marino, "Avangarda" ["The Avant-Garde", 1967], in *Dicționar de idei literare [Dictionary of Literary Ideas]*, vol. I, Eminescu, Bucharest, 1973, pp. 177-224.

⁵ Ov. S. Crohmălniceanu, *Literatura română între cele două războaie mondiale [The Romanian Literature between the Two World Wars]*, vol. I, Minerva, Bucharest, 1972 [1967], pp. 51-75.

⁶ Matei Călinescu, "Avangarda literară în România" ["The Literary Avant-Garde in Romania"], in Sașa Pană (ed.), *Antologia literaturii române de avangardă [Anthology of the Romanian Avant-Garde Literature]*, Editura pentru Literatură, Bucharest, 1969, pp. 5-33.

⁷ G. Călinescu, "Curs de poezie" ["Poetry Class"], in *Principii de estetică [Principles of Aesthetics]*, Fundația pentru Literatură și Artă "Regele Carol II", Bucharest, 1939, pp. 11-100; "Dadaști. Suprarealiști. Hermetici" ["Dadaist, Surrealists, Hermeticists"], in *Istoria literaturii române de la origini până în prezent [The History of Romanian Literature from Its Origins to the Present]*, Fundația Regală pentru Literatură și Artă, Bucharest, 1941, pp. 803-823.

consequences of the principle (guessed by Călinescu, explained in detail by Ion Pop and turned ever since into a common place of the Romanian studies on the Avant-Garde) according to which the systematic escape from any convention becomes itself a convention.

At a first sight, the precept above does not reveal much, since such a truism can be applied to any literary creation or formula: as the 'escape' from Classicism lead to Romanticism or the 'escape' from Romanticism lead – in poetry – to Parnassianism and Symbolism, so the 'escape' from the Avant-Garde should have lead to some convention, even if not assumed, but merely reconstructable intuitively and *post festum*. Nevertheless, there is an essential difference between the situations mentioned here, explained by the so-called 'extremism' of the Avant-Garde (both in the direction of the radicalisation of formal innovations, and in the direction of the intolerance toward 'tradition' or their own dissidences). Therefore, while the 'escape' from Classicism/ Romanticism involves automatically a beyond-Classicism/ Romanticism or a more-than-Classicism/ Romanticism, the 'escape' from the Avant-Garde is always – at least from the point of view of the members of the movement – a hither-side-of-the-Avant-Garde or a less-than-Avant-Garde. In fact, this principle can also be confirmed for the Romanian poetry: the so-called Avant-Garde 'overrides' attained by various poets, from Ilarie Voronca to Gellu Naum, are, in fact, more than the drawing of post-Avant-Garde formulae; they are the return to pre-Avant-Garde formulae (Modernism, Symbolism or even Traditionalism). Hence, the 'classicisation' of the Avant-Garde, so frequently discussed, must be understood to the most literally possible extent.

Then, it is interesting that precisely this 'classicisation' is the happy occurrence of the Romanian Avant-Garde. For, whereas the 'classicised' Avant-Garde members save themselves, to some extent, particularly by this reinsertion in the accursed 'literary' (i.e. bourgeois) tradition, the 'modern' (not necessarily modernist) Avant-Garde members, who remain faithful to the other tradition, the revolutionary one, seem to be prisoners in a rather primitive poetics. In fact, such a phenomenon is explained again by the 'extremism' of the movement: since heresies against Avant-Garde poetics lead frequently to regression in 'literature' (and, implicitly, to their excommunication), the individual performances had very little space reserved, in which innovations was the generation of new textual products using the same (limited) repertoire of devices rather than the reformation of the devices as such. For this reason, the Avant-Garde commentators' constant difficulty was to justify not so much the differences between Avant-Garde and modernism (things seemed definite here) and not even those among the various currents of the Avant-Garde (Dadaism, Constructivism, Surrealism etc.), but those of the two authors rallied around the same Avant-Garde formula. For instance, the case of Surrealism. By approaching a systematisation of its rhetoric, Gabriela Duda said that the main stylistic property of the formula is given by the abolition of the distance between the literal meaning and the figurative meaning of the words (hence the absence of 'logic' and

‘composition’, the de-structuring of the semantic core, the absolute literality and other⁸). In principle, the description is accurate, but, eventually, it ends in a paradox: either the poets manage indeed to suppress the semantic distance mentioned (but then, among them, there is no trace of relevant difference relating to the devices used; the differences are irrelevant, at the level of the singular images/figures in their writings); or there are structural differences among the various poets (but this happens only because they ‘betray’ Surrealism, falling into various ‘literary’, i.e. modernist, temptations).

Critical Thematism vs. Poetic Avant-Garde

In any case, the issue is not so much of ‘how the poets are’, but rather of how the critics read them. In this respect, the key question is whether we could read the Avant-Garde texts from a perspective different from the one established in the canonical Modernism (which plays simultaneously on unity and coherence, as well as on ambiguousness and semantic openness). And particularly whether it is worth doing this. Gabriela Duda was not the only one to attempt an affirmative answer to these questions. However, while she played the card of literality (and, implicitly, of an absolute referentiality), Marin Mincu wagered, in the introduction to *Avangarda în literară românească* [*The Romanian Literary Avant-Garde*] (1983), on the “production of the poetic text” (i.e. on self-referentiality)⁹. Nonetheless, I believe that this solution is equally useless, since, as with the previous one, it explains only the differences among movements but not among poets. Admittedly, in this case, the guilt may well be with the textualist method that, particularly in the version applied by Marin Mincu, tends to cancel rather than to expose the differences among poets.

However, Ion Pop’s solution could be labelled ‘retrograde’ at first glance. Both in the three syntheses and, particularly, in the monographs on Ilarie Voronca and Gellu Naum¹⁰, which include a series of text analyses – this is another reason why I find them more representative than the three panoramas –, the critic reads the Avant-Garde poetry from a predominantly modernist perspective. Undoubtedly, this is an effect of the thematism practiced by Ion Pop; but also, and perhaps even to a larger extent, of his own poetic preferences. Certainly, this does not mean that the critic approves generally coherence and homogeneity while trouncing incoherence and heterogeneity. In reality, the situation is somewhat more intricate. However, the definite thing is that, in Voronca’s case, for example, the methodological basis of the study is a thematist one and, from this standpoint, Ion Pop analyses, one by one, the relation between poetry and existence (*Ilarie Voronca și ‘starea de spirit’ avangardistă* [*Ilarie Voronca and the Avant-Garde ‘Pulse’*]), the author’s

⁸ Gabriela Duda, “Cum citim poezia suprarealistă” [“How Do We Read Surrealist Poetry”], in *Literatură românească de avangardă* [*The Romanian Avant-Garde Literature*], anthology, foreword, afterword, chronology, notes, commentaries and bibliography by Gabriela Duda, Humanitas, Bucharest, 1997, pp. 329-346.

⁹ Marin Mincu, “Introducere în avangarda literară românească” [“Introduction to the Romanian Literary Avant-Garde”], in *Avangarda literară românească* [*The Romanian Literary Avant-Garde*], anthology, introductory study and bibliographic notes by Marin Mincu, Minerva, Bucharest, 1983, pp. 5-53.

¹⁰ Ion Pop, *Gellu Naum. Poezia contra literaturii* [*Gellu Naum. Poetry versus Literature*], Casa Cărții de Știință, Cluj-Napoca, 2001.

programmatic articles (*Pentru o nouă 'gramatică' a poeziei* [Toward a New 'Grammar' of Poetry]), his 10 volumes¹¹ published in Romanian (*Momentele poeziei* [The Parts of the Poetry]), the 1930s unpublished sonnets (*Armuri fragile* [Brittle Armours]), the prose poems (*Poezia prozei* [The Poetry of Prose]), the imaginary universe (*Configurări ale imaginarului* [Configurations of the Imaginary]), the construction of the text (*Miliardarul de imagini* [The Billionaire in Images]), and, ultimately, the volume ends with the usual final 'portrait' (*Un poet al 'sintezelor integrale'* [An 'Integral Synthesis' Poet]).

Certainly, many observations could be made here, from the poet's relation with the various literary movements of the era to the particular architecture of this lyrical universe oriented at its core on the 'spectacular *topos*'. In fact, the chapter on the poetic imaginary seems to be by far the most consistent in the volume. However, the identification between existence and poetry is not very convincing; Ion Pop intended to make this – and it is difficult to understand why, because the volume has so many other ideas that could have likewise stood out – the central thesis of his book; not that it is implausible, but, on the contrary, it is obvious. And then, who is the Avant-Garde poet – and how many other poets in general – who didn't want and didn't believe he/she achieves such osmosis? Nevertheless, even with such fissures, *A scrie și a fi* is the best interpretation of Voronca's poetry and perhaps it represents a model of monograph for the readings of the Romanian Avant-Garde in the following years.

I will go back now to what I sought since the beginning of this study, namely the close reading of the Romanian Avant-Garde poems. I was saying that Ion Pop did not reject *en gros* the text deconstruction techniques used by Ilarie Voronca. But this doesn't mean he does not do it *en détail*. For example, in the penultimate chapter, the critic denounces the "poet's frequent unawareness of the 'order principle' able to provide minimum coherence to the 'heap of signifiers'"¹², as well as the "feeling of discourse dilution, of monotony triggered by the somewhat mechanical reiteration of the rhetoric devices used for the relative structuring of the text"¹³. That is, precisely the Avant-Garde devices... Nonetheless, in the majority of the cases, Voronca's poetry Avant-Garde traits are mentioned strictly descriptively, without any value-related qualification. Modernist devices are not handled in the same way. On the contrary, almost the entire appreciation held by Ion Pop for the poet is born from this direction. Thus, the critic notes in the extensive commentary to the poem *Pneu* [Tyre] – attaching a certain degree of satisfaction to his observations – "the 'thematic' harmony of the poem"¹⁴, he says that, in *Ulise* [Ulysses], the plans of the perception, irrespective of their disparity, "harmonise" in a "mosaic configuration"¹⁵; he considers that, in *Incantații* [Incantations], "the book reveals its

¹¹ These are *Restriști* [Hardships] (1923), *Colomba* [Colomba] (1927), *Ulise* [Ulysses] (1928), *Plante și animale. Terasă* [Plants and Animals. Terraces] (1929), *Brățara nopților* [Nocturnal Bracelet] (1929), *Zodiac* [Zodiac] (1930), *Invitație la bal* [An Invitation to Ball] (1931), *Incantații* [Incantations] (1931), *Petre Schlemihl* (1932) and *Patmos și alte șase poeme* [Patmos and Six Other Poems] (1933).

¹² Ion Pop, *A scrie și a fi*. Ilarie Voronca și metamorfozele poeziei [To Write and to Be], ed. cit., p. 304.

¹³ *Idem*, p. 305.

¹⁴ *Idem*, p. 114.

¹⁵ *Idem*, p. 127.

thorough unity, beyond the discourse surface entropy”¹⁶ and he is content to note that, in *Patmos și alte poeme* [*Patmos and Other Poems*], “the imaginary range, once so entropic, finally attains a degree of cohesion rarely achieved thus far, by the use and intensification of an oneiric vision”¹⁷.

Back to Modernism?

Consequently, Ion Pop’s attitude may be rendered by the following aporia: although the Avant-Garde may be a framework-assignment term, the value judgment occurs only when he projects on the texts a modernist perspective. In other words, an Avant-Garde poet is the more valuable as he manages to escape the Avant-Garde. Certainly, Ion Pop’s method can be slightly amendable by the fact that it assesses the Avant-Garde texts precisely by what these (pretend they) are not and, furthermore, (that) they wouldn’t want to be at all. However, the situation is somewhat more intricate since, in the Avant-Garde poetry, two ‘strong’ principles of the critical evaluation collide: the specific difference of the literary ‘movements’ (i.e. acknowledging the fact that any formula must be first and foremost judged depending on its own standards) and the specific difference of the authors/texts (namely, that an author is more valuable by what is different from his/her ‘neighbours’ than by what he shares with them). Naturally, such a conflict of priorities is present, in the end, in any movement and with any author/text. But the fundamentalism of the Avant-Garde lent a considerably higher reverberation to this antagonism.

What can one do in this situation? An alternative – chosen by Ion Pop, too, in his 1990 book – is to adopt Angelo Guglielmi’s distinction between the (destructive) ‘Avant-Garde’ and the (constructive) ‘Experimentalism’¹⁸. Nonetheless, I think that the solution is counterproductive, since the opposition is obviously biased, favouring the second term. Otherwise, the fact that the Italian theorist chooses the example of the ‘experimentalist’ Michelangelo does bear a certain significance: according to Guglielmi, ‘Experimentalism’ adds up to simply coincide with the valuable art of all times, thus turning into an inoperative concept (in the end, the fact that Marin Mincu places almost the entire post-war Romanian poetry under experimentalism is a sufficiently explicit warning in this direction). The other alternative would be the expansion of the term ‘Avant-Garde’ as such. The question is to where we can do this. While keeping pushing further the frontiers of the movement, we are tempted not to stop ever, similarly to what Richard Kostelanetz did, for example, who, in a 1982 anthology, called suggestively *The Avant-Garde Tradition in Literature*, had included here even the expressionist drama, Charles Olson’s ‘projective verse’, the Swedish ‘concrete sound poetry’ or Raymond Federman’s ‘surfiction’¹⁹. Or, in this case, it is obvious that the Avant-Garde tends to usurp the statute

¹⁶ *Idem*, p. 160.

¹⁷ *Idem*, p. 169.

¹⁸ Angelo Guglielmi, *Avanguardia e sperimentalismo*, Feltrinelli, Milano, 1964.

¹⁹ Richard Kostelanetz (ed.), *The Avant-Garde Tradition in Literature*, Prometheus Books, Buffalo, 1982.

of Modernism, i.e. of a concept already venerably old and too effectively established to be dislocated from the table of literary history.

Against such inconveniences, I believe it is more profitable to embrace the paradox rather than to avoid it. This means to explain not how the Romanian Avant-Garde poets could write good quality modernist poems, but why they couldn't write anything but bad Avant-Garde poetry. Certainly, one could say it is not fair to judge a movement by the criteria of another movement. However, this argument does not always hold water. I don't believe it is sufficient that an *-ism* be proclaimed and acknowledged as such in order to benefit from rights equal to the other literary movements. Otherwise, we should understand socialist realism also only according to its own principles and, therefore, award rights on it, equal to the rights of Modernism, for instance. Second, I believe that nonsense and incoherence should not be embraced as principles of creation (and of evaluation) unless to the extent where they refer to a superior meaning or coherence. Otherwise, how could we tell programmatic nonsense apart from nonsense originating in the erroneous projection of the texts? In the end, I think that the valuable poets of the Avant-Garde commando have nothing to lose from such a reconsideration of the literary field. This happens also because – with the exception of the above-mentioned cases – they have been at any rate read and evaluated by the Romanian literary criticism precisely by the application of the thematist-modernist drawn by Ion Pop. Or, from this standpoint, the only reproach I could bring to the persevering and subtle commentator of the Romanian Avant-Garde is not that he did not relinquish his modernist perspective, but that he hesitated to carry to the end the consequences of such a position.

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THE RECONFIGURATION OF TEXTEMES IN THE ‘INFORMATIVE’ DISCOURSE. AN INTEGRAL LINGUISTICS APPROACH

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Abstract: *Our study investigates the creativity of textemes in the ‘informative’ discourse. The methodological guide chosen for our approach is Eugenio Coseriu’s Integral Linguistics, while the material of analysis is given by the use of quotations from I.L. Caragiale’s work in the Romanian public discourse of the last decade. With respect to the devices of meaning generation, we have limited the area of our research to the operation of texteme reconfiguration, within which we delineated, based on the suggestions provided by Coseriu’s lexical semantics, three subtypes: the modification, the development and the composition. The conclusion of our study is that textemes represent an important source of textual creativity, but that the scope of this phenomenon can be grasped adequately only to the extent where the analysis of the micro(con)texts is doubled by an analysis of the macro(con)texts.*

Keywords: *texteme, reconfiguration, ‘informative’ discourse, Integral Linguistics, textual creativity*

1. Preliminaries

1.0. Based on Eugenio Coseriu’s linguistic Integralism, this paper seeks to emphasise several aspects of the creativity of textemes in the ‘informative’ discourse, a phenomenon that we are going to illustrate by the use of quotations from the work of the writer I. L. Caragiale (1852-1912) in the current Romanian journalistic speech (including Internet entries). For this purpose, we begin by defining our concepts.

1.1. According to Eugenio Coseriu, textemes are a subdivision of the **‘repeated discourse’** opposed by the Romanian-born linguist to the **‘(free) technique of speech’** and which denotes “everything established traditionally as ‘expression’, ‘phrase’ or ‘locution’ and whose components are not substitutable or recombinable according to the current rules of the language”¹. ‘Repeated discourse’ units are divided in three categories, depending on the “degree of their combinability” and on the “levels at which they are commutable”:

(a) lexical periphrases (equivalent to words), i.e. the commutable units in the phrase, substitutable by ‘simple’ words and which are thus positioned at the proper lexical level: *by heart, a fresh pair of eyes, hand to mouth*, etc. They match the standard ‘locutions’ of traditional grammar.

¹ Eugenio Coseriu, “Vers l’étude des structures lexicales” (1966), in *L’homme et son langage*, textes réunis par H. Dupuy-Engelhardt, J.-P. Durafour et F. Rastier, Peeters, Louvain-Paris-Sterling, 2001, p. 235.

(b) **stereotype syntagms** (equivalent to syntagms), also commutable in the phrase, but substitutable only by other syntagms in the ‘(free) technique of speech’ and, hence, likely to situate at syntagmatic level: *to sing for your supper, to beat a dead horse, to be done like a (dog’s) dinner* etc. In international phraseology, these constructions are called ‘phraseological units’ and, when they are typical of only one language, they are denoted as ‘idiomatic expressions’.

(c) **locutions** (meaning phrasemes or **textemes**, as substitutes of phrases/texts), commutable only in transphrastic plan and only with speech elements equivalent to a phrase or to a text: “These units – says Coseriu – are [...] read only at the level of the phrases and of the texts, independent from the ‘transparency’ of their components. In fact, they are ‘texts’ and text fragments that, in fact, are literary documents: a form of literature (broad meaning of the term, including at the same time ideology, morale, etc.) embedded in and transmitted by linguistic tradition.”² According to the founder of Integralism, this category includes metaphoric statements, proverbs, dictums, maxims, ‘wellerisms’ (constructions like *said the one who...*), the so-called *refranes* in the popular Spanish tradition, excerpts from famous authors etc. Therefore, according to Coseriu, all the quotations, irrespective of their morphosyntactic materialisation, are textemes, since they represent an association of signs already actualised in a text.

1.2. Regarding ‘**informative**’ discourse, this is, in line with linguistic Integralism, a particular class of texts, defined against the ‘poetic’ (literary) texts, from which it is separated by four traits:

(a) ‘informative’ discourse speaks about the world, while ‘poetic’ (literary) discourse creates a world;

(b) the speaking subject of ‘informative’ discourse is an “empiric” subject, whereas the speaking subject of ‘poetic’ discourse is a “universal subject”, i.e. “the Author and not just some defined individual”.

(c) the situation of communication of the ‘informative’ discourse subject is “always a defined historical situation”, while “the situation of the universal subject of the literary work [...] is eternal”, since the literary work is “asituational”

(d) the addressee of ‘informative’ discourse is a “certain historically defined audience”, whereas the addressee of the literary work is the “entire humanity” of “all times”³.

1.3. Last but not least, the **reconfiguration** is a semantic operation that signals a process of linguistic creation. According to Coseriu, linguistic creativity does not depend on the phenomenon of ‘deviation’, it is not read as an *écart* from the current linguistic

² *Idem*, p. 237.

³ Eugenio Coseriu, “Información y literatura”, in *Comunicación y sociedad*, III, 1-2, Pamplona, 1990, pp. 193-198.

norms, but, on the contrary, as “attainment of all the possibilities of language as such”⁴, as a retrieval of certain ‘signic relations/functions’⁵ language has lost by conventionalisation. Based on this distinction, we can state that, in the ‘informative’ discourse, linguistic creativity (hence the contracting of new ‘signic’ relations/functions) is achieved by two main operations:

(a) reframing, i.e. the operation by which a texteme is imported in a ‘new’ text without an alteration of its semantic configuration by this process⁶;

(b) reconfiguration, i.e. the operation subsequent to which a texteme transferred from a text to another one undergoes a series of transformations of its semantic configuration.

2. Manners of Reconfiguration of Caragiale’s Textemes in the Informative Speech

2.0. Therefore, this paper is going to discuss only the latter operation mentioned: the reconfiguration of textemes. Usually, the reconfiguration is present as a set of transformations that affect the very core of the texteme (typically, the verb, the predicate nominal and/or non-circumstantial complements), which determines the possibility of classifying the corresponding devices on a grammatical basis. However, given the specificity of our analysis, the question is whether we can find a semantic criterion of classification of these transformations and, particularly, whether linguistic Integralism could provide suggestions in this direction. From this point of view, we should consider the classification of the lexical structures proposed by Eugenio Coseriu in *Les structures lexématiques*. In his 1968 study, the founder of linguistic Integralism divided these configurations in “syntagmatic” and “paradigmatic structures”. The latter are further divided in “primary structures” (the lexical field and the lexical class) and “secondary” paradigmatic structures “corresponding to the traditional field of word formation”. Eugenio Coseriu reformed profoundly this field, by replacing the canonical taxonomy (derivation – change of grammatical category – composition) by another considerably more efficient trichotomy: modification – development – composition⁷. The first of these operations, i.e. the modification, “corresponds to an indefinite grammatical determination, i.e. to a determination that does not involve a specific function (in the statement) of the primary modified term” (e.g. *duck* – *duckling*). In return, the development

⁴ Eugenio Coseriu, “Tesis sobre el tema ‘lenguaje y poesía’” (1971), in *El hombre y su lenguaje*, Gredos, Madrid, 1977, p. 203. See also Eugenio Coseriu, “La creación metafórica en el lenguaje” (1956), in *op. cit.*, pp. 66-102.

⁵ For the classification of the five main classes of ‘signic’ relations/functions (1. relations with other signs; 2. relations with other texts; 3. relations between signs and ‘things’; 4. relations between signs and the ‘knowledge of things’; 5. speech ‘frameworks’), see Eugenio Coseriu, *Linguistica del testo. Introduzione a una ermeneutica del senso* (1977), edizione italiana a cura di Donatella di Cesare, Carocci, Roma, 2001, pp. 97-131.

⁶ Coseriu’s typology of the speech ‘frameworks’ – the situation; the region; the context (idiomatic; verbal; extra-verbal, with subdivisions: physical, empiric, natural, practical/occasional, historical, cultural); the speech universe – is drawn in his “Détermination et entours” (1955), in *L’homme et son langage*, ed. cit., pp. 54-63.

⁷ Eugenio Coseriu, “Les structures lexématiques” (1968), in *L’homme et son langage*, ed. cit., pp. 326-331.

“corresponds to a grammatical determination that involves a specific function of the primary term in the statement” (e.g. *beauty* – *beautiful*). Finally, the composition “involves always the presence of two basic elements in a grammatical relation” (e.g. *black* + *board* = *blackboard*). Or, since these processes are defined and classified depending on the relation between a primary term and a secondary term, they could be used successfully – and, obviously, with the adequate corrections – in the case of texteme analysis, too⁸.

2.1. Thus, the modification is a type of transformation by which textemes change meaning gradually, however without assignment of new textual functions. In other words, the modification involves only a qualitative reconfiguration and not a functional one. A typical example in this direction is the modification of Caragiale’s texteme *Amice... ești idiot!* [*Dude... you’re an idiot!*], stated by the character “Domnul” [Gentleman] in the sketch *Căldură mare* [*The Big Heat*]. In the current Romania public speech, this texteme has variations such as: „*Amice, ești depășit*” [*Dude, you’re outdated*] (<http://forum.realitatea.net/showthread.php?p=640596>, accessed on 01.10.2011); „*Primul artist abstract??? Amice, ești total incult. Jenant...*” [The first abstract artist??? *Dude, you’re absolutely thick. Embarrassing...*] (<http://steagulrosu.ro/2010/05/05/prima-expozitie-de-arta-abstracta-marca-florin-petroi/>, accessed on 01.10.2011); „*Amice, ești paranoic*” [*Dude, you’re paranoid*] (<http://www.gandul.info/sanatate-food-drink/simptomle-adenomului-de-prostata-se-confunda-cu-cancerul-2849183>, accessed on 01.10.2011); „*Amice, ești penibil*. Deranjează-te să citești tot thread-ul și ai să vezi că nu sunt de acord cu manea. Nu mai dați ca exemplu manea, pentru că e din alt film.” [*Dude, you’re embarrassing. Make an effort and read the entire thread and you’ll see I don’t approve of oriental songs. Stop making an example out of the oriental songs, this is an entirely different story.*] (<http://forum.computergames.ro/7-generalitati/391162-imnul-national/page-6.html>, accessed on 01.10.2011); „*Amice, ești analfabet rău de tot! Câte clase ai, vere?*” [*Dude, you’re perfectly illiterate! What did you graduate last, pal?*] (<http://www.turnulsfatului.ro/2900/psd-in-luna-demisiilor-astazi-copsa-mica-br.html>, accessed on 01.10.2011); „*Amice, ești puțin cam foarte dobitoc*. Încearcă să dai dovada de mai multă decență... și ai grijă în ce calci” [*Dude, you’re slightly too much of a blockhead. Try showing some decency... and pay attention to what you’re stepping on*] (<http://www.astroforum.ro/index.php?s=5f39ec1d5977b3864ba2f3fbbab21621&showtopic=2172&pid=25035&mode=threaded&show=&st=0#entry25035>, accessed on 01.10.2011).

2.2. The development is a type of transformation by which textemes are assigned more than new meanings; they are also assigned new functions. Given the discursive

⁸ The analogy between the statute of textemes and word formation is a common place of current phraseology. For example, in a recent international phraseology treatise, Harald Burger states that „from a semantic point of view, it does not make much sense to separate phraseology from word formation” (“Semantic aspects of phrasemes”, in Harald Burger, Dmitrij Dobrovol’skij, Peter Kühn, Neal R. Norrick (eds.), *Phraseologie: ein internationales Handbuch zeitgenössischer Forschung/ Phraseology: An International Handbook of Contemporary Research*, 1.Halbband/ Volume 1, Walter de Gruyter, Berlin-New York, 2007, p. 90).

specificity of textemes, it is obvious that, in their cases, this is no longer a simple change of the grammatical function, but a resizing of textual functions. The systematisation of these functions, which pragmatics attempted to detect and regularise during the 1960s, is, for now, one of the insufficiently explored sectors of linguistic integralism. In his famous *Textlinguistik* (1977), Eugenio Coseriu himself provided several suggestions in this direction, but was not set to carry out an exhaustive taxonomy of textual functions⁹. However, just as in many other cases, Coseriu's observations are extremely useful for a future systematisation of these functions. Thus, all the examples provided at 2.1. are ultimately significant variations around a unique textual function: [Imprecation], which remains unchanged, irrespective of the modifications on the texteme. On the other hand, the famous texteme delivered by Farfuridi in *O scrisoare pierdută* („Din două una, dați-mi voie: ori să se revizuiască, primesc! Dar să nu se schimbe nimica; ori să nu se revizuiască, primesc! dar atunci să se schimbe pe ici pe colo, și anume în punctele... esențiale... Din această dilemă nu puteți ieși... Am zis!” [Allow me, one thing or the other: that it should be revised, I agree! But nothing should be changed; or that it shouldn't be revised, so be it! But in that case, it should be changed hither and thither, that is ... in the essential points. This is a dilemma one cannot escape ... It's decided!]) associates two intrinsic functions: [The Injunction], given by the imperative nature of the texteme, and [The Nonsense], generated by the contradiction of its terms. A third one adds to these, [Irony], explainable by the use of the paragraph quoted as a texteme that applies the injunctive-conflicting semanticism of its components.

2.2.1. In the Romanian public discourse of the last decade, Farfuridi's texteme has enjoyed considerable popularity, visible in a functional diversity. Thus, apart from the numerous instance of reframing (justified by the many attempts of revising the Romanian Constitution during the last two decades) and modifications of the texteme, we witness, in the journalistic discourse after the year 2000, several cases of development, too, that concern, concomitantly or separately, all the three functions of the construction. For instance, [Injunction] sometimes is turned into [Interrogation], in examples such as: „Să se revizuiască! Primesc?” [That it should be revised! I agree?] (http://www.catavencu.ro/sa_se_revizuiasca_primesc-12412.html, accessed on 01.10.2011), „Să se revizuiască, primim?” [That it should be revised, do we agree?] (<http://fm.realitatea.net/sa-se-revizuiasca-primim-4141.html>, accessed on 01.10.2011) or „Să se revizuiască, primim! Da' cine revizuieste?” [That it should be revised, we agree! But who's revising?] (<http://www.obiectivtulcea.ro/compo-nent/content/article/1-editorial/17394-s-se-revizuiasc-primim-da-cine-revizuiete.html>, accessed on 01.10.2011). At the same time, [Nonsense] can turn into a real alternative, which could involve, as new functions, either the [Dilemma] („Să se revizuiască, sau să se umble pe ici, pe colo?” [That it should be revised or should it be padded hither and thither?], http://2008.informatia.ro/Frontal_Sa_se_revizuiasca_sau_sa_se_umble_pe_ici_pe_colo_Ion_MARIN-14-308, accessed on 01.10.2011), or the [Dismissal/ Negation] („Bineînțeles că nu vrem să se facă o revizuire ca într-o

⁹ Eugenio Coseriu, *Linguistica del testo. Introduzione a una ermeneutica del senso*, ed. cit., pp. 205-297.

«*Scrisoare pierdută*» a lui Caragiale, adică să se revizuiască, dar să nu se schimbe nimic, și vrem ca în revizuirea Constituției să se țină cont cu strictețe de prevederile art. 148, care consfințește limitele revizuirii” [Of course *we don't want that a revision be made in the style of Caragiale's 'Lost Letter', that is it should be revised, but that nothing should be changed*, and we want that the revision of the Constitution considers strictly the provisions of art. 148, which establishes the limits of the revision], abnetwork.eu/node/199363/.../Steno%20forum%20CLUJ%203.doc, accessed on 01.10.2011), or the [Restriction] („*Să se revizuiască, dar să se schimbe ceva?*” [That it should be revised, but something should be changed!], „Adevărul”, 21 March 2001).

2.2.2. The last function mentioned is prevalent in this process, which indicates the broad current use of Caragiale's textemes. This is why many literate Romanian speakers frequently feel the need, when using the lexeme *to (be) revise(s)*, to dissociate it first, by [Restriction], from Caragiale's texteme: „*Să se revizuiască, primesc, dar să nu se schimbe în funcție de partidele aflate la putere, în funcție de PDL și UDMR, de interese partizane, pățimașe și de gașcă*” [It should be revised, I agree, but the governing parties should not be changed depending on DLP and DURM, on partisan, chronic and clan interests] (<http://www.gandul.info/politica/25-de-parlamentari-vor-lucra-la-revizuirea-constitutiei-daniel-buda-pd-l-presedinte-5976315>, accessed on 01.10.2011). Or: „Uităm uneori să ne mirăm, uităm să ne uităm la ce este în jurul nostru. ‘*Să se revizuiască, primesc*’, dar să nu înțelegem prin asta orice, oricum, sau oricât. Deci, ca o concluzie, piesele kitsch rămân la nivelul a ceea ce sunt.” [At times, we forget to be amazed, to look at what surrounds us: ‘*That it should be revised, I agree*’, but this shouldn't mean anything, anyway or howsoever. So, as a conclusion, kitsch music is what it is.] (<http://www.revistanoinu.com/Muzica-elicopterica-si-alte-ciudatenii-ale-postmodernismului.html>, accessed on 01.10.2011) On the contrary, other speakers prefer to transform deliberately [Nonsense] in [Redundancy], precisely in order to be able to cancel the ascendancy that Caragiale's texteme *That it should be revised...* has attained lately over the lexeme *to (be) revise(d)*: „Probabil că există firme în România conduse de managerii tineri, open-minded care abordează astfel viața și afacerea pe care o conduc. În cazul în care nu există prea multe firme și manageri de acest gen, nu pot decât să-mi doresc *să se revizuiască, și deci [sic!] să se schimbe ceva...*” [There are perhaps companies in Romania run by young, open-minded managers who approach in this manner their life and business. If there are not many such companies and managers, I can only wish that *they should be revised, and so [sic!] something should be changed...*] (<http://www.informatiiprofesionale.ro/formare/managementul-participativ/comment-page-1/>, accessed on 01.10.2011)

2.2.3. The examples provided thus far show not only the broad repertoire of semantic-functional reconfigurations triggered by the development of textemes, but also the fact that, frequently, this device involves simultaneously the assignment of several textual functions. In principle, the multifunctional nature of the development is not a necessity, since the functions do not depend on one another. However, there are several

exceptions, of which the most obvious one is [Irony]: here, the ‘functional solidarity’ is mandatory, since irony as outcome of discourse can only be cancelled when the ‘expressive’ triggering cause disappears, too. In fact, this observation also explains the well-known phenomenon of ‘**involuntary expressiveness**’¹⁰, which occurs, for instance, when famous, comically loaded errors occur completely inadequately in a speech with an official, ‘grave’ purpose: „Comisia ar trebui ca, până la 1 ianuarie 1998, să revizuiască și să modifice [sic!] anexa V menționată anterior...” [By January 1st 1998, the Comission *should revise and modify* [sic!] the previously mentioned appendix V...] (Regulation no. 120/97 of the European Council on January 20th, 1997, retrieved from http://www.apmgr.ro/legislatie%20UE/_R0120.pdf, accessed on 01.10.2011); or: „Totodată ar trebui să se revizuiască și, dacă este nevoie [sic!], să se îmbunătățească legislația referitoare la turism” [At the same time, the legislation on tourism *should be revised and, if necessary*, [sic!], *improved*] etc. (<http://www.gazetadeagricultura.info/parcuri-rezervatii-naturale/2610-ecoturismul-si-ariile-protejate-din-romania.html>, accessed on 01.10.2011). Even if the authors of the texts mentioned had no intention of awarding them an ironic value, the pressure that the great writer’s textemes exercise currently on the Romanian linguistic norm tends to give them the value of an involuntary ‘Caragialism’.

2.2.4. Nevertheless, there are still numerous cases in which the degree of ‘adequacy’ (in Coseriu’s direction) of a texteme in a certain discourse is difficult to establish, since the speaker’s intention is preserved opaque. This is what happens with one of Dumitru Dragomir’s ‘famous quotes’, whose interpretation may oscillate, with equally justified arguments, between intelligent parody and pure ineptitude: „Aș vrea să nu se modifice sistemul competițional, doar să se revizuiască numărul echipelor. Dacă nu, să nu se revizuiască, dar tot să se schimbe ceva. Sau să nu se schimbe nimic, dar să se umble pe ici și colo. Dar mai bine să lăsați așa campionatul, și să nu retrogradeze nimeni.” [I’d like that the (football) competition system is not modified, only the number of teams should be revised. If not, it shouldn’t be revised, but something should be changed, no matter what. Or nothing should be changed, but padded here and there. But better leave the championship untouched and no team would be moved down.] (http://www.sptfm.ro/diverse/sa_mai_si_radem_perle_din_1sport23.html, accessed on 01.10.2011)

2.3.1. As in lexicology, the **composition** of textemes (which we could also call **amalgamation**) denotes the device by which two units merge in order to create a ‘new’ linguistic structure. The main difference from the lexical composition is, nonetheless, the fact that, in the case of textemes, units participate only rarely fully to the formation of the new linguistic structure. Regularly, only parts of textemes are blended within the latter, depending of the syntactic restrictions that govern discourse integration. An eloquent example here could be given by the following: „*Bravos, amice, ești tare!* Măi, omule bun, ai tu

¹⁰ Eugen Negrici, *Expresivitatea involuntară*, Cartea Românească, Bucharest, 1977.

dreptate, dar ești cam blând. Ȑștia sunt niște proști!” [*Congrats, dude, you rule! Dude, you may be right, but you’re rather soft. They’re dim, these ones!*] (<http://www.afaceriagricole.net/localitate/1721-Bicazu-Ardelean.html>, accessed on 01.10.2011). In the case quoted, we see the juxtaposition of two of Caragiale’s textemes: *Bravos, bobocule!* [Congrats, freshman!] (Efimița, in *Conu’ Leonida față cu reacțiunea*), from which only the first term is retained and *Amice... ești idiot!* [*Dude... you are an idiot!*] (see *supra*, 2.1.), from which the *ad litteram* borrowing is, again, the first term, while the second is the object of a semantic development (“you rule”). At first sight, the composition of the two textemes has an ambiguous effect, but this effect is explained by the [Irony] involved in the developed segment, which signals the pejorative meaning of the exclamation.

2.3.2. Given the complexity and heterogeneity of Caragiale’s textemes, the examples of (inter)textemic composition are rather infrequent in the Romanian media. However, we can signal a border-case of composition, represented by the **pastiche**, in the following example: „*Bravos, bibicule, halal să-ți fie, pen’că aicea în Piața Endependenți, unde mîncăm sfînta constituțiune cu Peledu’ și Băselu’ ca să desființăm noțiunea de cenzură prin dop și tirbișon ca să iasă de’un pupat totzi, zicem ca tine, că e corect, și Marean și almanah cum le știi tu ca un om mare, da’ cel mai corect e Tolstoievski*” [*Congrats, baby, nice kettle of fish, for here, in the Independency Square, where we feed the sacred constitution with the LDP and Băselu’ so as to cancel the idea of censorship through cork and screw so that we have a smooch-you-all, we’ll say it like you say it, ‘cause you know it all, like a grown-up, that it’s correct, like Marean and almanacae, but you should know that nothing’s more correct than Tolstoyevsky*] (<http://nastase.wordpress.com/2007/10/16/exista-limite-pentru-interesul-public>, accessed on 01.10.2011). The previous excerpt includes two samples of composition: „*Bravos, bibicule, halal să-ți fie...*” [*Congrats, baby, nice kettle of fish...*] and “*here, in the Independency Square, where we feed on the sacred constitution [...] so that we have a smooch-you-all*”. The former case is a composition between „*Bravos, națiune, halal să-ți fie!*...” [Congrats, nation, nice kettle of fish!...] (*Conu’ Leonida față cu reacțiunea*) and the topicalised appellative *bibicule baby* (*D’ale carnavalului...*), whereas the latter sequence signals the composition of the texteme “*mancam [de la...] sfanta constituțiune*”¹¹ (*O noapte furtunoasă*) with the dislocated texteme „*Piața Endependenți, [...] ca să iasă de’un pupat totzi*” [Independency Square, [...] so that we have a smooch-you-all] (*Telegrame*). However, apart from these, the fragment also includes a partially reframed texteme („*cum le știi tu ca un om mare*” [you know it all, like a grown-up]), as well as various segment co-referential to the already mentioned textemes.

3. Conclusions

Based on the examples analysed above, we can conclude that the reconfiguration of textemes originating in Caragiale’s work, in the Romanian ‘informative’ speech, is a

¹¹ Pun untranslatable in English, based on the confusion between the Romanian paronyms *a manca* (forced adaption of the French term *manquer*, “be absent [from a public duty]”) and *a mânca* (“to eat”).

major factor of semantic productivity, which thus confirms Eugenio Coseriu's thesis, according to which, in the textual-discourse field, creativity is not born out of the 'deviant' nature of the linguistic expressions. Furthermore, we note that the subdivisions of this operation are ranged gradually, from simple to complex: the development includes inevitably the modification, while the composition may take advantage, as illustrated by the pastiche phenomenon, of the contributions of all the other operations. Nevertheless, we believe it would be a mistake to assume that, for instance, the composition is 'more' creative than the development or the modification. In Coseriu's words, the composition appear 'more' creative only from an 'idiomatic'¹² standpoint (a sequence of signs un-actualised in a given context), which is, nonetheless, inadequate in the approach of the textual-discursive field. In reality, the scope and complexity of creativity in/through language can only be grasped partially at the level of micro(con)texts and should be equally supervised at the level of macro(con)texts, which is what we intend to carry out in the future studies on this issue.

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¹² For Eugenio Coseriu's distinction between the universal, 'idiomatic' and textual plans of language, see "Linguistic Competence: What Is It Really?", in *The Modern Language Review*, 80, part 4, pp. xxv-xxxv, and *Competencia lingüística. Elementos de la teoría del hablar* (1988), elaborado y editado por Heinrich Weber, versión española de Francisco Melo Blanco, Gredos, Madrid, 1992.

ICON, IDOL AND DIALOGUE IN V. VOICULESCU'S EXISTENTIALIST SHORT STORY

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Abstract: *This article is intended to be a short study on the relation between being and essence in V. Voiculescu's existentialist short story, "Capul de zîmbru" (The Wisent Head). The author begins this study with Jean-Luc Marion's ideas about image, idol and icon to reveal that a rare stamp can be interpreted as a symbol standing for an idol, on the one hand, and for an icon, on the other. Furthermore, in pursuing the relation between being and essence, the author argues against "tertium non datur", the well known phrase which stands for "the principle of the excluded middle", the basis for Western thought since Aristotle.*

Keywords: *Existentialism, symbol, icon, idol, dialogue, dichotomy*

Starting from Jean-Luc Marion's ideas about image, idol and icon and the relationship between them, we will try to present V. Voiculescu's existentialist short story, *Capul de zîmbru – The Wisent Head*, as a clash between two worlds reflected in the light of a symbol. This would be, as our thesis states, a very rare stamp, a Moldavian "cap de bour"¹ (auroch's head). Symbol's characteristic ambivalence will allow us to present the world from two different points of view regarding the human values. From the materialist side, the symbol is to be seen as an idol. On the contrary, from the spiritual side, the same symbol is presented as an icon. "The idol captivates one's sight as far as what is to be seen encompasses it. Only the look makes the idol. [...] While the idol (*eidolon*) comes from the look which aims at it, the icon (*eikon*) summons the sight letting the visible to be saturated by the invisible, bit by bit."² Apparently defeated by the idol, the desecrated icon will take the road of purifying fire, a powerful symbol of Light on earth, a way of individual salvation facing the danger of losing the traditional values, obsolete in the eyes of those who will try to implement the dictatorship of the machine in a world which seems to have lost one of the basic dimensions of the existence. The fire, actually "the burning ember," a more powerful symbol, claims, without restricting his free will, captain's Tomuț's stamp, the icon spoiled by the idolatrous eyes, designating it for a superior baptism. The water didn't accept German major's idol, the prey of earl of K... The destiny didn't allow to the

¹ Actually, the stamp is called "cap de bour" (auroch's head). A possible explanation of the change is offered by Roxana Sorescu. "The wisent, not the "bour"(auroch) from Ureche's history and from the legends about origin, was Voiculescu's Moldavian emblematic beast. And not just for him. A strong current of opinion, beginning with the 19th century, named the legendary beast, hunted by the founder of the kingdom, zîmbru (wisent) and not bour (auroch). This was, maybe, because the wisent, although a rare beast at that time too, still had a correspondent in the wildlife of that period and could be recognized by the people. The auroch, which had been an extinct species for a long time then, lived only in the legend."

² Jean-Luc Marion, *Crucea vizibilului. Tablouri, televiziune, icoană*, Editura Deisis, Sibiu, 2000, p. 39.

defeated “conqueror” the access on the higher level of reality, access permitted to the “defeated” winner.

The second level of this article is constructed on “*tertium non datur*”, the phrase which is to be found twice in this short story: first, when the earl of K... is bragging with the value of his stamp and secondly, when captain Tomuț throws his icon into the fire. The principle of the excluded middle origins in Aristotle’s logic and represents the basics of Western’s philosophic and scientific thought until Kierkegaard’s and Nietzsche’s existentialism.³ Even if it is not likely that Voiculescu was familiarized with Werner Heisenberg’s work⁴, one of Ștefan Lupașcu’s writings⁵ had been published in Romania, at that time. The intuitive thinking could help him to walk on this path, even if just temporarily, knowing his characteristic mobility. There must be a reason why Lucian Pintilie links his movie, *Tertium Non Datur*⁶ (based on this short story), to Emil Cioran, one of the three members of Romanian exile who were working on the idea of the “mysteriously included middle” (the other two were Benjamin Fondane and Ștefan Lupașcu). This “mysteriously included middle” is used as point of origin for Basarab Nicolescu’s⁷ *transdisciplinarity*, based on the existence of a multitude of *levels of reality*.

On the other hand, a venturing incursion into Voiculescu’s work from an existential point of view would seem inappropriate for those who are taking the writer merely as an “orthodox - thinker”⁸, a man of Christian essence. It is important to point out the fact that Voiculescu’s characteristic mobility in the field of ideas and writing, a quality which defines a great artist, could drive his work into the existential sphere. That fact actually happened. “The doubt forces one to change, to seek for new forms, unremittingly new forms. This could be one of the keys to unlock the mysterious evolution of my poetry, from the bumpy beginnings to the new and affected manner claiming refinery, at the end of my creative period.”⁹ Even more, Elena Zaharia-Filipaș writes, regarding the great variety of themes, styles and taste differences which continues “the fragmentarism” detected in Voiculescu’s poetry: “What this great variety of different parts is hiding? Which is the element that keeps together those parts? One would not reach any plausible image if one tries to find *the unity of Voiculescu’s world* in his prose. That happens because Voiculescu, an artist, finds his themes according to his taste, which

³ It is important to point out the fact that nor Kierkegaard neither Nietzsche used the term of “existentialism” in connection with their work.

⁴ Werner Heisenberg, *Philosophie - Le manuscrit de 1942*, Paris, Seuil, 1998. Translation from German and introduction by Catherine Chevalley. German original edition: *Ordnung der Wirklichkeit*, Munich, R. Piper GmbH & Co., 1989. Published first in W. Blum, H. P. Dürr, and H. Reichenberg (ed.), *W. Heisenberg Gesammelte Werke, Vol. C-I : Physik und Erkenntnis, 1927-1955*, Munich, R. Piper GmbH & Co., 1984.

⁵ Ștefan Lupașcu, *Experiența microfizică și gândirea umană*, [Fundatia Regală pentru Literatură și Artă](#), București, 1940.

⁶ *Tertium Non Datur*, directed by: Lucian Pintilie, story: L. Pintilie (after the short story *Capul de zimbru*, by V. Voiculescu), production and distribution: Filmex România, 2006

⁷ Basarab Nicolescu, “*Transdisciplinarity – Past, Present and Future*”, published in *Moving Worldviews - Reshaping sciences, policies and practices for endogenous sustainable Development*, COMPAS Editions, Holland, 2006, edited by Bertus Haverkort and Coen Reijntjes, p. 142-166.

⁸ Member of *Gândirea*, a renowned Romanian literary magazine in the 30’s.

⁹ V. Voiculescu, „*Jurnal*” in *Manuscriptum*, București, nr. 1, 1978.

fluctuates, of course. He does not aloud himself to be chosen by themes dictated by a higher creative conscience.”¹⁰ With the amendment that a common ground is to be discovered in his work, it was already found by Roxana Sorescu, we subscribe to the critic’s opinion.

In fact, the simple thing that Voiculescu mentions the existential in this short story legitimates one to consider this incursion. “«Are you an existentialist?» I cut him off, intrigued by the frequency and thrill of the word existence coming out of his tongue. That interested me more than the delayed story of that rare stamp. «What?» shouted he furiously. «Do you fancy Kierkegaard’s theories? or Heidegger’s?» explained myself timidly. «Childish things... replayed, becalming. What could one of those know about the pure existence from their philosopher’s armchairs. You should be there with us, on the battleground, to abandon mind’s frills and luxury of the intelligence... Do you really want to know? Well, the spleen, the loneliness, the wasteland, the tenseness into the void, the waiting, the purposeless anguish, the filth, the war created havoc, this is the pure existence, in it’s plain tragic and shameful nudity.”¹¹

As a short digression, we should remind to the reader that one of the first critics who emphasized Voiculescu’s existential dimension of writing was Vladimir Streinu. He makes an interesting remark about the intimate drama which comes through his poetry before the volume *Poeme cu îngeri - Poems with Angels* (1927), a drama coming out from the rebellion of the human haughtiness. Voiculescu’s Prometheus would have, according to the critic’s opinion, some of Lucifer’s characteristics which reveals „a belligerent attitude, even if the words are not being used intentionally”. (the poem *Ureașă-mi – Wish Me* at the end of *Pârgă - Ripe* volume). “We can rarely find verses about this intimate drama in our poet’s work. It is to be supposed that it has had place between the volume discussed here (*Pârgă*, 1921) and the next *Poeme cu îngeri* (1927). In this new volume, one verse confirms the believer’s wandering into the *existentialist* adventure (*Spuneți-i că m-am înturnat - Tell Him that I’ve Returned*), another is singing the dove-soul whom the «unscathed instinct» is turning back to the God’s nest.”¹²

Another critic who emphasizes the existential side of Voiculescu’s work is R. Sorescu. “Existentialism, as a socio-historical extension of James’s pragmatism, preoccupied V. Voiculescu as a superficial manifestation form, external but *immediately visible*, of human personality. If the existence precedes the essence, men’s choices, in a particular situation, would bring into the reality their true nature. I’m discovering myself, the true me, as far as the confrontation with others, whom are determining my options, forces to reveal myself.”¹³ In a coherent and well documented classification, R. Sorescu puts *Capul de zimbru (The Wisent Head)* on the first thematic level of Voiculescu’s narrative,

¹⁰ Elena Zaharia - Filipaș, *Introducere în opera lui Vasile Voiculescu*, Editura Minerva, București, 1980, p. 99.

¹¹ V. Voiculescu, *Opera literară. Proza*, ed. cit., pp. 101-102.

¹² V. Streinu, „Poezia d-lui V. Voiculescu” in *Revista Fundațiilor Regale*, București, an. VI, nr. 6, 1940, reproduced from V. Streinu, *Pagini de critică literară*, București: Editura Minerva, 1974, p. 200.

¹³ R. Sorescu, *Ultimul mag – primul creștin. Câteva teze preliminare pentru interpretarea prozei lui V. Voiculescu*, preface to V. Voiculescu, *Opera literară. Proza*, Editura Cartex 2000, București, 2003, p. 11.

thereby, after the critic groups the short stories from that first level according to the degree of “manipulation of the other by subordinating him/ her to the habitudes and dogmas of the environment”, *Capul de ȝimbru* would represent “a synthesis of those relational types between myself and the other [...] where the existentialist theme and mystical idea (the ambiguous function, positive and negative, of the talisman-stamp, which endangers it’s owner but saves his honor in the end) are interrelated.”¹⁴ But, from another perspective, the “talisman’s” function, seen as a symbol in our analysis, is well defined, far from being ambiguous. It allows or blocks the access on higher levels of reality by unrestricting the manifestation of free will, as we stated before in this article.

To cut the story short, the first of Voiculescu’s narratives, and the only one which was published during the lifetime of a writer who chose to avoid the Romanian literary and public scene, when the malefic red star from the East started to rise over our country, represents, as R. Sorescu puts it, writer’s literary will. *Capul de ȝimbru* begins in a setting which reminds us of Poe’s *The Fall of the House of Usher*. Bedridden in a „malefic day” by a storm which stores „the enormous electromagnetic tensions used for charging the entire world” and which „is disabling our nerves and crushing our muscles”, the narrator, haunted by a „wild melancholia”, consequence of contemplating some old stamps (Proust’s *madeleine*, which brings forth the picture of his mother) is saved from madness by the visit of a friend, engineer G. He initiates the second narration (the frame narration is a characteristic tool in Voiculescu’s short stories) transporting us – both, host and reader – into the fabulous world of the story. “I’ve laid back, into the softness of my cushions and into the story, anticipating my joy by closing my eyes and abandoning myself, with that well known relaxation of the existence, in a way in which one surrenders to a traditional massage, so magical and healing.”¹⁵ Relating to this quotation and pointing out the influence of young Voiculescu’s readings in shaping his later writings, R. Sorescu remarks: “William James’s philosophy, which particularly interested young Voiculescu, states the fact that an idea does not include the truth as an immanent characteristic; an idea *becomes true* through the events. It is not hard to see the conclusion: to tell events means to reveal how an idea *becomes true*.”¹⁶ Transgressing the limits of the real world we take part, almost unconsciously, in the confrontation between two ways of existence in this world. In the terrifying immensity of the Ukrainian veldt, a few Romanian officers, led by a general and cheered by the troops, are confronting, on a doleful repast as battleground, an arrogant, shōgun like German general and his aide-de-camp, a major descending from a Lithuanian earl and a Moldavian countess. Heartened by an utopian hope for a miraculous comeback on the real battleground, a comeback fancied on the worn out belief in the “infallible” war machine of the conjectural allies, the Romanian officers, waiting in a terrible tension and staked out by the implacable Ananké, are pleased with the role of poor but helpful hosts, enthusiastic and humiliated, concomitant, by the

¹⁴ *Ibidem*, p.12.

¹⁵ V. Voiculescu, *op. cit.*, p. 96.

¹⁶ Roxana Sorescu, *op. cit.*, p. 11.

champagne offered by the guest as a replacement for the veldt's brackish water. With his tongue unleashed by that quarter of Moldavian blood stirred up by the fine French champagne, the German major, the earl of K..., initiates a discussion on philatelic subject in order to brag about a trophy which, among others, symbolizes the purpose of The Second World War, the greed and hunger for power. "The wisent head" (the priceless loot) is perceived here as a tool of destiny. Feeling its twin nearby, captain Tomuț's stamp starts a series of events which will change entirely the German officer's perception about Romanian people. In this way, the idea of giving a false impression of one's self to others because it will surely replace another false impression is validated. Captain Tomuț shows really good political abilities in changing Germans stereotypes regarding Romanians. But, there is another level when the stake goes up and involves the soul of our hero. Redemption is an individual matter. R. Sorescu writes: "this is a story about one's *refusal* to be what others want one to be, the narration of the conflict between the personal truth and other's illusion about one's self. The officer who doesn't admit to be searched when the valuable stamp is missing appears to be, one after another, a possible thief, then a brave defender, with his own life, of the *parole d'honneur* and military dignity. And he refuses to confirm the other's rapid changeable opinions about his persona and finds the courage to reveal the truth."¹⁷ This absurd event will bewilder the arrogant allies even if the lesson about honor is merely the tip of the iceberg, the real lesson being placed on another level of reality, a level where the access is denied for the representatives of the new world. Getting out with his idol a bit rumpled from the accident and from the invisible confrontation with the other, the earl of K... will miss the real lesson about honor. After the guests are leaving the scene, captain Tomuț is forced to reveal his stamp, the icon meant to protect him, a gift from his beloved mother, symbolizing the affectivity of the old traditional world which has no more a place at the history's table. Exposed into the daylight to the desecrating looks of the others, the icon will take the road to hearth, into the purifying fire, symbol of the transcendent Light, waiting to reborn with better days. For now, "tertium non datur", as captain Tomuț says. On this level of reality, the idol of the materialism and the sterile philosophy based on the logic of the excluded middle have won.¹⁸

Captain Tomuț leaves the stage in the same way in which his creator did. "And now, please, excuse me, general, sir, for the deception which I caused and aloud me to get out. I need to face the wilderness. It is more noble than us."¹⁹ Yes, it is more noble than us because is not corrupted and is necessary, temporarily, because facilitates the dialogue with our self. Though, the retreat into the ivory tower must not be a final solution. Buddha traveled on the road of asceticism and came back, regardless of his fellow

¹⁷ *Ibidem*, p. 12.

¹⁸ Benjamin Fondane has thought, starting from Ștefan Lupașcu's philosophy, to change the non contradiction principle with that of the contradiction: A is non-A. Therefore, the identity principle doubles itself: A is, at the same time, A and non-A. Basarab Nicolescu, using W. Heisenberg's findings, applies this theory of the "mysterious included middle" which connects different levels of Reality, as the quantum physics demonstrated.

¹⁹ V. Voiculescu, *op. cit.*, p. 105.

travelers disapproval. They rejected him afterwards, remaining in their sterile seek for answers. Jesus Himself was isolated into the desert for forty days. His great challenge and even greater impact on humanity comes from the fact that He lived among people, with the same temptations and sufferings which are inflicted on us permanently. The stake of living on earth is to find that middle way through *caesar's* laws to arrive as closer possible to the Law of God. Besides, another Voiculescu's characters, father Evtichie, after his war with the devils from the Egyptian desert, came back on his native land only to put his belief on trial facing the desires of a beautiful landlady, proving the fact that the nearby temptations are as powerful as those from the wasteland.²⁰

Returning to the images which are held forth for us, speaking from a phenomenological point, "the wisent head" symbol seen as idol and icon, we will remember Ovidiu Papadima's opinion about the way in which Voiculescu appeals to them. "Like all the great and authentic poets, V. Voiculescu knew how to use the image at its full potential, as a complex tool for expression meant for tuning in with his vast inner horizon and with the rhythm of his intellectual refinery."²¹ One of the ravishing images used by Voiculescu is that of the blind destiny which comes out from the depths of his soul to fulfill itself: "He crawls from deep for years towards me, / I barely hear its smothered pace/ And, on the threshold, I wait, frozen: / Higher than himself, where could one go?"²² The blind and implacable destiny arrives on captain Tomuș's threshold and forces him to reveal his real nature, to make the choice which would allowed him (or, maybe, not) the access on a higher level of reality ("Higher than himself, where could one go?"). "Mine wasn't just a paper mark meant for bragging with its value. Mine was – and is no more, from now – an invaluable talisman... If had been possible, I would have kept it in my heart. Its exposure hurt like I was deflowered... To be honest, I wanted to avoid this fatality, this encounter of two wisent heads in the middle of the weld by obstinately hiding mine. It was not possible: the destiny made them to collide."²³ One could really see only with his heart. The eye does not help one's spiritual fulfillment. In that way, wishing to had kept his icon in his heart, captain Tomuș is like the fox from Antoine de Saint-Exuperry's immortal story. *Little Prince*: "And now, here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye."²⁴ Furthermore, the pray of the mind and heart, an old hesychastic invocation which Voiculescu begins to practice after he joins Rugul Aprins²⁵ (The Burning Bush), summons the mind into the heart in order to reunite the human being in its divinity imploring integrity.

²⁰ V. Voiculescu, *Ispitele părintelui Evtichie* in *Opera literară. Proza*, ed. cit., pp. 348-378.

²¹ Ovidiu Papadima, „Peisajul interior din poezia lui V. Voiculescu” in *Gândirea*, București, nr. 7, 1943, p. 391.

²² V. Voiculescu, *Destinul* in *Opera literară. Poezia*, Editura Cartex 2000, București, 2004, p. 196. (personal translation).

²³ V. Voiculescu, *Opera literară. Proza*, ed. cit., p. 105.

²⁴ Antoine de Saint-Exuperry, *Little Prince*, translated by Katherine Woods, Egmont Press, UK, 1991, p. 60.

²⁵ Spiritual movement where Romanian intellectuals and priests tried to keep alive the light of culture in the first brutal period of Romanian communism.

At this point, a legitimate question about the possibility of a dialogue, a communication between the worlds symbolized by our “wisent's head” arises. One possible answer could be found in Mihail Neamțu's words from a study on phenomenology of the image in J.-L. Marion's philosophy.” In a way, because always involves perception, the idol is, unilaterally and permanently, an aesthetic idol. Perfectly copying the formal structure of tautology, the idol (*eidolon*) announces itself as a promise just because it strongly anchors into the visibility. The idol destroys transparency, undermines the dialogue, perverts the relationship. The possibility of inter (-mediation) disappears when the idol makes its entrance. Secular peak of idiocy, the idol celebrates it's loneliness into the promise of the otherness. Ontologically, the idol appears to be nothing; morally, is a lie. The idol addresses to the sight and is endorsed by the correspondence between intelligence's activity and mind's imaginative faculty. Degrading the knowledge into sensuality, empirically or just conceptually, the idol arrives like a tribute to novelty and its inaccessible spotlights.”²⁶

Even more, if we use Mihail Șora's theory regarding dialogue and understanding, we will realize that true communication is not possible because the subjects are not “free”, meaning that they are not capable to express simply what their conscience has to say and not beliefs that are not compatible with their true inner structure. Naturally, we are talking here about the dialogue between two “worlds” symbolized by a stamp, one standing for the idol and another for the icon. It seems that, for now, the two sides are not willing to recognize the other's half from *tessera hospitalis*. Another require for a true dialogue, as the same M. Șora puts it, is subject's “equality in dignity”, each of them needing to achieve the elevation of his own stature foreshadowed into the “potentiality-of-to-be” which radiates from the “Universal potentiality's” point of convergence. Because history placed them on different levels of dignity, the fact that one can be subdued by the other leads to a monologue disguised into a dialogue, an “alignment” which entails to assume a position which limits one's of the partners freedom, forcing him to take a different course than its natural development. To M. Șora, the dialogue's protagonists are placed, each of them, in a triple opening: horizontally, to the World and one to another; vertically, to the World of Values which can be attained when the subject of the dialogue fulfills itself. The fourth possible dimension, which could be added to this triple opening of the dialogue, is the inner one, the convergence into the zone of the “intermediate potentiality” or, furthermore, into the “Universal potentiality” which contains it all.²⁷

²⁶ Mihail Neamțu, „Idol, simbol, icoană. O discuție a fenomenologiei imaginii la Jean Luc Marion” in *Studia theologica*, Cluj-Napoca, an I, nr. 2, 2003, pp. 74-105.

²⁷ Mihail Șora, *A fi, a face, a avea*, Editura Humanitas, București, 2006, pp. 178-188.

Hence, in the fallen world of “tertium non datur”²⁸, the authentic dialogue between these two sides can not be brought into existence even if they are interconnected in a sort of phenomenological dichotomy. To B. Fondane, the principle of the excluded middle (A is not equal to non-A) is a bargain with the devil, as B. Nicolescu shows us: “This «pact with the devil» is profound because, for Fondane, it means to abandon the inner knowledge in the name of a mental knowledge, a logical one. The devil is the one who divides: he separates us from ourselves, an ontological catastrophe which only a poet can perceive entirely.”²⁹ Still, the poet of “the miserable conscience” (B. Fondane) is, in a way, reinforced by his mentor’s words: “But, it seems like the principle of the excluded middle is far for being as powerful as they are telling us [...] life was not created by man; neither was death. Or, even those two are excluding each other, they coexist in the universe in spite of the human thought, forced to admit that is impossible to know where one ends and the other begins.”³⁰ A poet himself, Voiculescu senses the danger and retreats from the path of the communist roller with a symbolic gesture: *Capul de zîmbru*, the one and only short story published before his death. R. Sorescu observes a symmetric positioning of two crucial moments in our history reflected in Voiculescu’s art: “In 1918, *Din Țara Zimbrului* (*From Wisent’s Land*) represented the volume of a miraculous faith in victory and in rebirth. In 1947, the symmetric text, *Capul de zîmbru* (*The Wisent’s Head*), is the tragic emblem of death for any kind of hope and of a spiritual suicide. To provoke a comparison, the writer does not use the current name of the first Romanian stamp, “cap de bour” (aurosch’s head), but the name which sends us to his beliefs from the previous war.”³¹ In our opinion, captain Tomuț’s final exit is not a gesture of spiritual suicide but a courageous assumption, a leap into “the burning ember”.

Therefore, the desecrated icon threw into the fire symbolizes the beginning of captain’s Tomuț road to redemption, road which begins from the hearth. “Praise our God, O peoples, let the sound of His praise be heard; He has preserved our lives and kept our feet from slipping. For You, O God, tested us; You refined us like silver. You brought us into prison and laid burdens on our backs. You let men ride over our heads; we went through fire and water, but You brought us to a place of abundance”.³² The hearth, symbol of purification, of the slag’s separation from the noble metal, represents that kind of testing which God inflicts on us in order to free us from our ego. The noble

²⁸ Debating the problem of the fall of man, André LaCoque writes: “It is true that, when the humans taste the fruit of knowledge, something which seems like real knowledge happens: their eyes are opening (*pqh*, a verb used to describe a blind man’s regaining of his sight, Psalm 146 (145), 8; Isaiah, 35, 5). Thus, it is clear that the reality is *the interpretation of reality*. Human’s vision means the desire to rebuild the world in another way: they have this illusory feeling that it is possible to build a better world than God’s world. The result is a deformation of what once was given by a delusive interpretation. As long as the vision of reality which begins with *tob* comes from the Creator, to the human being, parted from God, remains only the other vision, that which begins from *rā*: «tertium non datur». It will be necessary, neither more nor less, for Jesus to come and to open [for good] the eyes of the blind (Isaia 42, 7; to be seen Ioan 9, 1-41). (Andre LaCocque, Paul Ricoeur, *Cum să înțelegem Biblia*, Editura Polirom, Iași, 2002, p. 30).

²⁹ B. Nicolescu, *Ce este realitatea?*, Editura Junimea, Iași, 2009, p. 65.

³⁰ Léon Chestov, *Les révélations de la mort*, Plon, Paris, 1958, p. 13 apud B. Nicolescu, *op. cit.*, p. 67.

³¹ R. Sorescu, “*Tertium non datur vs Capul de zîmbru*” in *Observator cultural*, București, nr. 320, mai, 2006.

³² Psalm 66: 8 – 12.

metal, when pure, has extraordinary characteristics: is malleable, conducts heat and electricity, has an appealing aspect, is shiny and resistant to corrosion. On a spiritual level, this is the kind of men who God loves: men with noble characters, separated from “the slug” of egotism, who would not resist His will, who easily transmit to the other fellows the warmth of divine love and the power of the Holy Spirit. But, this kind of character one could not find at the local marketplace, neither could be inherited from parents. It is constructed day by day, through one’s entire life, through painful and sometimes terrible trials. Usually, the trial of the hearth represents the beginning of a believer. Parting from now desecrated “icon”, the gift from his mother who invoked divine protection, our hero has the road open to individual salvation.

In conclusion, *Capul de zimbru* represents V. Voiculescu’s literary will, an incursion into the land of the existential of an author who accustomed us to his frequent shifts, characteristic of a great artist, though, he has been perceived like that only after his death. He accurately sensed the dead ends and moved naturally through different fields, keeping, nonetheless, the direction which was set in his heart by an unshakeable faith and by the readings from his youth. The author of this article tries to establish if there is a possible way to reconcile two opposite worlds, each of them being symbolized by a very rare and valuable stamp, the first Romanian postal issue named “cap de bour”. In order to achieve our goal, we used J.-L. Marion’s idol - icon dichotomy of image and “the mysteriously included middle,” brought to us through B. Nicolescu’s transdisciplinarity. This principle, also named “affectivity”, was pursued by three representative thinkers of Romanian exile, B. Fondane, E. Cioran and Șt. Lupașcu, who fought against “the principle of the excluded middle” contained by “tertium non datur” phrase. We also made an appeal to L. Pintilie’s movie, *Tertium Non Datur*, a postmodern movie originated in Voiculescu’s short story linked to E. Cioran’s philosophy. Apparently, the communication between those two worlds could not happen because the logic of “tertium non datur” does not permit a veritable dialogue, at least on this level of reality, as we observed from M. Șora’s ideas regarding the dialogue and understanding. The one and only solution left, in Voiculescu’s vision, keeping in mind the fact that R. Sorescu declared this short story his “literary will”, it would be a dive into the hearth. He really did it, exiting the Romanian literary stage and entering the circle of “Rugul Aprins” which brought upon him the wraith of the communist totalitarian regime.

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POSTMODERN FICTION AND VIRTUAL REALITY

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Abstract: *Cyberpunk* is derived from the words “cybernetics” and “punk” which refers to the rock music genre meaning rebellion against authority and harshness of urban life. In general, **cyberpunk** is considered a science fiction subgenre, focused on “high tech” and “low life”. *Steampunk* describes an imaginary world, set in Victorian English, dominated by the inventions as described in the novels of H.G. Wells and Jules Verne. The two postmodern subgenres came into prominence in the 80s, and have followers even in Romania.

Keywords: *postmodernism, cyberpunk, steampunk, cyberspace, cyborg*

Literary species appeared, in fact, with modernism, SF showed a spectacular development in the hierarchical rearrangement of interest in certain literary forms in postmodernism. SF species became privileged, particularly the branch born from the evolution of postmodernist technologies of media and genetic engineering: *cyberpunk* and its variant, *steampunk*. *Cyber* is a word derived from *cybernetics*. The term *cybernetics* was first used by Norbert Wiener in 1948, to designate a new science which referred to reducing the human mind, the human body and the automatic machines to the parameters of control and communication. The concept has evolved and now, it refers particularly to the study of computer systems. Therefore, the stem *cyber* is related to the synthesis of human and machine components in a harmonized bio-artifact, while the term *punk* (derived from the punk rock trend as illustrated by bands and singers like the Sex Pistols and Billy Idol) reflects on the one hand, the extreme harshness of urban life, and on the other hand, the individual rebellion against socio-political and cultural authoritarianism.

The term *cyberpunk* was first used by Bruce Bertlike in a short story entitled *Cyberpunk*, published in 1983, in the magazine *Amazing Stories*. But its true consecration comes with William Gibson and his book *Neuromancer* (1984), which designs the cyberpunk world only by computer handling, starting to be used afterwards to describe the style of authors like Bruce Sterling, Lewis Shiner, Pat Cardigan, Tom Maddox or Greg Bear. What is interesting is the manner in which this new literary formula, so acclaimed at that time, managed to resonate with some social and cultural theories which tried to outline the changes of paradigm made in post-industrialized society. For Fredric Jameson, for example, cyberpunk, due to its intrusion into electronic media, which it thus turns into a more accessible experience and, especially, in particular, through the work of William Gibson, becomes an expression of "late capitalism". He believes that such fictions, written at first in the form of spy novels, later took shape in the new form cyberpunk,

which is both an expression of transnational corporate realities as well as of "global paranoia"¹, and William Gibson's book is indeed an outstanding literary achievement by its innovative contribution. Some commentators have still retained a reserved tone for the future of this narrative formula, considering that *Neuromancer* can be seen not only as a pioneer, but as well as an end of the road, as the terminus of this kind of narrative and thought. Indeed, the success of this type of narrative, demonstrated by *Neuromancer*, would not be repeated for science fiction, after the emergence of Gibson's text (1984), the novelty of cyberpunk formula mitigating into the next two volumes of the Canadian writer's trilogy, *Count Zero* (1986) and *Mona Lisa Overdrive* (1988). They would not have the same impact as *Neuromancer* previously had, on the public and the literary critics.

However, cyberpunk had shaped the contemporary consciousness in its own way, preparing it for a reality which computer and electronic media were shaping such skillfully around the self, which, in postmodernism, as Pascal Bruckner says, circumvents the great authorities that govern our society². Virtual reality created by cyberpunk is a way of escape from the terror of the suddenly acquired freedom, desired but difficult to manage by the contemporary individual. Therefore, the cyberpunk was seen, in its inception, as an opportunity to understand some dilemmas that the information society had raised without offering solutions to them. The cyberpunk movement, known under several names, like the writers' group that forms it, gained world fame with the *Mirrorshades- The Cyberpunk Anthology* published by Bruce Sterling in 1986. To the group Mirrorshades (composed of William Gibson, Rudy Rucker, Lewis Shiner, John Shirley and Bruce Sterling) are added in the volume names that will quickly become famous in the history of the genre: Pat Cadigan, Greg Bear, Marc Laidlow, etc.

William Gibson does not see himself as a futurist, as an author of texts with visions on the future of humanity, but rather tries to unravel reality, which is so strange and complex that we need SF processes and methods to understand and accept it. Probably one of the tools that William Gibson considered for understanding contemporary reality, and well-conceptualized in its texts, is the term *cyberspace*. This word has made career despite the absence of a referent in the concrete world, without being a scientific or philosophical concept or having been promoted by technology. Entered in literature by Gibson's text, *Neuromancer*, this concept, *cyberspace*, will print in the contemporary consciousness a new vision on space, and implicitly, on text, opposite to the Cartesian one, of accurate reporting to a system of coordinates, namely, a vision devoid of any coordinates, in a space that can be "jumped over" and that may be present in several points at once, namely, virtual reality.

The new generation of science fiction authors, who stated in the '80s, slide from fiction into science, reviving, in some critics' opinion, the genre, by bringing it in the proximity of the literary elite (Brian McHale, Scott Bukatman) or, from the opposing

¹ Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism*, Verso, London, New York, 1991, p. 38.

² Pascal Bruckner, *Tentația inocenței*, trad. de Muguraș Constantinescu, Ed. Nemira, București, 1999, p. 133.

direction, downgrading it in a minor form, doomed to disappear. Obviously, the new movement within SF, cyberpunk, could not definitively give up the science element without putting itself outside the practices and strategies of the genre. And yet, compared with the SF tradition, made in the spirit of science (Isaac Asimov with studies of biochemistry, Poul Anderson Bachelor of Physics, Arthur C. Clarke, who studied physics and mathematics and the list could go on), the cyberpunk authors seem more interested in the near future and the immediate evolution of man in a world of information, rather than the distant future which conceptual or experimental systems of current science can not foreshadow.

Therefore, the interest of cyberpunk fiction is moving towards the universe created by information technologies, under whose control, the time and, especially, the space turn into virtual dimensions. In this model of the newly created universe, the space becomes the dominant with the help of which the cyberpunk fiction puts in balance two ways of perceiving reality, as being both real and virtual, other than it does, in consecrated manner, the science fiction literature, which, focusing on the dominant of time, alternates two different and non- synchronous expressions of the same reality, the real with the (scientific) imaginary. Compared with the modern science fiction vision, in which realities replace one another, depending on the time factor, the fictional focus in cyberpunk falls on the way in which the current reality is perceived, altered by the information technologies that shape it. Hence, in fact, the concept of virtual reality. "If the real and virtual are part of the same reality, representing two ways of perceiving it, depending on the adopted manner, on the one hand, the daily- existential and, on the other hand, the technological- existential, then the cyberpunk fiction is closer, than science fiction has ever managed to be, to the nature of literature in general."³

Ion Manolescu states in *Videology* that postmodernism is universal solution and cause, victim, savior and absolute manager of time. "Even in the increasingly plausible version, of disappearance/ dispersion/ dissolution/ inclusiveness of postmodernism (and post-modernity) in globalism, the perpetuation of the former would be achieved in the forms of a visual totality that creates and is born both from the new, cultural/ global, civilizing policies and the new, global, under shaping economy."⁴ In his view, telecommunication media technology have led to an "ocular" globalization that operates within an information planetary space (called "virtual" or "cyber"), defined by the physicist Basarab Nicolescu as the concept of "Cyber-Espace-Temps" (CET), which would cover the information space in its completeness.

The dangers of living in a generalized cyber-space are always present in cyberpunk fiction, which develops within the coordinates of a typically dystopian future society; the cyberpunk movement prose describes the miserable life of the following centuries of mankind (so-called "low-life, high-tech ") in the finest technological quality setting,

³ Florina Ilis, *Fenomenul Science Fiction în cultura postmodernă. Ficțiunea Cyberpunk*, Argonaut, Cluj-Napoca, 2005, p. 132.

⁴ Ion Manolescu, *Videologia. O teorie tehnoculturală a imaginii globale*, Ed. Polirom, Iași, 2003, p. 17.

designed to mask, through the "electronic narcosis", the global crisis of overpopulation. "It's about being paranoid and schizoid, watched by mammoth corporations and trans-continental mafias that manage cyber-space resources by a discrete digital, but generalized feudalism."⁵

The new vision had such a powerful impact on the modalities of text formation, that it generated new fictional strategies in mainstream literature, especially in postmodern fiction, devoid of a totalizing vision on text narration, whose codes were broken by complex formulas increasingly used in electronic textuality. Literary texts took not only the form, largely electronic, at which the new information revolution aspired, but also, in particular, the ways of text formation, used in electronic environment, one of which being space creation, not hierarchically, like in printed texts, but in the manner of *rhizome*, in which the chronological principle does no longer stand, but that of simultaneity.⁶

A highly exploited topic, with a tremendous public success, by science fiction literature and film is the man-machine, either in the variant of the humanized robot up to identifying itself to a being, or of the reshaped human with the help of biodigital technologies (Terminator, Robocop, etc). The term *cyborg* was put in circulation by Manfred E. Clynes and Nathan S. Kline in 1960, to denote the advanced techniques of bio-medical engineering, such as dentures, synthetic or organic implants and their connection to self adjustable man-machine systems. Currently, he defines a kind of literary and film character type met in SF and cyberpunk, and also a techno biological condition specific of post-modernity, called post-human.

In fact, cyborgs do exist in the real world: it is currently estimated that approximately 10% of the U.S. population is *cyborg*, if we refer to people with electronic pacemakers, prostheses that replace various parts of the body, from artificial joints and more recently, to major organs like the heart, different implants and even artificial skin. The percentage is much higher if we include in this category the persons undertaking actions that turn them into apparent cyborgs, including the operator on the keyboard, connected to the screen by a cyber circuit, the neurosurgeon guided by fiber optic microscopy during an operation or even children playing on the computer. Moreover, bio-computerized connection-as seen both in the structure of real cyborg prosthesis (especially in those medical and communicational) and in the bodies of fictional cyborgs (man-platform, man-terminal, etc) - is not only an exquisite form of "mutant metabolism," but also the emblem of the new post-human identity. And since high technologies are the essential pillar around which the hierarchies of power are configured, the performances acquired in their use will play a crucial role in the high stakes game, the ownership of the virtual space. Jean François Lyotard's view, denouncing the end of the Teacher era⁷ and of information transmitted in the form of knowledge, in favor of technicians, managers of information stored in data banks, is becoming a reality. These

⁵ *Ibidem*, p. 95.

⁶ Liviu Petrescu, *Poetica postmodernismului*, Ed. Paralela 45, Pitești, 1996, p. 97.

⁷ Jean François Lyotard, *Condiția postmodernă*, trad. de Ciprian Mihali, Ed. Babel, București, 1993, p. 92.

are some of the key reasons the cyberpunk movement arose, in its tendency to impose itself, as a distinct movement within the science fiction area.

The postmodern perception of possible worlds created by the authors of science fiction is that reality, in fact, is populated by SF⁸. "Cyberpunk literature not only helps by turning the alienating conditions of modern technology into something familiar and acceptable but, like the theory that speaks for it, also meditates on the oddness of the accommodation it creates."⁹ Brian McHale notes that, overall, SF postmodernist writings preferred "temporal displacement" to the spatial one, focusing more on social and institutional change rather than technological, which are typically associated with science fiction. "Dystopias or utopias, postmodern future worlds typically use the "degree zero" of temporal displacement, projecting a future time, but providing no proper measure for throwing a bridge over the gap between the present and future time, the building of this bridge being left to the reader."¹⁰ Brian McHale also notes that most postmodern futures are "dark dystopias." The postmodern preference for time travels is also noticed by Mihaela Constantinescu: "Like the urban postmodern space, postmodern fiction is full of paradoxical and labyrinthine spaces, both interior and exterior. Space- time compression is evident and works the same way: both postmodern architecture and fiction reveal a similar effect, namely the priority of time over space. "¹¹

Florina Ilis in *Science Fiction Phenomenon in Postmodern Culture. Cyberpunk fiction* explores the relationship between information technology and fiction, finding that in any virtual communication context in which the only active function is language, there is a tendency to fictionalization. "If, in postmodern social theory and practice, information technology produces, according to a specific rating scale, either a positive effect of harmonization with the individual, or a negative one, impossible to deny, of alienation, at the level of discourse there occurs a mutation of essence, so that the functions of discourse development techniques come to be, to a large extent, determined by the cyber environment."¹² Cyberpunk fiction preoccupation with strategies and codes of meaning resulting from the impact of natural language with the virtual one, set, in the early 80s, the cyberpunk movement at the forefront of search for new types of discourse. A number of authors of postmodern texts, concerned, in their turn, with writing strategies, turned their attention towards unconventional ways to produce fiction, with the help of technology, meeting in their quest the practice of cyberpunk texts. Still, there is a big difference in the way postmodern fiction and cyberpunk fiction use the technological support and assimilate it.

⁸ Steven Connor, *Cultura postmodernă. O introducere în teoriile contemporane*, Ed. Meridiane, București, 1999, p. 175.

⁹ *Ibidem*, p. 178.

¹⁰ Brian McHale, *Ficțiunea postmodernistă*, Polirom, București, 2009, p. 113.

¹¹ Mihaela Constantinescu, *Forme în mișcare/ Postmodernismul*, Ed. Univers Enciclopedic, București, 1999, p. 109.

¹² Florina Ilis, *Fenomenul Science Fiction în cultura postmodernă. Ficțiunea Cyberpunk*, Argonaut, Cluj-Napoca, 2005, p. 110.

For postmodern fiction, the cyber environment with its technology acts as a conglomerate, which can be decomposed into parts and reset in a new frame of reference, always producing other meanings. On the other hand, postmodern fictional practice, when it deepens the nature of information technologies, their role and effect on the individual and society, also acquires a politically connoted character.¹³ For cyberpunk fiction, cyberspace acts as a buffer between the technological components of the information system and the subject that comes into contact with them. Scott Bukatman believes that cyberpunk fiction is par excellence "the narrative of the new technological way of existing in the world"¹⁴, leading invariably to an endpoint of real identity and building a new identity, on the computer screen or TV. The cyberpunk fiction outlines a space of accommodation to the existence, day by day, more intensively controlled by technology, a guarantor of the individual's existence by his integration into the system.

In the Romanian literature, cyberpunk is partly represented by writers such as Sebastian A. Corn, Cristian T. Popescu, Alexandru Ungureanu, Dănuț Ivănescu, Ana-Maria Negrilă, Florin Pitea, Bogdan Gheorghiu and theorized, among others, by I. Bănuță and Liviu Radu. In addition, Ionuț Bănuță is the author of a zine called *Cyberpunk*, and distributed in 1994, in Bucharest. Sebastian A. Corn (surgeon by profession) is a leading exponent of the generation of writers who have stood out since 1990 in the Romanian SF. Although he did not write only science fiction, he is perceived as a cyberpunk author, even as a "post-cyberpunk original, opened to mythological and meta-fictional experiment" (Paul Cernat). In the volume *2484 Quirinal Ave*, the author, with an overflowing imagination and a remarkable speculative spirit, describes the course that civilization would have followed if some of the major events in civilization's history had not taken place, events like the collapse of the Roman Empire, the abolition of slavery, discovery of electricity, etc.. *2484 Quirinal Ave* is seen more as part of the steampunk genre, while the book *The Highest Tower of Baabylon* is an authentic cyberpunk, which occurs in a parallel world, deliberately created by characters, by shamanic, alchemical techniques and supported by digital communication. Who has the power, who is destined to take over the power to dominate both worlds, entirely similar in prop, this is the question that the author aims to answer in the most intriguing manner. Cyberpunk was quite enthusiastically embraced by SF authors in Romania, even if technological developments in the 80s and 90s, in Romania, were not up to the level of those in highly industrialized states. So cyberpunk authors have "adapted" it to local realities, writing a fantasy-punk rather than cyber.

What is *steampunk*? *Steampunk* is a subgenre of SF and speculative fiction that was crystallized in the 80s and 90s. The works falling within this typology shape an imaginary world which fully endorsed the use of steam engines. The term is associated with cyberpunk, and the topic often presents an alternative history. Stylistically, steampunk is

¹³ Linda Hutcheon, *Politica Postmodernismului*, trad. de Mircea Deac, Ed. Univers, București, 1997, p. 6.

¹⁴ Scott Bukatman, *Terminal Identity. The Virtual Subject in Postmodern Science Fiction*, Duke University Press, Durham and London, 1993, p. 8.

placed in the English Victorian era dominated by numerous inventions similar to those described in the novels of HG Wells and Jules Verne. Authors dealing with this kind of topics give special attention to details related to daily, physiological routine. In general, steampunk view is a cynical, pessimistic, dystopian one. In the volume *Steampunk. The second revolution*, led by Adrian Crăciun and published in 2011, the coordinating author celebrates the emergence of steampunk in Romania, with a collection of texts that gathered ten writers from three generations, including: Ioana Vișan, Costi Gurgu, George Lazarus, Michael Hăulică, Marian Truță, Aaron Biro. Although uneven, the level of the texts is honorable and the effort of those ten authors to write steampunk, in the absence of such tradition, remarkable. The authors, coming not just from different generations but also from different literary areas, generally have not clung to a typical steampunk, but they wrote a rather combined steampunk, mixing various classical elements (airships, balloons, sailing boats, analog computers) with paranormal motives or setting the action not necessarily before 1900, but in communism or even after.

The cyberpunk movement is not oriented towards future but towards present, being one of the science fiction movements which presents the most realistic elements, often drawing inspiration directly from the realities of a hyper-tech society, video games, computer games or the mythology of hackers and code breakers in computer networks. The overall pattern of post-industrial society, described by many theorists of the moment, both from a social (Jean Baudrillard), socio-economic (Fredric Jameson) or political and cultural-philosophical perspective (Jean Francois Lyotard), the cyberpunk movement has acquired, by this very lucid view of the present, a well-determined place in the cultural area. The fact that the new technologies lead to the imposition of new modes of representation, culturally culminating with postmodern aesthetics, was also confirmed by the cyberpunk movement that starts in its writings from the very impact of high technologies on individual conscience.

The originality of cyberpunk texts to science fiction tradition consists precisely in the way in which they managed to create a completely new fictional universe, where ontological, metaphysical, physical or biological constraints, meaning the limits imposed by the human condition, are outdated in an easily accessible present and not in a hypothetical future. The themes and motives that cyberpunk fiction deliberately takes from science fiction tradition are re-interpreted and, as Brian McHale notes, through a complex process of re-investment with new meanings, is the essential novelty of cyberpunk poetics: "What is new in cyberpunk is, first of all, the ostentation of certain selected motifs, their favoring compared to other motifs from the SF repertoire and, secondly, the repetition of certain motifs in the same text, the solidarity of these motifs, the way in which they confirm and reinforce one another to create a complex of motifs, which is typical to the cyberpunk branch, even if each of the individual elements that make up the complex can be found in the previous phases of science fiction."¹⁵

¹⁵ Brian McHale, *Constructing postmodernism*, Routledge , London and New York , 1992, p. 246.

Interested in drawing the points of convergence between cyberpunk and postmodern fiction, Brian McHale focuses on some common literary motifs derived from the ontological orientation (in relation to the epistemologically oriented modern fiction) of the two comparable types of fiction. This set of motifs includes what is called micro-worlds or worldness, the motif of the centrifugal self as well as the motif of individual and collective death. Cyberpunk fiction, viewed from this ontological perspective, offers Brian McHale sufficient textual evidence to support the hypothesis, with which, compared with postmodern fiction, he will outline a cyberpunk poetics.

The question is whether, by isolating cyberpunk fiction from the science fiction phenomenon and bringing the former closer to postmodern fiction, to which it presents great opportunities of integration, it would remain only a random, subversive phenomenon of contemporary culture. The complexity of the relationship between postmodern fiction and science fiction literature through its avant-garde direction, cyberpunk can not be understood but in a broader cultural context in which a multitude of aesthetic approaches are accepted. This is a chance for cyberpunk, which permanently entered the major circuit of cultural studies, especially those dealing with postmodern theory and practice.

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MYTHANALYSIS IN RADU PETRESCU'S DEBUT NOVEL

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Abstract: *The aim of this paper is to examine the importance of myth in constituting the literary substance in Radu Petrescu's work. I will try to detect the correspondences between the characters from his fiction and the mythological ones. The evolution of Romanian prose cannot be understood without drawing a scheme of the character, says the author of *Oceanul întors*. From Caragiale, to Călinescu, the prose had suffered constant transformations in this matter, from the attempt to objectualise the character, to that of humanizing it. Under Alphonse's mask, Radu Petrescu reports that he tried to homerize the characters and the connections between them, that is to restore the heroic or cosmic function, a process which makes characters not to be human anymore but preserve some human characteristics.*

Keywords: *Radu Petrescu, fiction and mythical characters, human, literary substance*

Argument: Starting from decoding the meanings that lay below the surface of the novel *Matei Iliescu*, from Nicolae Manolescu's idea that there is a symbolic infraplan behind the prosaic love story between the two main characters and from Virgil Podoabă's demarche to confirm the existence of this hidden plan considered a sacred space, the paper's author wants to approach comprehensively the symbols and the myths which are present in Radu Petrescu's debut prose.

Ancestors rebirth

"A reality of any great literature is that the cultural substrate of this fabric is a mythical nucleus"¹. C. G. Jung considers that unlike the contents of personal unconscious which are affective complexes, those of collective unconscious are the archetypes, which are universal images from old times, whose expression are myths and fairytales. Radu Petrescu also confirms this idea: "Every act we do repeats our gestures and of our old ancestors influenced by the shade of time we live in and by the personal tone"².

What Jung wants to demonstrate is that people are bearers of universal archetypes of which they are not aware and which are transmitted hereditary³. A world without

¹ Lucia Dărămuș, *Mituri și legende ale Antichității*, Ideea europeană Publishing, București, 2008, p. 77.

² Radu Petrescu, *Părul Berenicei*, Cartea Românească Publishing, București, 1981, p. 196.

³ Jung's system is controversial because of the handling the anti-Semitic message taking into consideration a theory of race. Personally, I do not notice any partisan attitude of the psychologist because it's not a taxonomy of inferior and superior races, but only Environmental factors transmitted hereditary, which however do not compose the being globally; they are only one segment, to the individual's completion other factors also participating.

archetypes is a prison for Jung because man needs a constant connection with its roots and only thus he can reach a full of material and spiritual values. Works to develop such allegories and archetypes operate with symbols, Jung establishing a difference between the two notions in the sense that the first is a paraphrase of a conscious content, while the second is the most appropriate expression for a suspected content. Specific language of a mythical text manifests itself through symbol, says Lucia Dărămuș. Discursive modes captured in the language of Radu Petrescu's mythical texts are: narrative, prophetic and of wisdom. In his narrative, the narrator's action is split, character assuming this role at times, especially since some of them are aware of their status and then the narrative deviates from the classic and intended originally, gaining independence, in some cases, from their creator. Wisdom speech is manifested through symbol, allegory, parable, and the prophetic role is known for restoring the creator in his work especially through punishment of a character who tried to exceed the one who has conceived him, but not for vindictive purposes; finally, they have to resign with this status because there is an order that needs to be restored. It resembles a mortals' "rebellion" against the gods. As every rule has an exception, in the situation exposed above, the exception is the main character from the novel *Matei Iliescu*, endowed with such capacity because it betrayed no intention. The characters' hybris in *Ce se vede* was punished through the re-occupation of place in the epic fabric.

In Radu Petrescu's prose it is noticeable a revolt against historical and chronological time that are specifically human. It is very common to notice overlap time, an anachronistic of the story or change of natural order of events, all these from a desire to reach other temporal rhythms or rather, timeless, static ones.

Sacred literature by myth

Mircea Eliade defines the myth as a story of Genesis and those included in that deed are supernatural beings, which means that the beginning is a prestigious time, often justifying the rhapsodists' and the writers' fascination for the inaugural time. Unlike fairy tales and legends, considered false histories by the romanian philosopher, the myth teaches people their life history and how to survive in outer space. Myth is considered the first cultural event, which Dărămuș Lucia says, offers a special kind of sensitivity that doesn't try to discover scientific mystery, but converts the being to an existential thrill.

Mircea Eliade distinguishes how the modern and the primitive man relate to myth. The first wants to know the history whose product he is, while the second wants to update it, which makes me think Radu Petrescu does not comply with the modern human pattern from this point of view, because he wants to contemporanize the myth of which material resulted humanity, triggering thereby a possible repetition of history and of what gods and heroes have done to the origin of the cosmos, thus the time in which reiteration of myths occurs is not chronological, but primordial. According to Plato, myth reduces the gap between the world beyond, where the Good dwells, and the world now. This is

exactly what the author of *Matei Iliescu* tries with this approach: a reduction of distance and an evolution of the myths.

Psychoanalysis advances the idea that this time of origin is equivalent to heavenly so return to the myths of origin approach coincides with the need and desire of regaining the state of unlimited happiness. Matei feels like everything perceived negatively until Dora's contiguity turns positive now and the unpleasant present and past appear without this feature, due to the delightful things of the past. There is an update of the past and an experience of the heavenly state and this is the efficiency of interfering present and past plans and vice versa.

Rites of origin return have more nuances. It is a fact that access to a new phase of existence is through an initiation. In the work of Radu Petrescu, the ritual is done by poetic creation (*Ce se vede*), by introducing the child in society and culture⁴, but also by knowing what love is (*Matei Iliescu*). One idea advanced by Plato is that perfection can be achieved only by eros; that is in the presence and with the help of a woman. This is exactly what Radu Petrescu tries to do with Matei: he puts him in the presence of a woman who teaches him to discover sexuality, which is a test in the young's initiation and accession to the divine space. The end of the story is irrelevant, what is important is that the experience moulded him. All the states he steps through after knowing love have initiatic aspect and everything happens at this age because now the child has acquired the maturity required to understand these challenges.

Return to Origin is possible through a meticulous and exhaustive recall of personal and historical events, Mircea Eliade says, and thus Matei succeeds to regain embryo stance. By remembering all the details one burns the past and reaches the original condition. A condition that the man who wants to return to origin must fulfil is to have memory recall, the romanian philosopher considers, but I would say that the prerogative to call for this is that collective unconscious Jung talks about.

Construction or deconstruction?

We live in a time when much, if not all was artistically said, in a spiritual crisis, as Mircea Eliade called it. It is difficult if not impossible, to ask the artists to surprise the readeres with something new, so they resort to subterfuge to capture the public's attention. Unlike those who saw in debunking the way, Radu Petrescu returned to myth, to the glorious past, to origin.

For an understanding of works which operate with myths, Aurel Codoban proposed the model of structuralist analysis of Levi-Strauss: that is searching and isolating

⁴One way to transform personality is through integration in a community, Jung says, inducing an unconscious identity with the mass . The community can instill courage, attitude, boldness while accomplishing solidarity between individuals who help the man to overcome the fear of loneliness, a primary instinct he has. Matei enters the society as it is only natural. At the dinner given by Mrs. Zahariadi, he dresses elegant and sober, maintains conversations even if he quickly loses interest in the subject under discussion and leads Dora home to the host's proposal.

major constitutive units of myths, following the discovery of similar relationships at the level of successive units and the establishment of uniform columns. Another model the romanian semiotician surprised is that of Roland Barthes, the analysis of connotations, in which each unit of text is analyzed according to five codes: of actions, hermeneutic, cultural, of signs or connotations and symbolic. In the case of anarchetype works⁵, Corin Braga feels that it is counterproductive to apply an interpretative scheme; readers and critics tend to order the chaotic material to make sense, so the alternative would be a subconstruction, a sub-hermeneutics of whose purpose is to enhance the latencies of images and scenes. I understand this as a detachment from any kind of theories and interpretative rules, as an insight the author's fantasy world by identifying a "scenario" where he abandoned the idea of revealing one. How is this approach possible for literary criticism and theory? I think that for the reader such action is feasible and probably this is one of the participatory roles of reader of which postmodern work talks about, but the method applied in the revelation of symbols, archetypes and myths existing in Radu Petrescu's prose will consist of text deconstruction. Another concept introduced by the critic is the eschatype⁶ and this is the category where Radu Petrescu's prose can fit in. Even if the novel *Matei Iliescu* pursues a prototype model which intends the depth scheme of the book, that is the protagonist's destin, however there are many parallel constructions and plans unrelated to the given scheme. This novel along with *Ce se vede* works archetypal, because there is a big picture that homogenizes and orders the imaginary universe. The narrative's end has such function, although in subsidiary fates that should not be neglected develop.

Resumption of mythological route

Matei Iliescu presents, apparently, the fate of a young man who being a teenager falls in love with a married woman, older than him with several years. In the background of the book, just like Arachne, the author also develops suggestive scenes referring to the protagonist's metamorphosis, perceived only by the watchful eye of a trained assistant. Later, however, by publishing the creative journal *Părul Berenciceii*, Radu Petrescu's intention becomes clearer, the journal constituting thus a decryption code of symbols present in the text. There are constant references to facts and heroes from Greek mythology along the narrative. When Matei acknowledges his love feelings for Dora, he is shown in the depiction of Hercules⁷, but without being shaped his heroic, warrior side,

⁵ The *anarchetype* concept belongs to Corin Braga. He believes that anarchetypical mythical works are no longer based solely on a myth, but on fragments of myths, which can maintain a separate sense, but that do not help to build a single, linear, homogeneous, globally scenario, the substance of these books refusing the logos. Nicolae Manolescu said about this novel that it can not be summarized.

⁶ *Eschatip* notion designates that class of work with an archetypal scheme that is not given from the beginning, but it constructs and completes along gradually, the components outlining a pattern; they do not start from an archetype but are organized in one toward the end their existence.

⁷ Heracle, son of Zeus and Alcmene's married to Amfitryon. Because of warps planned by Hera, Zeus's wife, jealous of Alcmene, Heracle can not fulfill his father's desire to rule over persians and to acquire immortality until he would finish the twelve feats Eurystheus commanded. After accomplishing the deeds, Heracle is killed by the shirt soaked for poisoned blood of Nessus, the monster whom he killed in the past.

but rather the human one. Surprised in the lover's position, he feels he loses the center of existence and, moreover, the new situation is not providing the certainty that it will be endless: "Hercules was stepping on the Boreal Crown, beaten by green, yellow, blue arrows or red as the ice stars"⁸. If we want to find propinquities between the two characters we can identify a similar biographical trajectory especially in terms of uprooting from the early childhood protector space. Reaching a new place, away from everything familiar, they are both forced to take destiny into their own hands. Obviously, Matei's destiny should not be seen by fabulous and fantastic range specific of mythology, but by that of reporting to the limits of human ability. Hercule's disease turned upon him as a curse from Hera, who continued to hate the brave one, makes him lose his mind resorting to acts unworthy of a legendary hero. Matei is almost in the same situation: the thrill of love, which begins to embrace him, shakes the balance of the new life accepted with resignation. It is clear that the young opposes to any kind of change.

The times when Matei transposes into a warrior monk copy, partially, Hercule's heroic destiny. "Each of those who regulate their behavior on their entire being adherence to any principle tends to reconstruct around them a kind of sacred environment, which arouses violent emotions of very specific nature, able to take a religious characterized form - ecstasy, fanaticism or mysticism, which, socially, give birth more or less clear to dogmas, rituals, mythology and cult"⁹. It's true that the character is a kid and this step should not be regarded by some, with the utmost seriousness, but Freud and Jung agree when they say that the child is a repository of instincts of the most relevant for human nature disclosure.

The author paints the two protagonists' portraits in a unique manner. Using ambiguous hints and counting on the reader's intuitive ability, he places the two in the middle of nature harmonising them with the surroundings in the way that they merge with it and, moreover, the key in the journal reveals intentions on creating a Lede, Dora's correspondent and Jupiter (not Junona)¹⁰ equalising it to Matei, caught in the position of a swan, image suggested by a thorough description of nature's elements that compose him and a presentation of their equivalents in the log. Like the myth, Matei has turned into a swan to win Dora, but nothing resembles to plot and intrigue to any dishonest gain, but it is a natural feeling that the young man has when penetrated by the thrill of love: "It is indeed a wonderful water, a river as I have never seen, she adds, (our note), but let me get used to the hills too big, too chesty and the clouds that dress them in white feathers and flakes and look how they tremble"¹¹. The journal exposes us the correspondences of these elements: the hills are the bird's body, wings signify the clouds, the river symbolizes the neck and the beak appears in the picture of a whirling river when it rains. Physically,

⁸ Radu Petrescu, *Matei Iliescu*, Eminescu Publishing, București, 1973, p. 28.

⁹ Roger Caillois, *Omul și sacrul*, added edition with three annexes about sex, game and war related to sacre, translated from French by Dan Petrescu, Nemira Publishing, 1997, p. 146.

¹⁰ In Roman mythology, Jupiter is the counterpart of Zeus from Greek mythology and he transformed into a swan to seduce Leda.

¹¹ Radu Petrescu, *Matei Iliescu*, p. 253.

transformations occur as well. Sexual impulses are discreetly hidden in a dialogue on this issue. Dora wants to know what is the intention of the water, the erotic male symbol and Matei ensures her that "It does not harm us".

Another intimate moment described by the novelist presents Matei as a tool in the hands of the dominator: "Selfish and hard? He wonders. It is possible – he said, seeing again how, that night, he stuck his hands in her shoulders, she kept her mouth away from his and trailed away suddenly turning her back and corking up her eyes with her hands while he discharged in empty, humiliated and aggrieved. She only turned back to him when she heard him moaning and crying." ¹². Subjecting to analysis Thong tribal rituals, Roger Caillois says that if the impurity of death had robbed a member of the tribe, in order to purify, other members have intercourse in a set day in the jungle, the men taking care to withdraw before semen emission believed to be defiled. The ritual is more complex but I kept only what translates into the episode of Dora and Matei in the woods. Dora is the one that ensures not to get pregnant during sexual intercourse, considering herself filthy, resorting to abortion when marital obligations compelled her to fulfill the role of a wife. Her refusal has the meaning of a need to purify even if Matei is too immature at the time being to understand the logic of this behavior. Joining the two in love is meant to integrate them into the cosmos. The level is so high that the common language loses its basic functions. It all sounds like the music of the spheres.

There is a splitting of the main character. Penetrated by a new sense unknown before, Matei is metamorphosed. His alter-ego (se corporalizează) and the inner dialogue becomes an exterior and concrete one. The other aspect of Matei or his alter-ego is a "SHE" which confirms Jung's theories according to which inside any individual there are both the female side and the male side. Therefore, each is the bearer of two genes, but one remains in a state of regression or develops less than the other. Anima is characterized as feminine side of the man of which he is not aware and the shadow is the personal unconscious, in Jung's classification, the shadow figure personifying all that the subject does not recognize. Anima and animus inhabit the deep layer of the unconscious, that is the collective unconscious; they update the unknown spirit of our ancestors, Jung says. Radu Petrescu's intention to internalize Matei in Dora's body, ie to internalize him to himself is reflected in Chapter XXI, which is the effect of love upon him. The new aspect of Matei can be explained by the myth of Perseus¹³. Immersed in Dora's hair, he wishes to deprive her of her privilege, in order to take possession, to assume Medusa's femininity or Dora's. The same thing happens when he confesses that he had tried on Dora's dress one night in his room. Matei identifies with Perseus, born of Dora's hair, subjected to worldly dangers. The explanation of Matei's interiorization in her consists in

¹² *Ibidem.*, p. 345

¹³ Perseu is Danae's and Zeus's son. Fearing of the oracle predicting that Danae's son will kill the beautiful girl's father he isolates her in a room underground, but Zeus manages to make her his wife and from their love Perseus is born. Becoming a strong and brave young man, he is challenged by a king to provide Gorgon Medusa's head. After a success, on his way back he falls in love with Andromeda whom he saves from the clutches of a dragon. What Perseus actually does is to kidnap the head of Medusa with her hair, which is the feminine element.

her intuition regarding the danger, the rapture the new born baby suffers the moment he comes out of her mother's body. Conception of the successor occurs however when he decides to head out of her hair. Not wanting a child with her husband, nor with Matei, she believes that from their love was born a being of air still internalized in her body and at the same time it was Matei himself. She bears in Matei and it seems to her that her own face features transform into the boy's just as in the forest, mirroring into the river, she could see his face. Water symbolizes the unconscious, Jung said. In the mirror of the water, Dora sees in the reflection of her face Matei's image, because he was internalized inside her.

Dora's metamorphosis is inevitable under these circumstances, as long as the partner has been "swallowed", a metaphysical being of air arising and the communication code with it are interjections. Internalized in Dora's body, Matei feels as inside a "prison of flowers", although flowers have the function to stylize the space, yet a prisoner of a dimension that fence him in. The idea that everything between him and Dora is over, at dawn, leaves him regardless because he knows that from their love a new self was conceived, another Matei, so Matei is a father to himself. The earthly hero was transformed into a god (Zeus). The author raises his character in the homeland of heaven, thus materializing the plan of the book, operating the necessary changes in the scriptural aspect, using capital letters to appoint Matei. In a metaphysical dialogue with his father, whose bodily presence was no longer around, Matei provides a confidence worthy of an Olympian god that can be interpreted as a heresy from human condition, if we ignore the rebellious age and the author's intention: "Father, ... I am full of strength and I know that I will manage to do whatever I want. Nothing seems too high for my capacity"¹⁴. The writer states that "With this chapter I started the metamorphoses of Zeus. Love leads a man to mythology, it makes him feel a god"¹⁵.

In Radu Petrescu's proses transpositions of myths are noticeable. The writer doesn't transform them into fictions, an action that would lead to the myth's desacralization; he operates with accents, shades or discreet and veiled manifestations of myths. We have a parallel route: the story of characters related to original myths. Matei's becoming and the phases he goes through, which shape him into what he would be, are the essence of the novel.

Conclusion: No matter how tempting is the mirage of a route that deviates from the "classic", as much as we want to believe that we live a different life than our predecessors, history constantly proves that the direction is to source and that everything has a circular direction. There is a force that restores the balance in the world and in every historical and literary period this moral censorship was felt by reference to the past:

¹⁴ Radu Petrescu, *Matei Iliescu*, p. 203.

¹⁵ Radu Petrescu, *Părul Berenicei*, p. 181.

denying it, abolishing it, praising it, the world has always created a connection to the past and Radu Petrescu is one of the writers in constant contact with the past.

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EMIL BRUMARU-THE REVERIE WORLD

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Abstract: *Emil Brumaru literates and criticises himself, he “sings” the gourmet food, the charm of the mysterious kitchens, the sweetness of the chambers in the calm afternoon making this way a plausible universe. The poet resorts to projecting the elements of real life to the point of creating through them another reality, in a literary vision, adding a sort of mythology of the quotidian, therefore a mini-mythology. The regime in which functions the productive thinking is that of candour, a regained, re-taught naivety being mentioned „sorted out” by the poet’s decision de return to the stage where the world would offer miracles, allowing him every moment small, innocent joys. The oniric poet uses several objects and human beings to re-activate his predisposition to free fantasising and he develops a world, where we could encounter a suave, gracious sensual general feeling.*

Keywords: *Fantasy, universe, dream, illusion, hallucination*

The transitional poetry from the Romanian 60s expresses the transition from the formal and substantial harmony of the interwar and post-war literary world to the “disharmony” of the world translated in the 80s’ texts. The writers belonging to the 60s generation restart the poetry in a new, more complex tone of voice: from the juvenile exuberance to intellectualisation, from the pathos of the reformed avangardists to the ceremonial rhetoric of the tender-gentle visions where Emil Brumaru also finds himself.

The mannerist of the onirism is Emil Brumaru, who makes a real lyrical expedition within the secrets of the “cupboard”. He literalises and self paradises himself simultaneously, he sings the tasty food, the charm of the mysterious kitchens, the sweetness of the chambers in the shade of the day, therefore building a plausible universe.

Emil Brumaru gets close to „the quack of the oniric tribe”, Leonid Dimov, through the implication of the subject in the representation of the elements belonging to the real. We can notice that not the objects themselves are important, but the way in which they can induce fantasy and entangle the spirit, cutting off the visionary ability. The poet resorts to the projection of the elements of reality to the point of creating through them another reality, in a bookish-mischievous vision and even a sort of mythology of the derisory that is a mini-mythology. The regime in which the productive thinking works is that of candour, that is the regained, re-taught naivety, “sorted out” through the poet’s decision to return to the state in which the world would offer miracles, offering in every single moment small, elementary joys. The oniric poet uses several objects and beings to reactivate his predisposition to freely fantasise and develops a world, populating it chimerically, meeting a suave, bookish, gracious and even aesthetic senzualism.

The poet suggests another type of oniric, a different one than Dimov's, not of the ascension or of descent, but one of the laniary, where the pleasure of the saying is kept. The erotic trail is found in almost all his poems, being eventually a form of individualising his poetry. It is constituted by two well defined aspects: the aesthetic and anesthetising space and the ideal one, utopia-like and bucolic, which he builds in his dream. For him, the oniric is the protecting place, that place in which he retreats alongside the objects of reality that he restores with an unceasing desire of closeness regarding the objects.

By adhering to the oniric group, Emil Brumaru makes peace between the idyllic and the utopia-like model, the representation of the idyllic being an aware and rigorously cultivated, just like a bookish assumption of this imaginary construction. Due to the mannerism of smooth execution, of subtle reinterpretation of a model, which became a fallen stereotype from literature in the ideology of the populist currents, Brumaru subscribes to the structural, aesthetic onirism defined by Dumitru Țepeneag as being a perfectly rational literature both in ways and means as long as it choses as criteria an irrational phenomenon, which is the dream¹.

Emil Brumaru adopts a space personalised with measure, a measure created by the lucid, voluntary and conscious writing of the myths. In this way, the modern self retreats itself in a protective, mother like imaginary, and not to resonate in the register of the artificial with the social reality, this model can be a utopia-like solemn vision or an ambiguous, playful, self ironical report of this idyllic construct, in Rodica Ilie's opinion². The aesthetic opposition confirmed by the oniric group is justified not only at an artistic level, but also through the alienation within the social and political environment, so that any attempt to get out of the conjectural real by theoretical ways will lead to the idealising self defining of the rightful "fighters": "the knights of the dream with the visor over their eyes"; Brumaru giving them an ironical title of nobles to his congeners.

Brumaru's poetry is about the plenitude of life, in a time of the innocent ceremonial feast, discovered by a self seeking for sensuality and universal eroticism. At some poets we encounter manifestations of the ontic substance and also of the individual, who is in a sympathetic and ecstatically contemplative relationship with the "scenery", that is the space where the idyllic social pattern fits. This idyllic frame does not constitute itself as an invariant; due to several fine substance modifications the idyllic model can be interpreted as a compensatory social space, in the situation of over sign, of cultural object assimilated to a practice of rewriting. The volume *Naive song* is based on the register duality which contrasts to the idyllic the elegiac. Due to this ambivalence of the writing, the idyllic model is consolidated in the traditional, conservatory key of the imaginary, that translates a space of the natural interiority, unaffected harmonically, but rebuilding the heavenly world of the coexistence between the human and the vegetal and the zoomorphic in the concentrated rhythms of the reencountered and rebuilt universe in the stage of freshness and purity.

¹ Leonid Dimov and Dumitru Țepeneag, *The oniric moment*, Ed. The Romanian Book, Bucharest, 1997, p. 150.

² Rodica Ilie, *Emil Brumaru monographic*, Ed. Aula, Braşov, 2000, p. 11.

It can be noticed that, sometimes, the idyllic model does not rely on the poetic act to build itself, but the poet hides inside the writing the ambition and the gesture of producing an “autonomous object” as D. Țepeneag stated³, these being implicit attitudes, dealt with by means of a consecrated, pre-existent imaginary. Brumaru is the poet who gives the topos the complex vision of contradictory, dissolved and distorted images of the shapes of the natural in order to recompose them. There is a dispersion of the aquatic that equals with the ethereal void that is revealed and that it replaces; and the vegetal alongside the tormented world of the small creatures ensures the participation to an elementary existence of the original happiness, the energy being focused at the reverted pole of the Earth, having the role of the productive matrix, of generating force. In this way, time will compress itself in space, swallowed by the perfection of the untouched fruit, and Brumaru’s poem is turned into a building and reconstructing mechanism of the idyllic model that it became in time metaphysical and meta textual.

The poetry adopted by Brumaru claims itself from the technique suggested by the aesthetic structural onirism, that had its stakes on doing and building, actions characteristic for the artist, who does not claim to discover what already exists, but his ambition resides in producing a synthesis of a pattern within a dream; so that the images are perceived simultaneously⁴. Thus, the writing detaches itself from what the idyllic model turned into picture of the world or a pre-existing common place has become; the poet managing to restore a cultural over sign on other modern-transitive coordinates. The idyllic model will lose its strength, therefore surviving only through the following poems: „Detective Arthur” and „Julien the Hospitable”, where we meet with insecurity manifestations, replacing themselves through the utopia visions that have various attitudes: credibility and protecting safety, intimacy that facilitates the instauration of the feeling of comfort and satisfaction, harmony or the threat of the ending of the illusion, reaching to the consciousness of halving of the world’s image, even self irony and disabuse: „There was a time when I used to tell you/ My humble opinion regarding the dew/ And I wore even melted in strawberries, on the shields/ My humble opinion about butterflies,/ And sometimes you were a little scared/ By my humble opinion regarding the lilies.” (*The last elegy*)

Valeriu Cristea considers that Emil Brumaru „does not passively taste a bucolic reality, he actively creates a compensatory fiction”⁵, and the poet in the state of the arcaded self, far from the turmoil of the referential reality, remakes textually an ideal reality, governed by an internal coherence folded onto the central order of the domestic imaginary. Thus, the centre of the poems becomes the kitchen, present in the place of the remembering through nostalgic determinants: „old and dear summer kitchens...” or „sweet summer kitchens”, even „the deep living-rooms” have a dangerous eroticism, flamboyant in some places, an eroticism that captivates the objects, annulling the

³ Leonid Dimov and Dumitru Țepeneag, *op. cit.*, p. 160.

⁴ Leonid Dimov and Dumitru Țepeneag, *ibidem*.

⁵ Valeriu Cristea, *The area of criticism*, Ed. The Romanian Book, Bucharest, 1976, p. 134.

limitations of the species, so that eventually the human turns into an ineffable state: „And towards the twilight, without remembering/ Who we are, close to the silk,/ Kneeling on the holly beds/ We would burn through our souls the house”.

The retrieval from reality represents a defining act in the literature of that time due to exterior, counter-ideological reasons; a retrieval substituted by a compensational poetry, of the construction of “an inner circuit”, and the sublimed image of contingency surpasses the idealism, revealing a spiritualised place where the self stands by for the reality’ leap, letting itself invaded by it. The poem “*The world’s honey*” can be read as an issue of the entire restorative poetry belonging to Brumaru, as in the meta text the arcadia construction of the self is revealed, it contents itself with being an integrative part of this reality. The rupture caused at the empiric level of the self fades, through a subtle anti phrasal structure, being hidden from the masque of the mystique imaginary that absorbs the divided self of “the knight of the dream with his visor over his eyes”; everything is in a unitary instance apparently jubilating in and by the pulsation of the whole with which the being feels perfectly integrated, despite the fact that the assimilation is made through a smooth aggressivity of the exterior: „I was caught in his warms claws/ by a crepuscular butterfly”. Thus, the reality is not felt as a distance, but rather like an overwhelming presence, at whose greatness the self reasons. It seems that nature is the one that takes the place of the cultural imperatives, and to the strategies of the domestic substitute the natural; the vegetal constituting a space similar to the home, the imaginary being made on the archetypal verbal schemes: „to posses” or „to penetrate”, verbs belonging to the mystical structures, in Gilbert Durand’s opinion⁶. The nature in Brumaru’s poems should be regarded as the cultural instance of the utopia construction, that is similar to an over sign, or even a second degree sign, motivated by the necessity of a compensatory poeticism; nature becoming a setting, transfigured or even rectified. In the case of the poems called by the author himself “naive songs”, the artifice change process is reduced to zero, the poem authenticating and motivating simultaneously the selection of the utopia model.

We can notice that the time conceived by Emil Brumaru folds obviously to the utopia-like model, so that to a space called: conservatory, protective, intimate and even warm, structured by a mystical imaginary, corresponds the image of a so-called not started chronology, or the merging of the three segments of the timeline: past, present and future. The duration of Brumaru’s time keeps its character constant in and through the presence of the arcadia self, through the ecstatic attitude of the being in relation with the a temporal beauty, which is focalised and assimilated to the self due to the state of wake of the permanent amazement. The space of the voluptuousness is met again and it embodies the perfection regained in harmony with the objects’ world, the vegetal world

⁶ Gilbert Durand, *The anthropological structures of the imaginary*, Ed. Encyclopaedic Universe, Bucharest, 1998, p. 78-80.

and the domestic alongside the natural participate to the poetic game of “the imaginative exacerbation”, as noticed by Eugen Negrici⁷.

We find poems where the poetic self gives the sensations a free pass to take over the world of the daily nothings, this assault stops half way, and the metamorphosis does not take place. Most of the times, the consciousness of the presence of the nothings determines “the revelation” of the subject, it manages the integration of the objects into the subject and reaching the fabulous. The objects of the reverie become projections of the subject where he can find himself transfigured and through which he can escape by means of melancholy. Thus we find ourselves in front of a fabulous-suave world like an old long-lasting imaginary: „When in the evening in sawdust’s sheds / On our souls trickle vague doors / And we meet all of a sudden face to face / With big spiders carrying thread(...) It sings heartbreakingly from a tube, / The air is carefully locked in the cupboard / Folded in the kindest seraph,/ Oh, through the dark corners the angels freely make / New openings of wings and close downs.(...)” *Elegy*

We notice funny, household happenings that proclaim their erotic temptations. This world is the making of a magic, radiant world, with characters that mime gestures, a world wrapped into the lazy flavours and the slowness of the sacred, mythical province, a world that will be transformed by Brumaru into an aesthetic and utopia-like space. With the help and through the reverie, the poet remakes the contact with the intimacy of things, assuming the immediate reality on a senses level, through an unusual perceptive capacity that grained the entire universe with a magic of colours, shapes, the most different and inconsistent flavours, as it is remarked by Iulian Boldea⁸. The critic Alexandru Cistelecan talks about the instauration of an ambiance grained with pan-eroticism, where the most distant things are in a relationship of total communion, in a harmony of deep resonances in their intimacy; we encounter objects that either jubilate or faint, shiver or freeze, everything according to the erotic fluid that goes through them, and also its resonance. The world of Emil Brumaru comes from a love-like layer and seems to be run by gynecocratic principles, the core is represented by the femininity, and its entire motion relies in a mythology of the matrimonial voluptuousness⁹. A state of beatitude, of harmony with things can be noticed, a state of somnolent existence among the most humble objects. A lyrical emblematical character for Brumaru’s lyricism is Julien the Hospitable, an alter ego, a masque of the poet’s attitudes; Julien who describes himself and narrates a day of his life.

Emil Brumaru is a poet who structures his visions under the aspect of the imagery grace, of the suavity and delicates, through soft, sleepy lyrical gestures circumscribed in a specific poetical frame that is the sumptuous interior which favours the dreaming and the contemplative reverie. The love poems impose themselves through the frailty and the suaveness of the images, through the purity of the drawing and the intimacy, closeness

⁷ Eugen Negrici, *Introduction in the contemporary poetry*, Ed. The Romanian Book, Bucharest, 1985, p. 59.

⁸ Iulian Boldea, *The didactical history of the Romanian poetry*, Ed. Aula, Braşov, 2005, p. 567.

⁹ Alexandru Cistelecan, *Poetry and bookish*, Ed. The Romanian Book, Bucharest, 1987, p. 190.

sensation, of delicate and profound communion; the poems framing a playful ceremonial. Brumaru does not have „an agenda”, he sings the innocent enthusiasm of the senses, without motivating it. With him, everything is „poetry-like”, turned into imagination, transformed into miracle, which becomes poetical through the ingenuity with which he dreamt.

Emil Brumaru's imagination is determined by the beginning poem of his debut's volume: the poem *Elegy* from the volume „Verses” appeared in 1970. The poetical nature presented in all Brumaru's books is called by Aurel Pantea¹⁰ an avatar of voluptuousness, explaining that the discovery of this original attitude of lyricism, the joy of the elementary life, can be considered a sort of a protest against “the seriousness” of the political system, determined to implement in the mind of his members automatic attitudes. Thus, the celebration of the original life of the sensations can be considered an efficient enough way to escape the darkness of the control; and the totalitarian ideology can be deceived, as it claimed to certify the values of life. The debut volume establishes an original identity, one that perceives the world at the dimension of happiness, identity which is defined on the whole sensorial scale and that is: the identity tastes, sees, hears, smells and touches the mater of the world. What can be mentioned here is the appetite of finding again of an old fulfilment, when the being would manifest in a sort of heaven of complete sensations. The poet's daydreaming is nothing but the childhood's dream, that only the premonition of the world's materiality makes it capable of tasting Eden, in Aurel Pantea's opinion¹¹. The poet and the reader are aware of the fact that in the persistent materiality of the matters, there is a remembered or a projected life; thus the series of the memories bring a show onto the stage of consciousness. Such a show in the consciousness leads to a sleepiness inflicted by the desire to forget yourself inside the mater of the world. At Emil Brumaru, it seems that the moment of the perception is one of the celebration of all materiality's temptations; the sensual appetite being an extremely well cleared by the perceptions' and the sensations' mobility, beyond their show, in an inferior plan.

Brumaru is a dreamer whose dreaming supposes and in the same time asks for a sort of a nostalgia of the indistinct through the finding once again of an immediate intimacy with the materiality of the world. Aurel Pantea discovers as an ally of the reverie the laziness, from which derives the sleepiness; here we can find laziness subscribed in the very core of the sensation¹². We can encounter an entire exercise of the sensations, where sometimes are met depths and dark mysteries: „And slowly our soul got/ Deep waters with a dark shine”, *Song* from the volume „Verses”. There is a multitude of soft gestures, alongside travelling flavours, and the soft matters and the lustful sceneries seem true epiphanies of the soul previously mentioned. The soul, as any other, dreams and the action comes to life in dreams, as belonging to a semi-sleeping reality of the world; the materiality of the poet's imaginary is the product of this entity's activity. A simple

¹⁰ Aurel Pantea, *Contemporary Romanian poetry*, Ed. Univ. „December 1st 1918”, Alba Iulia, 2004, p. 89.

¹¹ Aurel Pantea, *op. cit.*, p. 89.

¹² Aurel Pantea, *op. cit.* p. 90.

“object”, in this case a sleeping woman’s body, can be suggestive enough to produce trans sensorial depths. Through the imagination’s activity the basic reality shifts itself into the world; the intimate core of Brumaru’s imagination brings voluptuousness into this world.

The soul being a source of the voluptuousness fills the time perceived as a cooling materiality, generating slow gestures, but of a melodic sensuality; even the act of writing seems to feel itself after the somnolent influence of soft environments. Therefore we are put in front of a soft dreaming, we notice the way in which the poet’s sensors fall asleep in front of the reality, thus the joy of the concrete generate real escapes: „If you take an orange / And peel it off / To see its deep core / over which the angels are crying / With strawberries instead of eyes / And wings from poplars’ leaves / It can happen that you forget everything”, *Verses*. Two feelings can be noticed: the original one that meets the concrete and starts to dream, and the second one is one built by a refined dreamer, building in order to dream. The dreamer heals his nostalgias in the act of the imagination of strange sequences, but in the first case we notice a sort of shyness in letting the imagination free, being content with the mere contemplation. The language itself becomes a series of whispers, the objects indulge themselves, they feel and find each other again.

Emil Brumaru imagines a house where the sky and the earth like start dreaming together, and the core of the indefinite suave concreteness, being fallen asleep and lazy finally acknowledges the reality; this activity, or this half activity brings in Brumaru’s poems soft serenities, where the pleasure combines with the turmoil of some landscapes, at least strange: „On big lakes, velvet like and dead, / Float, crushed by fresh water lilies, the deer.” *Verses*

Emil Brumaru is considered „a poet of the tongue and of the nose”, in Ion Negoïtescu’s opinion¹³, and his verses are predominated by the taste and smell, with whose help he creates plastic shapes, according to the laws of the sensorial correspondences. The poem is colourful with the help of taste and smell, which work together in order to satisfy our gourmet lusts, here the main idea being the soul’s spiritual need, more than the pure biological one.

Ruxandra Cesereanu notices that the real universe is the one investigated under the magnifier glass by the poet, on sectors and areas, sections and areas purified through the infusion of a foamy fantastic¹⁴. A delirium-lucid good mood makes the poet have a hallucinating *carpe diem*, followed by a fighting eros; the poet’s fantastic bulimia is seen as a disease, as if through his veins would run a rainbow of kind characters. The associations of words that appear in these deliriums are musical, paradoxical and the craziness haunts just like an inspiring muse through the poems¹⁵. It appears that Emil Brumaru’s poems are fictions that casually populate the daylight and here the fantastic feels better than

¹³ Ion Negoïtescu, *Contemporary writers*, Ed. Dacia, Cluj, 1995, p. 54.

¹⁴ Ruxandra Cesereanu, *Delusions and delirium. An anthology of Romanian poetry of dream*, The Collection Antologies Parallel 45, Pitești-Brașov-Cluj-Napoca, 2000, p. 174.

¹⁵ Ibidem, *ibidem*.

under the ruling of darkness, being a fantastic emerged from happiness and not from terror.

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PROLÉGOMÈNES À L'ETHNOCRITIQUE

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Abstract: *The present study intends to set a new critical perspective, meant to evaluate national literature from a hermeneutical and axiological perspective. Essential arguments are established together with metodological benchmarks. The study constitutes a fundamental part of a more ample project, Ethnocriticism, that explains at large the critical perspective proposed and also applies it to the Romanian literature.*

Keywords: *new critical perspective, hermeneutics, axiological perspective*

Dans le discours critique sur les littératures, on en revient constamment à l'idée que chaque nation a sa propre littérature, définie par une série de particularités qui la caractérisent et qui convergent vers la conclusion qu'elle ne peut être identique qu'à elle-même. Les similarités entre les littératures nationales ne sont point exclues. On admet l'existence de caractéristiques communes, surtout dans le cas des littératures voisines ou qui ont interagi dans certaines circonstances. Mais il reste toujours des éléments spécifiques de chacune, identifiables dans les nuances linguistiques qui reflètent toujours une manière de penser particulière, unique, qui transcende la similitude. Ce principe est à la base de la définition de l'idée de littérature nationale. Il est alors devenu nécessaire de rechercher à l'intérieur du discours critique des moyens d'investigation appropriés, aptes à rendre compte des particularités définitoires de chaque littérature. En ce sens nous pouvons facilement constater qu'il n'existe pas de moyen clairement défini qui puisse être utilisé pour relever la spécificité d'une littérature nationale. L'histoire littéraire est étroitement liée à ce domaine, mais elle inventorie plutôt les tendances et les repères axiologiques, dans sa tentative de peindre le tableau le plus représentatif des mutations des idées littéraires au cours du temps. La littérature comparée a elle aussi un rapport étroit avec ce domaine, mais ses préoccupations sont plus diverses, la concentration sur les forces spirituelles nationales qui agissent sur la littérature et qui déterminent largement les sens de son évolution n'est qu'une partie assez évanescence de la sphère de ses intérêts.

Le concept de *littérature nationale* apparaît déjà dans la seconde moitié du XVIII^e siècle, chez Leonhard Meister¹. Dès lors, on a tenté une définition plus complète de ce concept, mais la diversité des aspects impliqués dans un tel projet, parfois si différents

¹ Voir Leonhard Meister, *Geschichte der deutschen Sprache und National-Literatur* (Bd. 1, Bern, 1777; Bd. 2 Heidelberg, 1780), *apud* Adrian Marino, *Biografia ideii de literatură*, Vol. 5, Secolul 20 (Partea a III-a), Ed. Dacia, Cluj-Napoca, 1998, p. 9.

d'une littérature à l'autre, a conduit à un échec. Adrian Marino le signale dans les pages strictement consacrées à ce problème dans *Biografia ideii de literatură*, ouvrage fondamental pour bien comprendre le domaine de la littérature. Les tentatives de définition étaient au fond basées depuis le début sur un principe qui ne pouvait mener qu'à un échec. Il s'agit du fait qu'on a cherché une définition complète et généralement valable, applicable à toutes les littératures nationales présentes ou futures. Il est facile de constater alors que certains critères valables pour la définition de telle littérature ne fonctionnent plus pour telle ou telle autre. Concrètement, chaque littérature nationale recèle ses propres critères définitoires, qui peuvent être identiques à ceux d'une autre. Pourtant, il existe toujours des cas pour lesquels les différences sont suffisamment importantes pour empêcher l'interprétation des littératures respectives selon les mêmes concepts.

Même sans avoir à leur disposition une définition claire, les sciences qui s'occupent du champ de la littérature, telles que la critique littéraire, l'histoire ou la théorie de la littérature n'ont jamais cessé de croire à l'existence des littératures nationales, si bien qu'elles ont inventé des formes d'interprétation et d'évaluation des textes littéraires selon une telle perspective. Bien que l'on n'ait pas toujours eu en vue de manière explicite l'enjeu d'une critique destinée à l'étude du caractère national des diverses littératures, sur la toile de fond de toute histoire littéraire se projette ce même principe. En tout cas, l'idée que la littérature, l'art en général, reflète la diversité typologique des sociétés se rapproche considérablement de la reconnaissance de l'existence réelle d'une littérature nationale, comme forme de manifestation spirituelle de la communauté qui constitue l'unité sociale respective, au-delà de ses divisions. C'est justement ce qui a engendré des tentatives de mise de place de méthodes spécifiques pour une investigation compréhensive et axiologique de la littérature, comme forme d'expression non seulement individuelle (de l'individu qui crée), mais aussi sociale (de la communauté à laquelle il appartient ou dont il est le représentant).

Dans les années 1800, Madame de Staël parlait des causes morales et politiques qu'elle considérait comme aptes à modifier l'esprit de la littérature. Parmi elles, des notions telles que l'esprit national, les idées religieuses et les valeurs créées ou promues à une époque donnée². L'évolution de la littérature dépend donc largement du contexte culturel de sa création. Cette idée a été ensuite approfondie par Sainte-Beuve, qui accentuait l'idée que par la littérature ce n'est pas seulement l'auteur qui s'exprime, mais que sa création dépend d'une série de rapports qu'il entretient avec l'ambiance idéatique et avec les procès de nature biographique (la famille, le groupe social où il vit, les expériences individuelles accumulées dans son milieu, etc.). Sa méthode biographique se dirige précisément vers de telles relations de causalité. L'oeuvre est un produit de la biographie, et la biographie dépend également du contexte immédiat, ce qui conduit à l'idée que l'art reflète non seulement l'identité de son créateur, mais aussi la

² Dans *De la littérature considérée dans ses rapports avec les institutions sociales*, Paris, Bibliothèque-Charpentier, Eugène Fasquelle (éd), 11, Rue de Grenelle, disponible en ligne: <http://www.archive.org/stream/delalittérature00sta#page/n7/mode/2up>.

communauté³. Pourtant, avec Madame de Staël et Sainte-Beuve nous ne sommes pas encore arrivé à l'idée que le produit artistique exprime un esprit national, mais on en est proche. Et nous arrivons encore plus proche avec Hippolyte Taine, qui conçoit une *faculté maîtresse* à l'origine de l'oeuvre. La *faculté maîtresse* dépend, selon lui, de trois facteurs essentiels, à savoir la *race*, le *milieu* et le *moment*⁴. Sa perspective est donc éminemment déterministe, et se rapproche de l'idée de littérature à caractère national par la catégorie de *race*. Pourtant, l'acception strictement génétique de la race ne correspond pas totalement à l'idée de nation au sens moderne, telle que la théorisaient John Stuart Mill et Ernest Renan, qui voient dans la nation un conglomerat ethnique coagulé par l'adoption de valeurs communes, qui transcendent le sentimentalisme ethnique. La conception de Taine est certes tributaire de la philosophie de Herder et de Fichte au sens de l'acceptation de l'idée de nation justifiée par le coagulant ethnique⁵.

Ces apports théoriques sont encadrés dans la vision d'inspiration positiviste de Gustave Lanson, qui concentrait ses recherches historiques sur la littérature autour de l'intention de l'auteur, qu'il tente de dégager strictement par l'intermédiaire des arguments qui peuvent être considérés comme valides parce qu'ils se situent dans une chaîne causale. Les ambiguïtés ne peuvent être acceptées, même pas sous forme de prémisse théorique. C'est la raison pour laquelle il plaide pour une analyse de l'oeuvre comme un objet déterminé par des éléments comme le contexte historique ou les épisodes biographiques⁶. Le contexte et la biographie nous dirigent vers l'idée que l'oeuvre est, au-delà du facteur individuel, du génie ou du talent créateur, largement dépendante des valeurs, de la mentalité ou des obsessions de la société. Nous ne sommes pas encore arrivés à la reconnaissance totale de l'implication du facteur national, mais nous identifions chez Lanson l'ouverture vers une telle perspective.

C'est la critique philologique qui nous amène à la reconnaissance de l'importance du facteur national dans les configurations artistiques. Sa préoccupation pour la reconstitution rigoureuse de toutes les métamorphoses du texte jusqu'à sa forme finale est corroborée avec l'effort de déceler en même temps les facteurs « extérieurs » impliqués dans l'acte créateur. L'oeuvre est ainsi considérée non seulement comme une expression de l'individualité de l'auteur, mais aussi des recherches idéologiques de la société ou de l'époque où il vit. Il devient un porte-parole de son groupe social. La perspective de l'inscription de l'acte créateur dans une généralité, formée par l'ensemble social auquel il appartient (qui peut s'étendre à toute une nation) est sous-entendue dans le cas d'Ernst Robert Curtius, qui cherche ce que l'on appelle *topoi*, des structures de

³ Voir Sainte-Beuve, *Pagini de critică* (trad. en roum. par M. Roșca) ESPLA, coll. „Mica bibliotecă critică”, București, 1957), Sainte-Beuve, *Portrete literare* (trad. en roum. par Șerban Cioculescu et Pompiliu Constantinescu, Editura Pentru Literatură Universală, București, 1967) et Savin Bratu, *De la Sainte-Beuve la noua critică. Fundamentele criticii literare moderne* (Éditions Univers, București, 1974).

⁴ Voir Hippolyte Taine, *Filosofia artei*, Trad. en roum. par Tudor Țopa, introduction par Silviu Iosifescu, Editura Enciclopedică Română, București, 1973.

⁵ Sur la distinction entre ces deux perspectives sur l'idée de *nation*, voir Guy Hermet, *Istoria națiunilor și a naționalismului în Europa*, Ed. Institutul European, Iași, 1997.

⁶ Voir Gustave Lanson, *Încercări de metodă critică și istorie literară*, trad. par Marina Dimov, Préface de Paul Cornea, Editura Univers, București, 1974.

pensée soit identiques, soit semblables, repérables dans diverses oeuvres, de sorte que nous pouvons parler de leur intégration à une totalité organique. Pourtant, dans la théorie de Curtius, le facteur national n'est pas rattaché uniquement au milieu social et culturel, car, en parlant du Moyen Age latin, il dépasse la limite nationale pour s'encadrer dans l'ensemble européen⁷. Mais plus proche encore de la reconnaissance d'une implication directe de l'esprit national dans l'acte de création nous semble Leo Spitzer. Bien qu'il soit intéressé notamment par la nécessité d'identifier un « étymon spirituel », une marque de la pensée de l'auteur, une monade spécifique identifiable dans tous les éléments essentiels de l'oeuvre, il dépasse l'individualité par le lien qu'il conçoit entre la naissance de l'esprit d'un auteur et l'esprit de l'époque où il mène sa vie. L'essence romantique de la conception de Spitzer est beaucoup plus rapprochée de l'idée de peuple et de celle de la vision spécifique du peuple qui s'exprime dans l'oeuvre⁸.

Il faut remarquer que les approches théoriques mentionnées ci-dessus opèrent toujours avec des notions qui signalent l'existence d'une relation entre la création individuelle et la mentalité collective, comprise tantôt comme généralité maximale (l'esprit humain), tantôt comme généralité réduite à la manière de penser d'une société quelconque (le groupe d'appartenance de l'auteur). On accepte donc qu'il existe des différences fondamentales visibles entre les diverses sociétés au niveau de leur conception du monde. On reconnaît ainsi, ne serait-ce que sur le mode implicite, que ce qu'on a appelé littératures nationales existe comme une réalité concrète et que les méthodes signalées sont consacrées à leur compréhension et à leur évaluation esthétique. Cette idée est appuyée par une série de contributions dans les domaines de la stylistique et de la linguistique, comme par exemple chez Charles Bally, Karl Vossler, Benedetto Croce ou D. Caracostea. Pourtant, nous pouvons aisément constater l'absence d'une concentration stricte sur perspective qui porte explicitement sur la tentative de comprendre les diverses oeuvres appartenant à une nation par la mise en place de mécanismes aptes à relever le champ idéatique et les perspectives esthétiques spécifiques du peuple respectif. Autrement dit, bien que dans les systèmes critiques mentionnés la concentration sur les mécanismes internes du fonctionnement de la littérature nationale ne soit pas exclue, elle n'est pas devenue l'objet principal de la réflexion. Et cela malgré les signes qui auraient pu encourager une telle réflexion, venant de sciences comme la linguistique, la stylistique, la sociologie ou, plus récemment, l'anthropologie culturelle. C'est pourquoi le temps est venu d'explorer la littérature nationale dans la perspective du décryptage de ses moyens internes. Nous appelons ce projet *ethnocritique*, en utilisant le concept d'*ethnie* non pas au sens biologique, mais au sens strictement culturel. A la limite, l'*ethnie* peut se confondre avec la nation, si celle-ci présente, au delà des particularités des différents groupes identifiables, une unité culturelle. J'ajoute aussi que notre choix du terme *ethnocritique* est justifié également par la tendance sémantique de la particule *ethno-*, qui dénote des réalités

⁷ Voir Ernst Robert Curtius, *Literatura europeană și Evul Mediu latin*, traduit en roum. par Adolf Armbruster, Introduction par Alexandru Duțu, Editura Univers, București, 1970.

⁸ Voir Romul Munteanu, *Metamorfozele criticii europene*, Chap. *Stilistică și critică literară*, Editura Univers, București, 1975.

relevant de la tradition culturelle de la nation. Il n'est pas rare que *ethno-* fasse référence précisément à la tradition folklorique ou à la culture nationale originelle. Les termes *ethnolinguistique*, la musique *ethno*, *ethnoesthétique* ou *ethnobotanique* s'inscrivent justement à cet horizon sémantique. Ils désignent des domaines qui se rapportent au niveau culturel originel du peuple, qui se confond avec le niveau folklorique. Cela ne veut pas dire que par *ethnocritique* il faut comprendre un acte herméneutique-axiologique concentré strictement sur la valorisation de l'élément folklorique dans la littérature culte. C'est la situation particulière de la littérature roumaine qui fait que l'un de ses vecteurs spirituels tellement précieux et vigoureux soit la composante folklorique. Ainsi, l'*ethnocritique* vise à relever le rôle de la composante archaïque dans l'évolution de la littérature roumaine, mais son enjeu est de déceler correctement toutes les composantes fondamentales de la littérature nationale, afin de contribuer à fonder le jugement critique.

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Quelles sont donc les composantes spirituelles essentielles de la littérature roumaine, aptes à définir ce que nous avons nommé le fond spirituel? Une analyse de la littérature et de la culture roumaine relève le fait qu'il existe trois éléments fondamentaux, qui traversent l'évolution spirituelle roumaine: la composante archaïque (que nous avons déjà mentionnée), la composante occidentale (définie par l'influence latine, mais incluant aussi des éléments de la culture allemande et anglaise) et la composante balkanique, spécifique de l'aire culturelle européenne ex-byzantine. Il est vrai que les chercheurs intéressés par la compréhension du phénomène culturel roumain ont tendance à favoriser ou au moins à accentuer l'une ou l'autre de ces composantes, selon leurs propres options idéologiques. Ainsi les adeptes de l'idéologie nationaliste, matérialisée au niveau culturel par l'apparition des courants traditionalistes, tendent à exagérer le rôle de la composante archaïque. Les adeptes de la littérature populaire, comme Ibrăileanu, les traditionalistes de Nicolae Iorga, les nationalistes radicaux de la sphère d'influence spirituelle de Nichifor Crainic, comme les spiritualistes associés autour de la figure de Nae Ionescu font du vecteur spirituel archaïque, présent surtout dans la création folklorique, dans la production culturelle paysanne, le principal critère de définition de la spécificité roumaine. Intéressés notamment par cette spécificité, les traditionalistes rejetaient par principe les influences « extérieures », considérées comme dangereuses, dénaturantes. Leur conception est marquée notamment par la compréhension de l'ethnie selon le filtre génétique. Certes, la perspective traditionaliste ne saurait ignorer que ce que nous appelons constantes de la mentalité roumaine n'est pas généré exclusivement par le niveau folklorique proprement dit. L'élite aristocratique, l'élite des savants ou celle des représentants de l'église ont eu beaucoup d'influences au cours du Moyen Age, avec les premiers documents imprimés en roumain. Mais cette perspective soutient que, une fois diffusées au niveau des masses – bien entendu, seulement si elle étaient d'une manière ou d'une autre compatibles à la mentalité paysanne – ces influences sont devenues des éléments « populaires », et ont fondu dans une conscience commune. On refait ainsi la

connexion abandonnée entre la filière scripturale et la filière orale, mais pourtant la voie populaire est considérée comme plus apte à rendre compte de l'articulation dans le domaine littéraire de certaines constantes de la mentalité ethnique. On admet que pour la culture roumaine – comme pour la culture du sud-est de l'Europe – une des sources de développement est l'articulation entre la tradition folklorique et les sources cultes, ecclésiastiques et laïques du Moyen Âge tardif.⁹ Alors il n'est point surprenant que la littérature culte roumaine se trouve dans une relation beaucoup plus profonde avec le folklore que la littérature européenne. Chez beaucoup d'écrivains se manifeste un sentiment de continuité au niveau culturel entre la dimension folklorique et la dimension scripturale. C'est pourquoi il faut admettre qu'il existe des oeuvres cultes qui s'inscrivent foncièrement dans une mentalité archaïque, même en l'absence de l'exploitation de motifs ou de thèmes folkloriques.

D'un autre côté, ceux que nous appelons occidentalophiles ou europénistes, au moment même où ils affichent une révérence à l'égard de la continuité de la spiritualité archaïque dans l'art moderne, trouvent pourtant que l'intention de l'art roumain d'atteindre un haut niveau d'expression artistique peut se réaliser uniquement en assimilant l'esprit de la civilisation européenne, considéré comme plus évolué que l'esprit roumain. La responsabilité pour ce décalage de la civilisation revient au contrôle ottoman sur les principautés roumaines, qui a empêché autant que possible leur contact avec la civilisation occidentale et leur a imposé un régime d'exploitation économique et de corruption culturelle. La conséquence directe de ce procès considéré comme négatif est l'apparition de certaines particularités du Sud-est européen qui se trouvait sous l'influence politique et culturelle ottomane, mais qui a conservé des traces assez profondes de l'ancienne civilisation byzantine. Inévitablement, l'ensemble de ces particularités a reçu un nom, celui d'*esprit balkanique*, qui a reçu également toute la charge négative associée au décalage mentionné. L'intégration balkanique de la culture roumaine est le bouc émissaire du retard de la civilisation roumaine par rapport aux pays européens prospères. Par conséquent, se débarrasser de la charge balkanique devient aux yeux des occidentalophiles une condition nécessaire à notre progrès culturel, vu comme un procès de réintégration dans la famille européenne. Le promoteur des théorisations marquées par l'occidentalophilie est Eugen Lovinescu, qui a élaboré la stratégie synchroniste, destinée à récupérer le handicap culturel roumain. La composante balkanique de la culture roumaine n'a donc pas joui d'appréciations positives, qui puissent justifier des actes théoriques de promotion. Autrement dit, elle n'est pas devenue une idéologie, au contraire, elle a été considérée comme une impureté qui doit être annihilée dans un procès de purification de la culture roumaine. Mais malgré tout cela, elle n'est pas absente de la littérature roumaine, elle est même impliquée directement dans la naissance de sa forme scripturale, au début de la modernité roumaine. Des écrivains comme Anton Pann, Ion Luca Caragiale et Mateiu Caragiale, Ion Barbu et d'autres, ont intégré dans leurs oeuvres une composante balkanique. Le vecteur balkanique n'est reconnu comme

⁹ Petru Ursache, *Etnoestetica*, Ed. Institutul European, Iași, 1998, p. 8-14.

fonctionnel que par George Călinescu¹⁰, et il est théorisé ensuite par Mircea Muthu, qui tente de le délivrer de cette charge péjorative¹¹.

La littérature roumaine, comme toute la culture qu'elle exprime, est alimentée par ces trois vecteurs spirituels, dont nous pouvons identifier l'influence au-delà des marques individuelles de l'auteur et même au-delà des options idéologiques des divers auteurs. Ils deviennent les catégories transhistoriques qui dirigent, tout en demeurant dans l'ombre, les destins de la littérature roumaine, au-delà de la créativité individuelle.

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Après la reconnaissance du rôle essentiel des composantes spirituelles évoquées dans l'évolution de la littérature roumaine, il est important d'examiner la relation qui s'établit entre elles. Nous avons déjà signalé à ce propos que les diverses options idéologiques ont causé des tensions qui ont marqué la littérature. Nous pouvons constater des intensifications qui ont atteint un haut degré de divergence entre les positions doctrinaires à l'égard des vecteurs spirituels de la culture roumaine pendant les périodes des soi-disant batailles canoniques. À l'époque où le cercle Junimea était actif (1860-1890), nous assistons à l'effort d'imposer la composante archaïque, vue comme l'expression la plus authentique de l'âme nationale. Elle entretient une relation tensionnée avec le latinisme, qui n'était à l'époque qu'une variante de l'occidentalophilie. À la même époque la composante balkanique fonctionne de manière quelque peu clandestine, car son intensité n'a été évidente que quelque temps après. Plus tard, pendant l'entre-deux-guerres, le rapport difficile entre l'esprit autochtone traditionaliste et l'europénisme s'intensifie au moins au niveau des positions idéologiques. Et au fur et à mesure que nous avançons vers la modernité, nous pouvons constater que les trois composantes entrent en collaboration et tendent parfois à fusionner.

Poursuivre l'évolution présentée dans le résumé ci-dessus relève que la tradition spirituelle roumaine ne se réduit pas à un seul facteur qu'il faut prendre en compte, à savoir le facteur folklorique, comme l'aurait souhaité l'idéologie traditionaliste du discours lié à la spécificité. Malgré les voix qui ont attiré l'attention sur le fait que l'expression culturelle roumaine avait une morphologie complexe et que sa tradition était intimement liée à la complexité respective, pourtant le point de vue ruraliste allait séduire beaucoup de ceux qui ont médité sur les particularités de l'esprit roumain, qui s'exprime à travers la littérature. Par exemple, vers 1905, Ovid Densusianu, célèbre européniste, était convaincu de l'existence d'une spécificité stratifiée, à l'intérieur de laquelle se rencontrent l'héritage archaïque, l'apanage de la ruralité et l'influence occidentale, qui a marqué surtout le monde citadin¹². Garabet Ibrăileanu¹³ et d'autres aussi parlaient de la composante occidentale dans la formation du caractère de la culture roumaine. De telles observations,

¹⁰ Voir G. Călinescu, *Istoria literaturii române de la origini până în prezent*, 2^e édition révisée et complétée, Al. Piru (éd), Ed. Minerva, București, 1982, dans le chapitre intitulé „Specificul național”, p. 973-976.

¹¹ Voir Mircea Muthu, *Balcanismul literar românesc*, I-III, Ed. Dacia, Cluj-Napoca, 2002.

¹² Voir son article „Rătăcirii literare” dans „Vieața nouă”, I, nr.1/ 1 februarie 1905, p. 8.

¹³ Par exemple, dans G. Ibrăileanu, *Spiritul critic în cultura românească*, I^{er} chap.: „Momentele introducerii culturii apusene, înainte de veacul al XIX-lea”, p. 7-12, dans *Opere*, 1, Rodica Rotaru et Al. Piru (éds.), Editura Minerva, București, 1974.

auxquelles nous devons attribuer leur part de validité, n'ont pourtant pas empêché la favorisation du facteur archaïque par beaucoup de penseurs et d'auteurs roumains. Lucian Blaga pourrait, je crois, être considéré comme le premier. Et je ne leur fait pas d'autre reproche que d'avoir laissé glisser leur perspective vers l'exclusivisme. Dans *Spațiul Mioritic*, par exemple, Lucian Blaga tend à construire une vision culturelle autarchique. C'est surprenant, surtout si l'on observe que Lucian Blaga est aussi l'un des écrivains expressionnistes les plus importants, qui rapproche par cela très étroitement la littérature roumaine de la littérature occidentale, surtout allemande, celle qui a lancé ce courant. Les tendances réductionnistes, comme celle qui favorise l'exclusivisme, existent toujours chez les europénistes, et, plus rarement, mais toujours aussi visiblement, chez ceux qui souhaitent accentuer le rôle de la composante balkanique dans la formation de la culture roumaine. Mais comme chez Lucian Blaga, les exagérations de l'attitude idéologique sont corrigées par l'évolution naturelle de la création littéraire, qui relève une collaboration entre les trois vecteurs, et même leur fusion.

Une préoccupation importante de la méthode ethnocritique est celle d'établir les critères nécessaires à l'identification des composantes et à l'analyse de leur distinction et de leurs proportions. Nous n'insisterons pas ici sur ce point, nous l'avons présenté récemment sous une forme détaillée, qui montre que ces critères sont à présent suffisamment clairs¹⁴.

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L'élément essentiel de l'ethnocritique est son mode de travail qui vise à identifier de manière plus adéquate les forces idéologiques dans la configuration de la dimension esthétique. On observe facilement que nous avons évité autant que possible le terme *méthode*, pour privilégier celui, plus généreux, de *perspective*. La raison est que l'ethnocritique ouvre des champs d'investigation multiples, adoptés déjà par certains domaines ou sous-domaines de la critique littéraire et non seulement de la critique littéraire. L'ethnocritique revendique donc une double orientation: l'analyse de l'oeuvre littéraire culte dans la perspective de sa relation avec un fond spirituel transindividuel, mais aussi de sa relation avec les effets esthétiques, afin de relever la spécificité littéraire nationale. Elle est à la fois herméneutique et esthétique. Inévitablement, l'analyse opérée par la littérature comparée devient extrêmement utile à l'investigation, disons, du rôle des courants culturels européens pour l'évolution de la culture et de la littérature roumaine, car elle a les moyens pour dégager les métamorphoses de ces courants ou des autres phénomènes culturels similaires dans le cadre du procès d'intégration dans la spiritualité autochtone. Comme l'indique son nom, la littérature comparée est, parmi les sciences de la littérature, la discipline qui vise à comparer, à identifier les éléments communs et ceux qui distinguent une littérature de l'autre. D'un côté, la littérature comparée met en rapport deux réalités esthétiques contrastées, par exemple, le romantisme dans la littérature allemande et le romantisme dans la littérature française. Inévitablement, elle cherche un point de repère pour qu'une telle analyse puisse démarrer, un élément qui soit adapté à

¹⁴ Voir Călin Crăciun, „Conceptul de literatură națională” (I-II), dans „Vatra”, no 1/2011 (I), et nos 3-4/2004 (II).

l'investigation des deux littératures respectives. C'est la raison pour laquelle la littérature comparée fait souvent appel à la critique mythologique, selon le principe que les grands mythes de l'humanité sont l'émanation d'une racine commune de la pensée humaine. Elle cherche dans tout acte littéraire son origine mythologique et se concentre sur les procès intellectuels qui ont dicté les métamorphoses successives du mythe, jusqu'à son hypostase quasi évanescence qui apparaît dans l'oeuvre littéraire soumise à l'analyse. Mais c'est justement là que réside une faiblesse de la littérature comparée: si l'on considère tous les produits littéraires comme le résultat de la métamorphose de tel ou tel mythe, on ne va plus examiner simultanément deux ou plusieurs littératures différentes, mais une seule, la littérature originelle, qui s'exprime sous des formes différentes. D'un autre côté, quand la critique mythologique ne fonctionne pas, la littérature comparée se dirige soit vers l'herméneutique, soit vers des explorations formelles d'inspiration structuraliste, mettant en rapport deux ou plusieurs littératures dont elle offre une vue d'ensemble, sans parvenir à concentrer suffisamment son attention sur les causes qui déterminent le tableau des contrastes observés. C'est là que le rôle de l'ethnocritique peut commencer, car elle est dans une relation de complémentarité avec la littérature comparée.

Le rôle de l'ethnocritique s'étend inévitablement à d'autres domaines. L'analyse de la composante archaïque, par exemple, réclame le recours aux contributions de l'ethnologie et de l'étude du folklore, avec toutes les disciplines associées, telles que l'ethnoesthétique ou l'ethnolinguistique, qu'elle conjugue avec les diverses méthodes de la critique littéraire. On constate donc une tendance à s'ouvrir vers la transdisciplinarité. D'ailleurs, la critique littéraire en général manifeste cette tendance. On a observé que chaque oeuvre renfermait les clés de son interprétation. Il y en a qui sont analysables selon la méthode psychanalytique, d'autres doivent être examinées du point de vue de la critique mythologique, thématique, génétique, narratologique, etc. L'ethnocritique ne se substitue à aucune, mais ne saurait les ignorer, en les utilisant séparément ou conjointement, lorsqu'elles offrent les clés de l'analyse du texte. Elle ne veut pas, ni ne peut se refermer du point de vue méthodologique, le seul élément qui lui appartient exclusivement c'est la *perspective*. La perspective ethnocritique vise d'abord à relever une mentalité spécifique, qui engendre ensuite les particularités qui rapprochent et qui distinguent la littérature roumaine des autres littératures du monde. Dégager cette dimension de la structure profonde du texte lui permet d'éclairer aussi les valences esthétiques qui, autrement, demeureraient dans l'ombre. Certes, l'ethnocritique fait appel principalement à l'herméneutique, car relever l'esprit national dépend de la compréhension du sens de l'oeuvre respective. Elle est en même temps consciente qu'une approche mytho-archétypale élargit trop le cadre d'investigation, dépasse les limites de l'ethnie et entre dans la sphère universelle. Pourtant, une telle approche doit être prise en compte en tant de terme de comparaison. La psychocritique également, avec ses directions biographistes, est trop restrictive du point de vue théorique, elle examine principalement l'individualité de l'auteur, mais devient utile à la distinction entre la perspective individuelle et la perspective collective. L'ethnocritique se sent également

proche des visions évolutionnistes ou généalogiques, car elle se concentre sur les valences internes, récurrentes de la littérature nationale. Il n'est pas moins vrai qu'elle ne peut ignorer aucun des conditionnements si chers à Hippolyte Taine, le *milieu* et le *moment*. Mais la configuration de l'expressivité par laquelle le message de l'oeuvre est construit et transmis la font s'orienter également vers la zone du structuralisme.

Pour synthétiser, l'*ethnocritique* est plutôt un principe qui réunit des méthodes diverses et qui tente de les utiliser de façon à dégager l'esprit national qui traverse la littérature. La perspective ethnocritique contribue avant tout à une meilleure compréhension du texte et explore systématiquement le côté national, qui échappe à d'autres types d'investigation. En même temps, elle contribue à une définition plus claire de l'idée de littérature nationale, bien que cette idée ne puisse être réduite aux récurrences de la mentalité transhistorique ou conjoncturale d'une nation, car le génie individuel, auquel correspond ce que Virgil Podoabă a appelé *expérience révélatrice*¹⁵, réussit à dépasser souvent les barrières de la mentalité collective. D'un autre point de vue, il faut le remarquer, l'expérience révélatrice n'exclut nullement son transfert vers une dimension collective, car son point final est la re-phénoménalisation dans la personne du lecteur¹⁶. Mais là, elle peut rencontrer une série d'attentes ou un horizon axiologique spécifique de la mentalité d'une communauté ou même d'un peuple, qu'elle convertit, bien entendu, dans la mesure où il existe un brin de compatibilité. D'ailleurs, nous trouvons qu'il n'est point exclu qu'un tel procès parvienne même à construire une entité culturelle collective.

Un autre objectif de l'ethnocritique est d'offrir les explications nécessaires concernant l'interaction des principales composantes idéatiques ou mentalitaires de l'esprit national – pour la littérature roumaine, la relation entre les vecteurs archaïque, balkanique et occidental. Elle peut nous apporter des explications toujours aussi utiles relativement à la relation entre le folklore et la littérature culte. Mais une telle perspective s'avère tout aussi précieuse en tant qu'instrument entre les mains de l'anthropologie culturelle, de l'ethnologie ou de la littérature comparée. Comme pour tout domaine émergent, le temps et la pratique doivent lui apporter les éclaircissements et les ajouts nécessaires. Et cela sans jamais perdre de vue que cette perspective est seulement une partie de la « critique unique »¹⁷.

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¹⁵ Voir Virgil Podoabă, *Fenomenologia punctului de plecare*, Editura Universității „Transilvania” din Brașov, 2008.

¹⁶ *Ibidem*, p. 137-138.

¹⁷ Il s'agit, bien sûr, de la perspective d'une critique intégrale, totalisante, que théorise et soutient Mircea Martin - Voir son livre, *Singura critică*, 2^e éd. (1^{ère} éd. en 1986), révisée, Ed. Cartea Românească, București, 2006, p. 68-83.

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MIRCEA IVANESCU – POETRY'S KATABASIS

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Abstract: *With the simple and frank declaration from Interludiu, „Altceva/ se spune in realitate aici. Pentru asta/ trebuie sa trecem de filele acestea prea lente -/ si cu foarte multa singuratate, prea multa ca sa mai fie/ adevarate”¹, the poet places his poetry, discreetly, under the sign of irony. With his continuous monologue about the same things, reciting, tiredly and monotonously, the same sad, negativistic mourning verse, the poet becomes too persistent, emphasizing the multiple meanings of its wailing litany. Its apparent directness, inevitably limited, hides something else as well, a slow crumbling, a soft falling of the poetry looking for origins, meaning, the communicable.*

Keywords: *katabasis, nihilism, poetics, irony, meaning.*

The difficult condition that the word has in Mircea Ivanescu's poetry is well known, being nothing but a pale shade of the yarned *logos*, which had the power to mean and to establish. As poetry is denied any ontological and epistemological possibilities of existing in an authentic world, Mircea Ivanescu wants to establish a second ontology, but not necessarily a secondary one in the order of importance, an imaginary and imagined ontology, as a substitute of the contingent, unknowable one: "Daca realitatea se creeaza in momentul cunoasterii, nu/ s-ar putea constitui si in clipa unei imaginari/ despre ce nici nu stim – si despre care asezam doar/ ce ne inchipuim – (si e asta, de asemenea, un fel de a ghici -/ ceea ce se petrece in marele cerc de umbra/ din jurul a ce stim si ne inchipuim noi?)" (*Cum se scrie in si despre singuratate*)². The last, the only reality is the text, in which living and imagining become inter-changeable, and in which truth and lie become superfluous distinctions, as the only ontology is the one of the self, idealist and acutely subjective. Anything the self finds true receives the character of truth. Moreover, life and poetry seem to lose their border for Mircea Ivanescu, as Radu Vancu writes: "the matter of poetry is the remembrance, as the matter of life is literature"³.

Hence, the seduction of Ivanescu's poetry, of a sleepy, refined languor, reminding one of an ineffable ritual. Not only will the poet repeat what has been written up to

¹ "Something else/ is actually said here. For this/ we have to go over these pages too slow-/ and with so much loneliness, too much so that may not be/ true" (our tr.)

² "If reality creates itself in the moment of cognition, couldn't/ it constitute in the moment of imagining something/ about what we don't even know/ - and about which we only set/ what we imagine – (and this is, as well, a way of guessing -/ what happens in the great circle of shadow/ around what we know and we imagine?)" (*How One Writes in and about Loneliness*) (our tr.)

³ Radu Vancu, *Mircea Ivanescu. Poezia discretiei absolute*, Universitatea „Lucian Blaga" din Sibiu, Facultatea de Litere si Arte, Sibiu, 2005, p. 73

him, but he will also repeat himself, giving the impression of a limited stock of words and states, of an intensive poetics, completely uninterested in the extensive. A continuous repeating will be specific for his poetry: “asta/ am mai scris-o – ca si cum n-ar fi toata vremea/ decat repetarea acelorasi, acelorasi ganduri/ - si amintiri - si dorinte.” (*de ce ne mai aducem aminte*)⁴.

The imaginary world is created in order to replace Her absence, the absence of the eternal She of Ivanescu's poetry, and in order to try to bring her close again: “Ea/ acolo, intr-un altfel de loc,/ care, oricat ar fi de sensibil inimii (caci este/ ea, acolo) nu e totusi decat o fara sfarsit/ departare./ Si pe urma, tot ea/ aici – si aproape, si adevarata/ - caci adevarul este ceea ce se aseaza sub simturi/ si pe urma intra – tocmai – in intelect - / si simturile mele se aseaza, si ele, astfel/ - asa cum iti intinzi mana la flacara focului – ca sa cunoasca/ un cat mai mare adevar. / (Asta este literatura -/ o carte in care se menajeaza efecte -/ si adevarul, pentru noi, care citim asta,/ e altul. Si asta am mai spus-o. Si nu/ se schimba nimic. Fiinta asta, pe care am vrea/ s-o oprim – aici – si s-aruncam cartea deoparte/ - si vremea de acolo, cu ploaie, si amintiri de demult,/ sunt tot adevaruri – nu? Numai ca noi/ nu stim cum sa facem)” (*Cum se scrie in si despre singuratate*)⁵. This is the painful failure of Ivanescu's poetics, the suffering that gnaws at him, silently, slowly consuming him, because “absenta e o boala uriasa,/ buimacitoare” (*Cum se scrie in si despre singuratate*)⁶. Thus, Ivanescu's entire poetry appears as a giant prolepsis.

The textual world is one of the hypothetical, of the approximation of the real, where the sole freedom of the self is “that of assuming, of building on the margin of the existential given figures and faces possibly correspondent, but of whose validity he can never be sure. His texts materialize, actually, a strategy of appropriating the outside or inside universe, equally foggy, equally inconsistent and lurked by death”⁷. It's a world between Jean Baudrillard's pretence of reality and the pure simulacrum. Nicolae Manolescu writes as well that the remembrance does not reproduce, but imagines the real, and the poem “stays in the register of the possible, not of the real. This is not about a sole occurrence, but of more, similar and different, overlapped”⁸, in an overwhelming mixture of fictitious hypostases, aimed to satisfy, by overbidding, the ontological need, as one memory blended with the fantasy wouldn't be enough. The agglomeration has as a purpose to render even more relative the distance between the two ontological sides, up

⁴ “this/ I have written before – as the time wouldn't be/ just the repeating of the same, same thoughts/ - and memories – and desires” (*What We also Remember*) (our tr.)

⁵ “She/ there, in a place like that,/ which, no matter how sensible to the heart (as it is/ her, there) is nothing but an endless/ distance./ And then, her again/ here – and close, and true/ - as the truth is what sets beneath the senses/ and then enters / precisely / in the intellect -/ and my senses set, them too, like this/ - like you reach your hand for the fire – so that it may know/ a truth as large as possible./ (This is literature -/ a book where effects are speared-/ and the truth, for us, who read this,/ is another one. And this too I have said before. And not/ a change is done. This being, whom we would want/ to stop – here – and throw the book away/ - and the time there, with rain, with memories from long ago,/ are truths as well – aren't they? But we/ don't know how to act)” (*How One Writes in and about Loneliness*) (our tr.)

⁶ “the absence is a giant disease,/ overwhelming” (*How One Writes in and about Loneliness*) (our tr.)

⁷ Ion Pop, *Jocul poeziei*, Casa Cartii de Stiinta, Cluj-Napoca, 2006, p. 358

⁸ Nicolae Manolescu, *Literatura romana postbelica. Lista lui Manolescu*, vol. I. *Poezia*, „Aula” Publishing House, Brasov, 2002, p. 107

to their confusion. Thus, the need of the verse to become a substitute of the real and to compensate an ontological deficit. The self will resort to a minute analysis of every emotion, of every state; it will resort to a poetry of the objects, changing the perspective, the registry or the tone in order to capture their essence. The immediate observation will be suffocated by endless digressions, parenthetical evocations, apparently useless, aimed to satisfy the need of reality from a verse with an ontology deficit. The representation will be replaced by the interior monologue, and the image will be abolished there where the object is nothing but the pretext of the discourse. Inevitably, “the objective poetry (of the objects) leads involuntarily to the subjective poetry (of the subject)”⁹. The result, and maybe the true, paradoxical finality, is the de-realization of the object or of the event and the building, instead, of a continuity of the imaginative stream, as Ion Pop wrote.

Paradoxically, a poetry of the absence will become one of a tiresome presence, shouting or discrete, of the objects, events, emotional states, all small, trivial and irremediably ordinary, because the poet tries in vain to express the important one, settling, instead, with their suggestion: “Not the ellipse, but the insertion is the central figure of this poetics (...) Mircea Ivanescu’s loquacity is equally darkening as «the silence» of pure lyricism. What others do through «the magic of the language», he gets through the soporific, narcotic effect of the slow discourse, ritualized as pure incantatory diction”¹⁰.

Moreover, what he expresses most of the times is the possibility or the intention of writing about important things, such as love or the lover, such as poetry or the poetical language, but they all remain in a declarative state, as the process of writing never overcomes the mere declaration of purposes. At other times, he poet is trying nevertheless, by resuming over and over again his failed verses, but he confesses, honest and apparently resigned, his failure. One may find here nonetheless a strategy of modesty or of discretion, of the shyness of showing that what he does is serious poetry or sentimental poetry; hence, his refuge in an apparently minor poetry, monotonous, with an extremely slow development, aimed at discrediting the eventual suspicions of too much poetry, or of a too euphoric involvement in his verses.

The poet doesn’t run, with fake modesty or with hypocrisy, but he cannot name, he can only suggest, allude and make use, with irony, of the same messages. “Naming is, for him, an impossible temerity. This re-constitutive poetics concentrates always on an absence. Wanting to paint a thing in particular, it can only paint, in fact, its effects, its nostalgic reverberation. It is nothing but a ritual of converting the absence into presence. But in inefficient ritual, rigorously treated”¹¹.

Solitude becomes a metatextual theme,”singuratatea de care iti place sa tot vorbesti/ cand te lauzi ca nu ajungi la alte fiinte – doar ca ele/ vii – vii” (*Meditatie cu cartea*

⁹ Al. Piru, *Poezia romaneasca contemporana, 1950-1975*, Eminescu Publishing House, Bucuresti, 1975, p. 295

¹⁰ Al. Cistelecan, *Mircea Ivanescu. Monografie, anatologie comentata, receptare critica*, „Aula” Publishing House, Brasov, 2003, p. 14

¹¹ *Ibidem*, p. 17

inchisa)¹². However, the poet doesn't want to create parables on loneliness or on the estranged; he wants to express it directly, to find definitions that could represent it as authentic as possible. He does offer negative definitions: "Nu asa, parabole despre instrainare putem/ si noi, care stam deoparte si citim despre altii,/ sau ii privim, cu sentimente amestecate, pe altii,/ chiar si pe cei care se instraineaza unii de altii -/ putem si noi sa facem – (si putem sa le si ducem/ pana la capat. E cel mai usor lucru - si nu/ din cauza ca ar fi prea usor nu ne mai straduim/ sa le traducem si noi in viata – alta e cauza)"¹³ or "Instrainarea deci – incetinirea atentiei/ cu care-ti ridici ochii, si spaima mereu/ mai rispita cu care-i vezi fata alaturi, schimbandu-i-se/ in jocul coborator al trasaturilor, pana cand/ n-o mai simti ca pe o spaima - si e din nou/ ceea ce stii tu atata de bine incat nici nu/ mai are vreun rost sa-ti mai cauti vorbele/ pentru asta - si cazi intr-o vreme ca a alcoolului – cu tine insuti alaturi, gura in gura. Nu -/ nu asa" (*Ce mai gandeste el, intr-o seara*)¹⁴.

For the same reason he falls prey to the illness of a permanent loquacity, aimed to exorcise his loneliness. His anxiety comes from this deep solitude, made harder because the poet realizes the impossibility of the artistic form he desires and by the feeling of the insufficient, of the frustration cause by a language made too conventional, by incommunicable states and by a lover lost irrevocably in the past. The poet sees all the doors of communication and of socializing closing before his eyes; he will thus turn to a moaning verbalization of the fear of the nothingness that he will try to sooth through a soporific speech and a seduction of the details aimed to distract him and to create an illusion of the full, of the substance. "His imaginative protocol is based on the occultation of the profound and on the tyranny of the surfaces; the relevant sequences are postponed on purpose and apparently debased. The text doesn't want to privilege the expressive event; it wants mostly to highlight itself as a flattened relief"¹⁵.

The substance of the other beings in Mircea Ivanescu's poetry is always uncertain; they all come from the uncertain self of the poet, fictitious projections or fantasies having no other existential status other than the literary one, weakened by the incapacity to render substance to the word: "am incercat iarasi sa o gandim/ in amintirile noastre" (*O*

¹² "The solitude you like talking about/ when you brag that you don't reach other beings / it's just that they/ alive – alive" (*Mediation with the Book Closed*) (our tr.)

¹³ "Not like this, parables on becoming estranged we can make/ us too, the ones who stand aside and read about others,/ or we watch, with mixed feelings, others,/ even those who become estranged -/ we can too make – (and we can take them/ all the way. It's the easiest thing – and not/ because it is too easy we don't try hard/ to translate them in real life – the reason is another)" (our tr.)

¹⁴ "Becoming estranged thus – the slowing down of the attention/ with which you raise your eyes, and the fear always/ more scattered with which you see her face near, changing itself/ in the descending game of features, until/ you no longer feel it as a fear – and it is again / what you know so well that there is no/ point in searching for your words/ for this – and you fall in a time like that of the alcohol – with yourself nearby, mouth to mouth. No -/ not like that" (*What He Is Thinking about, one Evening*) (our tr.)

¹⁵ Al. Cistelean, Al. Cistelean, *Mircea Ivanescu. Monografie, anatologie comentata, receptare critica, cited edition.*, p. 37

vizita, seara), „fiintele fara substanta alta decat de trecut, pe care eu le invoc” (*falsa pudibonderie*)¹⁶.

In *Je est un autre*, even the identity of the self is uncertain up to being completely replaced by another, the lover, to whom “o abia// continuata vreme inspre acum ii face fata si oarba/ si foarte stralucitoare - si toata faptura ei/ are deodata o aura de oboseala - si grei// ii sunt umerii aplecandu-se - si vrea sa o soarba/ intr-un cearcan urias de tacere vremea de aici./ Dar fata ei ramane in atunci – inconjurata de frici.”¹⁷. This is a device known to postmodernism as well, that of the weakening of the self, the theory of Gianni Vattimo and that of the scattering into pieces of any justifying or founding story, as the theory of Lyotard states. As a truth of the centre or a unique story no longer exists, every individual will be able to create his own legitimizing story, carrier of a truth fatally limited and subjective, the only one that can exist in the absence of a unifying story. The poet will not be able to create a meta-story; all he can do is stay loyal to his little story and try to suggest more, with yearning and nostalgia, to the reader.

The textual world, of the parasitical imaginary and of the real that refuses itself to anything else, has only pale colours, faded, with nothing similar to the expressive vitality of the origin. It has, on the other hand, non-colours, in the tradition of the nihilism, where the white dominates: “white silence”, “white stillness”, up to the description of a “white time”, where *time* has to be equivalent with a dense temporality, that imposes its own space, a necessary coordinate, up to the point where the two dimensions seem to blend into each other, in a space-time entanglement similar to a nightmare, because “numele acestui tinut este iadul”. „Vremea alba” „seamana cu o tara prin care mergi mult/ - o nesfarsire – dintr-un loc asemenea oricarui alt loc,/ spre un alt loc – poate acelasi (...) Si poate de fapt nici nu mergi -/ caci niciodata nu ai sa poti strabate acea nesfarsire/ de puncte de la un loc – de la tine adica -/ spre alta parte”¹⁸, where the movement doesn’t have its peak, reaching its finality, a nightmarish concretization of Zenon’s aporia, that cancels movement. The reality is that represented by words, weak consolation for an ontology, given the wretched condition of the word in Ionescu’s poetry: “O vreme in care/ - precum si pana atunci – doar vorbele exista, aceleasi,/ altele, totdeauna la fel – si singura realitate/ sunt ele – intoarse, ca o oglinda purtata pe o scara,/ si rasfrangand mereu detaliile – aceleasi, altele – poate/ chiar la intamplare”¹⁹. It is a time without time, because it doesn’t have sequence: “La inceput – ca si cum dupa ce esti aici,/

¹⁶ “we have tried once again to think her/ in our memories” (*A Visit, in the Evening*), “the beings with no other substance other than the past, that I invoke” (*fake modesty*) (our tr.)

¹⁷ “a barely// continued time towards now makes her face blind and/ very shining – and all her figure/ suddenly has an aura of tiredness – and burdensome// are her shoulders reaching down – and it wants to drink her up/ into a great dark ring of silence, it, the time here./ But her face remains there – surrounded by fears” (*Je est un autre*), (our tr.)

¹⁸ “The white time” “resembles a country through which you walk a lot/ - an endlessness – from one place similar to any other place,/ towards another place – maybe the same (...) And maybe in reality you don’t even walk -/as you won’t ever be able to walk through that endlessness/ of points from one point – from you that is -/ towards somewhere else” (our tr.)

¹⁹ “A time when/ - as before – just the words exist, the same,/ others, always the same – and the only reality/ are them – backwards, like a mirror carried on a ladder,/ and always reflecting the details – the same, others –maybe/ even at random” (our tr.)

ai mai putea spune ca a existat inceputul-/ inceputul dupa care sa mai urmeze ceva-/ (Aici nu mai urmeaza nimic.)”²⁰.

The movement is always descending. *Gothic Novel*, for example, begins with the entrance in the house-tomb, where the first dimension that is abolished is the superior one, the ascending one: her room is upstairs, but it is empty, ravaged by her absence, by the wind and the snow that came in through the hole in the window that wasn't fixed. The gestures are barely intentioned: “Nemiscati, langa usa. Traversarea camerei acesteia/ imense ar fi insemnat reintrarea in timp./ Insa timpul e mort acum. Timpul casei acesteia/ e undeva, in pivnita, ingropat in nisip”²¹. The only inhabitant is the cat, “A slabit mult,/ pisica – e batrana – ochii ei galbeni sunt acum opaci”²².

The self is alone, sleeping tormented, overwhelmed by darkness, silence and winter, and the fear at the beginning is analyzed to destruction: “Mai are vreo realitate spaima cand stii/ atata de bine ce ai sa vezi, dupa ce ai traversat/ hallul intunecos, cand stii ca obrazul strambat/ al singuratatii tale, cu ranjete stravezii/ prin care se vad oasele craniului, nu este o minciuna?/ Cand stii ca, foarte curand, ai sa cobori/ pe scara care nu mai trosneste, si unde si cei mai usori/ pasi se aud, scrijelindu-si o runa/ de zadarnicie pe fata, pe care nici n-ai s-o mai poti/ sterge, cand ai sa te infiori de dezgust?/ Spaima e o minciuna. Adevarul este ca toti/ cei din tine care coboara pe firul acesta ingust/ si intortochiat al scarii spre pivnita cea mai launtrica/ stiu ce-au sa gaseasca in nisipuri – nu le mai este frica”²³.

After many inner preparations, remembrances of moments of the past, after the visit of the old kitchen, the descent begins, the journey being internal as well, equating with the entrance into another dimension. It is announced at the beginning: “Sa strabati timpul de intuneric - si inalt -/ acum, cand a inceput drumul spre Tara-de-Jos, cu nisipuri,/ este, de fapt, simplu. Faci un pas dupa altul,/ fara sa inaintezi, desigur, caci iti numeri pasii numai/ ca sa stii cand sa-ti ridici mana, sa deschizi usa/ spre scara umeda, si tot mai adanc rotitoare./ Daca afara, in lumea cu oameni vii, cu ninsoare,/ ar trece acum cineva, s-ar vedea lumini lunecand/ prin ferestrele, de o parte, de alta, ale usii imense./ Dar nu trece nimeni pe aici. Singurul care se misca/ - fara sa inainteze, fara sa se traga macar inapoi -/ in intunericul acesta inalt esti tu – miscari de paianjen/ captiv, sub un glob de sticla, mereu in acelasi loc,/ si el nici nu stie,/ si crede ca trece dintr-un loc, dintr-

²⁰ “At the beginning – as if once you're here,/ you could say there was a beginning -/ the beginning after which something else might follow -/ (Nothing else follows here)” (our tr.)

²¹ “Immobile, by the door. Getting across this room/ huge, would have meant re-entering time./ But the time is dead now. The time of this house/ is somewhere, in the basement, buried in the sand” (our tr.)

²² “It lost a lot of weight,/ the cat – it's old / its yellow eyes are now opaque” (our tr.)

²³ “Does fear have any reality when you know/ so well what you will see, after you have crossed/ the dark hallway, when you know that the crooked cheek/ of your loneliness, with transparent grins/ through which one can see the skull, isn't a lie?/ When you know that, very soon, you will descend/ the stairs that no longer tweak, and where even the most light/ steps can be heard, grazing a rune/ of uselessness on the face, that you won't be able/ to erase, when you will shiver with disgust?/ Fear is a lie. The truth is that everybody/ inside you that go down this narrow line/ and intricate, of the stairs towards the most inner basement/ know what they will find in the sands – and are no longer afraid” (our tr.)

un timp,/ intr-altul.”²⁴. The descent is felt and prepared, and the itinerary is set by the self that knows what awaits at the entrance: “Acum, s-a terminat deci, de aici incepe coborarea/ intr-o alta lume – in care ai sa vezi chiar, ceea ce stii/ numai, acum (...) Tu de acum cobori,/ si cand vei mai reveni in locul unde arde pierdut/ focul, n-are sa mai ramana din vremea de acum, de atunci,/ nimic”²⁵.

The destination is “tot mai in adanc, mai departe/ de zidul mancat de mirosul de mucegai - si apoi/ in genunchi in fata valului inghetat de nisip”²⁶, and the finality is a gruesome one, „sa-ti ingropi degetele tot mai adanc/ in nisip, pana simti stofa – umeda, destramata?/ Poti sa-l tragi? Usor, afara, pachetul acesta plat, infasurat acum in zdrente,/ si cand il scuturi si il ridici, abia mai gros/ decat o revista cu scoartele tari – nici nu mai ai nevoie/ sa dai la o parte gluga in care l-ai strans – cunosti dupa rama/ unde e fata - si atunci iti lasi degetele, umede inca/ si reci, sa alunece peste foaia aceasta jilava si groasa (...) si stii ca trebuie sa-i urmeresti liniile fetei, si ochii/ deschisi, ii inconjuri cu ovaluri culcate - si fruntea/ ei e un loc neatins. si tot timpul esti orb./ Undeva foarte jos – de aici trebuie sa urci cu portretul in brate -/ si fata asta pe care o stii sub mainile tale fluide, acolo sus/ va fi alta, si-i vei simti oasele craniului sub degete, strambandu-i/ chipul, si va fi pentru tine straina”²⁷. The self runs then, with her living portrait in him arms, from the house-tomb.

Coming from Oscar Wilde’s decadent symbolism and from the gruesome-refines poses of the French decadents, the metaphor of the living portrait is significant for Ivanescu’s love poems. The verse cannot bring her back to him. The poet could, at most, give a shade of vitality to a remembrance of the past or to a feeling of the present and of hers, secretly hoping that he will be able to humanize words, to make them mean and thus, bring to life. The poet he is eluding himself touching a portrait, feeling the face lines there, but he has no other possibility to bring her into the present and into the verse.

²⁴ “To go through the time of darkness – and high -/ now, when the journey towards the Land-Under has begun, with sands,/ is, actually, simple. You take one step after another,/ without advancing, of course, because you only count your steps/ to know when to raise your hand, to open the door/ to the wet stairs, and ever more deeply spinning./ If outside, in the world with living people, with snow,/ somebody would now pass, they would see slipping lights/ through the windows, on one side, on the other, of the huge door./ But nobody passes through here. The only one moving/ - without advancing, even without pulling back -/in this high darkness is you – spider moves/ captive, under a glass globe, always in the same place,/ and it doesn’t even know/ and thinks it passes from place, from one time/ into another” (our tr.)

²⁵ “So now it’s over, the descent starts here/ into another world – where you will even see,/ what you know/ only, now (...) From now on you descent,/ and when you will come back where, lost/ the fire burns, nothing will remain from the time now, the time then,/ nothing” (our tr.)

²⁶ “always deeper, further/ away from the wall eaten by the smell of mould – and then/ on your knees in front of the frozen wave of sand” (our tr.)

²⁷ “to burry your fingers ever deeper/ in the sand, until you feel the cloth – wet, unraveled?/ Can you pull? Easy, out, this flat package, wrapped in rags now,/ and when you clean it and you raise it, barely thicker/ than a magazine with hard covers / you don’t even have to/ take aside the hood in which you wrapped it tight – you know by the frame/ where the face is – and then you let your fingers, still wet/ and cold, to slip over this damp thick paper (..) and you know that you have to follow the lines of the face, and the eyes/ open, you circle them with recumbent ovals- and her forehead/ is an untouched place. And you are blind all the time./ Somewhere very down – from here you have to mount with the portrait in your arms -/ and this face you know under your fluid hands, up there/ will be another one, and you will feel the bones of the skull under your fingers, crooking/ her face, and she will be foreign for you” (our tr.)

More significant, because here Orpheus finds no trace of Eurydice, is the poem *The Visit*, a true descent into the same house-tomb and hell, at the same time. Every move into space equate here with a descent. This will be the impression given even by the opening of the gate to the infernal yard: “Cand am coborat - si am incercat poarta scunda (...) si portita s-a deschis incet – am urcat/ cele cateva trepte la usa din fata – foarte joasa,/ ca si cum treptele ar fi coborat in realitate/ si am fi asteptat sa intram intr-un timp rasturnat”²⁸. The descending advancing also meant that the self bent over, more and more crooked and thus, facing down itself, once in order to be able to get through the low gate, then on the very low door. The self actually goes through a katabasis, whose reality seems to be backwards. At first, he is accompanied by her (“Era nemiscata alaturi – nu-i auzeam/ respiratia – desi eram atat de aproape/ de ea, incat ii atingeam bratul”²⁹), but he refuses, disillusioned, to get close and to communicate to her. Instead of taking our his lover from hell, he seems to be leading her there (“as fi putut sa/i prind degetele in palma mea stanga./ N-o faceam, bineinteles - si nici nu vroiam/ sa ma-ntorc inspre ea – s-o privesc. Nu avea/ nici un rost.”³⁰). A new descent follows, the bending of the self “in vestibulul unde tavanul/ era scoborat atat de mult incat se facuse/ inserarea iernatica si moarta de care mi-e frica/ in dupa-amiezile mele cernite”³¹, after „au deschis usa”³².

A presence follows, alive this time, that replaces the lover that the self no longer feels near him: “a venit/ si barbatul scund cu privirile oarbe,/ lui i-am auzit respiratia – in odaile/ foarte intunecoase, incremenite, cu mobile veche,/ si moarte, moarte. Dar ei/ nu-i mai simteam acum prezenta/ in nici un fel, alaturi de mine - si nici/ cand am iesit, pe urma, in curtea cu trepte/ acum suitoare – nu m-am intors spre ceea ce/ nici nu mai credeam ca ar fi fost altceva/ decat o privire”³³. The anabasis is done without her and without the need to turn the eyes and thus, to show and manifest, if the self stills feels it, love.

The poetic universe is, most of the times, hell and the poet is an Orpheus that seems to forget about Eurydice, to ignore her existence. Love no longer has the power to break the inescapable feeling of uselessness that wraps the self, and neither the iron circle of loneliness in which he drags his existence, especially as the self is in hell already and believes in no possibility of taking back Eurydice. Writing as well about the dominant myth of Ivanescu’s poetry, Radu Vancu will identify hell with literature, “in the sense that,

²⁸ “When we descended – and we tried the low gate (...) and the little gate opened slowly – we mounted/ the few steps to the front door – very low,/ as if the stairs would have been descending in reality/ and we waited to enter into an upside down time” (our tr.)

²⁹ “She was still nearby – I couldn’t hear/ her breath – although I was so close/ to her, that I was touching her arm” (our tr.)

³⁰ “I could have taken her fingers in my left palm./ I didn’t do that, of course –and neither did I want/ to turn towards her – to watch her. It had/ no point” (our tr.)

³¹ “In the vestibule where the ceiling/ was so lowered that/ the wintery dead nightfall came about that I’m afraid of/ in my blackened afternoon” (our tr.)

³² “they closed the door” (our tr.)

³³ “When he arrived/ the short man with blind sight,/ his breath I did hear – in the rooms/ very dark, dumbfounded, with old furniture/ and dead, dead. But to her/ her presence I could no longer feel/ in any way, next to me – and neither/ when I got out, then, in the yard with stairs/ now ascending – I didn’t turn towards what/ I didn’t even believe anymore to be something other/ than a look” (our tr.)

no matter how hard he tries to save it, the lover's face is always falsified by the words, inevitably loaded with literary ballast, that translate it. The bricks that make hell are all pieces of literature. Trying to escape, the poet looks for the exit from the demonic labyrinth – Orpheus encompasses now in his being Theseus as well – and when, finally, he has the impressions that he succeeded, he notices, amazed, that another wall of the literary hell appears on the horizon, so that he starts over, again and again – Orpheus and Theseus meet each other in Sisyphus”³⁴.

At other times, hell is the self, which is no longer pure and authentic. There is, everywhere in Mircea Ivanescu's poetry, somebody else who lived before him everything he wanted to live, beyond the postmodern feeling of *dèja lu* and *dèja vu* in the literature before him. The poet's sensitivity cannot be primordial, “the scale of existence was sung in its full, everything was stolen from him by this cynical transcendence of the precedence; he can no longer adore, can no longer caress, can no longer see but through an intermediary; underneath his own hand there is another, between him and his own self there are other shadows. His existence is a recycled patent, made from reusable materials, already worn-out. His sensitivity, the very sensations have already been indexed; their authenticity is merely a new usage. Mircea Ivanescu holds the pre-eminence in nothing”³⁵.

Maybe more than the Orphism, the faustic project is the one that acts in Ivanescu's poetry. Like Orpheus, the poet is jaded and skeptical. Like Faust, he is, nevertheless, active and relentless. He always tries to invoke and to stop the happy moment, the ecstatic moment, but he either doesn't succeed in recreating such a moment, or he shouts too late, inevitably too late, salvation being, thus, no longer possible. Memory plays an important part, as it offers the poet a reservoir, true, limited, but a reservoir nonetheless, of privileged moments that could sustain a soteriology. “The nostalgia of this full moment is the one that sets into motion the memoirist principle of the vision and maintains the flow of melancholy equal. Mircea Ivanescu's poetry lives from the trace left by these good moments, it is a memorial of the little lost ecstasies, of the little virtual ecstasies, actually, as it their virtuality, not their actuality that the poet recalls. The poet wants to resuscitate the ecstatic time on the agonistic time”³⁶.

The lover always remains a *dea otiosa*, and the poet will have left only the reverie, painful and voluptuous, of the privileged moments to which he only has access by imagining them and then refusing them, every time, on the grounds of ontological fault. Her absence will radiate the entire textual world of Mircea Ivanescu and in its name he will afford the declaration of day-dreaming: “lucrul visat, sau lucrarea pe care-ai visat/ sa o infaptuiesti – ca si cum mainile, gandurile tale stangace,/ ar fi in stare sa duca la bun – sau rau – sfarsit/ o lucrare. Dar daca nu putem visa dupa voie,/ putem totusi face acea visare care e reveria/ - sau cum ii spune un vizitor celebru – meditatie-/ sa meditam deci la o lucrare in numele ei,/ asa cum scrie aici, o casa in care sa strangem laolalta/ tot felul de

³⁴ Radu Vancu, *cited work.*, p. 82

³⁵ Al. Cistelean, Al. Cistelean, *Mircea Ivanescu. Monografie, anatologie comentata, receptare critica, cited edition.*, p. 27

³⁶ *Ibidem.*, p. 31

lucruri care au legatura cu ea,/ legaturi pe care tu sa le legi de cate un capat al lor/ si cu capatul celalalt al sforii le tragi catre frumosul portret/ al ei, si le inozi acolo de iesiturile ramei,/ si in felul acesta, prin casa asta, oriunde ai trece,/ pana si prin coridorul intunecos, de la dormitor catre bucatarie,/ te impiedici de sforile aceste, subtiri insa trainice,/ care duc la potretul ei. O lucrare/ a impleticirii, a incalcelii de sfori, legate/ de chipul abia amintit acum al ei” (*Legaturi subtiri insa trainice*)³⁷.

The poet’s drama lies in the nihilist core of his poetry. Mircea Ivanescu feels irrevocably cut off from the Beautiful as Poetry, as like from the Truth, in the sense of empirical reality and from Love. Perfection is not tangible for him, although he desperately wants it and he keeps trying to reach it, under the form of absolute poetry that can recover life. He is discontented with his poet condition, with the imperfect instruments at his disposal, the same that any artist. He knows that literature should mean something else, do something else, but he cannot reach the desired condition and effects. He lives, with a painful acuity, the unjustness of the situation, of that who knows that the objective datum, interior or exterior, should offer him more and the drama of that who sees himself separated for ever from a happy past. His situation is even more tragic, and his actions, inevitably doomed, as the ontological status of this past will become less and less certain. The ideal he tries to catch, to re-enact through poetry is irrecoverable precisely because it belongs to the temporal. Aware of the inherent fatality, Ivanescu will try to save some memories in literature, hoping to render permanent their volatile state, to strengthen their ontology. But he feels, at the same time, on a platonic line, that literature is a parasitical copy of reality. Hence, a new discontent and a permanent frustration of the poet who feels that the condition of his poetry is insufficient. He wants literature to save his ideals, his memories, his feelings, loved persons, events once lived, but he wants a far more richer form from the point of view of the ontology than the one his literature offers. The drama is that of the nihilist who feels that his possibilities are not at the height of his standards or of the ideals he believes in.

The self in Ivanescu’s poetry is one thrown, without his will, in a world where he feels like a stranger and where he desperately searches for meaning, without finding it sometimes, or without the possibility of expressing it, at other times. The word will separate him for good from a world that he wants, luring him with the recuperative promises of literature, of rebuilding the world into another dimension, only to have the same word betray him, being unable to express what the poet wants and, moreover,

³⁷ “the dreamt thing, or the work you dreamt/ of performing – as if your clumsy hands, thoughts,/ would be able to carry to a good – or bad – end/ a work. But if we can’t dream as we wish,/ we can still do that dreaming that is day-dreaming/ - or like a famous dreamer calls it – meditation -/ so let’s meditate to a work in her name,/ as it writes here, a house where to gather/ all sort of things connected to her,/ connections that you should tie to one of their ends/ and with the other end of the rope you pull them to her beautiful portrait/ and you knot them together on the margins of the frame,/ and like this, in this house, wherever you would pass,/ even in the dark hallway, from the bedroom to the kitchen,/ you trip on these ropes, thin but resistant,/ that lead to her portrait. A work/ of the tripping, of the entanglement of ropes, tied/ to the barely remembered now face of hers” (*Thin but Resistant Ties*) (our tr.)

threatening to conventionalize the expressions of any inner feeling and the translation of any meaning found in the objective reality.

After that climax, if not of happiness, at least of plenitude, of the forever evoked past, the self is on a continuously descending slope, in a unstoppable fall. The past is, in the ontology of the real, irrecoverable. What remains is literature, whose words are insufficient for the poet who yawns for the absolute, in expression as in life. His poetry will thus become a masochist account of the poet's alienation in a strange world, made from cold and hostile words, accompanied by his moan of pain and revolt against a situation that is not as it should be. If objective reality cannot help him, offering him direct access to the lost past or to the authentic experience of the communion, in love or solidarity, poetry should, at least, offer him the solace of the beautiful, of the recovery of the world and being through art. But poetry is insufficient, and the poet cannot change it. All he has left is the attempt, stubborn and tired, that he knows is in vain, but from which he cannot help himself. Al. Cistelean wrote about the poet's heroism, for whom "gratuitousness and rendering conventional are not the deceptive conclusion of a process, but its very premises. The failure point of the poetics is not at the end of the poem, but at its beginning. The poem thus becomes a predetermined failure. It is only through this that Mircea Ivanescu's poetics shows its heroic face: it is ready to gain what it lost irremediably and definitively"³⁸.

Albert Camus wrote in *The Myth of Sisyphus* that "great feelings carry in themselves their own universe, splendid or miserable. They shine with their passion an exclusive world, in which they find again their own climate (..) A universe, that is, a metaphysics and an attitude of the spirit"³⁹. It also the case of the tragic universe of Ivanescu's poetry, sheltered from complete negativity by the yearning for metaphysics that the poet painfully feels, always looking for a beyond of the memory, of affectivity, of creation, of the standardized word. "The attitude of the spirit" is a fighting one, in the sense of an inert stubbornness, of the permanent need to overcome certain ontological, epistemological, aesthetical limits. In confronting them, the poet always feels like the loser.

His aesthetic condition is tragic and joins a pulsating nihilism, contrasting with the revelation mirage waved by the concept of traditional art in the classical sense, of axiological stability and contrasting, at the same time, with the insidious fracturing of art that he has to use. Mircea Ivanescu will cry over his poetry while he strangles it with prose or with the monochord and monotone repetition of *versuri*, *poeme*, *poesii*. He will shed tears slowly killing it, with a painful sensuousness, a necessary sacrifice as the poet believes, secretly, in the truth of poetry's mythical essence. Great teogonies are based on the killing of a god, and Mircea Ivanescu will not hesitate to kill his divinity, convinced that he will thus make it live again.

³⁸ Al. Cistelean, *Poezie si livresc*, Cartea Romaneasca Publishing House, Bucuresti, 1987, p. 28

³⁹ Albert Camus, *Mitul lui Sisif in Fata si reversul. Nunta. Mitul lui Sisif. Omul revoltat. Vara*, Translation in Romanian.: Irina Mavrodin, Mihaela Simion, Modest Morariu, RAO International Publishing Company, Bucuressti, 2006, p. 119

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URMUZ AND THE DEPRECIATION OF LITERATURE

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Abstract: (Fully) aware of the critical situation of the Romanian literature and its stagnation, Urmuz comes up with a strange way of perceiving the world around him and its manifestations. He chooses irony in order to fight the realist literature of his time and not only. Using this method, he brings forward the anti-literature. The Dada and the Surrealist movements identify Urmuz as their forerunner, due to his new technique of conceiving literature: weird hybrid characters, intertextuality (revived in postmodernism) unexpected juxtapositions and his new anti-social attitude.

Keywords: anti-literature, hybrid characters, intertextuality, unexpected juxtapositions, anti-social.

Appearing in a time when the stage of the Romanian literature was dominated by the 'Eminescu patterns' alongside with the confrontation between the traditionalism and modernism, Urmuz proposes a kind of literature that will change the poetical speech. In an era when the Realism was in vogue, Urmuz turned his face in the opposite way and he discovered a new face of the world around him. This face was transposed in his *Wired pages*, sharing Flaubert's dream of writing a literature about nothing. In this way he launched the re-writing of the Romanian literature, remaining *an almost legendary figure in the Romanian literature between the two world wars*.¹ This step in re-writing the Romanian literature brought about all kind of reactions like: *simple buffoonery, but with spirit and composition that can not overpass the limits of burlesque*² or *a voluntary and funny game of a temperament which is satiric by excellency, charming by his excess of absurdity*³, while Geo Bogza thinks that the author's humor is only a mask and Pompiliu Constantinescu insists upon the two levels of reading in the *Wired pages*.

For many Romanian avantguardist writers, Urmuz gained the significance of a symbol and this is due to the fact that they distinguish in his life and work matters which preoccupy them too. Marin Mincu talked about Urmuz as being the first avantguardist Romanian writer who possessed the critical consciousness of the changes and he named him the limit-case. Because of this he will not hesitate to say that *A carefully and a depth analysis of this wired pages which seem absent of any intern normative reveals us how, in reality, this are built upon a very rigorous conception which aims to do from the absurd method an innovative and a vivificator mean*.⁴

It is interesting that the author of *Ismail and Turnavitu* does not bring in front of his readers a *terra nova*, but it is the same world met in the writings of his time. After removing

¹ Ov. S. Crohmălniceanu, *Anti-prose in Romanian Literature Between the two World Wars*, vol. I, Minerva Publishing House, Bucharest, 1974, p. 570.

² George Călinescu, *Principles of Aesthetics*, Publishing House for Literature, Bucharest, 1968, pp. 28-32.

³ Perpessicius, Urmuz. *Fantastic Sketches*, in *Critical Mentions*, IV, Foundation for Literature and Art 'King Carol II', Bucharest, 1938, p. 60.

⁴ Marin Mincu, *The Romanian Literary Avant-guard*, Minerva Publishing House, Bucharest, 1999, p. XXVIII.

the word game and the abstractionism, the appeared mundane universe is familiar with ours, dominated by different environments and jobs, all kind of situations and conflicts. The bourgeoisie present here has something of Edgar Allan Poe's grotesque. The innovation stands only in the new way of watching the world. Nicolae Manolescu promotes this idea of *another face* of the world, being convinced that Urmuz is keeping all the capitalist society apparent and a reification takes place, the writer introduces a mechanic prosthesis. Ov. S. Crohmălniceanu also identifies the familiar characteristic of the world which populates the *Wired pages*. This idea is shared by Adrian Lăcătuș, as well: *The characters – as composite entities, bodies on which are grafted, sutured, screwed objects, parts, wastes of the concrete world – as the phrases too are representations parodic composed, are recycled products, reassembly, absurd collages or apparent absurd of a ready-made elements.*⁵ It is not hard at all to see that the grotesque and fantastic universe, revealed by the lecture, finds its place in the daily urban reality. Like the procedure applied by Odobescu in *Pseudokynegeticos*, where an entire civilization is destroyed only to be rebuilt according to the author's pleasure, the registrar finds an enormous satisfaction in playing the role of the supreme divinity: *Urmuz creates the world of the text and destroys it concomitant by an exemplary gesture: the writing does not accept other gods but itself.*⁶ If Odobescu is the image of a good demiurge, Urmuz appears to be a malicious one. Manolescu sees in him a playful demiurge who deforms things and this is the reason why his characters should be taken *au pied de la lettre*.

Besides his polished and very correct phrase, Urmuz does not take a step back when it comes to using ambiguity and stereotype expressions, all of them carefully placed. Due to this characteristic, the lecturer can identify a classic realism in some cases, sometimes almost a balzacian one. The most evident case is the one met in *The Funnel and Stamate*. But what captures the attention upon his writings is the language codification and by this we might identify in his person a forrunner of Ion Barbu. A militar linguistic code can be discovered in *Emil Gayk*, the musical one in *Fuchsiada* or a comercial one in *Algazy and Turnavitu*.

The avantgardist distrust in literature, in the language syntax and the one of the message, can be met in Urmuz's writings, too. As a testimony we have the direct attac upon Romanian language syntax in the part where Stamate's house is being described. At a certain time, the statue of a priest is introduced to us. This statue holds in one hand a syntax and in the other hand a bill of 20 RONS, among a clove a garlic. There is a symbol in this clove of garlic. According to the traditional belief, it is a weapon for vampires and ghosts. A short and simply analogy allows us to think that the garlic offers protection for Stamate's family against the vampirist influence of literature. What is more, this spice is an aphrodisiac, therefore it is meant to lure the individual to the new entangling nets of literature. To all this details we must add the house library, allways wrapped in wet sheets. This fact may have a double meaning. On the one hand we have before us the old treatment to lower the fever, in

⁵ Adrian Lăcătuș, *Urmuz – Monographie*, Aula Publishing House, Braşov, 2002, pp. 15-16.

⁶ Marin Mincu, *Urmuz and „The Tragedy of Language”* in *Essay about poetical text II*, Cartea Românească Publishing House, Bucharest, 1986, p. 261.

this case the knowledge fever, on the other hand the forthcoming futurist attack to destroy the previous art can be envisioned, the paper degrades in contact with moisture.

The lack of confidence in literature and the desire to destroy it are so powerful that the gourmet *Grummer* eats alone, hidden from Algazy, the rests of some poems which eventually seemed to be *crème à la crème* of our literature. Our avant-gardist precursor seems to possess the intuition of the stagnation period in literature.

The most obvious and radical attacks regarding tradition can be easily detected in *The Funnel and Stamate*. The sequence in which Stamate is sewing his wife in waterproof sack is significant. By doing this he thinks he can preserve his family cultural tradition. We must add here the so-called captivity of his wife and son who are tied to a stake, or Ismail's conservation in a jar. Similar attacks can be found in other texts too, like in *After the Storm*.

But the anti-literature attacks are easily notified when it comes to the structure of the text, especially in *The Funnel and Stamate*. As long as the characters do not have a vast descriptive field, the writer abandons all subsidiary information present in the realistic writings, the action in his works is also simplified, the page space being significantly reduced: *The narrator respects with holiness, as we see it, the classic form of the novel which he empties from the old content, in the sense that the rigid body, with its components does not correspond anymore a coherent action and logic motivated characters, like in the realistic novel.*⁷ Urmuz appeals to description, but aware of its present tyranny in the other writings of the new century, he shows his rebellion, all his work is nothing else but a parody regarding literature. As Ov. S. Crohmălniceanu says, he creates anti-literature objects, like those made by Marcel Duchamp. All his anti-proses are possible means of refreshing literature, new ways to stimulate it.

Not only literary species are derided but also the literary trends, Realism and Eminescianism. For example, in *The Funnel and Stamate* the genesis of life and human superficiality are derided. The primordial darkness can also be found here, dominating the first room of the house. Even if it is not a single ray of light we can distinguish two monkeys from which eventually descend two human beings. The second room stands for the sanction the chase after ephemeral things – luxury. At the same time we can see here a reference to the Roman Empire historic conquests. The room's walls, measured each morning, are the Empire's borders. We observe a transfer from the macrocosm to microcosm, ending in an underground labyrinth where we find Stamate's family.

It seems that the idea of composition haunts Urmuz, as we figure it due to the frequency of using the word *composed*. But in the same time we can dig out the idea of de-constructing too. In this case it means the depreciation of the realistic texts obtained after the absurd elements insertion. For example Fuchs is born from his grandmother's ear and not his mother's, who didn't have an ear for music. We have before us an Orfeu, but a different one. He approaches men and gods with the help of his music, but he doesn't achieve a catabasis, he has a different purpose in the world.

⁷ Nicolae Manolescu, Arghezi & Urmuz, in *Noe's Ark.. Essey on the Romanian Novel*, Gramar Publishing House, Bucharest, 2007, p. 533.

A specific characteristic of his writings is that oscillation between human and inhuman. The Romanian precursor of the avantgardist movement seems to come in the surrealist's welcoming solving the report problem between reality and possibility. The solution he chooses is simple and by this he anticipates André Breton's urge to spread a little bit the chemical and the physical laws in order to obtain a possible reality. Ion Pop underlines this fact when he states that *His characters are just situated in this sphere of possibility generator of anxiety, uncertain field, with overturned laws, canceled by the most surprising metamorphosis.*⁸ It is the case of Ismail who is a hybrid, a *hermaphrodite creature* as Alexandru Piru would say. Nicolae Manolescu brings forward the concept of mechanic prosthesis. In this case their role is reversed. They are not helping the man / creature anymore, this component part becomes a mean of regression on the evolution scale. The author is haunted by a zoological obsession. He is our doctor Moreau, eager to compete nature. Due to this, he meets with the surrealist writers, their images are orientated against the spirit of the nature.

His experimentalism can not be resumed only at this details, he has in mind a reform of the language of his time, in an era dominated by traditionalist movements. Referring to the experimentalist features in Urmuz's writings, Paul Cernat establishes that he *becomes a prophet of Nothing, of metaphysic arbitrariness and of the vacuum, of the anti-human, of the ridiculous apocalypse and of the general subversion in an inside out world, without meaning and necessity. A quintessence of the modern spirit and of the modern art...*⁹

Urmuz is a moralist. He creates his characters, he names them according to his belief that reality is imperfect: *creates random, it varies creatures in unsuitable names, like in a mess of packings and labels, and what it is more annoying is that in the same time it leaves to wander destined names without they could meet their rightful faces. [...] At Urmuz people are born not under astral signs which may define their appearance and character, but under the sign of the images which are waken by the pronunciation of their names. The birthday sonority is their matrix.*¹⁰

Claimed in the same time by the Dadaists and the Surrealists, author of a reduced work, being marginalized at that time as a writer, he came in top after the suicidal episode. A thing is sure, Urmuz *had an advanced esthetic armature for his time, without letting himself in the pure hazard will as it was happening in the case of surrealist dicten. He creates a vein for the absurd literature.*¹¹ And maybe this literature brought him to an end. What is more, his visionary perspective can be pushed until our days. The mechanical extensions of his characters can be met today as the mobile phones and other technical products seizing more and more the human part, risking to become a cybernetic being.

⁸ Ion Pop, *The Romanian Poetical Avantgardism*, Publishing House for Literature, Bucharest, 1969, p. 144.

⁹ Paul Cernat, *The Romanian Avant-garde and the Periphery's Concept*, Cartea Românească Publishing House, Bucharest, 2007, p. 341.

¹⁰ Dan Cristea, *The Imaginary Arcadia*, Cartea Românească Publishing House, Bucharest, 1977, p. 117.

¹¹ Marin Mincu, *The Romanian Literary Avant-garde*, p. XXIII.

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GHEORGHE CRĂCIUN. THE PATHWAY FROM AUTHENTICITY TO CORPOREALITY

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Abstract: *The essay deals with the issue of writing as an adventurous quest for the body, a recurrent theme in Gheorghe Crăciun's prose. The obsession of explaining the language through the human body assumes dismantling the body of its alphabetical armor and "writing" it down as an attempt of returning to the authentic corporeality. Gheorghe Crăciun's lucid autoscopy proposes a pure, Adamical language destined to absorb the emotions, the sensations, the blood and the heartbeats of the writer, consequently the act of writing itself turning into the "flesh" of the narrative and resembling a bodily seismogram that fights the constrictive stereotypy of the letter.*

Keywords: *Crăciun, corporeality, body, authenticity, language*

In the volume entitled "Mecanica fluidului" ("Fluid Mechanics") Gheorghe Crăciun wrote: "The conflict between *body* and *letter* can be often resolved in favor of the body. The victory is though momentary and illusory, as the eternal faith of the body assumes transferring its life to the letter. The live, authentic body, seen as the expression of a sincere and unconstrained sensibility, can only exist as a written image."¹

Having set off on the adventure of corporeality, Gheorghe Crăciun's quest for a new style means finding an access to his own body as a writer. Therefore, the author dissipates himself in the pulsatile matter of the text, illustrating the postmodern reciprocal contamination process between the author's body and his work. This obsession of corporeal dissemination into the matter resembles a fragment from Gustave Flaubert's "Temptation of St. Anthony": "I would like (...) to twist my body, to spread myself everywhere, to be in everything, to emanate with odours, to grow like plants, to flow like water, to vibrate like sound, to shine like light, to be outlined on every form, to penetrate every atom, to descend to the very depths of matter—to be matter!"²

Concerned with the nexus between *body* and *letter*, Gheorghe Crăciun considers that "the corpus of the original word relies directly on the human body, as the metaphor is guaranteed firstly by the analogical and combinatory possibilities of our senses, that is, by an immanent, somatic anthropocentrism."³ The writer's statement resumes in a postmodern manner Socrates' theory regarding the origins of the language: "Suppose that

¹ Gheorghe Crăciun, *Mecanica fluidului*, Chișinău, Editura Cartier, 2003, p. 36.

² Gustave Flaubert, 1904, *Works of Flaubert*, vol. VII, *The Temptation of St. Anthony*, Sion P. Magee Publisher, Chicago, Ill., Copyright by M. Walter Dunne, pp.170-171.

³ Gheorghe Crăciun, *Frumoasa fără corp*, București, Grupul editorial Art, 2007 p. 370.

we had no voice or tongue, and wanted to communicate with one another, should we not, like the deaf and dumb, make signs with the hands and head and the rest of the body? (...) We should imitate the nature of the thing; the elevation of our hands to heaven would mean lightness and upwardness; heaviness and downwardness would be expressed by letting them drop to the ground. (...) And when we want to express ourselves, either with the voice, or tongue, or mouth, the expression is simply their imitation of that which we want to express.”⁴ Hence, the issue of language authenticity is considered by Gheorghe Crăciun as an extension of the body that tries to “write” itself.

For the Transylvanian writer that has developed a mentality subscribed to the ancient “*musica universalis*”, the body represents “a perturbing factor”, a disorderly space of the irrational, as opposed to the letter and its spirit, that through equilibrium and transcendence, tends to gauge the indeterminate contingency of the body.

The writer believes that literature should be governed by the principle *sentio, ergo sum* in order to regain its pre-alphabetic ingenuity, only then being able to withstand the assaults of the rational. When the *letter* declares its supremacy over the *body* by subordinating it, literature becomes metaphysical and abstract. It is exactly this conflict between *letter* and *body* that triggers the textual machinery that gravitates between reality and fiction.

While investigating the revolutionary potential of the workings of the avant-garde text Barthes came forward with “an admirable expression” – “the body of the text”, that stresses the corporeality of language, rather than its instrumentality or its meaning: “Does the text have human form, is it a figure, an anagram of the body? Yes, but of our erotic body”⁵. For Julia Kristeva this erotic body is the territory of the “*semiotic*”, verbal play, not controlled by symbolic conventions. It is the language that experimental writing liberates, absorbs and employs.”⁶

According to Gheorghe Crăciun, the act of writing, be it “collapse” or “salvation”, represents „the seismogram of the body”. Nurturing a sense of potential equality between *body* and *letter* or between sensation and language, postmodern literature tends “to regain its lost corporeality in the form of *autofiction* or those of *heterotopia* and *dystopia*, notions related to the anthropocentric, ludic and parodic postmodernism.”⁷

Most of Gheorghe Crăciun’s works deal with the act of writing as „an adventurous quest for the *body*”, a recurrent theme in the texts of authors like Mircea Cărtărescu and Simona Popescu or in the writings of Jacques Derrida. In his essay “Trup și literă” (“*Body and Letter*”) Gheorghe Crăciun offers solid proof for the “aesthetical and formative value of the body” that acquires a distinct narrative status in the postmodern prose.

⁴Plato, *Cratylus*, translated by Benjamin Jowett, URL: <http://classics.mit.edu/Plato/cratylus.1b.txt>.

⁵Roland Barthes, 1975, *The Pleasure of the Text*, translated By Richard Miller, Farrar, Straus and Giroux, New York, p.17.

⁶Jo Anna Isaak, 1996, *Feminism and Contemporary Art. The Revolutionary Power of Women’s Laughter*, Routledge, London, p. 15.

⁷ Carmen Mușat, *Strategiile subversiunii. Incursiuni în proza postmodernă*, București, Editura Cartea Românească, 2008, p.160.

In one of her studies Carmen Mușat emphasizes the opportunity of several phenomena as love or illness that offer the possibility of perceiving and exploring one's body and own interiority. Starting with the writings of Max Blecher the Romanian prose becomes impregnated with a type of "ailing corporeality" that is processed into prime textual matter. His discourse focuses on investigating the bodily matter, while the act of writing becomes a way of generating an alternate textual body in order to aesthetically surpass the effects of his physical disability. The illness-imposed isolation favors meditation on the imminent perspective of death and on the acute sense of being exiled inside one's own body. Blecher's desire to experiment death from an outside perspective, through a body other than his own, is somewhat paralleled by Gheorghe Crăciun's etymological interpretation of the Latin verb *ex-sistere*, expressing an extension of the self that resembles the process of "skin shedding".

Developing a keen sensibility towards his own body and making use of sensation, perception and image, the writer realizes that the distinction between spirit and body anticipates the gap between literature and corporeality. The quest for the inconsistent body and for the immaterial corporeality establishes in fiction the themes of "body as text" and "text as body". Gheorghe Crăciun's metaphor of the "disembodied beauty" represents an attempt of constructing a textual body capable of expressing the somatic valences of the identity.

Intrigued by the possible ways in which the body is revealed in the matter of the text, Gheorghe Crăciun attempts to emphasize in his novels the essential „bodily difference” as opposed to others. "Compunere cu paralele inegale" ("Composition with Unequal Parallels"), Gheorghe Crăciun's second novel exposes his concept of "body as subject", while in "Frumoasa fără corp" ("Disembodied beauty") his following novel, the living body is turned into a "textual object" displaying its own literary and existential memory.⁸

Crăciun believes that the world exists because it invades our living bodies through thought and sense organs, but the language it is transposed in does not belong to us, it is not our „invention". Consequently, any act of displaying one's interiority can be considered a subjective image, an altered perception of reality: "One may be conscious of the fact that the objective world exists disregarding oneself, but put perceiving its absolute objectivity is merely impossible. One's own perception represents nothing but a deformed image of the surrounding world."⁹ In the "Phenomenology of Perception" Merleau-Ponty wrote: "If it is true that I am conscious of my body *via* the world, that it is the unperceived term in the centre of the world towards which all objects turn their face, it is true for the same reason that my body is the pivot of the world: I know that objects have several facets because I could make a tour of inspection of them, and in that sense I am conscious of the world through the medium of my body."¹⁰

⁸ Ibidem., p.185.

⁹ Gheorghe Crăciun, *Mecanica fluidului*, Chișinău, Editura Cartier, 2003, p. 36.

¹⁰ Maurice Merleau-Ponty, 2005, *Phenomenology of Perception*, translated by Colin Smith, Routledge, London, pp. 94-95.

Therefore, the absolute purity of the theme is to be found enclosed inside the body, not inside the idea. The author aims to explain the language through the human body, that is, dismantling the body of its alphabetical armor and “writing” it down as an attempt of returning to the authentic corporeality.

In his diary Gheorghe Crăciun commented on a peculiar similarity between literature and medicine, between surgeon and writer. According to the observations of Marc Alain Descamps, a surgeon never operates on a “nude body”. During the surgery the human body is reduced to “a hole in a white, immaculate fabric, so as to conceal the horror”.¹¹

In order to be investigated both in medicine and in literature the human body must be transformed into an object and literature must be used as a “a treatise on anatomy”. The human body’s vitality is nocive and inhibits the establishing of an objective relation between the observed and the observer. Covering up the body during the surgery can be interpreted as annulling one’s identity.

In his study entitled “Mitografia personajului” (“La mitografia del personaggio”) the Italian writer Salvatore Battaglia traces a map of the mutations suffered by the literary characters until nowadays reaching the conclusion that contemporary fiction has abandoned its characters. During the 1920s literature was revolutionized by the works of authors like Pirandello, Joyce, Kafka, Virginia Woolf, Faulkner, Musil, Sartre or Camus. The structure of the novel changed altering the relationship between protagonist and society and highlighting the fracture between the individual conscience and the universal order. Characterized by inventions like “stream of consciousness” and “interior monologue” based on the uncontrolled succession of thoughts, the novel of the twentieth century dramatizes man’s condition in a capitalist society that has reached the phase of absolute monopoly. Placed somewhere between sleep and wake, its characters lead an irrational, absurd life, constantly cutting off from the rest of the world, therefore, becoming prone to objectification: “The protagonists of these novels (as well as their authors) try to evade the inhuman forces of the society by encountering refuge inside the apparently occult and immune universe of the individual conscience. Thus, the objective reality as well as all social forces are expelled from their visual range, this kind of isolation leading to the inevitable destruction of the hero’s personality, leaving him with nothing but an impersonal collection of incoherent thoughts.”¹²

Gheorghe Crăciun’s texts represent (re)writings of the author’s self. The characters that inhabit his prose are insufficient, defective versions of their writer, „fragments from the history of my body”, as he called them.¹³ Fascinated by multiplicity and inclined towards his own interiority, Gheorghe Crăciun constructs fictional universes playing himself under different masks, escaping from the confinement of the flesh and adapting the illusions of his interiority.

¹¹ Gheorghe Crăciun, *Trupul știe mai mult. Fals jurnal la Pupa russa*, Pitești, Editura Paralela 45, 2006, p.145.

¹² Salvatore Battaglia, *Mitografia personajului*, București, Editura Univers, 1976, p. 440.

¹³ According to Arina Petrovici *Fragmente din istoria trupului meu* is supposed to be the title of one of the author’s diaries, later included in the volume entitled *Trupul știe mai mult*.

Gheorghe Crăciun explains the process of creation in accordance with the ethical fundamentals of writing. Adopting authenticity as a "method of work" means revoking the collective in favor of the individual perspective, pursuing the sincerity effect of the text, that is, the sense of "corporeal implication": "I've always felt as if my life, the sensations of my own life, are constantly slipping through my fingers. My writing strives for a new language, for a way of access to the live, instant perception. Could this represent, in fact, the experiment?"¹⁴

Gheorghe Crăciun's writings spring from the sensorial consistence of his own body considered to be "the most creditable measuring instrument". The writer denies life in its spiritual sense, considering that reason canonizes by dictatorially imposing a dull, abstract, stereotypical world, while sensation, the same way as art, furnishes one with aesthetic thrill.

The human body, be it a space of pleasure, illness, pain or even death, expresses the global idea of existence. Therefore, authenticity stands, in Gheorghe Crăciun's opinion, for the courage of exposing the truth about one's life experience. Hence, the quest for the live body and for the authentic being can be considered as the major theme of Gheorghe Crăciun's works. His prose represents an intricate web of blood vessels that absorbs the sensations, the feelings and the heartbeats of an author who has transferred the life from his body to the letters of his writing, thus, achieving the strongly desired fictional corporeality.

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¹⁴ Gheorghe Crăciun, *(In)actualitatea prozei*, in the volume *Cu garda deschisă*, Iași, Editura Institutul european, 1997, p. 18.

CULTURAL AND ARTISTIC ATTITUDES IN REGMAN' S FAMILY.

TRADITION AND MODERNITY

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Abstract: *Despite the dynamics of terminological acceptance tradition/traditionalism, modern/modernity, some major directions are clearly set by the theory of literature. We bet on these when it comes to the critical approach, with a recovery intention, dealing with the works of a Transylvanian family of scholars, The Regmans, still appearing on the 'recovery' list of literary history and literary criticism. We took into account the literary works of three men of culture, belonging to different generations: Nicolae Regman, Cornel Regman and Dinu Regman. Our approach deals with the decantation of the most representative traditional elements from the works of Nicolae Regman but also highlighting specific elements of modernity in Cornel Regman's critique and in the poetry of Dinu Regman. Equally, we intend to not overlook the interference of traditional elements with the modern ones, even in the work of the same author.*

Keywords: *tradition, traditionalism, modernity, modernism, criticism, Transylvanian family.*

At the origin of this study is found the monographic research intention of the critic's activity and literary historian, Cornel Regman, a research that entails, studying his biography, the location and identification of some scholars from the family, who have contributed to the promotion of Transylvanian and Romanian culture and spirituality. In this sense, the book has also a recovery goal, because some scholars of the family, presented in the paper, were little used or at all. The three generations of which Nicolae Regman, Cornel and Dinu Regman belong to, ranges chronologically at the interference of tradition with (post) modernity, but to combine the two directions in these literary works of these literary personalities, is exactly what we want to demonstrate, even when there are constant features towards one direction or another.

We do not offer an exhaustive deepening of these two controversial trends. We desire, at least, to light up the implementation of some basic elements that support the aims of this study. However, several lines of demarcation are needed, that is why it requires a clear dissociation between tradition / traditionalism, tradition / modernity / modernism. We start from the validated idea that modernity does not exclude, but incorporates and requires tradition, that traditionalism is not the same thing as tradition (as the "semanatorists" understood), and that modernism and traditionalism are two current extension. Our hypothesis, that the study supports, is the idea of continuity and unity in diversity, and when the antagonism of the two tendencies occurs, the debate seeks clarification and deepening.

We start from the idea of the postwar writers, updated by Z. Ornea, that "tradition is no more a retrograde factor that opposes to modernity and innovation" (Z. Ornea, *Tradiționalism și modernitate în deceniul al III-lea*, Bucharest, Eminescu Publishing, 1980, p. 368). It always knows the dynamics of becoming. On the other hand, we agree the theory that defines modernity as "tradition of renewal"¹⁵, as "anti-traditional tradition", so we can speak of a permanent filling between the two, a game of interferences, supported even by transient changes that occur between the two. Thus, the innovation, the change, brought by each stage of modernization, become traditional in contact with a new modern development.

Cornel Regman -The "last" classic in postmodern life / a "postmodern" of modernity

Critic and literary historian, the intellectual Cornel Regman belongs to the classical structure - the "classical" background¹⁶ - with reservations about the innovative experiences of postwar literature, exposed without restraint. Although it lies in the middle age modernism, he entered the postwar critical activity in a period characterized by confusion and instability. Facing with this situation, his critical conscience reacts in a conservatorist manner. It approves and supports a way of making literature based on opinions, methods and theories accredited by time, guaranteed by the practice of artists and trusts, less in the innovation of all kinds: semiotic, structuralist, psychoanalytic, etc. Innovations, forced imported "the war tools", damages his literary work -he claims- which he turns into a battlefield, to the delight of the author's selfish, that is to be practiced as in a game of "drawing the target": "clenching in the fire, there's no means despised: to the maximum text coding and technical formulation, through the emptying of the <soul>, it is to be answered with good tamed and happ-end" (Cornel Regman, *De la imperfect la mai puțin ca perfect*, Galați, Eminescu Publishing, 1987, p. 63). From the perspective of the critic, the innovative author is a fierce enemy of reader, who does not care about consequences, but implements its "preferences for the technical war of nerves, for routes through the complicated tangle of signs, all aimed at removing the opponent" (Ibidem). From this point of view, Regman is rather "a rationalist and a skeptic, preferring the clarity of argument and reserve, appropriate language and terminology sobriety" (Al. Cistelean, *the quoted art.*).

In other news, the critic is not an ancilar dogmatic with a uniform of primitive servitude to the old tradition. He calls into question the work of Ovidiu Cotruș, for example, despite his aversion to the critical topic that he uses as instruments in his monograph- *Matein Caragiale*. From the appreciation that he makes to Cotruș, we understand that what's he criticizing to the "new criticism" is conformism, rigidity, cap,

¹⁵ Lazăr Vlăsceanu, *Sociologie și modernitate. Tranziții spre modernitatea reflexivă*, Iași, Polirom Publishing, 2007, p. 27.

¹⁶ Al. Cistelean, „Ultimul cronicar interbelic”, in *Cultura*, no. 10 / 17 March 2011.

limiting the template, unprecedented features to it: "the author, advocates a kind of investigation that interrogates everywhere the text, uses all these suggestions as some adjunct to its fundamental approach which is weighing each component of the work to appreciate the contribution, and the meticulous advance as the work of archaeologists, for no sign, no sense to be lost" (Cornel Regman, *Dinspre „Cercul Literar” înspre „optzeciști”*, Bucharest, Cartea Românească Publishing, 1997, p. 58). The differentiation towards thematic criticism applied "standard" is shown to Cotruș also in his "exposure technique": "the usual thematic divisions(...) which methodical and predictable investigate titles, characters, action, style, etc., are substituted a grouped forward like a Macedonian phalanx which reconciles simultaneity with succession" (Ibidem, p. 59).

It does not deny literature's freedom to move, but does not want any "upgrading" emergency, improvised and superficial, that would turn the writers into irrational pawns of crisis differentiation, mystifying and damaging, of "experimentalism" with any price: "the youngest class of writers was formed in this atmosphere of experimentalism that dictates to their texts to be ingenious on the first place and then beautiful" (Ibidem, p. 93). Ioan Lacustă, with the volume *La ușa domnului Caragiale*, brings a new variant of the experiment: "from a narrative point of view, the sketch is a variant of the more recent convention of <the text written by itself>" (Ibidem, p. 100). Freedom after the "dogmatic penance"¹⁷ imposed by the "obsessive decade" -that Regman characterized as "brutal jugular of any dream" - has been misunderstood by the authors, the critic points out; the reply to the proletpult constraints is impulsive, irrational and also easy, by its surface character: "but their <literary works> aggregate on a more technical base and can bypass the library or they require it only in cases of extreme necessity" (Cornel Regman, *Dinspre „Cercul Literar” înspre „optzeciști”*, the quoted Publishing, p. 93). The perishability's support of these ephemeral impulses, the perception of innovation as a simple episode of progress, makes from its intellectual formation a classical one, for which "novelty and absolute originality are illusions" (Adrian Marino, *Modern, modernism, modernitate*, Bucharest, Literatura Universală Publishing, 1969, p.13). To this, is added his plea for simplicity, naturalness, taste, truth, "spontaneity" and "mobility" - as opposed to false in critic and rigid in poetry¹⁸.

Wanting to be <<modern>>, making yourself a program of modernity at all costs, is a non sense, a strident effort, with effects often caricatured" (A. Marino, *Modern, modernism, modernitate*, the quoted Publishing, p.67). Cornel Regman aims

¹⁷ Gh. Grigurcu, *Între critici*, Cluj-Napoca, Dacia Publishing, 1983, p. 400.

¹⁸ In the critical reception of Ana Blandiana's poetry, the author finds a suspicious strategy of inserting a single negative item, among the series of "pleasantries", which would lose in this way, the strength and credibility: "the critical act is wrapped in a packing of fine words, metaphor is sought, and the temerarious oxymoron flourishes. The evil critics are convinced that they can possess the stress through word, they can even invent them if necessary, and let go" (Cornel Regman, *De la imperfect la mai puțin ca perfect*, the quoted Publishing, p. 148). The poet Ștefan Augustin Doinaș is original by his "multiforms", because "through structure our poet is an explorer, more inclined to read around him, to decipher and not to reveal" (Idem, *Dinspre „Cercul Literar” înspre „optzeciști”*, the quoted Publishing, p. 38). Ileana Mălăncioiu's lyricism is valuable because it is "stolen to compelling determinism", it is spontaneously and it evolved from the moment when distressing situations were "searched by candle" (Idem, *De la imperfect la mai puțin ca perfect*, the quoted Publishing, p. 190).

through his criticism, to insuflate to the authors, the touch of their own identity, originality retrieval from the inside and the consistency with which he has done this thing, characterized his approach as "caustic", "negative", "hypercritic". When he found what he was looking for, the critic wasn't late to appreciate¹⁹.

Oscillating between a native classicism and a modern mentality formed inside *The literary Circle from Sibiu* (Cercul literar de la Sibiu), his options appear contradictory: he combats the critics tendency to stereotype the literary approach and to criticize "with grid", with preconceptions, since most are deprived of excitement when the literary phenomenon under consideration is proposed, with one side less bleak, with availability for a good mood and prosperity" (Idem, *De la imperfect la mai puțin ca perfect*, the quoted Publishing p. 172). This predisposition of the poets, is for Cornel Regman a quality, they being capable of "a state of jubilation of talent, opposed to forms of scant and inhibition" (Ibidem). He even appreciates Dinescu's style, because it "incites, likes, says something and not less, is original - refreshing *rara avis* in a context rather arid" (Ibidem). These apparent "contradictions" are the critic's result of a predisposition to modesty, who prefers "exploration" a representative feature of the trainee, the overflight in extenso of an author's work, until exhaustion but in good conscience of respecting the importance of laboratory tests before diagnosis. Not infrequently, the innocence of multiple "why-s", "enriches" the author, because the arrogance of some critics -famous resident doctors, who already know the diagnosis without the necessary consultation -can be fatal to their works. This freedom that he accedes, avoids to restrict the horizon of understanding the literary phenomenon, damaged by the consideration of an absolute truth predetermined or "developed". On the other hand, his modern culture, of the European format, acquired during the 40's, when "nationalism" was in great demand, it pushes the future critic to follow his affinities and join in the open mentality of the ones belonging to the Literary Circle from Sibiu, oriented towards new, rejecting the fashion of transylvanian 'neosemanatorism'. In fact, from this closing-opening report, reported by Iulian Boldea, results its modern spirit"²⁰.

Acknowledging that tradition is not a static phenomenon nor totally disconnected from modernity, which is in continuity just because it assimilates its

¹⁹ Radu Stanca's originality lies in ballad, because it is "a private and intimate form of his sensitivity of poet" (Cornel Regman, *Dinspre „Cercul Literar” înspre „optzeciști”*, the quoted Publishing, p. 12). Mircea Dinescu is (in the volume *Democrația naturii*) "the expression of his psychology, the one that gives free rein to its own mentality, a kind of thinking which, however, far from isolating it, he connects it for the first time, to a lively system of collective reactions , until that we cannot imagine it broken away from its parent-forming" (Cornel Regman, *De la imperfect la mai puțin ca perfect*, the quoted Publishing., p 176). Prose writer Alexandru Vlad, though tempted by "texts that are written single", progresses from the volume *Aripa grifonului* to *Drumul spre Polul Sud* through "expressive potency and spreading the intrinsic qualities of the artist-author" (Ibidem, p. 107).

²⁰ Iulian Boldea, *Simbolism, modernism, tradiționalism, avangardă*, Bucharest, Aula Publishing, 2002, p. 161: while modernism "was to be found on the positions of an opening to Western values, deciding to synchronize Romanian literature with the West one, the traditionalism adopted a contrary attitude, a closing and isolating one in the data of a conceptual etnicism which presupposed the existence of a unique criterion of approach and validation of stylistic values".

constant metamorphosis, it is impossible a radical separation of the two phases: "Romanian modernism can not be understood without the contribution of tradition, as tradition itself bears perhaps paradoxically, in its inner, the germ of its own denials: modernism" (Ibidem, p. 85.).

One of the meanings of "modern" in literature, reported by Adrian Marino as a product of "hurried recovery, delayed, consecutive of heavy periods of stagnation, isolation and literary conformism" gives us the opportunity to define the critic as one of the true modern critics, perhaps the only one, by the vehemence with which he suggests the true aesthetic literature progress, wanting to eliminate the eternal partisan spirit, fraternal- shameful, dark-apologetic, confusing value with complacency. Another view of "modern", written on the list by Marino, is equal to the present-day, the newly, the here and now, the present. Cornel Regman is from this perspective, a representative of "modernity" (but not a modernist, since he doesn't ignore tradition) by fidelity to the present moment works, but a powerful traditional (if this would be the opposite) in that he does not belong to his period of time, is not part of the category of "critical-troubadours ", of "pillboxes-churches", of *gibberish- idiom*"stars".

He is "the last postwar reviewer" - as the critic Al. Cistelean observes (the quoted art.) – through his "critical dialogue", through "malicious intelligence" and through the offensive taken for taste, objectivity and truth in the criticism. Or "the last classic in the postmodern life", as expected from the title - because in the characterization of Vladimir Streinu made by Gh. Grigurgu, we recognize Regman as "a type of gentleman slightly timeless" (Gh. Grigurgu, *Între critici*, the quoted Publishing, p. 101). Contemporary also to the postmodern literary metamorphosis, brought by the breath of European literature, the critic is trying to adapt his aristocratic conformation to the (post)modern times, sometimes to the point of maximum severity, through which he became famous, receives nuances of "picturesque senectute", the critic makes his last critical inspection not in the "controlled and types of cars from the beginning of the century" (Ibidem, p. 107), but even "walking" arm in arm with the author, which he gently advises, he points out his mistakes and he gives him to himself, accompanying him to his real originality, to which the author himself could have passed in a hurry.

We can not definitively determine the adherence of Cornel Regman to a static critical model. The difficult representation in the fixed frame is due to his originality, his desire for progress and affinity for individualization. This was possible through the practice of literary chronicle, which gave him the certainty of unformalization, of his personal contribution and satisfaction of quality, not quantity, giving the services required by "frivolous" foiletonism and practice of the monograph, the "total criticism". The infallibility of the critical act was not his "hobby" he had better wanted to live and breathe literature, not to mortify it by its self-evident framing into in a restrictive mold. If that means not to be modern, to be out of fashion, then we prefer Cornel Regman a the traditional critic.

Nicolae Regman²¹ – the modern spirit of tradition

Being Nicolae Iorga's friend, whom he met as a student, Nicolae Regman writes a work marked by the (neo)semanatorist dialectic, which grows in the early twentieth century, falling thus in the traditionalist literary trait. Ideological and cultural orientation of the interwar period, traditionalism values, as the literary critic Iulian Boldea notices, "the expressive, ethnic and folk ethics resources" but also "the resuscitation tendency, from an idyllic point of view, of the historical past" (Iulian Boldea, *Symbolism, modernism, traditionalism, avanguard*, Bucharest, Aula Publishing House, 2002, p. 162). These concerns add to the thinking orientation, by reconsidering the local area from an Orthodox perspective, offering people religious conscience. The spiritual side of Regman's work can be found in his epic texts due to his theological approach, too, but it mainly defines the second part of his creation, conspicuous in works such as '*Rugăciunile vremii*', '*Tămădăoare*', '*Urcșuri în zări.Psalmi noi*'.

The traditionalism of Nicolae Regman's work is distinguished both by thematic and program and by writing, but this work does not come within the scope of any tradition. The mystical village, passeism, the tender lyricism, the programmatic aspect of his writings (short stories, the gallery of portraits, lyrical psalms), the moralizing character, the regional language, are some constants of the prewar semanatorism tradition, found again in postwar.

Performing different teaching tasks as well as being a spiritual mentor (teacher, scholar, inspector), Nicolae Regman writes under the impression of an apostle: his mission is to educate the masses, the general public, hence the thesist and quite easy character of his work. The thematic and ideational content of his prose confirms once again the lure of the semanatorist literature: the rural beauty, the patriarchal order, the ancestral tradition, the idealized village, which protects and raises the matter of being good by nature, are the favorite themes of the 'Nicolae Pralea' short story²².

²¹ Regman Nicolae (1881-1951), priest, teacher and professor, writer, journalist, prefect of Sibiu, is the critic Cornel Regman's uncle, on the father's part. Having his doctorate in Philosophy, he published studies, articles, poems, mostly under the Zaharia Sandu pseudonym (sometimes under the pseudonym of N. Paunasul). His works are distinguished by the constant concern for philosophy, history, theology and folklore. Of these we may mention a few: *Doine și strigături* (Doina and shouts), Sibiu, 1904, Fr Froebels: Philosophie und Geisteart, Sibiu, 1907, Alexandru Vlahuță, Sibiu, 1921, *Rugăciunile vremii* (Prayers of the time), Sibiu, 1922, *Oglinda inimii* (The mirror of the heart), Sibiu, 1927, *Siluate filosofice* (Philosophical Silhouettes), Buc, 1933, *Figuri din trecutul cultural al Ardealului* (Faces from the cultural past of Transylvania), Sibiu, 1938, *Vieți rodnice* (Fruitful lives), Sibiu, 1945, *Urcșuri în zări.Psalmi noi* (Ups in sight, New Psalms), Sibiu, 1946, *Umbre mărețe* (Great Shadows), etc..

²² The main character, Nicolae Pralea, always returns to Transylvania, resuming his cozy life here, confirming the role of a forever-protected one and a protector of his homeland. Originary besides Sighisoara, he leaves only to maintain the contact with the rest of the country, to find out the news, but always returns to his origins, the land that "ennobles" him. For his initiation into the mysteries of life, he is required to go away from the protective childhood, leaving towards the tumultuous flow, as Natl of "Mara" (who serves a mason, then becomes an apprentice for a carpenter, and studies Hungarian and German, gets acknowledged to the construction art) or like Nică of Ion Creangă "Childhood memories". Maturity is achieved through the contact with the demonized and corrupt city, with the alienating temptations he will never deny or avoid.

The main characters, heroes big and small, are characterized by the illusion of perfection, receiving a messianic aura, and suffering all from the wrath of indistinction. All the characters resemble each other, cherish the same ideals, are defined by the same qualities, feel the same, think in unison, be it intellectuals or peasants²³. The boundless confidence in the moralizing character of his works, by the example of some of the characters-type of spiritual beauty and ethical perfection leads to thickening the thesist features to the usage of a retoric in expression. Z. Ornea (*the quoted work*, p 485) calls this trend "coarse ethicism".

The works of Nicolae Regman can not snatch the critical exegesis more than modest appreciation, but we think that it is worth recovering and placing him in the picture of the (neo)semanatorist literature as well as framing its in traditionalism, where they belong. Especially since he is not an unrecoverable conservatorist in his works. The inner and rational structure is modern, taking shape with the *Siluate filosofice* volume (1933). Thus, his theory about philosophy²⁴ is a testimony, because it suggests the idea of progress and continuity, the idealist philosophical model. Philosophy has been a method of acquiring knowledge since the ancient times, systematically completed by every generation, no matter what part of the world the truth comes from. His purpose and mission as an individual, as an eternal suspicious to the truths of the world, is to propel further youth love for search and discovery. So, as a progress and innovation partisan he is a modern who does not respond to the back-off displayed when it comes to novelties.

Although most of his work is a plea for the Transylvanian places and spirituality, for the Romanian language, emerged from the sweet archaisms and regionalisms, seasoned with pulpit terms, a modern European teaching trend does not miss. If "healthy" is taken and well-filtered, and then "planted" in us, it may have splendid future repercussions on the spirit and intellect of our nation; "to be <modern> or <to upgrade> is to be anchored in the present, to be or to become a contemporary of your own times, even more to register on a path that resonates with future or dares to make the future now in order to set it up as soon as possible" (**Lazăr Vlăsceanu, the quoted work, p.21**) -a valuable idea in those times, aiming at the strict exploitation of the national past. From this point of view, we could associate it with the Iovinescian "synchronization" to support the idea of taking over the valid European models which, if properly harnessed, can stimulate the development of national structures. The identity-otherness

²³ Nicolae Pralea is characterized "according to his virtues which garnished his being, stirring at arrhythmic times and edged with brilliant glows of charm" (**Nicolae Regman, "Nicolae Pralea" in *Vieți rodnice*, Sibiu, "Dacia Traiana" Publishing House, 1945, p. 1**). Gheorghe Șincai was "a man in his most beautiful age. The naive youth is struggling with the manhood seriousness on his face. The broad forehead, shaded by rich strands, protected two large eyes, burned by the hope of resurrection (**Nicolae Regman, *Umbre mărețe*, Bucharest: Romanian books, p. 26**). The portrait technique will be the favorite predilection of the author, which he will use beyond reserves, reaching to hiperbolising. Thoma Masaryk with "... the beauty of his personality, summed up from the tireless work of his brilliant talent, the kindness and sincerity of his morality began to overwhelm the Czech nation" (***Vieți rodnice*, pp. 36-37**). Eduard Benes's qualities are also of a superlative order: "amazing skill", "his so bright personality".

²⁴ Nicolae Regman, *Instead of a preface*, in *Philosophical silhouettes*, Buc, Universe Newspaper Publishing House, 1933.

report is regarded by the author with understanding and flexibility, with no tendency towards denying outer influences (specific to traditionalists), "and I still acquire a personal pride, that I found to be in the light of the teachings and books collected from the mouth of scholars in Berlin, the great power of education and becoming of the national history" ("**Nicolae Kogălniceanu**" in *Umbre mărețe*, p 50). Eminescu's model is relevant to the author by his appeal to the first Romanian teaching, "talking to the founders of our national life" and later to work for his people "helped by the German school in Vienna and Berlin" (**the quoted work**, p. 62).

From this perspective, Nicolae Regman is a fan of tradition, characterized by the modern spirit²⁵. His interest in promoting the national character should not be confused with being traditional, because the two may come across, but are not identical.

Dinu Regman²⁶- "the reflexive modernity" eighties writer

An eighties writer, Dinu Regman is the author of a poetry without which "we would have been a generation poorer with a poet" (Ion Bogdan Lefter, in *The Preface* to Dinu Regman's volume *Stop. Cadru -'Freeze. Frame'*, The Letter Publishing House, Bucharest, 1990). It complements the myriad of poets, "poetic reformers", who fought diligently for his release from rigors and conventionalism, promoting the freedom of creation and eliminating from its concerns "the unnecessary solemnity, pretentious metaphorical grimacing" (Cristian Moraru, "Dinu Regman- In the frame and theframes of poetry" in *Counterpoint*, II-nd year, no. 4, 25th January 1991, p 4).

He despises restrictiveness, limits, his poetry is an apotheosis of lucid imagination musically drifting to bear him on unexpected heights, the only indicator that there is physical existence mirroring in the things around: "A campaign pack, a bottle spyglass / wearing in the womb the remote history of shipwrecks are all / but signs, with no other meaning than that you exist here or in / the farthest away" (*Endless vacation*, p. 33). The verse cut in the middle of the statement is evidence in this regard. The only captivity way it accepts ("cancelled therefore in a sound trap Caught in a net / of correspondences Nothing more sublime than matching the captivity") is the poetry 'frame', the one that

²⁵ Being concerned with the controversy of the age: tradition / modernity, Ion Pillat identifies two types of tradition: "a living, dynamic, creative and comprehensive one" and a "typical one" - "dead, static, sterile and refractory to any innovation", which he can not capitalize. Only that way, in fact, a modern spirit corresponds to the first type of tradition, "a fruitful and necessary grafting to any living tradition" which can "refresh" the ideas of other cultures, because otherwise it would be in the danger of turning into the "typical one". Ion Pillat, apud Z. Ornea, *the quoted work*, pp. 419-420, dissociates the modern spirit from modernism, which "comes down to imitating the wrong forms and loose ways of deep tradition."

²⁶ (16th March 1957-1st January 1986) Dinu Regman was critic Cornel Regman's nephew. He graduated the Faculty of Letters in Bucharest, The German Department, being defined by Mircea Martin as a brilliant student. (*Universitas- once upon a time there was a cenacle...*, Bucharest, The National Museum Of the Romanian Literature Publishing House, 2008, p. 19) who knew him by his short-term cooperation to the *Universitas Cenacle*. He starts his career in 1982 with poetry, and his literary work is shaped by the activity in the *Prospero* (the Shakespearean ambitions-as you well see) and *Monday Cenacle* (1979-1983), it is practiced in publications such as *Amphitheatre*, *Echinox*, *Opinion of the Students*, as well as *Students' life*, with notes about Sibiu Jazz Festival, whose passionate fan he was. His literary personality will remain tied to a single poetry volume "Freeze. Frame", published posthumously in 1990 by the Letter Publishing House.

will give, in fact, the chance of releasing from the ephemeral human condition imposed by the destiny "So rotation's your sign and your color" (p. 34).

Radu G. Țeposu (*The tragic and grotesque history of the dark nineth century*, Bucharest, Cartea Românească Publishing, 2006, pp. 36-37) identifies very accurately stylistic books of the eighties poetry and thereby indirectly characterizes the poetry of Dinu Regman from two congruent points "the twilight" from the first volume (out of the ground), where the poet is one of the "gnomic and esoteric, mannerists"²⁷. On the other hand, "the daily prosaic and buffon" is generously valued in the third cycle of poems: other stories + some final tips.

A contemporary to postmodernism²⁸, most often discussed as distinct from the eighties poetry, Dinu Regman writes a poetry which Vlăsceanu Lazăr calls as "reflexive modernity"²⁹. Autobiography, the self-reference inspires the poetic ego a demanding and critical perspective on modern society as a whole, a society which has reached a dead end, in need of refreshment and review, primarily harmful to the individual contemporary to her, "and how uncertain / this bustle in the street / (daily scourge of the mob / relentless pursuit / for the recurrent feast). // but / although away from the city whimper / careless for the daily fear, / when the waves die / on reddish rocks / then / that I go / why-am I sorry?" (*On the hero's death*, p.77). He tries to harmonize the opposites of the world through music or at least to subject "the rigors of asceticism are not for me/ I can not go away from this shore of great songs ..." (p 33). From this "end image" identified by Romulus Bucur in the poetry of Dinu Regman, but not a doomsday, but "of a historical cycle, an ending registered not with rebellion, not with despair but with melancholy, and bitterness" (Romulus Bucur, *The eighties poet (and not only) in the nineties*, Pitești, 45 Paralel, 2000, p 194).

The freedom of the poet is in fact an *inner one*³⁰ and it is manifested by a "structure of harmonizing opposites" (G. Durand, *The anthropologic structures of the imaginary*, Bucharest, Universe Publishing House, 1977, p 432), possibly through the musical harmony of the world conceived as an axis. As the science of modulations (Varo³¹), music directs the universal order, allowing the poet to subordinate to it as "that meta-erotic whose essential function is to reconcile opposites and to master the passing of the existential time" (G Durand, *the quoted work*, p. 432- 433). Musical imagination -as we identify it at Dinu Regman- is, according to G. Durand, one of the first manifestations of a "synthetic imagination," which "sets the harmonic structure tone". The synthesis of the

²⁷ Radu G. Țeposu, *the quoted work*, p. 36 ***we were all seduced by the obscure background of being, the magical springs of knowledge, which imagines, on the tone of sibylline pathos, gentle apocalypse, delicate ecstasies, brilliant metaphors staring into the spirit.*** "

²⁸ Radu G. Țeposu, *the quoted work*, p. 58, defines postmodernism as "reversed romanticism".

²⁹ Lazar Vlăsceanu, *the quoted work*, p. 31: in the concept of the sociologist, postmodernity is "that modernity which considers itself the object of construction, leaving room even to tradition to be a possible option, and not setting any finite time horizons phases, or developments that would move towards an ultimate end."

³⁰ M. Cărtărescu, *The Romanian Postmodernism*, Bucharest, Humanitas Publishing House, 1999, p. 374

³¹ J. Chevalier, Alain Gheerbrant, *A dictionary of Symbols*, the II-nd volume, Bucharest, Artemis Publishing House, 1994, p. 328

elements characteristic to a system requires a "totalizing harmonization" that will allow the poet to oscillate between the real macrouniverse and the land microuniverse.

Does Dinu Regman introduce himself as a modernist poet? The postmodernists' predisposition is to "fragmentarism" in Liviu Petrescu's optics (*The poetics of postmodernism*, Pitești, 45 Paralel Publishing House, 1998, p. 89), as opposed to the totalizing modernist vision. On the other hand, the emergency clippings from different backgrounds do not lack from Dinu Regman's poetry "the theatre room", an "abandoned highway", "a music-in the desert", "the cemetery path", "the middle of the forest"; all challenge the speed and film technology, agglutination of different spaces and environments. Fragmented images, spontaneous, but lacking vitality, pass in front of the poet, hidden behind a mask that betrays disabusing, feeling like an uprooted amidst a harmless existence, that threatens him with dehumanization "a misshapen animal / sucked my blood / and the lymph - (*Out of the ground*, p. 13). Nothing reintegrates him in his initial life, neither the elementary nor the long ago lost cosmic:

and everything else is away / and you are left alone / under the sky covered with stars / your numb hand is filled / with earth / in your ears runs a trail / of blood / the glasses fall off your nose / and break / in memory shards / from each bush / spring out / two metal eyes / and suddenly the whole park / is filled with the smell of poisoned flowers (a story in gases, p. 51).

In these situations, samba music enables the poet, in its exuberance, "making sense of the absurd world around them, to fight against entropy" (Alexandru Mușina, *A collection of the eighties poetry*, Pitești, Vlasie Publishing House, 1993, p. 6). Music is not only harmony, said Durand, but "dramatic contrast, equal and mutual recovery of antitheses in time", so the dramatic representation of the time in which the poet lives through musical images, self-awareness and reflection the man- poet to "defuse his evil powers" and thus "the man really lives domination of time" (G Durand, *the quoted work*, p. 438): "the sad baby / in the sand / another child / kneaded" (*Samba to a sad child*, p. 43), "the dead body of a poacher / (...) three days after he was laid on bier / began to get green " (*The death and rebirth of a poacher*, p. 42).

The second part of the volume: samba is the "metaphysics" poetry in terms of A. Mușina. The poet entirely "lives" and "exists" in a transcendent space through music, otherwise inaccessible to human beings, as "the musical thinking would easier abandon the spatial obstacles to establish itself in a zero space, which is called Time (A. Michel quoted Gilbert Durand, *the quoted work*, pp. 432-433). At the eighties poets, Mușina believes, the transcendence of metamorphosis occurs in a "<<real>> event of the self, which is the reference system" (A. Mușina, *the quoted work*, p.8). The poet, using poetry as a tool (a skill of the eighties poets), communicates a reality, a personal one, in full stability

and order, congruent and "consubstantial" with "the soul of the world" in which he is the center of all conjugation, as Ioana Em. Petrescu considers the postmodernist³²:

"from the farthest distance you communicate with your peers / Over this huge bridge that the sea is/ over this breath / which recalls you/ Over this light which recognizes you // This wine which becomes your friend / This moment that always comes back/ This oscillation that you are / This rainbow which increasingly curves more and more /This curve in the space that dreams about you/ That breeze which cancels you" (**An endless vacation, p. 33**).

The order of the land microuniverse, the postmodernist poet Dinu Regman³³ tends to and which he believes to belong to, is in terms of Radu G. Țeposu a "vision of the originary totality"³⁴. Just like the Romantics, the poet hopes for a "return to homogeneity", "having a sense of failure in the world, of the terrestrial exile" (**Radu G. Țeposu, the quoted work**) through music, he can hope, because "he did not lose his nostalgia (and certainty) that he belongs to a celestial homeland, to a recoverable paradise" (**Ibidem, p. 62**). This is the semantics of the phrase that Romulus Bucur choose from the lyrics of the poet as being defining: "Fall and music". From this angle, the title of the first part: "Out of the underground" can be anticipated from a double perspective: on the one hand, the programmatic courage to "come down" in the world, seeking a compromise on the other hand, the detachment from the mundane hell, from the apocalyptic atmosphere in which it is being found, and daring to hope in a "recovery" of consistency, a "retrieval" of harmony.

Despite the appearance of a "centrifugal" postmodern universe ("omelet with ham / death gull / latest news / about flying shuttle columbia / murder at midnight / and my loneliness goes ..."), the predilection of the poet, however, heads towards the "centriped" need for unity and coherence, characteristic of modernists, all these chaotic "references" are based on "the need for construction, composition, staging, "which finds him closer to the modernist poetics of Florin Iaru, as Mircea Cărtărescu (*the quoted work*, p. 377) noticed. Generations go hand in hand under the empire of the hastened time, become an undifferentiated continuity between the old and the new, the individual suffers from the sin of indistinction, because he does not recognize himself along the time, "on the alley of

³² Ioana Em. Petrescu, in *Modernism/ Postmodernism- A hypothesis*, Cluj- Napoca, The Science Book House, 2003, dissociates modernism from postmodernism by an only criterion, that of the Individual category. **From this perspective, modernism cancelled the Renaissant concept of anthropocentrism, the subject loses its transcendental condition, it does not "contemplate from the outside the world -object" (p. 31), but it is "swallowed up in the self-generated text game" (p. 31).** What is more, postmodernism is trying to "rehabilitate" the individual category, the return of his unit, a parallel and contemporary trend of modernism, not a further one, the author believes. In postmodernism, the artist is a "dynamic system, a structural node of relationships, which are texture to the whole system" (p. 34).

³³ M. Cărtărescu, in *The Romanian Postmodernism*, Bucharest, Humanitas Publishing House, 1999, p. 374, defines postmodernism as being „he one that does not believe in another reality, but the one created by itself”

³⁴ Radu G. Țeposu, *the quoted work*, clearly explains the *platonian* world model from the beginnings to the present moment suggested by Ioana Em. Petrescu, in the terms of the author: „view of the spherical universe, based on the harmony of music (the music of the spheres), whose symbolic movement is the rhythmic rotation of its stars. The Moving principle is the divine intellect (...) the scope of this model is to propose a harmonic musical vision, comprehensive and comprehensible by the intellect of the universe. **The human being lives a sense of completeness. Of osmosis, of union with the soul of the world**" - pp. 61-62.

the cemetery / the family had just come back / to the freshly buried / and the very moment that / something was precipitating / in her womb" (p.14). It is a kind of "synchronicity" and "simultaneity" identified by Mircea A. Diaconu with postmodernism, rather than 'historicism'. "I found her in a pub / from another time" (p. 14), and "her perfume / was floating over the centuries" (p. 14).

From these considerations, we can shape the portrait of Dinu Regman. He is a postmodernist in structure, an eighties poet, and a modernist by vision.

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LA POÉTIQUE DU DOUBLE DANS LA POSTMODERNITÉ

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Abstract: *This paper tries to analyze and answer to the need of recovering the Double, seized by some form of writing. Taking into consideration the fact that it is about a poetics of the Double in Postmodernism, we will set our power of comprehension within the quartet of author – text – character – reader. We will define the horizon of research, offered by the double as a poetic principle, by inventorying the procedures and shapes taken by it, in order to observe the transposition into a new coherence in the postmodernist work.*

Keywords: *Double, author, reader, postmodernism, logos, poetics.*

1. Le double – pour un modèle poétique

Nous sommes engagés dans la mission de mettre au clair l'essence poétique du double, de révéler les choses, les faits et les phénomènes aptes à créer, grâce à leur signifiante, un doublet. Dans la réalisation d'un cadre théorétique cohérent, nous avons poursuivi une lecture programmée de la bibliographie du pays et de l'étranger, tout en essayant d'exploiter les ressources livresques récemment parues, pour étudier les idées véhiculées dans la littérature, la psychologie, la philosophie et l'anthropologie. Nous approchons ainsi des valences d'un sujet qui est devenu un rhizome dans la postmodernité, et dont les ramifications auront une force problématisante et potentiellement conflictuelle dans le cadre de la littérature. En fait, nous nous proposons une définition et une classification du double qui nous engage dans la voie d'une poétique du double. Nous délimiterons l'horizon de la recherche que le double nous offre en tant que principe poétique, contrôlant les procédés et les formes qu'il prend pour voir la transposition d'une nouvelle cohérence dans l'œuvre postmoderne.

Parlant du double, nous utiliseront aussi, dans notre analyse, les termes suivants: *le dual, la dialectique, le doublet, la doublure, la copie, le sosie, la réplique, l'homologue, la dichotomie, la binarité, la bipolarité, le binôme*. Tous ces termes sont dérivés de la chiffre deux qui est le symbole de la différenciation, fonctionnant comme point de vue analytique et séparateur. *Deux* arrive à dévoiler *trois*, à travers la détermination de l'un, dans les mots du Dao de Jing « Un a appelé Deux. Ensemble ils ont fait le Trois. D'ici proviennent les 10.000 choses. Conformément à l'étymologie réalisée par G.I. Tohăneanu¹, le néologisme « double » s'apparente à celui de « duel », tous les deux ayant la racine « du- » provenue du numéral duo – deux. Le terme *duellum* est un archaïsme phonétique pour *bellum*, une

¹G. I. Tohăneanu, *Dictionar de imagini pierdute*, Timișoara, Ed. Amarcord, 1995, pp. 134-135.

variante ancienne de celui-ci. Résulte le fait qu'avant la guerre il était désigné à travers le terme de « duel ». Le duel est la première guerre, une confrontation des contraires comme on voit aussi dans le double. Bien qu'apparemment, la guerre n'offre pas une unité, Stéphane Lupasco² remarque le fait que l'équilibre est résulté de la confrontation des contraires. Leur lutte assure l'harmonie de la vie et ne cause pas une crise. Nous proposons dès le début une délimitation du double à travers la désignation des deux typologies : *le double spectral et le double fluctuant*, dont nous détaillerons les traits et les arguments dans les lignes suivantes, après le contrôle, au niveau des sources livresques consignés, d'une table synoptique des dichotomies particularisantes :

Double spectral

« Double réversible » (Michel Morel)

Mimétique

Référence double

Complètement autonome [+ / +]

Le rapport à l'Autre

Autonomie

Existe

Double fluctuant

« Double réactive » (Michel Morel)

Antimimétique

Référence duale

Complètement [- / +]

Le rapport à l'Autre du Même

Dépendance

~~C~~oexiste

Mais pourquoi double spectral et fluctuant ? En France, dans un volume paru en 2001 – *Figures du double dans les littératures européennes*, coordinateur Gérard Conio ; le critique Michel Morel propose une typologie désignée à travers deux néologismes – réversible et réactive. Ou, nous avons considéré le fait que les deux pourraient être complétés comme argumentation à travers la délimitation d'un **double spectral** qui provienne de la même racine et qui s'objective spontanément dans un référent, qui devienne un Spectrum, un simulacre, qui a quelque chose d'effrayant, qui détient un danger imminent qui le fait devenir le rival de l'original. Le double spectral se partagera à son tour, prenant la typologie du Corin Braga³, dans **double spectral** – ombre, miroir, tableau et **spirituel** particularisé à travers les jumeaux, étrangers et androgynie. Le procès de doublage se finalise à travers un rapport de ressemblance entre les sujets (dans les termes du Michel Foucault, étant un procédé de mise en miroir, qui conduit à la systématisation de l'univers dans une « agglomération des confirmations, touchant une à

²S. Lupasco, *Logica dinamică a contradictoriului*, București, Ed. Politică, 1982.

³Corin Braga, *10 studii de arhetipologie*, Cluj, Ed. Dacia 2008, pp. 149 – 172.

l'autre ». Dans ce sens, l'auteur identifie quatre similitudes : *convenientia*, *aemulatio*, *analogia* et *simpatia*)⁴.

En revanche, **le double fluctuant**, se réalise à travers le rapport à un autre dans un échange permanent de complètement. Les deux composants ne peuvent pas exister, seulement à travers la mise en miroir de l'un dans l'autre. Ici on parle des jumeaux antinomiques – anima, conscient – inconscient, moi – l'ego, subjectivité – transcendance, introverti – extroverti, idem – ipse, dionysiaque – apollinien, ange – démon, diurne – nocturne, etc. À travers ce double fluctuant, l'être guérit grâce aux contraires, à la possibilité de se retrouver dans « un ». Le fait que le monde reste sous le signe de la confrontation est déjà connu par tout le monde, étant soutenu par deux colonnes + et -, énergie active *yang* et énergie passive *ying*, qui se ramifient aussi dans d'autres oppositions qui forment le domaine de la dualité : sujet/objet, positive/négative, masculin/féminin, raison/imagination, mouvement/repos, esprit/repos, abstrait/concret, être/personne (Cusanus – *coincidentia oppositorum*). Le dual⁵ est premièrement plural, au-delà du singulier, d'après Jankélévitch⁶, et ceci a été premièrement un refus de la vie double et un désir de dédoublement, l'homme étant conscient qu'il a une vie double (*Homo duplex* – Plotin) dans le but de comprendre le Tout. Toutes ces doublettes sont l'image disséquée du point de vue psychologique et moral d'une personne unique. Dans le cas de la doublette, sont *Moi en deux* ou *Moi en deux* représentations. À travers cette caractéristique, la doublette se révèle être la source intérieure de notre être, qui se manifeste de manière plénière à travers elle-même. Ce n'est pas un égotisme, mais un ouvrage vers soi-même et, à travers celui-ci, c'est une réalisation de soi.

2. La poétique du double – des perspectives postmodernes

La perspective offerte par la poétique du double réussit à dessiner une approche comme un tout du texte fictionnel et autobiographique, à travers l'exploitation des ressources du langage, des codes de communication, des instances extra/intratextuelles, des modalités de communication, aussi comme du dialogue entre les cultures/stéréotypes ; c'est ainsi qu'on peut dessiner la variante d'une lecture plurale de

⁴Michel Foucault, *Cuvintele și lucrurile*, București, Ed. Univers, 1996, p. 386.

⁵La pensée dualiste présuppose outre la tension interne, inhérente à l'unité, une tension extérieure entre ce qui existe comme une unité absolue et sa manifestation contractée dans la pluralité. Si « tout ce qui existe est double » dans la doctrine hermétique, c'est parce que la nature n'est pas double, que dans un tout dans lequel la dualité est possible. Comme ça, après l'hermétique Asclepios, l'être dual ou le tout qui existe comme dualité dans l'unité, dans la même mesure de la non-mesure est composé dans une telle manière qu'il « peut inclure dans la même mesure le terrestre et le divin. » (Cusanus, *De docta ignorantia*, vol. I, p. 11, *apud.*, Dorin Ștefănescu, *Heliade necunoscutul*, Pitești, Ed. Paralela 45, 2007). Jakob Böhme continue la spéculation dualiste hermétique et cousinienne, des qualités « une bonne et une male, qui parcourent cet monde comme une seule chose ». ¹ Chaque créature inclue en soi même le mouvement ou le rythme vital des ces qualités « ce source est double, du bien et du mal dans toutes les choses » ¹ Ce source contient *in nuce* deux principes contraires l'antithèse dynamique desquels est même l'acte qui donne la vie. Donc, tout ce qui est, ne peut être que comme un fruit de l'affrontement et d'entrelacement avec ce qui, en soi, n'est pas et qui comme ça lui s'oppose « rien n'existe dans la nature qui ne cache en sois le bien et le mal, tout remue et vit sous ce double impuls. » (Jakob Böhme, *Aurora sau răsăritul care se întrezărește*, traduction par Gheorghe I. Ciorogaru, București, Ed. Științifică, 1993, p. 104, 31).

⁶Jankélévitch, *Pu și impur*, cap. II. *Dualitatea și purismul*, București, Ed. Nemira, 2001, pp. 39-95.

l'œuvre, à travers une dichotomie interprétative : une approche attitudinale vs. une approche technique.

Pourquoi une poétique du double est-elle nécessaire dans un monde postmoderne, réel ou possible? Nous trouverons la réponse dans le besoin de chacun d'entre nous d'identifier une équilibre, la complémentarité qui nous réalise et nous offre dans le même temps l'acte initiatique de l'ouvrage vers l'autre, vers soi pour une réalisation du soi. À l'époque des mass-média, de l'internet et de la globalisation, la force propre d'être est de nous apporter à la surface les virtualités fermées qui complèteront, définiront, offrons stabilité et sécurité de soi, parce que nous sommes dans une recherche permanente d'un *arché* -, du principe unique, ou du Tout.

Notre grille essaye d'analyser et de répondre au besoin de retrouver du double saisi par une certaine forme d'écriture. Parlant d'une poétique du double dans la postmodernité, nous situerons la compréhension à l'intérieur du quartet auto-texte-personnage-lecteur. Le double prendra, tour à tour, la place de chaque instance de l'acte de la lecture parce qu'il peut être défini comme une rencontre entre de diverses inconscients, premièrement d'inconscients individuelles, tels celui du lecteur, de l'auteur, et après des inconscients collectifs. Or, ce que relève l'anthropologue et ce que le lecteur doit avoir à l'esprit est que la rencontre de plusieurs inconscients peut former une microculture⁷.

La performance, la participation – la relation avec la temporalité et avec le publique, la mort de l'auteur qui induit la naissance du lecteur, devient une relation tendue avec le récepteur. Premièrement, la poétique du double renferme **L'AUTEUR**, parce que dans la communication littéraire, se produit un acte de dédoublement, entraînant des instances asymétriques, prenant comme point de support les idées d'Umberto Eco. Auteur réel – Lecteur Modèle, Lecteur réel – Auteur modèle, de la perspective de l'acte de production, respectivement de reproduction. Nous sommes à l'idée du Caius Dobrescu, en ce qui concerne l'autosuffisance de la littérature, et nous considérons que la littérature doit être regardée aussi à travers le prisme de l'extralittéraire, étant un système ouvert, instable et paradoxal. L'intersection des différentes dimensions de l'activité créatrice, construit la paratopie. L'analyse des éléments para-topiques prendra en considération trois orientations : médiateurs, dans notre cas les éditeurs, les interprètes et les évaluateurs (les critiques littéraires) et les canons. La terminologie du Mangueneau (spécialement les deux ultimes concepts) se retrouve plus tôt dans la littérature, à travers le *Moi créateur* ou producteur et le *Moi visionnaire* ; le premier prend en considération l'entité qui participe à l'acte scriptural, qui consigne et esthétise ou même invente la vision, lorsque le deuxième terme se réfère au sujet qui expérimente une vision indépendante. À son tour, le moi créateur est construit en vertu du doublet, poète artisan (*poeta artifex*) et en vertu du poète inspiré (*poeta vates*). Pour Mikel Dufrenne⁸, les deux concepts seraient « l'état poétique » et

⁷Gerfaud, Jean Pierre, Tourre, Jean-Paul, *La littérature au pluriel*, Editions de Boeck Université, Bruxelles, 2004, p. 33.

⁸Cf. Mikel Dufrenne dans *Poeticul*, București, Ed. Univers, 1971.

« l'acte poétique ». Le poète artisan se rapportera seulement au « l'acte », négligeant « l'état », tandis que le poète inspiré procédera exactement inversement.

Le binôme *artifex/vates* apparaît d'une manière encore plus transparente dans le schéma proposé par Robert Browning, qui distingue entre deux représentations – objective et celle subjective d'un moi poétique, des représentations qui séparent les types de moi créateur. Les deux consciences s'opposent l'une à l'autre dans un mode naturel : « Sans doute, nous acceptons avec joie la biographie d'un poète objectif, comme on se dit maintenant ; un poète dont la tentative est celle de reproduire des choses extérieures [...]. Un tel poète est, en fait, un artisan, et les objets créés, ses poésies, seront dans un mode nécessaire réelles, projetés de lui et distinctes... Nous avons réfléchi sur le génie qui exprime une tendance opposée – le poète subjectif de la classification moderne. Non pas ce que voit l'homme, mais ce que voit Dieu – les idées du Platon, les graines chaudes de la création de la Main Divine – ce sont ces choses-ci que le poète essaie de décrire, qui n'ont rien à faire avec l'action concertée de l'humanité, mais avec les éléments primaires de celle-ci... Un tel poète est plutôt un visionnaire, qu'un artisan et ce qu'il crée est plus un débordement et moins une œuvre définie. »⁹

Partant de la connaissance de l'auteur, nous abordons aussi la doublette – religion-esthétique qui se recompose dans la postmodernité parce que celle-ci a la capacité d'utiliser et de déterminer le lieu et le rôle de la culture dans la contemporanéité comme le remarque Virgil Nemoianu dans le chapitre *Aux valeurs de la culture générale (General Cultural Values)*. Nemoianu identifie deux îles : *le religieux* et *l'esthétique*¹⁰. Aucune d'entre elles n'a pas manqué de la fondation d'une société ou d'une culture, enregistrant des métamorphoses diverses et contradictoires, même des substitutions à travers d'une idéologie sécularisante.

Ce qui est intéressant est le mode dans lequel au niveau de l'imaginaire postmoderne peut se construire un *palimpseste des doublures* qui apparaît dans la culture, se reconfigure et se fonde l'un sur l'autre, et dont les mythes, les symboles et les motifs ne se différencient pas clairement. Les doublures ont la capacité de se transposer sous des formes hybrides et intertextuelles, réalisant un accord entre les lignes de force sémantique des plusieurs créations artistiques. L'indétermination du double s'encadre dans l'ouvrage vers la connaissance qui présuppose le déplacement vers la discontinuité et la fragmentation, le pluralisme. L'incertitude de la manifestation et la reconstruction de l'ego se fonde sur l'indétermination de la connaissance. À son tour, *la fragmentation*, une autre caractéristique du postmodernisme, est tracée à travers son désir d'inclure tous les angles différents, à travers des parties non-unitaires. Au niveau du double discuté, la fragmentation incite à la recherche de la partie qui offre l'unité, du collage qui demande sa

⁹Browning, *On the Poet, Objective and Subjective*, apud. R. P. Cowl, *The Theory of Poetry in England: Its Development in Doctrines and Ideas from the Sixteenth Century to the Nineteenth Century*, Phaeton Press, New York, 1970, pp. 40-41.

¹⁰ Virgil Nemoianu, *Postmodernism & Cultural Identities. Conflicts and Coexistence*, The Catholic University of America Press, Washington D.C., 2010, „religious as an important interpretative dimension of cultural reading”, p. 20.

doublette, du paradoxe qui se veut dans une unité et des ficto-espaces, qui s'ordonnent à travers la similitude, d'après l'observation du Foucault. Dans la perspective de Nemoianu, dans ce hasard continue d'exister des fragments survivants qui continuent à fonctionner de manière cohérente, « des pièces » de nature diverse, qui sont intégrées à la multitude et à la variété définitoires du postmodernisme. Leur manque compromettra, montre l'auteur, le principe aléatoire du système entier, qui deviendra uniforme, fixe, prévisibles, c'est-à-dire, son propre contraire. C'est la raison pour laquelle Nemoianu conclut : « *Continuity and identity are therefore not only imaginable inside a postmodernism mode of existence, they are absolutely necessary for its survival* »¹¹.

L'ironie trouve sa matérialisation dans une *codification double* ; un concept imposé par Charles Jenks et Margaret A. Rose¹², et chez Linda Hutcheon signifie ironie et nostalgie. La dernière réunit deux temps, « un présent inapproprié et un passé idéalisé » référence ; dans un mode similaire, apporte dans le contact deux sens, le sens exprimé et le sens non-exprimé.

Le double au niveau des gens dans le postmodernisme se nuance dans certains cas, en raison de leur *hybridation*. Par exemple, Mircea Cărtărescu même offre, dans son livre *Le postmodernisme roumain* (1999), la définition d'un poème postmoderne qui « tend d'être long, narratif »¹³. On peut croire à une approche entre le langage de la poésie et le langage de la prose, étant une lyrique narrative dans laquelle s'homogénéise les deux modalités de communication (récit lyrique, propre au poème – Jenny 1976 – narration poétique – Dolezel, 1976 ; lyrique narrative Markievicz, 1988). Si la poésie nous offre « l'illusion du réel », la prose nous offre « une illusion du mystique » à travers la même conversation colloquiale qui reçoit la profondeur à travers la jointure dans des séries stylistiques différentes et des opérations successives : découpage, sélection, reformulation, essentialisation, la juxtaposition des séquences, le jeu de la coordination et de la juxtaposition phrastique, la technique de l'ingambement enjambement. Le visuel domine aussi dans la prose, le roman exploitant un monde des perceptions et des sensations à travers l'insert iconique, le prime-plan, le cinétisme, etc. Dans le cas du journal, le « je » devient dans un mode concomitant sujet et objet, développant dans cette duplicité esthétique et ontologique une tentative de récupération de l'expérience existentielle à travers son transfert dans l'expression.

¹¹Virgil Nemoianu, *op. cit.*, p. 7.

¹²Margaret A Rose, *Parody: ancient, modern and postmodern*, Cambridge, University Press, Cambridge, p. 273.

¹³La définition du poème standard, après le théoricien et écrivain postmoderne Mircea Cărtărescu : « Comme ça, le poème – standard de quatre vingt tend d'être long, narrative, agglutiné, avec une oralité bien marquée à travers des effets rhétoriques spéciales, agressive (des traits spécifiques à la génération Beat), mais aussi ironique et auto ironique, imaginaire jusqu'au onirisme, ludique, prouvant une dextérité prosodique et lexicale hors de l'ordinaire (la tradition roumaine néo-moderniste), enfin imprégné par des illusions culturelles savantes insérées à travers des procédés méta-textuelles et d'autoréférentialité. Cet ultime group des traits, prononcé postmodernes, marchent quelquefois très loin, arrivant dans le cas des certains auteurs à une vraie synchronie stylistique, ayant à la base le recyclage des styles historicisés de la poésie roumaine et leur utilisation en même temps, avec une distance ironique bien marquée, mais aussi avec une certaine tendresse », dans *Postmodernismul românesc*, București, Ed. Humanitas, 2002, p. 175.

L'immanence est « la capacité de l'esprit humain de se généraliser soi-même à travers les symboles. »¹⁴ Aussi au niveau de l'œuvre postmoderne, les symboles offrent-ils le concret des désirs, à travers le déclenchement de certaines actions, modelant le comportement dans la plupart des cas et posant en mouvement les ressorts les plus cachés de certaines actions, offrant des perspectives nouvelles sur l'inconnu. La littérature moderne met l'accent sur la création personnelle des symboles et sur l'attribution des symboles traditionnels nouveaux, construisant une image analogique ou conventionnelle qui a le rôle de sensibiliser une idée abstraite [...], qui se répète, souvent, systématiquement [...] et a comme but direct la transmission du message. »¹⁵

Dans le texte postmoderne, on peut définir la réalisation des symboles « en double », essayant de faire une analogie avec la réalité immédiate ou avec le mode dans lequel on se « déforme » une certaine image après une sélection du contexte réel. Nous pouvons ainsi résumer « les aspirations symboliques » comme un passage *d'eikon (l'image)* à *eidos (l'idée)*, mais le passage ne peut être effectué que dans l'esprit, prouvant un détachement avant la réalité immédiate.

L'existence du symbole a à la base un rapport d'analogie, et l'analogie qui détermine la signifiante mimétique peut être de deux types : mimétique et symbolique. En relation directe avec la couche, une autre caractéristique du postmodernisme – *le non-présentable* – qui se concrétise dans le rapport mimesis vs. anti mimesis. La littérature postmoderne se résume au langage dans la conception du Roland Barthes, exploitant le signifiant, la chose outre de langage. Dans l'intérieur du texte on réalise une dimension trans-symbolique, dans les termes de Julie Kristeva, qui a la possibilité de transformer la langue dans un texte et de changer la communication en production. La transformation profonde se base sur l'intransitivité et l'auto-référentialité du discours littéraire parce que le message se forme dans sa propre action de langage à caractère inaugural (Jacques Derrida). Dans la continuation de ces idées, Baudrillard impose définitivement le simulacre comme la manifestation de la substance et pas de la réalité référentielle.

Au niveau du monde construit dans le texte, le cosmos a une double détermination (extérieure et intérieure) dans la révélation du soi, présentant l'image du monde créé : la dialectique du *debors* et du *dedans*, la cohabitation des mondes; le double dans le monde réel et dans le monde fantastique, « Des monde virtuels » et « Des mondes simultanées » du chronotope ou sur la déconstruction de l'ego; l'imaginaire du topos (des topos) intérieur vs. extérieur, les ficto-espaces et le *corporéisme*. La corporalité à travers ses signes doubles – des perceptions sensorial-kinesthésiques, des états limite – construit la première voie d'accès vers l'entier, dans lequel *le tout* se lie au tout : le Logos, le Mot, l'Animus et l'Anima, l'Un, le Double, le Divin. La Vision du monde est une vision corporelle, anatomisée, regardée comme un organe intégral, et elle est filtrée à travers toutes les cellules. Toutes les parties du corps se lient et se superposent, se conversent et se crispent

¹⁴Ihab Hassan, *The Postmodern Turn. Essays in Postmodern Theory and Culture*, Ohio State University Press, 1987, p. 172.

¹⁵Gh. N. Dragomirescu, *Dicționarul figurilor de stil*, București, Ed. Științifică, 1995, p. 140.

dans un mécanisme somatique cérébral. L'imaginaire corporel impose le camouflage et la fiction dans des formes, degrés et proportions diverses du registre de l'autre, tant pour l'actant que pour le spectateur.

L'*Antropos* pressent des métamorphoses identitaires, impliquant le jeu des identifications et des métamorphoses à travers l'altérité, prenant en considération la culture, les archétypes, l'inconscient collectif/personnel, le soi, l'ombre, l'animus et l'anima tout comme la culture. Dans une poétique du double, on peut produire un quadruple au niveau gnoséologique à travers l'approfondissement « des complexes de culture » et l'interprétation des produits culturels archaïques. Le double signifie¹⁶ l'intersection des idées, des attitudes qui offrent un aspect ludique, d'où l'intérêt pour l'isomorphisme spectral ou pour le monde des doublures, le principe du travesti comme jeu, le rêve bizarre et quotidien dans le roman ou le journal, la vie rationnelle et la vie onirique d'après les théories du Bachelard, le rêve et le réalisme empirique, le régression vers l'enfance/l'utérus et non des moindres, l'anatomie de la subjectivité du diariste et du moi créateur de fiction, respectivement du soi comme double fluctuant (l'ego fictionnel vs. l'ego autobiographique, animus vs. anima, angélique vs. démonique, matériel vs. spirituel). L'attention du lecteur doit être agrandie parce que le double se produit aussi au niveau de la rêverie, Gaston Bachelard rappelle à cet égard le fait que « l'ombre, le double de notre être, connaît dans nos rêveries la psychologie des profondeurs... Ce qui nous projette dans le milieu des toutes nos paradoxes : le double est le double d'un être double »¹⁷. La rêverie a la capacité de transposer lentement le rêveur dans un autre monde produisant un autre, qui est son double. La rêverie, contrairement au rêve, réussit tenir sous contrôle le double qui se déplace dans un « ailleurs éloigné » ou un « autrefois disparu ». Du point de vue de l'auteur, l'être dans la rêverie est pareil à nous, avec animus et anima, « le double étant le double d'un être double », parlant d'un quadruplet. Finalement, la rêverie est à l'intérieur d'un double à travers un autre double, une vie qui « s'anime dans une dialectique intime d'animus et d'anima ».

Au niveau discursif, la poétique du double vise le dialogue entre les personnages, le dialogue avec le soi et avec les autres, le dialogue comme circuit communicationnel supérieur, l'écriture et la poétique de l'égo-graphie, le dialogisme, la polyphonie narrative, l'ironie, le pastiche, la fiction-autofiction, l'intertextualité, para-textualité, le langage comme instance médiatrice, des notations à la configuration d'un langage artistique, la traduction d'un langage double, l'image (texte *vs.* image), la projection du soi dans la sphère du dicible et de l'indicible. Dans l'analyse discursive du double, l'observation d'un dédoublement introspectif à travers l'utilisation de la deuxième personne est à conseiller. On découvrira ainsi la confrontation nostalgique d'un héros avec la variante révolue de soi ; le dédoublement schizoïde sous l'effet de la culpabilité ou du remords ; l'observation des propres actions avec un détachement ironique ; la division de soi hésitant entre deux

¹⁶Comme point de débat théorique nous prenons en considération l'œuvre de l'auteur postmoderne Mircea Cărtărescu.

¹⁷Gaston Bachelard, *Poetica reveriei*, Pitești, Ed. Paralelă 45, 2005, p. 86.

options contraires ; les inquiétudes concernant la propre identité, sont seulement quelques hypostases dans lesquelles le soi se dédouble entre un ego du présent et un toi du passé, un ego accusateur et un toi accusé, un ego de l'action et un toi de la réaction.

Le *Logos* produit d'après l'idée du Cristian Moraru¹⁸, une poétique de la réflexion qui s'inclue à son tour dans la poétique du double. Pour l'auteur, la poétique de la réflexion a en vue « le revers narcissique auto-reflétant réfléchissant de la mimés (réflexion). » La réflexion est possible seulement comme réflexion de l'autre, et puis la réflexion se relève comme autoréflexion. La mise en miroir et la réflexion ont un soustrait narcissique qui fait que le logos narcissique se base sur une institution ontologique de l'identité. Un dédoublement permanent au niveau du logos nous proposent les axes suivantes¹⁹: *logos pragmatikos* – ego/lecteur, *logos aistetikos* – texte – monde, *logos universel* – contemplation – allégorie, *logos poietikos* – ego – autre – signe. Le mot autotélique, suffisant pour soi, typiquement postmoderne, se manifeste à travers toute la pléthore sémantique de l'espace du langage et dans l'image simulacre. La relation ontologique, entre *mytos* et *logos*, est extrêmement chargée, l'écrivain assumant clairement le rôle de créateur et revigorant du mythe, poursuivant l'élevage du fait banal à la dimension du sacré.

Le double de l'auteur devient **LE RÉCEPTEUR**, avec un statut nouveau dans la postmodernité, étant une relation dialogique entre lui et le texte, se produisant simultanément à un dédoublement du l'ego lecteur dans une autre affirmation identitaire (R. Barthes). En relation avec ceci pour une représentation douée avec la capacité de récupérer les potentialités sémantiques et esthétiques de l'œuvre, nous utiliseront le concept de *Mimesis personnal* qui a été lancé en 1988 par le théoricien américain Jerry Varsava dans son travail intitulé *Contingent Meanings*²⁰, un travail qui investigate la fiction postmoderne dans sa relation avec le lecteur et les diverses manières de réception de cette-là. À travers l'appel dans l'étude de Varsava on peut analyser les modalités de réception de la fiction postmoderne et proposer un model de mimesis centré sur le lecteur/récepteur, ce qui établi en fait la liaison du texte avec le monde.

L'option pour l'identification d'une poétique du double dans la postmodernité (fait soutenu aussi par Matei Călinescu) est ainsi un essai de traitement du matériel du fait dans les expériences de l'ego, qui se veut complété et réalisé à travers son homologue. Mais en même temps, c'est une invitation pour le lecteur d'insérer son propre histoire dans le discours pluriel du monde, de la « bibliothèque » infinie universelle, même à travers la manière dans laquelle il lit ces textes. Le double postmoderne s'intéresse aussi aux agitations intérieures, à la partie ténébreuse du psychique humain et au jeu entre la relation essence-apparence ; de cette manière se fait visible un effort toujours repris, de sortir des schémas qui flottent au fil du temps.

¹⁸Cristian Moraru, *Poetica Reflectării*, București, Ed. Univers. 1986, p. 54.

¹⁹v. Eugen Coșeriu *Prelegeri și conferințe*, dans *Anuar de lingvistică și istorie literară*, Tome XXXIII, Iași, Ed. Academiei, 1992-1993; Coșeriu, Eugeniu, *Lingvistica integrală*, București, Ed. Fundației Culturale Române, 1996 et l'application du Luminița Chiorean, *Eseul stănescian. Configurare poetică*, Tg.-Mureș, Ed. Universităte de „Petru Maior”, 2007.

²⁰Varsava, Jerry, *Contingent Meanings. Postmodern Fiction, Mimesis and the Reader*, Tallahassee: The Florida State University Press, 1990.

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DEUX APPROCHES SUR L'ADOLESCENCE

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Abstract: *In the context of literary creation in the authenticity sphere, of personal experiences, and of developing the diary as literary species, certain writers approached the theme of adolescence, with all its implications. In Mircea Eliade's vision, as in C. Fântâneru's, this theme gained some special values by approaching it in a self-referential manner, configuring the portrait of the atypical teenager, with differences of rigour, specific to the 30's. In "Romanul adolescentului miop" and "Interior", his profile sketch contains terms as: outrage, hypersensitivity, introspection, propensity for daydream, rebellious etc.*

Keywords: *adolescence, authenticity, self-reference, experience, rebellious.*

La littérature roumaine a connu pendant les années '30 un nouveau trajet, un changement de paradigme, l'ouverture vers l'universalité par toute une génération de jeunes écrivains. On pense à Mircea Eliade, E. M. Cioran, Constantin Noica, Dan Botta, Arșavir Acterian, Mihail Sebastian, Constantin Fântâneru etc., qui ont eu l'intention de se focaliser sur les expériences personnelles à partir de l'effervescence de l'esprit et du tempérament. Grâce à ces traits, il y avait une manière presque naturelle de faire surgir dans l'espace culturel roumain le mouvement, connu comme «trăirism», la transposition autochtone de l'expressionnisme européen. Dans ce contexte, les œuvres des diaristes (Mircea Eliade, Mihail Sebastian, Constantin Fântâneru) ont renouvelé la littérature par la formule de l'authenticité, quoique les unes soient parues après les années '30. Le journal, en tant qu'espèce littéraire, acquiert une sorte d'autonomie et ensuite devient une manière d'exprimer librement les idées, les expériences personnelles, les rêves, le soi intime, en partant de et en corrélation avec l'esprit de l'époque, les mœurs et les mouvements historiques et artistiques. Finalement, on assiste au retour vers soi-même, une image hybride des tensions de l'époque, reflétées par les créations autoréférentielles.

À partir de ce changement de l'optique culturelle, il y a, d'une part, des auteurs roumains reconnus dans la culture européenne par des œuvres aux dimensions scientifiques, philosophiques: Mircea Eliade et son *Traité d'histoire des religions*¹, Cioran avec ses titres traduits en français, Mihail Sebastian et son *Journal, 1935-1944*²; d'autre part, des modestes écrivains, restés dans un coin d'ombre du point de vue de la réception critique contemporaine, tels H. Bonciu, Constantin Fântâneru, Octav Șuluțiu etc.

¹ M. Eliade, *Traité d'histoire des religions*, préface de Georges Dumézil, traduction du roumain par Mme Carciu, Jean Gouillard, Alphonse Juilland, Mihai Șora et Jacques Soucasse, édition revue et corrigée par Georges Dumézil, Paris, Payot, « Bibliothèque scientifique », 1949.

² M. Sebastian, *Journal, 1935-1944*, la version incomplète, traduction du roumain par Alain Paruit, préface d'Edgar Reichmann, Ed. Stock, 1998.

Parmi ces auteurs, Mircea Eliade est un formateur de destins, en traçant la voie vers une notoriété nationale ou européenne des écrivains comme Constantin Fântâneru ou Virgil Gheorghiu³. En ce qui concerne le début et le destin artistique de Fântâneru, on lit dans le journal posthume de celui-ci l'influence notable de Mircea Eliade, qui a encouragé la parution de l'œuvre *Interior*: „Cel care citise prima dată textul integral, sub formă de carte, pe foile originale, a fost Mircea Eliade. Verdictul lui a fost clar: trebuie tipărit cât mai curând și-a plecat în căutarea unui editor pe care l-a găsit în persoana prof. Rosetti, directorul «Culturii Naționale», de pe atunci. Se știe lipsa de preocupări în ce privește stilul, la Mircea Eliade, care era adeptul exprimării banale, terne chiar. Promotor al curentului «trăirist» la noi, el era adeptul unei poziții filosofice, al unei experiențe interioare. Poziția mea filosofică îl entuziasma pe el, și n-a deschis niciodată vorba despre aspectele de limbă, de exprimare literară.”⁴

On ajoute le fait que ce n'est pas la seule liaison entre eux: ils sont tout les deux des auteurs de journaux intimes, *Romanul adolescentului miop*⁵ et *Interior*⁶, qui présentent l'image de l'adolescence, illustrée par des personnages *alter ego* (Mircea et Călin Adam). Ils se posent les mêmes problèmes sur la vie, sur l'esprit, sur l'amour, sur le sens de la culture, la mort etc. comme les personnes réelles représentées. Finalement, la problématique traitée reflète la démarche d'un adolescent peu ordinaire qui se cherche soi-même, avec une vie trop tumultueuse et une agitation intérieure prouvant la déchirure entre *le moi* et *le monde*.

Tout en utilisant la terminologie de M. Riffaterre, le critique roumain Mihai Zamfir trouve une série de «noyaux sémantiques du texte»⁷, des structures qui ont un sens commun dans les romans de la décennie quatre du XXe siècle: „indeterminarea individualității”, „boala ciudată”, „sexualitate aberantă”, „lumea obiectelor”, „obsesia thanatică”⁸, mais aussi les noyaux sémantiques diffus du texte comme „amoralitatea” et „tinerețea”⁹. Notre centre d'intérêt serai le noyau sémantique „jeunesse”, rencontré chez M. Eliade et C. Fântâneru, mais aussi chez d'autres écrivains de l'époque, fascinés

³ V. Gheorghiu, *La vingt-cinquième heure*, roman traduit du roumain de Monique Saint-Côme, préface de Gabriel Marcel, Paris, Librairie Plon, 1949. Devenu célèbre par la mise en scène d'Henri Verneuil, avec Antonny Quinn et Virna Lisi, 1967.

⁴ Le *Journal* constitue un chapitre de *Cărți și o altă carte*, édition critique, préface, notes, bibliographie et indices de Aurel Sasu, Bucarest, Ed. Minerva, 1999, p. 496 [« Mircea Eliade est celui qui a lu la première fois le texte intégral, le manuscrit. Sa décision a été clairement exprimée: il faut le publier tout de suite. Et il est parti pour chercher un éditeur, trouvé dans la personne du professeur Rosetti, le directeur de la Maison d'Édition „Cultura Națională” à cette époque-là. On connaît le manque d'intérêt pour les détails stylistiques de Mircea Eliade, qui était l'adepte de l'expression banale, terne. Promoteur du mouvement „trăirist” chez nous, il encourageait une position philosophique, une expérience intérieure. Ma position philosophique l'enthousiasmait et il n'a jamais parlé sur les aspects stylistiques.» - trad. personnelle].

⁵ M. Eliade, *Romanul adolescentului miop*, édition de Mircea Handoca, Muzeul Literaturii Române, Bucarest, 1987, roman traduit du roumain par Irina Mavrodin, Ed. Actes Sud, 1992.

⁶ C. Fântâneru, *Interior*, Bucarest, Ed. Cultura Națională, 1932.

⁷ M. Riffaterre, *Sémiotique de la poésie*, traduction française, Paris, Seuil, 1983, p. 11. Apud Mihai Zamfir, *Cealaltă față a prozei*, Bucarest, Ed. Cartea Românească, 2006, p. 199.

⁸ [«L'indétermination de l'individualité», «la maladie bizarre», «la sexualité aberrante», «le monde des objets», «l'obsession du thanatos» - trad. personnelle].

⁹ [«L'amoralité», «la jeunesse» - trad. personnelle].

par le thème de l'adolescence et «de devenir-adolescent» (Gilles Deleuze)¹⁰: Anișoara Odeanu, Pericle Martinescu, Lucia Demetrius, Dan Petrașincu, Octav Șuluțiu.

La parution, en 1932, de l'œuvre *Interior* a été remarquée par le critique littéraire G. Călinescu: „*Interior* de C. Fântâneru este un jurnal liric, analizând psihologia incertă a «generației noi», adică în fond a tînărului universal. [...] Noul tînăr suferă de un rău al veacului, ce nu mai provine din blazare, ci dimpotrivă dintr-o prea mare vitalitate care dă naștere la neliniști, la întrebări asupra modalității de a se afirma.”¹¹

Ayant comme point commun la valorisation de quelques uns des «noyaux sémantiques», les journaux d'Eliade et Fântâneru décrivent les mêmes thèmes, d'une tonalité similaire: la solitude, la tristesse, la nature etc. Le thème de l'adolescence suppose chez les deux des différences en ce qui concerne le processus d'individuation (le personnage de Eliade est un adolescent précoce, passionné par la vie, assoiffé d'une lecture presque exhaustive, tandis que le protagoniste de l'*Interior* est un jeune captif entre deux étapes de la vie: l'adolescence et la maturité). Chez Eliade: «La bibliothèque était mon amante. [...] Au lieu de raconter des rendez-vous d'amour, je glorifiais la virginité des livres.»¹², ce qui prouve que l'ambition du lycéen de devenir un grand auteur, reconnu par son roman, jailli de son orgueil. L'autre ne trouve pas sa place parmi les gens, „Am așa scîrbă de mine fiindcă nu sînt în stare să-mi găsesc o meserie, să mă port ca lumea și să nu mai colind ca un cîine hulit în propria-mi conștiință!»¹³, d'où provient la recherche de l'*irréalité* comme forme compensatoire d'une réalité décevante. Călin Adam trouve plus de joie dans ses rêves et sa fantaisie, il cherche le domaine de l'irréalité, afin de personnaliser les objets, une sorte de processus anthropomorphique pour un individu solitaire, et de trouver la vraie liberté de l'esprit. Il est conscient de son statut, de son inadéquation aux convenances sociales et pourtant il entretient au niveau mental sa perception diffuse sur le concret, aimant son unicité: „Or, măcar că sînt așa, trec clipe cînd starea mea se revelă într-un har. «Mă proclamă» liber, nimănui n-am să dau socoteală de «personalitatea» mea, astfel că zona irealității, spre care mă mîină structura mea intimă, devine exclusiv un domeniu particular.”¹⁴

L'espace clos de la chambre l'agasse toujours, il se sent coincé, prisonnier des limites trop évidentes et par conséquence s'enfuit dans la rue et dans les parcs de

¹⁰ Apud Simona Popescu, *Constantin Fântâneru, acest mare necunoscut*, étude critique pour l'édition *Interior*, Iași, Ed. Polirom, p. 28.

¹¹ G. Călinescu, *Istoria literaturii române de la origini până în prezent*, Bucarest, Ed. Semne, 2003, p. 878 [«*Interior* de C. Fântâneru est un journal lyrique analysant la psychologie incertaine de la „nouvelle génération”, c'est-à-dire du jeune homme universel. [...] Le nouveau jeune homme souffre d'un mal de siècle, qui ne provient plus de l'ennui, mais, au contraire, d'une trop grande vitalité qui naît des inquiétudes, des questions sur la modalité de s'affirmer.» - trad. personnelle].

¹² M. Eliade, *Romanul...*, éd. cit., p. 107.

¹³ C. Fântâneru, *Interior*, édition et étude critique par Simona Popescu, Ed. Polirom, Iași, 2006, p. 60 [«J'ai tant de répugnance envers moi parce que je ne suis pas capable de trouver un métier, de me manifester normalement et de ne plus flâner comme en chien blâmé dans ma propre conscience.» - trad. personnelle].

¹⁴ *Ibidem*, p. 68-69 [«Or, quoique je sois ainsi, il y a des moments quand mon état se révèle en tant qu'une bénédiction. Elle me „proclame” libre, je ne devrai pas me justifier sur ma „personnalité”, ainsi que la zone de l'irréalité, vers laquelle me conduit ma structure intime, devient exclusivement un domaine personnel. - trad. personnelle »].

Bucarest, des espaces ouverts (les *topos* créent la ressemblance avec la réalité). Même si Mircea est un adolescent qui aime la solitude, «Me voilà de nouveau seul. Ils sont tous partis [...] Je ne suis presque plus capable de lire. Je ne suis pas triste et je ne pense pas avec amertume à cette pitoyable fin de carrière scolaire.»¹⁵, presque toujours soucieux à cause de sa situation scolaire, il a un espace clos privilégié: la Mansarde. Il parle souvent de «l'âme de la Mansarde» – une autre manière originelle de personnaliser son espace: «Mon enfance s'est éteinte entre ces murs crépis à la chaux, sous ce plafond si bas. C'est ici que j'ai été *petit*. A la place de ce lit en bois rouge, il y avait un autre lit et un berceau. Je me rappelle tant de moments, tant d'images qui, je ne le sais que trop, ne vont jamais revenir.»¹⁶. Les choses sont une sorte de reflet de l'âme de celui qui y habite.

Toute présence féminine provoque à Călin une conduite bizarre, avec des gestes apparemment absurdes (il s'enfuit après un papillon en désirant de le donner à sa bien-aimée ou il lui offre le bouton de sa veste). Il se pose de nombreuses questions sur son identité et il craint souvent d'avoir été trop ridicule, à la limite du pénible, ce qui empêche sa liberté d'expression: „Tristețea, timiditatea, ticurile nervoase, dobândite în urma vieții acesteia, mă fac slab și grotesc, pricină din care nu-s capabil să duc la sfârșit o conversație convenabilă”.¹⁷ Les critiques ont identifié dans ce cas soit „un complexe erotic ce-l bîntuie și-l ține la periferia vieții și a gândurilor”¹⁸, soit „sentimentul că este persecutat de destin, având totuși în această sumbră deznădejde, nu știu ce rari tresăriri de bucurie și tinerețe”¹⁹. Eugène Ionesco a connu C. Fântâneru, la personne réelle, et il a avoué l'impossibilité de son objectivité herméneutique à l'égard de livre de celui-ci, un mélange parfait de réalité et fiction, une liason consubstantielle entre l'auteur et son personnage: „Fîntîneru și, dacă voiți, Călin Adam nu pot fi naturali în lume și nu pot să pară naturali. O iremediabilă stîngăcie le mecanizează gesturile sau le face stridente, alterează respirația, privirile, cuvintele, accentul.”²⁰

Mircea est toujours en quête de soi-même. Les questions sur l'identité, sur sa vocation et l'ambition de venger toutes les ironies, les assauts des autres représentent une véritable motivation pour réaliser son Œuvre et accomplir son destin: devenir un écrivain renommé: «Il faut que je me connaisse. Il faut que je sache une fois pour toutes et *avec certitude* qui je suis et ce que je veux. J'ai toujours reporté ce moment, par crainte. Je

¹⁵ M. Eliade, *Romanul...*, éd. cit., p. 223.

¹⁶ *Ibidem*, p. 106.

¹⁷ C. Fântâneru, *Interior*, éd. cit., p. 67 [«La tristesse, la timidité, les tics nerveux acquises pendant la vie, toutes me font fragile et grotesque, raison pour laquelle je ne suis pas capable de finir une conversation convenable. - trad. personnelle »].

¹⁸ Al. Protopopescu, *Romanul psihologic românesc*, Bucarest, Ed. Eminescu, 1987, p. 285 [«un complexe érotique qui le trouble et le tient à la périphérie de la vie et des pensées - trad. personnelle »].

¹⁹ M. Sebastian, *Constantin Fîntîneru: Interior* in «România literară», 1er année, no. 43, le 10 décembre 1932, p. 3 [«le sentiment qu'il est opprimé par le destin, ayant pourtant dans cette sombre désespoir, des rares tressaillements de joie et de jeunesse - trad. personnelle »].

²⁰ E. Ionesco, *Cronica literară*, in *Război cu toată lumea*, 1er vol., édition et bibliographie par Mariana Vartic et Aurel Sasu, Bucarest, Ed. Humanitas, 1992, p. 182 [«Fîntîneru, et, si vous voulez, Călin Adam ne peuvent pas se manifester naturellement dans le monde et ils ne peuvent pas paraître naturels. Une maladresse irréparable fait leurs gestes mécaniques ou ostensibles et corrompt la respiration, les regards, les mots, l'accent. - trad. personnelle »].

craignais ne pas réussir à éclairer mon âme ou que la lumière qui s'y ferait me rendrait malheureux. Je me suis imaginé d'une certaine façon. Mais qu'arriverait-il de moi si tout n'était qu'illusion? »²¹

La même impression de désorientation, les questions sur sa destinée, se trouvent aussi chez Călin Adam. Il cherche le soi intime dans une lutte qui lui provoque tant de malheur! Déçu, sans avoir la satisfaction d'une communication authentique avec les autres (il aime rencontrer et bavarder avec les étrangers), la pensée de la mort le réjouit. Il semble parfois un individu qui renonce à sa confrontation avec la vie et les hostilités qu'elle suppose: „Nu înțeleg ce se întâmplă cu mine. Stropi de piatră izbesc obrazul. Aud răpăiala ploii. Mîinile, picioarele îngheață străbătute de sîrme ascuțite. Hainele de plumb mă atrag spre pămînt.”²²

La nature, un autre «noyau sémantique», rencontrée chez les deux écrivains, prouve le fait que l'individu est en dialogue permanent avec l'environnement. Mircea trouve son inspiration au milieu de la nature: «A Dumbrava je camperai tout seul, dans le coin le plus isolé, le plus sauvage. J'y resterai pendant la nuit à fumer et à rêver. J'y écrirai peut-être mon roman. Et, peut-être, j'y rencontrerai une héroïne.»²³

D'autre part, le personnage de Fântâneru, a une autre perspective sur sa vie et sur les rapports établis entre les gens. Il fait une dissociation entre «la poésie de la nature» et «la poésie de la société». A cause de son esprit et son amertume constante, il aime s'isoler, se détacher des autres, trouvant un refuge au milieu de la nature: „Temerea mare este de a nu-mi atrofia simțurile față de «frumusețea vieții». Presupun societatea plină de o poezie subtilă și intimă; pentru care trebuie inițieri lungi, favoruri, simpatii. Sunt îndepărtat metodic, pe zi ce trece de «poezia» societății.”²⁴

Il a une attitude panthéistique sur la nature, qu'il apprécie en tant que image de la manifestation divine. Il fait l'éloge de la nature, une sorte de chant de son âme retrouvée parmi les éléments du paysage: „Fie laudate toate viețuitoarele și un soare milostiv să le protejeze. Să trăiască și ulmii de asemenea, care mi-au ținut umbră și sub coaja lor să clocotească seva aromată. Îmi arde trupul de bucurie, de mulțumire nesfârșită. Molcom, absent, fericit!”²⁵

Les deux oeuvres démontrent, à l'époque, une nouvelle approche sur le thème de l'adolescence, avec des craintes, des amertumes et des visions spécifiques, en dépit de leur similarité. Chez Fântâneru, son personnage s'inscrit dans une sorte de «phénoménologie

²¹ M. Eliade, *Romanul...*, éd. cit., p. 161.

²² C. Fântâneru, *Interior*, éd. cit., p. 110-111 [« Je ne comprends pas ce qui m'arrive. Des gouttes de pierre me grève le visage. J'entends le bruit de la pluie. Les mains, les pieds se gèlent croisés par des fils aigus. Les vêtements de plomb me tirent vers la terre. - trad. personnelle »].

²³ M. Eliade, *Romanul...*, éd. cit., p. 92.

²⁴ C. Fântâneru, *Interior*, éd. cit., p. 139 [« Ma grande crainte et de ne tuer pas mes sentiments devant „la beauté de la vie”. Je crois que la société a une poésie subtile et intime, pour laquelle il faut des initiations, des faveurs et des sympathies. Je me détache méthodiquement de la poésie de la société. - trad. personnelle »].

²⁵ *Ibidem*, p. 61 [« Soient célébrés toutes les êtres vivants et le soleil pitoyable le protège. Vivent aussi les ormes qui m'ont fait de l'ombre et brouillonne la sève parfumée au dessous de leur écorce. Mon corps brûle de joie, de satisfaction infinie. Calme, absent, heureux! - trad. personnelle »].

de l'adolescence»²⁶ (son adolescent n'est plus un lycéen) et le style fragmentaire soutient la déchirure intérieure, le dérapage au plan de la rêverie, tandis que Eliade surprend des préoccupations spécifiques de l'âge, d'un enfant merveilleux, supérieur par ses ambitions matérialisées plus tard en réalité.

Les noyaux sémantiques du texte, qu'on a eu en considération dans ce travail reflètent le fait que l'adolescence est une sorte d'archétype, une structure commune surgie de «l'inconscient collectif» (C. G. Jung), qui traduit en plan littéraire les obsessions cachées, les aspects refoulés, indifféremment du style de l'auteur qui écrit.

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²⁶ Simona Popescu, *Constantin...*, éd. cit., p. 26.

BORGESIAN ECHOES IN THE PROSE OF ȘTEFAN AUG. DOINAȘ

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Abstract: Ștefan Aug. Doinaș calling himself an “experimenting writer” and, in his book *T from Treasure (Notification)*, resembling a butterfly that wants the hypostasis of a caterpillar, confesses that the texts must be evaluated after „the fragrance of the flowers on which it lingered on”. In one of the stories in this book, *Suicide of a butterfly*, the scholarly fantastic of borgesian origins enriched by sofianic nuances about the levels or reality, diversifying and customizing the metaphysical fantastic specific to Doinaș.

Keywords: writer, scholarly fantastic, metaphysical

A retained enthusiasm characterizes the article Ștefan Aug. Doinaș, writer¹, dedicated (in April 2001) by critic Alex Ștefănescu to the appearance of the volume *T from Treasure*. Stating that the mentioned anthology has a singular position as Doinaș, who would soon be turning 80 years old, was known until then only as a poet, essayist and translator, Alex Ștefănescu labels the new editorial appearance with a slightly ambiguous formula: „Splendid failure!”. The verdict inferred by the word „failure” is sweetened, justified and somewhat denied by the appeal to assessments of Doinaș himself, which, in *Notification*² considered his own writings as „the fruit of vain ambition”. In fact, Alex Ștefănescu underlined the idea that in the Romanian literature many more of such „failures” are to be wanted.

Doinaș’stories are appreciated for their fantasy, humor and finesse, their fantastic atmosphere being maintained - appreciates the critic - through various means:

“The author has organized for us a parade of fantastic situations, from the dark, northern fantastic and leading up to the carnival one, specific to the Latin temperament. And from the direct, epic and funambulist fantastic, as we know it from Hoffmann’s prose, to the scholarly one, which cannot be dissociated from Borges’ genius. His work does not lack some reverberations from the SF literature.”³

In two of the stories, *The Suicide of a Butterfly* and *Latest Gemini*, it is reported one common aspect, namely their theme, which is called by the critic a “metaphysical incident”, this referring to the intrusion of fiction into reality. The story which also entitles the volume, *T from Treasure*, left unfinished in the words of its author, is appreciated by Alex Ștefănescu as an “esoteric and comic parable about censorship” and a

¹ Alex Ștefănescu, Ștefan Aug. Doinaș, writer, in “România literară”, nr. 13, 4-10 Aprilie 2001, (Year XXXIV), p. 4.

² Ștefan Aug. Doinaș, *Warning*, in *T from Treasure*, 21st Century Cultural Foundation, Bucharest, 2000.

³ Alex Ștefănescu, quoted opera.

“narrative pretext for Ștefan Aug. Doinaș to prove his sharpness as a pamphleteer”⁴. Considering that the image of abstraction and impersonality of the writer is only an appearance, the critic argues that the writings of this volume, along with the publishing Doinaș has done after 1989, testify the writer’s involvement in social reality, forming statements to the world.

Being considered a classic writer since his lifetime, Ștefan Aug. Doinaș was respected by both his audience and his fellow writers, as the critic Daniel Cristea-Enache admits in his article *The prose with white blood*.⁵ He also added that the poetry and prose of Doinaș have common grounds, because of his particular way of being in this world and creating literature, permanently seeking the essence and leaving out the conjuncture (an aspect called „escapism” and which would be a characteristic of all the notable members of the Literary Circle of Sibiu, considers the quoted author). Such details indicate the profile of a writer who always lived in a world of ideas not of facts.

Citing in support of his argument George Călinescu’s words from *The sense of classicism*, Daniel Cristea-Enache considers that Ștefan Aug. Doinaș belongs to a supra-historic, typological classicism, displaying a very specific way of seeing the world through a specific set of concepts, as well as a particular detachment from events. Just as from the first to the last volume of poetry Doinaș displays the same reflexive lyricism of filtered and censored experiences, these traits will characterize his prose, because both share the same type of sensibility, and the stories written in the last third of the author’s life could not have been in a different tone as compared to the previous creation: “Cerebral and reflexive, scholarly, intellectual, elaborate, Doinaș’prose, as a whole, is one with white blood, in the sense of the fantastic one (literally and figuratively) of an E. A. Poe.”⁶

Concerning the writings with a remonstrative substrate these are considered less literary expressive, even if they have full moral justification, the conclusion being that „The prose of Doinaș cannot rival, on a scale of values, with his poetry”⁷, its strong points being though, in some storytellings, the combinations of plans, the dosage of presented facts and their significance, as well as the modifications of perspective.

Contrary to the opinions of Daniel Cristea-Enache, who stated that some common marks of Doinaș’poetry the poetry and prose can be identified (when talking about a supra-historic classicism), C. Rogozanu considered in 2001 that in the book *T from Treasure* which was considered an editorial event, the dissociation of the two areas is obvious: “Already from the foreword we can guess a <<prozastic>> unexpectedly authentic (<<uncontaminated>> from the poetic voice).”⁸ Considering that the aforementioned volume has two sections, and from a narrative point of view, the second

⁴ Idem.

⁵ Daniel Cristea/Enache, *The prose with white blood* in “21st Century”, summary periodical publication, nr. 1-6 / 2003, p. 454-459.

⁶ Ibidem, p. 142.

⁷ Ibidem, p. 147.

⁸ C. Rogozanu, *The Prose. Ștefan Aug. Doinaș, T from Treasure*, in http://www.observatorcultural.ro/PROZA.-Ștefan-Aug.-DOINAS-T-de-la-Trezor*articleID_2943-articles_details.html, (10.04.2001, nr. 59), accessed in 28.08.2011.

part contains stories with a better developed intrigue, whereas the first, through its scholarly fantastic can be compared to the *Sand Book* by Borges, C. Rogozanu concludes that “the interference of the scholarly in the real, the plays with various degrees of existence a text can take”⁹ represent the main and unifying trait of the writings in the volume.

The idea that the prose and poetry of Doinaş do not prove consubstantiality is restated by C. Rogozanu towards the end of the article, the argument brought is that the world described in the story is full of life and agitation, therefore totally different from his lucid poetry (this is another significant difference from the claims of Daniel Cristea-Enache, who considered the prose as one with “white blood”, meaning cerebral, and therefore compatible with poetry).

The following considerations have their starting point in a statement of the critic Alex Ştefănescu, who said that *T from Treasure*, the prose book by Ştefan Aug. Doinaş is essentially characterized by intertextuality: “Analysed from a great distance, the book of Ştefan Aug. Doinaş is borgesian. It has as a reference term the culture, not nature. Its fiction derives from other fiction, being a secondary game”¹⁰ The meaning of the term “borgesian” (“borgesian...book”) is clearly explained by the reference to the work’s source of inspiration, which does not represent, as in most of the cases, life, but culture, Alex Ştefănescu reminding of the encyclopedic spirit of Doinaş, which fortunately doubles his talent as a writer.

Among Doinaş’ essays there can be found one dedicated to Jorge Luis Borges¹¹ in which thorough research imbeds with intuition thanks to a creative spirit. Considering that the Doinaş’ appreciations might be the most authorized sources to shed some light over some borgesian ideas, we have tried to identify the essential coordinates on which the aforementioned paper is based on.

As a means of showing his erudition and, at the same time, expression of his own conception about literature, Doinaş’ essays, *Jorge Luis Borges or the scholar’s quarrel with the world* explains the paradox created around the borgesian work by the numerous exegetes, trying to frame the Argentinian writer into a certain tradition. As an example, Doinaş first enumerates an impressive list with the scientists, philosophers and literate in whose descent Borges was placed, pointing out that what was amazing was not the multitude of names which can be quoted, but “the diversity of intellectual and literary coordinates it implies. What can the connection be between, for instance, Jules Verne and Mallarmé, between Lugones and Wilde, between Platon and Musil?”¹² the author rhetorically asks himself, continuing to refer to the borgesian essay *Kafka and his precursors*, which gives him the opportunity to consider upon the intertextuality and is of nature to explain the

⁹ Idem.

¹⁰ Alex Ştefănescu, *Ştefan Aug. Doinaş, writer*, in “România literară”, nr. 13, 4-10 Aprilie 2001, (Year XXXIV), p. 4.

¹¹ Ştefan Aug. Doinaş, *Jorge Luis Borges or the scholar’s quarrel with the World* in *Essays*, Eminescu Publications, Bucharest, 1996.

¹² Ibidem, p. 289.

relationship Borges had with his precursors, because the way in which the Argentinian writer builds his argument referring to Kafka may also apply to himself. The art creator compares in various ways to his precursors, without altering its originality¹³. The way in which Borges relates himself to the literary tradition, the way in which he quotes real authors and their works, deliberately mixing them up with non-existent authors and fictional works, represents not only encyclopedic knowledge but also a pleasure of mystification, a typical, personal way of conceiving art.

One of Borges' stories, *Tlön, Uqbar, Orbis Tertius*, is considered to encapsulate the most meaningful myth of the whole borgesian work, expressing, in Doinaş' opinion, the connection between nature and spirit. A secret society which denies the existence of God invents the country of Uqbar, and the scientists and artists make up planet Tlön, forging an encyclopedia spread out in the real world. The Tlönian culture and civilization have traits resembling idealism, but the most shocking element represents the ability of the inhabitants of Tlön to materialise their thoughts, creating objects called hronirurs. The connection between the real and imaginary takes a turn for the unknown: "the imaginary world contained in the Tlön Encyclopedia begins to <<leak>> almost insensibly into the terrestrial space, which becomes flooded by hronirurs; the total Tlönization of the Earth is therefore just a matter of time..."¹⁴

A first noteworthy aspect for our approach is the one of the spirit which, according to Borges, shapes reality, the thought within the book page becoming (in the terminology of Doinaş)" an agent of the real". Another aspect not to be ignored is the eulogistic image of Borges which Doinaş composes in the end of the essay *Jorge Luis Borges or the scholars quarrel with the World* and which represents almost an overlap of the prototype's image of the creative character in the borgesian stories, over the one of the writer: the man marked by fundamental duality, ambitious enough to have the attributes of gods but at the same time filled with doubt, whose erudition is a double-edged weapon, trying to bring order in the world while at the same time destroying it.

In the following, we will try now to observe the relevance of Doinaş' thesis presented in the essay *Jorge Luis Borges or the scholars quarrel with the World* for the *Suicide of a butterfly* from the volume *T from Treasure* and if any similarities are possible between the ways of understanding the fantastic by the two authors. The theme of two of Doinaş' stories, *Suicide of a butterfly* and *Naïve painting* is the intrusion of fantastic in the real through a work of art: the first prose is about a marble sculpture with metal insertions, *Bombyx aurea*, while the subject of the second builds around a painting, both works representing butterflies.

In *Suicide of a butterfly*, the omniscient narrator mentions from the beginning an element of a certain relevance, the character's professional status (whose name remains unknown). His job is

¹³ Jorge Luis Borges, *Kafka and his precursors*, in *Sand Book*, translation by Cristian Haulica, Univers Publishing, Bucharest, 1983, p. 137.

¹⁴ Ştefan Aug. Doinaş, *Jorge Luis Borges or the scholar's quarrel with the World* in *Essays*, Eminescu Publications, Bucharest, 1996, p. 291.

that of a news reporter, element which will have a double impact; the nature of his profession obliges him to reflect on the facts in an objective manner, but on the other hand he is also a literary man, predisposed to represent the creator (generally speaking) thus becoming a sort of a character – a connection between the people who live exclusively in the immediate reality and the ones which aspire to the more superior areas of the spirit.

While covering a story demanded by his employer, the reporter experiences two contradictory feelings: on the one hand, the frustration of not being able to stay in that day in the workshop of his friend, the sculptor Sebastian Drob, who died in a surprising way, in unclear circumstances, and whose funeral was the following day; on the other hand, a state of restlessness suitable for creation. The reporter's reason to go to Moreni was the sudden extinction of a well which burnt for two years – the subject of the next story. The thoughts about the fate of his friend, the sculptor, assaults the traveler all along the road and the narrative plans, remembering and the plan of objective reality, are alternating, reflecting these elements. The circumstances in which the sculptor died were pretty unclear: he simply collapsed next to the foundation of *Bombyx aurea*, the giant butterfly, and in his clenched fist there was a piece of red marble from Rușchița (material from which the missing work was made of) while on the left side of his workshop, upstairs, a broken window was visible. The mystery was unclear for the reporter and was intriguing also for the commissary which was on the case: if the object was stolen, despite its tens of kilos, it was not taken out through the door, but through a broken window, up high.

Being expected at the train station by the mayor, the reporter is led to the extinct well where there were visible different colored circles, because of the fire which had burnt there for a long time. Exactly in the middle of the well there were two pieces of rock: “there were two pieces of reddish rock: their position showed that they stuck totally closing the mouth of the well”¹⁵. The reporter felt like he would recognize the marble from which *Bombyx aurea* was made the butterfly upon which many times he laid eyes on in Sebastian Drob's workshop, and the mayor, showing him fallen pieces of the respective material thus adding to his confusion, tells him: “the specialists claim that it is Rușchița marble...”¹⁶. The reporter is the only one who can make the connection between the absence from the workshop of the sculpture, representing a butterfly which has in front of it a golden column (which is supposed to represent a candle), and the presence of the Rușchița marble, of identical color, in the place in which until not too long ago the well fire was burning. The man has an epiphany: “he then had a vision, clear and distinct, of the miracle: he had seen – with what kind of eyes? – the fire tongue of the burnt well [...] afterwards he was able to see coming out of nowhere, a great red butterfly, flying in zigzag around the giant candle”¹⁷.

¹⁵ Ștefan Aug. Doinaș, *Suicide of a butterfly*, in *T from Treasure*, 21st Century Cultural Foundation, Bucharest, 2000, page 171.

¹⁶ Idem.

¹⁷ Ibidem, p. 172.

At the meeting with his employer, the story brought by the reporter is adjusted according to the mercantile mentality of the boss: the success of the fire extinction is attributed to the government, the Latin quotes are excluded (“isn’t it enough that the Romanian was born a poet, you also want to make him a polyglot?.. Get them out!”¹⁸), and, as a compensation for all the eliminations, all the considerations referring to the giant butterfly from Moreni, labeled (in an appreciative way in the opinion of the employer, depreciative in real life) as a made up fact, will constitute a subject of serial on the third page of the newspaper, for seven days, under the title *Death of an artist*.

The final part of the story can be seen as a hypertext with the starting point in the myth of Procut¹⁹: according to the abstract author, the operation of “remodeling” of the aspects presented in the newspaper so that they correspond to some templates represents, in equal measure, a cut-away from the truth, and by speculating the emotional impact of the death of a man, an acid demystification of some techniques of using the sensational at any costs, frequently employed by mass-media. The general detachment of the common sense from the fabulous reality and its reduction to the well-known and generally accepted norms were actually expressed, as if premonitory also through the words of a character (Sebastian Drob): “Our insanity, the one which cannot be forgiven, is that we believe we are the only ones which are alive”²⁰.

The fantastic appeared, causing a “short-circuit between the intelligible and the unintelligible (both being just as real)”²¹, and the task of deciding between the possible variants rests upon the reader. The fact that there is a character which represents a mentality less predisposed to accept the supernatural (the employer) and other (others) which might accept the miracle, is not meant to make it easy for the reader, who has at hand several arguments for each variant. The credibility of the characters is another problem, because the declared predisposition of the reporter to accept, even to postulate the necessity of the fiction intervening as an organizing factor of the real, is enough to prejudice him when it comes to the likelihood of some of his perceptions: “Life doesn’t make sense unless it is reduced and organized as a unitary picture, coherent, in which fiction is allowed to breathe”²² says the character, looking at people rushing through a train station. Trying to solve the mystery, the reader may adopt a point of view belonging to a certain character just as well as he might step away from it, searching for arguments to support an opinion (“The readers’ hesitation representing, thus, the first condition of the fantastic”²³). The exploiting of ambiguities creates a continuous game between the

¹⁸ Idem, p. 173.

¹⁹ Cf. Jean Chevalier, Alain Gheerbrant (coordinators): *Dictionary of symbols: myths, dreams, customs, gestures, shapes, figures, colors, numbers*. Translation by Mihaela Slăvulescu, Laurențiu Zoicaș (coord.), Daniel Nicolescu, Dorina Uricariu, Olga Zaicik, Irina Bojin, Victor-Dinu Vlădulescu, Ileana Cantuniari, Liana Repeșteanu, Agnes Davidovici, Sanda Oprescu, Polirom Publishing, Iași, 2009, p. 757, *Procut*: “Represents the perverting of the ideal transformed into conformism. It is a symbol of this ethical and intellectual tyranny.

²⁰ Ștefan Aug. Doinaș, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 176.

²¹ Matei Călinescu, About the concept of fantastic, in *Antology of fantastic novel* with a preface by Matei Călinescu and a study by Roger Caillois, Univers Publishing, București, 1970, pp. 7-8.

²² Ștefan Aug. Doinaș, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 176.

²³ Tvetan Todorov, *Introduction to the fantastic literature*, Univers Publishing, 1973, p. 49.

believable and the unbelievable, the motives being sufficient for both sides: the reporter must investigate a concrete case, a well burning out, and feels that he is ready to hand in a good story, but his own state of mind ("slight restlessness, a sort of image running"²⁴) might be just the needed predisposition for writing the article, or a slight alteration in perceiving the events, influenced by the unfortunate event of the sculptor's death: "The train had left for a long time, he was looking out of the window, but couldn't see anything, his thoughts were all piled up next to his dead friend"²⁵. Was it possible that the death of Sebastian Drob came from natural causes – a heart attack, as the doctor said – or was it something else, that was to be understood from the position of the body next to the foundation from which the giant butterfly was missing, as well as the piece of Rușchița marble from the clenched fist. Plausible was also the version of a theft, made by someone who was working on the case, but the mystery of the broken window in the upper part of the workshop still remained, because the sculpture could have been taken out through the door much easier, and then the sensational hypotheses made by the reporter has the upper hand: "If we do not eliminate the absurd, he said to himself as if a light bulb was on in his head, then, we must think this through: maybe the butterfly flew by itself out through the window..."²⁶The thin hypotheses of the supernatural mixing with the natural order of things gets evidence from another space, unexpectedly, from the burnt out well in Moreni: about the reddish plates which had covered the mouth of the well, the mayor (someone representing an authority, emotionally uninvolved in the sculptor's drama), whose credibility cannot be questioned, says that, according to the specialists' opinion these were made of Rușchița marble, and the reporter recognizes the splinters he is looking at as of the same type of marble as the one in Drob's workshop.

The story maintains the same ambiguity all the way to the end, without offering the reader a clear solution, thus respecting the demands of a good text belonging to the fantastic literature, because "the fantastic implies an integration of the reader into the world of the characters, the fantastic being defined through an ambiguous presentation of the events for the reader"²⁷, the category in which the work might fall into would be (according to the general categories defined by Sergiu Pavel Dan) one of (accidental infiltration of the fantastic, in which the plausible and extranatural are called upon to confront each other with their most efficient arguments"²⁸, for this latter inclusion possibility pleading the presence of some credible experimenters, faced with an inadmissible fact, the fantastic adventure being an accidental experience which discourages by being unusual.

Two of the characters (the reporter and the absent character, Sebastian Drob), represent, each in his own manner, a way of coming in contact with the creation. The

²⁴ Ștefan Aug. Doinaș, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 176.

²⁵ Idem, p. 166.

²⁶ Idem, p. 162.

²⁷ Tvetan Todorov, *Introduction to the fantastic literature*, Univers Publishing, 1973, p. 49.

²⁸ Sergiu Pavel Dan, *The faces of the fantastic. Delimitations, classifications and analysis*. Paralela 45 Publishing, Pitești, 2005, p. 157.

sculptor managed to give (at least) a masterpiece, paying with his life bringing his work to life, while the reporter who perfectly predicts the existence of “something else”, has no courage to state his belief all the way: “He felt the words swollen in his mouth, aligned like all-conquering armies, which die because of a lack of a battlefield”²⁹, in context, words which “die” depicting abandonment, “the withering” of the other reality which remains untold. At the word level, the highlighting of the border crossing between the unanimated and animated, as well as the appearance of the fantastic element are prepared by the usage in a particular way of the figurative speech³⁰, the idea of *giving life*, of *gaining a soul* being repeatedly expressed: “the interior of the sculptor [the workshop, n.n.] was gaining life through every detail the eye was resting upon”³¹, the giant butterfly had „rudimentary marble wings – the rock gained a sort of transparence, like shingles, or better yet of giant scales – the two larger in the back bursting out, literally, of a barely visible metallic body: large, yet thin, of unbelievable frailty...”³². In describing the butterfly it is insisted upon the attributes which allow the infiltration of the suggestion of animation and similarity with the living insect, preparing for the culmination: “...and he heard, as if it were real, the indescribable rattling with which the living stone insect was rushing, irresistibly, into the fire mouth, as for a deadly kiss.”³³

In the tone and the structure of the speech there are clues which allow for the recognition of the characters which hold messages, and finally, the default implied argument.³⁴ In the story *Suicide of a butterfly*, there are several clues which permit the identification of such a type of character, as well as the message transmitted: practically, it is about the sculptor Sebastian Drob, who is endowed with all the attributes of the authentic creator: he is presented as a “celebrity of contemporary sculpture”³⁵, his creative space was “huge, haunted by light, disarming from the first moment”³⁶, one of his pieces, *The Viking Ship* achieving the rare artistic performance of being “a mixture of wood and metal, suggesting the sensation of floating”³⁷, while *Bombyx aurea*, the giant butterfly “was indeed a masterpiece”. Partially, such a role, of a character carrying a message, can be attributed to the journalist also, because he states the necessity of the intervention of fiction as an ordinator factor into the real, and is endowed with the necessary sensitivity of identifying the miraculous. The highlighted elements suggest the perspective of the

²⁹ Ștefan Aug. Doinaș, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 176.

³⁰ Cf. Tvetan Todorov, quoted work, p. 97: “The first trait we wish to highlight is constituted by a special usage of the figurative speech. The supernatural often comes to life given the fact that it is taken *ad literam*.”

³¹ Ștefan Aug. Doinaș, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 164.

³² Ibidem, p. 167.

³³ Ibidem, p. 172.

³⁴ Cf. Bernard Valette, *The novel, Introduction to the methods and modern characteristics of literary analysis*, Translation by Gabriela Abăluță, Cartea Romaneasca Publishing, 1997, p. 50: “The paradox of the realist statement consists in identifying the objectiveness with the conventions of a narrative code in which the author, although completely invisible, is never absent. He hides behind the characters, pulls the strings of the story, transpires through the text segments which bear the speakers marks of ironic detachment, depreciation, or on the contrary, of exaltation.”

³⁵ Ștefan Aug. Doinaș, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 163.

³⁶ Ibidem, p. 164.

³⁷ Ibidem, p.165.

representable narrator (and, by default, the author's point of view) on the presented facts, through the affective stylistic marks and through the valued appreciations referring to the caliber of the artists' works and the status of the creator in question.

Going back to Borges' story, *Tlön, Uqbar, Orbis Tertius*, about which we were showing that, in Doinaş' opinion, it represents a consecration of the *metaphysic fantastic*³⁸ genre because this is an illustration of the way in which the creative fantasy, doubled by the intellect, becomes an agent of the real, configuring it³⁹, we may say that in the story *Suicide of a butterfly* we can notice some similarities with the borgesian text, because in Doinaş' text the metaphysical fantastic is generated by the same sliding of the fictional universe into the living world, and this time, the art perfection being seen by the author as a bridge which cancels the abyss between the animated and the dead matter. If for Borges the world of Tlön infiltrates the human universe, the *bronirurs* receiving a status of reality, in Doinaş, the *bronirur* of the sculptor Sebastian Drob, the giant butterfly, still an object belonging to a different universe, the artistic one, is the one which gets a status of living being, wiping the conventionally imposed limits. And if the aspect of animating a statue is well known in the fantastic literature (for example, an illustrious representative in the European literature by Prosper Mérimé through *Venus of Ille* - 1837), maybe an even more explicit intertextual element is represented by *Metamorphosis of the Spirit* (name of a series of works by the character Sebastian Drob, constituted by geometrical shapes combined with organic elements – eye, ear, hand, heart), the work representing just an intermediary stage on the road to materializing the Idea. Either accidentally or deliberately, an almost identical way of formulating it by Doinaş can be found not only in *Suicide of a butterfly*, referring to *Metamorphosis of the Spirit* (“<<Not only the sleep of reasons produces monsters>>, smiled the artist, revealing them”⁴⁰), but also in *Essays*, this time referring to the Argentinian artist: “For Goya, <<the sleep of reasons>> produced monsters. For Borges, the awakening of the Spirit – haunted by his own lights – creates <<fictions>>, possible solutions to reality.”⁴¹

Might Borges himself be the distant model which the abstract author made use of in configuring the image of the brilliant sculptor, and *Bombyx aurea* and *Metamorphosis of the Spirit* could represent a possible reflection of the world from *Tlön, Uqbar, Orbis Tertius*? The hypothesis remain seductive (even though they remain unconfirmed in the absence of a note from the author), the certitude being that the scholarly fantastic of *Suicide of a butterfly*, originating in the myth of Pygmalion, is enriched with sofiatic nuances⁴², about

³⁸ Ștefan Aug. Doinaş, *Jorge Luis Borges or the scholar's quarrel with the World* in *Essays*, Eminescu Publications, Bucharest, 1996, p. 290.

³⁹ Ibidem, p. 292.

⁴⁰ Ștefan Aug. Doinaş, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 165-166.

⁴¹ Ștefan Aug. Doinaş, *Jorge Luis Borges or the scholar's quarrel with the World* in *Essays*, Eminescu Publications, Bucharest, 1996, p. 294.

⁴² The description of the giant butterfly contains direct references to this aspect: “The ensemble did not seem to be resting upon the ground, neither was it giving the impression that it was about to fly away, on the contrary: that it just sat here, on the ground, descending from an unimaginable horizon” (Ștefan Aug. Doinaş, *Suicide of a butterfly*, in *T from Treasure*, quoted Pub., p. 167).

the levels of reality, coming close to the concept – image of the sofinic at Lucian Blaga⁴³, diversifying and personalizing Doinaş metaphysical fantastic.

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⁴³ Mircea Muthu points out that Blaga, aware of the impossibility of conciliation of theology with the secular philosophy, moves the signification of the *sofinic* towards the *poetic image*, and, correlative, of philosophical hypothesis: "The problem deserves to be evaluated with extra care, because it comprises one of the axels of poetical and phylosophical conceptions of Lucian Blaga. The sofinic would therefore mean the meeting of transcendental and human, of abstract and concrete, process which occurs without tremors, enveloped by the light whose cognition is done intuitively and rationally, its intimate nature remaining a mistery permanently amplified by the act of *minusknowledge*." (*The alchemy of the millennium*, Cartea Românească Publishing, 1989, p.197).

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*** *Antologia nuvelei fantastice*, cu o prefață de Matei Călinescu și un studiu de Roger Caillois, seria Antologii, Ed. Univers, București, 1970.

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METAFICTION AND BOOKISH PATTERNS IN MIRCEA HORIA SIMIONESCU'S WRITINGS

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Abstract: *The Romanian critics and men of letters were taken by surprise by M. H. Simionescu's **First Name Dictionary** which marks a split from the traditional way of writing by bringing a new perspective over literature in general and the process of creating it, too. M. H. Simionescu writes a literature about literature and he does that from a burlesque point of view. He makes use of his astonishing imagination and strong sense of humour in tackling on different genres, species, writing techniques and styles which, under his pen, lose their specific features and autonomy and dissolve into each other. The result is a prose which bears the distinctive imprint of M. H. Simionescu's personality.*

Keywords: *split, burlesque, autonomy, dissolve.*

Mircea Horia Simionescu's name means a landmark in the Romanian literature, a split from the traditional, classical way of writing in the attempt of creating a different type of prose, one that is written in a new manner. From this point of view he is one of the founders of Romanian postmodernism and also one of the writers who helped the Romanian prose synchronize with the new trends in the world literature.

From his first lines, Mircea Horia Simionescu proves to be an unusual writer, a rebel who deliberately 'attacks' the old patterns of the traditional novel in search of new ways of expressing the fictional material, of organizing and re-creating it. His intention is to revive and refresh fiction therefore his polemic attitude is directed against literary stereotypes and against all the traditional genres and species in literature.

He is not thought a proper postmodernist writer because, unlike the postmodernist disciples, Mircea Horia Simionescu does not demolish old literary patterns. He is an inovator in the field of literature who considered himself an investigator who experiments new techniques in writing and in creating characters.

Mircea Horia Simionescu makes his debut in 1969 with the volume entitled *First Name Dictionary*, the first one of a series ironically called *The well-tempered ingenious*. Regarding the title that he chose for his series of novels, Ovid S. Crohmalniceanu wrote in *Viata romaneasca*: "Tempered" and even more than that, 'well', is not in the least. He attributed this qualifier to himself – I believe – with ironical intentions. We are suggested that being left alone, the author went with his inventive frenzy much further. On one side of the book there is number one printed. It is the very first volume of a series which – Mircea Horia Simionescu wants to warn us at the end of the 500 pages – is "endless". The

text frankly cannot be read entirely; the excess of pathos becomes tiring'.¹ And yes, the traditional structure of the novel is at such big extent altered that at list the *First Name Dictionary* and *The General Bibliography* can be read from any page, from the middle backward, from the middle forward or from the end to the beginning. Literature doesn't have a strict order of the subject's development, an ending which is justified by a series of previous events, on the contrary, it evolves at random without an obvious logic, led by mere chance. The writer takes advantages of the freedom which offers him endless possibilities of expression and creation.

The result of this liberty is the *First Name Dictionary* which covers a huge list of names in alphabetical order, each of them being accompanied by a record which is pretended to be 'typical' for each given subject. In fact there is no correspondence between the name and its characterization, the list being only the way though which the writer gives way to his phantasy, subjectivity and irony. In *The essential dictionary of Romanian writers*, Ioan Buduca underlines the fact that 'the characters defined in the "Dictionary" are pseudo-characters who ,paradoxically, create the illusion of reality. It is a purely linguistic reality because their substance is to the highest degree bookish'.²

As many of the fundamental features of the traditional literature, the typological literature changed its meaning and ways of expression. The moralizing feature of the ethical prose suffered serious changes. This feature gradually passed on a secondary level, while the most important role starts to be played by irony and parody. This phenomenon usually takes place in any field subject to weariness. According to the traditional literature, a name becomes the perfect expression of a character, they merge into one another. Dana Dumitru remarks in "The Literary Romania" magazine that 'the feeling of characterologic automatism used to be so strong that the author wanted to show, by means of an ingenious game, through a graceful and discreet reversal, that the literary route can be followed the other way round: from the name loaded with multiple typological meanings to the literary conflict'.³ Although there is no link between a given name and the portrayal of its owner, irony and parody remain the comic's sources. The examples are numerous: '**Abdul** Exotic, tanned, talkative. Arched eyebrows, very dark, above grey eyes, full of meaning. Aquilin nose, indicating a fearful mustache, well-outlined faun mouth. He smiles coldly, but with all his being, as if he lit the darkness of the room with the spade of a mirror spinned around the sun. An unperceivable fellow. **Abdulah** With two steps more unperceivable than Abdul'⁴, '**Alf** Consumer of rice, flour, white sauces and ideas: a white man with a child-wife diet'⁵, '**Anda** From the category of faithful, beautiful and strange women who never cheat on their husbands'⁶, and the list could go on. Here, the irony entails exclusively the resources of phantasy and imagination. The comic can further be

¹ Ovid S. Crohmalniceanu, "Mircea H. S.: *The well-tempered ingenious*", in *Viata romaneasca*, no. 10, 1970, p.79

² *The essential dictionary of Romanian writers*, Bucharest, Albatros Printing House, 2000, p. 760.

³ Dana Dumitru, "Ridiculing the literature of characters", in *Romania literara*, no. 42, 1970, p.4.

⁴ Mircea Horia Simionescu, *First Name Dictionary*, Bucharest, ALLFA Printing House, 2000, p. 2.

⁵ Ibidem, p.33.

⁶ idem

given by the pretended pious respect towards the typical pattern: '**Buby** Perfect modern sly fellow, though a man of character in his world, a nice and wonderful young man. Spiritual inventory: a sense of precision, two distinct attitudes (of naughty audacity and of cowardly expectation), two-three sportive abilities, a pair of earrings (the trust in God and the fear of his father), the luck of a swindler, a billiards player's tact.'⁷

In other cases, these surprising associations meant to raise laughters are done by bookish references: '**Artemis** Fragile insect. The name is recommended to women with little flash, with an acorn-like ankle and long hands.'⁸

A lot has been written about this aspect of the *First Name Dictionary*, though the volume is not a piece of moral meditation first of all, but one of esthetic reflection, as many critics have remarked. The title itself is a false one because, although the impressive list of reports needed a systematization, only the alphabetical order of names resembles the rigour of a dictionary. Actually this pattern is changed and re-shaped to serve another aim, that of permitting fantasy to travel freely within the vast space of semantics, starting from a reality which is from the very beginning deprived of its aesthetics. The most imaginary fragments of this ironically named 'dictionary' spread an invariable breath of reality.

Regarding this feature of Mircea Horia Simionescu's literature, Cornel Moraru acknowledges: 'irony leads precisely to reality and the comic and parodic pathos consumes itself at the intertextual level.'⁹ Simionescu creates the impression that he starts from the name only to rebuild the bond between the written word and the real human structures. Even when he mocks at the phantastic prose written in Mircea Eliade's style for example, the characters' words or the space in which they dwell belong to the real world, the world of the writer.

The names are only the plea to introduce literary themes and motives, genres and species, literary techniques, all of them seen through the distorting perspective of the ironical, parodical self of the artist.

An example in this respect is the name of **Aristotle** which introduces the story entitled *Tomato sauce*, an 'upside-down' piece of fantastic literature. The author's ironical attitude is obvious. The fragment is a different variant of *At the gipsy women's* in which instead of the gipsy, the Greek and the Jewish women, there is a young woman dressed in white (ahospital robe). Guided by this young lady, the hero travels through a universe of jars of microbic cultures which are disgusting at sight and smell. The travel is initiated in an imaginary institute of vaccines and serums. The main character doesn't seem to be in the least interested in what it is around him, his digressions on vaccines or viruses being only a pretext for drawing the young lady's attention, but she doesn't seem to be impressed at all.

⁷ Ibidem, p.75.

⁸ Ibidem, p. 54.

⁹ Cornel Moraru, "The epic's ritual", in *Vatra*, no.9, sept 1984, p.3

This fragment becomes a parody of the initiative prose in which travels are meant to form and initiate individuals in the secrets of life and knowledge. The author doesn't contradict himself, he remains strongly anchored in reality, making his characters move with trivial, natural gestures in a profound dissonance with the mystical atmosphere imposed by a fictional prose. This antithesis triggers humour. The hero of the story wants to take a brake to smoke a cigarette, the young lady in white stops him by telling him that they are 'in the kingdom of unforgivable laws'¹⁰ and therefore a certain way of conduct is required and a certain attitude. Then she orders him to pick up his notebook and take notes, exactly the way a med-student would do. Urging her to share with all humankind the everyday misteries that produce cosmogonies, he receives an astonishing contemporary answer: 'With the salary I've got, sir, I cannot see what claims you could have ... I am thankful that I can wash my hands very well so that I don't bring home any unknown disease at lunchtime ... That's it, good-bye ...'.¹¹

We are witnesses not only to the process of ridiculing a literary species, but also to the metamorphosis of the character's structure which becomes so liquid that the main character, the one who had to be initiated, becomes the initiator, the master, while the feminine character, the image of the scholar, ends up by resembling the common humanbeing, preoccupied not by science, but by every-day, real matters.

This false institute is in fact a reflection of the contemporary world, of a disgusting, grey, rotten environment. It is therefore not at all surprising that the traveler asks his guide in a desperate way: 'Tell me in which jar have you locked the joke, the game, the poetry?!'¹², an allusion to a spiritually empty present, and also to a deadlock of literature itself.

In the end, the hero of the story makes an inventory of all the diseases whose beautiful names should be given, in his opinion, to people. Therefore **Colitis** could be 'the girl vaguely blushing, with cold green eyes'¹³, '**Scarlet fever** is friendly. She wears short dresses, so that her appetizing calves could be seen'¹⁴, **Tetanos** - a magnificent, plethoric, wise Greekman.¹⁵

Another name, **Aelia** is followed by a fable. The fable tells how workers come, one by one, to an apartment on the 8th floor to paint the window-blinds. Each one of them ends up by falling down from the window. As soon as one dies, another one shows up at the door, insisting to be left to paint, untouched by the death of the one who preceded him. At the stupefaction and indignation of the flat's owner that green is best suited for window-blinds and suggests him to draw a vertical line on them.

If one thinks that the fable is a literary species which has the aim of ridiculing vices and habits, then there is nothing unusual or spectacular in what Simionescu is writing.

¹⁰ Mircea Horia Simionescu, *First Name Dictionary*, Bucharest, ALLFA Printing House., 2000, p. 44.

¹¹ Ibidem, p. 49.

¹² Ibidem, p. 48.

¹³ Ibidem, p. 49.

¹⁴ idem

¹⁵ idem

What shocks the reader is the subject that he choses: the subject is about workers that are so passionate of their work that they are completely blind and unsensitive to their colleagues' death. For such a strong obsession the characters are ready to give up their lives as if it didn't mean anything. The sarcastic spirit of the author doesn't forgive even this literary species which used to impose a conduct of morality and a literary pattern represented in literature by La Fontaine and in the Romanian literature by Grigore Alexandrescu, Alexandru Donici sau Ion Heliade-Radulescu.

Another name, **Byron**, offers the writer the reason to introduce a so-called 'play' entitled *The Sleep of Marte*¹⁶, a play without scenes or acts, in which the repertoire of the 'characters' is written in the form of some fragments of letters, all of them dated. The letters compose the love-story between Luca, an inventor and Ph.D in aerodinamics, and Solange. He writes to her from Paris, London or other capitals of the world, she always ends her letters with the words: 'I would tell you over and over again that I love you, that you are my light ... etc., etc., Solange'.¹⁷ This passion she has for Luca doesn't stop her from marring George Blanaru, director of the National Bank, or to live a big part of her life writing to Luca with the same pathos. In time, Solange gives birth to seven children, all of them baptized by Luca's name: Luca, Lucia, Lucan, Lilica, Licurg, Lenti, Paul-Luca. He in his turn, invents different war-weapons: 'Simple device with precise aiming in semiobscurity', 'machine-gun with smoke-producing trajectory on the last half of the trajectory', 'spherical tank with superposed caterpillars', etc. and he tests them and wins many prizes, becomig 'laureate of the Royal Society of Astronautics'¹⁸, receiving a sum of honorary titles, invented, of course, by the author.

Being so busy and trying to help Solange with money, he advices her to sell his houses and to do what she wants with the money. Several years later after after her husband's death, Solange receives a letter from Luca's wife, Marie-Louise, from which she finds out that he died testing a 'solid fuel'¹⁹. Knowing from Luca all about the selling of the houses in Polona Street and about the acquisition of a house downtown, shr asks Solange to send her all the legal papers and all the money obtained from renting the apartment. Marie-Louise doesn't forget to mention how much Luca loved her and how much their two boys resemble their father.

Situation reversals are very frequent in Mircea Horia Simionescu's writings, as he practices a literature of an upside-diwn reality and he does this with his characteristic irony.

The letters are not drawn up entirely, the writer chooses only those fragments that contain minimal information for the reader to understand and follow the steps of the story. This colage of fragments gains its complete meaning only at the end of the 'play' when the reader gets the whole image of the 'painting'. This piece of literature is a parody addressed to the epistolary species, not only because it doesn't follow the well-known set

¹⁶ Mircea Horia Simionescu, *First Name Dictionary*, Bucharest, ALLFA Printing House., 2000, p. 20.

¹⁷ idem

¹⁸ Ibidem, p.85.

¹⁹ Mircea Horia Simionescu, *First Name Dictionary*, Bucharest, ALLFA Printing House., 2000, p. 88.

structure of the epistle by dividing the letters into fragments, but also because the subject the writer chooses is no longer a philosophical or an ethical one. These epistles have no longer similarities with those of Fontaine, Voltaire or Grigore Alexandrescu, and yet they are epistles because they are dated, this is the single indication that they still belong to this literary species which is the epistle.

The similarities with a play are given, on one hand by that pathos with which Solange addresses Luca, on the other hand, by Luca's passion in inventing new tools and war machines. From this point of view the two heroes seem to be related to the great family of Caragiale's characters. It is precisely the pathos that animates the heroes that gives them life, turning them into characters with strong personalities. Though Luca and Solange don't come to perform or to speak in turn their speech, there is still a dialogue between their 'voices' sustained by the letters they write to each other.

This story shows how drama, a literary genre, merges into the literary species of epistle, a fact that is not at all surprising in Mircea Horia Simionescu's writings, as he is 'fond of wiping off the differences between arts'²⁰, between genres and species.

Another name, **Ensio**, introduces the series of the *Pictures with little men*²¹, which has an autobiographical touch. These 'pictures' evoke with great sensitivity and humour the charming years of childhood. The writer relives his youth and revives the games of 'the little men' with the imagination specific to their age. In these pages, the humour is replaced by irony.

The hero portrays Silvia, his playing-partener as being 'my wife whom I had married many time through daily weddings and short rituals during which the guests were served green apples and ripe apricots.'²² She owns a 'jewelry shop', with stones lined in 'collections', he has a 'pharmacy' with shelves full of little bottles. As the stones become a collection of precious stones, and the bottles, medicines in a pharmacy, a three-leg chair, a ragged mattress and a cat are the 'hotel' of Dan Ignat 'the American type of a businessman.'²³ Radu Cinta, 'the pilot', flies a plane built of a board leaning on the branches of a huge walnut tree and 'takes' his friends to Australia, Norvegia, Singapore, Athena, until Silvia, upset because nobody pays any attention to her anymore, leaves home. Late in the evening, on his way home, the hero of the story calls on Silvia and makes up with her by organizing another wedding.

In this world of 'the little men', the things' size grow and shapes change as required by the children's sensitivity. Seen through the eyes of the innocent child, yards become 'fabulous gardens', the exchange of objects between children turn into very important business. A walnut tree and a board create the image of a plane, jumping over the fence to the neighbours or the game itself become a real adventure.

²⁰ N. Stoicescu, A. Lenard, "Mircea H.S.: I am closer related to Caragiale than to Borges", in *Tribuna*, no.1, 1981, p. 5.

²¹ Mircea Horia Simionescu, *First Name Dictionary*, Bucharest, ALLFA Printing House., 2000, p. 163.

²² idem

²³ Ibidem, p. 164.

The *Pictures with little men* are written in the spirit of *Memories of childhood*, by Ion Creanga, where the world is seen from insight, from the narrator's point of view and it is presented with a great sense of humour. If we take into consideration the world literature, then this fragment has many thing in common with *The adventures of Tom Sawyer*, by Mark Twain.

At the opposite side of this series of 'pictures', there is a fragment which 'pretends' to recall childhood memories, but which is in fact a fake autobiography. This fragment is another variant, an upside-down image of I.L. Caragiale's *A new school pedagogue*. The author's exultant imagination creates in *The Lesson*²⁴ some pages of remarkable humour. He still keeps enough details to make the story and the events seem real. Regarding *Pictures with little men* and *The Lesson*, they are two faces of the same coin, areal variant and a made-up variant of the same autobiographical fragment.

The story named *Gentile of Stereoscopic round*²⁵ has a distinctive paging and structure. It is organized into two columns of fragments. The first one is the characterization of a writer, the second one showing his opinion concerning his nieghbourgh, a writer too, but with another temperament. There are several sentences printed in the middle of the page, the reason for this choice being the need to express the passing of the main character from one place to another. An example would be the sentence 'em ot desorc'²⁶, which is not only written in the middle of the page, but has to be read 'in the mirror' to unvail its meaning which is 'crossed to me'.

Such an attempt to give an original shape to the text and to initiate a game with the word and its way of representation is not singular in literature. If we go back to the XVIIIth century, Henry Fielding experinced the same techniques in his novel *Tom Jones. The story of a foundling*, but it was whithout any doubt an act of courage in the Romanian literature.

As one can remark the First Name Dictionary is a huge register of literary motives and themes, of literary techniques and artifices which are satirized by the author. He not only makes an impressive list of names, but he also mentions names of writers or of books that are invented. The whole list of names is the result of imagination.

Traditional literature doesn't play, doesn't experiment, while modern literature sees experiment as an indispensable prop in the process of creation and uses it permanently. Regarding the modern novel, N. Manolescu stated that it 'started two centuries ago, with the discovery of life-giving illusion, of mimesis which turned it quickly into a mirror or into an individual, moral or social document; it refined its methods one by one as it became conscious of them, out of the need (which for a long time was considered to be essential) to resemble the works of nature, of that nature which knows so well to hide its creator and his skillful hands; it ended up by assuming its artefact condition, exhibiting its specific techniques. The metanovel represents one of these last avatars.'²⁷

²⁴ Mircea Horia Simionescu, *First Name Dictionary*, Bucharest, ALLFA Printing House., 2000, p. 401.

²⁵ Ibidem, p. 267.

²⁶ Ibidem, p. 272.

²⁷ Nicolae Manolescu, *Noah's Ark*, 3rd volume, Bucharest, Eminescu Printing House., 1991, p.233.

Mircea Horia Simionescu's prose is entirely metaliterature because, if the parody is the reverse of the original, then everything that he wrote is a comedy of literature, that is metaliterature. One characteristic of the metaliterature is the play with the word and the text. The 'ingenious' writer appeals to a comedy of the forms of writing, to the Borgesian technique of invented quotations, he satirizes the style of the scientific treatise, or he insets references to imaginary authors or writing. In the First name Dictionary there are parodies of the literary discourse of memoirs, of the classical or lirical prose, or of some more complex forms of the novel, such as the family chronicle, the social-realistic novel, the psychological novel, the picaresque novel, the science-fiction or fantastic novel.

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LES ECRITS DES TORTIONNAIRES COMMUNISTES

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Abstract: *This study analyzes two books which reveal the atrocities of communist adepts. Am fost tortionar by Ioan Chertiție and Pseudomemoriile unui general de Securitate by Evghenie Tănase. Those works present two subjective points of view: the torturers opinions. Those non-fictional books reveal the thoughts and actions of the communism's employers. They wrote those memoirs for explain themselves, to understand their own actions, to forgive themselves and to liberate their souls from the pressure of their sins.*

Keywords: *communism, memoirs, non-fictional books, subjective point of view, the torturers.*

Au long de l'histoire il y eu des structures d'État qui ont eu des moyens bien organisés pour se défendre contre les potentiels ennemis internes, contre ceux qui essaient de modifier la société et ses règles. C'est ainsi que les États aient fait tout le possible pour se défendre contre les individus et les groupements qui pouvaient attenter au bon cours du régime politique en place. La répression politique a existé depuis les plus anciens temps et elle a fait appel à des méthodes comme la prison, la torture, la condamnation à mort, le camp de travail ou la résidence forcée. De même, par l'application de ces peines on a essayé la suppression dès le berceau, par la peur propagée, de toute tentative de rébellion. Les détenus arrivés à la prison pour leurs idées politiques qui ne se pliaient pas sur celles du Parti Communiste instauré en Roumanie ont ressenti pleinement les tortures qu'on leur appliquaient dans l'obscurité des cachots communistes. Ils ont eu à faire aux officiers de Sûreté, devenue ensuite la Sécurité, qui avaient comme tâche de les poursuivre et de rapporter leur activité anticomuniste ; ensuite, "les ennemis du peuple" (comme on a appelé à ceux qui s'opposaient au régime totalitaire étaient inopinément arrêtés et le plus discrètement possible car toutes les actions de la Sécurité avaient lieu sous le sceau du secret d'État. Bernadette Morand analyse l'impact de l'arrestation sur l'individu : L'arrestation a toujours la soudaineté d'un accident. Elle est un traumatisme, comparable à la découverte d'une maladie grave, à la mort d'un être cher. Elle a un caractère inéluctable et définitif, lorsque le risque, qui n'était qu'une hypothèse, devient une réalité avant que l'on ait eu la possibilité de s'y acclimater. Et cette réalité ne ressemble jamais à l'image que l'on s'en faisait."¹

Après l'arrestation, suit l'interrogatoire, intercalé de menaces, de tortures, de pression psychique. Chaque enquêteur trait d'apprendre des détenus le tout, même leurs

¹ Bernadette Morand, *Les écrits des prisonniers politiques*, Presses Universitaires de France, 1976

plus intimes pensées. Après l'enquête qui peut durer même des mois entiers, le détenu participe à un procès manigancé, qui présente les preuves (fausses, pour la plupart des cas) dont le régime répressif en a besoin pour prononcer une sentence des plus lourdes. Au cas des détenus politiques, les sentences étaient connues par le régime avant d'avoir eu lieu le procès.

Pendant l'enquête, le procès et l'exécution de la peine, le condamné est surveillé par les gardiens. Depuis l'arrestation jusqu'à la sortie de détention, c'est le gardien qui veille et surveille l'activité du prisonnier. Ainsi, le gardien se transforme dans le maître de la vie des détenus, un Hadès des cachots ténébreux.

Après la chute du communisme, les représentants du système totalitaire (enquêteurs, gardiens, bourreaux) ont essayé d'éviter à parler de leur activité, invoquant l'excuse du secret d'État. Peu des représentants du régime communiste roumain qui ont fait partie des tortionnaires qui ont physiquement et psychiquement torturé "les ennemis du peuple" ont eu le courage, de reconnaître, soit seulement devant leur propre conscience, qu'ils ont été *bad guys*, qu'ils ont été des démons à figure humaine, qu'ils ont détruit tant de vies, voulant être du côté de ceux redoutables et se sentir, ainsi, eux aussi, tellement puissants. Ioan Chertiție, ancien gardien de la prison de Baia Mare jusqu'en juillet 1992, le reconnaît et conte presque tout dans le livre *J'ai été tortionnaire. Confessions d'un gardien* (Ed. Stefan, Bucarest, 2011, III- e éd.)

L'auteur a dû avoir du courage pour reconnaître à soi-même et se pardonner les atrocités commises à l'intérieur de la prison, utilisant l'écrit à but cathartique, selon qu'il soutient dans l'Argument du livre : "La confession publique, faite par l'écrit, sans avoir des prétentions littéraires, a libéré pour le moment mon âme accablé de repentir sincère."²

Par les révélations y faites, il apporte devant la conscience du public un autre point de vue : celui du représentant du système oppressif ; les lecteurs étaient habitués seulement aux dévoilements des anciens détenus, seulement aux mémoires des victimes ; voilà comment, par les écrits de Ioan Chertiție, maintenant nous sommes introduits dans le monde de la détention par la porte de l'autre camp : celle des gardiens, de ceux qui ont du pouvoir illimité sur les détenus. Miron Manega écrit dans l'ouverture du volume que "Ioan Chertiție est le premier (et pour le moment le seul) tortionnaire qui a fait des aveux complets sur la vérité des prisons communistes, sans se ménager et sans se retoucher le propre portrait d'ancien gardien, dans ce lieu-là de la terreur".³

Le livre commence avec l'image du jeune Chertiție, embauché de la prison de Baia Mare, qui se rappelle le choc qui a eu sur la curiosité d'enfant l'ouverture du pénitencier près de sa maison "Chaque matin, auprès du cerisier de la fenêtre de ma maison j'apercevais le fil de fer barbelé de la clôture qui l'entourait, délimité par des panneaux d'avertissement, sur lesquels il y avait marqué à grandes majuscules, pour que les puisse lire même l'enfant que j'étais : « ZONE INTERDITE ». Des mots fascinants à cet âge-

² Ioan Chertiție, *Am fost tortionar. Confesiunile unui gardian. J'ai été tortionnaire. Confessions d'un gardien*, Éd. Stefan, Bucarest, 2011, p.7

³ Miron Manega, *Cronica unui Alcatraz românesc. Chronique d'un Alcatraz roumain, dans le livre de Ioan Chertiție, J'ai été tortionnaire. Confessions d'un gardien*, Ed. Stefan, Bucarest, 2011, p. 6

là!”⁴ Et voilà, qu’à l’âge mûr, il a réussi de pénétrer au-delà des murs mystérieux de la prison en qualité de représentant du système oppressif, au début humain et charitable.

Après les premiers mois d’hésitation de montrer sa cruauté envers les détenus, du gardien timide du début, il s’est transformé dans l’un sadique et vengeur, prêt à démontrer sa supériorité et son invincibilité : “Aux yeux pleins de haine je regarde le bandit. Je lève le « negrocalmin » au niveau des épaules et je frappe ardemment la paume droite qui attendait tendue. Un bruit étrange résonna dans toute la pièce “.⁵

Ioan Chertiție égrène sincèrement et impartialement ses souvenirs. Les histoires se succèdent de manière détaillée, comme si le temps n’aurait altéré aucun sentiment, aucune pensée, aucune action. Le tortionnaire n’a pas publié les atrocités commises par leur cruauté et le choc qu’elles ont eu sur soi-même. Le détachement de sa narration a le rôle de punir le gardien zélé du passé. Par sa confession publique, Chertiție traite une auto punition tardive ; il ne s’excuse, il ne cherche pas de raisons qui le disculpent, bien au contraire, il est dur et impartial, il se fouette avec les phrases et les mots qui ne contiennent aucune trace de pitié ou de pardon. Si dans le passé il a été le tortionnaire des détenus, maintenant, l’a écrit a un rôle punitif. Sa remémoration comprend la narration détaillée des cruautés commises entre les murs muets de la prison où “je guettait le moment favorable pour déborder la lave de ma colère sur ces salauds qui ont voulu me chasser du petit coin de Paradis que j’avais forgé dans la quatrième section”.⁶ La relation de l’ancien tortionnaire est détachée ; il essaye de présenter de manière objective les sentiments vécus au moment où il entra dans la section, son empire, et la force illimitée ressentie, eue sur les destins des pauvres prisonniers, car il se sentait heureux “parce que les détenus me haïssaient, ce qui voulait dire qu’ils avaient peur de moi. Heureux parce que j’étais le maître de leurs destins”⁷.

Les gardiens essayaient de se perfectionner dans la torture, car il y avait une certaine rivalité entre ceux, pour détenir le titre de “tyran” de la prison, pratiquant “la pêche de fripons”, ou “le concours d’athlétisme” (concours inventé par Ioan Chertiție-même), auquel participaient deux détenus qui “avaient des chaînes aux pieds, trois fois plus lourds que celles normales, créées spécialement pour cette épreuve”⁸).

Les excès physiques provoquaient que les détenus tombent “évanouis au milieu de la cour et seulement à ce moment-là j’avais la satisfaction possiblement pareille à celle de la femme qui arrive, enfin, à l’orgasme”⁹.

Ces humiliations auxquelles il mettait “les bandits”, l’ont fait affirmer orgueilleusement qu’il était devenu “un véritable professionnel de la douleur, de la torture et de l’humiliation, une brute infâme, un sadique sans pareil, manqué de tout sentiment humain.”¹⁰

⁴ Ioan Chertiție, *op. cit.*, p. 11.

⁵ Ioan Chertiție, *op. cit.*, pages 36- 37

⁶ *Ibidem*, p. 46.

⁷ *Ibidem*, p. 46.

⁸ Ioan Chertiție, *op. cit.*, p.49

⁹ *Ibidem*, p. 49

¹⁰ *Ibidem*, p. 48

Retrouver Dieu, plus tard, son enlèvement du pénitencier ainsi que les difficultés de sa vie post-communiste n'ont pas mené à l'oubli des propres faits de Ioan Chertiție mais lui ont apporté la décision d'assumer ses faits.

Le regard introspectif jeté par le mûr Chertiție sur le jeune Chertiție est critique et implacable, traitant de punir celui-ci par la narration la plus objective et détaillée de toutes les actions pleines de brutalité et d'agression commises par le jeune tortionnaire.

L'écriture est fluide, limpide, claire et parsemée de figures de style à travers desquelles un lecteur plus expérimenté peut saisir parfois par intuition, l'essai trop évident de donner à ce livre une importante valeur documentaire ainsi qu'une valeur esthétique. L'introspection est le point fort de cette confession littéraire par laquelle le lecteur pénètre dans les lieux verrouillés de l'âme et de la raison d'un ancien bourreau communiste.

Si les écrits de Ioan Chertiție sont réalisés en vue d'être publiés, l'auteur désirant qu'on connaisse tout son passé, les mémoires du lieutenant en réserve Evghenie Tănase (Ionțiu) de Bucarest ont été sélectionnées de l'Archive de la Sécurité et publiées par les chercheurs Cristina Anisescu et Silviu B. Moldovan dans le livre les ***Pseudomémoires d'un général de Sécurité*** (Edition Humanitas, Bucarest, 2007). Il contient à côté du texte intégral de la *Note à mémoires du général lieutenant Evghenie Tănase*, d'autres documents aussi qui présente la carrière et quelques exemples des activités du général Evghenie ainsi que des études introductives et des notes appartenant à ces deux chercheurs. Le livre a apparu sous le sigle du Conseil National pour l'Étude des Archives de la Sécurité et a comme but la recherche des documents de la Sécurité "pas seulement pour la reformulation historique dans la direction de la récupération du passé par l'étude « des réalités », mais surtout pour le décodage des énoncés afférents, comme produits de la pensée individuelle et collective."¹¹

Les "Pseudomémoires" du général de Sécurité commencent de manière méditative : "Dans la vie d'un individu apparaissent des moments décisifs, des moments qui peuvent parfois marquer un commencement et d'autres fois une fin d'une certaine activité ou d'une certaine passion."¹² Donc, c'est le regret qui fait sentir sa présence, mais pas le regret des actions commises, mais de la perte de la position privilégiée car "la fin du mois février 1968"¹³ a représenté justement un tel moment crucial : la séparation après plus de 17 ans de travail dans l'appareil de Sécurité, de cette activité, des gens avec lesquels on a vécu et lutté ensemble."¹⁴ L'auteur commence avec la fin, avec le retrait du cadre de la Sécurité, avec sa mise à la retraite pour maladie à l'âge de 45 ans.

L'ancien général de Sécurité justifie ainsi l'option d'écrire ses souvenirs : "j'ai été sollicité par la direction du Conseil de la Sécurité d'État de partager par écrit mon

¹¹ *Etude introductive de Cristina Anisescu dans les Pseudomémoires d'un général de Sécurité*, Éd. Humanitas, Bucarest, 2007, p. 9.

¹² *Pseudomémoires d'un général de Sécurité*, Éd. Humanitas, Bucarest, 2007, p. 153.

¹³ Toutes les citations ont été sans aucune modification du livre publié.

¹⁴ *Pseudomémoires d'un général de Sécurité*, Éd. Humanitas, Bucarest, 2007, p. 153

expérience- riche selon l'appréciation des personnes compétentes- celles qui continuent leur activité dans l'appareil de la Sécurité .”¹⁵

Ensuite, on présente de manière diachronique son background social et familial où il est né et la description de sa biographie, dans un langage pertinent, attentivement choisi, à des insertions d'expressions de la doctrine communiste, en lui manquant la spontanéité et se ressentant une onde de timidité, de peur, ainsi que le manque de vitalité.

Evghenie Tănase est né en 1923 dans une famille d'ouvriers, à Bucarest où “j’ai appris le métier de chaudronnier et parallèlement à l’apprentissage du métier, à côté des 5 classes primaires j’ai suivi les cours du soir de l’école d’apprentis à durée de 3 ans.”¹⁶ En octobre 1938 il est embauché comme ouvrier dans l’Usine Malaxa et depuis 1941 il fait partie de l’U.T.C. (Union de la Jeunesse Communiste). En 1950 il devient “chef de section MAI dans la Section d’administration politique du C.C. du P.C.R. (Comité Central du Parti Communiste Roumain).”¹⁷ En 1948 il suit les cours de l’école du parti pendant six mois, et “ensuite l’Université du soir de marxisme- léninisme près le C.C. du P.C.R., achevée en 1953. (...) Seulement en 1965 et plus ou moins en cachette, j’ai réussi de terminer l’école moyenne à distance et la faculté de droit, en sacrifiant pendant ces années tout mon temps libre, (...) car le ministre ne l’acceptait pas.”¹⁸ En 1951 il entre au cadre de la Sécurité. Ses écrits dévoilent son activité dans la Sécurité, la présentation en résumé de divers cas qu’il a résolu, ainsi que la mise en évidence tant des aspects positifs que négatifs du système communiste roumain : “La principale culpabilité de plusieurs de ces détenus-là dans ces conditions se constituait dans « l’activité répressive contre le mouvement révolutionnaire et contre la classe ouvrière de Roumanie.» En étudiant la possibilité de juger ceux qui se faisaient coupables de ces faits, on a constaté que les articles existants à ce temps-là dans le Code Pénal, n’incriminaient pas une telle activité ; donc, on imposait la création d’un texte de loi adéquat. C’est pourquoi on a formé une commission (...) qui (...) a élaboré un texte de loi correspondant à cette nécessité (...). L’enquête et le jugement de ces détenus, à base de l’article mentionné, ont confirmé que les uns d’entre eux, par leur activité passée, ne tombaient pas sous le coup de la loi- étant mis en liberté après une détention illégale de 4-5 années .”¹⁹

Même s’il porte aussi en gros plan les aspects négatifs de la Sécurité, l’ancien général considère l’activité de cette institution comme utile et ouverte au perfectionnement, ce qui confirme son dévouement envers le Parti et envers ses idées. De même, il se considère un visionnaire qui a essayé d’imposer une série de mesures qui mènent à perfectionner l’activité et l’utilité de l’institution de la Sécurité.

Le discours de Evghenie Tănase est formel, tel un Curriculum Vitae où il décrit son activité professionnelle au cadre de la Sécurité. L’écriture est impersonnelle, sobre, ordonnée, le regard rétrospectif est unilatéral, et parfois, le caractère objectif qu’il se

¹⁵ *Ibidem*, p. 156

¹⁶ *Ibidem*, p. 157

¹⁷ *Ibidem*, p. 158.

¹⁸ *Ibidem*, pp. 168- 170.

¹⁹ *Ibidem*, p. 175.

propose de donner à cet ouvrage, acquiert une note subjective et justificative. L'ancien général regarde son activité d'un œil indulgent sans regretter aucune décision, ayant une attitude sereine, et se considérant comme un exemple, pour les générations futures. Pourtant, l'auteur ne peut pas résister à la tentation de rappeler certaines réactions déplacées des uns des représentants du régime communiste, fait qui a mené que la Sécurité prend la décision qu'on n'utilise pas son texte comme guide pour les jeunes membres de la Sécurité : "on apprécie que l'ouvrage, sous cette forme, n'aide pas à l'instruction et à l'éducation des officiers et, par conséquent, sa multiplication et sa diffusion n'est pas opportune."²⁰

Les confessions des deux représentants du système répressif (Ioan Chertiție et Evghenie Tănase) présentent deux visions différentes, l'une d'accusation, l'autre d'admiration du système politique communiste. Par l'intermédiaire de ces écrits, le lecteur pénètre tant dans les misères des cachots où la torture représentait le menu du jour, que dans les bureaux luxueux des puissants du Parti qui décidaient à distance si un détenu politique soit libéré, condamné à mort ou qu'il pourrisse dans la prison, sans qu'ils tâchent leurs mains du sang humain.

Les deux points de vue analysés ci-dessus peuvent représenter une exhortation pour d'autres représentants du communisme qu'ils confessent publiquement les horreurs commises, qu'ils s'accusent ou qu'ils accusent, qu'ils reconnaissent courageusement le tout, sans aucune omission.

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²⁰ *Pseudomémoires d'un général de Sécurité*, Éd. Humanitas, Bucarest, 2007, p. 152.

VASILE VOICULESCU – THE LYRIC UNIVERSE

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Abstract: *The war poetry enshrines Vasile Voiculescu for terms of a dialectic that aims the unpredictable. Religious accents and the telluric are put into verse by signifying, symbols and allegories. The poet emphasizes by his spiritual naturalness, the expression of religious feeling, using the pictorial language of his creation. His literary development meant relentless struggle to reconcile pure art and faith, communicated through that perfection of the form, as a defining line of the creation-faith and love, which would become, in the same time, the real experiences and transcendence of the reality into image.*

Keywords: *signifying, symbols, allegories, creation-faith, love, correspondence between feeling and idea, confession - metaphorical*

Supporter of traditionalism, Vasile Voiculescu has maintained a dignified position and withdrawn, avoiding entering into polemics belonging to noisy artistic groups. He preferred to meet the challenges through the work designed silently. In *Confessions of a writer and physician*, the poet declares his religiosity essence: "You ask me about faith and it's lyrical expression? About art and faith? (...) Faith is an instinct for rhythm and guidance that can not unscrew the words, no matter how skillfully. (...). Art always served faith over all religions. (...) Religious inspiration, which can bring together art and faith, is the prayer. But the supreme prayer is uttered with own lips".¹

Lyrics suits the doctrine of traditionalism also through the fact that she takes over a few dominant popular thoughts and processes them, as all poets belonging to this era, in themes or amalgamated reasons: autochthony unaltered in his native village landscape, the ancestral village solidarity in terms of idealized childhood time, the cult of ancestors, the religious feelings, folklore and ethnicity, urban civilization refusal. "Religious themes heavily feed Voiculescu's lyricism with a stamp whose original charm is provided by a mixture of stylized grace and dense touch, heavy materiality and unique botticellian hieratism"², says Julian Boldea in *Spirituality and poetry: Vasile Voiculescu*.

His collaboration with "The Thinking" revue, together with Lucian Blaga, Ion Pill, Gib Mihăescu, Cezar Petrescu about which criticism speaks as "traditionalists of religious tendency," cultivating a "decorative traditionalism, pathetic, elegiac", did not transform him into a protagonist of orthodoxy. Vasile Voiculescu's Orthodoxism, highlighted G. Călinescu in *The history of Romanian literature from its origins to the present*, "is above

¹ Nicolae Oprea, *Vasile Voiculescu – monografie*, Brașov, Ed. Aula, 2006, pp. 66-67.

² Julian Boldea, *Spiritualitate și poezie: Vasile Voiculescu*, în revista "Tabor", nr. 4 din iulie 2010.

that of the "Thought", but the poet is aware of himself and he systemized himself there".³ The line defining his work is given by the creation-faith and love, which become, simultaneously, real experiences and transcendence of the real in the picture. They convince us of the two aspects of experience they communicate: the spiritual and literary, with the realization of that *complexio oppositorum*.

We highlight the value of the Voiculescu creation through several critical parts. Toma Vladescu, in Vasile Voiculescu's Poetry from "The Thinking", made an overview of the Voiculescu moments evolution, considering him a "naive scientist" who "communicates with the most mysterious essences of the world" showing "a perpetual anxiety", a mixture of strength, almost hostile, with a refinement of simplicity rarely seen". Liviu Grăsoiu⁴ in Vasile Voiculescu's Poetry, points out that the verdict given by N. Iorga proves to be fully justified: "a healthy social and national poetry which realized the rough time requirements." In Traditionalism and modernity in the Third Decade, Z. Ornea states that "vocation was finally recognized and his poetry was properly valued for chthonic sensitivity molded in unique expressive relevance. Of course its great art must be searched in the religious poetry."⁵ Alexandru Cistelean in Vasile Voiculescu - poet of Vth hand, believes that his religious spirit, "purely religious" (...) "it shows a homo duplex, and not only through intra-poetic opposition between sensuality and prayer."⁷ In Synchronism and tradition, Mircea Braga considers that Voiculescu, the religious poet, expressed in his poetry a crisis of sacred, in which God is the object of desire and tension. Tudor Vianu, in Figures and literary forms, Chapter "Allegorism" noted the poet's religiosity springing not from a quiet communion with God, but rather as being the echo of the struggle with himself, with his state of mind, which is based on the tragedy of loneliness inward, willing to return to God. In Vasile Voiculescu - monography, Nicolae Oprea notes about his poetry: "Poetry, like all art, is a vast and primordial instinct, which people are born with."⁸ Ov. S. Crohmălniceanu in his study, explains the divergence of views on issues of V. Voiculescu's religious poetry. He stresses the idea of pronounced religious inclination governing the poet's creation: "an innate mood (...) a strong faith can dispense from mysticism's profession".⁸ The critic notes at Voiculescu, an "unwavering belief in God's existence."⁹ God comes down from his transcendence (sofianicul) through love. Love sums the prayer and the creation. God takes the form of love as weakness to this world from which He retired and, paradoxically, is itself God. The poet through the poem, is reflected in the two sets of identification with the divine: poet - creator and poetry - sonnet, rebirthing another me.

³ George Călinescu, *Istoria literaturii române de la origini până în prezent*, București, Ed. Minerva, 1982, p. 798.

⁴ Liviu Grăsoiu, *Poezia lui Vasile Voiculescu*, Cluj-Napoca, Ed. Dacia, 1977, p. 9.

⁵ Z. Ornea, *Tradiționalism și modernitate în deceniul al treilea*, București, Ed. Eminescu, 1980, p.566.

⁶ Al. Cistelean, *Diacritice. Vasile Voiculescu – poet de a V-a parte*, în revista Argeș, nr. 1 din ianuarie, 2007

⁷ *Ibidem*

⁸ Nicolae Oprea, *op. cit.*, p.66.

⁹ Ov. S. Crohmălniceanu, *Vasile Voiculescu*, studiu în „Revista de istorie literară” și reprodus în *Literatura română între cele două războaie mondiale*, vol II, București, Ed. Minerva, 1974, apud. Liviu Grăsoiu, pp. 29-31

Critical comments send to the need of deciphering the voiculescien ideology, seeking in his work and through his work those guidelines which essentially identify life with work, the creator with his creation. Criticism noticed that the lyrical voiculescien is a maze of his inner tension. Lyrical language abounds in symbols and creates the illusion of transparency of poetic message. It is based on accurate correspondence between feeling and idea. Love is the carrier of the "original fire" that "mysterious flesh becomes breath in us" (CXCI). It finds its perfect fulfillment in eternity. Eternity, in turn, has the power to remove the man from the tyranny of time and death. Nicolae Manolescu, in the *Critical History of Romanian Literature*, wrote that Last sonnets "are not really sentimental poetry, of love, as an idea of the feeling. (...). Like Michelangelo or Shakespeare, Voiculescu operates with notions such as life, death, fate, love, pain, poetry, art, Renaissance and Elizabethan receting them (...). It seems clear that poetry is the true spirit of love, and it can be refilled with beauty."¹⁰ Vasile Voiculescu created Shakespeare's last imagined sonnets..." a monograph dedicated to paradise and hell of love," said Ov. Crohmălniceanu in his study. These sonnets ... the imaginary translation by Vasile Voiculescu, are the masterpiece of his creation. Volume themes: the passage of time, poetry, knowledge, death, obey the love of his creation - sonnet.

Voiculescu uses biblical allegory, met at the old scholars and gives expression to his spiritual nature. Voiculescien allegory imagines the specific nature of "homo religiosus". Art and Death present in the beautiful eternal. Love makes it possible to rise towards the art, which alone can defeat death. In sonnet CLXXXII through dialogue with life and the divine emerges self superiority consciousness, even if is tributary to death through the suffering. The unexpressed love in art remains in its materials forms and will be strictly subject to death. The role of the creator poet-demiurge can be identified and in sonnet CCII, endowed with eternal grace of making art. Poetry unites through love the two facets of the creation: the archetypal and the ultimate aesthetic hypostasis (CCXXVIII). A doctrine of knowledge becomes through the line an initiation through love (CLXXV). Voiculescien pain give greatness, becoming immortal through verse (CLXXIV). The poet, full of love, feels closed in ground or buried in the flesh, because of the impossibility of love to which he aspires to be understood (CLXXX). Bodily love follows another law, the law of returning to itself, confirmed in the biblical idea: "Most assuredly, I say to you, unless a grain of wheat falls into the ground and dies, it remains alone, but if it dies, it produces much grain". (John 12.24) And what you sow, you do not sow that body that shall be, but mere grain - perhaps: wheat or some other grain (1 Corinthians 15.37). (...) The body is sown in corruption, it is raised in incorruption; It is sown in dishonor, it is raised in glory: It is sown in weakness, it is raised in power." (1 Corinthians 15:37-43). The same law of perpetual renewal is to be seen in the lyrics of the sonnet. The feeling of the divine misunderstood love becomes the limited existential space (CLXXIX). Prayer brings purification for the verse and it puts it on the altar of eternity: (CLXXVI). Light and darkness, heaven and hell remain fundamental

¹⁰ Nicolae Manolescu, *Istoria critică a literaturii române*, Pitești, Ed. Paralela 45, 2008, pp. 754-755.

components of Voiculescu's vision: elements of an allegory, they become, by changing the context, symbolic metaphors (CCXVIII). The difference lies in transforming the relationship between them: fight or exclusion and acceptance or mutual assumption, solidarity (CXCIV), where it operates, in spirit, the art identifying itself with the sign of love, with the light. We are witnessing a love connection between the poet and the master of light, namely a link between the creator and the object of creation (CXCIV). Images remain mysterious, placed beyond the palpable horizon. The essence of poetic belief is found in the possibility of redemption of the human being, to save souls through an immense suffering. The central point of the idea of eternity is the image of creative artist. Since CLV sonnet Voiculescu emphasizes the artist's vocation as a tool of calling. The poet is fulfilled through his poetic art. The idea of deep reverence, resignation and pride in the final verses of the first sonnet is finalized in the last sonnet (CCXLIV). The creative-artist is identified with the divine through the feeling of perfect love, whose essence is love, as "God is love, and he who abides in love abides in God, and God in him" (1 John 4:16), so, the identity of knowledge remains love.

Voiculescu's Christianity brings as novel the transformation of the ritual forms and moral allegory in a technical of revelation, not devoid of "saving pain" (CCIX). Voiculescu's Christian Initiation has as starting point the knowledge through love. From the beginning, the poet wants to serve the eternal beauty. If in the first sonnet the intention is expressed in few words, brief, ardent state, creative, she will be accomplished in the sonnet CLVI. Intellect submits his passion, which receives complaining power of genius in the lyrics, and then ideational target installs: "dream of perfection." Beauty pays eternal sacrifice of obedience to divine law (CCXIII). Duplication, man and poet, do not cross the apparent border creator-poet: "earth and heaven." The idea is continued in CCXIV sonnet. The poet seems to be in this sonnet, a Job of a consuming and misunderstood love. Reproach to the provided law that emerges from the creator, is obedience to the unaccepted command: "worms in the road". Time and the idea of sacred are served by love (CLXXXIII). The artist is aware of the value of his time sealed art (CCXX). Divine power is the gift of snatching the being from its ephemeral position, from poor condition and restores it to original condition, archetypal. Poetic truth finds refuge in the Testamentary "Woe!": "Woe to those who draw iniquity with cords of falsehood after them. (Isaiah 5.18). "It is impossible that no offenses should come, but woe to him through whom they do come" (Luke 17.1). The ideal of love materializes in sacred of the illustrated truth (CCXII). Nothingness of the being is defeated by the idea of absolute. Sacredness is in its verse, on the one hand, "the realm of eternal ideas" and on the other, love of perennial values (CLXXVII). Could not miss the road to fulfilling the desire of love - making material perfection - forgiveness, born out of love (CCXII). Alchemy of the poet draws its effectiveness out of magical utterance of the word. Biblical symbols: waves, rock, bush, have the power to transform the word in art.

Attention is directed to what Mircea Braga pointed out in his study: "we might say that Voiculescu was not interested in the peculiarities of spaces taken in the road of his

literary creation, but in the act of walking, of completing the gesture crossing. For him, the experience was never considered finished, it could always be repeated in other conditions with other instruments and not necessarily reaching the same result for the result was not searched"¹¹ The image of poetry, the poet's mind, is subjected the abstract plan, idealized, the Love-Time-Eternity triad.

World of abstract ideas in voiculescian poetry finds its counterpart in the world of sensual words. The multitude of ideas and experiences in the great voiculescian cycle shape the definition of love: "The drunken spirit, strength and ardor" (CCXI). Desire of steadiness over time, participation in eternity through love remain in the spirit of the heart, "a spirit that does not change" and where, like eternity "we speak the same language" (CCXVII). Augustin Doinaş thought that the role of the Orphic love, at Voiculescu, is to transform suffering into joy, sin into innocence and ecstasy (CCXVII). Voiculescu found through verse the most numerous, perhaps, definitions of love, expression of the spiritual, and of the body: "genius" (CCXVII), the "seed of eternity in flesh" (CCXXXV), "grace of dreaming" (CXCVIII), "short night where everything sings" (CCXXXVIII), "a pure tear is genius of love" (CCXXV). In voiculescian poetry, God himself can have an ideal of love, forged in the deep "essence", the "splendor and beauty" of a lover (CCXXIX). Love is the only way of transcending the temporal and overcome the physicality, the only possibility of access to universal spirit through Christian ritual secrets, "in music and dreaming!" (CCX). Love is identified through eros with Christianity. One as the other prove their excellence through sufferance, as a mean of redemption the eternity (CCX). Love is the path of gnosis, from the shy hug to true kiss in the metaphor of the immortal spirit (CCX). This world seems to be an aesthetic theory lesson about "materialistic condition of poetry"¹² and "ideal condition."¹³ Each of the two conditions act independently. Sensuality of the word dominates the abstract idea. The poet makes a so called "reflection"¹⁴ on the content of poetry. The idea of conceptual poetry is present from the beginning of his poetic creation. It will cross like a red line throughout the development of the poet, from the poems about Good and Evil, the Sonnets after Shakespearean model. In his lyrics we can find all ideated segments: kindness, obedience, suffering, good and evil, divinity, ideal, art. ¹⁵

The artistic language, paradoxically, is divided and will be fulfilled in brutality and suavity of expression, between resignation and enthusiasm, between enriching love and unfaithful love, through contempt and betrayal, between disappointment with invective and saving faith (CCXX). Critical comments stresse the idea of poetic language evolution, which follows the path of allegorism to suggestive musical symbolism, then to metaphorical Baroque, in a confession - metaphorical.

¹¹ Mircea Braga, *V.Voiculescu în orizontul tradiționalismului*, București, Ed. Minerva, 1984, p.82.

¹² *Ibidem*

¹³ *Ibidem*

¹⁴ Irina Zaharia Filipaș, *Introducere în opera lui Vasile Voiculescu*, București, Ed. Minerva, 1980, pp. 7-10.

¹⁵ Nicolae Manolescu, *op.cit.*, pp. 755.

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STIGMATISING ATTITUDES IN GABRIELA MELINESCU'S PROSE

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Abstract: *Living in Sweden since 1975, Gabriela Melinescu writes a prose that can hardly be framed within literary species, from realistic novel to fantasy or autobiographical prose. Most often her writings have as starting point some personal experiences, aesthetically transfigured and (more or less) assumed by the narrator. When she is criticised because of "violence, (...) bad – famed places lived by a fallen humanity", the writer agrees that she describes a "circle of the inferno that I lived and that unconsciously belongs now to my being." (Jurnal suedez I, p.44) In her writings one can identify the three stereotypes of persecution (according to Rene Girard's study), Melinescu's characters having the signs of victims that allow the reader to classify them in a certain type of stigma.*

Keywords: *exile, exclusion, persecution, signs of victims, acceptance, otherness.*

Exile – integration and exclusion

"«Alienation», «outsider status» and «exile» are – according to Andrei Codrescu – the main symbols of contemporary human condition" popularised by existentialists. The entire existence of an exiled writer is based on an ontological void produced by the violent separation from his native space. Eva Behring, one of the researchers of Romanian exile phenomenon, considers that the exile produces a change of paradigm, first in the ontological level, then manner of creation.¹ "Exile literature [...] comes not only from a literary ambition, but it also has a supplementary motivation. Things mainly from current social and political life become part of literature in exile, because the exiled writer - like a prisoner in an occupied country – has no interlocutor, cannot speak up directly what he wants or believes: he must close the message in a capsule and throw it on the ocean of literature. Injustice and suffering, in particular, claim their right to expression and ask those who have escaped the nightmare feel obliged to reveal their suffering for those unlucky, who couldn't escape. [...] The phenomenon generally among the exiles is known. "² In his study, *Les littératures de l'exil*, Jean-Pierre Maconta-Mboukou shows that it is a process through which literary work becomes a delegate of all functions and hopes; literary works represents and protects the exiled writers: "the exiled are like sun-flower. Their spiritual and intellectual 'eye' is always towards their friends. Besides the prohibitions and dangers they might meet, they designate an unusual ambassador whose

¹ Eva Behring, *Scriitori români din exil: 1945 -1989*, București, Editura Fundației Culturale Românești, 2001, pp. 70 -71.

² Mircea Anghelescu, "Despre exilul literar" în *Revista* 22, nr. 724, ianuarie 2004.

task is to represent them: the work of art.”³ The pre-exile social experiences will not be linked directly to the literary work of a certain writer; however they will always be a part of the cultural inheritance that unconsciously comes out in their works, no matter how deep is the wish to forget or the writer’s resistance.

Mircea Anghelescu considers too that the need to ‘unveil’ a menaced identity is one of the writing motivations. The question of identity is an open one; the exiled writer must define his own cultural being, must configure a new identity in relationship with a cultural “other”, and also to build a new relationship with his homeland. The purpose of writing is, eventually, to reach the other; which becomes more difficult when it is about a double – other: the Romanian public and the foster cultural environment, in Gabriela Melinescu’s case, the Swedish one.

The exit from the communist area and the entrance in a free world generate a need for confession, but unlike other diaries, “the obsessive alternation of miracle and personal tragedy is typical...”⁴ in Gabriela Melinescu’s *Jurnal suedez*. The critic Dan Cristea finds out the miracle of salvation and surviving, of strengthening and self assertion in a foreign environment, the miracle of daily writing and of new artistic preoccupation. On the other side there is an endless series of “obstacles and harassment, misery that has its climax in the tragedy of the most beloved people’s death: her mother, her star lover, Nichita Stanescu, and later, her husband, Rene Coeckelbergs. Dan Cristea considers that it is this mixture of the sentiment of catastrophe and a mystic of salvation that makes this diary a special one. In fact, it is a ‘philosophy of life’ that comes out of it, that develops on the following principle: “life lives us more than we live it” and “the existence game is one of predestination and mysterious coincidences [...] we have to be concerned with the things that depend on us and are in our control.”

Although it takes different forms in novels, novellas and diary, the issue of identity / non – identity, and, implicitly, of belonging / not belonging to a certain ‘chronotop’-space and time - is one of the macro-themes in Gabriela Melinescu’s prose. No accidentally, after her leaving Romania, the writer will publish more books of prose than poetry (although in Romania she was known as a poet). The exile, until 1989, than the choice of staying there (after 15 years of assiduous work to integrate) will determine major changes in her writing, as Romanian critics noticed.⁵ In the process of creation, the pre-existing context/ social conditions, cultural or biographical background is re-presented, creatively implemented. “The main fact of the boundaries breaking with the entire sensory universe affects differently the imagination which is called to replace a lost world by another.”⁶ The changes in writing are reflections of those produced in the ontological

³ apud Mircea Anghelescu, *art.cit.*

⁴ Dan Cristea, *Autorul și ficțiunile eului*, București, Editura Cartea Românească, 2004, pp. 101-114.

⁵ See the following comments: Ion Pop în *Dicționar analitic de opere literare românești*, vol II, Editura Casa Cărții de Știință, Cluj-Napoca, 2001; Gabriel Dimiseanu, „Mutarea spre Nord” în *România literară*, nr. 3, 1998; Marin Mincu, „O europeană: Gabriela Melinescu” în *Luceafărul*, nr. 10, 1999; Marian Victor Buciu, „Poeți români în exilul recent” în *Jurnalul literar*, nr. 7-12, 2003.

⁶ Andrei Codrescu, *Dispariția lui "Afară". Un manifest al evadării*, traducere din engleză de Ruxandra Vasilescu, prefață de Ioan Petru Culianu, București, Editura Univers, 1995, p. 99.

level. Therefore, the manner identity outlines can become a reading grid in G. Melinescu's work.

The human relationship is based on the way we perceive each other. But "the other" is seen "through the altered filter of imagination", according to Lucian Boia in *Pentru o istorie a imaginarului*. The image we perceive belongs to reality and imagination simultaneously, the "Other" suffering an operation of simplification and amplification, reaching cartoon or symbols at its limits."⁷ On the one hand, the community that accepts the foreigner builds itself a "waiting system" – that is an anticipated otherness – based on some pre-established categories through which the new - come can be perceived. These categories become normal expectancies that, unconsciously, build the virtual social identity of the foreigner. In this context, the social identity implies the linguistic identity. On the other hand, the foreigner who wants to integrate in a (new) community must adopt some mimetic marks, external or internal, so as to attenuate the public difference. Therefore, mimesis becomes a *conditio humana*. The world (here, the community) assimilates the individual by mimetic processes. "Mimesis makes it possible for individuals to step out of themselves, to draw the outer world into their inner world, and to lend expression to their interiority".⁸

The integration of the foreigner in the community takes place successfully when the virtual identity identifies with the effective identity, i.e. when the new-come (the different one) accomplishes all categories – conditions established by the adoptive society. We must say that no matter how successful the assimilation of the exiled / foreigner / different individual is, he will always be in conflict with the native. On the one hand, this placing is due to perspective: "the exiled individual has access to the whole foreign culture as he is not hindered by regional or social class views." He has only two options: "a useless effort to re-create the old connections in the new context or a complete recovery that supposes the abandon of the old and the most holistic perspective on the new."⁹ On the other hand, it is generated by the metaphysics of the exiled individual, who sees the human condition as a series of tragic events. Leaving the birthplace increases the alienation.

The Psychological Dimension of Membership. Stigmatising attitudes

Not always the effective social identity identifies with the virtual one; sometimes the "waiting system" of the community is surprised by a negative attribute or having negative effects that make the individual different. This negative feature determines a negative, rejecting attitude from the community. In this case, we can talk about a stigma, a discrepancy between expectancies and reality, as this term is used in Erving Goffman's study *Stigma. Notes on the Management of the Spoiled Identity*. Not always an undesirable

⁷ Lucian Boia, *Pentru o istorie a imaginarului*, traducere din franceză de Tatiana Mochi, București, Editura Humanitas, 2000, p. 117.

⁸ Gunter Gebauer, Cristoph Wulf, *Mimesis. Culture-Art-Society*, University of California Press, 1995, p. 2.

⁹ Andrei Codrescu, *op. cit.*, p. 60.

attribute becomes a stigma automatically; stigma is a social construction, a local invention in different epochs or cultures, for instance, “the people’s enemy” (the one from abroad, the capitalist...) during communist period, or the Jew, the most stigmatised for centuries. To belong to an inappropriate ethnic group or an unsuitable social class, and to bear a physical deformity or a negative moral feature become “the signs of victims”¹⁰ that will generate various forms of persecution.

Gabriela Melinescu’s diary and novels contain such attitudes that stigmatise, by an imaginary turn back to Romanian culture and the depiction of a fresco of communist Romania and xenophobe Sweden. When she is criticised because of “violence, (...) bad – famed places lived by a fallen humanity”, the writer motivates her choice: “we write only what we are given when we write. I describe now circle of the inferno that I lived and that unconsciously belongs now to my being.”¹¹ We think this is the explanation of the fact that in Gabriela Melinescu’s prose can be identified scenes, events, moment from her existence, obviously fictionalised, such as her birth as an unwanted child, blindness and light, the impossible meeting with her mother after her leaving, her husband’s death etc. We could use for some of these novels and novellas, *Acasă printre străini*, *Mama ca Dumnezeu*, *Prietenul arhanghelului*, the term of *document – text* in Ruxandra Cesereanu’s study.¹² In this anti-utopia there can be identified characters that wear the signs of victims mentioned above, classified in three types of stigma, that we include within a negativity paradigm born from a negative identity phantasm of the pre-exile life, a paradigm built on persecution, limits or exclusion forms.

The quality of being different generates a double trauma. Firstly, at the inner level, he who is different or the foreigner is aware of the difference between him and the others. If he is different physically or has a visible handicap, the others “normality” is the main point of reference, therefore the existential tension is deep. If there is another sign of victims, such as unsuitable social status or a moral vice, an internal trauma is felt, generated by the unsuccessful attempt to become like others, to transcend his “being different” for integration. “In my opinion, the main identity storm occurs only when the pressure of the initial question [i.e. *Comment peut-on être français / roumain / like them?*] is not spread on the surface of human genre, but focuses on one of his punctual aspects: tribe, nation – or the individual where identity is built mainly into these frameworks.”¹³ At the external level, in both cases, the reaction “of the normal” – the society that shares the same values, history and imagination – is one of rejection, marginalisation / limitation or exclusion up to persecution.

This type of attitudes that stigmatise do not manifest all the time, even though those signs of victims are very obvious. Rene Girard considers that persecution takes

¹⁰ See the study *Stereotipurile persecuției* din lucrarea lui Rene Girard, *Țapul ispășitor*, traducere din limba franceză și note de Theodor Rogin, București, Editura Nemira, 2000.

¹¹ Gabriela Melinescu, *Jurnal suedez I*, Iași, Editura Polirom, p. 44.

¹² “The novel – document is also a testimony, even though there are certain elements of fiction (more often changes of names) ...” în Ruxandra Cesereanu, *Gulagul în conștiința românească. Memorialistica și literatura închisorilor și lagărelor comuniste. Eseu de mentalitate*, Iași, Editura Polirom, 2005, p. 10.

¹³ Sorin Antohi, *Civitas imaginalis: istorie și utopie în cultura română*, Polirom, Iași, 1999, p. 237.

place especially when a society knows a crisis, and “time for deadline gets close, a more rapid mutuality establishes not only at the positive changes level which resists strictly to the extent of vital needs but also at the level of hostile or negative changes tend to multiply.”¹⁴ Rene Girard thinks that there are several criteria of victim selection: “ethnic or religious minorities” that “tend to concentrate majorities against them”, this criterion being specific to each society, but “trans - cultural” as a principle”, physical criteria “disease, madness, congenital malformations, accidental mutilations” or deformities of other nature than physical, the social criterion: “any individual that has difficulties of adapting, the foreigner, the orphan or the good family child, the poor or simply the latest who come is more or less changeable with the infirm.”

In his study *Stigma. Notes on the Management of the Spoiled Identity*, Erving Goffmann establishes three types of stigma: physical deformity, character deformity – “faults” such as lack of will, abnormal passions, addictions suicide access, political extremism, homosexuality mental alienation, detention etc. And the tribal stigma, that refers to race, people, religion or nation. All these types of stigma set over the victim selection criteria from Girard’s study. The common think for the three types of stigma is their sociological characteristics: “an individual who could be accepted within a usual social relationship has a trait is visible and casts out the others stigma – this unwanted difference from the anticipated person is more important than the clear evidence of all the other „normal features or admirable ones.”¹⁵ We have to notice that the quality of being different is not unusual since, according to Rene Girard, “there is no culture where the individual does not feel different and does not consider the differences legitimate and necessary.”

The other’s being different / “abnormality” is expressed by axiological traits on a very high scale, thinks Lucian Boia. Gabriel Liiceanu establishes a set of elements that define the human being, that belong to the inner structure; he named this set *the intimate – foreigner substance*.¹⁶ These elements are classified in *immutable determinations*: somatic and mental inheritance, sex, family (parents), race, nation (tribe), and time (epoch) and *modifiable determinations*: place, language, religion, name, social class (cast) and freedom. Identifying with these immutable determinations means the exclusion of everything except them; so, this identification becomes reason for exclusion and aggressiveness. Every man generally defines himself on terms of the above mentioned determinations, which makes him identical with the other; but there are differences between human beings in every determination: one speaks another language, has other sex and religion, was born somewhere else etc. “The foreigner is the other, whose identity is common with mine, loses himself behind what makes him different.”¹⁷

The differences intensify in times of crisis, when they become a reflection of the system’s incapacity. “If the deformity, even accidental one, worries, it is because it offers

¹⁴ Rene Girard, *Tapul ispășitor*, Bucuresti, Nemira, 2000, pp. 21- 47.

¹⁵ Sorin Antohi, *op. cit.*, p.255.

¹⁶ Gabriel Liiceanu, *Despre limită*, București, Editura Humanitas, 1994, pp.21-33.

¹⁷ Gabriel Liiceanu, *op. cit.*, p.28.

the impression of destabilising dynamism. It seems to threaten the system itself.”¹⁸ Therefore, a physical deformity, no matter how small, get monstrous dimensions, and he who wears it automatically gets negative associations. To the physical deformity is added a moral component, as there is a point where physical monstrosity and moral monstrosity meet each other. The physical handicap is nothing but an exteriorization of a moral or spiritual disability. And the moral monstrosity "satisfy all persecutors tendency to project the image of a monster built about a crisis or another, on this or that public or private misfortune, over an unhappy man whose infirmity or strangeness which suggests a special affinity for awful.”¹⁹

There are three stereotypes that help us to establish the existence of persecution: firstly, the description of a social or / and cultural crisis; the non-differentiating crimes and people who wear the signs of victims – the third stereotype. These stereotypes can be identified in Melinescu’s prose. Both in diary and novels, the readers can easily recognise a crisis situation. In her novel, *Lupii urca in cer*, the crisis is released by a strong fire at the tyre storehouse in a town, causing important damages for the state. The critic Constantin Cublesan²⁰ includes this novel in a “literature thoroughly marked by the problematic of the obtuse universe she left, regarding the aspect of human condition”; therefore fiction depends on the reality the writer lives in 1975. The novel is inspired by the overwhelming reality, but it is not a frank “denunciation”, but “a representation in a metaphorical image, where reality and fantastic become indistinct. The novel is therefore a grotesque allegory, not less caricature, having as theme the fright in front of an oppressive apparatus of a social system that made every individual a possible defendant, culprit...” the critic notices the writer’s accuracy in the description of “the aberrant atmosphere, of guilt and culpability, of pursuit and persecution of individuals in their approaches, from social to individual, intimate ones...” The fresco is hallucinating, the experiences are diffuse, and the depicted space vitiated by suspicion, fear and resignation to become a victim. Luca Onu has the victim signs that will exclude him from his community, being imprisoned. It was more difficult to notice the crisis in the second novel, *Regina strazii*, however the framing in the stereotypes of persecution is clearer. In this novel, we deal with an outlying Jewish district – so an entire community stigmatised by affiliation to a certain ethnic group. The word depicted by the writer stands stock –still, and closes “a gallery of human characters that share their strange nature, and, at the same time, very heterogeneous in regarding their social and ethnic origin. What brings them together is their status of marginalised, decayed, each of them being, in his turn, an outcast either for a group, of for the whole society.”²¹ In Constantin Dram’s opinion, this novel is “a chronicle – text about dictatorship in general and particularly about the Romanian communist totalitarianism.”²² The next novel, *Copiii rabadarii*, keeps the reader in the same

¹⁸ Rene Girard, *op. cit.*, p. 30.

¹⁹ *Ibidem*, p. 47.

²⁰ Constantin Cubleşan, “Gabriela Melinescu sau despre vinovăție” în *Adevărul literar și artistic*, nr. 193, 1993.

²¹ Victor Cubleşan, „Strada unui roman” în *Steaua*, nr. 7, 1997.

²² Constantin Dram, „Proza românească în exil” în *Convorbiri literare*, nr. 8, 1997.

environment, on the Bucharest outskirts. According to Gabriel Dimiseanu ²³ – “Dead Rainbow [...] marks a weird place, where weird things and astonishing deeds that come against the natural order take place. The inhabitants of this place represent abnormality by trait of character or physical appearance; a community of libertine people, of mutilated, physically or spiritually human beings, who commits deeds against common sense.”

Crisis situations or people wearing signs of victim can be identified in the novella volume, *Ghetele fericirii*. The main characters of these novellas are foreigners who live in two or more worlds simultaneously. Kira is a Romanian established in Sweden who lives again, in her dreams, the events from her pre-exile communist existence: “I was speaking passionately about our people’s destiny, a nation pushed to delinquency in order to survive.[...] The women were talking about the dreadful abortion law. The President ordered that every woman should give birth at least four children, so as population would increase. [...] the men were talking about another misfortune – about “the illiterate” our President and his strategy to destroy the rebel intellectuals, step by step, by sending them in the labour camps. It was the waiting room, the Inferno, and nobody expected better days.”²⁴ Feifel is an exiled Jew, lonely, having “a shaky body and even more: with no body, but the remains of a burnt soul because of so many times he loved. He seeks a purpose for his life, an answer to the question: After all, what is a man?” Dudu is a dwarf fallen in love with Nina, a pregnant 16-year old girl. Target of others ironies, Dudu, a very short man, with a red, fairy-like hood hiding his cat-ears, wants to marry Nina. Zaharel, the character of another novel knows deeply in his heart that “being a Jew and a Romanian in Occident is like having plague and cholera at the same time, seen like someone who astonishes or deserves mercy.”²⁵ Most of the characters are divided, schizoid beings and try a sort of release before their death or the death of someone close. Many of the characters are old Jews of Romanian origin, vulnerable beings, alienated and fragile. *Mother like God* has its origin in the writer’s personal experience who could not meet her mother, after leaving Romania and one of the main themes of this novel is the bad treatment applied by the Secret Police to those who have relatives abroad.

In conclusion, we think that a complete separation of the origin –space of the exiled individual is not possible. In the artists’ case, the return will take place at the imagination level; the events lived or witnessed become “scriptural obsessions” repeated all along the writer’s work. Another suffering, as intense as the first one, is added: that of complete and definitive integration in the adoptive space. We believe it is not by chance in Gabriela Melinescu’s prose the recurrence of the characters that wear victims signs – Jews in exile, or in the outskirts, or an individual having a physical or spiritual disability – or of the places like the outskirts, the xenophobe Occident or others that allow the externalisation of stigmatising attitudes from the “innocent” contempt to the violent exclusion out of the community.

²³ Gabriel Dimiseanu, „Mahalaua fantastică” în *România literară*, nr. 35, 1998.

²⁴ Gabriela Melinescu, *Ghetele fericirii*, Iași, Polirom, 2006, p. 15.

²⁵ Gabriela Melinescu, *op. cit.* p. 116

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ION MUREȘAN ET L'IMAGE EIDÉTIQUE

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Abstract: *The nonconformist discourse of the poet Ion Mureșan, who puts „his neck between poetry and its cause” reveals an universe in which the imaginary pulses in an between the articulations of the real. The force of the interior throbs and the maximum intensity of the sensations dissolves the retina and unbinds the sight. The eidetic image breaks through the objective opacity, enforcing the spacial and temporal frontiers, encouraging the illuminations in a hallucinant reality. Beyond the staging, the subtle irony, intertextual manoeuvres, there is an expressionist poetic scenary, directed in a surrealist manner.*

Keywords: *expressionism, surrealism, eidetic image*

Attendu depuis longtemps, „livre Alcool”, l'œuvre vient de paraître, en 2010, à la maison d'édition Charmides - Bistrița. “ Fils prodigue”- Ion Muresan revient avec des poèmes qui se profilent à l'horizon dans la direction opposée des “limites de la mémoire” Le poète de Transylvanie n'écrit pas avec des signes et des symboles provenant de la mémoire, incapable de supporter des choses, mais il „parle” avec les pensées et les sentiments dissous dans la blessure des choses. D'une génération (les années quatre-vingt), qui a réussi à donner de l'authenticité maximale du texte lui-même par des sentiments existentiels, la névrose et le concret, Ion Muresan donne une poésie métaphysique existentielle. Spasme d'une âme marqué de la souffrance, déchirée par un regard narcotisé, sa poésie est fondée sur un scénario expressionniste, de manière surréaliste, parce que, comme bien a dit le critique littéraire Simion Eugen, “par les poètes expressionnistes, Ion Muresan a appris, sans doute, ce langage allusif, parabolique, ouvert aux grands symboles indéterminée (...) peuvent être relativement facile à observer la tension, le désaccord qui existe ici entre la violence d'une langage qui se trouve à la surface du poème et l'ambiguïté, l'indétermination des symboles de sa profondeur” et par les surréalistes, le sondage de l'intériorité et de la technique unique du collage de rencontres fortuites. Au-delà du paysage paradisiaque, où les anges nagent et dansent, « à côté d'une dalle de pierre, coule l'eau claire./Il gargouillit cristallines parmi les pierrettes./Autour, l'herbe est toujours verte./ Dans l'herbe, les fleurs délicates poussent./Les petits enfants, comme des poupées, nagent dans la petite source de l'eau(...)/Les anges sont en verre.” (Le verre), est en train un sentiment de peur et de souffrance aiguë, un véritable drame de l'impuissance, un cri semblable à celui de la peinture de Munch : “De nouveau, j'ai peur./De nouveau, j'ai peur./J'ai peur/J'ai peur outre mesure. » (*C'est l'automne*)

Dans un décor surréaliste, dans lequel les objets et les perceptions s'interpénètrent, seuls - la taverne et le verre semblent avoir une identité claire. Comparables avec les eaux de Lethe, elles ouvrent la voie à un univers d'ambiguïté et d'équivoque. C'est le mécanisme de la contraction et de l'expansion de l'univers: *l'univers-verre*, *l'univers-taverne* confirme la capacité du monde intérieur d'ajuster et d'adapter les données concrètes ; le réel étend ses limites à leur perte totale, les frontières entre réalité et rêve, entre puissance et acte, entre moi et soi, entre le présent et le futur deviennent fluides ; l'invisibles parut entre les cadres de la visible provoquant une tension inquiétante que les surréalistes ont appelée *la beauté convulsive*. La distorsion de l'espace, vu à travers la *lentille eidétique* permet l'intrusion de la métaphysique dans la banalité quotidienne, les éléments sacrés croisent avec le profane. La taverne est un lieu de ténèbres, condamné, stigmatisé, et aussi l'un de la lumière, de la révélation divine; l'alcool engourdit la lucidité et les états hypnagogiques, la transe permettent une communication directe avec le Dieu. La relation des alcooliques avec la Divinité est sous le signe de l'intimité, à travers sa descente dans un espace très banal, appelé par Saint Paul - *chenose*, humble, dépouillement de la gloire extérieure, pour sentir le rapprochement. Nous parlons „d'un sentiment diffus, mais fondamental de l'orthodoxe : le transcendant descend et se révèle ; l'homme et l'espace d'un monde éphémère peuvent devenir le vaisseau de la transcendant”¹, lequel Lucian Blaga l'appelle *transcendant sophianique*.² L'Apocalypse est, dans ce cas, un état d'âme naturelle: la certitude de l'existence de la joie divine et la promesse de retour à l'essentiel, pas l'état de *mysterium tremendum* ³(Rudolf Otto) : „Mais Dieu, dans sa grande Compassion, ne s'arrête pas là!/Il fait un trou avec le doigt dans le mur du paradis/Et invite les alcooliques à regarder/(O, quel bonheur pour un seul homme!) (*Le poème des alcooliques*)

Dans la poésie du poète de Transylvanie ne rencontrera pas le désir d'échapper d'un monde chaotique, suffocante, qui se trouve sous la pression du temps des horloges ; c'est une réalité dégradée où le sacré est corporalisé.. L'antropomorphisation de Dieu, des anges et leur présence dans les cadres du réel est constante: Dieu a battu avec le doigt dans le mur de la taverne, les anges „nagent, vêtus des robes et des pantalons aux couleurs joyeuses ” et vont comme les fourmis sur les fourmilières ; ils attrapent, avec les dents, les cheveux des alcooliques pour les traîner „sur une route pavée et dans l'herbe”, etc. Nous parlons à Muresan, pas d'un désacralisation du sacré, au contraire, d'une extraordinaire capacité à matérialiser les images créées aux interstices de visible et invisible. Si dans certains poèmes, la relation avec le sacré sort de la sphère mystérieuse et l'espace où se développe cette communication ne fait pas référence au verset biblique „ôte tes souliers de tes pieds, car le lieu sur lequel tu te tiens est une terre sainte. ” (Exode 3, 5), il y a des versets, dans l'œuvre de Muresan, en tonalités des psaumes et des prières. L'invocation de Dieu implique déjà, dans ce cas, une distance

¹ Lucian Blaga, *Spațiul mioritic*, în *Opere*, vol. 9, *Trilogia culturii*, București, Editura Minerva, 1985, p.202

² Blaga prends par quelques penseurs russes le terme *sophianique*, pour réaliser une o synthèse spéciphique de la culture orthodoxe.

³ Otto Rudolf, *Sacral*, Cluj-Napoca, Editura Dacia, 2002, p.36

importante entre la 'humilité de l'homme et l'omnipotence de Dieu : Illumine, Dieu, avec la lumière/Le corps assemblés sous la lumière/Serpent, esclave de l'or, dans la lumière,/Au Ta vue sans limites."(Prière) Le voyage spirituel du poète dans l'obscurité et la lumière met en évidence un univers de la souffrance et de la pénitence : „ Pendant le chant d'oindre,/nous sommes repentis et nous avons pleuré amer” ; c'est un univers des révélations multiples. Le chemin vers la lumière est plutôt „un état d'expansion de l'être, comme a dit Erwin Rhode, état qui permet la fusion de la dérisoire et du banal avec l'imprévu, de l'abîme avec la hauteur, du profane avec le sacré.” Être double, l'homme appartient même à l'ombre et à la lumière: le péché adamique est lié à la terre, aux ténèbres, mais la lumière est revendiquée l'essence divine. L'invocation du poète a parfois des sonorités de l'incantation, parfois de la prière. Le fardeau „d'horloge du jour” et d'une „âme fermée dans le signe sphérique”, mais en l'espèce d'un œil qui a perdu sa transparence et sa capacité à pénétrer dans un matériau magmatique, sont les premises pour Mureșan, de se donner comme offrande, dans le but de se dézavouer du mot privé des irisations métaphysiques, du murmure essentiel et de récupérer, l'*œil affamé*.⁴ Les états hypnagogiques, la transe du poète produisent l'innervation du visible et un séisme de la tectonique intérieure de l'invisible. La massivité étouffante du visible est brisée par l'intrusion du *regard*. Une vue perspective garantit le relief du visible, les choses visibles sont révélées, réhabilitées. „La perspective crée un tableau et sauve le monde de la pauvreté d'une *tabula rasa*, désolant dans la banalité de ses apparitions possibles.” Sans cette perspective, nourrie par l'état de rêve, des hallucinations, nous avons seulement „le spectacle d'une décomposition amorphe et stérile, fragment inorganique d'un monde déchiré en contradictions sourdes.”⁵ Ou bien, à Muresan, le regard intérieur conquiert la liberté totale ; les visions sont dispersées et souvent violentes. Il n'y a pas un point fixe de leur manifestation: les images se coagulent sur les coordonnées imprévisibles et dans les associations surprenantes, typiquement surréaliste : «je voyait une grue orange / elle monte lentement des verres/ brise le plafond de la taverne et plane en balançant au-dessus du village se balançant et comment / elle passe pesamment avec lui à la barre sur la forêt”(Message); les instantanées sensorielles certifient l'effervescence des images inédites. Toutefois, la différence entre les images surréalistes et celles de Muresan est substantielle : nous ne pouvons pas retrouver ici le *hasard objectif*, le plaisir gratuit, les rencontres fortuites transcrit en images inhabituelles. Muresan souffre et sa poésie est une orchestration de la douleur, de la pénitence, de l'angoisse, «A mesure que je chante, les images s'assemblent en caillots de sang/Au-dessus des tasses blanches.” (*Chant noir*). Le délire du mot avec la „tête brûlée par la fièvre.”(*La petite poupée*) ouvre des horizons fantasmatiques: les repères spatiaux et temporels sont dissous dans un certain endroit

⁴ Dans les essais de Mureșan (*Cartea pierdută- o poetică a urmei*, Bistrița, Editura Aletheia, 1988, p. 8), Ion Mureșan fait l'apologie vederii du regard: „Le paradis eidétique- affirme le poète- est „ le temps des miracles impitoyables créés d'un singulier maître – L' *œil affamé* . L' *œil* dictatorial qui subjugue tous les autres sens.”

⁵ Jean Luc Marion, *La croisée du visible*, Éditions de la Différence, P.U. F., 1991

éloigné, au milieu du chemin entre la taverne et le tombe sacré, entre l'expérience érotique et l'initiation thanatique.

Le poète accepte la vulnérabilité et la douleur données par l'état de la disponibilité totale devant l'ouverture proposée par le regard profond. La tentation de l'abîme, le désir pour la connexion à la Totalité, le retour à la vie embryonnaire sont conditionnés par l'action dangereuse de plonger dans l'immensité du monde. Muresan est le voyageur qui sait que pour voir la lumière, il est nécessaire, tout d'abord de descendre dans la nuit de l'abîme : „D'où viennent les plus hauts sommets? (...) J'ai appris qu'ils viennent de la mer”⁶. Le poète n'est pas simple pèlerin qui est convaincu de l'existence du *lieu saint*, les états léthargiques en alternance avec les convulsions et les spasmes produites par des rencontres avec les viscères sanglants. Baromètre de la pression le poème indique, chaque moment, la côte maximale l'intention du poète n'est pas de trouver un espace - refuge ; la fusion avec les choses, la relation d'intimité avec eux on peut obtenir par un mouvement constant et par les interpénétrations successives. Les objets visibles se bougent dans les rythmes troublants de l'intérieur ; Le dualisme d'être humain s'incarne dans les images des anges qui cohabitent avec les images des „vers noirs”, des „souris affamées” et des „chevaux rouges.” L'érotisation du cosmos par les accouplements fertiles du vif avec le mécanique (une procédure trouvée souvent dans les images surréalistes) produisent des blessures ouvertes où s'insinue le thanatique : „et l'homme extérieur/Embrasse le poteau extérieur et / Une fois que le poteau, il traverse la glace et pénètre l'œil:/Et maintenant, c'est un poteau télégraphique et un homme étranger en moi/Et longs fils hors de l'œil à travers la verre(...)”(Le Retour du fils prodigue).

Les mouvements désespérés de l'intérieur, captif dans le périssable, le futilité, suivis par la violence de la pénétration avec les choses et, implicite, de dissolution s'inscrivent dans une scénographie de la mort, de la fermeture. „Le sommeil”, „la gelée”, „les fenêtres fermées”, „la porte fermée”, „la lampe éteinte”, „minuit”, „la cendre” sont tous des symboles de la souffrance aiguë qui se confond avec la mort ; la berceuse aussi a une partition funèbre : la suavité est remplacé par l'atrocité : „Dans sommeil, mon cœur est glacé / car là il fait très froid/ ils m'ont réveillé et l'ont coupé/ Dors, mon petit, dors ! Maintenant, je suis mort. / Je ne vais pas dormir encore. (Berceuse). Le poète vit avec intensité la souffrance de l'humanité. Ses personnages deviennent un panoptique des voix, des miroirs déformés de la même „moi”, qui s'égare effrayé dans son propre corps. Réceptacle hypersensible de la douleur et de l'impuissance des êtres et des choses, le poète s'égare souvent de lui-même. C'est le sentiment, exprimé par Michaux dans „La nuit remue”⁷ : “A force de souffrir, je perdis les limites et démesurais irrésistiblement. Je fus toutes choses : des fourmis surtout interminablement à la file, laborieuses et toutefois hésitantes. C'était un mouvement fou. Il me fallait toute mon attention. Je m'aperçus

⁶ Nietzsche, *Așa grăit-a Zarathustra*, București, Editura Humanitas, ediția a III-a, 1997, p. 219

⁷ Dans le volume *La nuit remue*, publié en 1935, (Paris, Ed. Gallimard,), Henri Michaux, met en évidence le sacrifice du poète - rêveur qui ne peut pas de s'arrêter à circuler avec grand peur dans son corps ; il découvre la mort qu'il attend partout ; le poète - rêveur renonce à sa propre identité ; il se laisse assimiler de toutes les choses auxquelles rencontre dans son voyage.

bientôt que non seulement j'ai les fourmis, mais aussi j'étais leur chemin. Car de friable et poussiéreux qu'il était, il devint dur et ma souffrance était atroce. Je m'attendais, à chaque instant, à ce qu'il éclatât et fût projeté dans l'espace."

Mureșan c'est le Caron de toute l'humanité, des âmes laissés sans espoir. Batelier de malheur, de la désillusion des hommes, il imprime dans les articulations du texte la souffle thanatique par de multiples symboles aquatiques. La configuration de l'esprit de l'auteur ne se conjugue pas avec la clarté et la joie des eaux coulantes, mais plutôt avec „l'eau qui bois l'ombre” , „l'eau ténébreuse” trouvée dans la poésie de E. A. Poe, l'eau qui „pleure avec tout le monde” ou *l'eau – larme* rencontrée dans les poèmes de Lamartine ; „le marais”, „les eaux noires”, „la mer de plomb” entrent dans la catégorie „des eaux profondes, dormantes et mortes.”⁸ L' équivalence eau - mort, frappant dans la poésie de Ion Muresan, circonscrit un espace de la mort et du désespoir: „est très mauvaise: un mer de plomb (...) Nous passons par les îles silencieuse et bleues/qui s'ondulent sur les vagues/ comme les taches de l'huile et du gas-oil. Et maintenant c'est bien, parce que c'est très mauvais,/et le mal/paraît stabiliser à la cote/suprême.”(*L'espoir*) Les tableaux apocalyptiques créent un sentiment d'étouffement. Les plantes se déversent partout, se mettent en rond, étranglant chaque tentative à respirer: „Les saules rabougris autour de la fenêtre comme le cheveu pubien vert/La canne de jonc et le roseau et le carex couvrent la fenêtre. L'eau s'ondoie doucement./La cannetille et la ciguë s'étendent molles sur le châssis.” (*Chant noir*) Si la relation du poète avec le quotidien, pris dans les griffes des ténèbres, de l'éphémère et de la souffrance aussi, est exprimée dans une métaphore de la déchirure, mais aussi de la compassion, celle avec sa propre poésie se trouve sous le signe de l'agonie: victime de ses visions, Mureșan vit ses craintes quand il crée son poème- Galatea ; il éloigne, grâce a son regard, mais rapace, la matière amorphe qui étouffe le *logos* au cours d'être né. Il adresse à Divinité la prière pour animer le poème par sa lumière éternel : „, Illumine Dieu, illumine,/arrache la viande du péché noir/ Place dans le mot une fosse aveugle/A Ta vue sans limites !(*Prière*) Galatea crucifie son *Pygmalion* ; c'est elle qui prononce le péché et la repentance,mais elle ne peut pas donner la rédemption, parce-que, comme bien a dit Al. Cistelean, „le logos donné aux poètes a été tordu de chaque énergie positive, guérissante ; il est même la douleur.”⁹ *La petite poupée* humilie et porte son createur au bord de la perte : „Mais j'asseyais dans le balcon glacé et je donnais à poupée de téter le vodka/Et avec le mouchoir mouillé en vinaigre et je rafraîchis son front brûlé à cause de la fièvre/Et d'une main je la lève pour poser le pot de chambre sous son cul.../Brusquement, j'ai commencé à rêver avec la sensation que quelqu'un me crache./Et dans le rêve, moi avec la poupée aux bras, en balançant sur la lèvre de l'abîme.” (*La poupée*).

⁸ Gaston Bachelard, dans l'oeuvre *Apa și visele. Eșeu despre imaginația materiei* (București, Editura Univers, 1997, trad. de Irina Mavrodin) réalise une classification: d'un part, les eaux claires, printenières, courantes, amoureuses et d'autre part, les eaux violentes, silencieuses, sombres; l'eau maternelle vs l'eau lourde.

⁹ Dans l'article *Logosul ca lacrimarium* publié dans la revue *Cultura*, la section *Cultura literară* (27.05.2010), Al Cistelean souligne la différence entre le *logos divin* - „comme logos / créateur du bonheur”, și le *logos poétique* - „pur proces fenomenologic du malheur”; „le langage n'est pas que la douleur, mais les mots donnés aux poètes ne font pas que contaminer le monde avec la douleur.”

La poupée allèche le poète dans l'antichambre d'Eros, mais lui fait sentir puissant le frisson thanatique. Sous les gouttes de l'ambrosie et du nectar, le venin bouillonne. La faim du poète pour l'invisible, imprime dans les artères du *logos* la violence de la vision : „Elle a les yeux entourés par de petites griffes/Elle est très doux yeux entourés des piquants très doux(...)/Elle est sauvage et toujours prêt à sauter / et à mordre(...)/Elle a des pièges avec du miel autour de la bouche (..)/ Elle est verte et amère./Elle est très douce, très belle et très dangereuse.” (*Poème d'amour*) L'insistance du poète à exorciser la peur causée par le mot sauvage, grâce à *l'œil fertile* supprime toutes les limites : „le temps perd son aspect dégradant pour devenir éternel», et l'espace géographique devient un simple concept : „puis la ville où je bois est tant insignifiant / A cette cause, par une erreur, elle a été inscrit sur la carte d'un autre pays/ pays même insignifiant que les géographes ont l'inscrit sur la carte d'un autre continent.” (La frottée) Les espaces vidés par la disparition du temps historique, les épisodes bibliques apparaissent dans un présent éternel. La lumière de la résurrection pénètre le magma des ténèbres, même comme une flamme de la bougie dans un chandelier. Le silence, part de la solennité du moment, substitue l'extase dionysiaque. „Et entre les paupières je tenais la tombeau... / Mais il semble que s'intensifie le silence/qui jaillit du tombeau de Jésus. (*Résurrection*)

La viscosité de l'eau „noire”, un symbole de la captivité et la perte est remplacée par l'eau régénératrice, claire ; la chair lourde du péché adamique se perd dans la lumière et l'état d'impondérabilité devient un état permanent : „et le roche a pris à s'ondoyer légèrement, comme l'eau de la rivière,/et un corps vaporeux a commencé à croître (...)/Et le ciel tremblait comme un pétale ”(*Résurrection*) Les moments de béatitude se développent sur les nervures de la solitude et de la souffrance. Les révélations, dans le cas de Muresan, ne sont pas minutieusement construites, mais le résultat de la combustion spontanée de l'intérieur et d'un esprit saignant, claustré dans un corps trop petit et trop vulnérable. Le poète n'est pas un ascète isolé dans sa cellule qui supplie à Dieu en attendant la rédemption ; il doit exorciser ses démons qu'il envahissent et annihiler le refus de la poésie „d'entrer dans le poème.” Il porte le fardeau d'un monde en dissolution et aussi le fardeau d'un langage écrasé par l'opacité des objets. Mais la vision est possible à condition de la sacrifice ; le travail de Mureşan c'est la travail de Sisyphe: la pénétration dans les viscères du mot, par-delà la matière amorphe qu'il cloue en superficialité et en rigidité: „Sa parole était fermé dans une autre parole/ Et il se tourmente à casser entre ses dents (...) (*Le Message*) Les réflexes du mot cassé créent le halo d'un univers, lequel par sa cohérence s'adresse même l'intellect, que les sens.

Les données réelles restent les piliers sur lesquels s'élève avec fébrilité la réalité de ses visions et de ses fantasmes. L'écriture est la prémisse et, en même temps, la finalité de son voyage spirituel.. Le vertige, la condition *sine qua non* de descendre dans le propre corps, met en éviance un univers hypersensible épidermique. La perception violente devient presque insupportable ; elle est versé, comme un alliage incandescent, sous la forme d'un poème. Coupable est *le regard* qui couvre les yeux, dissout la rétine et ouvre la

voie vers l'intérieur ; le sentiment de l'aliénation est aigu, sentiment qui se transforme dans l'un de l'anxiété et d'effroi : „Mais, je suis seul au souterrain. / Mais je suis seul, seul, seul loin, au souterrain(...) / Mais je suis seul au souterrain comme un enfants avec le nez collé à la vitre.

La poétique de Ion Mureșan est l'une de l'épiphanie, aventurier aux couloirs de la métaphysique, le poète mesure son existence en souffrance et la souffrance en poésie. Ses recherches fébriles, au-delà des détails du réel, veulent surprendre le mystère glissant qui s'écoule parmi les niches du matériel.

La dissolution de soi dans les choses charnelles, l'agonie et l'extase de l'interpénétration des affectes et des objets composent la substance visqueuse d'une vision qui révèle le portrait intime du poète: un poète pour lequel l'acte d'écrire représente l'aventure dangereuse de rester en vie.

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PANAÏT ISTRATI : RELATION ENTRE BIOGRAPHIE ET LITTÉRATURE

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Abstract: *Many literary critics have seen in Panait Istrati a writer whose biography would have entirely been absorbed by literature. When the man, Panait Istrati began to tell the story of the tumultuous and adventurous existence, life has become the most important work. Considering the fact that he transferred his existence in literature, Istrati has been virtually dispossessed by a biography. He invented a fictional character, Adrian Zografi, who has passed through many of his experiences of the past and has retained all the powers of an omniscient author, the text marking the distance between real life and the story, between existence and writing, between biography and literature. Through this paper we wish to emphasize that in Panait Istrati's case, between biography and literature there is an intercourse of competition and adversity.*

Keywords: *Panait Istrati, fictional character, omniscient author, competition, adversity.*

Les œuvres de Panaït Istrati constituent la « réverbération » de sa propre biographie et idéologie. Notre exposé a pour but de mettre en évidence l'étroite liaison entre le réel vécu et le réel écrit. Il faut mentionner le fait que, chez Panaït Istrati, le réel vécu coïncide parfois avec le réel écrit. L'œuvre ne couvre pas complètement la vie agitée de Panaït Istrati mais vit par elle-même, sous plusieurs aspects, comme réalité esthétique qui se suffit à elle-même. Nous pouvons affirmer, à propos de cet écrivain, qu'en rédigeant son œuvre, il n'a jamais occulté la vie, au contraire, il a écrit en s'en inspirant ; rendant telles que vécues la simplicité et la vérité de la vie. L'existence dont il s'est inspiré a été exceptionnellement profonde, existence difficile de souffrances, de luttes, telle qu'elle est, soumise à la loi élémentaire de la « lutte pour la vie ».

Avant de mettre l'accent sur la relation entre biographie et littérature, nous devons partir de la relation entre l'art et la vie. Dans la mesure où entre ces deux notions il y aurait signe d'égalité, l'art dans la vision de l'écrivain « ... n'est qu'une vie fictive, dont la perte ne provoque jamais de drame, pendant que la vraie vie étant très riche en drames, les pertes sont différemment non repérables. »¹

Dans l'œuvre intitulée *Le bureau de placement* on nous apprend que l'art « n'est pas de la vie photographiée »², mais quelque chose de plus que la vie elle-même. Même si la vie ne peut pas toujours être rendue par l'art, l'art est capable « d'agrandir ou de diminuer la vie »³.

¹ Panait Istrati, *Mihail*, Bucarest, Edition Albatros, 1996, p. 122.

² Panait Istrati, *Le bureau de placement* dans *La Vie d'Adrien Zografi*, Bucarest, Edition Minerva, 1983, p.175.

³ Panait Istrati, *Samoilă Petrov* dans *Souvenirs, Evocations, Confessions*, Bucarest, Edition Minerva, 1985, p.255.

Par ci, par là, dit Istrati, il y a des révélations géniales qui nous conduisent parfois à croire que nous nous trouvons devant la réalité, mais ce ne sont que des révélations passagères, tout le reste est supposition plus ou moins heureuse. Dans l'œuvre autobiographique intitulée *Sotir* l'art est nommé « valeur fictive »⁴ qui acquiert un sens seulement dans le cas où il est basé sur les valeurs réelles de la vie. Nous pouvons affirmer à propos de l'écriture de Panaït Istrati qu'elle reflète l'accent dramatique de l'homme en lutte avec la vie essayant souvent de la dominer mais en reproduisant toujours le rythme, les drames et les souffrances. Il fut naturel et honnête dans sa conduite et son écriture en reflétant dans son œuvre la sincérité endolorie d'un homme que la vie a pu vaincre sans pour autant annihiler son humanité.

Notre intention au cours de cet exposé est d'analyser les parties de l'œuvre istratienne où l'auteur nous parle de lui, réalisant une synthèse particulière de son Moi, mais, en nous offrant en même temps sa vision du monde. Panaït Istrati a commencé à écrire, ayant comme but, l'évocation de sa vie, soit dans le cadre d'un roman cycle, soit par des récits et des lettres. La littérature de Panaït Istrati peut être considérée dans un sens plus large comme une littérature autobiographique. Il se décrit lui-même, ou il décrit les gens qui l'ont côtoyé. Dans les livres de la nouvelle série de son œuvre l'autobiographie et la biographie occupent quatre-vingt dix pour cent des récits. Devant les yeux des lecteurs se déroulent les séquences de sa vie d'homme et d'artiste telles que dans un film. Ainsi ses livres qui portent l'empreinte de la sincérité du fait vécu se regroupent dans les deux grands cycles : *Les récits d'Adrien Zograffi* et *La vie d'Adrien Zograffi*. En se rapportant à Adrien, le héros littéraire dans lequel il s'est reflété lui-même, l'écrivain constate à juste raison que « l'histoire de sa vie est plutôt un film à épisodes qu'un roman, surtout que la fameuse psychologie est totalement absente »⁵.

Il est très important de noter que dans les œuvres de Panaït Istrati les éléments autobiographiques s'interpénètrent avec les éléments fictifs. Avant de présenter le discours autobiographique istratien nous désirons élucider les notions d'autobiographie et d'autofiction. Dans l'œuvre intitulée *Le pacte autobiographique* Philippe Lejeune considère que la définition de l'autobiographie implique l'intervention des éléments qui appartiennent à des catégories diverses comme la forme du langage, le sujet traité, la situation de l'auteur et la position du narrateur et, non en dernier lieu, le contrat d'identité ou le pacte autobiographique. En conséquence, l'autobiographie, constitue un « récit rétrospectif en prose qu'une personne réelle fait de sa propre existence, lorsqu'elle met l'accent sur sa vie individuelle, en particulier sur l'histoire de sa personnalité »⁶ ou, dans une autre acception, représente « l'histoire de la vie de celui qui la raconte, d'habitude une personnalité qui a marqué son époque par une réalisation particulière ; de cette manière,

⁴ Panaït Istrati, *Sotir* dans *La Vie d'Adrien Zograffi*, Bucarest, Edition Minerva, 1983, p. 482.

⁵ Panaït Istrati, « Préface à Adrien Zograffi » ou les aveux d'un écrivain de notre temps dans *La Vie d'Adrien Zograffi*, Bucarest, Edition Minerva, 1983, p. 13.

⁶ Philippe Lejeune, *Le Pacte autobiographique*, Paris, Editions du Seuil, 1996, p. 14.

l'autobiographie inclut aussi un regard plus large sur la vie d'un domaine d'activité propre à l'auteur »⁷.

Les différentes tentatives de définition du genre autobiographique réunissent ces points de vue multiples, tout en insistant sur le projet de l'auteur de représenter et de comprendre sa propre vie dans sa totalité ; on met en évidence l'idée de construction, d'unité, de "synthèse du moi", ainsi que l'intention de « transmettre une vision sur le monde »⁸. En examinant le contenu des définitions de l'autobiographie nous concluons qu'on peut identifier à leur intérieur plusieurs segments de contenu : la fonction primordiale et cognitive, ayant un caractère initiatique ; elle représente la conséquence d'un véritable culte de la vérité ; c'est moins l'invocation d'une image idéale que l'évocation d'un moi qui cherche sans cesse sa propre identité.

La fonction de base du texte autobiographique est cognitive ; il a un caractère initiatique et il vise surtout une description anthropologique dans la vision de Philippe Lejeune ayant en même temps le rôle d'établir une communication, de transmettre un message. En tant que forme du récit l'autobiographie pose avec plus d'acuité que les autres écrits personnels le problème du type de communication est celui du rapport continu qui existe entre le subjectif et l'objectif, entre le narrateur et le lecteur'. Une autobiographie, quelque réelle qu'elle soit, implique des écarts du réel dus à l'agent du récit qui d'une manière naturelle devient sans cesse un autre.

Si l'autobiographie est un récit à partir des origines jusqu'au moment de l'écriture, généralement en ordre chronologique, l'autofiction ne respecte pas la linéarisation due à l'intensité narrative. De cette manière le temps de l'autofiction ne sera pas assujéti au temps réel comme dans l'autobiographie parce que ce qui est important ce n'est pas le déroulement de la vie mais le déroulement du texte littéraire. Autrement dit, l'autofiction commence là où se termine l'autobiographie, dans le présent de l'écriture car à la dimension rétrospective de l'autobiographie se substitue une dimension constitutive du genre : je vis ce que je raconte, maintenant et ici, dans cet espace. Si l'autobiographe a la vie derrière lui, comme origine et substance de son œuvre, pour l'écrivain d'autofiction, la mémoire ne joue pas un rôle fondamental en ayant seulement une importance relative. La biographie est basée sur des pactes qui s'établissent entre le texte et le lecteur par référence à la réalité extratextuelle, tandis que l'autofiction se rapporte à des effets et des conventions qui vont du plan du texte vers l'auteur, évitant ainsi la réalité.

Le point de départ dans la présentation du discours autobiographique dans les œuvres istratiennes est constitué par la lettre autobiographique écrite par Panaït Istrati à Romain Rolland le 23 mars 1923 qui tient un rôle particulièrement important dans la reconstitution de la biographie de l'auteur originaire de Braïla. L'histoire de cette lettre autobiographique est la suivante : pour écrire la préface à *Kyra Kyralina*, Romain Rolland lui avait demandé, le 22 mars 1923, sa date de naissance et de lui indiquer une biographie sommaire. Panaït Istrati lui répond en lui précisant : « Vous me demandez des dates et des

⁷ Dictionnaire des termes littéraires, coord. par Mircea Anghelescu, Bucarest, Edition Garamond, p. 29.

⁸ Philippe Lejeune, *L'Autobiographie en France*, Paris, Edition Armand Collin, 1979, p. 128.

indications sur ma vie. J'y pensais ces jours-ci même, et je voulais les mettre sur papier et sous enveloppe cachetée à votre usage unique. Non pas que la sèche curiosité publique m'intéresserait de quelque façon que ce soit, mais pour vous seul...»⁹.

A cette occasion, Panaït Istrati lui communique aussi la situation où il se trouve : «Mes jours de ces instants-ci sont plus troubles que jamais : déboires financiers ; exigences vitales de plus en plus fortes ; persécutions intenses de la part des sujets qui réclament le droit à la vie et que je dois refuser, puis des absences totales qui me font peur...»¹⁰. Il s'agit des années précédant sa consécration comme écrivain, années de solitude dramatique, de misère paralysante et de manque de confiance dans ses propres forces et de la perspective du lendemain.

La lettre du 23 mars 1923 est une confession d'homme à homme, empreinte d'une haute tension de l'âme. Souvent Panaït Istrati arrête d'écrire suffoqué par la souffrance et les échecs de tant d'années de vagabondage. Nombre d'événements évoqués paraîtront plus tard dans certains de ses livres. Panaït Istrati commence cette lettre en précisant la date et le lieu de sa naissance, après quoi, il mentionne le nom de ses parents et il présente ses grands-parents maternels qui vivaient à Baldovinești. Toujours dans cette lettre on nous apprend l'intention de l'auteur d'écrire sur une vie au galop ou sur l'histoire au galop d'une vie : «je ne sais pas ce qui sortira de ma plume en m'obligeant ce soir à passer en revue les sept lustres de ma vie, surtout qu'il ne s'agit plus de rêve, mais d'une dure réalité. Je vous dirai en tout cas, au galop, tout ce qui me paraîtra essentiel»¹¹. Dans l'autobiographie envoyée à Romain Rolland on peut facilement constater que le souvenir est télégraphique ou, comme l'a remarqué Mircea Iorgulescu «en style de procès verbal»¹². De cette autobiographie qui est plutôt un enchaînement documentaire, et qui, au lieu de nous aider à découvrir Panaït Istrati, nous le cache, ce n'est pas seulement l'homme qui est absent mais aussi la vie.

A propos des intentions de l'auteur concernant les pages autobiographiques, nous pouvons lire dans la préface à *La vie d'Adrian Zografi ou Les confessions d'un écrivain de nos jours* : «J'ai l'intention de présenter à mes contemporains une vaste fresque réaliste, très peu illustrée de documentation à la portée de tout le monde et qui ne prouve rien, en me basant surtout sur l'élément autobiographique, sur le FAIT VÉCU, connu de tous et qui ne peut être contesté ni à l'auteur ni à son héros.»¹³

D'une beauté anthologique dans l'évocation, d'une lucidité et profondeur de réflexions dans l'analyse de son cheminement dans la littérature, visionnaire concernant le rôle des arts et des artistes honnêtes, cette préface aide le lecteur à compléter l'image de l'écrivain honnête et génial qu'a été Panaït Istrati. Venant de la part d'un écrivain si peu

⁹ *Correspondance intégrale Panaït Istrati – Romain Rolland (1919-1935)*, édition établie et annotée par Alexandre Talex dans *Cahiers Panaït Istrati*, numéro spécial 2-3-4, Paris, Bibliothèque Nationale, 1987, p. 135.

¹⁰ *Correspondance intégrale Panaït Istrati – Romain Rolland (1919-1935)*, édition établie et annotée par Alexandre Talex dans *Cahiers Panaït Istrati*, numéro spécial 2-3-4, Paris, Bibliothèque Nationale, 1987, pp. 135-136.

¹¹ Idem, p. 136.

¹² Mircea Iorgulescu, *L'Autre Istrati*, Iași, Polirom, 2004, p. 57.

¹³ Idem, p. 13.

réflexif, soumis de manière inconditionnelle aux explosions de la spontanéité, cette préface constitue une surprise par l'acuité des vérités révélées concernant sa propre évolution littéraire. Panaït Istrati juge le cheminement de sa création avec une sincérité impitoyable et amère, sans trace de coquetterie ou de défaillance face à une illusion, de telle manière que le propos introductif acquiert les accents graves, troublants, d'une confession.

Alexandru Oprea¹⁴ se demande si la mystique du fait vécu, l'ambition de reconstituer avec la véracité d'un chroniqueur, l'élément autobiographique, ne certifie pas la dévaluation de certains des droits souverains du narrateur-poète ? On sait, affirme Oprea, qu'une œuvre d'art peut être une confession, mais une confession ne constitue pas en elle-même, une œuvre d'art. L'élément autobiographique peut servir d'impulsion, de facteur d'incitation à la fièvre de l'écrivain, en provoquant le déchaînement de la fantaisie.

Quand on parle du discours autobiographique istratien on se rapporte plutôt au volume intitulé *Passé et avenir* paru pendant l'été 1925 chez Renașterea. Ce livre représente le début de Panaït Istrati dans la littérature roumaine. Il s'agit d'un livre événement reçu comme tel à l'époque, traduit rapidement en plusieurs langues, qui a rapidement fait connaître son auteur dans toute l'Europe. Selon sa propre confession, l'auteur se présente aux lecteurs de Roumanie avec un livre de « pages autobiographiques au lieu de pages purement littéraires »¹⁵. *Passé et avenir* peut être considéré, dans la vision de Mircea Iorgulescu, « un volume de confessions et non pas de littérature proprement dite. De confessions et, surtout, de professions de foi »¹⁶, comme Panaït Istrati le considérait lui-même.

Dans son article Mircea Iorgulescu a souligné le fait que chez Panaït Istrati les confessions et les professions de foi ne se trouvent pas en dehors ou à la périphérie de l'œuvre littéraire. Autrement dit, elles ne constituent pas un chapitre à part, secondaire, d'intérêt mineur, et ayant une valeur plutôt documentaire. Elles émanent de la création et ont la même importance que les récits et les romans. On pourrait affirmer que toute la littérature de Panaït Istrati est, au fond, une confession et une profession de foi. La parution de ce volume a été nécessaire parce qu'il présente un écrivain dont la vie fut souvent aussi passionnante que son œuvre. L'écrivain est présenté « au peuple, à l'homme faible dans sa lutte éternelle avec son semblable né loup, qui se débat dans les griffes de cette vie et qui cherche le salut ». L'auteur tire la conclusion de ces professions de foi par son affirmation : « Cette société, l'artiste doit la combattre et contribuer à sa démolition. Qu'on me permette de me trouver moi aussi parmi les combattants pour la justice. Et qu'en ouvrant mon cœur à ceux qui ont du cœur que je les laisse voir ce que je ressens »¹⁷.

Le critique Șerban Cioculescu a souligné le fait que « l'identité morale de Panaït Istrati doit être cherchée dans le volume *Passé et avenir* (...) Dès les premières pages,

¹⁴ Al. Oprea, *Panaït Istrati. Dossier de la vie et de l'œuvre*, Bucarest, Edition Minerva, 1976, p.300.

¹⁵ Panaït Istrati, *Passé et Avenir* dans *La Vie d'Adrien Zograffi*, Bucarest, Edition Minerva, 1983, p. 415.

¹⁶ Mircea Iorgulescu, « Panaït Istrati – Vaincu et Vainqueur », dans *Roumanie littéraire* XVII, n° 16, 19 avril 1984, p. 7.

¹⁷ Panaït Istrati, *Passé et Avenir* dans *La Vie d'Adrien Zograffi*, Bucarest, Edition Minerva, 1983, p. 417.

l'écrivain dévoile son caractère de révolté et sa décision de se trouver parmi les combattants pour la justice pour contribuer à la démolition d'une société inique. (...) Homme du peuple, Istrati s'adresse au peuple (...) Il a connu en profondeur l'enfer humain et il s'est efforcé pendant sa vie d'apporter au monde une nouvelle note d'humanité. L'auteur de *Mos Angel* a déverrouillé les sentiments secrets des humbles et des offensés au nom desquels il a écrit en tendant à contribuer à l'édification d'un monde meilleur»¹⁸.

Ce fut peut-être un hasard que le premier livre écrit par Panaït Istrati en Roumain fut un livre de confessions ; mais un hasard heureux. L'écrivain, devenu célèbre, entre dans la littérature de son pays en se confessant. L'écrivain pénètre dans la maison sacrée de la langue maternelle sans orgueil et sans humilité, ayant plutôt la conscience grave qu'il vit un moment sacré : « Après trente ans de foi inébranlable dans une idée et de douleurs accumulées, me voilà prêt à parler. La vie m'a permis finalement de m'exprimer. J'ai arraché à la vie cette permission. Je la lui ai arrachée au prix de sacrifices que je suis seul à connaître»¹⁹. Cette permission l'oblige à une grande sincérité vis-à-vis du monde et de soi-même.

Dans les textes du volume *Passé et avenir* l'auteur évoque ses débuts, sa famille, ses pérégrinations, les rencontres qui ont marquées son existence ; il donne aussi des précisions concernant l'univers de ses récits ; il répond aussi aux attaques de ses anciens amis ou de ses ennemis. Mais ce qui surprend dans ces pages autobiographiques c'est, selon l'opinion de Mircea Iorgulescu, l'absence de délimitation entre présent et passé. On contredit ainsi de manière flagrante une règle générale des écrits de cette facture. En analysant ce genre, Jean Starobinski a constaté qu'il n'y a pas un motif suffisant pour écrire une autobiographie si dans l'existence de l'auteur il n'y a pas une modification, une transformation radicale, représentée par une conversion, par l'entrée dans une nouvelle vie.

Dans les confessions de Panaït Istrati il n'y a pas deux Moi, l'un actuel et l'autre révolu, séparés par un événement décisif. Par conséquent le narrateur ne s'explique pas, ne se justifie pas, ne s'interprète pas et, fait absolument remarquable, ne se raconte pas. Il fait autre chose : il s'exprime, il dit son mot. L'autobiographie est un prétexte et elle reste une convention, car ces pages, bien qu'intitulées autobiographiques, configurent plutôt une vision du monde qu'un personnage. Le héros des confessions d'Istrati, d'aujourd'hui et de demain, est l'homme qui écrit, non pas celui qui vit ; ou, plus exactement, l'homme pour lequel vivre signifie écrire. Celui qui se « confesse » est l'écrivain Panaït Istrati. L'homme est vaincu par le Créateur, l'autoportrait fait place à la profession de foi. Nous pouvons affirmer qu'il assume ici d'une manière dramatique sa condition d'écrivain. La biographie est sacrifiée en faveur de la littérature. Le plan de l'existence devient secondaire ou, plutôt, il est absorbé dans la création. C'est pourquoi dans toutes les

¹⁸ Șerban Cioculescu, *Roumanie littéraire*, 14 août 1973.

¹⁹ Panaït Istrati, *Passé et Avenir* dans *La Vie d'Adrien Zograffi*, Bucarest, Edition Minerva, 1983, p. 417.

confessions de Panaït Istrati il y a une sorte d'exclusivisme de la conscience littéraire, frénétique et autoritaire, en premier lieu, par rapport à soi-même.

Dans le discours autobiographique istratien un rôle important est joué aussi par le volume *Mes départs*, qui comprend les récits autobiographiques : *L'auberge de Kir Leonida (Chez le maître)*, *Le capitaine Mavromati*, *Vers la France – Diretissimo*. Ces récits dégagent d'une manière évidente une impression de vécu, de confession, mélangeant le récit aux données authentifiées de la réalité. Le volume *Mes départs* est investi de toutes les prérogatives d'une autobiographie. A la question : peut-on accorder à ses écrits le régime stricte de documents la réponse sera non ! C'est le piège dans lequel sont tombés certains chercheurs qui, voulant reconstituer la biographie de Panaït Istrati, ont recopié les faits racontés par le narrateur. Quelque soit le poids des faits réels autobiographiques dans l'inspiration d'un récit, ce dernier se soumettra toujours non pas à la vérité documentaire-historique, mais à la vérité de l'âme.

Mais il faut souligner le fait que dans *Mes départs* nous avons à faire non pas à une simple reconstitution autobiographique, mais à des récits qui respectent, qu'il le veuille ou non, les règles de ce genre. L'attention des lecteurs est attirée par le fait que Panaït Istrati, qui a commencé par être un chroniqueur consciencieux de sa propre vie, oublie sur le parcours ce désir, arrivant finalement à être attiré et accaparé par le secret du *Capitaine Mavromati* qu'il dévoile, en faisant appel aux formules classiques du narrateur populaire, soumises à tout un cérémonial.

A propos des récits intitulés *Chez le Maître* et *Le capitaine Mavromati* nous pourrions dire que ce sont des pages autobiographiques à la hauteur des souvenirs de Ion Creangă. Au cours de ses récits l'écrivain se souvient de l'une des plus importantes périodes de sa vie, celle où il a décidé d'entrer chez un patron au lieu d'aller à l'école : « Un triste jour d'octobre, tout de suite après le départ de ma mère au travail, je sortais moi aussi. Je faisais mes premiers pas vers le travail, vers la lutte après une enfance que je pourrais nommer gâtée et j'étais conscient que les années d'insouciance gaminerie avaient pris fin, que le moment d'aider ma mère épuisée par le travail était venu. La pensée de faciliter sa tâche, de gagner tout seul ma nourriture et mes vêtements, ainsi qu'une petite somme d'argent, que je puisse remettre sur ses genoux – cette pensée je la nourrissais depuis plus d'un an. (...) Ignorant la douleur qui se cachait dans le cœur d'un enfant apprenti, ceint d'un tablier raide, je marchais fier dans la rue Călărăși, fier de la joie que j'allais faire à ma mère, en lui disant que je m'étais fait embaucher»²⁰

A la fin du récit intitulé *Le capitaine Mavromati*, emporté par sa plume, l'auteur semble oublier son but principal, celui de présenter sa vie chez le patron, concentrant l'intérêt de sa relation autour du secret caché par le capitaine Mavromati.

Parmi les pages autobiographiques quelques unes comme *Immortalité*, *Vers la France-Diretissimo*, *Bakîr* ou *Entre un ami et un bureau de tabac*, le lecteur peut rencontrer cet Istrati là qui, errant dans le monde pittoresque et funambulesque des vagabonds, relate jusqu'au

²⁰ Panaït Istrati, *Chez le maître* dans le volume *Chira Chiralina et d'autres récits*, Bucarest, Edition d'Etat pour Littérature et Art, 1957, p. 311.

moindre détail ses voyages en divers endroits, ainsi que ce qu'il a vu ou entendu, tout en s'interdisant, au moins du point de vue de la forme, les immixtions de la fantaisie littéraire. Si dans *Immortalité* l'attention du lecteur est attirée par le vagabondage de l'écrivain au Pirée et à Athènes, dans le récit vers *La France-Direttissimo*, nommé par Istrati un film de sa vie, il nous raconte l'une de ses belles mais malchanceuses tentatives d'arriver en France. Du scénario de ses pérégrinations au Proche Orient on peut retenir l'aventure napolitaine que l'écrivain relatera dans *Direttissimo* : « J'embarque sans billet dans un bateau des Messageries Maritimes (Seghalin ou Shegalin), pour aller à Marseille, mais je suis découvert, couvert de honte devant quatre cents émigrants et jeté à Naples. Un mois de misère noire, où je dors dehors et je mange de la salade pendant six jours, mais je vois des musées... »²¹

Par ce récit, Istrati a réalisé l'un de ses nombreux autoportraits, celui du vagabond pauvre, rêveur et solitaire, abandonné du monde et dominé par la peur de la solitude : « Me voilà maintenant dans la rue, seul, sans ami, sans mentor, moi, l'homme honnête de Brăila jeté dans le monde, moi l'homme honnête qui sait que des jours noirs l'attendent, adolescent plein de vie et content de se trouver à Naples, du moment qu'il n'a pu arriver à Marseille »²².

« (...) Je sais que je suis un homme perdu et que pour moi il n'y a ni Dieu, ni être humain. Seul au monde, plus opprimé qu'un chien vagabond, un pauvre homme qui n'a rien d'autre à faire que s'allonger au milieu du chemin plein de passants et y rendre son âme ! »²³

Dans les récits *Bakîr* et *Entre un ami et un bureau de tabac*, le but prémédité d'Istrati est de ressusciter les moments réels du film de sa biographie. Tous les deux commencent par des dates exactes, dans le premier l'écrivain parle de l'une des périodes les plus difficiles de sa vie, passée au Caire au printemps de l'année 1909, et dans le deuxième nous revenons dans le passé, en 1906, quand a lieu son premier voyage en Égypte avec son ami Mikhaïl.

Donc, en ce qui concerne la relation entre le littéraire et le vécu dans le cas du discours autobiographique istratien on peut constater que le vécu acquiert plus d'importance. Par ses nombreuses pages autobiographiques l'auteur voulait présenter à ses lecteurs les deux littératures, roumaine et française, les différentes hypostases du moi istratien, raison pour laquelle il a consacré sa propre vie à la littérature. De ce point de vue, nous pouvons estimer juste l'affirmation du critique Mircea Iorgulescu qui considère que la biographie de cet écrivain de Brăila fut absorbée par la littérature. Du désir ardent d'Istrati d'écrire sur le fait vécu et de se conformer dans tous ses écrits aux exigences de la littérature résulte une lutte permanente entre l'homme Istrati et l'écrivain Istrati. Dans ses pages autobiographiques il a essayé, le plus souvent, de nous raconter de la manière la plus détaillée possible, les éléments de la vie vécue d'où résulte l'importance du fait vécu.

²¹ Panait Istrati, *Vers la France – Direttissimo*, ed. cit., p. 363.

²² Panait Istrati, ed. cit., p. 369.

²³ Idem, p. 375.

Sans s'en rendre compte, en écrivant son discours autobiographique, Istrati a offert à sa biographie un véritable adversaire parce qu'au moment où il a transféré son existence dans ses œuvres ; il a couru le risque que le fait raconté ait acquis une importance plus grande que le fait vécu. En ce qui concerne la biographie de cet écrivain nous pouvons affirmer qu'elle n'est pas écrite par ses livres, mais entièrement par sa destinée d'écrivain roumain confronté à l'universalité, à l'Occident ; une confrontation directe, physique, réelle, et non pas une confrontation indirecte, idéale ou idéaliste. Le vagabond de génie, le pèlerin du cœur, le chevalier errant moderne, l'autodidacte errant à travers douze pays du monde, mais l'homme doué d'un véritable talent pour le récit a eu l'intuition du rôle autobiographique dont il a fait un axe fondamental de sa vision artistique.

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STRUCTURES SYNTAGMATYQUES DANS LA TERMINOLOGIE DU DROIT INTERNATIONAL

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Abstract: *International law has a specialized terminology, with syntagmatic structures of interest from a linguistic standpoint. They were formed around some names such as law, rule, clause, asylum. The Romanian – French – Italian comparative study highlights the grammar of nominal syntagms, the topic of the lexemes contained in various structures, the lexical and morphological equivalents, the use in each of the three languages. The composite character of the legal discourse (given by bringing together some elements of the common language with specialized elements of this professional language) confirms that, generally, law is a social phenomenon.*

Keywords: *international law, syntagmatic structures, lexemes, legal discourse, language*

1. La communication juridique ainsi que ses implications dans l'activité législative ou bien son emploi en tant qu'outil d'analyse des effets juridiques produits par les actes de langage performatif représentent un objet d'étude autant pour les juristes que pour les linguistes. Étant partie intégrante du discours juridique, la terminologie juridique représente un problème pour les deux catégories d'utilisateurs. Les spécialistes (juristes, avocats, procureurs, magistrats) ont tout intérêt à ce que les termes du discours juridique écrit et oral soient rigoureux et à ce que leur emploi soit aussi adéquat que possible. Ceci se réalise assez souvent au détriment de l'accessibilité du langage pour le public non spécialisé. Les linguistes se préoccupent de l'impact social de la terminologie juridique sur les utilisateurs, de la compréhension et de l'emploi correct des termes. La terminologie juridique est officielle, mais elle doit être accessible au public non spécialisé. L'investigation de la terminologie juridique et de ses implications dans l'activité législative ou bien dans l'étude des effets juridiques produits par les actes de langage performatif a fait l'objet de plusieurs recherches dans ce domaine¹.

2. À partir de 2007, avec l'adhésion de la Roumanie à l'Union Européenne, les textes et les unités terminologiques du droit international appartiennent non seulement au système des documents normatifs roumains mais aussi aux documents qui forment la législation européenne². La traduction des documents de l'UE implique un transfert sémantique réalisé par des termes, une corrélation des concepts et un enrichissement de l'inventaire des termes de droit international dans les langues des États membres de

¹ Nous mentionnons ici quelques contributions appartenant à la bibliographie du domaine juridique: Souriaux, Lerat, 1975; Levi, 1982; Cloșcă, 1982; Irinescu, 2003; Dimiu, 2004; Cornu, 2005; Stoichițoiu Ichim, 2006.

² Cf. Busuioc, 2003.

l'Union. Les dictionnaires bilingues sont, certes, des outils nécessaires, mais ils ne résolvent pas toujours la transposition, d'une langue dans une autre langue, des termes qui doivent être adaptés à une situation de communication. La traduction juridique de la terminologie du droit international implique certaines compétences professionnelles (juridiques et linguistiques), culturelles et sociales³.

La terminologie du droit international, comprise dans les documents de l'UE, suscite des questions intéressantes du point de vue lexical, sémantique et syntaxique, quand il s'agit de traduire et de déterminer les équivalences dans les systèmes juridiques des États membres.

La présente recherche, pour laquelle nous avons employé autour de 100 unités terminologiques (en roumain, en français et en italien⁴), particularise deux composantes des syntagmes nominaux du langage du droit international: une composante grammaticale et une composante lexico-sémantique⁵.

3. Le syntagme nominal met en valeur les correspondances entre les noms et les adjectifs dans les trois langues, dans la même structure syntaxique:

1. nom + nom (génitif):

dreptul națiunilor, cf. fr. *droits des nations*, it. *diritto delle nazioni*;

libertatea navigației, cf. fr. *liberté de navigation*, it. *liberta di navigazione*;

principiul reciprocității, cf. fr. *principe de réciprocité*, it. *principio di reciprocità*

„Primele acorduri internaționale privitoare la *libertatea navigației* în bazinul Mării Negre”. (<http://www.arduph.ro/>) Les premiers accords internationaux relatifs à la *liberté de navigation* dans le bassin de la Mer Noire.

„Lumea nu funcționează după *principiul reciprocității*, ci după legea compensației”. (<http://plus.google.com/>) Le monde ne fonctionne pas selon le *principe de réciprocité*, mais selon la loi de la compensation.

2. nom + adj.:

drept teritorial, cf. fr. *droit territorial*, it. *diritto territoriale*;

supraveghere maritimă, cf. fr. *surveillance maritime*, it. *sorveglianza marittima*;

teritoriu național, cf. fr. *territoire national*, it. *territorio nazionale*

„Saab a semnat un contract prin care va livra României un sistem de *supraveghere maritimă*”. (<http://militar.infomondo.ro/>) SAAB a conclu un contrat avec la Roumanie portant sur la livraison d'un système de *surveillance maritime*.

„Ținând cont de interesul și necesitățile lor, operatorii economici pot alege între mărcile naționale, pentru fiecare *teritoriu național*, mărcile internaționale înregistrate conform Sistemului de la Madrid și marca comunitară, pentru întreg ansamblul Comunității”. (<http://businessage.ro/>) Suivant leur intérêt et leurs nécessités, les

³ Voir les recherches de Sferle, 2005; Cozma, 2006; voir également le matériel lexicographique de spécialité: Dănișor, 2008; Bărbulescu, Răpan, 2009.

⁴ MT1231_ro.xls, MT1231_fr.xls, MT1231_it.xls, <http://eurovoc.europa.eu>

⁵ Pour les aspects syntagmatiques, voir également Dragoș Vlad Topală, *Sintaxa propozițiilor subordonate din codurile juridice de la 1863-1865*, Editura Universitaria Craiova, 2004.

opérateurs économiques peuvent choisir, pour chaque *territoire national*, entre les marques internationales enregistrées selon le Système de Madrid et la marque communautaire, pour l'ensemble de la Communauté.

3. nom + prép. + nom (accusatif):

carte de identitate, cf. fr. *carte d'identité*, it. *carta d'identità*;

conflict de legi, cf. fr. *conflit de lois*, it. *conflitto di leggi*;

drept de azil, cf. fr. *droit d'asile*, it. *diritto d'asilo*

„În celelalte situații, acesta se găsește în jurisprudență, într-un mod care diferă în funcție de normele respective privind *conflictul de legi*, însă cu tendința de a se ține seama de mobilitate, factorul de legătură fiind adesea evaluat în ziua în care se introduce acțiunea”. (<http://ec.europa.eu/civiljustice/>) Dans les autres situations, on le retrouve dans la jurisprudence, d'une manière qui diffère selon les normes respectives concernant *le conflit de lois*, mais il existe la tendance à tenir compte de la mobilité, car le facteur de liaison est souvent évalué au moment où l'action est introduite.

„Potrivit dreptului internațional *dreptul de azil* definește dreptul unui stat suveran de a aproba intrarea și stabilirea pe teritoriul său a unor străini supuși persecuțiilor sau urmăriți în țara lor pentru activități politice ori pentru concepțiile lor care nu sunt în concordanță cu regimul politic și juridic intern al statului de origine”. (<http://www.scribd.com>) Selon le droit international, *le droit d'asile* définit le droit d'un Etat souverain de permettre à des ressortissants étrangers, ayant subi des persécutions ou étant poursuivis dans leur propre pays à cause de leur activité politique ou bien à cause de leurs conceptions qui ne sont pas en concordance avec le régime politique et juridique intérieur de leur pays d'origine, d'entrer et de séjourner sur son propre territoire.

4. nom + adj. + adj.:

drept economic internațional, cf. fr. *droit économique international*, it. *diritto economico internazionale*;

drept internațional public, cf. fr. *droit international public*, it. *diritto internazionale pubblico*;

zonă economică exclusivă, cf. fr. *zone économique exclusive*, it. *zona economica esclusiva*

„*Dreptul internațional public* este acea ramură a dreptului care se ocupă de cercetarea normelor juridice, scrise sau nescrise, create de către state și alte subiecte de drept internațional, având ca scop reglementarea relațiilor internaționale și a raporturilor care se stabilesc în cadrul societății internaționale și totodată se ocupă și de elaborarea acestor norme juridice”. (<http://www.cnaa.md>) *Le droit international public* est la branche du droit qui analyse les normes juridiques, écrites ou non-écrites, créées par les États, et d'autres sujets du droit international, ayant comme objet la réglementation des relations internationales et des rapports qui s'établissent dans le cadre de la société internationale et rédige dans le même temps ces normes juridiques.

„Paza, supravegherea, controlul trecerii frontierei de stat, precum și supravegherea, controlul și jurisdicția în apele interioare ale Dunării, Delta Dunării cuprinsă în zona de frontieră, apele maritime interioare, marea teritorială, zona contiguă și în *zona economică exclusivă* a României se exercită de către Poliția de Frontieră Română”.

(<http://www.cdep.ro/>) / La sécurité, la surveillance et le contrôle aux points de passage des frontières d'Etat, ainsi que la surveillance, le contrôle et la juridiction dans les eaux intérieures du Danube, dans le Delta du Danube se trouvant dans une zone frontalière, dans les eaux maritimes intérieures, la mer territoriale, la zone contiguë et dans *la zone économique exclusive* de la Roumanie s'exercent par la Police roumaine des frontières.

4. nom + adj. + nom (génitif):

dreptul internațional al muncii, cf. fr. *droit international du travail*, it. *diritto internazionale del lavoro*;

frontiera externă a UE, cf. fr. *frontière extérieure de l'UE*, it. *frontiere esterne dell'UE*

„Obiectivul principal al Operațiunii Comune POSEIDON 2011 este acela de a contracara fenomenul de migrație ilegală la *frontiera externă a Uniunii Europene*”. (<http://politiadefrontiera.blogspot.com/>) / L'objectif principal de l'Opération Commune POSEIDON 2011 est de contrecarrer le phénomène de migration illégale à *la frontière extérieure de l'Union Européenne*.

5. nom + nom (génitif) + nom (génitif):

principiul libertății mărilor, cf. fr. *principe de la liberté des mers*, it. *principio di libertà dei mari*

„Regimul juridic al mării libere este guvernat de *principiul libertății mărilor*, potrivit căruia mările și oceanele lumii sunt deschise tuturor statelor, indiferent dacă acestea au sau nu ieșire la mare și nici un stat nu poate să-și declare suveranitatea sa asupra vreunei părți libere”. (<http://optdolari.blogspot.com/>) / Le régime juridique de la mer libre est gouverné par *le principe de la liberté des mers*, selon lequel les mers et les océans du globe entier sont ouverts à tous les États, avec ou sans accès à la mer, et aucun État n'a le droit de déclarer sa souveraineté sur une partie libre.

6. nom + nom (génitif) + adj.:

naționalitatea persoanei juridice, cf. fr. *nationalité des personnes morales*, it. *nazionalità di persona giuridica*

„Potrivit art. 7 din O.U.G. nr. 32/1997, actul constitutiv al societății în nume colectiv, în comandita simplă sau cu răspundere limitată va cuprinde: numele de familie, prenumele, locul și data nașterii, domiciliul și cetățenia asociaților, în cazul în care sunt persoane fizice iar în cazul în care asociații sunt persoane juridice, în actul constitutiv se vor trece elementele de identificare ale persoanei, respectiv denumirea, sediul și *naționalitatea persoanei juridice*”. (<http://www.referatele.com/>) / En vertu des dispositions de l'article 7 de l'OUG no. 32/1997, l'acte constitutif de la société en nom collectif, en commandite simple ou à responsabilité limitée comprend: pour les personnes physiques, le nom, le prénom, la date et le lieu de naissance, le domicile et la nationalité des associés; pour les personnes morales, l'acte constitutif comprend les éléments d'identification, à savoir la dénomination, le siège social et *la nationalité des personnes morales*.

7. adj. + nom + nom (génitif):

libera circulație a persoanelor, cf. fr. *libre circulation des personnes*, it. *libera circolazione delle persone*

„Dreptul la *libera circulație a persoanelor* în spațiul comunitar se traduce prin eliminarea controlului la granițe al cetățenilor comunității europene”.

(<http://www.birouldeconsiliere.ro/>)/ Le droit à la *libre circulation des personnes* au sein de l'espace communautaire se traduit par l'élimination du contrôle frontalier pour les ressortissants de la communauté européenne.

8. nom + prép. + nom (accusatif) + adj.:

clauză de apărare reciprocă, cf. fr. *clause de défense mutuelle*, it. *clausola di difesa reciproca*

„*Clauza de apărare reciprocă* în Tratatul de la Lisabona obligă toate statele membre să ofere ajutor și asistență „prin toate mijloacele, în puterea lor” în cazul în care un alt stat membru ar deveni victima unei agresiuni armate, fără a aduce atingere neutralității sau relației acestuia cu NATO”. (<http://www.sferapoliticii.ro/>)/ Par la *clause de défense mutuelle* du Traité de Lisbonne tous les Etats membres sont tenus d'offrir l'aide et l'assistance «par tous les moyens dont ils disposent» à un autre Etat membre qui ferait l'objet d'une attaque armée, sans porter atteinte à sa neutralité ou bien à sa relation avec l'OTAN .

9. nom + prép. + nom (accusatif) + nom (nominatif):

sistemul de informații Schengen, cf. fr. *système d'information Schengen*, it. *sistema di informazione Schengen*

„*Sistemul de Informații Schengen* reprezintă sistemul informatic polițienesc instituit la nivelul Uniunii Europene și utilizat de statele membre pentru cooperarea, prin schimb de informații, în vederea menținerii ordinii publice și securității naționale pe teritoriile acestora”. (<http://www.schengen.mai.gov.ro/>)/ Le *système d'information Schengen* représente un système informatique de coopération policière, institué au niveau européen et utilisé par les États membres dans le but d'une coopération par l'échange d'informations en vue de maintenir l'ordre public et la sécurité nationale sur leurs territoires.

4. L'analyse comparée des syntagmes nominaux montre que leur structure grammaticale est identique, dans les trois langues, dans presque tous les cas. Il existe deux situations dans lesquelles le roumain diffère du français et de l'italien. Le génitif post-nominal, qui est exprimé d'une manière synthétique en roumain, a comme équivalent dans les langues romanes le génitif analytique (le nom est précédé d'une préposition). Le roumain emploie le nom au génitif accompagné d'un adjectif, une situation qui est simplifiée dans les deux autres langues. En français ainsi qu'en italien, l'adjectif cumule la valeur sémantique- référentielle du nom déterminé et la transfère au centre du groupe: *libertatea spațiului aerian*, cf. fr. *liberté aérienne*, it. *libertà aerea*; *clauză de solidaritate în asistența reciprocă*, cf. fr. *clause de solidarité mutuelle*, it. *clausola di solidarietà reciproca*. À la différence du roumain, où le substantif au génitif est accompagné d'un adjectif qualificatif, en français et en italien la présence de l'adjectif est ressentie comme un pléonasme: *utilizarea spațiului cosmic*, cf. fr. *utilisation de l'espace*, it. *utilizzazione dello spazio*.

Le calque des structures assure la fidélité par rapport au texte traduit, ce qui est imposé par la nature même des documents juridiques. En roumain, les syntagmes nominaux sont des calques phraséologiques du français et de l'italien. Certains noms, tels *drept* (*droit*), *ape* (*eaux*), *azil* (*asile*), *suveranitate* (*souveraineté*), attirent, quand ils sont dans la

position de centre du groupe, une série de déterminants, des noms et des adjectifs. La terminologie juridique contient une série de familles phraséologiques. Par exemple: *ape teritorială* (*eaux territoriales*), *ape comunitare* (*eaux communautaires*), *ape interioare* (*eaux intérieures*), *ape maritime* (*eaux maritimes*); *așil diplomatic* (*asile diplomatique*), *așil politic* (*asile politique*); *suveranitate națională* (*souveraineté nationale*), *suveranitate teritorială* (*souveraineté territoriale*). Parmi toutes les familles phraséologiques du domaine du droit international, la plus grande (soit 15 syntagmes) est la famille créée autour du nom *drept* (*le droit*): *drept aerian*, *drept comercial internațional*, *drept cosmic*, *drept de așil*, *drept de proprietate spațială*, *drept economic internațional*, *drept internațional*, *drept internațional maritim*, *drept internațional privat*, *drept internațional public*, *drept teritorial*, *dreptul internațional al muncii*, *dreptul națiunilor*, *dreptul statelor*, *drepturi asupra zonelor de coastă* (*droit aérien*, *droit commercial international*, *droit cosmique*, *droit d'asile*, *droit de l'espace*, *droit économique international*, *droit international*, *droit international maritime*, *droit international privé*, *droit international public*, *droit territorial*, *droit international du travail*, *droit des nations*, *droit des Etats*, *droit des zones côtières*).

La terminologie du droit international a un emploi officiel car elle est utilisée par les spécialistes, mais elle connaît également un usage dans la langue commune, par les non spécialistes. Sourieux et Lerat saisissent le caractère composite du langage juridique, donné par les éléments spécialisés et par les éléments de la langue commune⁶. Des termes comme *clauză*, *drept*, *lege* (*clause*, *droit*, *loi*) etc. fonctionnent à côté des termes comme *circulație*, *teritoriu*, *responsabilitate* (*circulation*, *territoire*, *responsabilité*). Au niveau des structures syntagmatiques, il existe également des correspondances entre officiel et commun, non officiel. Par exemple: *drept internațional maritim* (officiel) ↔ *dreptul mării* (non officiel), cf. fr. *droit international maritime* (officiel) ↔ *droit de la mer* (non officiel), it. *diritto marittimo internazionale* (officiel) ↔ *diritto del mare* (non officiel); *reșidența străinilor* (officiel) ↔ *permis de reșidență* (non officiel), cf. fr. *séjour des étrangers* (officiel) ↔ *droit de séjour* (non officiel), it. *soggiorno degli stranieri* (officiel) ↔ *diritto di stranieri* (non officiel); *viză turistică* (officiel) ↔ *vize pentru străini* (non officiel), cf. fr. *visa touristique* (officiel) ↔ *admission des étrangers* (non officiel), it. *visto turistico* (officiel) ↔ *ammissione di stranieri* (non officiel).

Un grand nombre de termes qui fonctionnent indépendamment ou bien dans des syntagmes sont des néologismes à caractère international qui appartiennent au fond latino-roman: *cetățean*, cf. fr. *citoyen*, it. *cittadino*; *cetățean comunitar*, cf. *citoyen communautaire*, it. *cittadino comunitario*; *frontieră*, cf. fr. *frontière*, it. *frontiera*; *frontieră comunitară internă*, cf. fr. *frontière intracommunautaire*, it. *frontiera intracomunitaria*; *teritoriu*, cf. fr. *territoire*, it. *territorio*; *teritoriu sub tutelă*, cf. fr. *territoire sous tutelle*, it. *territorio sotto mandato*, etc.

Les caractéristiques lexicales-sémantiques et grammaticales de la terminologie juridique sont des éléments que les traducteurs des documents de l'Union Européenne doivent connaître. La traduction implique deux perspectives, en fonction des utilisateurs: selon la perspective juridique, il s'agit de la précision de l'équivalence des termes, exigée par les spécialistes du droit international et par la législation internationale; selon la

⁶ Cf. Sourieux, Lerat, 1975: 9.

perspective linguistique, il s'agit du degré d'accessibilité de cette terminologie pour les non spécialistes. Afin de diminuer les difficultés de compréhension, il faut chercher, dans la langue commune, des équivalents des termes officiels.

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THE CONCEPTUAL AND SUBSTRATAL CULTURAL METAPHOR IN IDIOMATIC EXPRESSIONS

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Abstract: *The language of the “hand” laid the foundations of the first book of ethics of the human being during its evolution; it represented the first form of expression of the personality. The matrix core of the moral conduct binds upon the representations offered by “hand” and ‘finger’, organized in our study in a few significant conceptual models.*

Keywords: *idiomatic expressions, language of the “hand”, cultural substratum*

0. Robert Lowie’s statement in 1917 in which he said that the unique subject of ethnology is culture, stirred up heavy polemics. The reactions came from anthropologists, who argued using the tools of science that the object of anthropology is human evolution. After the Second World War anthropology continued to hold monopoly on culture. Kluckhohn and Kroeber affirmed in 1952 the idea that in the contemporary American thinking culture is a key notion. In the present evolutionary state of cognition the area of culture did not remain the sole object of anthropology. The domain explains a lot of the phenomena, but responds only partially to the mechanisms of behaviour of the human being, to the modifications of its thought, to the mechanisms of the language connected to the evolution of the personality.

As a methodological principle, cultural anthropology assumes to itself the *unmistakable identity* of cultures (a culture is an independent unit, which is significantly different from another culture) and *cultural relativism* (all of the cultures are on the same level, there is no hierarchy, they have the same “dignity”), as every language needs to be analyzed in its own field of knowledge (linguistic, historical, religious, cultural etc.) and not by its integrating concepts. We find ourselves today in a particular circumstance referring to the conceptual implications of culture and language.

The general meanings of the concept of “culture” are varied. A first acception refers to *collective identity* by virtue of which every group values its own culture. The Enlightenment promoted the concept of culture understood as *civilization* or as “*establishment*” (dominant culture.) It is a variant considered oppressive, opposed to the multiculturalism promoted today in the United States. Romania has promoted the acception of spiritual realization or exemplary artistic, for the concept of culture, this meaning that every culture is a national asset, and it has a solemn character. The meaning sometimes aims at the culture of the elites (and rejects *kitsch*), a restrictive acception

through the monopoly of the term culture. Bordieu is one of the critiques of the “culture of the elites”. Another acception is the *culture of masses* valorized by postmodernism, but which has been considered up until recently a means of alienation of the individual developed in the consumer society.

Cultural anthropology was born as a scientific discipline through the widening of its research sphere with the culture as a whole, and Edward B. Tylor’s definition, which he published in 1871 seems the most complex from this point of view, despite the eclecticism signalled/criticized by the scholarly literature: culture is “... that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” On this frame anthropology introduced the concept of personality. Ralph Linton (*Cultural Background of Personality*, 1945, ed. *Fundamentul cultural al personalității*, 1968), John J. Honigmann (*Culture and Personality*, 1954; *Personality in Culture*, 1967), Anthony F. C. Wallace (*Culture and Personality*, 1961, ed. rev. 1970; etc.) had as a research object the interrelations between personality and culture. In his *Psychological Anthropology* (1961) Francis L.K. uses the term “psychological anthropology”. Personality is considered in its essence to be an anthropological concept, and the main contributions to its development cannot be identified only psychologically. Positioning itself on the bases of structural anthropology, Claude Levi-Strauss invoked several levels of analysis: the relationship between a given *language and culture* (“in order to study a culture is it necessary to speak the language? To what measure and to what extent? And the other way around: does knowing a language imply the knowledge of the culture, or at least some of its aspects?” Strauss-Levi Claude, p. 83); the relationships between *language and culture* in general (modern civilization abuses the language, but the attitude is not universal. Archaic cultures used language as a measure, even if it had certain limitations entailed by the communicational situation). The relationship between *linguistics and anthropology* is the third aspect, and the most complex one. First of all language can be conceived as a product of culture: the language used by a human community at a certain point reflects the general culture of the given community. From another perspective language could be a component of culture, alongside customs, traditions, faith etc. Strauss considered that the language could be understood as a “condition of culture” under a double aspect: synchronically and diachronically (the individual assumes the culture of its own community with the use of this tool). The child fulfils its education through speech: the word builds it spiritually (with the use of the word the mother checks it). From *an objective perspective* language is considered after all a condition of culture “to the extent in which this latter one has a similar architecture to language” (84).

In the general context language, personality and mentality (generated by a given culture, may it be lay or religious, collective or group mentality) form the basic conceptual trinomial of cultural anthropology. Judging these things from the perspective of the reciprocal induction report between the concepts of “culture” (in Taylor’s way of

thinking), language and mentality, one can find that these three compartments share the human behaviour, being from this point of view, substantial.

1. The premises of our study have made it possible for us to notice that one can identify at least two types of relationships between language and the cultural model: 1. logical relations, based eternally on a dialectic of correlation and/or opposition and 2. analogical relations.

The idiomatic expressions the referent of which represents the parts of the human body are an illustration of the idea that the human alter-ego has exceeded in significance its primary stance, that of the man as entity. From the linguistic point of view these homogeneous structures lead us from the diachronical and diastatic perspective, from a “semantic denominator” prototypical to variable realizations, dispersed in the field of culture, of mentality and of behaviour. They are loaded with ethics, religion, politics, economics, of the dynamics of their history etc. The subjective implications of the language of the body, understood as a *sine qua non* condition of the shaping of the individual on its ontological evolutionary scale are ensured first of all by the human spirit and are in a close relationship with the concept of culture. Moreover it becomes functional way to extend the concept from individual entities to collective ones and implicitly a way of approach of personality from the perspective of the dynamics of manifestation and that of cultural anthropology. The language of “the hand” sets the widest frameworks of manifestations of the dynamics of personality, of implications in the manifestation but not as much the levels (conscious, unconscious), compartments (affectivity, cognition, will) - these becoming the language of “the head”, and that of “the heart”.

Out of the words designating the parts of “the body” - in the Greek and Latin antiquity - we take into consideration the Latin *manus*, a lexeme of a high phraseologic productivity, omnipresent through its semantics and vitality, in a high number of the European languages. It is an element which designates notions belonging to the general lexicon, that of biology, morality, army, authority, mentalities etc. being linked on one hand to material values, and on the other to those of culture. The visible differences from the Latin language are linguistic, representational and those of conceptualization: *manus* in the syntagms “*per manus tractus, servatur*” (Caesar) - “being pulled from the hand one is saved” and “*traditae per manus religiones*” (Titus Livius) - “faith transmitted from father to son” have not only different stylistic codes: *manus* is present in two context which have different referents, they do not illustrate the same concept and do not preserve the same significance, but have the same prototypical “semantic denominator” (Angela Bidu-Vrânceanu). The first syntagm designates the sphere of manifestations of the human being, while the second one the domain of mentalities. And the examples could go on: *manus dextra* and *manus sinistra* have the “bivalent” characteristic in the general lexicon. Whatever makes the given forms “something identical” is gained only through the semantic relation with a unique *designatum*, on the level of *Nomina Anatomica*. And the

examples could go on. The information are very rich and the sources are as varied as possible.

Our research does not aim to deepen the linguistic forms only based on the criterion of dispersability or that of evolution, in diachrony, and not even by the etymological matrix; it does not aim to define culture in itself not even the strict meanings of independent linguistic units, but their vitality, in the field of the mental and of culture, in a system of relations ordered by “a semantic denominator”. Although some of the studies were oriented towards the aspects of the invasion of abstract notions of culture in the domain of language - situation capable to isolate linguistics within the other humanities - linguistic anthropology has the duty to research the objective and subjective implications of language in a given mentality and/or culture. Fundamentally a prototypical “denominator...” develops one of the most varied significances - claimed by the nature of the referent. The distributional properties of the *manus, us* noun for example are semantically linked by the contexts of conceptualization. In a minimal context it is bivalent (lat. *manus dextra*, lat. *manus sinistra*). Before Strauss Boas emphasized the role the unconscious activities of the spirit play in the production of the language. The study of language is conceived as a *paradigm to analyze all the other symbolical systems*. The study of unconscious mental structures can be realized through language, through institutions - in anthropology, just as language can be studied through reporting to the field of mentality and of culture - in which it is reflected and what it reflects (besides the material forms), even if only partially.

Secondly the systemic dynamics of a prototypical “semantic denominator” becomes much more prolific in the related languages and cultures: the notion of instrument, the notion of reciprocity - in the case of *manus*, the logical relation - on the level of Latin mentality, between “manus” and *domus*, the association with the feminine principle of world governing, the symbolic character, but mainly the material-spiritual relation established in the Latin tradition, through a rhetoric of analogies there are aspects which we can find in the Romanic languages (and not only!). This type of systemic consubstantiality, semantic denominator, on one hand, language - dynamics of mentality - culture, on the other hand is maintained in the subsidiary, through a few characteristics. The first would be the one theoretized by modern anthropology - with the application to the domain of culture - *transmissibility*. It is a characteristic explicitated through the development of a series of enunciations - distributed diachronically and diastratically - in different areas of mentality and culture. *Manus, us* is a proper noun, of the 4th declension, countable, compatible with the grammatical opposition of singular/plural and it belongs to the basic lexicon. Although in the Latin language the nouns of the 4th declension were generally masculine, *manus* is feminine, so is *domus, -us* (house). It was defined through the following semantic properties: part of body / bipositional / which is specific to man / instrument. In the Latin language “*manum lavat*” (Seneca) evokes the concrete surroundings of the attitude of man towards itself, of self-respect, through the rest emptied by any ritual connotations, to wash the hands. The Pan-Latin vocabulary has

developed a value marked by reciprocity: in a symmetrical way, Rom. “one hand washes the other” - is the syntagm of reciprocity, which we find in the sphere of morality and psychology but especially of the group mentality. Initially a simple syntagm, the formula became especially expressive through the contamination of senses, through the nuancing of significances: Rom. “o mână spală pe alta”; It. “una mano lava l'altra”; Port. “uma mão lava a outra”; En. “one hand washes the other”. In the French language “*une main lave l'autre*” considered as coming from the writings of Plato - penetrated in the sphere of proverbs and has a deeply lay, profane value. The expression was registered in the cultural documents since the 19th century and suggests the image of the reciprocal help between equal parts: the right hand washes the left hand, while the left hand washes the right hand. At the same time the image invokes the circumstance of a complicity, of a panchronic solidarity of *homo oeconomicus* - for example to an extent to which both hands wash each other with the same motion.

3. The cultural model (with its numerous aspects) has a fundamental value in the study of compared phraseology: the expressions used by the co-religious human communities, for example reflects the morality generated by the respective religious dogma. In this context (of indestructible relations between model and language), the language shows off - through its own instruments - new significances, new meanings claimed by the cultural context. (Claude-Lévi Strauss observed the fact that language can be considered a basis, destined to receive more complex structures sometimes, but of other types with its own, which coincide with the culture seen under different aspects). The usage of the reflexive form in the expressions: Rom. “a se spăla pe mâini” and Fr. “s'en laver les mains” radically modifies the perspective and the categories of representation, through the positioning of *homo religiosus* sub the incidence of the factor of spiritual nature. The reference known by the whole Christian community “to wash one's hand” is attributed by the Holy Scripture to Pontius Pilate: “When Pilate saw that he was getting nowhere, but that instead an uproar was starting, he took water and washed his hand in front of the crowd. “I am innocent of this man's blood, he said. It is your responsibility! (Matthew 27:24). The expansion of the idea of moral purification appears in the context in which the wise Roman judge understands that his interventions are useless in front of the resistance of Jesus' adversaries. The analogical expression could identify without a consensus in thinking and opinion... so necessary for the moment, the paradigm of the super-individual pretext: the redemption, the purification of one's own consciousness from sin. For Pilate the repeated attempts to determine the compliance with the values led to an equal amount of failures and this fact imposed the relief of responsibility through a ritual gesture. The modern man transferred the conceptual metaphor from the religious sphere in the space of other semantic denominators of the type “to wash one's head” (meaning to be disburdened by responsibility). Such equivalent structures in free variation not only represent another level of human spirituality having a colloquial dimension, but also mark the desacralization of the mentality of the modern man through its estrangement from the religious behaviour. We observe as a consequence

that the cultural model on one hand and the semantic denominator, the verbal mark on the other hand - however consecrated the phraseological constructions of a given language may be, they contribute to the diastrophic dynamics. Between “*manum lavat*”, “one hand washes the other”, “to wash one’s hand” and “to wash one’s head” there is a diastrophic and cultural hierarchy. We find it evident that the first expression has a neutral stylistic value (in the denotative register) unlike the structure “one hand washes the other” (in the connotative register). The expression “to wash one’s head” is marked as ironic, depreciating (in the colloquial register), this stylistic nuance being more and more frequent in the contemporary phraseological realization. The irony is accentuated by the nominal, atypical substitution opposed to a ritual behaviour of being, developed by the religious patterns of being of the Christian culture (of “to wash one’s hand”).

In order to go further in understanding the systemic relations between *language and the cultural model* we need to establish the way in which this correlation is developed and to determine the differences: as for the contents of culture, the technical realizations have a lesser importance than the social-human and religious determinations. The multiple characteristics of the prototypical “semantic denominator” is developed in a plurality of collateral realizations even in the Indo-European language. What seems to represent the identical denominator, an identical utterance in the linguistic field, is not in fact identical in two instances nor in two different compartments due on one hand to the dynamics of semantic characteristics, and on the other hand due to the systemic relations between the language and a given cultural model.

4. The metaphors of the “hand” organize two opposing systems through which two fundamental types of mentality and two types of personality can be defined. What kind of correlation exists between the two types of structuring of aspects, of manifestation, of human interactions between the Indo-European languages, so different sometimes? A correlation exists in the linguistic system, and another one with the possibilities of representations between the two characteristics belonging to the prototypical semantic denominator: the bivalence (right hand/left hand) and reciprocity. The metaphors of the “hand” organize two opposing systems generated by this empirical “material” that characterizes the ontological condition of the human. The skills and attitude towards the environment and its objects, towards the phenomena, the beings the adult and active person comes into contact with, they have a maximal relevance in the analysis of the denotative and connotative system of a language. In A.L. Kroeber’s terms - the “hand” is a semantical pattern, a certain model and attitude of thought, reflected in a terminology of its own. This pattern has an internal logical link and in spite of the fact that it yields to a conventional determination (through language) is, on one hand a product of the primary impulse of being to report itself to its own micro-universe - in the process of conceptualization - and on the other hand an expression of individual, analogical and/or contrastive creativity, of its impulse towards *ludens*.

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ASPECTS OF THEMATIZATION BY NONFINITE VERBAL FORMS

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Abstract: *Thematization or topicalization implies certain grammatical mechanisms by which some constituents of the utterance (especially nominals, but not only) are placed in a thematic position (a frontal, preverbal one), closer to the first place. The most frequent patterns of thematization with nonfinite verbal forms in Romanian include the Supine and the Participle, but also the Infinitive. The Gerund itself is very rarely implied in such constructions (only the nominals of the syntactical phrase whose head it is). In the present paper we intend to detail some aspects related to thematization by means of the verbal forms mentioned, describing their specificity and illustrating them with examples taken from literary texts.*

Keywords: *Thematization, topicalization, grammatical mechanisms, thematic position*

1. One of the functions of constituent order is to signal the *informational structure of an utterance*, i.e. the way a message is organized into units of information. Its organization reflects the dichotomy *given information (theme or topic)*, what is assumed to be known by the speaker, and *new information (the comment or rheme)*, what is assumed to be new. In order to emphasize a part of the utterance, the speaker can place it into initial position by *fronting*. Highlighting by means of fronting is called *topicalization (or thematization)*.¹

Thematization implies certain grammatical mechanisms, especially syntactical ones and others as well. One distinguishes between two types of thematization in Romanian: a *forte* one (*structural, deliberate, non-ambiguous, actualized, being imposed by the speaker in the process of encoding, in order to be caught up as such in translation*), and a *weak* one (*ambiguous and virtual: the receiver can register information, simultaneously or alternatively, under any of the "columns" offered by elements with thematic potential*)².

Forte thematization is indicated by: *intonational marks, syntactical marks* (of a constituent, by the thematizer *de*, and of a sentence, by the falsely conditional conjunction *dacă*) and *lexical-syntactical marks* (prepositions and prepositional phrases specialized for the Adverbial Modifier of Relation and free lexical combinations with close meaning). Weak thematization is illustrated by word order, but also intonationally.³

2. The situations in which the **Infinitive** is thematized are less frequent in Romanian but not neglectable. They are often encountered in poetry, a phenomenon

¹ Carl Bache, Niels Davidsen-Nielsen, *Mastering English Grammar*, Berlin-New York, Ed. Mouton de Gruyter, 1997, p. 114 sq. For Romanian, see also the definition from *Dicționar de științe ale limbii*, București, Ed. Nemira, 2005, p. 529 sq.

² *Gramatica limbii române. Enunțul*, București, Ed. Academiei Române, 2005, p. 872.

³ *Ibidem*, p. 872 sqq.

accounted for by the expressive values it achieves. Infinitives with no adverbial meaning can thus occur in initial position:

- Subject:

De-a fi-nflorit numai cu focuri sfinte/ Și de-a rodi metale doar, pătruns/ De grelele porunci și-nvățăminte,/ Poate că, Doamne, mi-este de ajuns. (Arghezi, 1998: 19)

- Predicative Adjunct:

Îți arăt cu jurământ/ Că a nu sta la cuvânt/ Și-a-ți strica parola-ndată/ Nu te credeam niciodată. (Văcărescu, 1998: 54). *O astfel de moarte-i iadul. Alte lacrimi, alt amar/ Mai crud nici e cu puțință./ / Și acele gânduri mai nici a muri nu-l lasă.* (Eminescu, 1999: 69)

- Secondary Object:

Și sânge din sângele ei și carne din carnea ei am împrumutat, și a vorbi de la dânsa am învățat. (Creangă, 2009: 45)

- Direct Object⁴, including the Relative-Infinitive construction with the same syntactical function:

Dar de-i umbra ei aceea – atunci Ea un înger este,/ Însă aripile-i albe lumea-a le vedea nu poate. Când lumea mi-e deschisă, a privi gândești că pot/ Ca întreg Aliotmanul să se-mpiedice de-un ciot? Focul meu a-l stinge nu pot cu toate/ Apele mării. (Eminescu, 1999: 66, 166, 223). *Ce mânca văd eu bine că ai, despre asta nu e vorbă, fătul meu [...].* (Creangă, 2009: 172)

- Prepositional Object:

Dar greșăsc, căci n-au știință/ Că cu pohtă și voință/ A răbda este dator [...]. (Văcărescu, 1998: 56). *Hrănit cu piatră și-adăpat cu vânt,/ De-a fi-n vecii o streajă mă-nspăimânt.* (Arghezi, 1998: 97)

The Infinitival Subject usually occupies the first position in the utterance, especially in correlation with a Subject Complement identically expressed (a recurrent pattern in aphoristic literature):

Când un gând te năpădește cu putere și violență, el izvorăște din substanța existenței tale; a-l dovedi, a-l impresura în argumente înseamnă a-l slăbi și a te îndoi de tine. (Cioran, 1998: 118). *A ști e a stăpâni: a crede e a aspira la ceva mai mult.* (Iorga: 277).

A special use of the Subjective Infinitive is within the so-called *cumulative (resuming, globalizing) anaphora*⁵, it being reiterated by a neutral anaphorical substitute (the demonstrative pronoun – *acesta, aceasta* “this”, *(toate) acestea* “(all) these”). The pronoun

⁴ The construction of the Infinitive with the modal verb *a putea* “can” requires some observations. Expressing alethic modality, i.e. the (im)possibility of an action to be achieved, it isn’t used as such, but followed by a Subjunctive or an Infinitive (verbal forms found in a relationship of free variation). The Infinitive is most of the times postposed, used without the morpheme *a* “to”. It can be preposed as well, the whole structure having an emphatic meaning. In this case, some pronominal clitics can be attached to the Infinitive. Most linguists suggested that the phrase *a putea* + Infinitive should be interpreted as a compound/ complex Predicate owing to its coherence. A reanalysis is thus promoted, as it has the characteristics of a phrase with merged features at the “surface” level. See Gabriela Pană Dindelegan, *Sintaxă și semantică. Clase de cuvinte și forme gramaticale cu dublă natură*, București, Ed. Universității din București, 1992, p. 126. In *Gramatica limbii române. Enunțul*, București, Ed. Academiei Române, 2005, p. 385, the interpretation of the group *a putea* + Infinitive seems oscillatory, between complex Predicate (when pronominal clitics are advanced in front of the whole group) and Direct Object.

⁵ *Gramatica limbii române. Enunțul*, București, Ed. Academiei Române, 2005, p. 658 sq.

resumes several different referents (but having distinct Direct Objects, see the last example):

A te sui, în adevăr, deasupra nourilor și a nu te alege, mai la urmă, decât cu un zâmbet de milă din partea capetelor rotunde [...] a te entuziasma înaintea unei flori răsărite pe margini de prăpăstii, a rămânea petrificat sub farmecul melodiilor văzduhului și a codrilor frământați de vânturi; a plânge cu roua care murmură – toate acestea sunt, desigur, lucruri de mare preț. (Hogaș, 1998: 54). *A înțelege oamenii, apoi a înțelege lucrurile, pe urmă a înțelege ideile, aceasta e, de sus în jos, scara înțelegerii.* (Iorga: 123)

The Infinitival Direct Object is generally postposed in relation to the transitive head (verb or interjection). This can be however thematized when it is part of the same anaphora previously mentioned (it is resumed by a noun in the singular):

A repeta în gând un întreg capitol de gramatică înaintea lunii pline, care plutea visătoare în adâncimile albastre ale spațiului; a atârna câte un punct de exclamație de fiecare stea tremurătoare, a-ți lărgi, ca o pasăre de noapte, pupilele, spre a vâri prin ele întregul univers în suflet și a nu te alege, mai la urmă, decât cu ce se alege o bufniță – iată, desigur, starea cea mai de plâns, în care se poate afla cineva. (Hogaș, 1998: 40). *A rămâne singur cu întreaga iubire, cu povara infinitului erotic – iată sensul spiritual al nefericirii în dragoste [...].* (Cioran, 1998: 34)

If the Infinitive (illustrated above as Subject or Direct Object) occupied a postverbal position, it would change its grammatical role and become an Appositive Infinitive.

A particular structure is that in which the Infinitive occurs after the verb *a avea* “to have”, its interpretation being a double one, according to the semantic meaning of the head (modal or possessive verb). If there is a (thematized) nominal in front of the modal, it can turn syntactical relationships into ambiguity: *E ușor a scrie versuri/ Când nimic nu ai a spune.* (Eminescu, 1999: 252). The nominal is considered either an adjunct of the verb *a avea* “to have” with possessive reading (Direct Object fronted/ thematized over a predicative node) and then the Infinitive becomes an Attribute or an Adverbial of Purpose (*nimic pe care să-l spui/ nimic spre a spune* “nothing you can say/ nothing to be said”), either an adjunct of the Infinitive (Direct Object fronted over two verbal nodes) and then the nonfinite verbal form is part of a complex Predicate (*nu ai a spune = nu poți spune* “you don’t have anything to say” = “you cannot say”, the modal operator (verb) carrying the morphemes of predication + verb in the Infinitive, the semantic support of the group).

Typical for expressing thematization is the Adverbial Modifier of Relation, but the Infinitive is seldom encountered in this position (it is rather found in old literature or folk tales):

*[...] iară a o cheltui nu o cheltuiră amândoi într-un chip. Gbica-vodă s-au spus de unde este de locul lui, iar a cunoaște pe veșirul nu-l cunoștea.*⁶

⁶ The example from Varlaam is quoted by Finuța Asan, Laura Vasiliu, *Unele aspecte ale sintaxei infinitivului în limba română*, in SG, I, 1956, p. 110. The first type of construction illustrated is said to have been preserved in the subdialect from Maramureș until the contemporary period. See *Enciclopedia limbii române*, București, Ed. Univers Enciclopedic, 2001, p. 488.

*A zice ei că nu suntem greșiți, nu putea să zică.*⁷

– *Bună vreme, fată de-mpărat!*

– *Mulțumesc, d-tale, Călin Nebune. De numele d-tale am auzit, dar a vedea nu te-am văzut.*

(Ispirescu, 1997: 167)⁸

This type of construction belongs to *forte thematization*, the appointed theme being a part of the sentence and the verbal Predicate thematized (with or without its adjuncts). Unlike the Supine, the most frequently used nonfinite verbal form in such a pattern, the thematized Infinitive doesn't have any syntactical mark of topicalization (it occurs with no thematizer, only with the specific morpheme *a* "to"). The two are synonymous. Comparing the Daco-Roman dialect with other Romanian dialects, a prepositional Infinitive was signalled for the Aromanian, the tautology being often encountered: *Ti dîznudari nu s-diṣnoadă aestu nodu*⁹. Gr. Brâncuș illustrated a similar structure for the Albanian: *Per të punuar, punoj*¹⁰. In comparison with the Aromanian, the Romance languages indicate thematization by the Infinitive, with or without a preposition; in Italian, both constructions with the Infinitive are used: *Mangiare, mangio poco*.¹¹, *Per vedere, no ho visto*.¹²; in Rhaeto-Romanic, Spanish and Portuguese, the prepositional Infinitive is employed: ret. *Teméi, me temì.*, sp. *Él, saber, no lo sabe.*, port. *Eu cantar cantava bem.*; in French, we come across the prepositional Infinitive: *Pour me soigner, elle m'a soigné*.¹³

3. The **Gerund** is not properly implied in the mechanisms of thematization, but some constituents of the Gerundial phrase, which can make the semantic-syntactical interpretation of the verbal form ambiguous. There are two syntactical positions engaged in topicalization: the Subject and the Direct Object, both required by the same class of heads (verbs of perception), but with distinct regime (impersonal intransitive vs. personal transitive). The Gerund, irrespective of the function occupied, always appears in postposition, not being graphically isolated, non-passivized and non-passivizable, being able to have an expressed Subject, usually placed after it:

Iar mai spre-amiazi, din depărtări/ Văzutu-s-a crescând în zări/ Rădvan cu mire, cu nănași,/ Cu socri mari și cu nuntași [...]. (Coșbuc, 1972: 10). *Iar prin coloane pare să vezi trecând o minune.* (Eminescu, 1999: 95, 217)

When the Subject of the Gerund is thematized, the syntactical relationships in the Gerundial phrase can change according to the position of the Subject. If it occurs

⁷ Ion Diaconescu, *Infinitivul în limba română*, București, Ed. Științifică și Enciclopedică, 1977, p. 167.

⁸ The example is quoted by *Gramatica limbii române. Sintaxa*, București, Ed. Academiei Române, 2005, p. 193 and by Mioara Avram, *Evoluția subordonării circumstanțiale cu elemente conjuncționale în limba română*, București, Ed. Humanitas, 1997, p. 226.

⁹ Gabriela Pană Dindelegan, *Un tipar sintactic de „tematizare forte”: De văzut, am văzut destule*, in LL, nr. 1, 2001, p. 12. See the other two examples as well.

¹⁰ *O concordanță gramaticală româno-albaneză: modul supin*, in LL, XIII, 1967, p. 103.

¹¹ Gabriela Pană Dindelegan, *quoted article*, p. 12.

¹² *Forme verbale cu funcție circumstanțială de relație în construcții tautologice în limba română*, in *Direcția în cercetarea lingvistică actuală. In memoriam Magdalena Vulpe*, Ploiești, Ed. Universității din Ploiești, 2005, p. 28.

¹³ *Ibidem*.

between the verb of perception and the Gerund (transition over a verbal node), the latter allows for an Attributive reading:

*Mergeau așa de iute, încât i se părea că pustiul și valurile mării fug, iar ei stau pe loc. Și numai încet se auzea motanul **micunând** din câte șapte capetele.* (Eminescu, 1981: 25). *Încolo, pe fereastră se zărea/ Aceeași lume **grămadind** obiecte.* (Dimov, 1977: 13). *Când am ieșit pe ușă, am auzit o voce **zicându-le** celorlalți batjocoritor [...].* (Paler, 2009: 41)

If it is placed in an initial position (transition over two verbal nodes), the Gerund is interpretable either as Subject (one realizes the turn-over of the words in the utterance) or as Adverbial Modifier of Time (the nominal in the head of the utterance is felt as natural in the respective position):

*Turmele s-aud **mugind**,/ Și flăcări vin pe luncă/ Hăulind.* (Coșbuc, 1972: 3). *Numai o sfărâmatură de plută se zărea în sus **învârtindu-se** năucă în volbura apelor, care o repezeau la vale.* (Voiculescu, 1972: 45)

When there is a nominal (in the Accusative) between the verb of perception, compulsorily transitive and personal, the Gerund is considered to be a Predicative Adjunct (function obtained by syntactical reorganization from a two-sentence structure¹⁴):

[...] *când simte apele **muindu-i** corpul, surâsul ei devine iar nervos și sălbatec ca toată copilăria ei [...].* (Eminescu, 1981: 104). *L-am mai văzut pe Ruletist **prăbușindu-se** de pe ladă și revolverul **descărcându-se** cu zgomot apocaliptic.* (Cărtărescu, 2007: 32)

Some Adverbial Gerunds occurrent at the beginning of the utterance can be considered hypostases of thematization, intonationally marked:

- Adverbial of Time:

↑Vagabondând,↑ într-un amurg blond (#)/ Am dat de-ale cimitirului porți. (Bacovia, 2009: 158). *↑ieșind↑ din cameră (#), mai ales să nu uităm/ să întoarcem cheia în broască [...].* (Ivănescu, 2003: 238). *Și lăsându-l, starețul s-a dus; și încă **nesosind** până la chilie (#) l-a ajuns un călugăr.* (www.calendar-ortodox.ro). *Și, ↑mergând↑ ea mai departe (#), numai iaca ce vede o fântână mălită și părăsită.* (Creangă, 2009: 220)

- Adverbial of Cause:

Și tresar când ochii, ↑împietrind↑ de groază, (#)/ I se-ntorc pe dos ca să albească/ Și ↑părând↑ că-s boabe de porumb (#)/ Alte păsări vin să-i cingulească. (Mălăncioiu, 1973: 50)

- Adverbial of Condition:

Nu te îngriji, mămucă, de felin; că ↑trăind și nemurind↑ (#) ai să vezi cine sunt eu. (Creangă, 2009: 137). *Numai ↑tăcând și gândindu-te↑ singur la toate, (#)/ ajungi să-nțelegi că*

¹⁴ The structure contains a main clause (including a personal transitive *verbum sentiendi*: *a asculta* “to listen”, *a auzi* “to hear”, *a imagina* “to conceive”, *a-și închipui*, “to imagine”, *a simți* “to feel”, *a vedea* “to feel”, *a zări* “to see” or a predicative presentative interjection: *uite, iată* “look”) and a conjunctive or relative subclause. The Subject of the latter can be referentially identical with or different from that of the main clause. The transformation made in order to obtain the Predicative Adjunct appeals to the fronting of the nominal-Subject of the subclause into Direct Object of the head verb, followed by contraction. Sometimes the verbal head can become reflexive. For more explanations, see Gabriela Pană Dindelegan, *Sintaxa grupului verbal*, Brașov, Ed. Aula, 1999, p. 108 and *Gramatica limbii române. Cuvântul*, București, Ed. Academia Română, 2005, p. 534. For examples of how the Gerundial Predicative Adjunct is generated, see also Alina-Paula Nemțuț, *Modurile nepersonale ale verbului în limba română contemporană*, Oradea, Ed. Universității din Oradea, 2011, p. 169.

din tot ce-ai fi vrut prea puține/ rămân lângă tine/ numai ↑**văzând**↑ (#) cum se-aprind și se sting noaptea toate/ căările tale greșite – numai ↑**lăsând**↑ (#)/ să te-nvăluie pulberea lor vei ajunge să știi [...]. (Baconsky, 1990: 225)

- Adverbial of Concession:

Și ↑**nemaitrebuind**↑ (#) să privim,/ ↑**Închizând** ochii↑ (#), am putea vedea. (Blandiana, 1997: 80)

4. The **Participle**, both as adjective and passive, occurs in thematized constructions, being, after the Supine, the second nonfinite verbal form as range of frequency. As instance of tautology, the Participle is normally repeated in the rhematic part of the utterance, but it can be omitted:

– Fii pe pace, moșule, de buni suntem [buni] ca pâinea cea bună, dar **de necăjiți** suntem [necăjiți] ca niște draci pe care-i botezi în agheasmă. **De părăsită**, părăsită era ea, căci cucuta, brusturul și urzica moartă creșteau în voie, și cu bună înțelegere domneau peste locul acesta. (Hogaș, 1998: 59, 108)

An example of Participial thematization can be found in the following example, it being a Predicative Adjunct, the nominal head with its adjunct being fronted over two predicative nodes:

Ars tot trecutul, **arsă** casa, **murdărit** și **dizolvat** [eu] ca personalitate, iată ce găsisem după patru ore de drum cu automobilul. (Petrescu, 1968: 143)

5. The **Supine** is the most frequently employed verbal in topicalized structures, specializing for the pattern of forte thematization. The specific syntactical mark is the preposition *de*, named *mark of thematization* or *thematizer*¹⁵, introducing an Adverbial Modifier of Relation. The construction with thematized Supine is a *tautological*¹⁶ one, having as head a verbal form – *predicative or non-predicative, expressed or implicit* – of the same verb, more rarely of a (quasi)synonym or a generic substitute¹⁷. The construction can have or implies an *adversative continuation*: **dar/ însă/ ci** “but”/ **numai că** “save/ saving that”. Being indifferent unto the grammatical categories of tense and aspect, the Supine often appears in order to topicalize an event: *The only constraint imposed in this case is of the type “dar” “but”, namely the topicalized sentence must be followed by a comment starting with “dar”. In other words, the event topicalized implies a construction of the type: “if... then/ therefore”*.¹⁸

Thematization by Supine is typical of conversation in the oral/ familiar register of the language¹⁹; being synonymous with the Infinitive or the Subjunctive, it can come from

¹⁵ Gabriela Pană Dindelegan, *quoted article*, p. 8.

¹⁶ For details about this phenomenon, see Al. Graur, *Tautologia în limbă*, in SCL, nr. 4, 1962, p. 443–448 and Mioara Avram, *Pleonasmul și tautologia* (I, II), in LLR, nr. 3 și 4, 1994, p. 3–6.

¹⁷ Mioara Avram, in *Forme verbale cu funcție circumstanțială de relație în construcții tautologice în limba română*, in *Direcția în cercetarea lingvistică actuală. In memoriam Magdalena Vulpe*, Ploiești, Ed. Universității din Ploiești, 2005, p. 23, contradicts Gabriela Pană Dindelegan in what the head verb concerns, i.e. the repeated verb, exemplifying also verbals: the Infinitive, alone or in Relative-Infinitive constructions, the Gerund, the Participle and even the Supine.

¹⁸ Maria Manoliu-Manea, *Gramatică, pragmasemantică și discurs*, București, Ed. Litera, 1993, p. 108.

¹⁹ For the old period of Romanian language, the Supine is said to be confirmed with the function of Adverbial of Relation in the texts of the time only once, in *Cântece câmpenești cu glasuri românești: Die ominit* (= *de omenit*) *nu-i vernică*. See *Enciclopedia limbii române*, București, Ed. Univers Enciclopedic, 2001, p. 489.

any kind of verb. As for *a fi* “to be”, copulative, predicative or passive operator, it is necessary to repeat it by using a past form, the present being excluded²⁰: **De fost**, *a fost la școală. De fost*, *va fi fost credulă. De fost* *criticat, a fost de multe ori. *De fost*, *sunt acasă/ plecat*. In what the adjuncts of the Supine concerns, opinions differ²¹. It can still be followed by a Direct Object or the subordinate, or by modifiers (adverbials or corresponding subclauses). The occurrence of the clitics is not possible, and the Subject of the Supine can only appear if it is preceded by certain adverbs. If adjuncts don’t occur, their retrieval is naturally done in the rhematic part of the utterance (i.e. the comment): **De venit** *și ei/ alții, tot au venit. De ajutat* *pe alții în situații critice, îi putem ajuta dacă vrem. De stat*, *stai adesea prin oraș noapți de-a rândul pe unde nu trebuie*. The Supine is compulsorily resumed by any personal verbal form. The thematized Predicate can be affirmative, negative or interrogative or can incorporate any voice value. In some cases, it stays at a greater distance, being included in a subordinate: **De citit**, *se pare că nu prea te interesează să citești*.

The thematized construction is made up of two distinct parts separated by comma and, most of the times, by point (though lack of punctuation marks is possible, see the examples below), forte thematization being one with isolation. The initial sequence (“the head” of the utterance) is a Supine with no article, accompanied by the preposition *de* (or by other thematizer, *cât despre*), while the second one repeats the verbal usually by a predicative form in any tense (or even by a non-predicative one). The word order of the two sequences is mostly fixed, but sometimes the constituents are reversable: **Mă face să plâng, de făcut*. In a context of the following kind, the thematized Supine is postposed in relation to the predication and is not isolated by comma:

Îndată și feciorul de boier își scoase cuțitașul, își tăie nasul, și începu a ronțai și el, crezând că asta trebuie să fie ceva. Nu-i veni lui să creadă că o asemenea faptă n-o să însemneze vreo izbândă la norocul pe care nădăduia să puie mâna.

Îl durea de durut; dară răbda în piele ca un drac, până o vedea cum o s-o scoată la cale. (Ispirescu, 2006: 89 sq.)

The demarcation of pause by question mark *confirms an explanatory hypothesis with regard to the origin of the Adverbial of Relation in an interrogation. The interrogative-dubitative interpretation* is considered *mainly adequate for the predicative Subjunctive of an Adverbial of Relation clause* (our note)²², being therefore valid for the Supine as well:

Copilul crescuse și se făcuse mare. Când era d-un an, parcă era de cinci; iară când fu de cinci, parcă era de cincisprezece, și de ce creștea, d-aia se făcea mai frumos și mai dragălaș. Darămite de învățat? Învăța ca nealții pe lumea asta albă. N-apuca să auză de la dascăl ceva, că el învăța mai din adânc decât dascălul. (Ispirescu, 2006: 118)

²⁰ Maria Manoliu-Manea, *quoted work*, p. 110.

²¹ Gabriela Pană Dindelegan claims their absence, while Mioara Avram discusses the possibility of their occurrence.

²² Mioara Avram, *Forme verbale cu funcție circumstanțială de relație în construcții tautologice în limba română*, in *Direcția în cercetarea lingvistică actuală. In memoriam Magdalena Vulpe*, Ploiești, Ed. Universității din Ploiești, 2005, p. 27.

From the viewpoint of discursive integration, three conversational aspects²³ of the thematization by Supine had been distinguished:

1. The Supine in postverbal position resumes a predication from a previous utterance, the first part being *a conversational anaphora*; reiteration is done either by a *total identity of the root* or by a *contextual synonym*. In this case, the informational organization of the utterance is the following: forte Theme + weak Theme + *dar* + Rheme, the forte theme being the isolated Supine, and the weak one, the verbal predication known from the preceding reply (repeated by a personal/ nonpersonal verbal form), and the rheme, the new piece of information or the comment, whose role is to limit or attenuate the predication²⁴:

– *Da' ce-ai uitat, dragul tatei, de te-ai întors înapoi? ȝise craiul cu mirare.*

– **De uitat**, *n-am uitat nimica, tată, dar ia, prin dreptul unui pod, mi-a ieșit înaintea un urs grozav, care m-a vârat în toți spărieții.* (Creangă, 2009: 171)

Sometimes the adversative continuation doesn't appear or is not explicit, but it can be contextually inferred:

Dar munteanca de data asta socotea că nu mai are de ce plânge. Avea de căutat, de găsit și de rânduie. De plâns, a plânge mai pe urmă. Acuma n-are vreme. [De plâns, a plânge, dar acuma n-are vreme.] (Sadoveanu, 1975: 141)

2. The Supine resumes a predication from a total interrogative sentence, the answer entirely providing a new piece of information, thus presenting itself as a rheme or comment:

Da io dimineată am mârș și l-am întrebat:

– *Da ia ȝă-mi, băietu aieșta al mieu cum o fost? O fost bun iel? O fost reu? S-o dus iel unie l-ai mânat?*

– **De dus** *s-o dus, ȝăce. N-am a mă plânge.* (Adameșteanu, 1989: 73)

– *Și acum ce urmează, o să vă cunoașteți mai bine, o să deveniți prieteni?*

– *Care prieteni, nu-ți dai seama în ce lume e ea și în ce lume suntem noi? Cât despre cunoscut, ne cunoaștem deja, de la comitetul de tineret.* (Popescu, 2009: 49)

– *Vine el să doboare copacii? – mă ironizează un altul care are grijă să vorbească ascuns după un coleg, să nu-l ghicesc.*

– *Nu – ȝic –, de doborât o să-i doborâm noi, dar poate de mâine încolo.* (Nedelciu, 1989: 22)

3. The tautologic construction is opposed to the piece of information from the preceding reply, the transphrastic organization being: *dar* + forte Theme + Rheme:

Sculându-se fata și luând ocheanul, îl căută toată ȝina, și, ca să dea de dânsul, nici cât. Ea se da de ceasul morții, căci îl simțea, i se arăta ei a fi p-aci prin preajmă, dară de văzut nu-l vedea. Căta cu ocheanul prin mare, pre pământ, prin văzduh, dară nu-l văzu nicăiri. (Ispirescu, 1997: 32)

– *Eu am fost oarecare timp mâna salariată a lui Iancu, spuse Ilie mai departe. E drept că la Ghiocioaia am fost numai în vara asta, dar de fost, am fost și la el.* (Preda, 1966: 177)

²³ For the aspects presented, see Gabriela Pană Dindelegan, *quoted article*, p. 9 sq.

²⁴ *Ibidem*, p. 9.

- *Acum ții minte câte bucăți ai fi avut dumneata?*
- *Șese bucăți, domnule judecător.*
- *Dar **de mâncat**, câte ai mâncat dumneata?*
- *Cinci bucăți, domnule judecător.*
- *Dar **de întrecut**, câte i-au mai rămas?*²⁵
- *Patru bucăți, domnule judecător.* (Creangă, 2009: 297)

We can add a fourth situation to the above presented ones, when the thematized Supine doesn't resume a previous predication, not even from a total interrogative sentence, being yet semantically linked to the rest of the utterance²⁶:

*Acu sunt șapte trecute: ăl mai târziu până la zece, sunt la pocovnicu Iordache... Am cam întârziat... trebuia să plec mai devreme... dar în sfârșit!... **de așteptat**, mă așteaptă...*

Așa socotind în gând, am și văzut de departe, ca la o bătaie bună de pușcă, lumină multă la hanul lui Mânjoală [...]. (Caragiale, 2002: 65)

– *A, nu! E a mea, abia azi m-am boierit. Până acum am dormit pe jos. Și n-a fost rău deloc. Nu te superi c-o să mai rămân și eu aici o vreme?*

– ***De luat la bătaie**, n-o să ne luăm.* (Sorescu, 2009: 135)

– *Da băietu aiesta al mieu cum o fost? O fost bun, o fost reu? S-o dus unie l-ați mânat? O făcut ce i-aș zăș să facă?*

– *O fost băiet bun, mi-or zăș păcurarii, n-avem a ne plânge de iel. S-o dus unie l-am mânat, n-o grăit hâd și n-o ieșit din vorba noastră.*

– *D-aia te-am întrebat io și pe tinie cum o fost băietu, i-am zăș. Că **de știut** io știu ce băiet am, numa vream s-auz ce zăci și tu.* (Adameșteanu, 1989, 71)

***De creat** doar zeul creează, iar omul imită.* (Țuțea, 2000: 33)

Except for the explicit occurrence in a pattern of forte thematization, for which it specialized itself, the Supine is not affected by topicalization, but only its adjuncts, and this can sometimes influence its syntactical interpretation. Thus, in the construction with the verbs *a fi* “to be” and *a rămâne* “to remain”, the Supine is part of a complex Predicate²⁷, and the function of the nominal advanced in front of the whole verbal phrase depends on the voice readings of the Supine: Subject/ Subject clause, if the Supine incorporates a passive value, or Direct Object/ Direct Object clause, if the Supine incorporates an active value: *Efortul tău este/ rămâne **de apreciat**.*

Otherwhile, the nominal (including the adjuncts) is displaced in front of a group formed of the verb *a avea* “to have” and the Supine. The syntactical position occupied by the nominal is that of Direct Object, not depending on the modal verb but on the Supine, though it could be interpreted as an objective complement of the verb *a avea*, and the

²⁵ It should be noticed that the Supine doesn't resume a verb occurring in the context, likely to be recovered by the speaker: *De întrecut, câte i-au mai rămas [să întreacă?]*.

²⁶ In *Gramatica limbii române. Enunțul*, București, Ed. Academiei Române, 2005, p. 870 it is specified that the theme *doesn't compulsorily resume an informational element present as such in the discursive/ situational context (even if most of the times it does), but it must enter its semantic or logical (referential) sphere*. In the quoted article, p. 9–10, Gabriela Pană Dindelegan doesn't provide any example for this situation.

²⁷ According to traditional grammar, it is a Subject Complement from an impersonal Nominal Predicate which requires a Subject/ Subject clause.

Supine as Attribute. The occurrences of the indefinite pronouns *mult* “a lot/ a lot of”, *puțin* “little”, *altceva* “anything else”, *ceva* “something”, of the negative *nimic* “nothing” or the interrogative/ relative *ce* “what” are very frequent:

Multe mai are de pățimit un pșunic adevărat când se depărtează de poștele lumești [...]. Ia mai sfârșește odată cu lupul cela! Altceva n-ai de vorbit? (Creangă, 2009: 132, 285). *Nu stau mult, preciză el, v-ascult ce-aveți de spus și pe urmă am să-ți spun ceva [...].* (Preda, 1966: 49)

The Supine after copulative verbs is encountered in **constructions with “thematization” and “raising of the Subject”**, constructions resulting from the displacement of a constituent in “front” of the utterance; this displacement means, at the same time, **the movement of the Subject over a predicative node, and implicitly, passing the Subject from an argumental position into a non-argumental one** (our note)²⁸. It is the case of the structure *a fi* “to be” + modal adverb belonging to the category: *imposibil* “impossible”, *interesant* “interesting”, *necesar* “necessary”, *obligatoriu* “compulsory”, *periculos* “dangerous”, *sănătos* “healthy”, *util* “useful”, with the distinction that it is not subjected to the Supine (as *ușor* “easy”, *greu* “hard”, *difícil* “difficult”, *anevoie* “hard”), but comes from a syntactical reorganization: *Soluțiile sunt imposibil de găsit*. The initial pattern contains an impersonal head (*este imposibil*), followed by a Subject clause: *Este imposibil să găsească cineva soluții*. The next stage of reorganization of the structure is passivization: *Este imposibil să fie găsite soluții*. The passive Subject is thematized, being displaced to the left: *Soluțiile este imposibil să fie găsite*. The Subjunctive is replaced by the Supine, thus arriving to the given structure. The plural form of the link verb is justified by the agreement with the proximal nominal. Except for the adverbs mentioned, others can appear, too: *greu* “hard” and *ușor* “easy”, allowing for the same interpretation.

Constructions implying the presence of a modal adverb similar to the ones already enumerated were called *Tough constructions* in linguistics. The chomskyan denomination explains their occurrence by deriving a structure from the other, *the structure with NP as Subject deriving from the impersonal structure by means of an operation of displacing the Subject*²⁹: Engl. *It is tough to park cars in Manhattan.* > *Cars are tough to park in Manhattan.*; Fr. *Il est difficile de lire ces livres.* > *Ces livres sont difficiles à lire.*; Rom. *E ușor de spus aceste lucruri.* > *Aceste lucruri sunt ușor de spus*³⁰. One can notice that the *tough*³¹ adjective selects the Infinitive in English and French, while it is impossible to do it in

²⁸ Gabriela Pană Dindelegan, *Sintaxă și semantică. Clase de cuvinte și forme gramaticale cu dublă natură*, București, Ed. Universității din București, 1992, p. 13.

²⁹ Elena Negoită-Soare, *Le supin roumain et la théorie des catégories mixtes*, p. 254, retrieved on 23.10.2011, URL: www.llf.cnrs.fr/Gens/Soare/final2.pdf and Elena Negoită-Soare, Carmen Dobrovie-Sorin, *The Romanian Supine and Adjectival Complementation. Tough Constructions*, in *Bucharest Working Papers in Linguistics, Syntax and Phonology*, vol. 4, nr. 1, 2002, p. 75.

³⁰ Elena Negoită-Soare, *quoted work*, p. 254.

³¹ In Romance languages it is characterized by: *the possibility of an “adverbial” or predicative (with a copulative verb) use; functioning in tough-type structures (explained in the literature by the operation of displacement); the preference for the preposition de, the same in all the contexts in which they are not followed by the Supine: Ion e greu de convins. Ion e greu de cap.* See Elena Negoită-Soare, *TOUGH (WITHOUT) MOVEMENT. Remarques sur le constructions du type facile à dire*, in *SCL*, XLVIII, nr. 1–4, 1997, p. 313.

Romanian, being replaced by the Supine. Romanian resembles English by the fact that *tough Predicates* do not agree.

6. Even if the structures with thematized Supine (followed by those with Participle) are the most productive in Romanian and engage several grammatical and discursive mechanisms, we cannot neglect the contexts in which the Infinitive or the Gerund are topicalized either or imply other constituents of the governed phrases. Poetry chiefly favours the thematization of the Infinitive, and this is how it achieves stylistical values. Except for the specific syntactical marks, intonation is an important factor in topicalization. We only presented in our study the relevant aspects of thematization by nonfinite verbal forms.

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QUELQUES REMARQUES SUR LA DÉFINITION DANS

« LEXICONUL DE LA BUDA (1825) »*

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Abstract: *Some Remarks on Definition in "Lexiconul de la Buda (1825)"*

The paper focuses on Lexiconul de la Buda (1825) – a masterwork of the Enlightenment age movement of Transylvanian School – and presents a number of remarks concerning the definition of word entries, with special emphasis on several formal and semantic aspects.

Keywords: *Lexiconul de la Buda (1825), lexicographical definition, formal definition, content definition, the definition as cultural information.*

1. Il est de notoriété que l'œuvre lexicographique conserve, en général, la mémoire sémantique de l'époque, de la communauté au sein de laquelle elle fut rédigée¹. Grâce aux lexèmes enregistrés, nous, ceux qui vivons aujourd'hui, avons un témoignage écrit incontestable sur la circulation et l'évolution sémantique de ceux-ci.

Pour l'élaboration d'une œuvre lexicographique, le rédacteur fait appel à des opérations diverses, compte tenu aussi bien de son type que de sa finalité. Une des opérations des plus délicates avec laquelle il se confronte en rédigeant un article de dictionnaire est la définition du mot. *Définir* un mot signifie le déterminer, le délimiter, fixer ses sens de manière précise².

Dans notre exposé nous allons nous pencher sur la manière dont est rédigée la définition des mots³ dans *Lexiconul de la Buda (1825)*, dictionnaire du début du XIX^{ème} siècle et œuvre représentative pour l'espace culturel roumain et pour la lexicographie roumaine moderne, sans entreprendre des recherches théoriques sur le concept⁴.

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¹ Cf. Maria Aldea, « Exprimarea emoțiilor în *Lexiconul de la Buda (1825)*. I. Bucuria », dans *Limba română: abordări tradiționale și moderne. Actele Colocviului internațional Cluj-Napoca, 19-20 octombrie 2007*, sous la direction de G.G. Neamțu, Ștefan Gencărau, Adrian Chircu, Cluj-Napoca, Presa Universitară Clujeană, 2009, pp. 201-206.

² Cf. DEX, 1998, s.v. *defini*: « Defini, definesc, vb. IV. Tranz. A da o definiție. A determina, a delimita, a stabili cu precizie, a preciza; a contura, a caracteriza pe cineva. Refl. A se autocaracteriza. – Din fr. définir, lat. definire. » ('Définir, je définis, vb. IV. Trans. Déterminer, délimiter, établir avec précision ; décrire, caractériser quelqu'un. Réfl. S'autocaractériser. Du fr. définir, lat. definire').

³ Voir *définition lexicographique /vs. / définition sémantique* chez Angela Bidu-Vrăncianu, *Lectura dicționarului*, București, Editura și Atelierele „Metropol”, 1993.

⁴ Les études consacrées à l'approche lexicographique de la définition pour être connues n'en sont pas trop nombreuses : S. Pușcariu, « În jurul dicționarului limbii române (I), (II) », dans Idem, *Cercetări și studii*, ediție îngrijită de Ilie Dan, prefată de G. Istrate, București, Minerva, 1974, pp. 14-30, S. Pușcariu, « Din perspectiva

2. Notre corpus compte 914 entrées illustrant trois lettres : A (639 articles), J (147 articles) et Z (128 articles).

Selon l'information comprise dans le corps des articles, la lecture de ces entrées nous a permis d'identifier plusieurs situations concernant, d'une part, des aspects d'ordre formel (2.1.) et, d'autre part, des aspects du contenu véhiculé (2.2.).

2.1. Quelques aspects formels qui participent à la définition du mot. L'analyse de notre corpus met en évidence trois manières de définir les mots par rapport aux aspects formels.

2.1.1. Mots définis par renvoi. L'examen des entrées illustrant cette classe souligne la variété des mots. À partir des lexèmes à circulation régionale :

(1) *Alergôu* « coureur », *m. pl. i.* [Alergău]. *V. Alergatoriu.*

(2) *Zăblôu* « gaillard », *m. pl. ôi.* [Zăblău]. *subst. V. Copilandru,*
aux doublets graphiques tels que :

(3) *Arépă* « aile », *f. pl. epi.* [Areapă], *subst. V. Aripa.*

(4) *Jovină* « bête, animal », *f. pl. ni.* [Jovină]. *subst. V. Jivină.*

(5) *Zedufu* « grande chaleur », *m. pl. uri, f.* [Zeduf]. *subst. V. Zădufu,*

toutes ces entrées sont définies par renvoi (*V.* 'voir') à la forme standard de la langue parlée à l'époque. Si le mot titre est un régionalisme, le renvoi indique la variante littéraire (ex. 2).

Nous ajoutons à cette classe encore 11 exemples (neuf pour la lettre A et un pour la lettre J, respectivement pour Z), qui définissent le sens secondaire du mot titre, en apportant de cette façon un plus d'information.

(6) *Alergatu* « courant ; course », *f. â, pl. ti, f. te.* [Alergat, -ă]. *adj. in fugam actus: futásba hajtatott, nyargaltatott. Rauzgelausen: 2) subst. masc. V. Alergare.,*

(7) *Jefuire* « pillage », *f. pl. ri.* [Jefuire, ri], *subst. 1) privatio: megfosztás: die Beraubung. 2) V. Jecuire.,*

(8) *Zăpadă* « neige », *f.* [Zăpadă]. *subst. nix: hó: des Schnee. V. Né.*

2.1.2. Mots définis par leurs équivalents latins, allemands et hongrois.

Examinons les exemples suivants :

(9) *Alergătoriu* « coureur », *f. ore. pl. ori, f. ore.* [Alergătoriu, -oare]. *adj. cursor: futó, nyargaló: der Renner, Lauser.*

(10) *Ajunu* « veille », *m. pl. nuri, f.* [Ajun], *subst. jejuniu: böjt; das Fasten.*

(11) *Alinare* « soulagement », *f. pl. âri.* [Alinare]. *subst. alleviatio, lenimen, levamentum: enyhülés, enyhítés: die Linderung.*

(12) *Jintiță* « sorte de fromage blanc de brebis », *f. pl. e.* [Jintiță]. *subst. serum gramia mixtum: zsenditze: die Zeigermolsen.*

(13) *Jude* « juge », *m. pl. le.* [Jude]. *subst. judex: biró: der Richter. - Judecésă: foemin. Gal. Juge. Ital. giudice.*

(14) *Zădufu* « grande chaleur ». [Zăduf]. *subst. aestus, ardor, calor, fervor*: hëység, he vesség, rekkenö meleg: die Hitze, Schwüle.

(15) *Zodie* « signe du zodiaque », *f. pl. dii*. [Zodie]. *subst. signum coeleste*: ég jel: das Himmelszeichen.

La lecture attentive des ces exemples révèle que la définition du mot est réalisée soit par des équivalents synonymiques ou quasi synonymiques latins, hongrois et allemands (ex. 9-11, 13-14), soit par la paraphrase (ex. 12, 15). On remarquera dans ce cas le manque de conséquence relatif à l'application de cette méthode synonymique manifesté par le nombre variable de synonymes latins par rapport à ceux hongrois et allemands. Par exemple, le mot roumain *alinare* « soulagement » est défini par trois synonymes latins, deux hongrois et un allemand ; le mot roumain *zăduf* « grande chaleur » est défini par quatre synonymes latins, trois hongrois et deux allemands. De plus, on doit souligner que la plupart des mots enregistrés dans cette classe ont soit une valeur néologique, soit régionale.

2.1.3. Mots définis par un équivalent roumain⁵ suivi par leur correspondant latin, hongrois et allemand.

Les mots enregistrés dans cette classe sont beaucoup plus proches de la structure complète du champ informationnel d'un dictionnaire actuel.

Voyons les exemples :

(16) *Adeverire* « certification ; attestation », *f. pl. ri*. [adeverire], *subst.* 1) aretare, dovedire: *probatio, comprobatio, demonstratio, confirmatio*: bizonyítás, meg mutatás, erősítés: die Beweisung, Bestätigung, Bekräftigung. 2) *V. Adeveretiă*.

(17) *Alăută* « violon », *f. pl. te*. [alăută] *subst.* Ceteră, diplă, lăuta, vióră: *Violina, fides – ium*: hegedű: die Seige, Violin. Dicu in alăută: *violina cano*: hegedülni: Seigen.

(18) *Arina* « sable », *f.* [Arină]. *subst.* prundu, nêsipu, çirfa: *Arena*: fôvény, porond, homok: der Sand. De arină: *adj. Arenaceus*: fôvényböl való: aus Sand bestehend.

(19) *Adagiu* « proverbe, maxime », *m. pl. giuri*. *f.* [adagiu], *subst.* dzisă, pildă, parimie: *adagium, proverbium*: köz mondás, példa beszéd: das Sprüchwort.

(20) *Jitniță* « grange », *f. pl. ți*. [Jitniță, ți]. *subst.* grănaru, legăniță, gâbănesu: *granarium, aedificium annonarium*: gabonás, gabonaház: der Schüttboden, Speicher, das Getreidehaus.

L'examen de ces exemples nous montre que le mot titre est défini par deux ou plusieurs équivalents roumains, marqués graphiquement par la virgule et qui se trouvent dans un rapport de synonymie totale ou partielle, appartenant à la langue commune, dans son utilisation standard et/ou régionale.

Remarque 1 : Dans notre lecture nous avons aussi remarqué des définitions qui mettent en circulation deux formes graphiques distinctes mais dont le contenu sémantique

⁵ Par un « équivalent roumain » on comprend aussi bien la définition par la synonymie, que celle par la paraphrase. Nous précisons également que nous avons enregistré dans cette classe des mots bénéficiant d'une définition mixte, c'est-à-dire définis par des équivalents latins, hongrois et allemands suivis par divers contextes censés délimiter sémantiquement leur emploi en roumain (A = 50, J = 10, V = 6).

est identique, des formes pour lesquelles les rédacteurs emploient des marques explicatives de type *séu* ('ou') permettant à l'utilisateur de choisir l'un ou l'autre des synonymes :

(21) *Abecedă* « abécédaire », *f. pl.* de. [abecedă], *subst.* alfabetu, *séu* alfavitu: *abecedarium, liber elementaris*: abéztéskönyv: das Abchuch, die Jiebel.

(22) *Anișu* « carvi », *m*, [Aniș]. *subst.* molotru, *séu* chiminu dulce: *Anisum vulgare*. *Linn*: Anis: der Anis, oder Aneiz.

Une autre situation est celle où le mot titre est défini par une paraphrase :

(23) *Adăpostu* « abri », *m, pl.* turi, *f.* [adăpost], *subst.* 1) locu apăratu de vântu: *locus a vento securus*: a' széltől ment hely: ein wider den Wind geschützter, ficherer Drt. 2) locu de scăpare: *perfugium, refugium, receptus*: menedékhely: die Zuflucht, der Zufluchtzort. a Lat. *ad et appositum*.

(24) *Aripă* « aile », *f. pl.* aripi. [Aripă]. *subst.* 1) la quée sboretóre, precom si la lucruri ne insufletite: *ala*: szárny: der Flügel. Cu aripi: *adj. alatus*: szárnyos: geflügelt. 2) la pesci, *pinna*: hal szárny: die Floßseder. a Lat. *alipes i.e. alatis pedibus praeditus*: *Virg.*

(25) *Jucăree* « jouet », *f. pl.* e. [Jucăree]. *subst.* 1) cu que se jócă pruncii: *crepundia, res lusoria*: gyermekjáték: das Spielzeug, Spielmerk. 2) unu lucru fôră de ostenélă: *ludus*: játék: das Spiel. *Ital.* *giocolare, gesticulare, joculari*.

Remarque 2 : Nous avons répertorié un nombre suffisant d'exemples où la définition, quelle que soit sa manière de présentation, est introduite par la marque explicative *adică* « c'est-à-dire » (avec ses variantes graphiques – *adeq.*, *adequě*, *adechě*, *adeche*, *adech*, *adequô*). Cet aposème a un double rôle : soit introductif (ex. 26-31), soit synthétique (ex. 32):

(26) *Alună de pământu* « pomme de terre ». [Alună de pământ]: *adeq.* piciocă, crumpiră, baraboiu, țerměru: *solanum tuberosum*. *Linn*: Krumpli, Kolompér, foldi mogyoró: die Grundbirne, Polake, Kartoffel, Erdtüstel.

(27) *Albastru* « bleu », *f. a, pl.* i. *f. e.* [Albastru]. *Adj.* *adeq.* ori din que faciě trăgěndu spre albu: *candicans*: fejéres: weizlich, hell, licht. p.e. Albastru din vėnėtu: *candicans e Ceruleo*: fejéres kék, világos kék: hellblau, lichtblau.

(28) *Zăcățóre* « enclos », *f. pl.* ri. [Zăcățoare]. *subs.* *adeq.* locul' unde zacu nisque vite: *cubile*: fekvő hely, fekvés: das Lager. *Ital.* *giacimento*.

(29) *Zadie* « tablier du costume des paysannes roumaines », *f. pl.* dii. [Zadie]. *subst.* *adeq.* șurtă, cretință. *praeligamen, subligar, subligaculum, munitura, vulgo: antipendium*: kötő, kötény, előruha: das Bortuch, die Schürze.

(30) *Zarifă* « beau », *f. fă, pl.* fi, *f. fe.* [Zarif, fă]. *adj.* *adeq.* ghisdavu, frumosu, plăcutu: *amoenus, venustus, decorus*: diszes, ékes, csinos: hübsch, angenehm, reizend.

(31) *Zaveză* « rideau », *f.* [Zaveză]. *subst.* *adeq.* perdé, cortină: *velum, plaga, cortina*: kárpit, firhang: der Vorhang, die Gardine.

(32) *Acu* « aiguille », *m. pl.* ce *f.* [ac], *subst.* 1) o unéltă: *acus*: tö, tü: die Nadel. *acu de boltă*, cu boldu, adechê: bumbuscă: *acicula capitata*, *spinther*: gombostö; die Spennadel. 2) a albinelor: *aculeus*: fulánk: der Bienenstachel.

Remarque 3 : La même valeur, introductive et synthétique, est mise en circulation par le *i.e.* (*id est*)⁶ :

(33) *Jilțu* « fauteuil », *m. pl.* e. [Jilț] *i.e.* scaunu: *subst. sedes, sella*: szék: der Sessek, Stuhl; - cu brâncii, *i.e.* răzimariu: *sella brachiata*: karszék: der Lehnssessel, Lehnstuhl; - imperătescu, *i.e.* tronul: *thronus*: Királyiszék: der Thron. *a Lat. sedes*: *Ital. Seggia, vel sedia*.

(34) *Jingășescu, șire, itu* « caresser, délicat sur la nourriture ». [Jingășesc, șire, it]. *I. activ.* 1) pre quineva, *p. e.* vre unu pruncu, *i. e.* desmerdu: *nimis indulgenter habeo, placide admodum tracto*: kényyeztetni, kényyentartani: verzärteln. 2) in queva, *p. e.* in mâncări, *i. e.* facu multă alégere: *nimum selectum adhibeo*: válogatni: haikel sehn.

(35) *Jingașu* « délicat, frêle ; sensible ; délicat sur la nourriture », *f. șă, pl. m. i, f. e.*, [Jingaș, șă]. *adj.* 1) *i.e.* môle, tinerelu, crudu: *mollis, tener*: gyenge, lágy: zart, weich. 2) *i.e.* fôrte simțitoriu: *plenus sensu*: érzékeny: empfindsam, empfindlich. 3) *i.e.* aleghêtoriu, *p.e.* in mâncări: *magno selectu utens*: válogató: haikel, viel Auswahl machend.

La lecture de ces exemples nous permet de constater que la définition est reconstruite soit sur la base de contextes d'utilisation, soit sur celle des exemples, étant donnée la fonction didactique du *Lexicon* et le pendant explicatif excessif des érudits transylvains⁷. De plus, on remarque que, malgré le fait que le mot titre est expliqué par un synonyme ou par une paraphrase, ces derniers peuvent renvoyer – pour une information supplémentaire – à une autre entrée même à l'intérieur de la définition. Les mots bénéficiant de ce type d'explication sont la plupart soit des régionalismes, des mots à circulation locale, soit des néologismes.

2.2. Quelques aspects du contenu véhiculé

En exceptant les aspects d'ordre formel, la définition peut être également analysée du point de vue du contenu véhiculé. Ce qui nous intéresse dans ce qui suit c'est précisément l'information culturelle véhiculée par le discours, car c'est elle qui met en valeur la dimension encyclopédique du *Lexicon*.

L'information dominante dans le *Lexicon* est consacrée aux domaines de la géographie toponymique et de l'ethnonymie roumaine et étrangère⁸ :

(36) *Aiudu* « Aiud », *m.* [Aiud]. *subst.* unu orașu in ardêlu: *Annia via, Singidavia*: astădi: Enneyedinum: Nagy Enyed: Enhed.

(37) *Anglia* « Angleterre », *f.* [Anglia]. *subst.* nume propriu a unei Țeră, séu Țenutu: *Anglia*: Angoly ország, die England.

⁶ L'analyse de la présence de ces marques dans le corps des articles constituera le sujet d'une prochaine étude.

⁷ Voir Maria Aldea, « Mijloace de realizare a explicării în *Dialogu. Pentru începutul linbei română. Întră nepotu și unchiu*, de Petru Maior », dans le volume *Hommage au Professeur Mihaela Mancaș*, București, Editura Universității din București, 2011 (sous presse).

⁸ Voir Maria Aldea, « Imaginea Transilvaniei pe baza toponimiei din *Lexiconul de la Buda (1825)* », dans *Români majoritari/ Români minoritari: interferențe și coabitări lingvistice, literare și etnologice*, sous la direction de Luminița Botoșineanu, Elena Dănilă, Cecilia Holban, Ofelia Ichim, Iași, Alfa, 2007, pp. 11-17.

(38) *Anglicescu* « anglais », *f. cã. pl. cesci.* [Anglicesc -cã] *Adj.* din Anglia: *anglicus*: angoly módon: englisch.

(39) *Anglu* « Anglais », *m. pl. i.* [Anglu]. *subst.* omu din Anglia: *Anglus*: Angoly: Engländer.

(40) *Arap* « Arabe », *m. pl. pi.* [arap]. 1) din Aravia: *Arabs*: Arabiai: der Arabier. 2) din Etiopia, adeq: harap: *Aethyops*: Szeretsen: der Mohr, der Reger.

(41) *Ariesu* « Arieș », *m.* [Arieaș] *subst.* o apă curătore in Ardélú: *Auraria*, *Chrysus*: Aranyos vize: der Uranhoschfluß.

(42) *Armenia* « Arménie », *f.* [Armenia]. *subst.* Țéra Armenescă, de unde au venitú Armenii: *Armenia*: Örmény-Ország: Armenien.

(43) *Jidovescu* « juif », *f. véscă, pl. m. i, f. e.* [jidovesc, -vească]. *adj. judaicus*: zsidó: jüdisch. Țéra jidovescă: *Judaea*: zsidó Ország: Tudäen.

(44) *Zlagna* « Zlatna », [Zlagna]. *subst.* unu orașu în Ardéliu: *Zalathna* etc.

Nous avons également identifié des articles consacrés :

→ aux notions diverses, tels que les mois de l'année –

(45) *'Andrè* « décembre », *f.* [Îndrea]. *subst.* o Lună, adeq: Deçemvrie; *December*, *mensis december*: karátson hara: December, oder Christmonath. A festo S. Andreae, quod 30. Novembris celebrantur.

(46) *Armindenu* « jour du 1^{er} mai ; mai - arbre », *m.* [arminden]. *subst.* 1) Antêa dzi a lui maiu: *prima dies mensis Maji*: Majusnak első Napja: der erste Mah. 2) pomu, séu ramu quelu verde, quare 'l ponu Româniî inantea caselor in nomita dzi: *ramus frondosus, qualem Daco-Romani prima die Maji ante domos constituunt*: egy levenles fa, vagy magassabb zöld ág, milyent az Oláhok házok előtt tesznek Majusnak első napján: ein belaubter hoher Zweig, dergleichen die Walachen vor ihren Wohnungen den ersten Wah aufstellen. Nota. Fortassis a Lat. Alimentale: quia festa floralia mense Majo celebrantur, in procreationem frugum, *hoc est*: alimentorum; unde *Ovid: Fast: IV*. Exit et in Majas festum Florale Calendas.

(47) *Augustu* « août », *m.* [August]. *subst.* Luna lui Augustu: *Augustus*, *mensis Augustus*: kis-aszsony hava, Augustus: der August, Sommermonat. –,

→ aux phénomènes météo –

(48) *Zefîru* « zéphyr », *m.* [Zefîr]. *subst.* adeq. vântul' de quôtră apusu: *zephyrus*, *favonius*: napnyugoti szél: der Westwind. *Graece. Ζεφύρος*. –,

→ aux unités de mesures –

(49) *Aquôu* « mesure équivalent à 56 litres », *m. pl. aquôă. f.* [Acău]. *subst.* o măsură de 40. de cupe: *amphora*, *urna*: akó: der Simer oder Snmer. –,

→ aux notions générales (musicales) –

(50) *Arie* « air ; aire », *f. pl. arii.* [Arie]. *subst.* I. cântare frumósă, si cu măiestrie. *Aria*: Aria: die Arie. II. locu unde calcă bucatele: *area*: szérö, szérü: die Tenne. –,

→ à la géographie –

(51) *Atlas* « atlas », *m.* [atlas]. *subst.* I. o carte unde se coprendu mapele, seu descrierile tuturoru Țérilor, si Țenuturilor paměntului *Atlas*: II. o Țesitură de metasă: *pannus sericeus dictus Atlas*: atlatz: der Atlaß, das Atlaßzeug. –,

→ aux aspects juridiques –

(52) *Judeçu* « juge ; jugement », *m. pl. uri.* [Județ]. *subst.* 1) personă judecătore, pre quumu éste judele, biroul, chinezul: *judex*: biró, itélő: der Richter. 2) *i.e.* judecată: *judicium*, *tribunal*: ítélet, ítélőszék: das Gericht, der Richterstuhl; – judeçulu quelu mai de pre urmă: *judicium extremum*, *novissimum*: utólsó ítélet: das jüngste Gericht, der jüngste Tag. *a Lat. judicium. Ital. giudicio*;

→ aux noms de personne –

(53) *Arie* « Arius », *m.* [Arie]. *subst.* unu ereticu din vécu al patrului: *Arius*: Arius: Arius.;

→ aux animaux –

(54) *Jemlugă* « saumon », *f.* [Jemlugă]. unu pėsce: *subst. salmo*: zsemling: der Salm.

(55) *Zăganu* « gypaète barbu », *m.* [Zăgan]. *subst.* o pasere: *V. Sorliță*.;

→ à l'ethnobotanique –

(57) *Aloe* « aloès », [Aloe]. o plantă *Alöe perfoliatum*: Linn. keserü Aloé: die Alöe.

(58) *Amigdal* « amandier », *m. pl. li.* [Amigdal]. *subst.* Pomu de mandulă: *amygdalus communis*. Linn: mandola fa, der Mandelbaum.

(59) *Asunătoare* « mille-pertuis », *f. pl. ori.* [asunătoare]. *subst.* o plantă sunătoare, sânăitoare: *hypericum perforatum*: Linn: tsengö fü: die Johannisplanze, das Johanniskraut, Hepenkraut, der Harten.

(60) *Jugastru* « érable », *m.* [Jugastru]. *subst.* unu lemn: *acer campestre*: Linn. juharfa, jávorfa, iharfa: der Ahorn, Ahornbaum. – de jugastru: *adj. acernus, acerneus*: juharfából való: ahornen.

(61) *Zîrnă* « tue-chien », [Zârnă]. o plantă: *subst. Solanum nigrum*: Linn. Ebszöllő: der Nachtschatten.

→ aux notions religieuses –

(62) *Aflarea sânteii cruce* « fête de la croix glorieuse ». [aflară sfinteii cruce]: o sêrbătoare: *inventio sanctae crucis*: Krisztus urunk keresztyének fel találása: die Kreuzerfindung.

(63) *Apostolu* « apôtre », *m. pl. li.* [Apostol]. *subst.* Apostol: der Apostel. Faptele Apostolilor: (o parte a sânteii scriptură) *actus Apostolorum*: Apostolok története: die Apostelgeschichte.

(64) *Ardere de totu* « holocauste ». [Ardere de tot]. o jertvă la Evrei: *holocaustum*: egész áldozat, egészen egétendő áldozat: das Brandopfer.

(65) *Arianu* « arien », *m. pl. ani.* [Arian]. *subst.* *a)* quei de demultu, adequo următorii lui Arie: *Arianus, sectator Arii*: Ariánus: ein Arianer. *b)* questi de aquum, adequo unitarii, sociniani: *Unitarius, Socinianus*: Unitarius: ein Unitarier, Socinianer.

(66) *Zăvésdă* « étoile », *f. pl.* de. [Zăveazdă]. *subst. adeq.* stéoa, quare se întrebuintézá în jertva Bisérecii rêsêritului: *stella, asteriscus*: tsillag: der Stern; etc.

Comme on peut le constater, il y a de nombreuses entrées portant sur des informations d'ordre culturel qui font état de la diversité des mots appartenant à des domaines variées – techniques, scientifique etc. ; ce fait met en lumière non seulement la dimension encyclopédique du *Lexicon* mais aussi l'horizon encyclopédique et l'érudition de ses rédacteurs.

3. En guise de conclusion

Dans cette approche nous avons voulu mettre en évidence la manière de présentation de la définition lexicographique dans le *Lexicon*, œuvre exceptionnelle de l'École latiniste de Transylvanie. En rapportant notre recherche à deux axes, d'une part, l'aspect formel de la définition et, d'autre part, l'aspect du contenu, plus exactement de l'information culturelle véhiculée, nous avons essayé de surprendre la typologie des définitions, tout en soulignant les méthodes utilisées pour le faire : la synonymie totale, la quasi synonymie, la paraphrase. Malgré les outils déficitaires et absence d'un système conséquent, le *Lexicon* a le mérite d'être le dictionnaire qui met les bases de la lexicographie roumaine moderne, à l'instar des réussites similaires européennes.

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COLLOCATIONS JURIDIQUES DANS LA TERMINOLOGIE DE L'UNION EUROPÉENNE

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Abstract: *In Community terminology, in addition to the syntagms specific to the fields to which the provisions of legal texts and syntagms of general use apply, there are also used a series of phraseologisms specific to the legal field. These legal collocations have been formed around some generic terms, such as trial, justice, jurisdiction, names with explicit meanings, as well as their associated adjectives. No matter their position, either determined or determinant, nouns have precise meanings. The adjectives they select belong to the legal field or common vocabulary. As elements of legal discourse, in Romanian these collocations are mostly loanwords and calques from French.*

Keywords: *Community terminology, legal texts, collocations, official vocabulary, common language*

Le discours juridique, expression d'une dimension culturelle, se reflète dans la terminologie spécifique du système judiciaire et dans ses modalités de réalisation. L'adhésion de la Roumanie à l'Union Européenne en 2007 a signifié l'adoption de l'acquis communautaire et l'alignement sur les standards juridiques européens. A présent, nous traversons une étape de transition et d'adaptation du système législatif et juridictionnel propre au système communautaire qui tend vers l'unification et l'uniformisation des systèmes judiciaires des pays membres. La terminologie juridique est un domaine qui conjugue les efforts communs des spécialistes et des linguistes. Analysée du point de vue descriptif et fonctionnel ou d'une perspective pluridisciplinaire¹, elle suppose la transposition d'une langue dans une autre langue, une approche comparative interdisciplinaire, juridique et linguistique, afin de connaître et résoudre les difficultés d'utilisation des termes.

Dans la présente recherche, nous nous arrêtons sur quelques termes qui constituent explicitement la spécificité du domaine². La démarche suit la définition du terme et les collocations qu'il forme, l'influence française sur la langue roumaine, le rapport entre les normes du droit communautaire et l'usage.

¹ Nous mentionnons ici quelques contributions de la bibliographie du domaine: Snow, Vanderlinden, 1995; Irinescu, 2003; Busuioc, 2003; Cornu, 2005; Gémard, Kasirer, 2005; Stoichiţoiu Ichim, 2006; Cozma, 2006; Sferle, 2009.

² Voir MT1011_ro.xls; MT1211_ro.xls; Mtt1221_ro.xls; MT1226_ro.xls, <http://eurovoc.europa.eu>

1. La spécificité du domaine juridique est donnée par plusieurs termes. Pour la mettre en valeur par la terminologie, nous avons choisi des termes dont l'expression envoie au terme générique: lat. *ius, iuris* „drept”/«droit», tout en mentionnant leurs définitions, les collocations les plus utilisées et quelques exemples en contexte:

judecată (jugement/justice) < lat. *iudicata*, pl. *iudicatum*, -i „dezbatere în instanță, proces” («débat en instance, procès») (DEXI, 1004).

Les structures des collocations sont diverses:

nom + prép. + nom (accusatif): *cheltuieli de judecată, chemare în judecată, complet de judecată, consiliu de judecată, dare în judecată, sala de judecată, ședința de judecată, trimitere în judecată (frais de justice, voie de recours, groupe de juges ad litem, conseil des juges, poursuite en justice, salle d'audience, audience, accusation);*

vb. (+ prép.) + nom. (accusatif): *a chema în judecată, a da în judecată, a încheie judecata, a trimite în judecată (appeler en justice, poursuivre en justice, se désister, envoyer en justice).*

„Fiecare dintre judecători are fixat un *complet de judecată*, încă de la începutul anului, realizându-se astfel continuitatea *completului de judecată*”. (<http://portal.just.ro/>) / Chaque juge établit un *groupe de juges ad litem* dès le début de l'année, assurant ainsi la continuité du *groupe de juges ad litem*.

„Logistica instanței este una de nivel mediu, fiind asigurată sonorizarea în 2 *săli de judecată*, iar înregistrarea *ședințelor de judecată* în materie penală, deși se face întotdeauna, sistem computerizat există numai într-o singură sală, în celelalte săli înregistrarea se face pe bandă magnetică”. (<http://portal.just.ro/>) / L'équipement de l'instance est moyen, puisque l'on assure la sonorisation dans deux *salles d'audience*, alors que pour enregistrer *les audiences* en manière pénale, bien que cela soit toujours réalisé, il n'y a qu'une salle qui est équipée d'un système informatisé, dans les autres l'enregistrement étant fait sur bande magnétique.

judecător (juge) < *judeca* + -ător „funcționar de stat, numit sau ales, care îndeplinește atribuțiile de judecată în cadrul unei instanțe judecătorești” (DEXI, 1004) / employé d'Etat, nommé ou élu, qui remplit une fonction de jugement dans le cadre d'une instance judiciaire.

Collocations :

nom + prép. + (+ nom/adj.) + nom (accusatif): *judecător de instrucție, judecător de pace, judecător de primă instanță, judecător pentru minori (juge d'instruction, juge de paix, juge de première instance, juge pour enfants);*

nom + adj.: *judecător neprofesionist (magistrat non professionnel);*

nom + nom (génitif): *aprecierile judecătorului, decizia judecătorului, recuzarea judecătorului (les appréciations du juge, la décision du juge, la récusation du juge);*

„Una dintre cele mai importante modificări ale Codului de Procedură penală se referă la introducerea instituției *judecătorului de instrucție*”. (<http://www.ziaruldeiasi.ro/>) / L'une des modifications les plus importantes du Code de Procédure Pénale consiste dans l'introduction de l'institution du *juge d'instruction*.

«*Decizia judecătorului* pune capăt unui complicat „foileton” judiciar de trei luni care l-a costat pe Dominique Strauss-Kahn funcția de director general al Fondului Monetar Internațional și care i-a afectat în mare măsură șansele de a obține funcția de președinte al Franței». (<http://www.agerpres.ro/>) / La décision du juge met fin à trois mois d'un rocambolesque «feuilleton» judiciaire qui a coûté à Dominique Strauss-Kahn son poste de directeur général du Fonds monétaire international et a gravement entamé ses chances de briguer la présidence française.

judecătoreasc (**judiciaire**) < *judecător* + -esc „judiciar” / «judiciaire» (DEXI, 1004)

Collocations:

nom + adj.: *executor judecătoreasc, hotărâre judecătorească, instanțe judecătorești, ordin judecătoreasc, organizare judecătorească, putere judecătorească, (huissier, jugement, instances judiciaires, ordre judiciaire, organisation judiciaire, pouvoir judiciaire)*;

„Trebuie precizat că nu toate litigiile civile sunt de competența *instanțelor judecătorești*”. (<http://www.referatele.com/>) / Il faut préciser que tous les litiges civils ne relèvent pas de la compétence des *instances judiciaires*.

„British Airways (BA) a obținut, joi, un *ordin judecătoreasc* de interdicere a unei greve de 12 zile a personalului navigant care ar fi urmat să înceapă pe 22 decembrie”. (<http://www.mediafax.ro/>) / British Airways (BA) a obtenu, jeudi, un *ordre judiciaire* d'interdiction d'une grève de 12 jours du personnel navigant qui était prévue à partir du 22 décembre.

judiciar (< fr. *judiciaire*, lat. *iudiciarius*, -a, -um) „care ține de justiție, privitor la justiție; judecătoreasc” (DEXI, 1004) / «qui relève de la justice, relatif à la justice; judiciaire».

Collocations:

nom + adj.: *anchetă judiciară, audiere judiciară, competență judiciară, cronică judiciară, discurs judiciar, eroare judiciară, expertiză judiciară, investigație judiciară, organe judiciare, poliție judiciară, practică judiciară, probă judiciară, procedură judiciară, reformă judiciară, sistem judiciar, tehnică judiciară, timbru judiciar (enquête judiciaire, audience judiciaire, compétence judiciaire, chronique judiciaire, discours judiciaire, erreur judiciaire, expertise judiciaire, investigation judiciaire, organes judiciaires, police judiciaire, pratique judiciaire, preuve, procédure judiciaire, réforme judiciaire, système judiciaire, technique judiciaire, timbre judiciaire)*;

„*Expertiza judiciară* se efectuează în procedura civilă, penală și administrativă”. (<http://www.consumatorul.md/>) / *L'expertise judiciaire* s'effectue dans la procédure civile, pénale et administrative.

„Magistrații nu vor mai avea posibilitatea să-și administreze banii care se strâng în *sistemul judiciar* sub forma taxelor, a plăților pentru timbrul judiciar și a cheltuielilor de judecată”. (<http://jurnaladedambovita.artpress.ro/>) / Les magistrats n'auront plus la possibilité d'administrer l'argent collecté dans le *système judiciaire* sous la forme des taxes, des frais de timbre judiciaire et des frais de justice.

justiție (< fr. *justice*, lat. *iustitia*, -ae) 1. „totalitatea organelor de jurisdicție dintr-un stat”; 2. „ansamblul legilor și al instanțelor judecătorești; sistemul de funcționare a acestor

instanțe” (DEXI, 1007)/ 1. «totalité des organes de juridictions d’un Etat»; 2. «ensemble de lois et d’instances judiciaires; système de fonctionnement de ces instances».

Collocations :

nom + prép. + nom (accusatif): *acces la justiție, acționare în justiție, justiție de proximitate, recurs în justiție* (*accès à la justice, action en justice, justice de proximité, recours en justice*);

nom + nom (génitif): *independența justiției* (*l’indépendance de la justice*);

nom + adj. + prép. + nom (accusatif): *Curtea Supremă de Justiție* (*La Cour Suprême de Justice*);

vb. + prép. + nom (accusatif): *a ataca în justiție, a chema în justiție* (*poursuivre en justice, appeler en justice*);

„De asemenea, premierul a adăugat că modificarea Constituției ar facilita *acționarea în justiție* a oficialilor guvernamentali delincvenți”. (<http://flacarais.ro/>) Dans le même temps, le premier ministre a ajouté que la modification de la Constitution faciliterait *l’action en justice* des autorités délinquantes.

„Iulia Timošenko a depus marți un *recurs în justiție* care avea ca scop invalidarea rezultatului alegerilor prezidențiale câștigate de rivalul său prorus, Viktor Ianukovici”. (<http://www.antena3.ro/>) Ioulia Timoshenko a déposé mardi un *recours en justice* pour faire invalider le résultat des élections présidentielles qui avait donné gagnant son rival pro- russe, Viktor Ianoukovitch.

juridic, -ă < fr. *juridique*, lat. *iuridicus*, -a, -um, it. *giuridico*, cf. lat. *jus, juris* „drept”/ «droit» „care aparține justiției, propriu justiției, privitor la justiție” (DEXI,1006)/ «qui relève de la justice, propre à la justice, relatif à la justice».

Collocations:

nom + adj.: *asistență juridică, bază juridică, capacitate juridică, cazier juridic, certitudine juridică, competență juridică, consilier juridic, efect juridic, eroare juridică, fapt juridic, încadrare juridică, normă juridică, persoană juridică, problemă juridică, raport juridic, responsabilitate juridică, securitate juridică, semnificație juridică, sens juridic, sistem juridic* (*aide judiciaire, base juridique, capacité juridique, casier judiciaire, certitude juridique, compétence juridictionnelle, conseiller juridique, effet juridique, erreur judiciaire, fait juridique, encadrement juridique, norme juridique, personne juridique, problème juridique, rapport juridique, responsabilité, sécurité juridique, signification juridique, sens juridique, système judiciaire*);

„Termenii cu caracter general și imperativ în care este formulată obligativitatea punerii în discuție de către instanță a oricărei schimbări de *încadrare juridică*, precum și modalitatea specifică în care este reglementată desfașurarea unei atari proceduri în fața instanței constituie o garanție ca părțile să nu fie surprinse de o altă *încadrare juridică* a faptelor și ca ele să nu fie lipsite de posibilitatea de a pune concluzii cu privire la această noua eventualitate”. (<http://www.juridice.ro/>) Les termes à caractère général et impératif dans lesquels est formulée l’obligation de l’instance de discuter tout changement d’*encadrement juridique*, ainsi que la modalité spécifique dont on réglemente le déroulement d’une telle procédure devant l’instance constituent une garantie que les parties ne se

retrouvent pas devant un autre *encadrement juridique* des faits et qu'elles ne soient pas dans l'impossibilité de présenter des arguments dans cette nouvelle éventualité.

„Cercetarea unor infracțiuni presupune *responsabilitatea juridică*, nu politică”. (<http://ziarero.antena3.ro/>) / L'investigation des infractions est fondée sur *la responsabilité juridique*, et non pas sur la responsabilité politique.

jurisdicție (< fr. *juridiction*, lat. *iūrisdictio*, -onis, it. *giurisdizione*, germ. *Jurisdiktion*) 1. „putere, competență de a judeca a unui judecător sau a unei instanțe”; 2. „teritoriu în care un judecător sau o instanță judecătorească își exercită puterea”; 3. „totalitatea organelor care au competența de a judeca pricini de aceeași categorie” (DEXI, 1006)/ 1. «pouvoir, compétence de juger d'un juge ou d'une instance»; 2. «territoire où un juge ou une instance judiciaire exerce son pouvoir»; 3. «totalité des organes ayant la compétence de juger des causes de la même catégorie».

Collocations :

nom + adj.: *jurisdicție administrativă, jurisdicție civilă, jurisdicție comercială, jurisdicție constituțională, jurisdicție fiscală, jurisdicție internațională, jurisdicție maritimă, jurisdicție militară, jurisdicție penală, jurisdicție socială, jurisdicție specială, jurisdicție superioară* (*juridiction administrative, juridiction civile, juridiction commerciale, juridiction constitutionnelle, juridiction fiscale, juridiction internationale, juridiction maritime, juridiction militaire, juridiction pénale, juridiction sociale, juridiction spéciale, juridiction supérieure*);

nom + nom (génitif): *jurisdicția muncii* (*juridiction du travail*);

nom + prép. + nom (accusatif): *organ de jurisdicție* (*organe de juridiction*);

„Prin urmare, autoritatea de *jurisdicție constituțională* nu se poate pronunța asupra modului de interpretare și aplicare a legii de către instanțele judecătorești”. (<http://www.ccr.ro/>) / Par conséquent, l'autorité de *juridiction constitutionnelle* ne peut pas se prononcer sur la manière d'interpréter et appliquer la loi par les instances judiciaires.

„Idea de bază în optimizarea fiscală a afacerii este mutarea veniturilor impozabile în *jurisdicția fiscală* cea mai avantajoasă și a cheltuielilor în cea dezavantajoasă”. (<http://www.offshoreconsultanta.ro/>) / Le fondement de l'optimisation fiscale de l'affaire réside dans le transfert des revenus imposables dans *la juridiction fiscale* la plus avantageuse et des dépenses dans la plus désavantageuse.

jurisdicțional, -ă (< fr. *juridictionnel, -elle*) „care ține de jurisdicție, privitor la jurisdicție” (DEXI, 1006)/ «qui relève de la juridiction, relatif à la juridiction».

Collocations:

nom + adj.: *competență jurisdicțională, control jurisdicțional, recurs jurisdicțional, tehnică jurisdicțională* (*compétence juridictionnelle, contrôle juridictionnel, recours juridictionnel, technique juridictionnelle*).

„Instanțele judecătorești au o *competență jurisdicțională* generală, ele au plenitudinea de jurisdicție”. (<http://facultate.regielive.ro/>) / Les instances judiciaires ont une *compétence juridictionnelle* générale, elles bénéficient de la plénitude de juridiction.

2. L'influence du français sur la terminologie juridique roumaine est reconnue. La plupart des collocations juridiques représentent des emprunts et des calques du français:

anchetă judiciară, cf. fr. *enquête judiciaire*; *audiere judiciară*, cf. fr. *audience judiciaire*; *eroare judiciară*, cf. fr. *erreur judiciaire*; *expertiză judiciară*, cf. fr. *expertise judiciaire*; *procedură judiciară*, cf. fr. *procédure judiciaire*; *urmărire judiciară*, cf. fr. *poursuite judiciaire*; *acces la justiție*, cf. fr. *accès à la justice*; *acțiune în justiție*, cf. fr. *action en justice*; *justiție de proximitate*, cf. fr. *justice de proximité*; *justiție restaurativă*, cf. fr. *justice restaurative*; *asistență juridică*, cf. fr. *assistance juridique*; *bază juridică*, cf. fr. *base juridique*; *capacitate juridică*, cf. fr. *capacité juridique*; *certitudine juridică*, cf. fr. *certitude juridique*; *persoană juridică*, cf. fr. *personne juridique*; *control jurisdicțional*, cf. fr. *contrôle juridictionnel*; *jurisdicția muncii*, cf. fr. *juridiction du travail*; *jurisdicție comercială*, cf. fr. *juridiction commerciale*; *jurisdicție penală*, cf. fr. *juridiction pénale*; *recurs jurisdicțional*, cf. fr. *recours juridictionnel*, etc. Les différences entre les deux langues sont minimales : *cheltuieli de judecată*, cf. fr. *frais de justice*, *frais judiciaires*; *consiliu de judecată*, cf. fr. *conseil des juges*; *sala de judecată*, cf. fr. *salle d'audience*; *trimitere în judecată*, cf. fr. *accusation*; *hotărâre judecătorească*, cf. fr. *jugement*. La majorité des termes des collocations juridiques sont des néologismes latino – romanes. La traduction et le calque des structures impliquent un transfert sémantique réalisé par des termes similaires ou par des termes équivalents dans chaque langue. La majorité des termes néologiques ont des sens clairs, bien déterminés. *Judecată*, *judecătorească*, du roumain, sont des termes plus anciens par rapport aux emprunts latino-romans. En général, les termes plus anciens ont développé aussi des sens communs: *a judeca* «discerner», «réfléchir» ; *judecată* «raison», «intelligence», «pensée».

3. Pour assurer un système judiciaire cohérent, adapté aux exigences européennes, il faut, pour une bonne communication, connaître et utiliser correctement la terminologie juridique. Parmi les termes présentés ci-dessus, ce sont les adjectifs *juridic* (*juridique*), *judiciar* (*judiciaire*) qui apparaissent le plus dans des collocations. Leurs références concernent les caractéristiques attribuées à des processus, concepts, systèmes, etc. de la sphère juridique. Les documents de l'Union Européenne relatifs à la justice et à son organisation incluent aussi les collocations dont l'usage est plus fréquent et qui sont préférées dans la pratique. Par exemple: *asistență legală* (*aide judiciaire*) ↔ *asistență juridică* (*assistance juridique*), *conflict de prerogative* (*conflit d'attribution*) ↔ *conflict de jurisdicție* (*conflit de juridictions*), *curte cu juri* (*cour d'assises*) ↔ *tribunal penal* (*juridiction pénale*), *hotărâre a unei instanțe* (*décision d'une instance*) ↔ *hotărâre judecătorească* (*jugement*), *inițierea unei acțiuni în justiție* (*l'initiation d'une action en justice*) ↔ *acțiune în justiție* (*action en justice*), *jurisdicția muncii* (*juridiction du travail*) ↔ *tribunale ale muncii* (*tribunaux du travail*), *jurisdicție comercială* (*juridiction commerciale*) ↔ *tribunal comercial* (*tribunal de commerce*), *procedură legală* (*procédure légale*) ↔ *procedură judiciară* (*procédure judiciaire*).

Quelle que soit la forme sous laquelle ils se présentent, indépendants ou dans des collocations, les termes juridiques des traités, actes législatifs, décisions ou documents d'intérêt public ont un sens précis. La traduction juridique des documents de l'Union Européenne suppose une bonne connaissance des concepts, un choix des termes et de leurs équivalents. L'harmonisation de la législation roumaine avec la législation européenne se reflète dans l'utilisation d'une terminologie commune.

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ALECSANDRI / ALEXANDRI –
CROQUIS D'ANTHROPOLOGIE LINGUISTIQUE

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Abstract: *The paper analyzes, diachronically, the particular manifestations of the anthroponym Alecsandri / Alexandri within the collective subconscious. The reference point corresponding to the literary history acts as a pretext for enriching the biography of the concept with its dimensions deriving from the Italian and the Romanian languages.*

The description has in view both the spelling with cs or x and the significances revealed during the period in which Alecsandri was making his name as a writer and was being received as such.

Keywords: *linguistic anthropology, collective subconscious, terminological biography, orthographic doublet, recognition as a writer*

La relation auteur – lecteur ou lecteur – oeuvre est complexe. Ce qui unifie et rend compatibles les sens de la procédure c'est la lecture. Qu'elle soit regardée comme "un pacte de générosité entre l'auteur et le lecteur (chacun fait confiance à l'autre, chacun compte sur l'autre)" ¹⁾ ou qu'on arrive parfois – uniquement dans le cas de la littérature asservie à l'idéologie – à la „complicité fertile” ²⁾ entre le lecteur et l'auteur, la communication obéit aux règles déontologiques propres à tout message écrit. Par conséquent, s'il arrive que le destinataire d'un texte ait dans son esprit une double orthographe du nom de l'auteur, il sera concessif – dans le cas le plus heureux – ou critique. Les deux situations mènent à une perte – c'est vrai, pas très importante – dans la relation lecteur – oeuvre au cas où la même réalité SERAIT perçue en unités distinctes. De tels exemples peuvent faire l'objet de séquences d'étude dans la sphère de l'anthropologie linguistique, voire même du domaine de la déontologie et de l'éthique du langage.

A ce propos, Eugen Coșeriu rappelait que le langage "se déroule simultanément par trois niveaux, par trois plans différents: 1) *le niveau universel*, du parler en général, 2) *le niveau historique*, celui des langues, 3) *le niveau particulier*, celui des discours, des actes linguistiques et des séries d'actes linguistiques" ³⁾. Concrètement, en disant "Chacun peut parler comme il croit et comme bon lui semble", on laisse le locuteur dans sa sphère et à son niveau de culture et on nie au contexte sa possibilité et son aspiration de collaborer à la culture majeure de la communauté" ⁴⁾. Autrement dit, l'emploi correct du langage „a

une très grande importance sociale, culturelle et politique. Dire que cela n'a aucune importance c'est arbitraire, c'est du libertinage et non du libertinisme" ⁵⁾.

Apparentée à la glottochronologie ⁶⁾, l'anthropologie linguistique à l'intérieur de laquelle l'écriture est "considérée comme une modélisation primaire, offrant la possibilité de donner une forme à la pensée sans qu'on fasse appel à l'intermédiaire d'une langue naturelle" ⁷⁾. Voilà la relation langage – culture regardée vue par Eugen Coșeriu, de trois perspectives. D'autre part, le langage lui-même est une forme primaire de la "culture", de l'objectivité de la culture humaine (ou bien, comme on le dit – et cela revient au même – de l' "esprit créateur"). D'autre part, le langage reflète la culture non linguistique, il est l'"actualité de la culture" (Hegel), c'est-à-dire il exprime les "connaissances", les idées et les jugements sur la "réalité" connue (et, de même, les réalités "sociales" et du langage lui-même en tant que segment de la réalité). A part cela, ce n'est pas uniquement à l'aide du langage en tant que tel qu'on parle, à l'aide de la "compétence linguistique", de la "connaissance du monde", c'est-à-dire à l'aide de la connaissance, des idées et des jugements sur les "choses" et la "connaissance du monde", influence l'expression linguistique et la détermine dans une certaine mesure ⁸⁾.

Pourtant, "en analysant les mots du parler courant, il nous est souvent difficile de découvrir la prétendue similitude entre les sons et les objets" ⁹⁾, d'autant plus dans le cas des innovations linguistiques. C'est ce qui peut se manifester au niveau de la forme ou bien à celui du contenu. L'"acceptation par l'éditeur d'une invitation [...] peut être appelée adoption" ¹⁰⁾, qui entraîne, dernièrement, le changement linguistique. Si l'innovation s'arrête à cette étape, l'adoption et le "changement dans la langue" (Eugen Coșeriu) sont compromis. Concrètement, si l'orthographe en *x* au lieu de *cs* du nom *Alecsandri*, bien que relativement fréquente, n'est pas adoptée (par un nombre important d'utilisateurs de la langue, le changement linguistique n'a pas lieu. (Un exemple contraire est celui du toponyme *Luiți-Călugăra*, déformé de *Linii* ¹¹⁾). L'innovation est aussi annulée par la réalité que le primat de la parole n'annule pas totalement l'organisation bipolaire de la pensée et de son expression" ¹²⁾. Voilà pourquoi la discussion concernant les "bonnes lettres", même concernant strictement la littérature, peut s'appliquer aussi dans ce cas, puisque "bonae litterae" forme, à partir de la Renaissance, un doublet avec une autre expression apparentée, "*bonarum artium studiis*" ¹³⁾. „Ambiguïté non relevante" ¹⁴⁾, loin d'être une anagramme ¹⁵⁾, ou un cas de synonymie ¹⁶⁾, la distinction *Alecsandri* / *Alexandri* tient aussi du respect envers le nom de quelqu'un ¹⁷⁾.

La recherche d'un corpus de travaux dans divers domaines (histoire, littérature, monographies, manuels, publications, encyclopédies et d'autres), nous a amené à saisir une certaine inconséquence dans la façon d'orthographier le nom de l'écrivain Vasile Alecsandri. Les dictionnaires de référence de la littérature roumaine ¹⁸⁾, les encyclopédies, les histoires littéraires enregistrent, invariablement, la forme en *cs*. Après la guerre pour l'Indépendance de la Roumanie, dans le département de Bacău, le côté sud-est du village de Ciuturăști a été appelé Alecsandri, compte tenu de la contribution de l'auteur à faire l'éloge par SA littérature, des héros de 1877 – 1878. En 1877, la localité est appelée ainsi

CIUTUREȘTI, mais aussi Alecsandri, dès sa constitution. Le parallélisme a fonctionné de façon presque constante; en témoignent les indicateurs, les lois, des divisions administratives, des dictionnaires statistiques, etc. En 1924 fait sa parution la variante *Alexandri* dans „Indicateur alphabétique de toutes les localités (villages, villes et hameaux) de Roumanie, avec la mention du département dont ils font partie”. Le nom complet, Vasile Alecsandri, a été donné à une ancienne subdivision administrative, appelée alors *plasă**, située entre les anciens départements Iași et Roman, depuis 1925 jusqu'en 1930. Le village natal de l'écrivain est considéré comme faisant partie de la commune Vasile Alecsandri dès 1895¹⁹⁾. Dans notre pays on rencontre des localités portant ce nom dans le département de Galați (près du village Independența) et en Dobroudja, près de Stejaru et de Neatârnairea. C'est toujours vers la fin du XIX-ième siècle que paraît à Bucarest „La Revue Alexandri”, un seul an durant, 1891 (cinq numéros). Dans son avant-propos, on précise que la revue va continuer „l'école d'Héliade, Alecsandri” ²⁰⁾. (Remarquons la double orthographe $\alpha - \omega$).

Les historiens littéraires du début du XX-e siècle considèrent comme sans importance la façon d'orthographier le nom du poète. Sur une seule page, par exemple, N. Zaharia emploie tantôt lettre α , tantôt le group ω : "...plusieurs familles Alecsandri..."; "Vasile Alexandri juif!"; "...une forte lumière sur le poète V. Alexandri"; "Le Poète Alexandri était l'un des cousins de Brănișteanu..."; "... le grand père de Alexandri..."; "... Alexandri même..."; "...que Alexandri est d'origine..."; "...contre Alexandri..." ²¹⁾

Certains historiens littéraires signent aussi des manuels de langue et de littérature roumaines. Mihail Dragomirescu et G. Adamescu combinent la graphie en α avec la graphie correcte sur deux pages presque voisines: "*Ode aux soldats roumains*, de Vasile Alexandri" (p. 52) et "Dans cette poésie, Alecsandri exprime..." (p. 53) ²²⁾. Un autre manuel, de lecture pour la troisième secondaire, utilise constamment la variante en α , bien qu'on y reproduise plusieurs textes, parmi lesquels "La ronde de Plevna", "L'hiver", "Les charrues", etc. Constantin Loghin (1942), Lucian Predescu (1946), tout comme les manuels de roumain après 1948, utilisent la graphie correcte.

Les travaux destinés à la cultivation CULTIVER la langue diffusent et justifient la forme correcte: "Les noms propres peuvent conserver leur orthographe traditionnelle, c'est pour cela qu'on écrit Brâncuși, Pârvan, Alecsandri, etc." ²³⁾ Ou bien: "On établit officiellement que les noms communs du passé avec une orthographe vieille restent tels quels: Kogălniceanu cu K, Alecsandri avec ω , Negruzzi avec $\mathfrak{z}$, Rosetti avec $\mathfrak{t}$, etc" ²⁴⁾. Dans le même ton, mais avec plusieurs exemples, un autre ouvrage précise: "On peut aussi écrire avec ω certains noms propres de personnes (prénoms et surtout des noms) conformément au désir de ceux qui les portent. Il s'agit de variantes de noms dont l'orthographe recommandable est avec α : Acsente, Acsinte, [...] Alecsandri, [...]. L'orthographe avec ω s'est imposée dans le nom Alecsandri (pour la famille du poète Vasile Alecsandri, car il y d'ailleurs des personnes portant le même nom orthographié avec α " ²⁵⁾ (Nous n'avons pas pris en considération certains „guides” qui contiennent des

erreurs ²⁶). Malheureusement, on enfreint encore de nos jours la règle, il est vrai, dans peu de cas ²⁷).

En 1991, les toponymistes ont déclenché une campagne pour l'utilisation correcte des noms de localités qui actualisent des anthroponymes à difficultés orthographiques: "Une autre règle (après celle concernant la réduction du groupe *-iia* en *-ia*) oblige au respect de la graphie des noms de personnalités; on n'en a pas toujours tenu compte; les preuves en sont les formes *Alexandri* (1887-1850), *Cogălniceanu* (1889-1943), *Niculae Bălcescu* (1965)" ²⁸).

Notre parcours souhaite être un plaidoyer pour le respect de la norme, mais aussi une provocation concernant l'écho d'une inadvertance orthographique dans le contexte de la triade auteur – oeuvre – lecteur ²⁹). "La notoriété d'un écrivain est déterminée par le groupe social dont font partie ses éventuels lecteurs" ³⁰). Cette célébrité s'accroît à force d'un *quoi* formel. Alecsandri est unique non seulement par les dimensions et la valeur de son oeuvre, mais aussi par l'unicité de la forme de son nom. Autrement dit, la littérarité artistique s'associe à la littérarité de la signature, comme dans une et même circonférence de la génialité.

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selon J. Money, "l'individu considère son nom non comme une simple étiquette, mais comme une partie importante de sa personne, aussi importante que ses yeux ou ses dents. Il croit qu'il souffrirait, si l'on usait de façon malveillante de son nom, autant qu'on le blesserait physiquement" (cf. Tzvetan Todorov, *Théories du symbole*. Traduction. București, "Univers" 1983, p. 334

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cf. Tiberiu Stănciulescu, *Règles pratiques pour écrire correctement*, București, Editions de la Société "Le Drapeau", 1904: "Au début de chaque vers du chant de la Roumanie de: V. Alexandri" (p. 39).

Dans un article du journal "Le Ceahlău" (Piatra Neamț), le 23 février 2011, le nom du lycée Théorique "Vasile Alecsandri" de Săbăoani apparaît trois fois écrit par *cs* et deux fois par *x* ("une année pleine de résultats notoires pour l'éducation de Neamț" –p2).

Dragoș Moldoveanu, *Critique des textes officiels*. L'ignorance des règles orthographiques in "Trésor toponymique de la Roumanie ...", œuvre citée, p. XXIX

Certains théoriciens considèrent comme prioritaire l'éditeur, qui a pour mission la qualité du produit culturel qui est le livre (cf. Robert Escarpit, *Depuis la sociologie de la littérature à la*

théorie de la communication. Traduction. București, Edition Scientifique et Encyclopédique, 1980, p. 413)
Ibidem, p. 412.

LEXICAL-SEMANTIC TRANSFERS IN MEDICAL TERMINOLOGY

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Abstract: *Our analysis focuses on lexical-semantic transfers within lexical investigated domain, allowing us to distinguish several categories of medical language defining contexts, namely: hermetic phrases, specific to limited medical use, cliché incomplete phrases, most commonly used in medical jargon, the word governing lexical connections in terms of syntagmatic structures belongs to common vocabulary, but with special significance in medical context and other types of phrases having strictly limited use in the field of specialized medical language. With our approach we have tried to emphasize systematic nature of the medical vocabulary relationships, special constructions in which constituent terms of this terminological unit update their meanings, both at the level of Romanian language vocabulary, considered as a well-defined system, in continuous innovation and at the dynamic level of syntagmatic relations between component elements of this lexical unit, where specific contextual achievements of medical terms are strongly outlined.*

Keywords: *medical terms, syntagmatic feature, medical vocabulary, medical jargon, hermetically phrases, semantic approaches*

Medical terminology research should be regarded from two fundamental perspectives, paradigmatic and syntagmatic, the last one being the topic of our further analysis. Certainly, a simple paradigmatic approach of medical terms is not enough for two reasons, firstly because the terms do not work isolated in language and secondly, because specific combinatorial features may appear. Exemplifying all possible combinations of a single medical term is nothing more than setting some paradigms of syntagmatic partner terms. As such, examining syntagmatic relationships of a word means establishing the phrase partners; these terms being part of other paradigms as well (word combinations)¹. Any term entourage is defined in order to describe with accurate precision the behaviour of that lexeme in context, more specifically, within medical language. Despite acting as a closed code manifested univocally, mono-referential or non-ambiguous, the context plays a major part in what medical terms are concerned².

It should be noted that we do not intend in this paper to have a glossary of Romanian medical terms in all their possible types of phrases, because this comprehensive approach would exceed the potential of analysis and synthesis of a single researcher,

¹ Richard Sârbu, *Descrierea sintagmatică a sensului lexical* in *Buletin informativ metodic-științific*, no. III-IV, Timișoara, 1986, p. 100.

² Angela Bidu-Vrăncianu (coord.), *Lexic comun, lexic specializat*, București, Universitatea din București, 2002, p. 9.

requiring a long preparation. Our research will focus on a few typological issues of medical terms phrases with examples taken from different medical subdomains (rheumatology, obstetrics, neurology, physiotherapy, dental medicine), which are able to highlight specific combinations of terms in updated contextual medical discourse.

Therefore, in order to emphasize combinatorial patterns of medical terms we constructed our analysis on SYSTEM (selected data from lexicographic sources) to TEXT (contextual occurrences of selected terms) direction. Such a targeting analysis allows an exclusive illustration on terminological meanings of examined lexemes, which is consistent with the objective of the present research.

We motivate the research by several points of view that we take into account when we elaborate syntagmatic description of medical terms in the fields of reference and to which we focus on during our analysis. We will keep under review, first of all, strictly medical terminological phrases/collocations with lexical items of jargon that can not be understood by non-specialists of the field, and afterwards, we will illustrate how we can contribute to disambiguate terms with broader values and functions in several areas. We refer here to the meanings having terminological values in the structure of polysemantic lexemes.

Syntagmatic description of terminological units as well as other lexical units of common use, involves specifying the morpho-syntactic formulas where medical terms are outlined with all major varieties of combinations: **noun + adjective**, **noun + noun** (in Ac. With or without preposition or in G. case), **verb + noun** (in Ac. or D./G. with or without preposition), **verb + adverb**.

These combinatorial syntactic formulas of words with terminological value are common, in general, to other lexical units as well. What is radically different between syntagmatic combinations of words within common registry use and terminological one does not necessarily lie in morpho-syntactic combinatorial formulas, but in lexical-semantic ones, specific to terminological words in relation to others.

Certain features of medical terms are outlined through lexico-semantic distribution of morpho-syntactic classes based on formulas mentioned above, specifying that within medical discourse these classes have as syntagmatic centre mainly the verb and the noun, whereas the adjective and adverb are very rarely used.

1. Hermetic collocations, specific to medical jargon

Most frequently encountered bi- or multi-member collocations in medical terminology characterized through well defined hermetic features, are those formed by **noun + adjective** formula, some being selected from obstetrics: *prezență craniană*, *prezență pelviană*, *manevră obstetricală*, *parturientă multipară*, *parturientă primipară*, *contractilitate miocardică*³. Neurology and rheumatology areas are also rich sources of semantically rigid phrases for a non-speaker of the field, from which we quote the ones that were formed following the same formula (noun + adjective): *afazie senzorială*, *afazii transcorticale*, *hematom*

³ Ioan Munteanu, *Tratat de obstetrică*, București, Editura Academiei Române, 2000, p. 542-546.

intraparechimos, embolie arterioarterială, hemihipoestezie dreaptă, embolie cardioarterială, opercul rolandic, cortex cerebral, hiperemie facială, hipertensiune paroxistică, foliculi piloși, sciziiune sylviană⁴; parapareză spastică, encefalită periacală, encefalomielită diseminală, leucoencefalopatie metacromatică, reflexe polikinetice, hiperreflectivitate osteotenticulară⁵.

If we select the noun *lesion/ injury*, commonly used in all medical fields, we notice its wide distribution in many combinatorial expressions of the type noun + adjective: *leziuni bacteriene (bacterial)*, ~ *fungice (fungal)*, ~ *tegumentare (skin)*, ~ *mucoase (mucous)*, ~ *dureroase (painful)*, ~ *veziculare (vesicular)*, ~ *neuro-vasculare (neuro-vascular)*, ~ *nervoase (nervous)*, ~ *intra-craniene (intra-cranial)*, ~ *teritoriale (territorial)*, ~ *neurologice (neurological)*, ~ *osoase (bone)*, ~ *ulcerative (ulcerous)*, ~ *viscerale (visceral)*, ~ *extraarticulare (extraarticular)*, ~ *histologice (histological)*, ~ *distructive (destructive)* and so on. It should be noted that *lesion* as a medical term with syntagmatic partners may form paradigms indicating **function**, as in *leziuni hepatice* (liver lesions), ~ *nervoase* (nervous lesions), ~ *neurologice* (neurological lesions); precise **location**, *leziuni intra-craniene* (intra-cranial lesions), ~ *extraarticulare* (extraarticular lesions); or **certain medical typologies**, as in *leziuni bacteriene* (bacterial lesions), ~ *tegumentare* (skin lesions), ~ *dureroase* (painful lesions).

In our medical texts we have come across with noun + noun (in G.) combinatorial phrases which include the noun *lesion*, as in: *leziuni ale scalpului (skull lesions)*, ~ *ale membrului (limb lesions)*, ~ *ale feței (face lesions)*, ~ *ale coloanei vertebrale (spine lesions)* etc.

Hermetic collocations have been selected from rheumatology as well, having within their structure a noun + adjective combination: *sinovită proliferativă, valvulopatii reumatismale, poliartrită reumatoidă, endocardită infecțioasă, artrită reactivă, reumatism articular acut⁶.*

Dentistry also provides a series of syntagmatic constructions of the same type quite difficult to be completely understood by non-speakers of the field: *tratament endodontic, afecțiune pulpară, distrucție coronară, rezecție apicală.*

Another category of syntagmatic constructions is composed of bi- and multi-members collocations following the **noun + noun (Ac. + prep. or / G.)** formula, some being selected from obstetrics: *măsuri de sepsie și antisepsie, lordoza coloanei fetale, abducția trunchiului fetal, elongarea coloanei cervicale, elongații de plex brahial, durerile nașterii⁷*; from neurology: *afazie de conducție, tromboflebită de sinus longitudinal, edem cu leziune perifocală, test de screening, lezarea nervilor periferici⁸*; or rheumatology: *eradicarea infecției streptococice, prevenirea valvulopatiilor, cardită cu deteriorări valvulare, rebound-ul activității reumatismale⁹.*

⁴ Alexandru Zolog, *Afaziile, semiologie, neurolingvistică, sindromatologie*, Timișoara, Editura Eurobit, 1997, p. 128, 435.

⁵ Ionel Cezar, *Compendium de neurologie*, București, Editura Medicală, 1982, p. 134-138.

⁶ Eugen Popescu, Ruxandra Ionescu, *Compendium de reumatologie*, București, Editura Tehnică, 1998, p. 148-149.

⁷ Ioan Munteanu, *Tratat de obstetrică*, București, Editura Academiei Române, 2000, p. 523, 535, 538.

⁸ Alexandru Zolog, *Afaziile, semiologie, neurolingvistică, sindromatologie*, Timișoara, Editura Eurobit, 1997, p. 128.

⁹ Eugen Popescu, Ruxandra Ionescu, *Compendium de reumatologie*, București, Editura Tehnică, 1998, p. 149.

Verb + noun (Ac.) collocations have been selected from medical reference mentioned domains, such as: *a longitudina prezența*, *a oblicița prezența*, *a obtura canalul*, *a introduce gutaperca*, *a iriga canalul*, *a plasa implantul*.

Medical discourse, like other languages within scientific style, may seem very exact, inflexible, sometimes untranslatable, or misinterpreted by those who are not familiar with or are not specialists of the field.

2. Common language collocations having specific medical jargon values

In this category, we tried to analyse phrases containing verbs and nouns selected from common language and which acquire new contextual meanings when used in medical collocations. It is aimed to some extent, to disambiguate the language, because for those unfamiliar with it, can be totally misinterpreted. We refer to foreign students from medicine, which are facing quite a large number of grammar lexical and especially semantic problems in learning Romanian language in general and medical language in particular.

These phrases, selected from different domains, such as obstetrics, neurology or rheumatology, have as semantic centres common words with medical jargon values. Within our analysis, we have identified many common **verbs** with well-known meanings which embrace completely new significance in medical contexts, for example, *a interesa* (to interest), *a descrie* (to describe), *a traduce* (to translate), *a sugera* (to suggest), *a prezenta* (to present), *a dezvolta* (to develop), *a migra* (to migrate), *a aboli* (to abolish), *a tolera* (to tolerate), *a exprima* (to convey), *a se înscrie* (to manifest) in **verb + noun** constructions: „examinarea abdominală *interesează* (affects) sensibilitatea abdomenului”; „*sunt interesate* (affected) articulațiile”; „*retina interesează* (ensures) vederea”; „*s-au descris* (analyzed, examined) infecții cutanate cauzate de streptococi”; „*s-au descris* (manifested) și distrofii musculare progresive tardive”; „*migrena traduce* (manifests) o durere paroxistică a capului”; „*miopiile oculare traduc* (guide) un proces distrofic”¹⁰; „*a traduce* (indicated) nevoia sporirii volumului de aer inspirat”; „*datele epistemiologice sugerează* (describe)”; „*sunt sugerate* (indicated) valori anormale”; „*pacienții prezintă* (manifest) o imaturitate a reflexelor”; „*pacienta va dezvolta* (will develop) scleroză multiplă”; „*femeia care dezvoltă* (manifests) hipertensiune recurentă”; „*cheagul a migrat* (migrated) prin vena cavă”; „*a aboli* (disappear) mișcările de verticalitate”; „*femeia a tolerat* (tolerated) travaliul fără dificultate”; „*medicamentul a fost tolerat* (was assimilated) bine de organism”¹¹; „*reacția de sprijinire proprioceptivă exprimă* (manifests) o compensare”; „*a exprima* (distinguish) stadiul precoce a unei tumori de lob”¹² [Cezar, 1982: 219]; „*îngustarea spațiului articular se înscrie* (appears) la scurt timp după tumefierea părților moi”; „*genunchii înscriu* (present) modificări”¹³.

The verb *a întunece* (to darken) having powerful poetic stylistic utterances, is surprisingly found in a medical phrase: „Asocierea unei neoplazii *întunece* prognosticul”

¹⁰ Ionel Cezar, *Compendium de neurologie*, București, Editura Medicală, 1982, p. 112, 113, 289.

¹¹ Ioan Munteanu, *Tratat de obstetrică*, București, Editura Academiei Române, 2000, p. 436.

¹² Ionel Cezar, *Compendium de neurologie*, București, Editura Medicală, 1982, p. 219.

¹³ Eugen Popescu, Ruxandra Ionescu, *Compendium de reumatologie*, București, Editura Tehnică, 1998, p. 237.

being best explained in medical terms as *to deteriorate* or *to bring complications* in detecting the disease.

We have analysed other common phrase combinations most frequently used in medical lexicon, such as **verb + adverb**, in which both parts of speech are common words, but have strictly medical meanings, as in: *a se produce spontan*, *a acroşa facil*, *a se înscrie timpuriu*, *a se extinde rapid*, *a se întâlni tardiv*, *a se manifesta frecvent*, *a se exprima clinic*, *a se asocia frecvent*, *a se dezvoltă insidios*, *a regresa spontan*, *a induce rapid*, *a debuta insidios*, *a se folosi exclusiv*, *a evolua lent*, *a se îngusta progresiv* etc. Dentistry is also a rich source domain of such collocations containing common words with specific medical meaning: *a sigila etanş*, *a adera chimic*, *a izola termic*, *a şlefui corespunzător*, *a se dizolva complet*, *a adapta ocluzal*, *a anestezia intrapulpar*.

A large number of common **nouns** were emphasized in medical combinations which can only be completely understood by specialists of these specific medical areas. We have selected some interesting nouns, such as *atac* (attack), *criză* (crisis), *mecanism* (mechanism), *teritoriu* (territory), *cale* (path), *agresiune* (aggression), *risc* (risk), *efect* (effect), *furt* (steal), which for a first year foreign student may seem rather abnormal in medical collocations of the type **noun + adjective**: „*atac ischemic tranzitor*”; „*criză migrenoasă*”; „*mecanism embolic, hemodinamic*”; „*teritoriu silvian*”; „*cale extrapiramidală*”; „*risc iatrogen*”; „*efect advers*”; „*furt sanguin*”¹⁴.

Other common nouns such as *cavitate* (cavity), *canal* (canal), *punte* (bridge) have migrated into medical language used by dentists, with precise terminological meanings when they combine with adjectives, as in: *canal radicular*, *cavitate pulpară*, *punte cimentată*.

The noun *crossă* (cross) widely used in common language, has also strictly specialized meanings, explained by Medical Dictionary being identified in constructions of the type **noun + noun (G.)**: *crossa aortei*, *crossa safenei*.

3. Cliché phrases

After analysing the corpus of terms from various medical fields, we have selected some **cliché phrases** containing common words used to describe various diseases, disorders or similarities of certain organs, best understood only by specialists. For example, *şaua turcească* (sella turcica) is defined as „a transverse depression crossing the midline on the superior surface of the body of the sphenoid bone, and containing the hypophysis”¹⁵. The collocation *plămân de oţel* (iron lung) may, therefore, confuse the patient who is unfamiliar with medical terminology, or a foreign student for whom this combination of two nouns are not precisely explaining too much. The specialists have to disambiguate this cliché phrase, by defining it: „an electromechanical device system enclosing the body of the patient in order to maintain his artificial respiration”¹⁶. Medical Dictionary states that this phrase is synonymous with Drinker respirator, which is

¹⁴ Alexandru Zolog, *Afaziile, semiologie, neurolingvistică, sindromatologie*, Timişoara, Editura Eurobit, 1997, p. 128-129.

¹⁵ *Dorland's Illustrated Medical Dictionary*, 30th Edition, Philadelphia, Saunders, 2003, p. 1677.

¹⁶ Vasile Rusu, *Dicţionar Medical*, Bucureşti, Editura Medicală, 2007, p. 818.

probably better understood by a foreign student in medicine, defined as: „a type of negative-pressure ventilator consisting of a metal tank enclosing the body of the patient with the head outside. Also called *tank ventilator* and, popularly, *iron lung*”¹⁷.

In physiotherapy or ophthalmology there are various expressions that refer to body positions or resemblance in phrases consisting of words taken from common language, of the type **noun + preposition + noun**, as in: *mers de rață*, *mers de pitic*, *mers cosit*, *flexie în lamă de briceag*; *ochi de iepure* („ochi deschiși în somn”), *ochi de pisică* („cecitate unilaterală care se însoțește de un aspect strălucitor al pupilei”). In neurology we have found the medical expression *senzația membrului fantomă* (phantom limb sensation), defined as: „a pseudesthesia after amputation of a limb, consisting of the sensation that the absent part is still present”¹⁸.

In our medical corpus of texts we have identified the noun *zgomot* (murmur) in certain cliché phrases of the type **noun + adj.**, frequently used in heart and lungs auscultation, which very accurately describe symptoms or dysfunctions: *zgomot alb*, *zgomot hipocratic*; or in constructions of the type **noun + prep. + noun**: *zgomot de galop*, *zgomot de moară*, *zgomot de tun*.

An interesting cliché expression that captured our attention is the *Chinese restaurant syndrome* („sindromul de restaurant chinezesc”), which means, according to Medical Dictionary „syndrome due to ingestion of important quantity of sodium glutamate, sweetener widely used in Chinese cuisine, which occurs in less than half an hour after eating, characterized by numbness of the upper half of the body, feeling the tension in the masseters and face areas, facial vasodilation and deep feeling of fatigue, accompanied by neurovegetative symptoms”¹⁹.

“*Alice in Wonderland*” *syndrome* (sindromul Alice în țara minunilor) is a cliché syntagmatic expression used to define the so called metamorphopsia, “a delusional state manifested by depersonalization, alteration in the sense of the passage of time, distorted perception of objects, hallucinations, and other delusions or illusions. It may be associated with schizophrenia, epilepsy, migraine, diseases of the parietal lobe, hypnagogic states, or the use of hallucinogenic drugs”²⁰.

All the examples illustrate, once again, the rigid, specialized nature of medical terminology, even when common words are to be found in these medical phrases.

4. Elliptical formula

In medical language, there are elliptical formula used by professionals in order to convey information as quickly, or it can encode to a certain extent, for those to whom they are addressed. Rheumatology field has given us such examples, most of them referring to postures. In expressions such as: *în decubit dorsal*, *în decubit lateral*, *în șezând*, *din*

¹⁷ *Dorland's Illustrated Medical Dictionary*, 30th Edition, Philadelphia, Saunders, 2003, p. 1616.

¹⁸ *Dorland's Illustrated Medical Dictionary*, 30th Edition, Philadelphia, Saunders, 2003, p. 1045.

¹⁹ Vasile Rusu, *Dicționar Medical*, București, Editura Medicală, 2007, p. 982.

²⁰ *Dorland's Illustrated Medical Dictionary*, 30th Edition, Philadelphia, Saunders, 2003, p. 1809.

șezând în ortostatism one can very easily predict the missing word *posture* for the information to be fully understood and perceived by the patient.

Incomplete phrase *I did a stomach*, used by surgeons, and perfectly understood by them, can have for non-specialists different interpretations. We can identify the missing noun *operation* and by extension, the phrase has different meanings: *I did a stomach operation*, *I recovered a stomach*, or even *I had a stomach surgery*. The same interpretations can have the construction *I did a thumb, an index*, extracted from idiomatic reconstructive surgery of human body parts.

Most frequently, cutting off information can cause serious confusion among patients, often ignored by professionals, who should adapt their language and try to decode it when it comes into direct contact with people less familiar with the medical field.

Conclusions

Examining the connections established between medical language words, we have noticed that typological characterizing pattern of entourage in a specialized context, is defining for precise description of lexeme in a certain medical context. Every word reveals its semantic nuances through its lexical-semantic entourage.

With our approach we have tried to prove systematic nature of medical vocabulary interrelations, special approaches in which constituent terms of this terminological unit update their meanings, both at the level of Romanian language vocabulary, considered as a well-defined system, in continuous innovation and at the dynamic level of syntagmatic relations between component elements of this lexical unit, where specific contextual achievements of medical terms is strongly outlined.

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THE DOOR - PSYCHO-LINGUISTIC INTERPELLATION

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Abstract: *Through its complexity the word **door** opens new perspectives in what concerns the sight of the world, starting from the Latin word **ustia** and ending to find an issue in the psycho-pastoral domain. In this context our study starts from the point where **the door** in its perception determines: behaviors, attitudes and values that identify logistical situations in expressing concerning human personality. From psycho-pastoral perspective, **the door** determines the concept of: sacred, place and space, identifying with what Jesus said: „Eu sunt ușa. Cel ce va intra prin Mine, odihnă va afla și cel ce va intra și va ieși, pășune va afla.”*

Keywords: *door, identity, involvement, sacred, psycho-pastoral.*

Our courage to open a **door**, represents a gathering of questions that wait for their answer, found and/or not found for sure, behind... the door.

Thus, being on the doorstep of our wisdom, we try to understand and decode all that the human being: feels, lives, wishes, loves, hates, behaves or not and we may go on, having it in front of us and considering it: beginning, end, certitude, incertitude, coherence, incoherence, friend, enemy, but mostly attitude:

- **what** do I do in front of it?
- **how** do I behave?
- **where** can it lead me?
- **what** does it offer to me?
- **why** am I here?
- **who** decide everything?

questions considered keys that can open **the door of our wisdom**.

To understand the psycho-pastoral involvements of the word door it is indicated to start from the explanation found in the Dictionary (DEX 1978) where the word door comes from the Latin **ustia** representing:

- a) – opening of regular form, found in the wall of a building, at a vehicle, at a piece of furniture, to permit the entrance (or the way out);
- b) – ensemble formed from a fixed frame to which is attached a mobile wooden or metal piece which close or opens this embrasure.

Thus, from a psychological point of view the door represents some identity elements that appear among its temporal and spatial delimitation, we find other connotations that

“carry weight or not” appeared, according to the structure of human personality, each has its own characteristics, manifested and recognised.

That is why we can put under a question mark the viability of an attitude and/or human behaviour in front of a **door**, considered or not an obstacle that solves or not a problem appeared at a certain moment.

In this context the door has from a psychological point of view the value of an opportunity thinking that it facilitates deliberately a behavioural- attitudinal situation, in this way, going over anew territory or continuing the existing one, to be veridical.

- Does the **door** create the feeling of safety?
- Is it a part of solving a problem?
- Does it participate to an emotional state?
- Does it transmit a message of acceptance or not?
- Does it create conflict states?
- Does it maintain equilibrium?
- Releases the tension?/ Creates tension?

Here we have a series of questions to which in a starting point, through the element of interdisciplinarity -with a psycho-linguistic sense- respond the following adverbial, prepositional phrases and expressions:

- **at the door** = very close; in the close proximity;
- **to open** (wide or both) **doors** = to leave free entrance;
- **opening** (wide or both) **doors** = to welcome someone in the house;
- **to leave** (someone) **behind the door** = to undervalue; to ignore someone;
- **to stay behind the door** = to be ignored, to stay away, isolated;
- **to knock on the door** = to be very close, imminent;
- **to walk from door to door** = to beg;
- (to knock, to ask, to grow, etc.) **at people's doors** = (to work) for others, (to live) from other's mercy.

The former ideas can be considered as preliminaries in which the identity is given by the endorsement of a certain life experience or of the event lived at maximum intensity continuing that the real psychological decoding to be realised in the context on intrinsic and extrinsic knowledge of the existing behaviour at a certain moment. Thus, the former ideas have the value of a starting point in such an investigation where, identifying the phenomenological perceiving given by the impact of the **door** upon the human personality may be determined: behaviours, attitudes and values the evaluations being predisposed to certain taxonomy of the demarche made by us in this context.

From another perspective, the **psycho-pastoral** one, it is the moment to determine the concept if the doorstep of the door of the altar, church, cathedral and/or convent, is sacred space being related to sacred and spirituality in the Christian moral conjuncture. This concept appears in the moment when, after Wunenburger J.J. (2000),

sacred sends to a beyond of us, which can't be closed at its turn in an ultimate form: **sacred** is only the place of divine mediation.

Than the place in front of the **door** supposes the sacred through the **space** that it creates?

Yes, when Wunenberger J.J. (2000), **sacred** is born on an affective field, but not every affective tremor leads to sacred, and after the same author, the **centre of the space** is identified with the place of primordial revelations and becomes **the place** where are practiced initiations, where, during celebrations, are mimed the archetypal gestures that have to generate the world.

Because, **the sacred place** is in the same time the focal point of convergence of the cosmic powers, vertical axis of the world: the kwakiti Indians cult chalet has an opening for letting pass a cedar pillar that has to united the earth with “the upper world gate”. On the other side everything that is found in the sacred place (object or person) has to be oriented, each space direction being related with distinct properties from a qualitative point of view. The east is valued all over because the sun rise symbolizes the spiritual saviour light, birth or immortality, when the west, sunset place, symbolizes death or coldness. In the same way right-left polarizations underline the priority given to some places or gestures (the obligation to step into the sacred place with the right foot).

We determine thus, in this context the necessity of bringing into light the foundation of **sacred** under the existence of the three types, (Wunenburger J.J. 2000) as being:

- a) – e effective revelation of an onto-theological plane, the world of the divine, that practices a religious faith (theophanic position);
- b) – a simple projective creation of the man, source of a religious illusion, even if it can be beneficent (anthropomorphically position);
- c) – an intermediary entity, at the limit between objective and subjective, where latent religious revelation involves always in a first moment the interpretative act of the subject (hermeneutical position).

We consider necessary this minimum incursion into the domain of sacred starting from the idea enounced before, if **the place** and **the space**, as the door in the end, are those that in this context have and maintain their special spiritual load, identified sometime through: sign of cross, bounded head, covered head, uncovered head, prayer and kneeling, than human manifestations are perceptual.

We arrive thus to the existent decoding and the importance of **the door** in **the theological-pastoral** space, under various aspects. In this context it only remains to perceive spiritually and with an affective-cognoscible loading the moment when Jesus Christ says: “I am the **door**. The one that enters through me will find rest and the one will enter and will pass through pasture will find” letting that the transmitted message to co-exist starting from the perceptive-sensorial idea of “inner rest in God”, the living being absolutely personal and magnificent.

Starting from this point of His identification with the door, we can run over the other door as a triad of our worthiness. Thus, after Stoian I.M. (1994), we deal with:

a) – **the altar doors** = being the two doors found on the main entrance from the nave into the altar of a church, having painted on the icon of Annunciation, being opened and passed through only by the chosen ones, and the humbleness of the Christian in front of them must be understood as unconditioned acceptance by kneeling down.

b) – **deacon doors** = the two lateral doors through which go in and out the deacons understanding here too that they can be used only by chosen ones, the Christian passing by them as a preparing for passing by the altar doors;

c) – **heavens doors** = understood under the idea that they represent the passing through which the dead ones will choose the way of heaven or hell, inducing the feeling of comfort but also of the primordial quietness of starting the long travel.

If from the former sequence we understood that the redemption of the soul already takes place through the choice we made, in antithesis death may become, as a paradox, “**the door** through which you can step out from life”:

- What do you leave behind you?
- How peaceful you were when you went through it?
- Didn't you come out too late or too early?
- Are you ready to open it?

The same rhetoric questions appear the without any doubt make place in our mind and soul when we talk about faith. And we can stop just for a moment on **The Creed**, elaborated in 325 Synod from Niceea, as being the concise and essential expression of the fundamental principles of a religion, after Ciobanu R. (1994).

In fact the consequence of thy Christian symbol heard only by the chosen ones, as being special, makes that the meaning of admonition made by the priest to be made through the words: “the doors, the doors, with wisdom to listen to” (prayers book -2003), in the past with these words those who were guarding the doors of the church were advertised to be aware that no one who is not baptised to be allowed in the church during the holy sacrifice which is announced by the words said after the Creed: “Let's listen and fearfully to listen...”. Today “the doors, the doors” constitute an impulse to listen very carefully the Creed that shows that besides loving each other we also have to have strong faith.

We go back actually to the need of understand and understanding ourselves, in the moment when we can't always prove that we are good and wise, the thought that guards the doors of our soul being deceptive.

The door is present in the same Christian space for identifying the celebration customs. Thus, at Christmas, the people who sing carols are allowed to come in only after they sing, and their carol is heard by the host from inside the house or from the doorstep. Also the doorstep becomes sometimes the sacred place where are sheltered for a short time fare (bread, apples, nuts) for the carol singers and/or the good spirits of the night, forest and/or house.

At **Easter** the ritual from the sermon requires that the priest found in front of the doors of the church striking in it three times with the cross asks their opening (of the chains that closed the hell) as Christ – The Emperor of Light – to destroy through His death the human death, resurrecting.

Here, **the door** makes the passing between light and darkness, life and death, its opening being the answer to the preparation the man from veranda is ready or not to make the step that certifies the taken decision, the one of knowing better himself and entering.

Thus our periphrasis in the spiritual matrix of the word **door** from psycho-pastoral perspectives determines a new attitudinal -behavioural demarche finding ourselves wiser and attached, proving that we are **great doorkeepers**, because:

- Blessed is the one that becomes **doorkeeper** understanding it and becoming wise at his turn!

Blessed

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HYPERCORRECTNESS – A LINGUISTIC CHALLENGE

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Abstract: *The paper discusses the problem of hypercorrectness as a form of incorrect language use, focusing on its occurrence in current Romanian. It covers several linguistic areas, such as phonology, spelling, morphology, and syntax, all of which are illustrated with concrete examples depicted from either the oral or the written modes of the Romanian language. Moreover, each particular situation of hypercorrectness is provided with an explanation relative to the reasons and the wrong linguistic analogy that produced it.*

Keywords: *correctness, norms, hypercorrectness, hyper-urbane expressions, mistake.*

0. Introduction

Linguistic correctness presupposes the strict observance of the linguistic norms of a standard language. *The linguistic norms* are meant to establish the rules of correct, cultivated, careful oral or written expression within a certain stage in the evolution of a language.

Grounded on the term *correctness*, by means of adding the prefix *hyper-*, there is a new word occurring: *hypercorrectness*, which does not mean *extreme correctness*, but, paradoxically, it represents a linguistic deviation, despite *hyper-* meaning *over, excessively...*, and *correct* standing for *complying with the rules, norms* (of a language). Hypercorrectness is a mistake made involuntarily by the speaker, stemming from a wrong use the language rules¹. The hypercorrect form is erroneous „due to the fact that it has been granted, by virtue of analogy, a linguistic rule that normally applies in other situations”² (*our transl.*). That is the reason why hypercorrectness represents a linguistic error of a special type, due to the speaker’s high concern for an elevated expression. In other words, it is a „mistake made out of the wish to avoid a mistake”³ (*our transl.*), out of some speakers’ „exaggerated precaution”⁴ (*our transl.*) in obeying the current language rules, whom they don’t understand though. This lack of comprehension brings about some language users’ applying the rules inappropriately.

Many neologisms, being improperly adapted to the phonetic spelling specific to Romanian, result in distorted ways of expression or pronunciation, due to false analogies. Such neologisms are known as *hyper-urbane expressions*. Many linguists consider the terms

¹ G. Gruică, *Moda lingvistică 2007. Norma, uzul și abuzul*, Pitești, Paralela 45, 2006, p. 177 (subchapter *O formă verbală hipercorectă*, pp. 177-179).

² <http://m.dexonline.ro/definitie/hipercorect>

³ Valeria Guțu Romalo, *Corectitudine și greșeală. Limba română de azi*, Bucharest, Humanitas, 2000, p. 39.

⁴ Tatiana Slama-Cazacu, *Falsa cacofonie și absurdul „CA ȘI (organizator)”*, in *Confuzii, greșeli, prostii și răutăți în limba română, azi*, Bucharest, Tritonic, 2010, p. 284.

hypercorrect and *hyper-urbane* as being synonymous. In our opinion, there ought to be a clear distinction between the usual or popular hypercorrectness on the one hand, and the hypercorrect neologisms, which can be called *hyper-urbane expressions*, on the other hand.

The main causes leading to the occurrence of *hypercorrectness* can be identified as being: lack or insufficient knowledge of the language norms, analogy, linguistic confusion. For fear not to make a mistake or out of the wish to avoid an expression or spelling that the speaker considers not to be standard language, s/he sometimes mechanically complies with language rules, while finding him/herself in a position of using another type of linguistic error.

Hypercorrectness is a linguistic deviation that, directly or indirectly, touches all language levels: pronunciation, spelling, lexis: a word or phrase.

1. The Phonetic Hypercorrectness

➤ Under this type of hypercorrectness, Romanian displays two distinct linguistic phenomena:

- The pronunciation of verbal forms: *ești, este, eram, erai, era, erați, erau* and of pronouns: *eu, el, ea, ei, ele* either with open [e], or with stressed initial [i], when the correct pronunciation is a short [i]. According to the standard language norms, the forms of the verb *a fi* (*to be*) and of the personal pronouns, both of them graphically starting with an *e*, are to be spelled as [ie]: [*iești, ieste, ieram, ierai, iera, ierați, ierau, ieu, iel, ia,iei, iele*].

- The pronunciation of words whose first sound is [e], wrongly pronounced as [ie]: *ecran* [*iekran*], *eră* [*ieră*], *eroism* [*ieroism*], *epocă* [*iepokă*], *Europa* [*ieuropa*], etc.

Generally, the neologisms written with initial *e* are not pronounced as [ie]. Tatiana Slama-Cazacu relates the pronunciation with the half-vowel [i] to Slavic⁵. In the Republic of Moldova, it still is the way in which such words are pronounced.

➤ The pronunciation of toponyms:

- The pronunciation of *Bruxelles* as [*bryksel*]; according to Romanian norms *x* is pronounced as [*ks*]⁶ (correctly: [*brysel*]).

- The pronunciation of *Waterloo* as [*waterlo* or *waterlu*], after the English model, instead of [*vaterlo*], since it is the name of a place in Belgium⁷.

➤ The pronunciation of some loan words

In time, most neologisms adapt to the phonetic norms of Romanian. However, due to some sounds that do not exist in Romanian, the etymological spelling and pronunciation are preserved. This might lead to detorted word forms as concerns their expression and/or their pronunciation due to false analogies (for example, *bleumaren* instead of *bleumarin* < Fr. *bleu marine*).

⁵ Idem, *Mitocănesc apăsatele „IEUROPA”, „IEURO”, „IEU-IO”, „IEL”, „IESTE”, „IERA”!*, in *op. cit.*, pp. 271-276.

⁶ [y = ü]

⁷ *Dicționar de științe ale limbii*, Bucharest, Nemira, 2001, p. 251.

2. The Graphic Hypercorrectness (tightly linked to the **phonetic** one)

➤ The spelling of some Latin phrases

The phrase *magna cum laude* (~with great praise), distinction granted for doctoral theses, can sometimes be seen written *magna cum laudae*, because the speaker, being aware of the Latin diphthong *ae* being read *e*, applies this Latin rule. Nonetheless, such extension of a spelling norm is wrongly applied. The Latin preposition *cum* is constructed with the ablative. In Latin, the nominative of the noun is *laus*, the genitive is *laudis*, whereas the ablative ends in an *-e*, hence *laude* is the correct spelling in this case.

➤ The writing of some neologisms

The loan words of German origin in terms written in German with initial *st* or *sp* impose the writing and pronunciation of the initial letter pairs as *sp* [ʃp]: *span*, *spachu*, *spert*, *spit*, etc. The rule has extended over other words in the cases of less careful speakers of Romanian, thus being wrongly applied to other loan word categories (from English or French): *stres*, *stat* (*de plată*), *start*, *sprint*, *spray* [ʃprei], etc. The German origin noun *Stecker* is correctly written in Romanian as *ștecăr* (pl. *ștecăre*) and pronounced as [ʃtekər], not *ștecher* [steker]. Another German loan word – *blitz* – displays two phonetic versions in Romanian although the form that is adapted to the Romanian phonetic system: *bliț* [blits] is recommended rather than the etymological form⁸.

Language users who are acquainted with the general rule of French according to which the intervocalic *s* is written as *s*, but pronounced [ʒ], more or less conscientiously apply this norm in the spelling of Romanian words, too: *priză*, *prezică*, *dizertație*, *dizident*, etc. However, these terms are written in French with double *s* (reduced to only one *s* in Romanian) and pronounced [ʒ].

The French *merci* is frequently encountered in written Romanian in its etymological form, although the spelling of the word has been adapted to the phonetic system of Romanian: *mersi*.

➤ Other examples of graphic hypercorrectness

The spelling of the word *eșire*, correctly pronounced and written as *ieșire* [ieșire], which occurs in some public places, can be but the effect of ignorance. The same applies to words like: *enicer*, *ederă*, *erarh*, *enupăr*, *erbar*, etc. Still, the term *ierbar*, created on Romanian linguistic grounds (*iarbă* + the suffix *-ar*), is distinct from the neologisms: *erbivor* (<Fr. *herbivore*), *erbicid* (<Fr. *herbicide*), which are pronounced with the diphthong [ie] by less learned language users.

3. Grammatical Hypercorrectness

A. Morphological Hypercorrectness

➤ Compound forms

In order to avoid grammatical disagreement, some speakers of Romanian use inflected adverbial forms in compound words, which is typical of Romanian adjectives,

⁸ *Dicționarul ortografic, ortoepic și morfologic al limbii române (DOOM₂)*, Bucharest, Univers Enciclopedic, 2005, p. 92.

but not of adverbs: *noi-născuți, drepti-credincioși, rea-platnică, buni-platnici, etc.* The compound adjective having the constituents linked by a hyphen (having become a noun due to the use of the article) *nou-născut* is the result of calquing after the French syntagm: *nouveau-né* (pl. *nouveau-nés*). The Romanian reference dictionary *DOOM*⁹ mentions only three compound words formed following the pattern *nou*+participle: *nou-ales, nou-născut, nou-venit*. We consider though that other compound words should be treated in a similar manner, such as: *nou-înființat, nou-numit, nou-format, nou-introdus, etc.*

➤ Verbal forms

A frequent mistake, occurring not only with careless language users, results from the wrong use of the auxiliary verb *o*, which becomes *or* in the plural (for example: *or să vină*), especially since the future form with the auxiliary *o* and the present conjunctive of the nominal verb is nowadays preferred. We need to specify that in this verbal version, the auxiliary *o* is invariable. But in the plural, the agreement follows analogies with other popular/ archaic verbal forms, such as: *or veni, or fi venit*.

➤ Pronominal forms

At times, we might hear utterances starting with the feminine demonstrative *aceasta*, despite the fact that it does not have anaphoric function. (e.g.: *Aceasta este... s-a întâmplat, s-a întâmplat. Cale de întoarcere nu mai există!*). Here, the feminine pronominal form must be replaced by the neutral pronoun *asta*, which is the only popular form accepted in the literary Romanian (on condition it has neutral value).

B. Syntactical Hypercorrectness

➤ Grammatical agreement

Even though rarely encountered in the Romanians' speech and writing, the fixed prepositional phrase *în ceea ce privește* becomes *în ceea ce privesc* when it is immediately followed by the plural (e.g.: *În ceea ce privesc rezultatele, totul este sub control*). It is worth mentioning that the verb *a privi* is here semantically void. Consequently, the agreement between *privește* and the next word is inappropriate, especially as the word *rezultatele* is not the subject of the utterance.

Another type of syntactical hypercorrectness is the agreement between the morpheme-adverb for the expression of the absolute superlative and the noun preceding it (e.g.: „Nu merg tramvaiele pe bulevardele *teribile* de largi” (*Dan Diaconescu Direct*, OTV journalist, 31 May 2011)¹⁰). In such structures, the adverb remains invariable. The error occurs due to mistaking the adverb for an adjective. The position of the superlative immediately after the noun determines the speaker to create a wrong agreement in gender, number, and case.

The next example highlights another wrong context, where an adverb becomes variable, due to attraction: „Noi lucrăm cu *destui* de mulți voluntari.” (S. B., invitee, TVR

⁹ Idem, p. 539.

¹⁰ http://www.cna.ro/IMG/pdf/OTV_mai_2011_230811.pdf

3, 27 October 2011). Even if the adverb does display the categories of comparison and intensity (just like the adjective), it remains invariable in form.

The possessive adjectives: *ai noștri*, *ai voștri* are always written with a single *-i*, irrespective of the word order. People not being aware of this might find it natural to apply mechanically the rule requiring of the pre-positioned adjective to take over the enclitic article from the noun: *ai noștrii tineri*, *ai voștrii copii*.

➤ Cacology

When the learned speakers focus on the content of the discourse or on grabbing the audience's attention, they might involuntarily produce certain faults, including cacophony. Oftentimes, the speaker becomes immediately aware of the mistake and returns to (by way of digression) to an earlier point in the discourse to repair it. It also often happens that s/he replaces the cacophony by a worse mistake – the cacology (= wrong, defective speech)¹¹: **ca și cobai**. There is the tendency in Romanian to insert the so-called „parasite”¹² *și* even in places where there is no risk of producing a cacophony: „Din punctul lui de vedere *ca și medic* (...)” (L., invitee, *Povești de noapte*, Acasă TV, 24 October 2011); „Deși *ca și prezentator* ne cunoaștem de mult.” (R., moderator, *Răzvan și Dani*, Antena 1, 2 November 2011). *Și* may be used only in comparisons of equality: *este la fel de vioi ca (și) el*.

* * *

In conclusion, hypercorrectness represents a linguistic deviation/mistake/error occurring as a consequence of another deviation and can often be more serious than the initial one. Still, not any deviation is a case of hypercorrectness, but only the one made for the sake of being correct and in the attempt to avoid another mistake. Nevertheless, hypercorrectness can exceptionally be created in a purposeful manner. Apart from pertaining to the field of grammar, hypercorrectness might be an issue in the area of stylistics, where it can become a means towards obtaining artistic expressiveness. Here is such an example, where the distinction between adjective and adverb has faded away: „Sunt *grei* bătrânii de pornit, / Dar de-i pornești, sunt *grei* de-oprit!” (George Coșbuc, *Nunta Zamfirei*).

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LA TRADITION HIVERNALE – VITALITE D'UN PRODUIT FOLKLORIQUE HETEROGENE

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Abstract: *The literary folklore is still acknowledged as a defining area of the national identity. The winter customs – the Christmas carols mainly – have lately experienced an increase in vitality, reinforcing thus the spiritual Romanian matrix. The paper examines closely the reality of Bacău county, describing and evaluating especially the folk creations included in the contents of a folk text collection initiated in 2005.*

The necessity of such a project was determined by the fact that, in the 1981 edition of the anthology entitled "Winter Customs" and printed by the Institute for Ethnological and Dialectological Research, Bacău county – along with a few other ones - was missing. The great number of folk works collected by (Master) students, pupils and members of the teaching staff confirms the old age and the perennial character of the folk creations within this Moldavian area. Some winter customs distinguish themselves from the other ones as they make good examples of the Romanians' creative potential across time. Our paper focused on the particular ones whose dates, as marked on the calendar, are: the 24th of December (i.e. the carol), the 1st of January (called sorcova) and the 5th of January (known as chiraleisa).

Keywords: *winter-custom, literary folklore, spiritual matrix, scientific rectification, cultural vitality*

0. Actualisations terminologiques

Bien que les coutumes d'hiver soient appelées différemment au niveau du pays, nous avons adopté le terme de *colindă*^x pour désigner, de façon cumulative, les prestations des enfants et des jeunes, ainsi que celles des adultes. Les travaux normatifs actuels délimitent entre le *colindă*^x dans l'acception de *colindată*^x et la *colindă*^x dans le sens de chant. Malgré la recommandation des mêmes travaux sur la variante *colindă*^x pour les deux acceptions, nous préférons la distinction par le genre: *colindă*^x, nom neutre / *colindă*^x, nom féminin, pluriel *colinde*^x (DOOM₁ - 1982); *colindă*^x (*colindată*), nom neutre, *colindă*^x / *colindă*^x (chant), nom neutre / nom féminin, pluriel *colinde*^x (DOOM, 2005). La nouveauté apportée par l'édition de 2005 concerne la spécialisation sémantique, le substantif devenant un équivalent participial.

Les deux formes sont attestées par *Anonymus Caransebesiensis* ["Dictionarium valachico-latinum", ancien glossaire roumain – latin], publié dans la revue "la Jeunesse roumaine", publication de la Société littéraire du même nom, dirigée par Gregorie G. Tocilescu, nouvelle série, Typographie du corps enseignant, premier tome, fascicule III.

Il faut rapporter l'étymologie au nom unique *colindă*^x (avec les variantes vieilles ou régionales *colindă*^x / *corindă*^x), ayant pour racine l'ancien slavon *colenda*^x, mais aussi le pluriel latin *calendae*^x. Le neutre *colindă*^x est un dérivé régressif du verbe (*a*) *colinda*^x.

Son sens est le même dans presque tous les ouvrages lexicographiques: "Chant traditionnel chanté par des groupes d'enfants, de jeunes hommes ou d'adultes à l'occasion des fêtes de Noël et de Nouvel An" (MDA); "Vieux chant folklorique roumain chanté par des groupes d'enfants, de jeunes hommes ou d'adultes, lors des fêtes de Noël et de Nouvel An" (DEX); "Chant traditionnel à thèmes divers, chanté, lors des fêtes de Noël et de Nouvel An, par des groupes d'enfants de jeunes hommes ou d'adultes" (DEXI); "Chant traditionnel de groupes (d'enfants) lors des fêtes de Noël et de Nouvel An" (NDULR). Tributaires à l'idéologie du temps, mais aussi à l'insuffisance des recherches dans le domaine du folklore, les dictionnaires des années '50 enregistrent des définitions lacunaires pour *colindă*^x: "(Dans les vieilles traditions folkloriques). Chant traditionnel de Noël que les enfants chantent en groupes de maison en maison. *Tout scintillant, un rayon / Gagne le seuil de la maison / Et, par trois filets de voix / Une colinda s'élève*" (O. Goga, traduit par nous); "De beaux vers de belles *colinde*^x lui venaient à l'esprit" (C. Sandu – Aldea); "Ayons l'air d'aller chanter la *colinda*^x à travers le village (V. Alecsandri)" (DLRLC); "Chant traditionnel chanté par des groupes d'enfants ou de jeunes hommes qui visitent les maisons à la veille de Noël (DLRM) ³.

Comme on peut le remarquer, le contenu proprement-dit de la *colinda*^x n'est précisé que par le cadre temporel ("à l'occasion" ...), il est rare qu'on en précise la thématique ("à thèmes divers" - DEXI), bien qu'on ait publié, avant 1990, des ouvrages traitant de cette problématique: "Le motif *premioritică*^x [se rapportant à l'espace géographique roumain propre à l'élevage des moutons] dans le monde des *colinde*^x débute par la *Colinda*^x du berger", illustrant "les centaines de variantes (connues jusqu'à présent) qui sont chantées par les groupes de jeunes hommes de Transylvanie, de Maramures, Crisana et Banat, pendant le soir et la nuit précédant Noël. Leurs thèmes se rattachent à la mort d'un berger, décidée par ses confrères" ⁴. Aucun des ouvrages lexicographiques cités ne fait référence au thème le plus fréquent: la joie de la naissance de Jésus. Mihai Pop et Pavel Ruxandoiu encadrent les *colinde*^x dans "La poésie des coutumes selon le calendrier" et leur accorde un espace large, vu "leur grande variété thématique et expressive" ⁵.

Le *Plugușoră*^x, inclu par les mêmes universitaires dans la "Poesie des vœux" comprend les Chants d'enfants, la poésie du *Plugușoră*^x, des chants de moisson et les *colinde*^x de groupe ⁶.

Ce terme est d'abord rencontré chez Al. Odobescu, dans *Ecrits littéraires et historiques de...* (I-III), București, Editions de La Librairie Socec, 1887. C'est un dérivé à suffixe diminutif, du slavon *plugă*^x (=charrue), noté pour la première fois par Coresi dans "Livre d'instruction" de 1581. Il s'agit de deux sens: 1 charrue ornée de papiers colorés, de fleurs, avec laquelle les jeunes hommes vont réciter des *colinde*^x, souhaiter des vœux, etc, à la veille du Nouvel An. 2 vœu traditionnel de nouvel an, adressé par les jeunes qui, lors du *plugușoră*^x, s'accompagnent d'instruments musicaux, de claquements de fouet, etc (MDA);

"1 *Plug*^x sonnait des cloches, claquant du fouet, etc; 2 La coutume des vœux de Nouvel An dans le folklore roumain, ainsi que les vers prononcés à cette occasion (DEX); ... vœu ... (qui décrit la succession des travaux agricoles) ..."; "les garçons et les jeunes hommes vont, par de nombreux groupes, avec leur *plugușor*^x - Mihail Sadoveanu (DEXI); "...avec laquelle les jeunes hommes vont faire des vœux pour le Nouvel An ..."; "Le *colindat*^x traditionnel de Nouvel An" (NDULR); "... paré de branches de sapin ou de lambeaux de papier colorié avec lesquels les jeunes vont faire des vœux, à la veille du Nouvel An, en faisant entendre des tintements de cloches et des sons du *buhai*^x, en claquant des fouets; Par extension, la coutume des vœux de Nouvel An, tout comme les vers qu'on prononce à cette occasion" (DLRLC); idem in MDA.

Le *plugușor*^x est un rituel ancien hérité probablement des Romains. On trouve de ses traces dans le folklore des peuples romans alors que chez les Slaves, il est inexistant. En Transylvanie il a disparu, et au nord de l'Olténie il est réapparu, par la voie livresque.

Chiraleisa^x est de plus en plus rare dans les provinces roumaines. Attestée par Dimitrie Cantemir, dans *Chronique de l'ancienneté des Romains – Moldo – Valaques* (parue en 1901), dérivée du néo-grec *kirie eleison*, elle désigne une formule liturgique grecque (pour "Seigneur aie pitié de nous!") prononcée par les garçons (ou même les vieux qui accompagnent le prêtre lors de l'Épiphanie (MDA); "... prononcée par ceux qui accompagnent le prêtre quand ..." (DEX); "Accompagnant le prêtre à l'Épiphanie; *A l'Épiphanie nous criions Chiraleisa*^x, au point de faire retentir le village – Ion Creangă (DEXI); "... prononcée par les compagnons du prêtre à l'Épiphanie" (NDULR); "prononcée par ceux qui accompagnent le prêtre lors de l'Épiphanie" (DLRM; idem in DLRC).

L'identification morphologique est double: interjection (en fait, locution interjective, comme dans "Dieu nous en garde!"), respectivement substantif féminin, dans l'expression "aller crier *chiraleisa*^x, aller avec la procession en criant cela pour éloigner quelque malheur abattu sur le village (MDA). Le terme connaît les variantes phonétiques *chiraleisa*^x, *chiralex*^x, *chirarexa*^x, *chiraresa*^x, *ciuralesa*^x, *ciurales*^x 8.

1. Le département de Bacău – zone folklorique représentative

Vu sa grande surface géographique, ses formes de relief diverses et ses ressources matérielles variées, le département de Bacău est riche aussi au niveau national par le folklore local. En 1966 on a lancé ici "le premier recueil de théâtre folklorique de Roumanie" 9. Jusqu'à ce moment-là ce domaine n'avait pas suffisamment été exploré et mis en circulation. Une simple énumération des ouvrages imprimés à la longue sur la dot spirituelle de ces lieux témoigne de la préoccupation de conserver et de promouvoir la culture traditionnelle: "15 jeux folkloriques de la région Bacău – Vallée du Siret" (1960), "Jeux folkloriques de la région de Neamț et vallée de la Bistritza" (1961) et "Jeux folkloriques du département de Bacău – vallée du Trotuș" (1970), signés par Gh. Sfârlogea, sous l'égide de la Maison Régionale / Départementale de Création Folklorique. La même institution a fait paraître le recueil "Chants et jeux du département de Bacău" (1969) de Emil Zaborilă et Aurel Iancovici.

On comprend qu'une partie des productions du temps subissait le commandement idéologique (tel est le cas du recueil "Chante la vie, chante le village", de 1968). Mais il existe, à l'intérieur des ouvrages cités, des chansons empreintes d'un authentique frisson lyrique. D'autres ouvrages – comme celui du chef d'orchestre, et du folkloriste George Sârbu, de 2003¹⁰ évitent le risque du commandement idéologique, vu la nature du thème traité.

Le folklore littéraire a attiré l'attention de la Chaire de langue et littérature roumaines de l'Institut Pédagogique de 3 ans de Bacău, préoccupation qui a valu la parution du volume "Petit sapin du sentier", coordonné par le maître universitaire de conférences, le docteur Traian Cantemir¹¹. On y inclut, en ordre, des ballades, des chansons (de haidouks, de soldats, des berceuses à thèmes divers, des devinettes, des questions, des proverbes et sentences, la lyrique des coutumes d'hiver (le *plugușor*), du théâtre folklorique, la nouvelle lyrique et un guide pour les coordinateurs des cercles de folklore. Le Conservatoire "Georges Enesco" de Iassy initie la série "Folklore musical dans le département de Bacău, qui connaît, en 1989, une deuxième partie, "Le Folklore des coutumes de l'année" ("*Colinda*" – 12 textes accompagnés de partitions, destinées à Noël et au Nouvel An et "Théâtre folklorique") et d'autres. En 2004, Narcisa Știucă fait connaître les coutumes d'hiver de la commune de Bârsănești (département de Bacău), plus particulièrement le *plugușor*, le jeu de la chèvre et de l'ours.

2. Coutumes d'hiver ou le besoin d'intégralité

En 1981 a paru l'ouvrage "Coutumes d'hiver", dans la collection nationale de folklore, signé par Steluța Popa. Le sous-titre en est "Folklore musical du répertoire des enfants. Typologie musicale. Recueil de chansons". Ce livre s'est réalisé à partir de contrats de recherche scientifique conclus par l'Institut de Recherches Etymologiques et Diactologiques, avec le Conseil de la Culture et de l'Education Socialiste et l'Académie de la RSR" ¹³. Avec une ample étude introductive, accompagnée de notes et commentaires (datées le 2 décembre 1978), le livre est plutôt une provocation, puisque l'auteur reconnaît que l'objet de ces recherches "couvre une bonne partie du territoire du pays" ¹⁴. Il en manque, de Moldavie, les départements de Bacău, Botoșani et Vrancea, ce qui ferait conclure qu'il n'y a pas de coutumes d'hiver dans ces zones. Le final de la préface souligne que jusqu'à présent, les catégories folkloriques étudiées dans cet ouvrage ont été recueillies (c'est nous qui le soulignons) et abordés théoriquement ¹⁵. C'est avec une grande inquiétude que nous avons lu cette dernière remarque et que nous avons décidé d'en annuler l'injustice. Tout d'abord, nous avons présenté aux étudiants, aux masterands, aux enseignants inscrits au CAPES l'ouvrage de 1981, pour leur créer la motivation psychologique: l'injustice devait à tout prix être corrigée. A présent (octobre 2011) suite à l'enthousiasme créé, nous disposons de 200 productions folkloriques environ, recueillies surtout dans le département de Bacău et illustrant la quasi-totalité de la typologie des coutumes d'hiver. Les enregistrements audio / video et des données d'identifications imposées à l'enquête folklorique accompagnent le texte. A la fin de l'an 2011 sera publié

l'album-recueil "Coutumes d'hiver de la zone de Bacău (et non seulement)", sous l'égide de la Société Culturelle-Scientifique "Vasile Alecsandri" de Bacău et de la SSF. Comme la plupart de ceux qui ont recueilli des productions sont les étudiants de la Faculté de Lettres, l'action devient en elle-même une preuve de responsabilité devant les valeurs nationales et à la fois, une occasion d'application des acquisitions intellectuelles de diverses disciplines du domaine humaniste.

Notes bibliographiques :

- 1) L'Académie Roumaine, l'Institut de Linguistique "Iorgu Iordan – Al. Rosetti", *Dictionnaire orthographique orthoépique et morphologique de la langue roumaine*, II-e édition, revue et augmentée, București, Edition "Univers Encyclopedique", 2005.
 - 2) L'Equivalence substantif-verbe amène aussi un rapprochement morphématique: le pluriel *colindături*^x suggère l'utilisation de la même désinence pour *colind*^x. Eventuellement, on peut accepter le pluriel en *uri* uniquement pour le sens de *colindat*^x, la désinence-*e* reste pour la répartition dans la classe des substantifs: *colind^x-uri* (*colindat*^x); *colind^x,e* (chant). DOOM₁ (1982) laisse entendre que la désinence-*e* est valable pour les deux formes, alors que DOOM₂ (2005) évite de préciser le pluriel pour le premier sens.
 - 3) DLRM = L'Académie RPR, l'Institut de Linguistique de București, *Dictionnaire de la langue roumaine littéraire contemporaine*, București, Editions de l'Académie RPR, 1955; NDULR = Ioan Oprea, Carmen Gabriela Pamfil, Rodica Radu, Victoria Zăstroiu, *Nouveau dictionnaire universel de la langue roumaine*, București-Chișinău, Editions "Litera-International", 2006; DEXI = Eugenia Dima (coordinateur), *Dictionnaire explicatif illustré du roumain*, Chișinău, Editions ARC-GUNIVAS, 2007; DEX = l'Académie Roumaine, l'Institut de Linguistique "Iorgu Iordan – Al. Rosetti", *Dictionnaire explicatif du roumain*, II-e édition, revue et augmentée, București, Edition "Univers Encyclopédique Gold", 2009; MDA = L'Académie Roumaine, l'Institut de Linguistique "Iorgu Iordan – Al. Rosetti", *Petit dictionnaire académique*, I, A-C, București, Editions "Univers Encyclopédique", 2001.
- Il faut saisir, à toutes les définitions, l'ambiguïté du régime prépositionnel: *de*, des syntagmes "de jeunes hommes" et "d'adultes". Il n'est pas clair s'il introduit un complément du nom (des groupes de jeunes hommes) ou un complément d'agent (*chanté* par des jeunes hommes ou des adultes). La préposition composée *de către* (= par) aurait désambiguïsé les contextes).
- 4) Nicolae Boboc, *Le motif "prémioritique" dans le monde des colind^x*, Timișoara, Editions "Facla", 1985, p. 5.
 - 5) Mihai Pop, Pavel Ruxăndoiu, *Folklore littéraire roumain*, București, Edition Didactique et Pédagogique, 1991, p. 119. L'ouvrage a paru sous l'égide du Ministère de l'Enseignement et de la Science.
 - 6) *Ibidem*, p. 111
 - 7) *Ibidem*, p. 112

- 8) Cf. MDA. Il est possible qu'il y ait une faute d'impression pour *ciuraleșă*^x (correctement, avec s). Il manque de la série la variante *ciuralesă*^x que nous employions nous même pendant notre enfance (années '50-'60), dans la zone de Târgu Neamț.
- 9) Liviu Chiscop, *Le Bacău Culturel*, Bacău, Edition "Grigore Tabacaru", 2009, p. 291.
- 10) George Sârbu, *Folklore musical instrumental de Moldavie. Le pays de Bacău*, Iași, Edition "Artes" de l'Université d'Arts "George Enescu", Iași, 2003.
- 11) Le Conseil Départemental Bacău de l'Organisation des Pionniers, *Petit sapin du sentier* (recueil de folklore littéraire du département de Bacău), 1972. Y ont collaboré les professeurs Pompiliu Stan et Ștefanache Spulber. C'est le premier ouvrage réalisé conformément aux exigences de l'esthétique et de la folkloristique.
- 12) Cf. Narcisa Știucă, *Au tourbillon du carnaval*, Bacău, Edition CORGAL PRESS, 2004.
- 13) Steluța Popa, *Coutumes d'hiver*, București, Edition Musicale, 1981, p.2.
- 14) *Ibidem*, p. 8
- 15) *Ibidem*.

CONDUCT MANUALS IN NEW YORK 1900

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Abstract: *The essay expands upon the interdependence between conduct manuals (basically addressed to the middle class) and the development of urban, middle class identities. This thesis is illustrated by a survey of a few essential conduct manuals which came out in New York City in the latter half of the nineteenth century. They contributed to moulding a typically American, middle class identity.*

Keywords: *conduct manuals, urban development, identity, progress, politeness*

Introduction

In the latter half of the 19th century, cities everywhere were re-created. Streets were paved and bordered by sidewalks, public transportation was introduced, running water and sewers became a (wished for) reality, the telephone was invented, so was electric lighting, etc. While reshaping the cities' infrastructure, all these facilities triggered – new, modern, lifestyles, and framed a new, modern kind of middle class.

To give only the most obvious examples in this respect, the appearance of sidewalks and of public transportation were an indirect sign of consideration for the middle class (clerks, petty businessmen, merchants, school teachers, etc.) who were either walking or taking the tram. The upper classes used to move around in coaches (and later on in cars), whereas the lower classes did not count yet for city officials (unless it were for philanthropic acts). The introduction of trams is therefore a sign that now the middle class gains power. Likewise, the appearance of sidewalks was generated by the unprecedented multitude of people in the streets, by the necessity to regulate chaos by order.

By the turn of the 19th century, when European and North-American cities alike took a fresh start, townspeople became citizens, i.e. responsible inhabitants of cities, aware that they should be involved in the city's welfare. This epoch is also characterized by an increased democratization of lifestyles, by a tendency of opening towards the others, of leveling middle class identities, viz. by the "European-ization" of identities, not only in Europe, but also in the Americas.

It is a well-known fact that the majority of the middle class in New York were of alien origins. Paradoxically enough, the very fact that so many inhabitants of New York came from elsewhere (other countries, towns, and villages) has lent a cosmopolitan

character to the city. Allegedly, newcomers in big cities were not too sure of themselves, it was not easy for them to make others share their *Weltanschauung*; consequently, they were bound to accept the others, to tolerate other strangers.

John F. Kasson¹ synthesizes the phenomenon:

[In the 19th century] not only did the cityscape itself change naturally; so too did notions of social relationships, appropriate behavior, and individual identity. Alterations in the physical character of streets, commercial districts, parks, theatres, concert halls, and residential neighborhoods [...] were directly linked to changes in the kinds of activities that transpired in those public settings, as well as to a larger redefinition of the character of public and private life.

It is however also a fact that, as a rule, most people, no matter how emancipated, also carry about traces of their former identities and lifestyles from their places of origin in the countryside in other countries, in other towns. Once in the city, they may attempt to suppress these atavistic identities, but never manage to do so completely. Others may want to carry along their former identities in their new cities of origin. That is why most new comers in (no matter which) big cities were likely to have a hybrid identity.

That is why the framing of new, middle class urban and urbane identities was a must. To this end, a special kind of mass culture had to be devised. Conduct manuals played an essential part in this respect, as they were explicitly addressed to members of the middle class, urging them to have an urban and urbane behavior, in compliance with the new surrounding reality.

A strong reason to talk about manners in connection with the moulding of citadine identities in the very etymology of the terms belonging to this semantic family: “politeness” comes from *polis*, “civility” comes from *civis*, -*is*, whereas “urban” and “urbane” originate in *urbs*, -*is*.

It ought to be specified that hardly ever were conduct manuals pure etiquette books. In most cases, they continued the medieval tradition of the genre, and also included practical advice about curing minor diseases, removing spots, making fruit preserve, etc. This characteristic is by no means irrelevant. It is a sign that politeness, ought to have been part of household knowledge.

The utmost importance of conduct manuals in the period under discussion is also due to the fact that in the 19th century people’s public image holds pride of place. Inhabitants of cities are more careful than ever about the way in which they appear to others, about how they behave and how they dress. The (latter half of the) 19th century is an epoch of representation *par excellence*. Representation is a staging of identity. It means “I have nothing to hide”, as well as “This is the way I would like to appear”. By 1900, every big city was a theatre, while their inhabitants were actors. The middle class had

¹ John F. Kasson, *Rudeness and Civility. Manners in Nineteenth-Century Urban America*. New York, Hill and Wang, 1990, p. 4.

leisure to represent themselves as well as to observe each other. A good illustration of the theatrical character of daily life copying other people's behavior is offered by many of O. Henry's short stories, as well as by several other fictional texts of the time. The following excerpt from Dreiser's *Sister Carrie* (chapter XXXI) is symptomatic in this respect²:

"The walk down Broadway [...] was one of the remarkable features of the city. There gathered, before the matinee and afterwards, not only all the pretty women who love a showy parade, but the men who love to gaze upon and admire them. [...] In all her stay in the city, Carrie had never heard of this showy parade, had never even been on Broadway when it was taken place. [...] Carrie stepped along easily enough after they got out of the car at Thirty-fourth Street, but soon fixed her eyes upon the lovely company which swarmed by and with them as they proceeded. [...] To stare seemed the proper and natural thing. [...] With a start, she awoke to find that she was in fashion's crowd, on parade in a show place [...] The whole street bore the flavour of riches and show [...]"

The present paper will analyze conduct manuals issued in New York and Bucharest around 1900, while bearing in mind that the middle class was a *dynamic* social category besides being conservative.

American Codes. General characteristics

Roughly until the Civil War, the model for conduct literature in the United States had been the book written by Lord Chesterton, a British writer from the previous century. Almost a hundred years after the Independence War, as far as the prescribed good manners were concerned, the US were still "British", while New York city was still "provincial".

This paradigm begins to change around 1800, when a new way of preaching manners is inaugurated. The Bibliography compiled by Arthur M. Schlessinger (1947) includes "aside from frequent revisions and new editions, twenty-eight different manuals [which] appeared in the 1830s, twenty-six in the 1840s, and thirty-eight in the 1850s – an average of over three new ones annually in the pre-Civil War decades"³

As was only to be expected, the number of conduct manuals increased spectacularly after the Civil War, when all fields of society developed rapidly. The same researcher specifies that, in the 1870-1914 interval, "the flow of volumes rose to a rate of five or six a year"⁴.

Kasson also explains⁵ that "of the more than 150 etiquette manuals [...] published between 1830 and 1910, approximately half appeared anonymously or pseudonymously". Books were signed by "an American lady", "a woman of fashion", "a gentleman", "a

²Theodore Dreiser, *Sister Carrie*. New York, Barnes and Noble, [1900] 2005, pp. 275-276.

³John F. Kasson, *Rudeness and Civility. Manners in Nineteenth-Century Urban America*. New York: Hill and Wang, 1990, p. 44.

⁴Loc. cit.

⁵Op. cit. p. 48.

member of New York's most exclusive social circles", "one of the four hundred", or even "Censor" or "Mentor".

However, this rhetorical device was by no means typically American; also many European authors of conduct manuals used to conceal their names, thus hinting at the general (even universal) validity of etiquette books, meant to express the collective mentalities of the "best" society. The absence of a proper signature on the cover page was meant as an illustration of the precept of modesty and inconspicuousness expanded upon within the book.

The range of intended recipients also diversified after the Civil War (1860-1865). Conduct manuals were no longer exclusively addressed to the upper classes: roughly 90 p.c. of the texts were now meant for the middle class; this was a sign of the democratization of American society, a token that the middle class had taken over. On the other hand, very few of these texts were addressed to the lower classes, and none of them mentioned recent immigrants in any capacity whatever.

According to the same statistics⁶, the intended audience of conduct manuals was evenly divided as to the sex, while 20 p.c. of them were claiming to be intended for the use of young people. Thus, the social importance of both women and youth was considerably enhanced. Even if it was only natural for (this kind of) didactic texts to be addressed to young people, viz. to citizens during their formation period, and even if etiquette traditionally belonged to "women's sphere", it is nevertheless a fact that, in this way, women's and young people's position in collective mentalities was strengthened, and that in the future these categories were to play a relevant part in society; although how distant this future was to be is a different matter.

As for the codes' authorship, if in the 1820-1860 interval some 75 p.c. of the conduct works were written by American authors, after the Civil War the percentage was much higher. Even though texts continued to borrow from the works of European authors (mainly French and English ones), they explicitly claimed to devise a "truly American and Republican" code of manners. Notwithstanding, American texts were only slightly more democratic than European (British) ones. They could hardly have been. Manners are the same everywhere; they stipulate respect for the Other as well as for oneself. As a means of *captatio benevolentiae*, codes professed to be "truly American", although they continued to take Europe as a model. While on the one hand this was only too natural – after all, not much can be invented as regards good manners –, on the other hand, this characteristic illustrates the basic Americans' dilemma in the 19th century, i.e. their oscillation between the desire to be European and the need to be different.

⁶ Schlessinger apud Kasson

A few samples

Since there are too many conduct manuals issued in the US in the 19th century (Kasson's selective bibliography lists 120 titles), this survey will only refer to a few relevant texts which came out in the 1865-1914 span.

One of the most famous books of its kind was Sarah Josepha Hale's *Manners; or Happy Homes and Good Society*; it was published in 1868 in Boston – a city which seems to have preserved an aura of New England gentility.

Hale emphasizes⁷, not at all unexpectedly, that “the home is woman's battlefield, not the public space”, she is open-minded and far-sighted enough to claim that “Radical changes are required in American life. We need better means of education for women”⁸.

The second part of the book, entitled “Shaping an American home” includes a set of practical advice, e.g. no one should build a house without consulting an architect.⁹, as well as some mild criticism, e.g. “Americans usually burden themselves with too much luggage.”¹⁰.

The precepts included in the book are not exempted from a tinge of nationalism. Thus, Sarah Hale contends that by sticking to religion and traditional moral values, the United States had won the position held by Rome in Antiquity¹¹. Nationalism is also an outcome of the sophisticated rhetoric Hale makes use of. Thus, in the second part, she contends that “George Washington conquered where Aristotle and Bacon both failed: he was a hero in home life, as well as on the battlefield”¹². The following assertion, excerpted from the chapter “A lady's dress” is also fairly nationalistic, though indirectly so: “America used to be looked upon as a country where excessive dress was a reproach. But Paris now stands preeminent for extravagance”¹³.

It is also interesting that, with Hale, as with most Americans of the time, Europe is not yet perceived as a whole; comparisons are made between what people do in the United States, on the one hand, and what is customary “in France and Belgium..., in Spain...”¹⁴.

From this point of view, things are somewhat different in the treatise *Sensible Etiquette of the best society. Customs, Morals and Manners, and Home Culture* by H.O. Ward (Mrs.) pseudonym of Clara-Sophia Bloomfield-Moore. The text came out in Philadelphia; its tenth edition dates from 1878. The book is explicitly addressed to Americans, with a

⁷Sarah Josepha Hale, *Manners; or Happy Homes and Good Society* All the Year Round. Boston, Tilton & Co., 1868, p. 13.

⁸ Op. cit. p. 356.

⁹ Op. cit. p. 65.

¹⁰ Op. cit. p. 129.

¹¹ Cf. op. cit. p. 17.

¹² Op. cit. p. 196.

¹³ Op. cit. p. 237.

¹⁴ Op. cit. p. 131.

view to integrating them in civilized European society. Hence many examples from, and comparisons between, the two continents.

Although in the latter half of the 19th century in Europe, there was no idea of “Europe” as an entity of civilization and lifestyles, in the American book under discussion, European identity is defined indirectly, by comparison with, and contrast to the US. Obviously, “Europe” meant, first and foremost, France and England, plus a few other countries where Americans (as well as English people) used to travel, i.e. Italy, Switzerland, Germany, Spain. Comparisons are made in an unsophisticated, colloquial style, so as to be easily understood, and to bring Europe “closer” to the reader, e.g. “Ladies in American cities have much more license than in European society”¹⁵.

This book is also not exempted from a tinge of nationalism, meant to dispel the readers’ possible inferiority complexes and make them adopt European manners more easily. As the subtitle indicates, “home culture” is also given pride of place; as usual, behavior is based on social rules and traditions (“customs”), and then, little by little, it goes down to “home culture”.

Ward’s *Sensible Etiquette* is equally relevant for voicing the increased tendency of New York City to become the “center” of the US in collective mentalities. Thus, the author refers to Longstreet’s 1879 *Social Etiquette in New York*, specifying that “it was written in response to numerous and constant applications from all parts of the country, for information regarding social forms and usages in New York City” [Therefore] it is thoroughly reliable as to the customs of certain circles in New York”¹⁶. In this way, New York City is both looked up to, for setting the fashion, and indirectly looked down on for encouraging exclusivism.

As the 19th century drew to a close, conduct manuals were published nearly everywhere in the US. If the general tendency was to promote more and more “democratic” and unsophisticated manners, old-fashioned etiquette did not disappear altogether. A possible example is John H. Young’s *Our Deportment, or the Manners, Conduct and Dress of the Most Refined Society*, which came out in Detroit, Michigan, in 1882. Once again, home culture is indicated in the book’s second subtitle, and so is the rhetoric of letter-writing, viz. “Including forms for letters, invitations, etc., etc. Also valuable suggestions on housekeeping training.”

The manual argues the relevance of “Washington Etiquette” and accounts for the US President’s role in a highly civilized, refined society. However, the book also includes chapters on “The language of flowers” and “The language of precious stones”. Thus, Young’s *Deportment* proves obsolete for well-educated people, though perhaps not so obsolete for average or lower middle class Americans, whose ideas of civilized society were rather vague and definitely not very up-to-date.

¹⁵ H. O. Ward, *Sensible Etiquette of the Best Society. Customs, Morals and Manners, and Home Culture*. Philadelphia, Porter and Costes, 1878 (tenth edition), p. 217.

¹⁶ Op. cit. p. 17.

A step further is reached by C. H. Payne's *Guides and Guards in Character Building*. All apparent crises of identity – middle classes vs. upper classes, Americans vs. Europeans, etc. – seem to have been solved. The well-balanced discourse sticks to traditional values, without overdue emphasis.

By the end of the century, in New York, Mrs. Julie M. Dewey published one of the first didactic texts proper in this field, entitled *How to Teach Manners in the School-Room*. The book's introduction emphasizes the obvious truth that "many children have no opportunity of obtaining a knowledge of good manners, either by practice or precept, except as it is offered by the schools."¹⁷ Therefore, teaching manners in schools is seen as a means of social leveling, and good manners' social utility is beyond doubt.

At this juncture, it is important to notice that politeness is considered a must not only in society, but also in business. One of the first signals in this respect was given by James Dabney McCabe's *National Encyclopedia of Business and Social Forms, Embracing the Laws of Etiquette and Good Society*, which came out in Philadelphia in 1879 and had several reprints in the following years.

If nearly all the previous codes had included a chapter dedicated to "how to get rich", thus humoring most Americans' obsession with wealth, the above quoted book takes a step further: it is one of the first conduct manuals where "business [forms]" and "social forms" intermingle on the very title page.

However, the most relevant text in this subclass was *Hill's Manual of Social and Business Forms*. It was published in Chicago in 1873. It emphasizes the role of accurate grammar, spelling, and rhetoric in conducting successful business relations and in leading an "approved" social life. The author claims, not at all inadvertently, that writing is an important for success in society as is speaking and "acting". To note that "acting" means "taking actions" rather than "play acting". The manual covers, exhaustively but rather at random, all possible fields – both public and private – in which correct spelling and grammar, as well as well-balanced rhetoric are absolute requirements. Secretarial work is given pride of place in the enumeration. The book's subtitle runs: "A Guide to Correct Writing, with Approved Methods in Speaking and Acting in the Various Relations of Life, Embracing Instructions and Examples in Penmanship, Spelling, Use of Capital Letters, Punctuations, Composition, Writing for the Press, Proof-Reading, Epistolary Correspondence, Notes of Invitation, Cards, Commercial Forms, Family Records, Synonyms, Short-Hand Writing, Duties of Secretaries, Parliamentary Rules, Sign Writings, Epitaphs, the Laws of Etiquette, Writing Poetry, etc.

The book seems to have been a great success; in 1882, nine years after its *princeps* edition, it had reached its 33rd edition.

¹⁷ Julia M. Dewey, *How to Teach Manners in the Schoolroom*. New York: The A.S. Barnes Company, 1888, p. 13.

Provisional Conclusions

Summing up this brief survey of American conduct manuals in the latter half of the 19th century, a few general remarks can be made concerning the way in which identity was viewed at the time, viz.

1) American identities are nearly always compared to European ones. Even if certain aspects (e.g. Parisian fashion) of the latter are sometimes slightly ridiculed, Europe is always taken as a model.

2) However, all the codes openly announce their intention of framing a typically *American* identity of their intended readers.

3) As conduct manuals intend to amend morals and manners, a few aspects of American lifestyles are mildly criticized.

4) According to the etiquette books I have scanned, the basic – and most praiseworthy – characteristic of American identities is sticking to (Christian) religion and to other traditional moral values and customs.

5) A slightly nationalistic attitude is voiced by all etiquette books. Readers should be proud of being Americans. This is only to be expected since, in most cases, it was the nationality of their (ancestors') choice.

6) The US President, as a symbol of the American nation, and Washington, D.C., as the headquarters of the White House, are sometimes (cf. Young) dedicated a few paragraphs; nevertheless, in nearly all etiquette books, New York City is considered to set the fashion as regards good manners; in collective mentalities, it is the most important American city (cf. Longstreet).

7) Etiquette books authored by women (Hale, Ward, Dewey) mildly advocate the necessity of better education for women, while explaining that American ladies enjoy more leisure in society than European ladies do.

8) By the end of the century, teaching manners in schools is also considered a necessity, as many children had had no other opportunity of learning how to behave. Public schools are thus indirectly considered as an essential democratization means of American society.

9) Politeness in business relationships is also awarded pride of place (Young, McCabe, Hill), so is the accurate use of language, both as regards grammar and spelling, and as far as adequate rhetoric is concerned.

10) Not all etiquette books voice an advanced mentality; even towards the end of the 19th century, some texts (cf. Young) describe the language of flowers and the language of precious stones. As American culture has no tradition as regards this kind of codes, we assume that the references to flowers and precious stones was inserted as a kind of “curiosity” much rather than as a useful piece of knowledge in a democratic society.

11) If New York City is the acknowledged core of American high society, a reverence is also paid to Washington, D.C., in its capacity of federal capital, and headquarters of the President.

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BRIDGING THE GAP IN PAULE MARSHALL'S 'BROOKLYN'

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Abstract: *Paule Marshall's feminist fiction reconstructs African history, culture and gender. The paper will analyze Paule Marshall's female characters battle the twin oppression of sexism and racism and the Self that emerges as their ultimate source of strength. Using language as a powerful instrument, black women are shown creating the power to define their lives in a new cultural background. The analysis will focus on Marshall's volume of short-stories entitled 'Reena and Other Stories' and will highlight the manner in which she reclaims African culture for Black Diaspora and how she manages to transcend her ethnic barriers in the short story entitled "Brooklyn".*

Keywords: *transcendence, continuity, fragmentation, liminality, wholeness*

Motto: "Transcendence establishes the continuity between the old and the new"¹

Paule Marshall and Afro-American Literature

Paule Marshall, a middle-twentieth century Afro-American writer, born in New York, of West Indies parents, grew up in an immigrant community confronted by racism and the challenge of maintaining a Caribbean identity while succeeding in the capitalist culture of the USA. Not surprisingly, the themes of colonialism, immigration, the lure of American materialism, racism, African, Caribbean, or African-American cultures, and the importance of women's voices in the intersection of these cultures are central to Marshall's works.

In her much-quoted essay "The Making of a Writer: From the Poets in the Kitchen" (2001) Marshall traces the powerful influence that her mother and her friends had on her writing. By claiming these supposedly "ordinary" women as her primary literary mentors, Marshall emphasizes the artistry of the oral tradition, so much a part of Caribbean culture, as well as the American belief that the day-to-day rituals of life are the sources of art. She wants to demonstrate how blacks in the diaspora imbued the American English with their own values and aesthetics much before other well-known

¹ Mayra Rivera & John Milbank, *The Touch of Transcendence: a Postcolonial Theory of God*, USA, Ed. Westminster Know Press, 2007, p 28.

Afro-American writers; the beauty of the narrative art inherited from her black ancestors stands clear in the essay: “If you say what’s on your mind in the language that comes to you from your parents and your street and friends, you’ll probably say something beautiful”.²

Marshall has scanned the American stereotypes of gender and race through complex characters. Written against the ideological position that the black family is deviant, the evolving position according to which West Indians are a model minority, as well as the 1950s American belief that women are to be submissive, Marshall questions in her writing stereotyped American concepts of white vs. black womanhood and manhood. For her, black is beautiful and deserves to be developed as a theme in the narrative art.

Paule Marshall deserves literary introspection as an Afro-American female writer for at least four reasons: first, because of her triple identity (Black, Caribbean and American): “I am Afro-Caribbean and Afro-American”; second, her triple invisibility (woman, black, foreigner); third, her interest in fragmentation as Pettis states: “Fiction by *black women* illustrates the *schism* that occurs when blacks – particularly women – ignore the politics (and lessons) of *race, class, and gender* and blindly subscribe to the *American Dream*, but only Marshall implicitly asks, how African Americans can remain *culturally moored* and *psychologically whole* while participating in economic enterprises that almost guarantee *fragmentation*.”³ (emphasis added); fourth, her status of a postcolonialist Afro-American black woman writer.

The Indian critic Nada Elia, providing a compelling feminist analysis, explores the way in which Marshall’s black women characters have been forced to rewrite history and substitute a communal and individual wholeness for alienation and separation in America: “Africana women novelists are *mediators*, then, functioning *liminally*. As such, it is not surprising that their stories always feature *travel*, whether it is the nomadism of the postcolonial subject or the forced uprooting of the enslaved African, or both, in the case of the *postcolonialist* Africana subject. More importantly, however, their stories feature the *return trip* that allows for *healing* and the restoration of *wholeness*”⁴ (emphasis added). According to her, black women writers act as intermediaries that function liminally, neutrally, while a favorite theme approached by them is the theme of journey taken by the postcolonial subject, a journey back to his/her cultural roots for spiritual healing and achieving psychic wholeness.

Paule Marshall also views fiction as a tool to reconnect to the African cultural past. In her essay “Shaping the World of my Art” (1973) she explains the creative role of history for oppressed people used as an instrument to pursue present political, social and

² Paule Marshall, “The Making of a Writer: From the Poets in the Kitchen” in *Callaloo*, vol. 24, no. 2, 2001, p 4.

³ Joyce Pettis, *Towards Wholeness in Paule Marshall’s Fiction*, Charlottesville & London, Ed. University Press of Virginia, 1995, p 114.

⁴ Nada Elia, *Trance, Dances and Vociferations*, N.York, Ed. Taylor & Francis, 2007, p 151.

economic battles; in other words, the role of the colonial past in building up a postcolonial present identity:

“An oppressed people cannot overcome their oppressors and take control of their lives until they have a clear and truthful picture of all that has gone before, until they begin to use their history creatively. This knowledge of one’s culture, one’s history, serves as an ideological underpinning for the political, social, and economic battles they must wage. It is the base upon which they must built”⁵.

Marshall’s stories were ahead of their time in that they clearly focused on the world of outside the US, on the variety of black communities and on black women mostly, at a time when black cultural nationalism fostered a monolithic, uniform view of blacks as urban African American and males. Marshall, in particular is concerned with the ways in which American materialism threatens black cultural wholeness.

African-American Centrality: ‘Separate but Equal’

Most African American literature of the time focused mainly on black manhood. African-American women writers such as Alice Walker portrayed black women’s centrality within the context of a specifically black culture. However, Paule Marshall, as a postcolonialist writer, had this same interest much before Alice Walker although she is less known than Alice Walker or other Afro-American women writers.

What is also worth mentioning in this postcolonial context is her affiliation with Homi Bhabha’s post-colonial theory regarding hybridity and liminality, the double colonization (because of sex and racism) and the Self as a source of strength when facing different cultural experiences.

“Separate but equal was a legal doctrine in US constitutional law that justified systems of segregation. Under this doctrine, services, facilities, and public accommodations were allowed to be separated by race, on the condition that the quality of each group’s public facilities was to remain equal”⁶. According to this discriminatory definition, highly opposed by Marshall, the two cultures under discussion-African and American- are inherently the same, but are treated as separate. The African culture is marginalized, belonging to the oppressed, while the American one is mainstream, and belonging to the oppressor. There is no possible communication between the two cultures.

Paule Marshall and Postcolonial Ethics: ‘Separate but Equal’

‘Separate but equal’ means the two entities are not the same, but are treated equally. This is the aim of Marshall’s characters: to prove the possibility of equality

⁵ Paule Marshall, “Shaping the World of My Art”, in *New Letters*, no. 40, 1973, p 107.

⁶ Wikipedia, URL: http://en.wikipedia.org/wiki/Separate_but_equal

between the oppressed/colonized and the oppressed/colonizer in a liminal, neutral space where ethnic barriers are erased.

From a postcolonial angle, the Indian critic Homi Bhabha (1994) explores in narrative fiction what hybridity can offer to ethics: he questions (cultural) identities as “fixed locations of culture” and his discourse of marginality does not view “colonizer” and “colonized” as separate entities that define themselves independently. He suggests that the negotiation of cultural identity involves the continual interface and exchange of cultural experiences that in turn produce a mutual recognition (or representation) of cultural difference. This “liminal” space is a “hybrid” site that witnesses reflection and production of cultural meaning⁷. The critic Nederveen Pieterse speaks about this space as a space of cultural fusion where “multiculturalist racial intermixing, syncretism, and transnationality”⁸ appear.

This “liminal” space links African and American traditions (oral/written tradition, cyclic/linear nature of time, duality of life, living/static history) and from these shared experiences, fragmented times, spaces and psyches, P. Marshall achieves the cultural mooring into her ancestral past; by acknowledging this ancestral past she manages to reanchor her characters into the present, psychologically whole, i.e. to restore them their fragmented psyches.

‘The Trauma of the ‘Middle Passage’

This psychological healing takes place on a psychological threshold, in a liminal or transitional space and characters pass through a trauma of self-transformation while mediating rather than separating their mutual exchanges. This cultural mediation in a liminal space is between people of mixed ethnicity in their capacity of both participants and observers in the act of culture.

‘Crossing Over’ the Bridge “Brooklyn”. ‘Different, yet Similar’

The stories collected in Marshall’s volume *Reena and Other Stories* (1983) are stories of transcendence and continuity. A feminist reading of the stories highlights the black female characters’ will to ‘power over circumstances’⁹ (Gates qtd. in *Reena*). To illustrate the thesis I have chosen from the volume the short-story entitled “Brooklyn” where characters belong to Black and Jewish immigrant communities. I will demonstrate how Miss Williams, the black female student, moves from colonial division and fragmentation to postcolonial wholeness through a metaphorical journey into her own black cultural roots; by acknowledging her past colonial history, a history of oppression, she can transcend it and continue as a postcolonial subject; due to the empowerment of that

⁷ Homi Bhabha, *The Location of Culture*, London, Ed. Routledge, 1994.

⁸ Nederveen qtd. in David Herman & al, *Routledge Encyclopedia of Narrative Theory*, N.York, Ed. Routledge, 2005, p 228.

⁹ Gates qtd. in Paule Marshall, *Reena and Other Short Stories*, N.York, The Feminist Press, 1983, p 216.

colonial past she can turn from an oppressed subject into a psychological oppressor of Max Berman, the Jewish teacher, supposedly a member of the white imperialist society. The title of the short story “Brooklyn” in this cultural interpretation refers to cultural diversity, to an independent art scene where characters can experience optimism and inspiration for their future.

Although the physical colonization has ceased, characters suffer mental colonization or even “double colonization” (race and gender discrimination) as in the case of Miss Williams. We have the oppressor/the colonizer (Max Berman, the teacher) versus the oppressed/the colonized (Miss Williams, the student). They take a literal journey into the countryside (Max’s cottage) which is the beginning of a psychological journey away from the American materialism, back into their own past cultural experiences. The liminal space used for sharing these cultural experiences is an open space. Belonging to the black race, female characters, mostly, are obsessed with open spaces, light, nature, water, “unimprinted spaces”, where they can unleash “the outrage of a lifetime, of [their] history, which was trapped inside [them]”¹⁰. At the opposite pole is the city, which, in Marshall’s view, stands for breakdown of culture and lack of Afrocentric values, hence its inability to be a site for cultural renewal.

Postcolonialism and Identity Formation: Transcendence and Continuity.

The title of the article was inspired from Mayra Rivera’s book on postcolonialist theory entitled *The Touch of Transcendence: a Postcolonial Theory of God*, where she says that “transcendence establishes the continuity between the old and the new”¹¹. Being associated with “divine transcendence”, “transcendence” has acquired the reputation of being a tool of patriarchal and imperial self-legitimation. Hence the inextricability characterised by certain degree of lack of choice of the human Other. In the case of Paule Marshall she draws on the inextricability between transcendence and continuity and her implicit interest in communal continuity as an alternative to spiritual transcendence, the latter representing the ability of an individual to stand outside of her immediate sense of time and place and to view life from a larger, more objective perspective.

The key words in attempting such research spins around inner causality (i.e. emancipated consciousness) that has reached such level of development that it can see itself as the cause vs. external factors that contribute to its emancipation. The real self is not the self in relationship with the exterior but with the interior. This transcendent potential is manifest in a search for “meaning” (connected to external things, situations, conditions, etc.). Activities are now a manifestation of the meaning inside. In humans all potentials need the cultural factor to develop and manifest (without it, they remain potentials).

¹⁰ Paule Marshall, “Brooklyn” in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 38.

¹¹ Mayra Rivera & John Milbank, *The Touch of Transcendence: A Postcolonial Theory of God*, USA, Ed. Westminster Know Press, 2007, p 28.

Biology and culture evolve together in human beings. As the cultural expression of our biology is often limiting, degrading, first you have to become aware of yourself and only then can you realize whatever transcendence is “outside”.

We live in fractured times. Continuity is thus what unifies spirituality, past and future. The individual is part of a whole, cannot alienate oneself from the continuity of existence. Hence suffering is part of the process of life: “in order for a person to live someone else must die”¹², reflects Miss Williams.

Mind and body co-exist. We are simultaneously addressing our lives as individuals and our lives as part of the whole. We will no longer be in confusion, divided as self-against-world. We will contemplate the historical and cultural origins. From this we are able to understand that we are not divided from the whole.

Accordingly, through bicultural tensions, historical awareness, de-stereotyping, etc. “the moment of breakdown is not a moment of isolation but a moment of contact”¹³, as Rhonda Cobman (1993) argues. This contact is a spiritual contact that is done through healing rituals, in an interplay between races and classes. This healing ritual results ultimately in an exchange of roles between oppressor and oppressed/victim, enabler/catalyst and unabler.

The moment of contact between Miss Williams and Max Berman materializes at the countryside cottage. The function of the liminal space to elucidate answers becomes visible here in the open countryside.

The two characters start confronting memories in a dual confrontation. Miss Williams recalls her childhood, her parents’ warnings against speaking or dating strangers with skin color darker or whiter than hers, the man she loved and did not marry because she knew her parents would disapprove, her graduation and her similar state of confusion and fright after starting to teach back home. Her past recollections bring about epiphany; she has instant moments of revelation: “I thought ... about my parents how wrong they had been, how frightened, and the terrible thing they had done to me... and I wasn’t confused any longer.”; “In a way you did me a favor. You let me know how you and most of the people like you – see me”¹⁴, she admits to professor Max Berman at the end of the short story.

The process of sharing through contact awakens her back to life. She does not feel frightened or tensioned anymore. Likewise, she does not regard her teacher as superior anymore: “Look how I came all the way up here to tell you this to your face. Because how could you harm me? You’re so old you’re like a cup I could break in my hand.”¹⁵. Her posture from the class that expressed fear, submissiveness, lack of courage

¹² Paule Marshall, “Brooklyn” in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 47.

¹³ Rhonda, Cobham, “Revisioning Our Kumbas: Transforming Feminist and Nationalist Agendas in Three Caribbean Women’s Texts”, in *Callaloo*, vol. 16, no. 1, 1993, p 57.

¹⁴ Paule Marshall, “Brooklyn” in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 47.

¹⁵ Paule Marshall, “Brooklyn” in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 47.

to react has changed now into a full command stance: "I will do something. I don't know what yet, but something..."¹⁶.

The same contact in the case of Max reverses his role from an oppressor into a victim, an oppressed one. Similarly, he starts remembering his childhood, his father calling him a bad Jew, his desire to become a doctor, his wives whom he married out of insignificant interests, his inquisitors, etc. The more empowered the Black student becomes, the less enabled the Jewish teacher is. Her questions "What did matter?"¹⁷ "What will you do now?"¹⁸ bewilder him more and more. His evasive answer "I will do something. I don't know what yet, but something."¹⁹ contrasts strongly with her firm answer "I can do something now! I can begin"²⁰. Moreover, she is the catalyst, the 'bridge' to reconnecting him back to life. His realization that he has been indifferent to his past, to love, job, family, community, faith and himself can set him now, due to her, on a new life.

For the first time in her life she feels almost brave. While envying her rage and empowerment, he "accepts ... his responsibility ... for all those at last whom he had wronged through his indifference: his father lying in the room of shrouded mirrors, the wives he had never loved, his work which he had never believed in enough and lastly (even though he knew it was too late and he would not be spared), himself"²¹.

It is now his turn to fear her touch. When she fulfilled the swimming ritual of 'metaphorical rebirth' in the lake, he finally understood "the profound cleavage between them and the absurdity of his hope. The water between them became the years which separated them. Her white cap was the sign of her purity [rebirth], while the silk darkening the lake was the flotsam of his failures"²².

Listening and speaking to each other's colonial past experiences builds 'arcs of communication' between two different, yet similar through oppression groups. Bridging their colonial pasts they could also bridge through language their colonial loneliness and destinies of oppressed and oppressor.

Conclusion: "The Arc of Recovery" to Afro-American Culture

Being concerned with the ways in which American materialism threatens black cultural wholeness, Marshall's characters complete a journey that critic Susan Willis calls

¹⁶ Paule Marshall, "Brooklyn" in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 45.

¹⁷ Paule Marshall, "Brooklyn" in *Reena and Other Short Stories*, N.York, Ed. The Feminist press, 1983, p 44.

¹⁸ Paule Marshall, "Brooklyn" in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 45.

¹⁹ Paule Marshall, "Brooklyn" in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 45.

²⁰ Paule Marshall, "Brooklyn" in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 47.

²¹ Paule Marshall, "Brooklyn" in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 48.

²² Paule Marshall, "Brooklyn" in *Reena and Other Short Stories*, N.York, Ed. The Feminist Press, 1983, p 43.

“an arc of recovery”²³ to Afro-American culture, for they take a cultural journey back – a journey that they begin in the USA through the Caribbean, to an African communal past, to regain their sense of wholeness. Unlike other literary critics, Willis looks at Marshall’s theme of movement from the past to the future by focusing on the power of language. In this sense, Marshall proves brilliant at using neocolonialism tools, such as language and history, to demolish neocolonialism itself. Through language and acknowledgement of cultural roots, Miss Williams, the black female student, reconciles her past and present and hence she can *transcend* ethnic barriers and *continue* her life in a patriarchal, postcolonial, capitalist, and white supremacist world order. Black women, in Marshall’s organic view, have a keen awareness of history as change that allows them to function as mentors and factors of cultural continuity; they can act as ‘bridges’ using the past as a key to the future, and the present as the end of the past.

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²³ Susan Willis, *Specifying: Black Women Writing the American Experience*, USA, Ed. University of Wisconsin Press, 1989, p 53.

THE DISCOURSE OF MECHANICAL ENGINEERING: TEXT TYPES

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Abstract: *The discourse of engineering can be integrated into the world of technical discourse by taking into consideration its common linguistic features and the specificity given by the vocabulary in use. Bearing in mind the global socio-economic, as well as political context, we should take into consideration how factors pertaining to these realms influence communication in this field. Whereas Romanian is official language in this country, our country's accession to the European Union has meant an increased emphasis on the acquisition and use of other foreign languages, among which English seems to be a trendsetter.*

Keywords: *discourse, engineering, linguistic features, globalisation, communication*

Since the erection of the pyramids, engineers have challenged human ingenuity and creativity in creating ever newer and more useful instruments that make our lives easier. Elementary calculations, the study of interactions between physical bodies from the surrounding world have constituted the legacy of theory and practice that is still applied today, in a technology dominated world. Mechanics and materials science are constantly evolving, ensuring that human life is safer. Production systems have become automated requiring knowledge of things mechanical. Engineering has become the religion of man in the conquest of nature. IT specialists and mechanical engineers rule the world of machines and mechanisms, airplanes, space shuttles and devices ergonomically developed. All this development is based on laboratory tests that imply vast knowledge of mechanics, mechanism, machine parts, laws of physics – statics, dynamics and kinematics of the rigid, solid and fluid bodies. Intelligent materials and their applications also require knowledge of physics, mechanics and mechanisms in order to use them in optimum conditions. Renewable energies, although known for a long time, have been ignored but are starting to be the concern of engineers again in an attempt to create mechanisms that transform renewable energies into electrical or thermal energy. Industrial design would not function without knowledge of mechanical engineering and materials.

The discourse of engineering can be integrated into the world of technical discourse by taking into consideration its common linguistic features and the specificity given by the vocabulary in use. Our interest in this type of professional English rises from work background and experience in learning and teaching English for Engineering, as well as from observations made over the years regarding the characteristics of this type of

discourse in Romania. It appears that the language of mechanical engineering is rich in foreign borrowings; it adopts mainly English as means of conveying information, probably due to global tendencies of communication in mainstream international languages; and it is a type of discourse that blends various contexts, language users and communication rules that are specific to the field of practice of mechanical engineers. Engineering as a profession has re-gained its sought-after status that appeared to have been lost. In the contemporary Romanian society there seems to be high demand for engineers that will contribute to the improvement of productive industries in our country. Technical education is increasing and the number of specializations offered by universities seems to demonstrate the need for specialists in engineering fields. Bearing in mind the global social and economic, as well as political context, we should take into consideration how these factors influence the production and transmission of information in this field. Whereas Romanian is official language in this country, our country's accession to the European Union has meant an increased emphasis on the acquisition and use of other foreign languages, among which English seems to be a trendsetter. From this point of view, a direction of research that we propose to further investigate, beyond the limits of this paper, is the extent to which Romanian language users have integrated or adapted English into their system of communication in the field of mechanical engineering.

Technical communication and technical writing is understood as communication, both written and oral, with the purpose of informing and persuading people to perform some professional tasks. Rosenberg, Sanborn Pfeiffer, Pauley and Riordan are among the many authors who define technical communication in terms of purpose, context, structure and style.

In the broad sense, then, we can think of technical English as a type of text and discourse that shows how things are made, what lies beyond the process of making them, the purposes that they serves as well as the general laws that govern the making, scope and use of those particular instances referred to as things. Technical writing can be defined as a type of expository writing (sometimes persuasive writing) most often used to convey information (or to convince others) for technical or business purposes, writing to communicate specific information, as a description of a computer operation or directions for operating a videocassette recorder (VCR). Technical writers create documentation for a technology. Their responsibility, like graphic designers', is to effectively communicate a message. Technical writers are responsible for writing text that is helpful to its intended audience, accurate, readable, and accessible.

In nearly all forms of technical communication four elements play a crucial role in the creation of technical discourse: purpose and aim, audience, knowledge structure and argumentation strategies employed in the process of communication.

Technical communications are created and distributed by most employees in service organizations today, especially by professional staff and management. Writing well

is difficult and time-consuming, and writing in a technical way and about technical subjects compounds the difficulties. The entire point of communications is to disseminate useful information. To be useful, information must be understood and acted upon. Thinking about English in a technical age, we can affirm that technical communication has become an attitude, about the relationship between language and the social.

Approaches, which have been specifically developed within the English for Science and Technology setting, are mentioned below:

- Gopnik's study of the linguistic structure of scientific texts (1972) – concentrating on the structure of scientific texts rather than their vocabulary, paying attention to syntactic structures and transformations in articles in experimental biology and biochemistry;

- the text typology approach of Gläser (1990) and the Leipzig school - counting elements in a corpus of texts on different subjects and from different fields and statistically analysing them;

- Trimble's "rhetorical analysis" of English for Science and Technology (1985) – basically oriented towards teaching English for Science and Technology, primarily intended for pedagogical purposes, with a focus on teaching procedures. McElholm suggests that Trimble's approach is the better known attempt to analyse such texts, with some critical remarks regarding this discourse approach. Firstly, Trimble's analytical tools are confusing, secondly, argumentation is absent from his theory; rhetorical functions and patterns are not linked to grammatical phenomena, which are not systematically dealt with. Finally, Trimble never contrasted structures from English for Science and Technology texts with those found in ordinary discourse (McElholm 2002)

- Swales' genre analysis, which proposes a division of texts into different types within an overall linguistic frame, but is limited to introductions to research articles.

Further, the ongoing division between technical communication practitioners and academics should be explored by examining the conceptual metaphors that underlie their discourse in professional journals and textbooks. The conceptual metaphor theory as formulated by George Lakoff and Mark Johnson (1980) is a viable lens through which to engage in rhetorical and linguistic analysis. Academics and practitioners engage in radically different linguistic behaviours that result from the complex and often conflicting interplay of conceptual metaphors that guide their work. These metaphors carry assumptions about writers, texts, and communication that create covert tensions with the ethical value systems overtly embraced by both practitioners and academics.

Practitioners tend to use metaphors primarily centred around machines and money, objectifying both documents and people and reducing the processes of communication to a series of abstract mathematical influences. Academics participate in a much more complex conceptual system, embracing language about communication that favours metaphors of human agency, physical presence and complex social interaction.

However, academics also participate in the abstracted, object-oriented metaphors primarily used by practitioners, leading to a particular discourse both advocating and at odds with humanist social values. Academics perpetuate the division between industry and academy with their tendency to use conceptual metaphors that contradict their social and ethical imperatives. A more detailed linguistic analysis may be a fruitful way of understanding and perhaps addressing the long-standing tensions between academics and practitioners in the field of technical communication.

In 2006, in the book *New Trends in Specialized Discourse Analysis*, edited by Gotti and Giannoni, in its third section, “The Discourse of Science and Technology”, Khurshid Ahmad demonstrates how corpus linguistics methodology is applied in the study of metaphors in texts on particle and nuclear physics. Firstly, he claims that ‘scientists literally and metaphorically create a world of make-believe through a web of words – some borrowed, some invented, endorsing self-belief here and suppressing the beliefs of others there (Ahmad apud Gotti and Giannoni, 2006: 198)’. The way researchers phrase their thoughts and which words they choose may influence our perception. This potential of specialised discourse to shape our understanding of specific phenomena requires further interdisciplinary analysis.

Second, Ahmad concentrates on the rationale behind the use of metaphors in scientific journals (2006: 199). This aspect has been explored less frequently in comparison to texts in popular scientific magazines for lay people. According to Ahmad, the following have discussed these issues: Dubois in 1986, Fahnestock in 1986, Koskela in 1997, Myers in 1990; Ventola and Mauranten in 1992. In the same book edited by Gotti and Giannoni (www.peterlang.com), Susanne Göpferich touches upon the widely researched problem of incomprehensibility of popular scientific texts. She analyses how a group of subjects interpret popular science texts about diabetes with the help of optimizing verbalization using thinking aloud and log files. The thread of popular scientific texts is continued in Paola Catenaccio’s paper. She concentrates on various linguistic and rhetorical moves employed there and tries to account for the similarities and differences between them.

In order to analyse the type of discourse specific to science, technology and engineering we need to put the past and present research findings into perspective. Technical discourse in English has become a widespread medium for interaction in all countries, as English remains the world of international communication, in a globalised society. We shall focus on the aspect of the importance of English in technical discourse in Romania. First, let us review some opinions that have been expressed in relation to the functional classification of English language as a main component in the analysis of specialized discourses.

Special language and *specialized aim* are two entirely different notions. Scholarly work points out that confusion arises over these two notions. Mackay and Mountford

(1978) state that the only practical way in which we can understand the notion of special language is as a restricted repertoire of words and expressions selected from the whole language, because that restricted repertoire covers every requirement within a well-defined context, task or vocation. On the other hand, a specialized aim refers to the purpose for which learners learn a language, not the nature of the language they learn (Mackay & Mountford 1978). Consequently, the focus of the word 'special' in ESP ought to be on the purpose for which learners learn and not on the specific jargon or registers they learn.

Mary LaRoche wrote of technical discourse, seeing it as a “structure necessarily created by the writer out of the elements of the writing situation”. Her focus on the writer is not singular, as other researchers have noted that the author is of major importance. Robert Boltwood remarked that technical writing “provides information for people who will use it”, implying a twofold perspective on discourse. From the point of view of an author, the writer must be an authority in the field, and the audience will necessarily derive one and the same meaning from the given piece of discourse. In the same line of thought, W.E. Britton asserted that the “primary characteristic of technical and scientific writing lies in the effort of the author to convey one meaning and only one meaning in what he says” (Britton apud Baywood, 1965).

An account of what we understand by specialized discourse should also take into consideration contributions such as van Dijk's (2000), who emphasized the importance of knowledge in the shaping of technical discourses, hereby shaping the concept of context relevance in interpretation of meaning:

“A more sophisticated account of the role of knowledge in discourse processing is especially relevant in the account of specialized (e.g., scientific) discourses, whose production and comprehension crucially depend on various kinds of specialized knowledge. This is most obvious in the use of technical terminology, but also extends to many other aspects of specialized discourse, such as its preferred topics, overall format or text-schema, style, rhetoric, argumentation patterns, methods of proof and demonstration, the use of tables, figures and other non-verbal aspects of discourse, and so on. Indeed, the knowledge about specialized discourse properties is part of the very specialized knowledge of the experts”.

Considering all the examples above, when defining technical discourse, the following distinctions should be made. Firstly, technical and scientific writing is a broad field in which it is highly recommended that a division into subject areas be made, so that the reader is indeed focused on one interpretation. Technical writing, engineering writing, engineering English, scientific English, scientific communication are important subdivisions, yet not completely adequate to define our field of research. In a broad sense, technical discourse could be seen as discourse with subject matter in science, engineering

and business. More specifically, technical discourse should be one that focuses on subjects that fall within the science of engineering. Among its characteristics would be – concern with scientific and technical matters, use of scientific vocabulary (with a special focus on adjectives and nouns) and conventional report forms, commitment to objectivity and accuracy, a wide range of task.

“Technical communication probes deeply into our human capacity to conceive and manipulate symbols – our linguistic capacity. It explores how language has made us and continues to make us into the sort of animals we are: an animal capable of improving itself through technology, homo faber because we are homo symbolicus and vice versa” (Smith 1986)

Science has not been able to escape rhetoric, argument, and advocacy, because each scientific paper, when first written, is not immediately an unquestioned truth. In a scientific paper an author attempts to convince colleagues of some claim or set of related claims. At issue may be the identification of a phenomenon, the accuracy and veracity of data, the appropriateness of method, the general usefulness of a set of methods, the interpretation of data, or a new theoretical position. Scientific claims and methods must present themselves in competition with other claims, so an article must present good reasons why its claims should be taken as more accurate and more important than other claims in other articles. Although standards of scientific argument have been refined over the centuries, they are always directed at making claims persuasive. Standards of argument are often identified as methodological rather than rhetorical, because they have to do with finding and producing the most relevant and precise data or making the connection between data and ideas, but these nonetheless are issues of persuasiveness. The current standards have emerged because they have proven to be the most persuasive, trumping weaker arguments resting on less powerful data and reasoning.

The increasing number of journals and professional societies communicating knowledge escalated, supported by social and technological changes. As research and training became more specialized and academic, scientific publications became more esoteric, theoretical, and filled with specialized vocabulary. Currently the Web of Science, a major indexing service, reports on approximately 6000 major scientific journals.

This enclosure of science required substantial rhetorical work to define and maintain the social boundaries of science that allowed science to be internally regulated, to gain public authority over its areas of interest, and to garner public and commercial support for its endeavours. To convey the esoteric work of science to popular audiences, new journals emerged. As science and technology became more important for social, economic, and governmental institutions, many new genres and pathways of communication developed. To assist technologists in communicating with their peers, their corporate co-workers, and the public, technical writing instruction emerged as a

university field in the twentieth century, and the technical writer became a major employment title in many organizations. As newspapers increased reporting on science and technology in the latter twentieth century, scientific journalism also became a recognized specialty.

The act of communication through language represents levels of cognitive and social activities. In terms of text in the field of E.S.T. there are clear differences that help us distinguish types of operations presented in them.

Expository texts are common in engineering discourses, since science and technology usually present general facts, rather than individual ones. The following is a fragment from an expository text:

“All matter is made from tiny particles called atoms. So far, scientists have discovered about 112 different types of atoms. A substance made up of atoms, which are all the same, is called a chemical element... For example, the gas oxygen is an element. So is the metal iron. A substance made up of different type of atoms joined together is called a compound. For example, water is a compound of the elements oxygen and hydrogen. The atoms of different elements can combine in so many different ways, to form many thousands of different compounds” (Pocket Science, 1999)

As we can see, the text presents objects, terms that have a clearly defined meaning in the field of chemistry. Furthermore, the text is concerned with the general properties of chemicals and not with one particular instance. They show the relationship between facts, the methods used to establish these facts. This is why in this kind of text one finds many definitions and classifications.

“The unit used to measure frequency is named Hertz, which is defined to be the number of cycles in one second. (This unit is named after Heinrich Hertz, a famous 19th century physicist.) If you increase the frequency of sound (there are more cycles in a second), you get a higher pitched sound. When you decrease the frequency, you get a lower pitched sound.” (<http://www.dosits.org/science/whatis/frequency.htm>)

“In acoustics, a sound is ... quantified by its frequency of vibration. However, scientists refer to another quality of sound called pitch that is a subjective measure of the combination of the frequency and intensity of a sound.” (<http://www.bartleby.com/64/C004/027.html>)

Expository writing is a mode of writing in which the purpose of the author is to inform, explain, describe, or define a subject to the reader.

“A typical mechanical differential contains a housing (or carrier), two side gears, and several pinion gears. A rotating driveshaft of the vehicle engages a ring gear, which is mounted onto the differential housing. The driveshaft drives the ring gear, which in turn rotates the differential housing. Pinion shafts attach the pinion gears to the housing so that, as the housing rotates, the pinion gears are driven. The pinion gears drive the two side gears, which in turn drive the axle (or half shafts) attached thereto.”

<http://www.freepatentsonline.com/WO2007111915.html>

A well-written exposition is focused on its topic and listing events in chronological order. Examples of this type of writing are instructions, directions and instructions on performing a task. Key words such as first, after, next, then and last usually signal sequential writing. Personal pronouns may appear in this type of writing, which can be subdivided into:

- a sequence –a structure also known as ‘process or collection’, a listing of the order of steps in a process or listing of events in chronological order;
- a descriptive essay - that enables the reader to feel whatever is being described;
- a classification - an organizational strategy in which authors arrange groups of objects or ideas according to a common topic in detail;
- a comparison - showing how two or more subjects are similar or contrasting; this type of structure is often used in determining which is the better of two or more choices;
- cause and effect writing identifies the reason for something occurring and lists what occurs because of that reason (analysis), or depicts a 'causal chain', several events (causes) leading up to another event. (effect);
- expository dialogue.

As discussed by Larson, Longacre (www.sil.org), and McElholm (2002) the language characteristics of **expository texts** are: the use of present simple and present perfect simple; articles and nouns combine in a generic way; connectors which express cause, effect, result, objectives, contrast and concession are used

In linguistics, a text that refers both to the codification and the enforcement of rules governing how a language is to be used is called prescriptive. These rules can cover such topics as standards for spelling and grammar or syntax; rules for what is deemed socially or politically correct. **Prescriptive texts** are typically contrasted with descriptive ones, which observe and record how language is used in practice, and which is the basis of all linguistic research. Serious scholarly descriptive work is usually based on text or

corpus analysis, or on field studies, but the term "description" includes each individual's observations of their own language usage. Unlike prescription, descriptive linguistics eschews value judgements and makes no recommendations.

The main aims of linguistic prescription are to define standardized language forms either generally (what is Standard English?) or for specific purposes (what style and register is appropriate in, for example, a patent?) and to formulate these in such a way as to make them easily accessible. Prescription can apply to most aspects of language: to spelling, grammar, semantics, pronunciation and register. Prescription aims to draw workable guidelines for language users seeking advice in such matters. EST being typically concerned with generic states of affairs, prescription that appear here are not specific. At the same time, prescriptive E.S.T. texts are normative, saying how things should be done, as in the following example:

“... in at least one embodiment, the guide slots 70 may be produced inexpensively, for example, by die casting due to the guide slots 70 functioning only to aid in assembly. The apertures 60 may also be produced relatively inexpensively, for example, by use of a drill and milling machine. The size and the location of the apertures 60 can be precisely produce to support a pinion gear assembly, such as, the spider pinion gear assembly.”

(<http://www.freepatentsonline.com/WO2007111915.html>)

According to McElholm (2002), their language characteristics are: the use of the imperative, the conditional, the future and the present subjunctive mood, impersonal constructions of the form *it is necessary that*, modal verbs like *must, should, need to, may*.

Argumentative texts try to discover problems and respond to them using logical and argumentative structures. Popular science texts and media argue for or against a particular point of view, dealing with a problem and trying to persuade the audience of the correctness of the point of view or conclusion drawn, on basis of the arguments presented and the inferences made.

Their language characteristics are: use of logical and argumentative linking words, use of qualifiers, they contain inductive and deductive inferences and they contain hypotheses.

Narrative texts relate events or sequences of events in the past and in E.S.T. They are generally historical accounts, such as the history of the windmill, etc. Typically, an E.S.T. narrative would belong to popular science magazines:

“Since ancient times, man has harnessed the power of the wind to provide motive power for transportation. Likewise, the technique of grinding grain

between stones to produce flour is similarly ancient, and widespread. Quite where and when these two came together in the first windmill is unknown, but a likely scenario suggests a Persian origin, from where (tradition has it) the knowledge spread back into Northern Europe as a result of the Crusades. However, since the Persian mills were quite unlike the early European designs it seems just as likely that the adaptation of wind as a power source was independently discovered in Europe, albeit at a later date.”

(<http://www.windmillworld.com/windmills/history.htm>)

We have found that their language characteristics are: use of adverbs of time and space, use of past tenses, temporal connectors, anaphoric or cataphoric reference.

Owing to the way that knowledge is structured in science, to the nature of the phenomena it deals with, **descriptive texts** are not very frequently encountered. Descriptive elements are usually found in **expository texts**, presenting concrete individual phenomena; the use of numbers is a typical indicator of a descriptive text, referring to a concrete reality in real time and space:

“In this diagram, the cross-head is connected to a drive rod that connects to one of three drive wheels for the train. The three wheels are connected via coupling rods so they turn in unison.”

(<http://science.howstuffworks.com/steam1.htm>)

Descriptive texts include references to concrete places, use deictic expressions and indexical expressions, deal with spatial relationships between objects and with concrete persons and their actions. Thus, we have observed the following language characteristics: use of stative verbs, use of articles and possessive adjectives, use of the present tense simple, use of adverbs of space and time and last, but not least, situational reference.

A text may contain a mixture of the aforementioned types and in each text one of them will be the predominant mode of communication. The various linguistic features cover a range of microstructural (linguistic) phenomena that define the dimension of argumentation of E.S.T. texts as defined by McElholm. He proposed a table, “which also indicates the genre or type of text frequently associated with a particular level of communication” (McElholm, 2002:153-154)

The importance of E.S.T. for international communication has meant increased interest in the analysis of E.S.T. and above all in the analysis of the structure of EST texts. To analyse E.S.T. texts it is necessary to have an overall theory of language and text that can deal with E.S.T. as part of its framework; a theory that can analyse grammatical and textual phenomena at all levels in an integrated way; tools to discover the overall

structures of E.S.T. texts; analysis of representative samples of all the different levels and genres of E.S.T. texts; a framework to illustrate the functionality of E.S.T. texts belonging to different genres in the specialised contemporary contexts; an interdisciplinary approach to deal with the variety of sociolinguistic, grammatical, textual and cognitive phenomena encountered in E.S.T.

Among the questions that remain to be answered are: How do argumentation and rhetoric provide categories and structures for the analysis of EST? How do the linguistic, ontological, cognitive and epistemological dimensions intertwine in the analysis of E.S.T? How does specialised discourse shape our understanding of specific phenomena? What particular phenomena that have been explored less in E.S.T research need closer examination? (analogy, metaphor, metonymy, synecdoche)? How important are standards in text analysis?

In order to make plausible generalisations about the nature of E.S.T. texts, research in this direction should aim at establishing whether certain categories or genres have different structures (are popular science texts different from specialised articles) and how specialised vocabulary reflects and shapes a type of understanding of the world around us.

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THE ROLE OF PROMOTIONAL LITERATURE IN SHAPING AMERICAN FICTIONAL SPACE

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Abstract: *Labeled by many scholars as a discursive invention, the concept of America and of its external reception includes a history of misrepresentations and idealizations performed for different marketing purposes. The works of Richard Hakluyt, Thomas Hariot, John Smith and Daniel Denton are among the first attempts to give discursive shape to the new land across the Atlantic Ocean and by so doing, to begin a tradition of perpetuating an image of America which is significantly different from reality.*

Keywords: *discursive invention, history of misrepresentations, idealizations, tradition*

The present study starts from some premises which have been conceptualized by many scholars directing their research interests into the field of American studies. These premises may be summed up by the assumption that, in the line of the exceptionalist discourses which lie at the foundation of Americanism, “the reality of America is selective, optional, fantastic: there is an America for each of us” (Conrad 1980: 4).

Among the first scholars to give a theoretical shape to the idea of the American space as an intentional construct made of discursive strategies is Edmundo o’Gorman who, in *The Invention of America* (1961), defines America as an intellectual construct. In terms of the formation of the New World, O’Gorman favors the term ‘invention’ rather than ‘discovery’, thus shading new light on Columbus’s exploits in the new continent. He differentiates between ‘discovery’, which implies a previous knowledge of the object and ‘invention’, whose area of interpretation implies something unheard of and unexpected. ‘Discovery’, the term generally used when speaking about the way the American continent entered the sphere of European knowledge, “implies that the nature of the thing found was previously known to the finder, i.e. that he knows that objects such as the one he has found can and do exist, although the existence of that particular one was wholly unknown.” (O’Gorman 10). O’Gorman’s theory, based on the writings of Christopher Columbus, Amerigo Vespucci and other explorers, argues that they had no previous knowledge or idea about the land they were on the point of finding. Columbus’s purpose was to reach Asia, so the theory that he ‘discovered’ America cannot stand since he did not actually discover anything. He stumbled across a previously unforeseen continent,

which was interpreted by the Western world as a discovery. The difference between knowing what to expect from the thing you intentionally pursue - discovery - and imagining it as long as the confinement of your world allows – invention - is significant.

This opens the way to modern cultural theories about America arguing that the country was invented, rather than discovered, as a discursive entity. O’Gorman’s concept of “invention” is summed up and explained by Clara Bartocci, who observes that “it was necessary to devise an invention, in a scientific sense, to define that which had never been conceived of in the past”(103). Myra Jehlen further explains the idea of the invention of America as a necessity coming from the fact that such an entity had never been conceived before: “The New World was a future so far from being already imagined, it had to be invented: conquered, settled, and also enjoined, urged, promoted and written into being” (13).

The mechanism of inventing the American space is a provider of infinite interpretations; the opportunities are practically boundless, as the traditional constraints commonly known to the European mind are absent. Time and space acquire new characteristics due to American emptiness: “In American emptiness, there are truths to sustain any fiction” (Conrad 5), they are flexible tools which can be maneuvered in such a way as to serve each individual’s imaginative workings.

The historical conditions which assisted and facilitated the idea of the invention of the American space are very important, as they are the key to understanding its mechanism. Inventing the space, contrasted with the classical idea of discovering it, adds a significant imaginative input which brings the image of America closer to the realms of illusion. At the same time, it constitutes an innovation in individuals’ way of relating to the world, by completely changing this perspective. The voluntary creation of a new, personal, self-imagined universe, by means of the application of a general set of principles, is a clear mark of modernity. By conferring the individual the liberty to choose the shape of the world he wants to imagine, by the flexibility incorporated in this process, the mechanism of inventing America is a deeply modern one. Peter Conrad observes: “Because America offers an incarnation of your most recondite and specialized fantasies, in discovering America you are discovering yourself. Europe equips you with a hereditary, natal self. America allows you to invent a self better adjusted to the individual you have become since outgrowing the impositions of birth”(5). Similarly, Tzvetan Todorov notes that “the conquest of America heralds and establishes our present identity. Even if every date that permits us to separate any two periods is arbitrary, none is more suitable, in order to mark the beginning of the modern era, than the year 1492. We are all direct descendants of Columbus”(5).

Starting from this theoretical background which accounts for the flexibility of the American reality, and from the premises that there is a long history of misrepresentations of America (up to the present-day media reflections) due to its perception mediated by

myths, this study is an attempt to address the beginnings of this long record of constructed images of America. For this purpose, the study analyses a selection of the first written materials which popularized what was going to be American mythology and which initiated a long-lasting tradition in perpetuating an image of the American space based on false hopes and desires rather than on direct and lucid perception.

Written in 16th century England, these texts are part of a literary trend which may be called “promotional literature” (Scouten) and which, by being “both inventive and imaginative” (Scouten 28) contributed to the dissemination of the main myths of the American spirit among the future American colonists. Being written with the purpose of attracting prospective colonists into the new world, these pieces of writing were marked by the authors’ perceived needs of the audience. This is where imagination intervenes, to mediate between a reality which most of the addressees of the texts had no way of conceiving and a horizon of expectations that they had created. This leads Scouten to assert that “as often as not, English promotional writing about America better reflect the wants of the English citizenry than they do any particular reality about America itself.” (Scouten 27). By so doing, these texts initiated and maintained a dual image of the country, one in which reality and imagination are intermingled.

The purpose of these texts was to promote New World exploration and colonization. They were meant to present the potentiality of the new territories to the readers, to describe the land and the opportunities that it had in store and to try to convince people of the benefits of settling down in those territories. As disseminators of a myth based on the promise of material gain, these texts presented the image of a country where material abundance was within everyone’s reach.

There is a dual motivation for this trend of misrepresenting American reality and exaggerating its bounty. On the one hand many texts on America were sponsored or written by the patent holder of the colonies, whose purpose was to attract capital in the colonies. Therefore, the image of the texts had to be persuasive enough so that the potential investors are convinced of the enormous possibilities, the great riches and the safety of such an investment in the New World.

On the other hand, the presentation of an ideal image is justified by the prospect of selling the books. The more attractive the manner in which a place is depicted, the better chances the book has to make a profit. Apart from convincing the audience of the rightfulness of endeavoring into an enterprise in the newly discovered continent, the need for entertainment led to a style which combined the sense of thrill and adventure with the most practical details. (Scouten 14-15). The result of this financial motivation is the creation of texts promoting the new American colonies which are mid-way between reality and utopia. Being mainly addressed to European colonizers, and being the main way by which Europe became acquainted to America, they contributed to the creation of an imagined version of a country endowed with special attributes.

Although these promotional tracts were destined to create a realistic picture of the new found land across the Pacific in the minds of the prospective colonists, it would be deceptive to argue that these writings had purely informative purposes. The reality is that many authors of promotional materials about America had never actually been to the new continent (such as the case of Richard Hakluyt, who is nevertheless considered the initiator of the English writings on America promoting the further exploration and colonization of the continent). Imagination had to fill up the spaces left empty by the lack of direct experience.

Additionally, one should keep in mind that the period which assisted the emergence of the promotional materials about America, mainly the 16th century, was a time when the popularity of the novel as a genre had not appeared yet and that of the theatre was slowly but surely declining. This is how writing about the discovery of a new world combined the realism of a travel report with the thrill and adventure that the European audience was seeking. The inevitable result of these circumstances was a prose in which the reality portrayed had to be veiled in fictive exaggerations. Had it not been the case, America as a myth would probably not have exerted the same attraction on European future adventurers. Taking into account that at that time few people had actually been to the new world, so that they could send first-hand information to those in old Europe, these promotional materials consisted the main means by which Europeans started to create images of America. Fatally, these images were modeled by the input material of these initial texts: however exaggerated, plagiarized, sometimes flagrantly untrue, they spread the artificially constructed image of the New World to a frustrated, obsolete Old World who was dying for something new to feed its illusions of a better life.

Richard Hakluyt (1552 - 1616) is considered to be the initiator and the main representative of the promotional writing about America. His main work on the topic: *Divers Voyages touching the Discovery of America and the Islands Adjacent* (1582) marks the beginning of a period in which “English writings about colonies were more common than attempts at colonization” (Scouten 74). In this highly propagandistic brochure he explicitly argues in favor of the English advancement in America and of colonizing it, in virtue of the presupposed “right” that the English had to do such a thing: “If there were in vs that desire to aduauce the honor of our cuntrye which ought to bee in euery good man, wee woulde not all this while haue foreslowne the possessing of those landes whiche of equitie and right appertaine vnto vs” (Hakluyt 8).

Written for specific propaganda purposes, Hakluyt’s work offers three main arguments for the colonization of America. The first of them is national pride. By appealing to his countrymen’s patriotism he expresses his beliefs that England’s prestige would greatly benefit from the settlement of America. England would be justified in its endeavor into America by a significant enhancement of its international prestige, given that the state of facts at the time were more favorable to other nations, mainly Spain and

Portugal: “after so great conquests and plantings of the Spaniardes and Portingales there, [...] wee of Englande could neuer haue the grace to set fast footing in such fertill and temperate places as are left as yet vnpossessed of them” (Hakluyt 8).

A significant part of England’s domestic problems would also be addressed by its rightful involvement in the new continent. On the one hand, forming colonies would solve the population increase with its subsequent consequences: “[we should] hasten and further euery man to his power the deducting of some Colonies of our superfluous people into those temperate and fertile partes of America which, being within sixe weekes sailing of England, are yet vnpossessed by any Christians: and seeme to offer themselves vnto vs, stretching neerer vnto her Maiesties Dominions than to any other part of Europe” (Hakluyt 9). The lands which, for geographical reasons, are closer to England than to other parts of the continent appear as an additional argument of the rightfulness of colonization. It is inscribed in the natural order of things and the Englishmen could do nothing but obey, since the lands practically “offer themselves unto us.”

A final argument that Hakluyt makes, one which was supposed to be extremely powerful given the historical conjuncture of the time, is religious, presenting the colonization of America in the form of religious obligation and destiny. The English not only have God’s blessing to embark on the task of colonizing the New World and converting the savages to the good ways of Christianity, but they also have the moral and religious duty to do so. They are not the only beneficiaries of settling into the new continent; the converted pagans whose souls would be saved should be equally grateful. The goal whose expression given by Hakluyt is “to conuert Infidelles to our most holy faith” (14) is of primary importance. Without the religious mission, any attempt to colonization is doomed to fail: “Certes, if hetherto in our owne discoueries we had not beene led by a preposterous desire of seeking rather gaine than Gods glorie, I assure my self that our labours had taken farre better effecte” (13).

The image that the prospective investor into America was offered by Hakluyt’s work is that of a region in which financial success is combined with a religious quest and destiny, as a sine-qua-non condition, a “marriage of Capitalism and Christianity” (Scouten 64). The apotheosis envisaged by Hakluyt requires that the English “shall gather the most noble merchandise of all the worlde, and shall make the name of Christ to bee knowne vnto many idolatrous and Heathen people” (13). Religious zeal and material prosperity go hand in hand: “Godlinesse is great riches, [...] if we first seeke the kingdome of God all other thinges will be giuen vnto vs, [...] as the light accompanieth the Sunne, and the heate the fire, so lasting riches do waite vpon them that are zealous for the aduancement of the kingdome of Christe and the enlargement of his glorious Gospell” (13-4).

Presenting the new continent in such a light as to appeal to the English both from a material perspective and from a religious one contributed to the consolidation of a

cultural representation of America in which seeking prosperity became a loftier purpose than the one traditionally assumed, being situated under the auspices of God.

This form of discursive strategy was continued by **Thomas Hariot** (1560 - 1621). His text, *A Brief and True Report on the New Found Land of Virginia* (1588), which Myra Jehlen defines as a genuine “advertising brochure” (Jehlen 59) introduces Europe to an image of America which is the embodiment of abundance and plenitude and is meant to counteract the negative reports which had become manifest regarding the colonization of Virginia and to convince the Queen of England not to forsake the efforts to form this colony.

Captain John Smith (1580 -1631) is another major representative of promotional writings and, according to J. A. Leo Lemay, he is “the earliest major version of the American dream” (quoted in Scouten:156), because the image that he created about America “provided the opportunity for an individual’s standing in society to be determined by hard work and achievement rather than social position” (quoted in Scouten:156).

His personal experience is a proof of his conviction of America: from an inferior state and modest condition he rose to fame and became a figure of authority due to his exploits in America which served him as inspiration for his most famous works, *A Description of New England* (1616) and *The Generall History of Virginia, New England and the Summer Isles* (1624). He sees America as the space which allows individuals to discover their true self and vocation, a vision which has persisted in time and became incorporated in the myth: America is “the space in which his identity was to be forged and defended” (Franklin 21). He is among the initiators of a line of thought later embraced by all those who aspire to American values, according to which status and wealth is obtained through ability, perseverance and hard work and not by birthright. While presenting himself as a true epic hero who is beyond everybody else in term of skills and virtues he also implies that America is a world based on meritocracy where everybody who has sufficient determination can and will succeed. He makes the portrait of the potential successful colonists in America, whose characteristics, though altered by the passing of time, have maintained their essence to the present day: “Who can desire more content that hath small meanes or but onely his merit to advance his fortunes, then to tread and plant that ground he hath purchased by the hazard of his life; if hee have but taste of vertue and magnamity, what to such a mind can be more pleasant than planting and building a foundation for his posterity, got from the rude earth by Gods blessing and his owne industry without prejudice to any” (Smith 42). The image created in the minds of prospective colonists was a totally revolutionary one for that age. Living in a traditional society with a very rigid hierarchical structure which granted success on the basis of hereditary inheritance, where lines between social strata were very clearly drawn, the English were presented with a world in which all of these suddenly did not matter

anymore. To be promised success and material fulfillment simply as a consequence of pursuing it was quite an innovating vision, and undoubtedly an extremely appealing one.

Daniel Denton (1626 - 1703) continues this trend of exaggerated representations in his main work, *A Brief Description of New York* (1670): “Here, those which Fortune hath frown’d upon in England, to deny them an inheritance amongst their Brethren or such as by ther utmost labor can scarcely procure a living, I say such may procure here inheritances of land” (18).

The chance of a new life under the auspices of the blessed benevolence of nature and of God is promised to these people: “[...] if there be any terrestrial happiness to be had by people of all ranks, especially of an inferior rank, it must certainly be here: here anyone may furnish himself with land, and live rent-free, yes, with such a quantity of land, that he may weary himself with walking over his fields of Corn, and all sorts of Grain: and let his flock of Cattel amount to some hundreds , he needs not fear their want of pasture in the Summer or Fodder in the winter, the woods affording sufficient supply” (Denton17-18).

Such images of abundance and the perspective of boundless prosperity awaiting people could only attract them into colonizing a world which, had it not been presented in such bright light, would probably have exerted a lesser appeal. People faced an image which was created in such a way as to address their most intimate and ardent wishes of success. The fact that it looked like a constructed image and not an accurate reflection of reality is due to the specificity of the process of constructing such an appealing image. The image of America contained, apart from the sum of veridical, provable elements, a lot of blank spaces. These blank spaces appeared under the form of promise and they were meant to be filled by each person’s subjective input, by multiple variants of reality subjected to personal interpretations.

Perceiving America as Denton described it, as a place of “terrestrial happiness” available to all people created a paradisiacal image which led to the emergence of an image of America imbued with symbols of abundance and opportunity.

The role of such writings is equivalent to that of a successful promotional campaign: what was being “sold” was the New World, wrapped up in glossy façade. The attractive narratives about the enormous possibilities that America had to offer had a substantial contribution to the emergence and viability of the colonies that were going to be created. Being more than travel literature, these texts assisted and supported the creation of the essential myths of America.

Simultaneously, the ambivalence inherent in the concept of America also gained shape together with these promotional materials. The difference between the image presented in these texts and the reality that America had to offer was significant. Despite all these promises of immense riches and despite the true potentiality of the land, the English colonies in America would not yield any profit before the beginning of the 17th

century. There was a pronounced contrast between the representations of America and the reality that the colonists had to confront. The inherent difficulties of settling into new land, the ceaseless problems with the native populations emerging from a total disregard of their cultural heritage, the problems encountered by a harsh climate and natural background: this was the reality that the colonists had to face. This comes in flagrant opposition with the picture which initially lured them, one which promised enormous wealth with the least of effort.

However, we dare assert that it is the constructed image of America which made history to the detriment of reality. The constructed image contained, promoted and supported the dissemination of the essential myths linked to the spirit of America: opportunity, entrepreneurialism, democracy, success, exceptionalism. All these myths used for the identification of the American nation are still promoted among people and 'marketed' as reality. The duality of the idea of America has persisted throughout the century, finding its different ways of manifestation.

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MIGRANT IDENTITIES WITHIN THE POSTCOLONIAL WORLD

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Abstract: *The article aims to identify the ways of constructing migrant identities within the postcolonial context of V. S. Naipaul's The Mimic Men. In the fragmented and chaotic postcolonial world the characters feel estranged from the world around them and experience a crisis of identity which leaves them hollowed and unable to reinvent themselves.*

Key words: *postcolonialism, identity, displacement, hybridity, mimicry*

V.S. Naipaul's novels are emblematic for the ages of pos-colonialism and post-modernity by the diversity of the intercultural images, discourses and dialogues that they approach. The endeavor that Naipaul embarks upon is the identification of an ideal space for anchoring the identity of the postcolonial, postmodern spirit. This perpetual and never-ending search is like a dream whose purpose is never completely reached and whose direction is permanently changed in an eternal search.

Displacement, the source of this permanent search, is a general human experience that takes different forms in Naipaul's writings: the migration to the metropolis that brings along geographical, historic and cultural dislocation; the experience of the exile that results in alienation from the social and cultural environment; the cultural mimetic experience which produces that hybrid space to which Homi Bhabha refers to, a *Third Space*¹, which is neither the *Self*, nor the *Other*, and which leads to estrangement from one's own identity, but which proposes new ways for defining it.

Homi Bhabha's 'hybrid displacing space' incorporates both the indigenous and the colonized cultures, and challenges the authority and the authenticity of the imposed imperial culture.² This third space "enables other positions to emerge...displaces the histories that constitute it and sets up new structures of authority."³ Robert Young argues that hybridity, "can never be third because as a monstrous inversion, a mis-created perversion of its progenitors, it exhausts the differences between them."⁴ Consequently, this intermediary space between cultures becomes problematized, a fact that can explain

¹ Homi Bhabha, "Postcolonial Criticism", pp. 57-58 in S. Greenblatt & G. Gunn (Eds.), *Redrawing the boundaries: The transformation of English and American literary studies*, Modern Language Association, New York, 1992

² Ibid

³ Rutherford Jonathan, *The Third Space*, "Interview with Homi Bhabha", in *Identity: Community, Culture, Difference*, London, Lawrence and Wishart, 1990, p.211

⁴ Robert Young, *Colonial Desire, Hybridity in Theory, Culture and Race*, Routledge, London&New York, 1995, p.23

Naipaul's vision regarding hybridity: both as a negative consequence of the experience of colonialism, and as a positive one by its protean character of generating new identities within a new cultural space that accommodates alterity and otherness.

The perpetual movement between the origin culture and that of adoption interrogates the meaning of the notion of *home*, which becomes ambiguous. The way the individual refers to the new space is through a perpetual dual movement that accommodates both alienation, the feeling of not-belonging in a space that is negatively perceived and ascribes him a marginal identity, as well as his placement in an ideal space of becoming, usually associated with the centre, the metropolis. Naipaul resorts to this dual dialectic – utopia-dystopia- both in the description of space, of postcolonial identity, as well as of social and political elements (in *The Mimic Men* we have this perpetual oscillation between utopian and dystopian representation of the fictitious island called Isabella and of the metropolis- London- where the main character retreats in his attempt to recover his identity). The result is a hybrid space that Foucault defined as *heterotopias*⁵. This bicultural space imposes a dialogic pattern where cultures mirror each other in a non-hegemonic relation.

Naipaul's vision as regards the colonial and postcolonial experience stems from his own life: he descends from the ethnical group of Indians living in Trinidad, whose ancestors left India to make money and return home, but who ended up by staying there. *Home* is the central space for defining identity and its absence generates the individuals' displacement and alienation. This is reflected in Naipaul's writings where home is represented as a crippled existence (Crippleville is the symbolic name given to the residential area that Ralph Singh- the main character of *The Mimic Men*- organized on the island of Isabella), thus suggesting the hollowness of its dwellers. Naipaul actually regards colonialism as an alteration of the culture and self-consciousness of the colonized that are presented as victims of social, historic and geographic displacements, which have led to the racial, ethnic, religious and cultural amalgam in the West Indies.

In addition to this, the effects of colonialism are complicated by taking the characters from their origin space and placing them within the central space of the metropolis where they undergo the cultural mimetic experience. As Homi Bhabha shows, this mimetic experience replaces the reality with the desire of identifying with the other and the result is the falsification of self-representation. The fascination with the Western world in *The Mimic Men* is a false mirage which, on the other hand, offers a possible space of identification at the limit between two cultures: that of origin and that of adoption. Thus, the main character in *The Mimic Men*, Ralph Singh, an Indian coming from a fictitious island, Isabella, retreats to a London suburb and starts to write his memories in an effort to structure his chaotic existence. He is faced with his lifetime oscillation

⁵ Michel Foucault, *Of Other Spaces* (1967), *Heterotopias*, <http://foucault.info/documents/heteroTopia/foucault>

between the elements of the colonial binary which are challenged as he realizes that they are only projections of his desire to identify with heroic characters of a mythic India, and on the other side of the divide- his desire to become a real English gentleman. After having failed his marriage with a white woman and his political career on his native island (faced with the challenges of self-governing), Ralph seems to be hallowed of his self-projected identity and actually lives the disillusion and loneliness of postcolonial displaced identities.

The fictitious island of Isabella serves as a background to the story narrated by Ralph Singh. This is a newly independent country in the Caribbean whose people face the challenges of self-governing. As the colonial experience left them with the feeling that they belong to an inferior culture, they try to identify themselves with the empire. However, as they are different from the master in cultural, traditional, racial, and religious backgrounds, they can never successfully associate themselves with the colonizer. They suffer from dislocation, placelessness, fragmentation, and loss of identity. The result is that they become mimic men who imitate and reflect the colonizer's life style, values, and views. Moreover, even though they have won their independence, the postcolonial society fails to offer them a sense of national unity and identity.

Singh, the narrator of *The Mimic Men* embarks upon the endeavor to re-evaluate his life in a hotel room in a London suburb, in the hope of achieving order, as the place in which he was born is associated with chaos: "to be born on an island like Isabella, an obscure New World transplantation, second-hand and barbarous, was to be born to disorder" (*The Mimic Men*, 118). He does not follow any chronological order (ironically he is in search of order) in his writing but he constantly moves backwards and forwards, writes about his childhood and adulthood, his life in Isabella and in England, his political career and marriage, and his education to give shape to the past and his experiences, and to understand himself. The act of writing is also a healing experience as, by the expression and presentation of the events, Singh can reduce the pain of being a displaced colonial man. Only on the level of the text can he take control of the fragments of his past and shape them into a spiritual and psychological autobiography. From the very beginning we are informed that Singh suffers from "genetic" dislocation, which refers to the condition of the East Indians in the Caribbean (he belongs to this minority) who crossed the *kala pani*, black water, and thus, lost their Indianness.

Singh also underwent a similar educational process. As a victim of the colonial education system and curriculum, Singh has always been encouraged to imitate the empire and to become a "mimic man": "My first memory of school is of taking an apple to the teacher. This puzzles me. We had no apples on Isabella. It must have been an orange; yet my memory insists on the apple. The editing is clearly at fault, but the edited version is all I have." (*The Mimic Men*, 90). Moreover, Singh's colonial education has taught him that the mother country, England, is the symbol of order. When he studies English culture and

history, he feels that his own culture, if there is any, is inferior to that of the colonizer. Hence, Singh's colonial education has caused him to become a homeless man with no self-image. Singh keeps asking himself whether he is the product of his colonial education. He both recognizes and criticizes colonial mimicry, but he also knows that he cannot help being a mimic man as he is "a specific product of a particular socioeconomic formation called colonialism."⁶

In the case of Isabella's inhabitants, this mimicry is further complicated by the experience of "ethnic displacement" which refers to Singh's status as an Indian in Isabella. As a reaction to this, Singh idealizes his past and wants to reconstruct history to establish his identity. However, he realizes that such a task is impossible and, therefore, he becomes disillusioned. In his attempt to reconstruct the past, Singh is dreaming of India, the land of his origin. He reads books on Asiatic and Persian Aryans and dreams of horsemen who look for their leader ("The Mimic Men", 98). He creates *an ideal and heroic past* which is in conflict with *the real-life condition in Isabella*: for example, he goes to the beach house owned by his grandfather and one day he sees the death of three children who are drowned in the sea while the fishermen do nothing to save them ("The Mimic Men", 108-109). On the other hand, he is unable to understand the culture of his origin, Hinduism: he cannot understand the meaning of the act of sacrificing the race horse by his father, an act that was meant to bring about prosperity and fertility. Thus the ideal past gets into contrast with the noble and ideal realm of his imagination. Hindu rituals have lost their meaning in Isabella as the people have lost their connection with India, its culture, customs and traditions.

Having failed his cultural identification with his people on the island of Isabella, Singh gets involved in the political life. He refers to his political activity as a "drama" and examines its effects on himself and does not concentrate on his people. His obsession with naming clearly shows his psychological need for power and ownership: "So I went on, naming, naming; and, later, I required everything - every government building, every road, every agricultural scheme - to be labeled. It suggested drama, activity. It reinforced reality. It reinforced that sense of ownership which overcame me whenever I returned to the island after a trip abroad ... " (*The Mimic Men*, 215). However, he fails as a politician as he becomes aware of the meaninglessness of his role as a colonial politician. When nationalization of the sugar estate is proposed as a means of solving the economic problems and bringing peace to the people, Singh is sent to England to carry out the negotiations, but he fails to persuade the English to help his government and is also humiliated by one of the English ministers in the meeting. Thus the representatives of the imperial power impose their superiority on Singh and by refusing to consider Singh as a

⁶ Selwyn R. Cudjoe, "V. S. Naipaul: A Materialist Reading". Amherst: The University of Massachusetts Press, 1988, p.100)

political figure, they in fact push him to an inferior status, and finally to a sense of political dislocation and failure.

The final remedy that is left to Singh is the migration to the metropolis. He goes to London but he soon realizes that the city does not promise anything to an East Indian colonial subject as he can never identify himself with it. In London, Singh becomes aware of the fact that he can never be an Englishman in spite of his public school education, and that one can be English only if he is born in England. Thus, Louis Simpson has pointed out that the West Indians can only face dislocation in the metropolis: "The descriptions of the immigrant's life in "The Mimic Men" show how disillusioning that life could be. Nothing would have prepared the West Indian for the English climate or the dreariness of living in a boarding house. Confronted with greasy wallpaper and a gas meter into which you had to feed shillings to keep warm, he would have had long thoughts."⁷

Thus his migration to the metropolis brings about his geographical, historic and cultural dislocation, the experience of the exile results in his alienation from the social and cultural environment, and the cultural mimetic experience places him in a hybrid space. If we follow Home Bhabha's theory of mimicry, the mimic men, 'poor imitations' of the Self are nothing but reminders of the former inappropriate colonial subjects whose ambivalence and hybridity challenged and subverted the colonial discourse. Bhabha speaks about a 'hybrid displacing space' that incorporates both the indigenous and the colonized cultures, which, as he suggests, challenges the authority and the authenticity of the imposed imperial culture.⁸ Thus, Naipaul's discourse does not follow the pattern of the colonial discourse, as claimed by E. Said who argues that Naipaul "allowed himself quite consciously to be turned into a witness for the Western prosecution", promoting what Said classifies as "colonial mythologies about wogs and darkies."⁹ Naipaul signaling of the hollowness of these characters and their inappropriateness as mere reproductions, imitations of the Self, is a re-writing of the colonial history and its effects on the indigenous people.

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⁷ Louis Simpson, "Disorder and Escape in the Fiction of V. S. Naipaul", "Hudson Review " 37:4, 1984, p. 574

⁸ Homi Bhabha, "Postcolonial Criticism", pp. 57-58 in S. Greenblatt & G. Gunn (Eds.), *Redrawing the boundaries: The transformation of English and American literary studies*, Modern Language Association, New York, 1992

⁹ Edward W. Said (1 March 2002). "Edward Said on Naipaul"

<http://web.archive.org/web/20071010132752/http://www.scholars.nus.edu.sg/landow/post/caribbean/naipaul/said>

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TERM BASE FOR MODAL VERBS IN TRANSLATION ENVIRONMENTS

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Abstract: *We are interested in a rather problematic issue, namely the translation of some English modal verbs into non-Indo-European languages, such as Romanian or Hungarian. The research is supported by a database, which is fed into the translation memory and term base of MemoQ translation environment. The conclusion of the paper discusses whether it is worth creating a database for the English modal verbs in order to speed up the translation process.*

Keywords: *modal verb, translation, MemoQ, translation environment*

Translation environments

There are many views regarding the future of translation (industry), but – in our opinion – one of the most sobering ones belongs to Gouadec (2007: 109):

The PRAT or Pencil and Rubber-Assisted Translator is clearly on the way out, though there are still a few specimens at large. The Computer-Assisted Translator has taken over.

Whether we like it or not, a new chapter seems to have arrived in the history of translation industry and this is marked by switching to computer-assisted translation. Translators have to be computer-literate in many ways, starting from computer hardware and software. The development of computer hardware led to the development of computer software as well, and nowadays we even talk about cross-platform software meaning that it can run on Windows, Linux and/ or Mac operating systems as well.

More and more translation environments appear (e.g. *MemoQ* from Kilgray), older ones are ‘refurbished’ (e.g. *SDL® Trados™*), new features are added, such as quality assurance, plug-ins (to online resources). We tend to think that the popularity of translation industry results from at least three main reasons:

- The unifying Europe: The European Union has twenty-three official languages¹ and the Directorate-General for Translation (DG Translation) translates texts for the European Commission in all these possible combinations, 506 in all (Gál 2011, Imre 2010). This means around 1750 linguists and 600 support staff and in 2008 alone they

¹ Source: http://ec.europa.eu/dgs/translation/whoweare/index_en.htm, 13.04.2010.

translated more than 1,800,000 pages;² however, they cover only certain areas of translations.

- Globalization: products are constantly filling up the global market and local authorities expected the producers to have their product descriptions translated into local languages. This resulted in a translation.

- Last but not least we can mention the immense potential of the internet. For example, the free Google Translator (cf. Boulton) provides online translation for more than 50 languages.

Thus it seems logical to check the possibility of creating databases with the help of translation environments, and our choice was *MemoQ* provided by Kilgray. As any present-day translation environment, *MemoQ* contains a translation memory (TM), which memorizes segments (basically full sentences), a term base (TB) for words, expressions to be saved one by one by the translator while translating, but both TMs and TBs can be added from external sources as well or previous translations as well. The next section presents some of the results.

Translating modal verbs

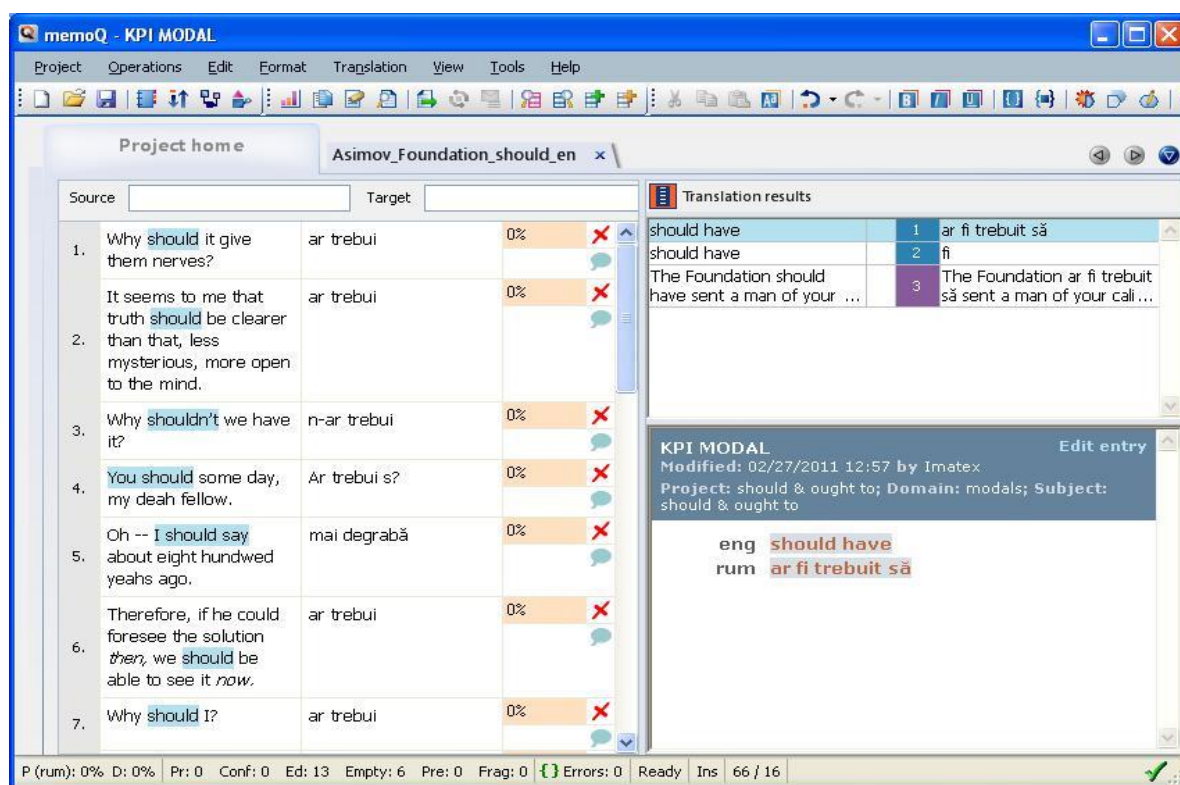
We investigated whether it is worth creating a separate database for the English modal verbs (*can, could, may, might, shall, should, will, would, ought to, need, dare*) in present/ future and past, including negative and interrogative forms as well. More than 1,000 instances were collected from one main source (Asimov's *Foundation*); after the theoretical background (e.g. Palmer 1968, Palmer 1990, Greere-Zdrengea 2000) we drew the conclusion that from the translator's point of view epistemic, dynamic and deontic modality is less important than all the translation possibilities of each modal verb.

Seemingly, there are modal verbs, which are worth inserting into a term base as their translation is easier to predict, such as *must* (Imre – Keresztesi 2011), *should* and *ought to* (Imre 2010a). In case of *must*, 64% of the cases were correctly predicted compared to the Romanian translation (Stoian), if we start from the root *trebui*, which can be easily completed with extra letters (-e, -a, -t). As for the Hungarian, 48% of the cases coincided with the Hungarian translation (Nagy), but this is basically *kell*, which is a rather short string of keys. This leads us to conclude that creating an English-Romanian database for modal verbs is much more worth the effort than creating an English-Hungarian database, where the possibility for variety is much higher (cf. Indo-European languages and Finno-Ugrian languages). Although many grammatical possibilities were taken into consideration, around 75% of all occurrences of *must* are combined with the infinitive and when creating a database we should only focus on these cases (cf. Recski 2002).

² Source: http://www.translationconference.com/2009_eoad/JancsiB_HU.pdf, 12.03.2010.

Furthermore, according to Benő (2011), it is also important to differentiate types of texts, as legal documents contain fewer possibilities for modal verb translation than fiction.

Results for *should* are also encouraging (Romanian *ar trebui*, Hungarian *kellene*), except for cases when *should* is combined with conditionals (*If you should ...*) or *should* appears in mandative subjunctive (*demand, order, command, etc. + should*), as it is translated with a conjunction (Romanian *să*), or the verb is in imperative (Hungarian).



1. Should in MemoQ

Less satisfactory results are obtained when the English modal verb has many meanings, such as *can*. Although *can* is one of the most used modal verbs (almost 20% in our database, cf. Imre 2011b), due to its meanings, there are many possibilities for translating it into Romanian. Our initial enthusiasm when having discovered that ability, possibility and permission may be expressed with the same root verb (*a putea*) dropped when we observed that there are many variants: *pot, poți, putea*. As for Hungarian, around one third of *can* is completely lost in translation, around one third preserves the meaning in the suffix (*-hat, -het*), and only around one third of all cases preserves the meaning in separate words, which are rather varied (*képes, tud, tudom, tudok, tudsz, tudod, etc.*).

Conclusion

According to the *MemoQ* guide, when technical texts are involved, up to 70% productivity gain may be expected in case we have a very good TM and TB. However, they admit that

in case of literary texts, the percentage drops to 10-30%, which is natural as the richness of languages is best expressed in case of fiction. Our initial aim was to map which English modal verbs are worth putting into an English-Romanian or English-Hungarian term base, and at this stage it seems that occurrences of *should*, *ought to*, *must* may offer the expected ratio if the database includes as many cases as possible (idioms, stock phrases, negative forms, past forms). The modal verbs *can*, *could*, *may*, and *might* have much richer possibilities when translated, so we doubt that the expected gain in their case will surpass the predicted 10%. However, we do not say that the term base is not important to create in these cases, as TBs offer further research options, such as standard translations versus creative ones.

Acknowledgements

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STORY, THEMATIC GENERALIZATIONS AND TECHNIQUE IN *ZUCKERMAN UNBOUND* BY PHILIP ROTH

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Abstract: *Reading through the perspective offered by the theory of the rhetorical approach to narratives, I set out to write about the short novel Zuckerman Unbound as a purposive communicative act. I know that this analysis will offer a different way to think about the subtle and not-so-subtle communication Roth puts forward in the second Zuckerman book, but also an overview of textual form, authorial agency, and reader response in this text.*

Keywords: *rhetorical communication, progression, Nathan Zuckerman, writerly vocation*

In order to reflect upon the rhetorical communication in a book, a thorough analysis of fundamental elements of narrative—character, plot, themes, progression etc.-based on a coherent theoretical system is needed, i.e. a precise mode of reading needs to be adopted. Upon close scrutiny of the theoretical landscape, the rhetorical approach to narrative has turned out to have a great explanatory power with regard to all three elements involved in the literary act –writer, book and reader- and, therefore, it meets my need to pay attention, simultaneously, to what the text is saying, to the structure of effects that the text generates, and to the way that the author's creative *making* of the text generates that structure of effects. The concept of rhetorical communication is at the basis of this analysis and interpretation of the second Zuckerman installment. A contemporary coherent system of theoretical principles and concepts which account for the complex phenomenon of fiction writing and reading and help illuminate narrative texts. It is connected with scholar and critic Wayne Booth, the founder of the Chicago School, but mainly based on research by James Phelan and Peter Rabinovitz. The theory of the rhetorical approach to narratives views the books as achieving their significance by advancing a coherent story (by means of creating and solving tensions and instabilities) about possible people and a possible fictional world, by proposing some generalizations which highlight general truths about the world, and by assessing the artistic technique that conveys the message as efficiently as possible. This is a method which truly does justice to the complexity of any narrative, while it calls for close reading and naturally builds the act of interpretation on the act of reading.

In accordance with the method mentioned I will focus first and foremost on explaining the dynamics of reading narrative, following the evolution of "instabilities" for

unstable relations within story and that of "tensions" for those in discourse, which means that I will view this narrative as a dynamic event closely followed by the structure of the audience's interests and attitudes. Further, this framework of progression will be used to examine the characters and the relations between their mimetic, thematic and synthetic components; and finally, technique, voice and themes are considered, to complete the understanding of the author's creative *making*, by highlighting what literary devices the author has employed in order to generate the range of effects.

Progression. The story refers to events that unfold over the course of one week, but by means of Zuckerman's associative memory the non-character narrator also foregrounds an overload of events from the recent past (a few weeks or months before the real time of the story) or from the distant past (Zuckerman's childhood and teenage). The narrative progresses by the introduction of tensions between the narrator and the narrative audience. Interestingly, this tension is mainly fostered by the title of the novel and the titles of each subchapter.

Chapter 1 'I'm Alvin Peppler.'

It is one morning in May 1969, exactly six weeks after Nathan Zuckerman published his fourth novel, *Carnovsky*, which has become a bestseller and turned him into a millionaire star. Zuckerman, now 36, is going by bus to see his investment agent. "Gone were the days when Zuckerman had only to worry about Zuckerman making money: henceforth he would have to worry about his money making money." (ZB 135) While reflecting on his decision to hire a financial specialist at his literary agent's advice, Zuckerman's final thought is: "All this, this luck – what did it mean? Coming so suddenly, and on such a scale it was as baffling as a misfortune" (ZB 135-6). These two sentences in the fourth paragraph of the text create a strong cognitive tension, meant to propel audience forward in the narrative. In order to relieve tension the narrative will unfold in such manner as to offer audiences the necessary information to understand the paradoxical statement above. Based on the details acquired the audiences are to form their own judgments, expectations, desires, and attitudes about the main characters and their actions.

Carnovsky is a wildly ribald and profane portrait of a young Jewish man and his sexual adventures. Passengers on the bus as well as pedestrians on the streets of Manhattan start recognizing him and turn into admonishers, advisers, confessors and sidewalk literary critics. The harassment follows him all day long: in a coffee shop, in a bank at Rockefeller Plaza, in the park, in the periodical room of the Public Library, in his building hall. It is on these introductory pages that the implied author makes his first thematic point: turning life into literature and acquiring subsequent fame imply having to face to a number of consequences. One type of consequence is connected to the multitude of interpretations given to the book by the large public. People's values differ,

therefore readers are interested in the rhetoric of ethnic identity or of autobiography or of sexual behavior etc. and they react accordingly:

1. when he is assumed by his readers to be his own fictional satyr, Gilbert Carnovsky ("Hey, you do all that stuff in that book?" 139), Zuckerman is pitied, consoled, praised, envied etc.

2. when he is seen as having depicted his ethnic community in a humorous manner, he is accused of belittling the Jewish, of offending the memory of the concentration camp victims and of being a self-hating Jew.

It is the final year of the turbulent sixties, with the recent murders of Robert Kennedy and Martin Luther King, Jr., and this leads the disconcerted Zuckerman to wonder, when one woman follows him, yelling and searching for something in her purse, if he might not become the target of a furious radicalist. This persecution by his readership reaches an unprecedented climax later that day when at 6 pm, after he happily spots an empty restaurant to grab a sandwich, read the evening paper and "be off the streets by seven", Zuckerman has to confront a rabid fan who idolizes him, and therefore latches onto him and won't let go. Alvin Pepler, from Zuckerman's home town of Newark, New Jersey had his 15 minutes of fame as the reigning champion of a quiz show during the 1950s, but his star fell after a scandal questioning the show's credibility. Now he attempts to write his own story and asks Nathan for advice. This is when another thematic point is made: famous writers are also harassed by unrelenting would-be writers asking for advice.

Chapter 2 'You're Nathan Zuckerman.'

By now the audience have already understood Zuckerman's frustration caused by his success and given the intensity of the last incident are hoping for a peaceful evening once Nathan is off the streets. But no, a new wave of badgering hits the protagonist later that evening. Back home, Zuckerman checks with the operator his phone calls during the day (a commercials producer insisted that Zuckerman "endorse appetizer snacks", an Italian journalist phoned four times to be granted an interview lest he should lose his job, and a female fan, Melanie, called three times), and opens the mail - eleven letters in all: four addressed to Gilbert Carnovsky, one sent by a Jewish detractor, one by a TV producer inviting him to be the star of a reality show, one by a rich woman inviting him to Switzerland, one by C. apologizing for leaving without a farewell.

All these calls and letters help relieve cognitive tension further as they are more and more evidence of the "misfortune" accompanying the sudden success. Some evidence adds new information: Zuckerman is chased by the media professionals. The narrator has Nathan recall his only date with Caesara O'Shea, a famous actress (which the media turned into a hot subject, furnished with false information). This is a reason for the

narrator to make another thematic point by criticizing tabloids and television and their false reports, as well as aggressive style of journalism.

The same evening Nathan is harassed by a mysterious man who calls him three times and threatens to kidnap and kill his mother in Miami if the young successful writer does not give him \$50,000 in cash in the next 48 hours. These threats and another of Zuckerman's memories about a visit to Miami account for another consequence of his publishing books: his family's suffering. These calls introduce the first instability in the novel: who is the blackmailer and what will he do eventually?

Every time the phone rings, Nathan hopes that it is Laura, the wife whom he deserted shortly before publishing his best seller, and who he is longing for in the middle of this turbulent period of his life. Thinking of the reasons for leaving her, he realizes it was not the fact that she was too virtuous and that she bored him, it was something else – he himself is the reason, with his own “reputable, responsible, dreadfully virtuous face”. (ZB 170) His understanding points out to a weakness he has: he uses people in his work, to inspire him, but he needs to think that he is still virtuous.

Coldhearted betrayer of the most intimate confessions, cutthroat caricaturist of your own loving parents, graphic reporter of encounters with women to whom you have been deeply bound by trust, by sex, by love – no, the virtue racket ill becomes you. It is simply weakness – childish, shame-ridden, indefensible weakness – that condemns you to prove about yourself a point that you only subvert by [a point by which you subvert] everything that enlivens your writing, *so stop trying to prove it*. Hers is the cause of righteousness, yours the art of depiction (ZB 170-1).

There's a kind of yearning in him not to be the author of the send-up satire Carnovsky, but rather the author of filial loyalty or romantic love or marital constancy, if not fidelity. It is clear that Nathan would like to get back together with his wife provided that she calls back. But Laura does not. Here is the second instability.

Chapter 3 Oswald, Ruby et al.

The first four paragraphs elaborate upon Zuckerman's living across a funeral parlor and his encounter with funeral gatherings first thing each day. Later the narrator reveals that the sight of the funerals made him think of his father in the nursing home. This information together with the title of the chapter (hinting at the two famous assassins of 1969) creates some expectations of events unfolding in this direction.

The narrative progresses by instability. The threats disturb him and Nathan stays up all night, considering all kinds of solutions. Before calling his agent and after that, Nathan records in his composition books all details he remembers about the encounter with Alvin Pepler and the mysterious phone calls, trying to make a connection between them. These moments in the progression of the novel draw the audience's attention to

Zuckerman's defining attribute (a dimension which in this novel is at no point turned into a function) - his writerly vocation:

Zuckerman found a fresh composition book and [...] began to record what he could still recall of the previous day's business. Because this was his business: not buying and selling, but seeing and believing. Oppressive perhaps from a personal point of view, but from the point of view of business, yesterday was wonderful! He should do business like that every day. (ZB 217)

and reveal his professional routine:

[...] he sat back down at his desk and for another hour recorded in his composition book everything the kidnapper had said. In spite of his worries, he was smiling to himself as he saw on paper what he'd heard the night before on the phone. He was reminded of a story about Flaubert coming out of his study one day and seeing a cousin of his, a young married woman, tending to her children, and Flaubert saying, ruefully, '*Ils sont dans le vrai.*' A working title, Zuckerman thought, and recorded in the wide window of the composition book cover the words *Dans le Vrai*. [...] On the inside of the front cover, facing the blue ruled lines of the first page, was the chart [...] Here Zuckerman composed his subtitle, printing in block letters across the rows of rectangles [...] : 'Or, How I Made a Fiasco of Fame and Fortune in My Spare Time'. (ZB 226-227)

Out in the street, the same morning, Nathan runs into Alvin Peppler standing in front of his building. The prolonged conversation reveals Alvin's genial memory, his repressed aggression masked by his polite but clamant need for a second opinion on a review he has begun writing (in its discussion of the complex relationship between life and art, the review reflects Nathan's own conflicts), all the while Zuckerman trying to find clues to support his assumption about Alvin being the blackmailer. When the writer tries to get away from his stalker, the latter launches into a tirade of infamous accusations of Nathan having stolen the subject of *Carnovsky* from him. While sheltering into the funeral parlor Zuckerman again starts to take notes on the back of the parlor's brochure. "Another writer with his urgent thoughts." (ZB 245) Zuckerman depicts Alvin as a fascinating character (his "secret sharer", his "pop self", his double) in a prospective book titled *The Vrai's Revenge*.

His feelings of harassment make him go in search of Laura, "his pillar of strength" (Singh 95). Zuckerman's visit to Laura's apartment brings resolution to the instability related to their marriage. She is not at home, but Rosemary, her elderly neighbor, telling him about the way the novel affected Laura, as well as clues that his wife might be living

with another man, settles things. "He would never have to worry about being bored by her again." (ZB 254)

Furthermore, a phone call from Florida, which at first Zuckerman thinks is about his mother having been kidnapped, announces him about his own father agonizing. Nathan must rejoin his family and witness the last hours of the dying man. Another instability arises with this news.

Chapter 4 "Look Homeward, Angel"

The title of the chapter alludes to a 1929 novel by Thomas Wolfe, autobiographically inspired Bildungsroman, the novel which Zuckerman read at 16 and prompted him to become a novelist. On the trip to Florida to visit his mother and dying father, Zuckerman comes face to face with the last and most painful impact of his newfound fame. His father, surrounded by family on his deathbed, curses Zuckerman just before he dies, whispering the word "Bastard!" Being the last word of a dying man, this word is given great emphasis by the author. It is the complication of an instability that was introduced in *The Ghost Writer*, and which was not given a satisfactory resolution - the conflict between him and his family regarding his responsibility as a Jewish writer. Actually his father was the only one in the family to accuse him of disrespect for their family and community. It looks as if the instability is solved by his father's death, but instead of offering resolution this death complicates this instability. To everyone's surprise (protagonist and audience) the most scathing indictment comes from his brother. Do you really think conscience is a Jewish invention from which you are immune? Do you really think you can just go have a good time with the rest of the swingers without troubling yourself about conscience? Without troubling about anything but seeing how funny you can be about the people who have loved you most in the world? [...] When all he wanted to hear was 'I love you!' [...] Oh, you miserable bastard, don't you tell me about fathers and sons! (ZB 288)

The book ends with Zuckerman visiting the Newark of 1969, a falling neighborhood, inhabited by African-American poor people. Zuckerman's sense of nostalgic emptiness when he considers his old Newark neighborhood and as well as his loss of father and brother gives closure to the novel and advances a satisfactory explanation for the title.

Readers and reviewers have accused a feeling of dissatisfaction regarding the end of this novel. They have incriminated the book for not projecting an alternative to the negative side of fame it so forcefully condemns, for not giving closure to the Alvin Pepler issue or for the change of tone (the humor and the irony in depicting the media craze and the fans' attack is out of the blue replaced by the anguish of the family crosstalk and the grief of mortality and loss). First of all, nowhere in the book the implied author creates expectations for a solution with respect to the media and public turbulence (such

as the protagonist's determination to put an end to it), in other words the narrator does not introduce any instability with regard to the fame ordeal. Therefore, no resolution is needed. Secondly, the Alvin Pepler threat, despite being accompanied by the readers' expectations of a verdict is part of the entire bulk of fame downsides, so nothing has been altered in that respect, the downsides remained. Besides, the fact that in the four days Zuckerman was in Miami the blackmailer did not phone once is a proof he had exhausted his hatred in the streets and the handkerchief "job". As for the change of tone, that was part of the whole design it seems. Despite the light tone, clues that something dramatic was going to happen are offered by Roth all along: assassinations mentioned, funeral houses and mourners described. Moreover, progressively, Zuckerman detaches himself from his New York anonymity, his dream that he will be rescued by a goyim actress, his third wife, his father (who dies), his younger brother (who accuses him of having exposed and abandoned every dimension of his previous experience), and his desolate old neighborhood in Newark, which he views from the security of a limo driven by an armed chauffeur. **The overarching theme** of the book is more than the experience all writers undergo as they mine their lives in order to procure their writing material, it is a meditation on the intermixture of experience and fiction, the impact one has on the other, creating changed dynamics in both. In other words, up to the end of the narrative its progression indicates that the overarching theme is the pressures, responsibilities and resulting impact of putting pen to paper and baring one's soul.

The author builds to the overarching theme by introducing a number of supporting subthemes. One of these subthemes given great emphasis by the story progression is the extent to which the details of a character can be safely compared to those of the flesh and blood author of the book. There are numerous incidents in this story which give a great chance to show the absurdity of this fault of understanding. Although the character does nothing to refute, Zuckerman could not be depicted as more righteous and more innocent than he is, therefore the contrast and the ridicule of the situation is maximal.

The last part of the narration explodes the instability related to this subtheme and the one of the conflict regarding the combined issue of moral offence brought to the family and ethnic derision. This is an end Zuckerman tied only superficially in the previous tome with his "real life" fiction triggered by the mysterious Amy Belette. Actually what his father warned him so many times against, has become actual trouble in this second volume. The last pages of *Zuckerman Unbound* have to be perceived by readers as a climax of Zuckerman's ordeal which leaves him empty inside. Zuckerman becomes "unbound" as he has just lost his father, his wife, his affectionate connection to his younger brother. Moreover, his dear Newark has lost his childhood charm due to the new inhabitants, i.e. Zuckerman has also lost his ties.

Hermione Lee explains the connection between *The Ghost Writer* and *Zuckerman Unbound*: like the Dedalus family in Joyce's *Portrait of the Artist as a Young Man*, Nathan's family is "the material for, and the obstacle[s] to, the fully adult writer who can master and describe himself and his world" (34), later on "[t]he Jewish son who grows up to be a novelist is 'in possession' of his material, but he is also 'unbound', dispossessed, 'no longer any man's son (ZB 224)" (idem).

Technique: non-character narration and therefore a lot of stream of consciousness. I dare say it is a false non-character narrative. One argument to support my statement: Nathan Zuckerman is, in many ways, the least persuasive of the characters in the book because he is so earnest, the constant straight man, the only figure who has everything figured out about how you distance yourself from your material (and thereby your life). An "omniscient" narrator lets Zuckerman be the observer of everyone else's bizarre reaction to his wealth, his fame, and his repudiation of his family/Jewishness/sexual modesty. The only time in the novel Zuckerman becomes full of life is during and immediately after the encounter with C. [A new love would have taken him out of the seclusion, probably would have started to appreciate the other side of fame: money, fashion, fun, self-pampering etc.] The "narrator" indeed depicts Nathan intimidated by the attention and by constant criticism retreated from his oldest friends and from the public eye, seeking his privacy in his new apartment, hoping that his self-imposed solitude would offer him the mood to create, instead he obsesses about people on talk-shows talking about his book and particularly about his personal life (particularly lies) and is incapable to write consistently again. This book is again one by Nathan Zuckerman written years later but the older self chooses to distance himself from the younger one and therefore adopts this technique.

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REINVENTING THE COLONIAL SPACE

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Abstract: *The paper follows the history of the British hill stations in India in the late 19th century as represented in the stories of Rudyard Kipling who realistically captured in his world of imagination their close mirroring of the rise and fall of the British Empire.*

Keywords: *colonial discourse, hill stations, space colonization, representations of representations*

In the spirit of what Edward Said characterized as *tradition of representations of representations*, the English found within the Indian hill stations' space the possibility to materialize the landscapes of their memories of Home, which were never to depart them. They subdued nature, created enclaves, as replicas of their homeland where they had no difficulty in transferring their accustomed way of life. The purpose was clear: to establish and strengthen the ties that preserved the British identity whose integrity guaranteed the success of the British imperial project. The result was the creation of centers of power whose aloofness from the rest of the subcontinent brought about their demise.

The British were not satisfied with colonizing only the discourses that supported their civilizing mission, but they physically reinvented the colonized realm as an imperative to create a sustainable physical and social environment for the imperial project. They transformed the unfamiliarity of those alien spaces into a familiar land, which they invested with their own system of references. As a historian of British tourism observed: "Travel ...forces us to measure the unfamiliar by reference to the familiar: to define the concept of being abroad we need a concept of 'home.'"¹

In Victorian times the concept of home as a physical environment was embodied in the notion of the picturesque.² This notion was like a camera eye that the English took with them abroad and focused on the scenes that conformed most closely to the conventions of the picturesque. Even Walt Disney's version of the *Jungle Books* repeats to a certain extent the picturesque motifs the English used in the lithographs and paintings of late eighteenth and early nineteenth century India. This may be suggestive of the long

¹ Ian Ousby, *The Englishman's England: Taste, Travel and the Rise of Tourism*, Cambridge University Press, Cambridge, 1990, p.2

² Dane Kennedy, *The Magic Mountains*, p. 39

tradition of representations of representations, which has created a certain pattern of perceiving the Orient.

In the early to middle part of the nineteenth century a dozen or more volumes of engravings and lithographs portraying various parts of the Indian highlands were published and they followed the same pattern of the picturesque. Subduing nature was an imperative and the boundaries of the empire had to be crossed. Most were the work of British East India Company officers who were often skilled craftsmen. Actually training in topographical and architectural drawing was standard for the training of civil servants and professional artists were employed to teach drawing and watercolor painting. Kim, Kipling's main character in the homonymous novel was to be trained these skills so as to become a spy in the Great Game. As a child Kipling himself had to view - and struggle to understand- the colorful images of India through the filter of his father's attachment to the occidental set of values. Consequently Kipling was left somewhere in the middle. He was "neither part of the indigenous culture nor out of it."³

Another example of subduing nature is given by the choice of terminology for the sanatoria placed in the mountainous region of the Himalayas: *hill stations* and not mountain stations⁴ despite the fact that in the early nineteenth century the British knew that the highest peaks in the world could be found there. Their reaction could be interpreted as fear of the dangers involved by a savage environment. Consequently the landscape necessitated taming. It had to be repainted with picturesque hues and the terminology was meant to scale back its overwhelming force.

Kipling followed that tradition: the name he chose for his Indian stories collection is *Plain Tales from the Hills*. Here the author mainly concentrates on the social life of his countrymen and little space is provided for landscape description of the hills. If present, the scenery of the hills is subdued, domesticated to serve those who seek physical and psychic relief from the pressures of the plains. In "By Word of Mouth" the doctor Dumoise is sent on a leave to Chini, a hill station, to recover after the death of his wife: "Chini is some twenty marches from Simla, in the heart of the Hills, and the scenery is good if you are in trouble. You pass through big, still deodar forests, and under big, still cliffs, and over big, still grass-downs swelling like a woman's breasts; and the wind across the grass and the rain among the deodars say-'Hush-hush-hush.'"⁵

Taming the scenery of the hills required not only a change of terminology but also a physical intervention in that world. It started with the introduction of gardens. In one of his letters to his American friend Edmonia Hill, Kipling describes the garden of the English-style 'country house' that the Kiplings rented in Simla for the summer season as having rhubarb plants, mushroom beds, English pears, strawberries, namely "all the hundred fads and whimsies with which a wealthy bachelor (the landlord) is at liberty to

³ Ibid, p.43

⁴ Dane Kennedy, *The Magic Mountains*, p. 47

⁵ Rudyard Kipling, *Plain Tales from the Hills*, Penguin Books, London, 1994, p.320

surround himself.”⁶ The British needed elements of reference that were not only evocative but also gave them a feeling of security by introducing the familiar into an unfamiliar land.

The strolling of the British along the paths of gardens in Simla, Darjeeling or Ootacamund was somehow a search for the peace and the purity associated with the original home of Adam and Eve as opposed to the world of the jungle associated with the image of the natives. This was meant again to assert their superiority as representatives of the white ruling race whose duty was to keep these gardens up as a symbol of their orderliness, opposed to the disarray of the native’s environment. The British intervention in the physical environment was meant to assure them a closed space with luxuriant gardens, picturesque cottages, wide pedestrian malls and meandering lanes, all reminding of Home. The result was an enclosed space divorced from the intimidating environment of the Himalayas but safe for the British. Untouched by the contaminating influence of the lowlands, the hills seemed for the English “so pristine, so free of human admixture that they felt compelled to engrave their own dreams and desires on their space.”⁷ The sense of isolation that hill stations created was what made them so appealing to the British serving in the subcontinent.

“Feel like heading for the hills? There is an entire panorama of magical retreats for you along the Himalayan ranges. Beautiful resorts in Himachal Pradesh include Shimla, Kullu, Manali, Dharamsala, Dalhousie, Sarahan and a whole range of scenic spots.”⁸ This advertisement posted on the Internet by the Indian Ministry of Tourism wouldn’t have sounded odd among Kipling’s contemporaries whose language pattern and vision of the hills seem to have endured until today. It was there in the hills that the British created enclaves built out of their desires, dreams and memories of Home. The replicas they created were sustained both by a very concrete design - roads, railways, public institutions, houses, shops, hotels, as well as by words, which, as the above-mentioned ad shows, have proved to be as durable as the bricks. The remoteness of the hill stations made them appealing to the British as it gave them the feeling that there they could create spaces isolated from any alien influences, spaces, which would allow the construction of a self-sustained community different from the situation on the plains.

This oppositional relationship between the hills and the plains followed constantly the design of highland stations and the vertical movement from the plains to the hills was also significantly conferred with spiritual characteristics. The ascent into the hills brought about physical relief from the heat of the plains and this made them especially appealing in the summer seasons: Kipling’s journey to Simla “began in heat and discomfort, by rail

⁶ Rudyard Kipling to Edmonia Hill, 28 June 1888, in *The Letters of Rudyard Kipling*, Macmillan, London, 1990, edited by Thomas Pinney

⁷ Dane Kennedy, *The Magic Mountains*, p. 61

⁸ Ministry of Tourism, Government of India Celebrates Visit India Year 1999-2000 North Zone.htm

and road. It ended in the cool evening, with a wood fire in one's bedroom.”⁹ Until the introduction of the railways in the second half of the 19th century, access to the hill stations depended on human and animal means. The bearers, known also as coolies were not always reliable and that made the journey to the hills even more difficult. In “Lispeth” the Englishman affirms the unreliability of these bearers: “He fancied that his coolies must have stolen his baggage and fled.”¹⁰ However, in another story Kipling sympathizes with these people and reveals the harsh treatment they were subjected to. Significantly he chooses an English character, Pluffles, who got under the spell of Mrs. Reiver and consequently was treated like her servant: “He learnt what it was to be spoken to like a coolie and ordered about like a cook.”¹¹ This commentary bluntly sanctions the superior attitude that the British assumed in front of these people and reveals the sympathy Kipling felt for the natives. However his character preserves his status and his temporary treatment ‘like a coolie’ is meant to teach him a lesson that will deepen his understanding of life.

Once the railways were introduced they made hill stations more accessible to visitors and this inevitably brought about an increase of demand for accommodation and consequently the development of the physical form of these highland resorts. This development was meant to follow the pattern of colonial urbanism. According to Anthony King, the geometrically composed and closed compounds were supposed to create an enclave that discouraged penetration by, and interaction with the indigenous inhabitants of the city.¹² However, the intended separation between British residential sites and Indian populated areas such as the bazaars couldn't be strictly maintained in the hills. Their close vicinity is betrayed by Kipling in “Tods' Amendment”: the boy “patrolled the Burra Simla Bazar in his morning rides”¹³ thus proving the proximity of the natives' compounds to the British residencies.

The colonial urbanism of the hill stations was supported by the introduction of several landmarks, such as the Anglican Church that stood in the middle of the hill station and from where the main avenue emerged. Important institutions like the postal and the telegraph office, the collector's office, the civil court, banks were located along this avenue. The name chosen for this was the “Mall”. The name suggested its pedestrian nature given the shape of the terrain but it also evoked the elegant locations at home. The previously mentioned advertisement about Simla assures the prospective visitors that: “But it is the Mall where one can see many people. The Mall is the heart of Shimla, which is dotted with shops, restaurants and clubs.”¹⁴ The same humming Mall offered Kipling's

⁹ R. Kipling, *Something of Myself and Other Autobiographical Writings*, ed. Tomas Pinney, Cambridge University Press, Cambridge, 1990

¹⁰ R. Kipling, *Plain Tales from the Hills*, p.4

¹¹ R. Kipling, *Plain Tales from the Hills*, p.56

¹² Anthony King, *Colonial Urban Development*, Routledge, London, 1976

¹³ R. Kipling, *Plain Tales from the Hills*, p.200

¹⁴ Shimla Hill Resort, *Travel to Shimla, Vacations in Shimla*, Shimla India.mht

contemporaries the opportunity to meet with each other and, more important, it functioned as a stage where their social status was displayed. In “The Other Man”, Mrs. Schreiderling “used to trod up and down Simla Mall in a forlorn sort of way with...a shocking bad saddle under her”. This was because as Kipling ironically says the generosity of her husband “stopped at the horse. He said that any saddle would do for a woman as nervous as Mrs. Schreiderling.”¹⁵ In order to make her status acknowledged, Mrs. Bent, in “A Second-Rate Woman”, “pervaded the Mall by her husband’s side.”¹⁶ The Mall concentrated the entire society of the hill stations. Mrs. Mallowe, in “The Education of Otis Yeere”, suggestively calls it a “river” thus dispiriting Mrs. Hauksbee’s attempts to accommodate the huge flow into her imaginary future *salon*: “How do you propose to fix that river? [...]Your salon won’t weld the Departments together and make you mistress of India, dear.”¹⁷

The spaces of the hill stations developed, as expected, a social life, which in its attempt to mime that of Home ended up by over-ritualizing it. Kipling gives us accounts of the custom of filling a dance program, which was established before the dance parties and which was to be followed by the attendants.¹⁸ Another habit was that of calling. Visitors coming to the stations had to post their cards in the “not-at-home” boxes at the entrance of the houses and thus the residents could elicit those they wished to meet.¹⁹ On his last stay in Simla Kipling had to push himself again through the usual social hoops, visiting the Viceregal Lodge, “to call and tell lies”²⁰, and dining with the Lieutenant Governor of the Punjab, Sir James Myall- “a portentous dull affair.”²¹ No matter how dull such rituals were, Kipling knew that if he had to report about the life of his countrymen he had to attend them.

What was the purpose of such customs? Apart from their imitating character, it is evident that they were nothing but means of selection and hierarchical classification of the members of the community; they were safe both for the members and for the society as they secured its cohesion. Thus the newcomers were integrated in the circles where their social status qualified them. The rules were strict and this explains situations such as that of Dicky Hatt in Kipling’s story “In the Pride of His Youth”: “now and again he was asked out to dinner...But this was seldom as people objected to recognizing a boy who had evidently the instincts of a Scotch tallow-chandler and who lived in such a nasty fashion.”²² It was only with mischievous means that the new comers could penetrate

¹⁵ R. Kipling, *Plain Tales from the Hills*, p.95

¹⁶ R. Kipling, *Wee Willie Winkie*, p.86

¹⁷ *Ibid*, p.9

¹⁸ R. Kipling, *Plain tales from the Hills*, “Three – and an Extra”, pp. 9-14

¹⁹ Margaret Strobel, *European Women and the Second British Empire*, Indiana University Press, Bloomington, 1991, p. 9

²⁰ Rudyard Kipling to Edmonia Hill, 28 June 1888, Thomas Pinney, ed., *The Letters of Rudyard Kipling*, p.68

²¹ *Ibid*.

²² R. Kipling, *Plain Tales for the Hills*, p.216

higher positions if they were not qualified for them: Kipling's character, Tarrion, in "Consequences" with the help of the shrewd Mrs. Hauksbee, succeeds to get an appointment in Simla and also unveils the weak points of the colonial system, fissures caused by corruption. Tarrion secures this position from "the strongest man that the Government owned"²³ after revealing compromising information contained in some papers that accidentally got to Mrs. Hauksbee.

Once in the hill stations, the newcomers entered the spinning wheel of the social life. It involved assembly halls, clubs, gymkhanas, libraries, Masonic lodges or theatres. Polo, cricket, golf, badminton, archery, tennis, croquet, horse races were part of the wide array of recreational means. The British made social calls at home, relaxed outdoors by organizing visits to the nearby sites where their picnics were a must; they walked along the Mall where they exchanged greetings or went to dinner parties, balls and theatrical performances. Many of Kipling's *Plain Tales* use as a background these social activities: in "Three and- an Extra" - a dancing party, in "False Dawn"- a picnic, or in "Cupid's Arrow"- an archery competition. In "On the Strength of Likeness" Kipling notices that: "the facilities that Simla offers are startling. There are garden-parties, and tennis-parties, and picnics, and luncheons at Annandale, and rifle-matches, and dinners and balls; besides rides and walks, which are matters of private arrangement."²⁴

Kipling himself realized that he had to take an active role in the social life of the hill stations if he was to render accurate reports about them. While in Simla in 1885 as a correspondent for the *Civil Military Gazette*, Kipling was to inform the readers about "important government decisions, while taking them behind the scenes at the parties, dinners and amateur theatricals that were essential ingredients of life in the summer capital."²⁵ He even took dancing classes in order to be able to take part to the balls. However Kipling soon got bored with the daily parties, balls or concerts. As he told his aunt Edith "the best way to sicken a youth of frivolity is to pitch him neck and crop into the thick of it on the understanding that he is to write descriptive matter about each dance, frivol, etc...As it is, it is the dullest of dull things to be chroniqueur of a Gay Season in the hills."²⁶ This indicates the over-ritualizing character of social habits and customs that the British performed out of their desire to create replicas of the environment left at home.

As one of the main reasons for the British presence in India was the political one, hill stations inevitably had to assume this function, too and to accommodate the 'Heavenly-born' rulers. Although initially designed as places of sanatoria and relaxation they soon got infused with officials who decided that they could carry on their affairs also from these sites. Gradually hill stations became seasonal headquarters for different official

²³ R. Kipling, *Plain Tales for the Hills*, p.104

²⁴ *Ibid*, p.304

²⁵ Andrew Lycett, *Rudyard Kipling*, p.149

²⁶ Rudyard Kipling to Edith Macdonald, 30 July, 1885, quoted by Andrew Lycett, *Rudyard Kipling*, p. 154

agencies and especially after the great mutiny their remoteness and safety motivated the formal transfer of government offices. Once envisaged with a political characteristic hill stations faced another problem. This regarded the type of population that could support and carry on the British imperial policy. Few were the prospects of having white settler colonies as most of those coming to India wanted to make fortunes and then return to England. Characters in Kipling's stories see India as a promised land, which could help them raise a fortune and thus assure a better social position back home.

In "Only a Subaltern" Kipling informs us that "Little country villages at Home are full of nice girls, because all young men come out to India to make their fortunes."²⁷ Phil Garron, in "Yoked with an Unbeliever" "was really going to ...save a large proportion of his magnificent salary yearly, and in a very short time return to marry Agnes Laiter."²⁸ The more serious and unfortunate Dicky Hart "received an appointment in India which carried a magnificent salary from the Home point of view."²⁹ Yet the reality they found in India was different: "the country that Dicky came to was a hard land where men of twenty-one were reckoned very small boys indeed, and life was expensive."³⁰ In another account, rather poignant, Kipling presents India as a land that worked on different principles than those at Home: "India is a place beyond all others where one must not take things too seriously...It is a slack country where all men work with imperfect instruments; and the wisest thing is to escape as soon as you can to some place where amusement is amusement and a reputation is worth the having."³¹

For other British such as young Bobby Wick, India is a place where he is to continue the family tradition as his father worked there for thirty years as a Commissioner and he, as a British officer, is to honorably serve the Empire, much to the pride of his family. However, as "you can't focus anything in India"³², Bobby is also warned by his father about the lack of order that he could witness there unless he 'sticks to the Line.' He follows the advice, "the Regiment was his father and his mother and his indissolubly wedded wife"³³ but ironically he doesn't fall victim of any vice but of hard work, which dries him of energy and he cannot survive cholera. Thus, no matter the reason of their coming to India, for fortune or fame, the British were faced with the dangers of an alien and unfriendly environment.

Although the vision of colonized India with white settlers, with permanent colonies of Europeans was not deferred and in 1857 the Parliament appointed a committee to investigate the prospects of European colonization in India, the conclusion reached by the committee was that because of the harsh climate, of the scarcity of

²⁷ R. Kipling, *Wee, Willie Winkie and Other Stories*, "Only a Subaltern", p.102

²⁸ R. Kipling, *Plain tales from the Hills*, pp.35-36

²⁹ *Ibid*, p.214

³⁰ *Ibid*, p.214

³¹ *Ibid*, p.17

³² R. Kipling, *Wee Willie Winkie and Other Stories*, "The Education of Otis Yeere", p.9

³³ *Ibid*, "Only a Subaltern", p.104

alienable land and the abundance of indigenous labor, the subcontinent didn't offer many possibilities to the working classes of the British Isles, but rather to a higher class of settlers who could function as overseers of Indian laborers.³⁴ Consequently the image of India inhabited by a large population of white settlers couldn't find support.

Yet, as the hill stations were concerned, the committee showed confidence in their possibility of enduring as colonies of Europeans. After all the British did their best to secure there an enclosed community which had all the necessary elements for its perpetuation.

The development of agriculture in the second half of the 19th century, assured by the extension of the railway system and the state-supported commercial crops (tea, coffee cinchona) brought along British planters such as Phil Garron who began to congregate on the slopes of the hills. Nevertheless, many of the planters were bachelors who didn't have lasting attachments to the land and most of them formed a superior class of settlers who only oversaw the work of the Indians. Phil Garron belonged to that superior class as he "was living comfortably, denying himself no small luxury."³⁵ But, the case of Phil is a little bit different. Instead of saving money and going back Home, he "began more and more to look upon India as his home." Kipling sanctions his behavior: "Some men fall this way and they are of no use afterwards."³⁶ Moreover he marries a Hill-woman, "very clever and shrewd". Later on, Kipling's commentary regarding Phil's choice of mixing with the Other turns to be impartial as he presents two completely different opinions and doesn't side with either of them: "he married Dunmaya by the forms of the English church, and some fellow planters said he was a fool and some said he was a wise man."³⁷

Such instances of mixing with the Other blurred the boundaries between the ruler and the ruled and therefore weakened the British claims of superiority. If the British had added to this a large number of poor white population, then the Imperial project would have got unbalanced even more as it would have lowered the social standards of the white community and drained the resources of the state. All these were nothing but more reasons to discourage the theory of an India inhabited by a large white population meant to secure power in the colonial spaces.

The British had to turn to other means to sustain their power. As Kipling's stories of the hills largely drew inspiration from the life that the British led in those areas it is significant that only one story "Yoked with an Unbeliever" has as a character a British planter, in the person of Phil Garron. Most of the British characters inhabiting the stories of *Plain Tales from the Hills* are soldiers, officers, civil servants or Government representatives. Thus we can realize what the social milieu of the hill stations looked like

³⁴ Dane Kennedy, *The Magic Mountains*, pp.151-153

³⁵ R. Kipling, *Plain Tales from the Hills*, p. 39

³⁶ *Ibid*, p.39

³⁷ *Ibid*, p.39

and which were the main agents of the imperial power engaged in controlling the subject races. The most important of them, the one that Kipling greatly admired, was the army.

After the 1857 revolt, apart from the health benefits, the army came to appreciate the importance of hill stations given their strategic position. Surveys of the hills were initiated in 1859-60 by the military department of the Government in India in order to find locations suitable for quartering British soldiers. Given the development of railway system and the telegraph, there were enthusiasts who even believed that if all British forces were concentrated in the hills then they would be safe from any surprise attack and they could respond to any troubles in the subcontinent.³⁸ They even went further by suggesting the possibility for these soldiers to settle in those areas and supply with reserves of military force. In "His Private Honour" Kipling has his narrator fantasize about planting army pensioners in Kashmir where they would "breed us white soldiers."³⁹ Gradually in the second half of the 19th century the hills attracted military forces. As David Arnold points out "by the 1870s a sixth of the British forces in India were located in hill cantonments, and two decades later the proportion was nearer a quarter."⁴⁰ These figures indicate a clear shift of power toward hill areas.

Moreover, apart from this concentration of military forces, hill stations accommodated the official representatives of the Empire. As Mahatma Gandhi said, "The place which is the real headquarter of the rulers is Simla."⁴¹ Indeed Simla had become the main residence of the viceroy of India, the commander-in-chief of the Indian Army, the lieutenant governor of Punjab and other government officials. We can find evidence for this in "Tods' Amendment" where Kipling presents a "shocking spectacle" with all the major officials leaving for a moment their serious businesses and running after Tods' pet kid, which had got loose. The chase engaged "a Legal Member and a Lieutenant-Governor [...], under the direct patronage of a Commander-in Chief and a Viceroy."⁴² No wonder that Mrs. Hauksbee, the grass-widow, is to be found in Simla, too, as the location gives her plenty of material to sew her intrigues and use them to manipulate a wide array of what she calls "Pillars of the Empire"⁴³ for her benefit or for that of her protégées.

Simla became a vibrant political capital from where the affairs of Empire were conducted. However, the officials' estrangement from the direct contact with the natives created the turmoil that later on brought about the demise of this centre of power. Kipling warns about the unawareness of the officials with regard to the necessities of the natives. This ignorance permeates even the highest authority institutions. In "Tods'

³⁸ Dane Kennedy, *The Magic Mountains*, p.157

³⁹ R. Kipling, *Many Inventions*, "His Private Honour", Doubleday, New York, 1925, p.134

⁴⁰ David Arnold, *Colonizing the Body: State Medicine and Epidemic Disease in Nineteenth-Century India*, University of California Press, Berkeley, 1993, p. 79

⁴¹ Dane Kennedy, *The Magic Mountains*, p.147

⁴² R. Kipling, *Plain Tales from the Hills*, p.197

⁴³ R. Kipling, *Wee Willie Winkie and Other Stories*, "The Education of Otis Yeere", p.5

Amendment” it is the Supreme Legislative Council that “began to settle what they called the ‘minor details.’ As if any Englishman legislating for the natives knows enough to know which are the minor and which are the major points, from the native point of view, of any measure!”⁴⁴ Ruling the natives, legislating for them should have involved living among them and knowing their real needs. The Legal Member of the Council in Kipling’s story “did not know that no man can tell what natives think unless he mixes with them with the varnish off.”⁴⁵ Kipling satirizes the ignorance of the officials by making an Anglo-Indian child who has talked to the servants responsible for getting an important piece of legislation changed. As Lord Stanley, the secretary of state for India (1859-1860) warned, “the chief evil was that the officials became more and more separated from the inhabitants of the country, and more ignorant of their wants and feelings.”⁴⁶

The British inward community supported by ritualic social gatherings and isolated working life assured this way its unique position as the best ruler of India. The same aloofness of the hills made them too appealing and the migration of the officials to the hills couldn’t be stopped. Kipling himself in one of his poems, “A Tale of Two Cities” gives account of this trend: “But the rulers in that City by the Sea (Calcutta)/ Turned to flee/ Fled, with each returning spring-tide from its ills/ To the Hills.” He categorizes the complaints of Calcutta residents as envy: Because for certain months, we boil and stew, / So should you.” In the end he clearly affirms his position on this issue: “Still, for rule, administration, and the rest, / Simla’s best.”⁴⁷

The reality was that the isolationist policy, the distancing from the realities of the plains didn’t justify the governing pretences of a ruling race, which gradually risked losing touch with its subjects. Voices rose in Calcutta, Madras and in other areas of India, and they came especially from the Indian nationalist circles. The government seemed so aloof from the natives, just like the shop in Gandhi’s essay on Simla, “Five Hundredth Storey”, that its owner chose to locate on the last floor of a five hundred floor- building.

Beyond all these controversies as whether the centers of power should be in the proximity of the subject races or distant from them in safe and comfortable areas, the facts indicate that at least after the 1857 event the British decided to relocate the centers of government on the map of the Empire. Hill stations functioned like magnets and they became more and more appealing to the viceroys, governors, lieutenant governors, chief-commissioners, lawyers, merchants, clerks, servants and so on. The geography of power reorganized itself and the move from the plains to the hills became a reality. Yet this process of power relocation that seemed so natural for the British stirred the dormant forces left behind on the plains.

⁴⁴ R. Kipling, *Plain Tales from the Hills*, p. 198

⁴⁵ *Ibid*, p.199

⁴⁶ Dane Kennedy, *The Magic Mountains*, p. 169

⁴⁷ R. Kipling, *The Complete Verse*, Kyle Cathie Publishing, London, 2002, pp.62-63

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A TRANSATLANTIC PERSPECTIVE ON THE WESTERN UTOPIA

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Abstract: *The paper is an approach to the metonymy / synecdoche "America = West" and to the particularities of the European reception of the concept of America. Following the rationale conceptualized by Karen Kupperman, according to whom "America represented the chance to realize European dreams", and by Tzvetan Todorov, who argues that "the conquest of America heralds and establishes our present identity", the paper approaches concepts of western identities, alterities, spatiality and border zones.*

Keywords: *metonymy / synecdoche, "America = West", identity, alterity, spatiality and border*

"The West is the best, / The West is the best, / Come here and we'll do the rest" – so goes a fragment from a song composed by a leading icon of the 20th century American counterculture, Jim Morrison. Using the accessible communication code that rock music represented in those times, he put into words an idea that was floating around loosely and had been doing so for a significant period of time. The concept of the West – pervading, overwhelmingly attractive but equally fluctuant and unstable represents one of the most significant ideas in the history of humankind.

"The west" is significantly different from the other cardinal points. Through consistent usage and significant historical manifestations, "the west" is one of the most powerful myths that humankind has ever created.

The aim of this paper is to identify the features of the myth of the west in the cultural history of the world in different historical times and the effects of this mythical perception.

From a historical, cultural, ideological and sociological perspective, the west represents a symbolic and powerful concept. Apart from being one of the four cardinal points, the concept of the "west" is a long-lasting, enduring myth that the world has incorporated globally into its epistemological system.

The West is perceived, in its essence, "democratic and capitalist" (Gress 1998) but the complexities of the contemporary world have revealed the highly contradictory aspect of this pervasive concept. Especially in the light of the difficult period that the so-called "western" world is going through these days due to the global financial crisis, the two aspects that the west has come to embrace are becoming particularly contrasting. On the

one hand, the old school of the western theory is still trying hard to see and promote the west as globally triumphant and foresee a future in which societies and cultures converge towards a westernized norm. On the other hand, there is an equally strong manifested tendency of dismissing the west and the subsequent capitalism as an evil culture of exploitation and a legacy of Eurocentrism.

There are several perceptions of the concept of the west, depending very much on the space of perception of Occidentalism and of the purposes of the discourse. The first perception identified the western civilization as originating in the Ancient Greek democracy, promoter of liberty and philosophic thinking. David Gress dismisses this theory and does not acknowledge the ancient Greeks as the first democrats, given their denial of women's vote, their acceptance of slavery and their direct rule by all citizens instead of representation through universal suffrage (1998). In exchange, he defines the formation of western civilization as a century-long process which started when the Roman Empire became Christian (4th century A.D.), thus insisting upon the religious aspect incorporated in the concept of the west.

Perceived from the inside, in the context of medieval Europe, the concept of the west was by no means a unitary, solid idea; the frequent wars and the religious dissensions made it disunited, fragmented and conflictual. Also, although we currently see the west as a predominantly Anglo-Saxon product, several European nations (Germany, Spain, France) have claimed, throughout history, to be the heart of the western world and civilization¹. However, until the 20th century, the west was Europe and, especially given its colonialist impulses, it was perceived as an exporter of civilization, tradition and progress.

Starting with the 20th century onwards, "the concept of the west migrated to America" (Gamble: 2) and if, at the beginning, American and European influences were equal in its global perception, it did not take long before America took the leading role, a role which it has kept to the present day.

After the second World War America emerged as the "unchallenged leader of the west" (Gamble 3) and, by the creation of NATO (1949) the west represented by America was given a discursive shape which became a long-lasting source of identity. The west had had a long history of identification through opposition before this moment: its identity structure had psychologically been reinforced by opposition with a well-defined "Other" (who, in time, was referred to in terms of the "infidel", the savage or the colonized)². However, it was for the first time that the west became a discursive pattern embodied in a

¹ The French Revolution in 1789 and the innovating ideas it put forward gave grounds for France to claim its leading status in the western world in terms of democracy. German Nazism made Germany a negative outlier in 20th century Europe, while Spain's political culture as expressed by the behavior of its political leaders was labeled as "Spanish exceptionalism".

² In an interesting study entitled *The Need To Have Enemies and Allies: From Clinical Practice to International Relationships* (1994) Vamyrk Volkan argues that people have a psychological investment in the continuation of a given conflict and that they actually use enemies as external stabilizers of their sense of identity and inner control.

military alliance guided by a set of values and principles in direct and sharp contrast with the ideology of communism.

The Cold War crystallized the image of the West even more accurately, proportionally with the stature of the enemy: the stronger the enemy, the more sharply the western attributes were reinforced. The ideological boundaries of the west were traced and reinforced in the overwhelming majority of the discourses of the time. Here is such a rhetoric example from the famous discourse known as “The Evil Empire” given at the peak of the Cold War by President Ronald Reagan to the House of Commons, on June 8 1982: “We are witnessing today a great revolutionary crisis, a crisis where the demands of the economic order are conflicting directly with those of the political order. But the crisis is happening not in the free, non-Marxist West but in the home of Marxism- Leninism, the Soviet Union”.

If within this “free West” ideologically built by President Reagan these discursive strategies paid off, a totally different image gained shape beyond Western borders, due to similar, though differently aimed strategies. The Warsaw Pact in 1955 appeared as a reaction to “a new military grouping in the shape of the "Western European Union" together with a remilitarized Western Germany, [...] which increases the threat of another war and creates a menace to the national security of the peace loving states” (The Warsaw).

After the end of the Cold War and the fall of communism in Europe, the west became diluted by losing its most powerful opponent which was a rich source of self-definition. The term are still widely used, but probably more often to define what it is not rather than what it is.

The moment 9/11 was an opportunity to reinforce the discursive techniques which had become out of shape in the absence of an equal opponent. The identification of Islamic extremism as a substitute for what communism represented in the past era was the chance to reassert and praise western values of freedom, democracy and capitalism. However, if the west and communism represented monolithical images of the self and of the other due to a long-lasting process of discursive representations, this time the west seemed to have lost its unity and vigor: the criticism and hesitation regarding military intervention both from traditional western allies and from within America were a proof that the myth of the west had become fallible and elusive.

The current notion of the west, probably the most exclusive one, is a consequence of this attitude: only America is the west, its purpose is not to build alliances, but “to assemble coalitions of the willing” (Gamble 4) and in the future America is the only state prepared to defend the Western project (Kagan).

These historical considerations are necessary for a proper understanding of the American myth and of its power of appeal throughout history. Dwelling on originally western ideals and discoveries (scientific methods, capitalist organizations and democratic

principles) America perpetuated the myth of the west and labeled it as the “American Creed”.

Overlapping this global concept of the west which has come to be represented by America there is another concept of the “west” which is culturally different from the first one: the American west, or the American frontier. If the global west is rooted in European knowledge and experience, the American western frontier is a purely American cultural paradigm which has gained an iconic status³. A perceived confusion and a mixture between the traditionally European concept of the west and the myth of the western frontier has made America to be received as a huge “West”. Donald Worster argues that the west is “movement, expansion, the frontier, and apparently any kind of movement, any expansion, any frontier will do” (1987: 143).

If by “the West” we almost exclusively mean “America”, an approach of the relation between the two terms enters the realms of linguistics: the equation ‘West’ = ‘America’ is a metonymy insofar as we find a relation of causality, of contiguity between the two elements. The geographical identity makes such a relation possible, hence the proximity of meaning. America is situated in the geographical West, there is an explicit association between them, an association which belongs to the same sphere of thought, which is based on cognitive, not intuitive capacities.

This explanation is not sufficient and does not put things into perspective. The metonymic relation America = West makes sense only if perceived in a rapport with significant “others”, who reinforce this relation and provide its logic. The cultural reception and the spatial coordinates of this reception of the metonymic relation America = West provide its legitimacy. It is a relation which requires contextualization, therefore it makes sense to claim that America = the West if the perception of this equation is a spatial one, for instance, from an equally meaningful “East” To be more specific, a reception space ideologically shaped as the “East” (signifier of communism, oppressions, conflicts) legitimates and explains the cultural metonymic assimilation of America as “the west”.

Perhaps a more appropriate explanation of the linguistic relation of the two elements would be the synecdoche. There is still the question of the particulars versus universals, which element is part of what whole, and which element gives its meaning a priori: is the ‘West’ part of a larger entity called ‘America’, or is America part of a more comprehensive ‘West’? And, going back to the historical definitions of the cultural concepts of the west, the answer would probably be “yes” to both questions. The “West” is part of a larger “America” if it equals the American frontier. On the other hand,

³ Originally conceptualized by Frederick Jackson Turner, the American west has become a national icon intently propagated easily recognized in various discursive shapes. Both high and popular culture disseminate this myth: from the Hollywood western cowboy that the “Marlboro man” embodies to the real or imaginary exploits of Daniel Boone, Buffalo Bill’s “Wild West” or Hawkeye, the stereotype of the West and that of the western hero reflect more than any other icon American history and culture

America was, at a certain time, part of a bigger “West” denoting European values, faith, civilization and progress until its influence and power grew big enough to assimilate the entire concept.

The reasons why the west is such a powerful symbol go back in time. Although western civilization has been a historic standard of progress and development for centuries, mainly due to economic and military power, the fascination exerted by the concept of the West – culturally assimilated to America- began long before this power gained shape. Long before the discovery of America, Europeans believed in the existence of a terrestrial paradise to the west, a land of plenty where people enjoyed all their natural rights and lived in a state of perpetual happiness. Homer’s Elysian fields, Hesiod’s Hesperides are both located in the west. Plato also agreed that in that worldly Eden “the earth gave men an abundance of fruits which grew on trees and shrubs unbidden” (quoted in Baritz “Idea” 618).

Jack O. Greene agrees that the cultural reception of the West as a unique space started in Europe: “throughout the Middle Ages, Europeans had posited the existence of a place – for a time to the east, but mostly to the west of Europe – without the corruptions and disadvantages of the Old World. The discovery of America merely intensified this ‘nostalgia for the Golden Age and the Lost Paradise’ and actually aroused new hope for their discovery somewhere on the western edge of the Atlantic” (25-26). He further argues that part of the tradition of the utopian writing in Europe was mainly associated with America: “Through Jonathan Swift and beyond, utopian writers continued to identify the dream of a perfect society with America, and to locate their fairylands, their New Atlantis, their City of the Sun in some place distant from Europe and in the vicinity of America” (28).

This is how the west was primarily Europe’s utopia, a mental construct based not on knowledge and experience, but on hope and desire. Europe imagined the west as a biblical Garden on Eden, peopled by superior people, organized by moral principles of equality and justice, an image that would be a model for the old Europe. This paradise-like world was imagined and modeled according to the tastes and fashions of the time. The west as a cultural concept began as a horizon of expectations of Europeans, embodying their hopes and ideals, and emerging as a mental construct in opposition to Europe’s harsh realities. “America”, claims Karen Kupperman, “represented the chance to realize European dreams” (22).

The concept of the west is therefore culturally shaped, it is modeled by the historical, economical and ideological particularities of the reception space: the harsher the background conditions, the more appealing the west becomes. The opposition between the reception space and the culturally created west is a source of identity definition and reinforcement. Peter Conrad observes: “Because America offers an incarnation of your most recondite and specialized fantasies, in discovering America you

are discovering yourself. Europe equips you with a hereditary, natal self. America allows you to invent a self better adjusted to the individual you have become since outgrowing the impositions of birth”(5). Similarly, Tzvetan Todorov notes that “the conquest of America heralds and establishes our present identity. Even if every date that permits us to separate any two periods is arbitrary, none is more suitable, in order to mark the beginning of the modern era, than the year 1492. We are all direct descendants of Columbus”(5).

This is by no means a universally accepted view of the supremacy of west and of its cultural impact. Ian Morris, for instance, views western rule as an “aberration, a brief interruption of an older, sinocentric, world order”; he considers the triumph of western culture as a local version of broader trends instead of a lonely beacon in a general darkness and attributes the western myth to coincidence, favorable weather conditions and geographical good fortune (2010).

The concept of the west – and its cultural reception as a norm - is currently going through challenging times: the disappearance of all “others” which would reinforce its legitimacy, the growing criticism against capitalism, which is its backbone and the constant rise of Asian countries opens up the question of whether the west still has meaning or if it has been, as Andrew Gamble put it, “fractured beyond repair”.

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PHILIP ROTH'S MOST RENOWNED VOICE IN THE SECOND HALF OF HIS CAREER - NATHAN ZUCKERMAN

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Abstract: *Philip Roth's most accomplished character and his most developed protagonist/narrator is undoubtedly the writer-figure Nathan Zuckerman, his "alter brain", as Roth himself has called him. The paper comprises a thorough analysis and synthesis of this character with regard to all its three dimension: mimetic, thematic and synthetic, as they emerge from the entire Zuckerman series.*

Keywords: *Nathan Zuckerman, self-reflexivity, self-exposure, narrator reliability*

In his career of over half a century Philip Roth has created a wide range of memorable characters. To Roth these are more than characters, these are essential narrative devices. In 2000 in a list of "Books by Philip Roth" included in the front matter of *The Human Stain*, Roth switched from the chronological organization of his own books to an organization around the (central) characters they depict: Zuckerman Books, Roth Books, Kepesh Books and Other Books

According to Shostak, "The highlighting of the books' voices by name reveals Roth's interest in retrospectively finding patterns in his compositional process, imposing a coherence from without that nevertheless bespeaks an internal coherence, if not exactly a plan" (2004 10). But in my opinion this highlighting also shows the conception of these series protagonists as contrivances serving the technical purposes. That does not mean Kepesh, Zuckerman and the fictional Roth do not hold strong mimetic and thematic features.

Among many fascinating revelations there is Shostak's discovery that Roth initially began work on *American Pastoral*, which he published in 1997, as early as 1972, at the end of the Vietnam War, which was "the most shattering national event of [his] adulthood," but could not progress beyond Merry's bombing. Twenty years later, however, **when he had created a vivid, intelligent, highly reflective writer character (Nathan Zuckerman)**, he felt it was time to get back to the story of the exceptional man's fall and write it through a "mediating consciousness". Asked in a radio interview why he chose to

use Nathan Zuckerman as a narrator in the American trilogy, instead of letting the main characters tell their own story, points to the artificiality and the usefulness of this character, when he says: “The biggest problem I solve is that nothing stands between me and my spontaneous reaction to my material” (NPR: *Fresh Air* show - [American Novelist Philip Roth](#) Oct. 31, 2003). He tried to avoid being involved in a cunning strategic process. He needed “to land on that voice which would give me the most verbal freedom, imaginative freedom, and that’s what Zuckerman does for me. There’s something about his intelligence that awakens mine”. In other words, Zuckerman became the perfect device for evoking in mythic terms a boyhood idol, as well as a ravishing period in the history of the US. Moreover, there was the idea that he needed to recuperate his native town: Newark, and again Nathan Zuckerman as a character born in Newark came in handy. In a recorded interview broadcast on 25 Dec. 2005 by *Open Source* Philip Roth explains the circumstances that determined the choice of Newark as setting and not only for the novels he wrote after returning from living in Europe for a long time. He was looking around for what to write next and realized that he had a good topic “staring [him] right in the face”, it was “in front of [his] nose”: Newark, which had become a tragic place (having burnt down). He realized that Newark was Atlantis that had been lost. Newark was just as interesting as Prague. “I have always been interested in these places where people live under pressure (the war was on).” Newark had been the 16th largest city in America when Roth grew up, but the riots burnt a good proportion of the city to the ground (a place with a great historical fall).

His most famous character may (still) be Alexander Portnoy (though after so many years, I have my doubts), but his most accomplished character and his **most developed protagonist/narrator** is obviously the writer-figure Nathan Zuckerman, his **“alter brain”**, as Roth has called him. The consideration of these books as a coherent enterprise has the great advantage of offering a thorough delineation of the protagonist’s portrait.

It has all three dimensions (mimetic, thematic and synthetic) clearly delineated.

Mimetically, Nathan Zuckerman is a writer of Jewish descent living in America. Through the series, his portrait is painted in a myriad of details about his personal and professional life. The focus is always on the latter as his major personality feature is his compulsion to write. Throughout the series, the audience has the chance to see him evolve. With the exception of the novels in the American trilogy, which are quite repetitive in this respect, each book depicts him in a different stage of his writing career. Moreover, the sequence shows four phases of Nathan Zuckerman’s attitude towards his calling:

1. self-reflexivity (the novels in *Zuckerman Bound*)
2. mixed emotions (“The Prague Orgy”, *The Counterlife*)
3. reversed reflection (the American trilogy)

4. (overdue) self-absorption (*Exit Ghost*)

The 1st period is depicted in the novels of the first trilogy. It reflects Zuckerman's quest for an identity as a writer. He tries to accommodate what he knows he is with what people opine of him. "The self which Roth tries to explore is social rather than solitary and Roth's protagonists are concerned with the question of identity as it relates to society" (Singh 19). Encouraged by the two great American Jewish writers of the day, Abravanel and Eliezer Lonoff, the self-effacing short story writer, whose home in western Massachusetts he visited in December, 1956, Zuckerman becomes an earnest young writer. 1956 is a crucial year in Zuckerman's career. The Saturday Review accepts his story "Higher Education", this on the one hand singles him out as a promising young writer, on the other it draws on a family dispute, causing a rift with his father and disquiets an important community leader - Judge Leopold Wapner. Zuckerman spends the early 1960s writing much as his Jewish critics as well as his former teachers in Chicago would have wished. *Higher Education* (1959), a story collection, is followed by *Mixed Emotions* and *Reversed Intentions*, two naturalistic novels with impeccable moral credentials. The social upheavals of the period affects him, too, and he leads quite an unsettled emotional life: marries and divorces twice. While married to Laura - his third wife and lawyer associated with the peace movement - he writes *Carnovsky*, whose publication brings him instant and profoundly disturbing notoriety: the book contains massive disdain for the decorum of Jewish self-scrutiny, as well as details about an overbearing mother and an energetic sex life (including epic feats of masturbation). A series of unwanted consequences arise from the fame of the book: the public confuses him with his character, the press harasses him, former fans and the powerful critic Milton Appel denounce the book. Zuckerman's parents are assumed to be the models for Carnovsky's, which greatly affects his father who dies soon after the novel's publication, his last word to Nathan delivered from his deathbed in Florida, being "Bastard". After the funeral Nathan quarrels with his brother, he also divorces his third wife and his mother Selma dies a year later, in December 1970. All these lead to a long period of ill-health and writer's block. Nearly defeated by fame, assailed by pains, possibly of psychosomatic origin, he begins to drink heavily, abuse various drugs, and entertain numerous women simultaneously. In 1973, after he has breakdown while in Chicago with the goal of starting Medical School and changing his career, he is treated for his addiction to painkillers as well as injuries sustained in his drunken fall. Interestingly all this unpleasant tumult is depicted in a rather humorous tone: "[...] coming to terms with the profane realities of what he had assumed to be one of the sacred professions is for him a terrific ordeal (his super seriousness is what the comedy is about)" (Singh 21).

The 2nd period entails a significantly changed perspective on his self. After his recovery, Zuckerman keeps a lower profile. He travels widely and lives for a time in

London with an upper-crust English journalist he met in the late 1970s. The essential characteristic of the period is his identification with larger categories, such as the world of writers in America and Communist Prague, as well as to his ethnic group and the American nation, which means that he starts to see the vistas beyond his self.

Despite serious health impairment (he has prostate cancer surgery in the early 1990s which left him incontinent and impotent), the 3rd period is accounted the most orderly and enviable in his writing career. By the beginning of this stage of his life, the relationship with his fourth wife has broken down, he has returned to the US and, in 1993, buys a remote farmhouse in the Berkshires. There he lives in near-total isolation. He rarely gives interviews, treating visitors as a distraction, though he occasionally sees old Newark acquaintances and one or two friends from nearby Athena College. The prevalent focus is on fellow American men of great stature, as Nathan gives up his obsessive self-analysis and uses his investigative skills and imaginative power to appraise his subjects' rise and fall within a clear-cut political and social environment. There can still be identified a tendency to comprehend his own personality, emotions, and behavior, as the three protagonists are in many ways spiritually similar to himself. He increasingly reminds observers of his own description of Lonoff: a scrupulous artist hiding out in "the goyish wilderness of birds and trees where America began and long ago had ended".

The fourth period brings yet another change in the character's outlook: an ageing writer who, fed up with loneliness and isolation and the rumination on his past, makes a final attempt at seizing life. The 71-year-old novelist, hoping to be cured of his incontinence, travels to New York in 2004. There he tangles with a would-be biographer and lusts after a challengingly buxom young woman – the half of a couple with whom he resolves to switch homes. Eventually he realizes it is a far-fetched decision and flees back to his Massachusetts mountain atop. This is Zuckerman's last arresting and glum appearance. He is aware of his imminent demise and is expending his last breath on one final effort.

Zuckerman's **personality, with consistent traits of character** is also clearly delineated by the nine books of the series. A thorough analysis reviles a series of radical polarities of Zuckerman's character: blocked writer but logorrheic pornographer, a sensitive man but a fierce writer etc.

Lonof's last words to Zuckerman are these: "I'll be curious to see how we all come out someday. It could be an interesting story. You're not so nice and polite in your fiction." (p.) Indeed. With a pen in his hand, Zuckerman can be a dangerous person, one who holds clichés up for inspection and probes toward truths that give the term subversive whole new meanings. Nathan has always found his strength in great adversity. Maria's words in *The Counterlife* prove it: "You have a defiant intelligence: you like **turning resistance to your own advantage**. Opposition determines your direction. You would

probably never have written those books about Jews if Jews hadn't insisted on telling you not to" (CL 192).

On the other hand, as Nandita Singh shows, Nathan Zuckerman is a **"sensitive and ethical man"** with an ingrained sense of social responsibility [...] He has drifted away from his parents and none of his personal relationships has yielded him any happiness. This explains the resultant self absorption as he tries to seek solace within his craft." (Singh 20); **"a man with many frailties.** Artistic success brings its own failure and Zuckerman has to pay for success in terms of personal happiness" (21). His soft/**sensitive** side of his personality is always a big surprise for the people who have read his books before getting to know him: [Maria's words] "I would have thought you were more hardheaded," she says. "Those portraits you paint of the men in those books didn't prepare me for this." "My books aren't intended as a character reference. I'm not looking for a job." [Zuckerman's reply] (CL 194)

His writing of books of fiction is his passion, calling and satisfaction of intellectual needs, on the one hand, and **his ordeal,** torment and imprisonment on the other. One of Roth's most famous lines is: "Without a book I'm empty." How about Zuckerman? Zuckerman, too. Writing frees Zuckerman from all emotional, intellectual, social, political constraints; writing even relieves him from the distress caused by his prostate cancer and impotence. Researching, inquiring, distancing, isolating, piecing together, inventing, re-inventing are all activities that Zuckerman partakes of in order to produce his fiction.

Nathan has a **prodigious imagination.** "An exceptional imaginative force. Blocked from a satisfying harmony with the world, this force **subverts the meaning of ordinary experience.** [...] In this subversive, anti-world of imagination, everything becomes possible." (Singh 97) Nathan's imagination even creates alternative identities for himself and acts them out (e.g. the "Anne Frank" explanation, the Milton Appel the pornographer playlet, the mask of "straight man" Zuckerman wears in "The Prague Orgy"; the entire opus of *The Counterlife*) and for other people. In other words, with the power of his imagination Zuckerman constructs the texts of himself and of the others. The imagined world take precedence over the real one: having its own rules, everything being permitted in a fantasy – "the wild freedom of Zuckerman's inner world" (Singh 97). However, maybe this salient feature of his personality should be held responsible for his failure to perfectly adjust to the real world: "His imagination has destroyed his ability to be a human being in the 'everyday sense of the word' according to Lonoff." (Singh 110)

Interestingly one of the personality faults, i.e the fact that he rarely takes action against people who oppose him, in other words **he seldom counterattacks** (e.g. he fails to respond to Judge Wapter, he chooses not to argue with Lippman, he has very little reaction against Maria's family's anti-Semitic insinuations, he does not do much about his

suspicions related to and the threat expressed by Farley in *The Human Stain*) is replaced by a trait which has led to the production of most of his work. **His response can be called a counterplay**, a term used in chess to refer to countering the opponent's advantage in another part of the board, i.e. Zuckerman chooses to write books about all these conflicts. This is his way of confronting his detractors. When he does attack such as the three instances in *The Anatomy Lesson* (the phone call to Milton Appel, the impersonation of “the pornographer” Milton Appel and the assault on old Mr. Freytag) or the one instance at the end of *The Counterlife* (the restaurant quarrel with the anti-Semitic Englishwoman), he does it because antagonism is taking a toll on his very own physical condition (by suppressing his frustration for too long he ends up in a nearly paralytic state), i.e. physically he cannot take it anymore and he needs to release accumulated venom (e.g. “He couldn’t have stopped if he wanted to. Let him speak.” ZB 480).

Introversion, isolation and negativism. On the one hand, there is his difficulty to adjust to the success that has come his way, to the new status and its full of advantages, he suffers from harassment and intrusion “Chagrined by such good fortune” (his agent Andre Schevitz p) Related to this is his romantic life attitude: his erotic passion is not accompanied by the desire to establish meaningful long lasting relationship – **constantly “stresses the lonely nature of the human being”** (Singh 94). He casts every woman away. “He seems unmotivated by strong emotions” (95). On the other hand, “[h]is opposition to the world is not based on any ethical or moral commitment he believes in. It is the product of imaginative displacement” (Singh 99) In other words his **compulsive imaginative transformations** of reality he performs either while writing or while socializing have determined the society’s antagonism and his own retreat, seclusion or exile. His life characterized by **a deep nihilism**, as Nandita Singh shows in her book is a consequence of his imagination high ranking. “His place was certainly quiet enough for total concentration. He’d had his high studio windows double-glazed so that nobody’s television or phonograph would blare through [...] He’d spent half his life sealed in rooms just like it.” (ZB 300) He diligently follows in the footsteps of his master, E.I. Lonoff, about whom his wife complained: “There is his religion of art [...]: rejecting life, not living is what he makes his beautiful fiction out of” (ZB 190).

In *The Anatomy Lesson* becomes clear that “Zuckerman’s art likewise demands a rejection of life” (Singh 99)

Writing [...] was the only worthwhile attainment, the surpassing experience, the exulted struggle, and there was no way to write other than like a fanatic. Without fanaticism nothing great in fiction could ever be achieved. He had the highest possible conception of the gigantic capacities of literature to engulf and purify life. He would write more, publish more, and life would become colossal. But what became colossal was the next page, he thought he had chosen life but what he had chosen was the next page,

stealing time to write stories, he never thought to wonder what time might be stealing from him. Only gradually did the perfecting of a writer's will begin to feel like **the evasion of experience and the means to imaginative release, to the exposure, revelation, and invention of life**, like the sternest form of incarceration. He thought he'd chosen the intensification of everything and he'd chosen monasticism and retreat instead. (ZB 424-425)

Zuckerman's imagination is very prolific and as a result Zuckerman ends up writing profusely. Therefore we disagree with Nandita Singh who states: "His imagination serves no purpose and at the end no longer even produces stories. The strange sterility in himself that even Nathan notices is a reflection and a comment by Roth, not only on an individual but the entire human society" (102). In fact all the books in the series are books that Zuckerman writes more or less in the immediacy of the events he depicts in them. Even the two novels written in the third person is Zuckerman's (i.e. *The Anatomy Lesson*).

Mimetically Roth has created such a rich character in Nathan Zuckerman in the very first volume of the series, that there is no wonder that he decided to make a trilogy out of him, and then kept him as narrator for several other novels besides. And all this from sitting in a room all day, turning sentences around.

Thematically, Nathan Zuckerman has served Roth as the perfect device to make a great number of statements about literature. He essentially represents the American writer and the saga illustrates the shifting terrain of the writer's identity. The category of writer is an amorphous, temporal one, open to negotiation and change as circumstances demand, characterized by lack of homogeneity. The term needs to be constantly interrogated and this is what Roth did with every book of the series.

The Ghost Writer – a promising young writer in search for his voice and his talent validation

Zuckerman Unbound – the writer bewildered by his success and exposure, confronting the drama of not being able to control the effects of the clash between life and art.

The Anatomy Lesson – the mature writer bearing the consequences of publishing successfully and enacting the doubt of his art

The Prague Orgy – the American writer with his carefree attitude and his taking for granted the democratic opportunities in his country, as opposed to the Czech writer under the communist regime

The Counterlife – the writer attempting once again to make sense of his life by resorting to a number of fantasies of self-knowledge

<i>American Pastoral</i> – <i>I Married a Communist</i> – <i>The Human Stain</i> -	}	the writer animated by nationalistic ends

Exit Ghost – the aged writer conflicted by the impulse to renounce life battles and the will to stay standing in the thick of it

The progression demonstrates that Roth acknowledges that a writer's identity is fluid, and constantly changes and with it the ways of seeing and interpreting the world. Consequently, a writer's worldview, including their construction of themselves and the term writer, is open to constant revision.

The portrait of the writer in this series is a little complicated by his ethnic belonging. Because of this, the series illustrates a writer's destiny with an edge: his Jewish descent. True enough, Zuckerman's Jewishness remains a fact, but, as an artist, he has most of the time struggled to fashion an aesthetic response to everything in America and elsewhere. Zuckerman would like and many times succeeds to view ethnicity as an aspect of identity which allows him to express his individuality in a way that does not make him stand out. This is why assimilated Jews are his chosen topic.

Synthetically, Nathan Zuckerman is highly accomplished and attentively developed. Interviewed by Hermione Lee for Spiegel, Philip Roth denied any emotional attachment to his character: "there is no friendship between me and the figures in my books [...] It's a functional relationship. It is only about: Can I make this character interesting enough to carry the book on his shoulders? Can he deliver in the book?". Similarly, in a recorded interview broadcast on 25 Dec 2005 by *Open Source*, Roth said that when he writes he tries to find his freedom - a way, a device, a technique that maximally deploys his powers as a writer. And that is what Nathan Zuckerman was for him all those years. He created Zuckerman as fictional character for particular persuasive purposes of the rhetorical context offered by literature, knowing very well that this speaking "I" is a role negotiated in this context between him and his audience. Roth casts Nathan Zuckerman as a protagonist, as a minor character, as a narrator and/or as listener to other people's stories. Putting him centre-stage or side-stage lets Roth activate or recapitulate a wide variety of themes, but in particular, the relationship between life and art, and the consequences of confusing the two. Nathan Zuckerman is "a figure who's served as a vehicle for, and a pained practitioner of, Roth's brand of 'seeming self-exposure'" (Tyler unpaginated).

The relationship between the creator Philip Roth and his fictional alter ego, Nathan Zuckerman is, however, a little more complicated: Zuckerman has, from the very beginning till the end of the series, been Roth's *ghost writer*. Roth pushed Nathan to the front and "pretended" that his character wrote all these novels/books. The series begins and ends with titles that point to the protagonist purposefully highlighting its artificiality. This fact conveys that Roth's purpose in creating Nathan Zuckerman was mainly of synthetic (and thematic) nature. Zuckerman life is largely modeled (more obvious in his comic texts and less so in the ones of the second half of the series) on Roth's in

unquestionable ways. This raises the question of how much invention went into Zuckerman's making. Philip Roth creates this device to play with autobiography, at the same time reacting badly to the idea that he's an autobiographical writer. "To label books like mine 'autobiographical' or 'confessional'", he once told the French writer Alain Finkielkraut, "is not only to falsify their suppositional nature but, if I may say so, to slight whatever artfulness leads some readers to think that they must be autobiographical." Both his method and his own words point out that "he's happy to exploit confusion between Roth and Zuckerman for illusionistic purposes, but equally keen to pour cold water on readers drawn by a supposed voyeuristic appeal" (Tayler unpaginated). As he told Hermione Lee in 1984: "Making fake biography, false history, concocting a half-imaginary existence out of the actual drama of my life is my life. There has to be some pleasure in this job, and that's it. To go around in disguise. To act a character. To pretend. The sly and cunning masquerade." This is why he wrote the entire series and Nathan Zuckerman was the device Roth used to accomplish his goal.

When it comes to technique one might wonder whether there is distance between Roth and the surrogate author Zuckerman? As much as there is between an author and the reliable narrator. Roth trusts Zuckerman, as the latter is a writer just as serious and diligent and devoted and intelligent as he is. He does not want to undermine his authority by writing, conveying meaning from behind him. That is why whenever there are reproachable matters he has Zuckerman writing that book in the third person or from a very distant point of view in the past: Zuckerman is ironic about his younger or driven self. Not Roth is ironic about Zuckerman. Roth has complete confidence in Zuckerman and his driven, but honest voice, as well as perceptive intelligence.

With Zuckerman:

In *The Ghost Writer* Roth assigns his character a number of roles: a writer, a son, a brother, a nephew, a cousin, a member of the larger family, a member of the Jewish-American community, an objective observer of social reality. The treatment of this Zuckerman character implies giving greater/heavier emphasis to particular roles in one book and to other roles in another. With writing so many sequences to *The Ghost Writer*, Roth creates specific situations and explores the numerous possibilities (foreshadowed in *The Ghost Writer*) for the construction of Nathan Zuckerman. At the end of the 1990's Roth decides to make Zuckerman give up speaking on his own behalf and start speaking for others. Thus, Zuckerman takes responsibility for a disentangling other people's destinies (interestingly, only after their deaths), lending his authorship and sponsorship to their moral/ethical/social representation. In other words he takes up pleading a case for someone else (his "represented client").

To conclude, the Zuckerman project is highly accomplished and more complex than many other literary undertakings by other writers if we consider length, the period of

time it took to be published, the eclectic corpus of literary works, and the wide range of topics, narrative strategies and themes. What gives even greater value to it is Roth's choice to have the series "ghost-written" by this fictional counterpart, the writer-figure and his alter brain, Nathan Zuckerman. This "ghost writer" continually stretches himself and his readers and reinvents his fictional selves in surprising ways. Nathan Zuckerman is more than a character to Roth. It is a spirit.

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THE REASSESSMENT OF JOHN STEINBECK'S WORK IN POST-COMMUNIST ROMANIA

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Abstract: *The Romanian readership became acquainted with John Steinbeck and his work in the communist years, when his writings have been championed mainly according to the theme of social injustice and protest against capitalism. Fortunately, to this day, critical interest in 'Steinbeck literature' has not faded away, and new translations from the American author continue to reach Romanian readers. The aim of this paper is to explore the extent to which his reputation and work have been reassessed over the two decades of critical reception in post-communist Romania.*

Keywords: *John Steinbeck, communism, injustice, protest, post-communist Romania*

The aim of this paper is to explore the extent to which John Steinbeck's reputation and work have been reassessed over the two decades of critical reception in post-communist Romania. Furthermore, such an enterprise necessarily involves a survey of the communist reception period, as it will account for similarities and differences in the ways the American writer was critically read, reviewed, and translated in our country, as well as reveal the dominant factors (ranging from the development of literary criticism to political influences and ideological dogmas) that activated and conditioned the critical reception of his work.

A useful theoretical framework for our analyses is provided by André Lefevere, who holds that the selection and reception of a writer's work in a different cultural space is performed under certain constraints and for certain purposes. Control factors act both from outside the literary system ("patronage"), exerting their influence in the service of power through the ideological, economic, and social component, as well as from within the literary system, through critics, reviewers, teachers, translators who "adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant ideological and poetological currents of their time."¹ Accordingly, through "rewriting," literary works are manipulated to various ends, and this is even more obvious in totalitarian societies, where their production, translation and publication are done under state control. We thus intend to detect Steinbeck's image as projected by the Romanian critics throughout the communist and post-communist decades, and to signal

¹ André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame*, London: Routledge, 1992, p. 8.

out the manner in which their rewritings have influenced the Romanian readership's perception of the American writer.

The beginning of John Steinbeck's literary fortunes in the Romanian cultural space is marked by the 1942 translation of *The Grapes of Wrath* by G. Ionescu-Areff, a translation whose publication must inevitably be viewed within the context of both the writer's worldwide fame at the time, and of our country's openness to Western cultures and cross-cultural exchange. The postwar period (1944-1946) brought the first wave of translations from the American author: two versions of *The Moon Is Down* (both issued in 1944), Mihail Sebastian's 1944 theatrical adaptation of the same novel, as well as translations of *In Dubious Battle* (1945), *Tortilla Flat* (1945), and *Of Mice and Men* (1946).

In those years, the writer's popularity in our country mainly rested on his labor trilogy (*In Dubious Battle*, *The Grapes of Wrath*, and *Of Mice and Men*), and, even more significantly, on the propaganda novel *The Moon Is Down*, which chronicles the military occupation of a small town by the army of an unnamed nation (presumably German). The translation history of the latter actually proves that Steinbeck's early reception in our country was shaped by political history. First, the novel was serialized immediately after the 23rd of August 1944 in *Semnalul* (*The Signal*), a four-page newspaper, covering at the time WWII political and military news subsumed within communist propaganda. Secondly, Felix Aderca's Romanian version of the novel (*Noaptea fără lună*, 1944) is the first translation from Steinbeck to receive a foreword, in which, however, the literary merit of the work is only skated over, as reference is made by the editors mainly to its antifascist message. Thirdly, the novel also garnered the interest of Mihail Sebastian, the renowned Romanian Jewish writer and playwright, who produced its theatrical adaptation (*Noaptea fără lună*), which was staged at the Barașeum Theatre in 1945. Significantly, whereas Steinbeck refrained in *The Moon Is Down* from revealing the occupiers' identity, Sebastian's adaptation is 'uncensored': the invaders are called *Germans*, *Nazis*, *fascists*, and their *Leader* is identified as *Führer*, and *Hitler*. Acknowledging the inevitable modifications entailed by adapting a novel for the stage, we may however argue that the play was produced 'in conformity' with the historical context, as it perfectly fitted in with the cultural and political changes occurring at that time.

All these translations from John Steinbeck failed, however, to elicit a response from critics. Actually, it is not surprising that silence reigned until the late 1950s, as Romanians had witnessed the gradual Sovietization of culture, which brought about an embargo on Western models and was performed by propagating socialist realist texts in order to bring everyone in line with the Marxist-Leninist ideology. After a period of massive indoctrination into socialist realism (1948-1955), critics would discuss in their texts on Steinbeck only those aspects that were set on the political agenda. Rather than acknowledging Steinbeck's literary merits, reviewers acclaimed his work, and mainly his

penetrating working-class novels, only to the extent it served them to perform a criticism of capitalism and an appraisal of the communist values.

Steinbeck's image as projected in the first articles (late 1950s) is that of a humanist, militant writer, who exposes the ills of the capitalist society. Accordingly, Alf Adania (1957) insists that the writer "takes an active part in all the eradication campaigns of the McCarthyist virus,"² and Sorin Titel (1958) refers to his work as to "'a grape of wrath' against capitalism, a system that tragically destroys common people's lives."³ However, Steinbeck's professional readers also argued that mere protest against capitalism was not sufficient and found him 'guilty' of practicing critical realism. Hence, a recurrent Romanian criticism to Steinbeck's work was that it failed to provide solutions and that it lacked a clear vision of the future. Thus, what seems to have actually been expected of Steinbeck was an explicit affiliation to the communist doctrine and an acclaim of the superiority of communism.

The award of the Nobel Prize for Literature to John Steinbeck in 1962 gained the writer international acclaim, marking as well a turning point in the critical reception of his work in our country. Furthermore, the thaw in the Romanian political and cultural life from the 1960s made possible the issue of new translations - *The Grapes of Wrath* (1963), *The Winter of Our Discontent* (1963, 1967), *Travels with Charley: In Search of America* (1967) – and of several critical texts dedicated to the American writer. Yet, there are still no signs of Steinbeck's rehabilitation and his texts continue to be read tendentiously, closely following the Marxist interpretive grid. *The Grapes of Wrath*, *In Dubious Battle*, and the recently published *The Winter of Our Discontent*, which were the focus of the critical debate, spurred many political and ideological considerations. Thus, in his 1963 review of *The Grapes of Wrath*, Eugen B. insists on the ills of the American society, on the necessity to "struggle for liberation, and change the inhumane capitalist order,"⁴ overlooking any discussion of aesthetic value. Alexandra Sidorovici's study (1963) proves anew that 'Steinbeck literature' could easily become a political tool for someone who sets out to decry the capitalist system. Arguing that Steinbeck's critical realism is a 'limitation', the reviewer does not miss the opportunity to highlight the decadent morality of the American society and the "indisputable Soviet superiority in decisive fields of science."⁵

Such texts obviously laid their mark on the way the Romanian readers perceived Steinbeck at that time. As Jeffrey D. Schultz and Luchen Li rightly observe, "Steinbeck hated to be labeled or categorized, and most of all, feared to be called a social-political

² Alf Adania, "Energicul glas al lui John Steinbeck" ("John Steinbeck's Militant Voice"), in *Gazeta literară*, 30, 1957, p. 6.

³ Sorin Titel, Rev. of *Căluțul roib* (*The Red Pony*), in *Tribuna*, 21, 1958, p. 2.

⁴ Eugen B., Rev. of *Fructele mîniei* (*The Grapes of Wrath*), in *Căluza bibliotecarului*, 12, 1963, p. 559.

⁵ Alexandra Sidorovici, "John Steinbeck", in *Secolul 20*, 3, 1963, p. 28.

writer.”⁶ Unfortunately, his fear proved to be well-founded if we consider his critical reception in communist Romania, where the mainstream ideological discourse conditioned the reviewers’ assessments. Additionally, in accordance with André Lefevere’s considerations, the critical discourse manipulated readers through oversimplification, and projected an incomplete picture of the American writer.

To be sure, not all the Romanian criticism on Steinbeck in the communist period was tinged with ideology. However, the tendency towards assessing the literary merits of his work mainly emerged in the late 1960s and 1970s, in the writings of Augustin Buzura (1969), Frida Papadache (1971), Virgil Stanciu (1972), Nicolae Balotă (1976), and Dan Grigorescu (1976), who brought forth original interpretations of the writer’s texts. Whereas a continuation may be traced in the novelist’s portrayal as a militant writer, a humanist and an optimist, there is more insight into his technique, style, and storytelling art. Thus, critics are generally pleased with Steinbeck’s authentic voice, with his concern with social issues, his keen sense of observation and perception of human nature, poetic style, humour, and romantic lyricism.

The 1970s resurgence of critical interest actually came in the wake of new translations of books that had long remained unknown to the readership in our country: *Sweet Thursday* (1970), *East of Eden* (1973), *The Pastures of Heaven* (1975). The critics’ response was thus triggered by writings that reveal hallmarks of Steinbeck’s fiction: diversity of subject-matter, and literary form, as well as versatility in terms of experimenting with narrative tones and techniques. This entailed changes in the author’s perception by the Romanian readers, for whom Steinbeck’s reputation had been mainly based on the fact that he was a writer of social protest. Yet, this interval was short, as, in the early 1980s, translations from John Steinbeck have been brought to a halt and the American writer’s popularity declined.

A true sense of reassessment of Steinbeck’s oeuvre may however be detected in the post-communist years, when we fortunately witness a revival of critical interest in his works. In this respect, the translation, re-translation and republication of the American author’s writings play a significant part.⁷ Many of the already classical translations of Steinbeck’s most famous books, which were made available to the Romanian readership in communist times, have been reprinted: Dumitru Mazilu’s translations of *The Grapes of Wrath* (1963, 2005), and of *The Pastures of Heaven* (1975, 2006), Tatiana Malița and Miha Dragomir’s version of *The Winter of Our Discontent* (1967, 1993, 2004), Pompiliu Matei’s rendering of *Sweet Thursday* (1970, 2002), Frida Papadache’s translation of the novel *Of*

⁶ J. D. Schultz and L. Li, *Critical Companion to John Steinbeck*, New York: Facts on File, 2005, p. 90.

⁷ The most important editorial projects belong to the RAO International Publishing House, which has brought together nine of Steinbeck’s writings beneath a coherent editorial policy, and to the Polirom Publishing House, which has by this time issued four of the American writer’s books.

Mice and Men (1971, 2005). Additionally, the 1940s outdated variants of *Tortilla Flat* and of *The Moon Is Down* have been redone in recent years. Thus, both Veronica Focșeneanu's version of *Tortilla Flat* (1993, 2006), and Octavian Roske's modern rendering of *The Moon Is Down* (2007) are high-quality translations that do full justice to the author's style.

The current reassessment of the American author was also possible because the publishing houses brought out books that had long remained unknown to the readership in our country: *The Pearl* (1993, 2009), *Cannery Row* (1995, 2010), *The Short Reign of Pippin IV: A Fabrication* (2003), *A Russian Journal* (2010), *To a God Unknown* (2011). Thus, Steinbeck's professional readers turned their attention to previously neglected works, as is the case with *The Short Reign of Pippin IV: A Fabrication*, which has been, as its translator Radu Paraschivescu (2003) rightly claims, unjustly relegated to a position of secondary importance. Arguing that many Romanian translations from John Steinbeck have mainly enabled readers to get acquainted with the writer of social concern, the Romanian writer contends that this book reveals a unique facet of the American author's talent, namely his ability to ironically grasp the absurdity of events that take place in a confused and vulnerable society. Accordingly, Steinbeck is described as "a master of sparkling irony, (...) and an archivist of urban absurdity."⁸

Likewise, *Cannery Row* was simply ignored by Romanian critics during communist times since it was first made available in translation as late as 1995. Nonetheless, it also failed to elicit response at that time, and only the recent (2010) version has garnered substantial critical attention. Significant insight into the novel is provided by Codrin Liviu Cuțitaru (2010), who encompasses Steinbeck's literary contribution into a 'culture of the marginals,' which is, according to the reviewer, best depicted in *Cannery Row*. Further revealing that 'the periphery' is not an insurmountable fate in Steinbeck's work, but "an instrument of ethical resistance, a typology of virtue, a *modus videndi*,"⁹ Codrin Liviu Cuțitaru argues that the marine biologist Edwards F. Ricketts' 'breaking through' philosophy, which glorified simplicity, is transposed into Steinbeck's fiction, namely, that one can reach impersonal truths through an art of the 'marginals', and an aesthetics of the 'peripherals.'

Apart from the previously discussed shift in critical focus on long-neglected works, Steinbeck's reassessment in post-communist Romania necessarily involves shedding light on the writer's political views, as expressed in his fiction. The survey of Steinbeck's critical reception in the communist period has revealed that his concern for people at the lowest economic level in society, and his scrutiny of poverty and unfair labor practices were

⁸ Radu Paraschivescu, Rev. of *Scurta domnie a lui Pépin al IV-lea* (The Short Reign of Pippin IV), in *România literară*, 50, 2003, p. 26.

⁹ Codrin Liviu Cuțitaru, "O cultură a marginalilor" ("A Culture of Marginals"), in *Suplimentul de cultură*, 286, 2010, p. 8.

‘critically interpreted’ so as to suggest that the writer holds communist sympathies. *The Grapes of Wrath* and *In Dubious Battle*, the books for which he was ultimately known and judged as a writer of leftist leanings, were conveniently labeled protest works, and used as political tools against the social order of capitalism.

In this respect, Octavian Roske’s enlightening prefaces to the recent RAO editions of Steinbeck’s works play a pivotal role in the re-consideration of the American writer and his work in post-communist Romania. Accordingly, in the preface to *The Grapes of Wrath* (2005), the Romanian critic touches on the controversial issue of Steinbeck’s political views in an attempt to clarify the manner in which they are reflected in this novel. Thus, Octavian Roske rightly notes that the American writer never aligned himself with the communist ideology, and that he actually adopted the formula of the New Deal, which has initially been disapproved of by the communists. Taking into consideration the manner in which Steinbeck resorts to the concept of social solidarity, compassion, and state interventionism, the message of the novel is incompatible with a Marxist solution of the crisis, which entitles O. Roske to assert that “Steinbeck never spoke in *The Grapes of Wrath* about the death of capitalism.”¹⁰

Another important clarification concerns *In Dubious Battle*, which appears to have gained a world-wide reputation as communist propaganda, even though Steinbeck deliberately refrains from taking sides with either of the central antagonists in the novel – the communists and the capitalists – and confesses to have written the book “without looking through the narrow glass of political and economic preconception.”¹¹ As the influential theorist-critic Harold Bloom also explains, “nowhere in the book does Steinbeck show any theoretical or political interest in Communism.”¹² The book is about victims and ‘monsters’ on both sides of a ‘dubious battle’, which cannot be won by either the capitalist or communist side. Actually, what Steinbeck implies in the novel is that human beings are exploited for the advancement of an abstract (communist) cause, and this perspective is consistent with the writer’s belief expressed throughout his work that the human being is more important than any cause or political party.

However, as we have seen, this was not the reason for the novel’s warm critical reception in communist countries like Romania, where its message was distorted to serve the mainstream ideology. Accordingly, reviewers resorted to gross simplifications, suggesting that Steinbeck comes up in the novel with a solution of subverting capitalism, and even contending that the author shows “a manifest respect for the communists who sacrifice their lives for a future world from which others will benefit.”¹³ Unfortunately,

¹⁰ Octavian Roske, Preface to *Fructele mâniei* (*The Grapes of Wrath*), București: RAO, 2005, p. 42.

¹¹ John Steinbeck, qtd. in Peter Lisca, *The Wide World of John Steinbeck*, New Brunswick: Rutgers University Press, 1958, p. 114.

¹² Harold Bloom, *John Steinbeck*, New York: Infobase Publishing, 2008, p. 148.

¹³ Alexandra Sidorovici, op. cit., p. 26.

after having been widely reviewed in communist times, *In Dubious Battle* seems to be consigned to oblivion. First published in 1945 in Silvian Iosifescu's translation, and reprinted in 1958, it can nowadays be purchased only in second-hand bookshops, and it has been paid sparse critical attention after 1989. Still, in *Notes on Modern American Literature* (2001), Dumitru Ciocoi-Pop offers essential insight into *In Dubious Battle*, highlighting that "it is a book not so much of political ideology as of compassion and condemnation of violence."¹⁴ At this point, we are able to distinguish more easily the gap between the original, well-informed assessments of Steinbeck's prose in the post-communist years, and many of the critics' interpretations in the communist decades, which blatantly testify to the rewriting of the American author's texts so that they meet the standards of ideological acceptability.

The post-communist era has also inevitably come up with new insights into Steinbeck's work as a result of a wider access to the international bibliography on the author, and to the new directions in literary criticism in general. Thus, in *Travels with Steinbeck in Search of America* (2005), Emilia Ivancu proposes a modern critical approach to Steinbeck's texts. Drawing on the disciplines of imagology and mythopoetic criticism, she examines Steinbeck's journey and his "fictional destiny" in *Travels with Charley: In Search of America*, and *America and Americans* in order to reveal that the journey "in search of America" turns into one of self-discovery, and proves to be "a manifesto of modern patriotism towards his own country and people."¹⁵ Furthermore, by adopting a hermeneutical approach, Emilia Ivancu also analyses the manner in which Steinbeck experimented with the usage of myth, archetype and symbol in *Of Mice and Men*, *East of Eden*, and *The Grapes of Wrath*. The author's contribution is significant, as her reading of Steinbeck's texts in a new, modern interpretative grid permits a more in-depth understanding of their complexity.

Similarly, informed by the latest work in linguistic and literary studies, Sorin Ștefănescu's study - *John Steinbeck's Narrative Technique and Its Transfer to Romania* (2005) - offers Steinbeck specialists a new avenue for understanding his narrative techniques. The thorough examination of the short-stories in the collection *The Long Valley* and of three novels (*The Pastures of Heaven*, *The Grapes of Wrath* and *Cannery Row*) prompts the author of the study to appreciate that Steinbeck is primarily "a writer of stories, which he refines and arranges in a novel form as separate chapters."¹⁶

All in all, the current interest in the American author's texts shows, as Virgil Stanciu rightly argues, that "when revisited, Steinbeck's work proves to be a lot more

¹⁴ Dumitru Ciocoi-Pop, *Notes on Modern American Literature*, Sibiu: Editura Universității "Lucian Blaga", 2001, p.127.

¹⁵ Emilia Ivancu, *Travels with Steinbeck in Search of America*, Sibiu: Imago, 2005, p. 89.

¹⁶ Sorin Ștefănescu, *John Steinbeck's Narrative Technique and Its Transfer to Romania*, Sibiu: Editura Universității "Lucian Blaga", 2005, p. 205.

complex (...), lending itself easily to interpretation through various modern critical grids.”¹⁷ This re-examination of Steinbeck’s writings has thus made it possible to reveal previously overlooked aspects of his oeuvre, and to introduce the Romanian readership to various facets of Steinbeck, the man and the writer.

No doubt, the post-communist period has been very dynamic in the American author’s reception. As we have seen, the current reassessment largely depends on the recent translations of Steinbeck’s works, the republishing of already classical translations, as well as on the insightful readings of the Romanian critics. Yet, the receptive process of great writers never comes to an end, being permanently enriched. Moreover, there are works by Steinbeck (*Cup of Gold*, *The Wayward Bus*, *Burning Bright*, *America and Americans*) that are still unknown to the general public, waiting to be introduced to the Romanian readership through new translations and critical studies. Even so, the Romanian translations from the American author and the critics’ interpretations of his work in all these years have made it possible to contend that John Steinbeck’s place in our country is unique and definitely assured.

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¹⁷ Virgil Stanciu, Preface to *Travels with Steinbeck in Search of America*. By Emilia Ivancu, Sibiu: Imago, 2005, p.6.

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GAINING INTERCULTURAL PERSPECTIVES THROUGH TEACHING AND LEARNING THE ENGLISH LANGUAGE

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Abstract: *To learn a foreign language implies to acquire a certain socio-cultural context of the target language. This article sustains the point of view according to which the process of foreign language learning is in close connection with the successful development of an intercultural competence.*

Keywords: *intercultural competence; linguistic competence; intercultural language learning; roles of teachers and learners; pragmatics; cultural context.*

This paper focuses on presenting some dimensions of the Intercultural language learning (ILL) approach and justifies its applicability to the teaching of English as a foreign language. From a theoretical point of view the intention of this article is to synthesize some concepts found in literature in order to sustain the use of the ILL approach in the context of foreign language learning. There are going to be presented the intricate connections existing between two elements that are constantly interacting and thus influencing each other, namely language and culture. The arguments and findings gathered from these two points of view are presented by always making reference to the research and theoretical aspects belonging to the domain of didactics. In addition, it is going to be analyzed the degree in which the ILL approach succeeds to incorporate the objectives of the student-centered didactics.

In order to observe the influence exerted by the cultural context over language learning there are going to be taken into consideration, for analysis purposes, two participants: the teacher and the learner. Each participant provides a different standpoint regarding the suitability or inappropriateness of benefiting from the ILL approach: on one hand there are the challenges imposed by the ILL approach on teaching and on the other hand on learning.

The European framework

The European Union has been sustaining from 2007 onwards a Culture programme that grounds its actions on some specific objectives. One of these objectives, which also has a direct connection to the topic of this article, refers to stimulating intercultural dialogue¹. This dialogue is built on a wider perspective, namely that of enabling communication between cultures. The instance of communication is accomplished through diverse channels encompassing literature, language, visual arts, sciences etc. If it were to offer a plain translation of the term ‘intercultural’ then it would sound like this: a type of contact between cultures, accomplished through different communication channels. The intercultural dialogue could be regarded both as having a dialogue with the inner self, a rediscovery and appreciation of one’s cultural heritage and as a possibility to reach a common ground with people sharing other values and traditions.

Culture and second language acquisition

It is a difficult task to pin down the term ‘culture’ because it conveys different meanings to different people. Broadly speaking culture refers to those ideas, values, beliefs, knowledge etc. that are shared, at a certain time and place, by a group of people. As regards the domain of teaching foreign languages maybe the following definition is more appropriate: “Culture is the invisible component that becomes visible when foreign language learners begin to converse with a native speaker interlocutor and realize that the linguistic code by itself does not guarantee successful communication”². Thus, in order to be a successful communicator it is not sufficient to have knowledge about English. In addition to this, one has to be acquainted with the pragmatics of English and develop a communicative competence. As follows there are going to be mentioned a few ideas that justify the emphasis put on cultural and pragmatic awareness in foreign language learning.

Widdowson³ identifies two types of knowledge in the domain of language acquisition: the first one, the “schematic knowledge”, is acquired by entering into a particular culture or subculture, and the second one, the “systemic knowledge”, refers to the understanding of the formal properties of language (syntax, grammar etc.). Widdowson suggests that second language learning has a different evolution pattern

¹ http://europa.eu/pol/cult/index_en.htm

² Steele R., “Developing intercultural competence through foreign-language instruction: Challenges and choices”, in Alatis J. E., et al. (Ed). (1996). Georgetown University Round Table on languages and Linguistics 1996, Linguistics, Language Acquisition, and Language Variation: Current trends and future prospects, Georgetown University Press, p 72

³ Alptekin, C., “Target-language culture in EFL materials”, in Hedge T., Whitney N., (1996). Power, Pedagogy & Practice, Oxford: Oxford University Press, p 53

because in mother tongue language learning the systemic and schematic knowledge are developing at the same time, as opposed to second language learning in which learners have already been exposed and initiated in their mother tongue's culture. There could be drawn the conclusion that foreign language learners have to deal with the disadvantage of lacking a socially acquired knowledge. Still, we have to bear in mind that some learners do not want to acquire a schematic knowledge for various reasons: they do not feel comfortable with the culture of the target language, they are adults and are not willing to change their view on values, beliefs associated with the target language or they learn the target language for specific purposes.

Bennett, Bennett, & Allen⁴ take this problem even further stating that “the person who learns a language without learning culture risks to become a fluent fool”. The learner might handle very well the tools of the linguistic knowledge, but maybe these have been acquired out of context and cannot be transferred to real life situations. The correct use of grammar norms is no doubt a prerequisite for communicating correctly but one should bear in mind the fact that “communicative skills develop well in situations where the foreign language is experienced not merely for its own sake, but also as a means towards some other, nonlinguistic end”⁵. In this respect language should not remain just a channel of transferring correct syntax rules. Thus, for non-native speakers the learning of a foreign language should be regarded as a combination between achieving accurate communication and sharing values, beliefs and social skills, in an appropriate context. The language absorbs like a sponge the elements of the environment in which it is used. It represents a channel both for receiving and sending information. Language learning and culture cannot be separated from each other because “cultural values are both reflected by and carried through language. It is perhaps inevitable then, that representation of culture implicitly and explicitly enters into second language teaching”⁶.

Discourse and social context

When learning English it is important that learners understand discourse within its proper social and functional context. The English language is learnt for different purposes, ranging from being a hobby or a means of finding information to representing an opportunity to travel and work outside the borders of one's country. Nowadays more

⁴ Bennett J., Bennett M., Allen W., “Developing intercultural competence in the language classroom”. In Dale L., Lange R., Paige M., (Eds). (2003). *Culture as the core: perspectives on culture in second language learning*, USA: Information Age Publishing Inc., p 237.

⁵ Littlewood W., (1995). *Communicative Language Teaching: An Introduction*, Cambridge: Cambridge University Press, p 46.

⁶ Harklau L., “Representing culture in the ESL writing classroom”. In Hinkel E., (1999). *Culture in Second language Teaching and Learning*, Cambridge: Cambridge University Press, p 109.

and more the emphasis is put on how well one speaks a foreign language and how efficient one is when communicating with other people.

People from different cultures and even those from the same culture differ widely in their interactional styles. Hymes states that a “competent speaker calls for much more than grammatical knowledge. It means knowing how to speak in culturally appropriate ways to different things in different settings”⁷. In this respect language learning should focus to some extent also on avoiding communication conflicts that might appear due to misunderstandings.

Every day talk is spontaneous and is characterized by pauses, repetitions, repairs, turn-taking, back-channeling, overlaps and non-verbal language, each of these shifting rapidly. There is no need to say that linguistic competence is insufficient in such situations. People tend to adapt their speech to that of those they are speaking with. If in certain contexts some markers (such as age, gender, social status etc.) require this speech adaptation, in other cases these are up to the user’s choice. Both the sender and the recipient of the information process the communication sequence by analyzing the feedback received. For example a high pitched voice from the part of the sender creates discomfort for the recipient. The recipient is going to react to that and act accordingly. Still, there are many more markers that can disturb the flow of conversation: body language, loosening or defending face, proxemics etc. Some of these items might not be understood, others are “quite independent of what it being said, but much is in support of it and helps smooth flow of conversation”⁸.

In order to be proficient, learners have to be acquainted on a daily basis with different contexts and communicative styles in which the English language is produced. They even have to be informed about the usefulness of small talk. Gestures, paralanguage and nonverbal language provide a sense of smoothness in conversation, since interlocutors have to take breaks for understanding the new information and to take turns in order to speak. Thus “these small words are not meaningless or useless in language. They are meaningful without carrying a heavy load of meaning”⁹.

Another observation is made by Jack Richards who claims that “non-native speakers who lack the ability to use small talk and to exploit the interaction aspects of communication may find many encounters awkward and may avoid talk where talk would be appropriate”¹⁰. Small talk is not so insignificant after all. It manages with success to

⁷ Goddard C. & Wierzbicka A., “Discourse and Culture”. In Teun A. van Dijk (Ed). (2000). *Discourse as Social Interaction. Discourse Studies: A Multidisciplinary Introduction*, volume 2, London: Sage Publications, p 232.

⁸ Graddol D., Cheshire J., Swann J., (1995). *Describing Language*, second edition. United Kingdom: Open University Press, p 146.

⁹ Andersson L. G. & Trudgill P. (1992). *Bad language*, England: Penguin Books, p 105.

¹⁰ Richards J. “Communicative needs in foreign language learning”. In Rossner R. and Bolitho R. (Eds). (1990). *Currents of Change in English Language Teaching*, Oxford: Oxford University Press, UK, p 55.

keep the conversation afloat without transmitting consistent information. Its purpose is to create a bond between interlocutors.

Pragmatics is a subfield of linguistics which studies the ways in which context contributes to meaning, i.e. the meaning expressed by a speaker cannot be decoded by a listener only through linguistic knowledge. There are needed in addition details about the context in which the communication takes place, its interlocutor(s), the purpose of communication etc. For a non-native speaker it is quite challenging to grasp the meaning of an utterance if one has few additional details conveniently available or if one has not been taught to find meaning in a certain context. Pragmatic awareness comes only through experience. Still, the process can be fastened a bit by the teacher who can bring to the classroom sufficient examples of language in context. If the learners are motivated enough they will learn and apply them. The intercultural competence is without doubt in close connection to pragmatic awareness because both concepts appeal to a better understanding, from the part of the speaker, of the context of communication. This context is constantly reshaped and made relevant by interlocutors.

After presenting the European Union's directions as regards the importance of integrating intercultural learning in the educational system and the need of taking into consideration aspects such as discourse and social context, culture and pragmatics, we are heading towards the second stage of this paper, namely the one that provides some guidelines that are used in the ILL approach.

The intercultural language learning approach; the intercultural communicative competence; the intercultural learner

The term 'intercultural' refers to the various types of interaction taking place within a culture as well as between cultures, in a given time and space. The ILL approach is both a project for society and education. It strives to respond to people's communication needs which are constantly undergoing changes due to the diversity of situations they are being faced with in a globalized world. "The intercultural language learning connects the study of culture to language and linguistics learning and sees them as integrated and holistic".¹¹ The ILL approach values language variety and cultural diversity. Even if this teaching approach (known also under various other names) has been under debate for more than 25 years it still raises methodological questions as concerns language teaching and learning issues, assessment of cultural competence and even the suitability of the professional training provided for teachers, especially for those who are non-native speakers. A major concern both for researchers and teachers is that of

¹¹ http://www.asiaeducation.edu.au/verve/_resources/GettingStardwithIntercultural.pdf, page 6

finding ways for adjusting the intercultural language approach to the characteristics of the learning environment, to the local culture and nonetheless, to the learners' interest and motivation.

The pedagogy for ILL appreciates the duality between intraculturality and interculturality, requiring that the following aspects should be taken into consideration:

- “an understanding of and building upon who learners are as individuals, with their own multiple identities, their own needs, interests, personalities, motivations, prior learning experiences, and aspirations.
- selecting intercultural language learning tasks which are rich in scope for developing and reflecting upon self and others.
- drawing out, through interactive talk, questioning, scaffolding, and providing feedback, the implicit conceptions and the explanatory systems of learners that shape how they interpret what they learn, and how they see themselves.
- drawing upon resources that provide a window on interculturality.
- attending to the longitudinal progress of learners, constantly building, extending, elaborating on concepts and processes in relation to intercultural language learning.
- creating a culture of inquiry and reflection in the classroom.
- developing intercultural sensitivity.”¹²

There are two perspectives on culture that converge in the ILL approach: the personal one and another which takes shape as a result of the contact between different cultures. Language represents the common denominator for expressing cultural differences or similarities. Taking into consideration the aspects stated above we could conclude that the ILL approach focuses on the learner and on his learning needs from inside and outside the classroom.

The guidelines suggested by the student-centered didactics belonging to the Romanian educational system refer to the following items:

- the differences between students represent a good starting point for identifying and developing appropriate learning situations.
- the activities are performed in groups, pairs or individual work, stressing the need for active participation, genuine collaboration and respect between participants
- time is flexible because the students' needs are more important than time limits
- the students take decisions, together with the teacher¹³ (Trif 2011, 38)

By comparing the guidelines suggested by the pedagogy for ILL with those established by the student-centered didactics there can be drawn the following

¹² <http://www1.curriculum.edu.au/nalsas/pdf/intercultural.pdf>, page 64

¹³ Trif L., (2011). *Didactica din perspectiva centrării pe elev. Suport pentru dezbateri*. Project POSDRU 87/1.3/S/63709, Alba Iulia

conclusion: both assign a considerable value on social interaction (student-student, student –teacher, student-native speaker) as a means for developing social skills, they suggest the need for active participation and involvement in the process of learning, fostering thus responsibility, and finally, the need for reflection on oneself and on the others.

A brief definition of the term intercultural competence could be summed up as being a “complex of abilities needed to perform effectively and appropriately when interacting with others who are linguistically and culturally different from oneself”¹⁴. There are many other terms that go under the umbrella term of intercultural competence (intercultural communicative competence, cultural competence or cross-cultural competence) but in essence all relate to the same endeavor, i.e. to define a competence that is characteristic to second/foreign language learners who are accustomed to certain communication and interaction patterns in their mother-tongue and who have to reach a common ground with the native speakers’ and other non-native speakers’ communicative demands.

In order to understand and benefit both from the visible and invisible sides of culture one has to become an intercultural speaker. This speaker is defined by Byram as someone who can operate his/her “linguistic competence and socio-linguistic awareness of the relationship between language and the context in which it is used, in order to manage interaction across cultural boundaries, to anticipate misunderstandings caused by differences in values, meanings and beliefs, and thirdly to cope with the affective as well as cognitive demands of engagement with otherness”¹⁵. Thus the intercultural speaker could manage to take part actively and in a successful manner in discussions with native and non-native speakers because he/she is aware of: *what* to say, *how* to say and *when* to say something.

Challenges that arise in intercultural language learning (ILL)

The challenges are going to be presented from two perspectives: that of the teacher who performs the teaching sequence and that of the learner who is involved in the learning process.

The teaching process

Although it seems ridiculous, the first challenge might come from the part of the teacher because new ideas are always met with resistance. This is a human trait. Considering the great variety of languages and cultures and the diverse patterns and

¹⁴ <http://www.experiment.org/documents/AppendixE.pdf>, Alvino Fantini, “About Intercultural Communicative Competence: A Construct.”, page 1

¹⁵ Kumaravadivelu B. (2008). Cultural globalization and language education, USA: Yale University Press, p 133

channels of communication in today's society the ILL approach is not such a far-fetched solution to foreign language learning. Teachers should be flexible, open minded and willing to adopt a teaching approach that puts emphasis on language in context. Secondly, the teacher has to participate in training courses that focus on the issue of intercultural learning. These provide both theoretical and practical support. Non-native teachers should acquire to a certain degree the sociocultural knowledge of the target language. Further on, the teacher has to be a keen observer of the learners' needs and interests in order to prepare suitable learning situations. He/she has to be aware of the learner's set of multiple intelligences and has to put a great emphasis on the students' personal growth by encouraging them to take part actively in all activities. The knowledge about didactics should provide the teacher with sufficient data regarding the organization of the teaching sequence and the challenges imposed by the learning of a foreign language.

The role played by the teacher in an intercultural learning approach is that of a facilitator and mediator, rather than an informer. He/she manages the learning sequence by taking into consideration the learners' needs and interests, by supervising carefully the interaction pattern in the classroom and by allowing learners to express personal thoughts. The fourth challenge refers to the moral traits of the teacher who has to be objective, impartial and act unbiased, refraining from sustaining vehemently personal beliefs in the classroom. Another challenge refers to the lack of appropriate teaching resources (especially textbooks) which cannot exhibit a great variety of items that reflect culture and language in use. These resources have to reflect both the cultural context of the mother tongue but also other contexts related to the target language and not only, since learners shall interact with other speakers of English, not necessarily native speakers.

The learning process

Language learning, broadly speaking, is influenced both by external and internal factors. If most of the external factors are in the charge of the teacher, namely details concerning classroom management, there are some specific factors that are unique for each learner: age, sex, learning style, learning aptitude, motivation and anxiety. One of the challenges of foreign language learning is represented by the anxiety experienced when entering into contact with an unfamiliar culture and language. Anxiety specific to language learning has been the subject of many studies. The learners who are facing a language or a culture shock or who have developed negative feelings about the target language learn the language at a slower pace. This is applicable also to learners who lack motivation or who are unable to transfer from mother tongue their habits of learning and of retaining new information. It is the teacher's duty, as a facilitator, to ease the learners' fear of encountering a new language and culture.

Having in mind the principles of ILL it could be argued that this approach encourages learners to take part actively in their development, to learn at their own pace, to discover things by themselves, to make connections with previous knowledge and to appeal to personal experience. ILL focuses on the development of each person and not merely on the group, as a whole. This is why learners have more active roles permitting them to feel included in the teaching process.

The learners who have acquired intercultural knowledge through learning a foreign language are expected to demonstrate their capacity for:

- effective communication in the language of their interlocutor,
- application of the knowledge of culture and cultural values to the management of intercultural contexts,
- adaptation of their behaviour according to the demands of different intercultural situations,
- identification and critical analysis of the cultural components of authentic media of communication,
- reflection on the cultural factors influencing their own behaviour and that of others.¹⁶

This article has attempted to present from different perspectives the links that exist on one hand between language and culture and on the other hand, between the contexts in which these two appear. There have been presented throughout the article various reasons for sustaining the learning of a foreign language by making use of the intercultural learning approach. Two perspectives have been taken into consideration: that of the teacher and that of the learner. In addition, there have been made some references regarding the teacher's and the learner's responsibilities and needs in an intercultural language learning approach.

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¹⁶ <http://www.lanqua.eu/theme/intercultural-communication>

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PROPOSAL FOR A PROJECT ON NETWORK-DICTIONARY OF POLITICAL PERSUASION IN ROMANIAN AND ENGLISH

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Abstract: *Lexicography benefits from the evolution of research using the new IT&C technologies. The electronic dictionaries have been made by using relational databases, mark up languages (ex. XML), professional dictionary writing system, wordnets. In lexicographic activity, the semasiological principle and the onomasiological principles are reflected. The aim of our project is to compile an electronic network-dictionary, based on a corpus of Romanian, UK, and USA political discourse. It will be organized in accordance with the above principles: a) 1st component: semasiological nuclei (incompetence, competence, lie, corruption, reform, poverty, discrimination, crisis, morality, culture, etc.) b) 2nd component: the linguistic material, selected according to the connotation principle, will be organized in compliance with the image criterion, so as to reflect various realia classes: human, animal, vegetation, etc. Each generic image will be the core of a network of derived images that substantiate the typical linguistic structures. The corpus of this dictionary will be constituted of linguistic structures excerpted from the Romanian and the Anglo-American political discourse. Our model has an innovative, operational, normative, complex, and formative character. The estimated impact of the project envisages several dimensions: scientific, socio-economic, and psychopedagogical.*

Keywords: *Lexicography; IT; Electronic dictionary; Linguistics; Political Discourse*

1. Scientific context and motivation

In the modern lexicographical *theory of functions* (Bergenholtz-Tarp, 2003), it is considered that dictionaries have to meet the *communicative needs* and the *cognitive needs* of the users. Satisfying *the communicative needs* means assistance in solving a problem with text production, reception, translation, while satisfying *the cognitive needs* means support in achieving systematic knowledge about a linguistic phenomenon or a non-linguistic phenomenon or context.

With a view to satisfying these needs, lexicography benefits from the evolution of linguistic research using the new IT&C technologies (Rothkegel, 2007; Dziemianko, 2010); thus, *electronic dictionaries* have emerged; all over the world, electronic dictionaries have been made by using *relational databases, mark up languages, professional dictionary writing system, wordnets (lexical databases)* (Chen, 2010).

a) *Relational databases*. Utilization of relational databases is subject to some limitations in the domain of electronic dictionaries; nevertheless it may be combined with other technologies, like labeling (Plaszynski, 2010).

b) *Mark-up languages* (HTML, SGML, XML) are coding systems, used to structure, index, and link text files. XML is a set of rules for encoding documents in machine-readable form, widely used for the representation of documents. Many application-programming interfaces have been developed to process XML data, and several schema systems exist to aid in the definition of XML-based languages (RSS, XHTML, XDXF, StarDict). XDXF is a project to unite all existing open dictionaries and provide both users and developers with universal XML-based format, convertible to and from other popular dictionary formats. The TEI (Guidelines for Electronic Text Encoding and Interchange) define a markup language for representing the structural and conceptual features of texts. Projects that encode texts using TEI include are *British National Corpus*, *The Oxford Text Archive*, and *FreeDict* (Wisneski & Dressler, 2009). However, Schmidt (2010) shows the inadequacy of embedded markup for cultural heritage texts.

c) *Dictionary writing systems* (DWS) are pieces of software for writing and producing a dictionary, glossary, vocabulary, thesaurus etc. A DWS might include an editor, a database, a web interface for collaborative work and various management tools. Examples of dictionary writing software are: *Eiffel*, *Glossword*, *IDM DPS*, *Lexique Pro*, *Mātāpuna*, *TshwaneLex*, and *DEB2* (Rylova, 2011; de Schrzyer & Joffe, 2005).

d) *Wordnets* is a lexical database for the English language, which groups English words into sets of synonyms, provides general definitions, and records the semantic relationships between these sets. The purpose is twofold: to produce a combination of dictionary and thesaurus that is more intuitively usable, and to support automatic text analysis and artificial intelligence applications. Starting from this idea, *EuroWordNet*, and *BalkaNet* have also been developed (Tufiş, 2009).

The dictionaries assume a particular perspective on language (Dubois, 1971 & Rey, 2007), even if lexicographers are not aware of it. Béjoint (2000) argues that the most important currents of theoretical linguistics had echoes in practical lexicography, even if this happened after a certain period. Nowadays, from this perspective, one can state that, in lexicographic activity, two complementary principles of general semantics are reflected:

a) ***The semasiological principle***. The grouping of words in terms of their meaning, i.e. on conceptual or semantic grounds, is the second main principle of lexicon organization. Semasiological organization is based on semantic fields or on shared properties of meaning. These semantic fields are hierarchically organized in terms of three basic types of relations (Evans, 2009);

b) ***The onomasiological principle***. Onomasiological organization of the corpus is based on the names of concepts in languages. Onomasiology combines with the fields method to delineate lexical class (paradigm) within which they can rigorously analyze the semantic relationships (Geeraerts, 2010).

In spite of the emergence and development of electronic phraseological dictionaries, inspired by theoretical work on collocations and idioms (Mel'čuk, 2006), like DAFLES and ELDIT, *there is no computerized electronic instrument to reflect the functionality of a particular type of discourse, from the perspective of turning the corpus to good account both according to the onomasiological principle and the semasiological one.*

The aim of our project is to compile an electronic **network-dictionary**, based on a corpus of Romanian political discourse as compared with the same type of discourse in the United States and the United Kingdom; lexicographically, it will be a dictionary specialized in one domain and, at the same time, it will be organized as a *network*, in accordance with the above functionality principles (Atkins & Rundell, 2008). We consider that, due to the essential position political discourse holds in the reflection of the mechanisms of efficient language use (Schiffrin et al., 2008; Pătruț & Pătruț, 2010), compiling a bilingual dictionary whose resources could be enhanced by means of software instruments is very productive. The approaches will be both semasiological and onomasiological and the result will be the first of its kind in Romanian linguistics.

a) **The corpus** of this dictionary will be constituted of linguistic structures excerpted from the Romanian as well as the Anglo-American political discourse; it will be constituted of terms, expressions, idiomatic phrases, sayings and proverbs, and stereotypical expressions of comparison. We have selected these categories as we believe that they express, in the best possible way, the persuasive component of political discourse, a component that is capable of revealing the deep structures of the act of communication.

b) **The first component** of the electronic dictionary that we propose envisages the organization of the linguistic corpus of political discourse according to semasiological nuclei (*incompetence, competence, lie, corruption, reform, poverty, discrimination, crisis, morality, culture, etc.*) to which a complex network of linguistic forms are subordinated according to the functionality principle, in our special case persuasion, that is based upon the mechanisms of figurativity.

c) **The second component** of the dictionary aims at capitalizing upon the linguistic material by applying an onomasiological approach. The linguistic material, selected according to the connotation principle, will be organized in compliance with the image criterion, so as to reflect various *realia* classes: *human, animal, vegetation*, etc. Each generic image will be the core of a network of derived images that substantiate the typical linguistic structures. This type of linguistic material organization will test the functioning of general principles of metaphoric transfer, at the level of the image.

The project's general objective is to develop a network-dictionary of political persuasion for the Romanian language as compared to English, which, through the intermediary of computer science means, capitalizes upon a linguistic corpus according to principles of both semasiological and onomasiological approaches.

2. Objectives

Ensuing objectives, quantifiable in activities are:

1. Study of scientific literature with a view to acquire knowledge about current results, both national and international, in the domain of electronic phraseological dictionaries:

2. Participation in research and study activities in the general domain of electronic dictionaries, as well as in the compilation of phraseological dictionaries;

3. Theoretical and methodological substantiation of the model of network-dictionary of political persuasion;

4. Computerized representation of the network-dictionary and the development of software applications for obtaining highly useful lexicographic material;

5. Capitalization and communication of research results by publishing the dictionary both in its electronic and printed form;

The main novelties, original elements of the model of network-dictionary proposed are:

a) *it has an innovative and integratory character* as it systemically articulates theoretical founding principles of lexicography with the most recent IT&C techniques and technologies, such as text-mining and natural language processing;

b) *it has an operational character* as it offers the possibility of further development of electronic phraseological dictionaries for various domains and starting from miscellaneous types of corpora in Romanian, English as well as other languages;

c) *it has a normative character* as it uses the current linguistic and informatic standards and is based upon the principle *one database – many dictionaries* that transfers much work time from the publishers and authors to software engineers;

d) *it has a complex character* because it is interdisciplinary, pluridisciplinary, and transdisciplinary as it combines linguistic research methods with those used in informatics and political sciences;

e) *it has a formative character* as it encourages the use of modern IT&C technologies of computerized representation of terms and expressions, and develops alternative strategies for the evaluation of the lexicographers' competences and abilities.

3. Method and approach.

The work plan of our project is described in Table 1. Our approach will be interdisciplinary; we will apply the most recent computational linguistic techniques for producing a dictionary organized on a semasiological level and an onomasiological one.

Table 1. The work plan with milestones

Year, Stage	Objectives	Assigned tasks	Resources, Methods
2011 –Fundamental research	O1 Study of scientific literature	Study of national and international lexicographic literature	Subscriptions to the most important lexicography and computational linguistics journals, purchase of specialized literature
		Analyses of methods of computerized representation of electronic dictionaries and theoretical modelling of the network-dictionary concept	
		Milestone: Drawing up the yearly activity report	
2012 – Constructive research	O2. Participation in research activities	Selection of research and study activities for the team members in domain under scrutiny	Informative websites on research and study activities in various universities in Romania, USA and UK
		Participation in research and study activities through mobilities	
		Correlation of software applications with the identified linguistic models	
		Milestone: Drawing up the yearly research report	
	O3. Theoretical and methodological substantiation of the model of network-dictionary – persuasion	Selecting the corpora for Romanian and English language from politicians' blogs, official websites of political parties and governmental organizations from Romania, UK and USA	Data-mining and text-mining software
		Extracting the linguistic corpus made up of terms, expressions, idiomatic phrases etc. both for Romanian and for English	Human content analysis and different software applications for content analysis
		The identification of the structure of each semasiological nucleus	
		The identification of the images/ <i>realia</i> upon which the linguistic structures are based that are organized as semantic networks and their subordination to onomasiological nuclei	

		Constituting the connections between semasiological nuclei and the images in the corresponding onomasiological semantic networks	
		Milestone: Drawing up the yearly research report	
2013 – Constructive and Empirical Research	O4: Computerized representation of the network-dictionary	The elaboration of the formal computer science model for the representation of the network-dictionary	Computer modeling, programming environments, text-mining software, graph theory models, XML representations, pedagogical intelligent agents
		Creating the data structure for the electronic dictionary	
		Entering the phrases	
		Entering the relationships	
		Creating reports by filtering data on <i>realia</i>	
		Computerized comparison between the networks in the Romanian language and those in English	
		The drawing up of the contents, bibliography, and the term-image indexes.	
2014 – Dissemination of Research	O5: Capitalization and communication of research results	The drawing up of a user's manual for the electronic network-dictionary, with details about its specificity, about the way in which the lists of abbreviations, logos and other figurative elements used in the dictionary were drawn up.	Printer, Consumables, Software
		Final revision of the contents of the project output and its submission to international lexicographer scientific reviewers and implementation of suggested modifications	Scientific reviewers from CNCS, the Romanian Academy, the UK and the USA
		Publication of the project output in on-line, DVD, and printed formats at one of the internationally-recognized publishing houses	Dedicated DVD and website, the project's own Internet domain

		Drawing up and publishing articles in journals that are ISI-indexed and BDI-indexed (approved by CNCS).	Conference websites, mobilities
		Presentation of the research results at specialized international conferences	
		Organization of a workshop which tests the feasibility of the network-dictionary model using students, linguists, and computer scientists.	Consumables, Software
		Milestone: Drawing up the final research report, formulation of conclusions and directions for further research.	Research report

The main methods to be utilized are corpus methods, discourse analysis, data and text mining, narrative analysis, inductive reasoning, and conceptual and formal models (including data models, algorithms, and complexity).

The research activity will follow the procedures that have already been described in the preceding work plan:

1. Extracting linguistic corpora consisting in terms, expressions, idiomatic phrases, sayings and proverbs, etc. selected according to the connotation principle, as a basis for persuasion in political discourse and they will be organized according to semasiological nuclei (*incompetence, competence, lie, corruption, reform, poverty, discrimination, crisis, morality, culture, liberty, health, education, law, security, integration, etc.* to which a complex network of linguistic forms are subordinated according to the functionality principle, in our special case, persuasion that is based upon the mechanisms of figurativity).

2. Identifying the images/realia upon which linguistic structures are based that are organized into arborescent semantic networks and their subordination to certain onomasiological nuclei: *human, animal, objects, vegetation, climate*, which, in their turn, subordinate secondary centers. For instance, the onomasiological nucleus HUMAN may subordinate the levels *activities, features, products, processes*. At the level *activities*, the subordinates are *feeding, habitation, clothing, commerce*, etc.

3. Connections will be made between semasiological nuclei and the images in the corresponding onomasiological semantic networks. Mention must be made that all these stages are applicable to both Romanian and English. In the example in Figure 1, we highlighted two semasiological nuclei and a portion of the arborescent structures for the centers *human* and *animal*. The scheme presents, by means of dotted arrows, the relationships between certain expressions and realia by means of which they are represented at the onomasiological level.

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MEDICAL ARTICLES PUZZLING TRANSLATORS

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Abstract: *The translation of medical texts can be traced back to ancient times, such texts having puzzled translators ever since. Nowadays, the challenge of translating such articles is even greater due to the constantly increasing number of new words that are added to the English vocabulary on a daily basis and due to the great number of medical journals published worldwide. Translators have to manage problems ranging from the lack of exact correspondents to borrowings. This article aims to focus on some of the particularities and difficulties that medical texts in the field of orthopaedics, histology and pathology can pose.*

Keywords: *medical texts, translation, lack of correspondents, orthopaedics, histology, pathology*

English is certainly the language in which most texts are published. It is also the means in which researchers, doctors, healthcare professionals choose to publish their findings. With English as the undisputed *lingua franca* of medical writing, for a large proportion of the writers and readers of these texts the language they use is a foreign one. This is the reason for which translations are needed and consequently problems arise. Translating medical texts from/ into Romanian/ English is not an easy task. The process brings along various types of difficulties which are handled differently by translators. Dictionaries and lexicons do not provide sufficient solutions or flexibility for translating such scientific texts from one language into another.

Medicine is a field of knowledge in accelerated scientific and technological expansion. Each year a large number of new terms are added to the medical lexicon. Sometimes, there is not enough time for a term to be translated into other languages and to be coined, other times translators may choose different variants when translating the same new term. Thus, discrepancies arise, which may lead to a poor quality of the TT.

Medical translation can be as complex, challenging, and difficult as any other kind of translation. Its history can be dated back to times that precede the writings and the work of Hippocrates. Pilegaard quotes Fischbach who states that medical translation “is the most universal and oldest field of scientific translation because of the homogenous ubiquity of the human body” (Trosborg, 1997: 160). This is due to the fact that Greek medical scholars had access to earlier writings in languages such as Sanskrit or Egyptian. Other great civilisations like Indian or Chinese produced writings of medical research.

They sometimes combined their medical observations with elements of religion or magic in order to try to explain different phenomena.

Today's medical English is undoubtedly the result that both Latin and Greek have had on it over a 2,000-year span. Consequently, English has "inherited" roots and affixes, a fact that makes it easier for a professional in the field of medicine to read papers in English or other languages. This is due to the fact that many European languages have built their medical terminology on Greek or Latin.

Latin and Greek constitute a vast stock which may also be drawn upon in case of the need of creating new terms. But beyond this rich inheritance, when translating such articles from English into Romanian or vice versa, problems of various kinds arise. A translation can be performed in different ways, depending on whether the focus is on the ST or on the TT. Even the correctness of a translation depends on the intended reader (Nida, 1969: 1). Thus, translators have different strategies to make use of: word-for-word translation, literal, faithful, communicative, free translation or adaptation. In spite of the mode and method applied, the most essential aspect is for the TT to fulfil the need of its purpose. One text can be translated differently depending whether it is to be published in a journal, newsletter, health magazine, etc.

Reiss, quoted by Munday (Munday, 2008: 72) categorises text types into informative, expressive, operative and audiomedial. According to her classification medical texts belong to the group of informative texts in which the language is expected to be objective and factual, logical, and the TT should "transmit referential content".

Superceanu (Superceanu, 2009: 66) provides a list of four modes and the methods that can be used in the translation of medical articles. Full-content and selective translations can both use linguistic (faithful and semantic) or pragmatic/ communicative methods. The condensing mode will use the methods of consecutive or concomitant translation, whereas adapting can be of two types: linguistic or cultural adaptation.

Nord (Trosborg, 1997: 58) sets forth a list of four translation problems. These are: pragmatic, intercultural, interlingual and text-specific translation problems.

Once a translator knows the requirements and expectations of the readers, they can decide what strategy best applies in order to achieve the *skopos*, that is, the purpose of the text. Dimitriu (Dimitriu, 2002: 55) states that "defining the translation *skopos* is the first step translators must take before actually proceeding to the translation proper". It is the translator's decision whether the text should be summarised, abridged, reduced or whether certain parts may be left out. However, omissions of parts of the text should not affect the quality of the TT in any way but they should improve it. Apart from omissions, the translator may decide whether explanations or extensions would be necessary to make the TT coherent and clear for the reader. Annotations or exemplifications can be inserted in the text but these should never be disruptive or too extensive to pose difficulties for the readers.

Translators can also rely on modulation, that is, “a variation of the form of the message” (Venuti, 2000: 89). Thus, very frequently, a negative phrase might become a positive one, changing the verb that is used, for example. The most important aspect in the case of the use of modulation is the fact that the resulting translation corresponds perfectly to the situation indicated by the SL (Venuti, 2000: 89).

While Romanian medical texts tend to use longer sentences with a complex word order system, English prefers to use shorter sentences and to leave out any unnecessary adverbial constructions that do not bring enough information or would simply make the sentence too long, confusing and unclear. Sentences in a scientific text are expected to be comprehensible, concise and unambiguous.

English medical articles written for publication in scientific journals have a strict structure, divided into five parts: Abstract, Introduction, Materials and methods, Results and Discussion. Abstracts are usually no longer than 250-300 words, followed by a list of keywords. While the Introduction, Materials and methods and Results sections are rather short, regularly comprising no more than four paragraphs each, the longest section is devoted to the Discussion part. Romanian articles published in different journals are now edited according to the English model.

There are numerous difficulties translators come to when translating medical texts. Some of these are connected to terminology, there may be a lack of correspondents and equivalents and probably most frequently there will be a significant difference in word order in the target language.

The syntactic structure of a language imposes certain restrictions on the way messages may be organised in that language. Languages vary in the extent to which they rely on word order to signal the relationship between elements in that clause. Word order is extremely important in translation because it plays a major role in maintaining a coherent point of view and in orienting messages at text level.

Any translation process is preceded by a period of research and documentation the aim of which is to familiarise the translator with the terminology of the text. During this stage, the translator will acquire linguistic and specialised information related to the topic, information which will be stored in the translator’s mind and reactivated in the so-called “production” stage, that is, the linguistic conversion and communication in the form of the final translation. Nevertheless, the task of a medical translator is considerably simplified by the fact that the basic anatomical and physiological realities underlying medical communication are the same all over the world.

Word order and parts of speech

What doctors call EMA, that is, *epithelial membrane antigen* is translated into Romanian as *antigen epitelial de membrană*. The association *acinic cell carcinoma* is translated into Romanian as *carcinom cu celule acinare*. This shows the fact that a word which acts as an

adjective in English might very well become a noun when translated into another language, in our case into Romanian.

Choice of words

Another possible failure is the choice of words. Dictionaries alone are not enough when it comes to translating medical terms. A translator may choose words and expressions that might technically be correct, but which are not commonly used in the target language. *Fine needle aspiration* translates as *puncție cu ac fin*. A translator who is not familiar with it might easily and wrongly translate it as *aspirație*, a term which is technically correct but is not used in the given context.

Similarly, the language of orthopaedics uses the phrase *patellar resurfacing* to mean what Romanian calls *refașetarea suprafeței rotulei*. Furthermore, what is called *loosening* in English orthopaedics is *mobilizare* in Romanian, while *band* is simply called *bandeletă* and not *bandă*. Even a very frequent term in linguistics, *translation*, is named *translație* in the same language of orthopaedic surgery. Not being familiar with such discrepancies, a translator can easily render the TT as an awkward product.

Another term encountered in the language of orthopaedics is the adjective *femoropatellar*. Interestingly enough, English also uses *patellofemoral* with the same meaning. To convey the same meaning, Romanian has only one such adjective, namely *femuropatelar*.

Acronyms

Acronyms and abbreviations are commonly used elements in written medical English. Many terms, such as names of diseases, of chemical compounds, or therapies hardly ever appear in their full form as it would merely hinder the efficiency of communication. The popularity of abbreviations is doubtlessly due to the historical tradition of the language of medicine, but also the economy in space and time they provide. Additionally, abridging enables medical professionals to code the true meaning of their utterances, making the content inaccessible to the patient, which at times is advisable for ethical reasons.

Most people who read medical texts are familiar with the most common acronyms in the field such as DNA (deoxyribonucleic acid), but certain acronyms can mean different things in other countries, or may simply not exist at all in some places. In Romanian DNA translates as ADN (acid dezoxiribonucleic). Another such example is WHO, that is World Health Organisation. Here, the Romanian acronym, OMS, does not resemble the English one at all.

A frequently encountered acronym in medical terminology is ECG, which stands for electrocardiogram. Although not significantly different, the Romanian one is EKG. This is the variant that is still used in English by some physicians, because the original article in which it appeared was called *Die galvanometrische Registrierung des menschlichen*

Elektrokardiogramms published by the Dutch physician Willem Einthoven at the beginning of the 20th century.

Since acronyms wildly vary from one language to another, the decision whether to keep the original acronym or alter it in order to adapt it to the target culture depends on the translator's competence, experience, specialised knowledge and persistence in investigating which terms are the established equivalents in the literature of a particular field.

Eponyms

Eponyms are another threat to a successful translation of a medical article. Eponyms are proper names used to designate syndromes, illnesses, research-related matters and devices. Because proper are not usually translated, one may not at first be aware of the difficulties. However, a syndrome, for example, may have been discovered simultaneously in various countries by different people and may therefore be named after the person who discovered it in different locations. If this is not known by the translator, the reader of the target language might be easily faced with difficulty in comprehending the text in detail. For instance, *Büchner funnel* derives its name from the inventor, Ernst Büchner. Romanian did not need to borrow the name of the inventor, it found a simpler way, that is, *pâlnie de filtrare*. Furthermore, *Schmorl's furrows*, also known as *Schmorl's groove*, does not use the name of the physician in translating the association. It however defines it as *depresiune liniară în porțiunea apicală a plămânului la dezvoltarea anormală a primei coaste*.

Inexistent terms

English is rich in terms for which Romanian does not have a one-word correspondent, but for which Romanian needs a whole phrase. One such term is *mariposia*. It is the act of abnormal consumption of sea water as a result of psychogenic factors. What the English doctor simply calls *mariposia* Romanian needs an explanation, *ingurgitare de apă de mare*, since the language lacks one single term for the act.

Furthermore, *imparidigitate* takes a whole phrase in Romanian to convey the same idea, namely *cu un număr inegal de degete*.

Borrowings

Another group of terms could be the one of borrowings. While *panel of antibodies* is something common in medical terminology, Romanian borrowed the phrase keeping the term *panel* unchanged. Another borrowing is the term *marker* commonly used in pathology or histology. *Marker* has gained territory, possibly because of its use in other fields than medicine, and it has been spelt as *marcher* and even pronounced in a Romanian way.

In orthopaedic terminology, *insert*, the noun, has no Romanian correspondent since *inserție* would only refer to the process and not to the object itself that is inserted.

One alternative would be calling it *element de inserție*, although adopting the English term might make more sense.

Conclusion

The above examples clearly show that translating medical documents accurately requires a native or near-native formal level of language proficiency, analytical capabilities, and deep cultural knowledge in the source and target languages.

For many English words, it is not easy to find suitable corresponding terms in Romanian, this making translation difficult. This complex process of translating medical articles is often carried out by medical experts who have no translating experience and little knowledge of the source or of the target language. They can also be carried out by professional translators who are not familiar with the associated vocabulary of medical practice, resulting in seriously distorted meanings. This leads to the conclusion that neither way is a proper solution in translating such texts.

It is virtually impossible to offer absolute guidelines for dealing with the various types of non-equivalence which exist between Romanian and English. Healthcare professionals have already contributed to the translation of medical terms, consequently, since a translator cannot be equipped with the vast knowledge of medicine, cooperation between the translator and the healthcare professional could lead to successful translations.

Ideally, a translator of medical articles should undertake extensive bibliographical research to search for terms that have already been translated in earlier publications, making an effort to use the choice made by the first translator, as long as it is sensible enough. Consistent translations make the text easier to understand and facilitate the incorporation of new words into the jargon. These measures will help improve the quality of medical text translations, whether the translator decides to leave the terms untranslated or not.

The translation of the source text does not necessarily have to be utterly faithful to it, but it is important that the TT is as clear and coherent as if it had been written in the target language. A translator may choose to use adaptations or omissions as long as they produce a functionally adequate target text.

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PRINCIPLES OF TRANSLATING LEGAL TEXTS

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Abstract: *In an increasingly globalised world, translations need to cope with a high level of demand. The process of text production and reception is therefore opened towards a large number of countries and it applies to all spheres of human interaction.*

My essay dedicates itself to the translation of the language of law, concentrating on defining the translations and their function as social communication elements.

Keywords: *translation, language, difficulty.*

Definition of Translation

James Boyd White says “*that translation is an art of recognition and response, both to another person and to another language*” and that “*it carries the translator to a point between languages, between people (and between peoples), where the differences between them can be more fully seen and more nearly comprehended – differences that enable us to see in a new way what each other is, or, perhaps more properly, differences in which the meaning and identity of each resides*”¹. Also the translator is not just moving from one technical language to another, but he wishes to connect in his mind two different worlds, ways of being and seeing.

My essay dedicates itself to the language of law; it concentrates on defining the translations, their function as social communication elements. Some may ask *what do these two have in common?* Boyd White gives an answer to this question: “*Translation and justice first meet at the point where we recognize that they are both ways of talking about right relations, and of two kinds simultaneously: relations with languages, relations with people*”².

With respect to the term *translation*, it means to “*carry something over*”, from one place to another. The word itself comes from the Latin language and has two elements: *trans* which means across and *latus*, the past participle of *fero, ferre, tuli, latus* – to carry.

The Spanish linguist Ortega y Gasset underlines the idea that when a text is represented in another language there are necessarily modifications of the original; however Roman Jacobsen asserts that “*all cognitive experience and its classification is conveyable in any existing language*”³. These modifications are of two kinds: what he calls “*deficiencies*”,

¹ Boyd White, James – *Justice and Translation – An Essay in Cultural and Legal Criticism*, University of Chicago Press, 1990, page 230;

² Boyd White, James – *Justice and Translation – An Essay in Cultural and Legal Criticism*, University of Chicago Press, 1990, page 230;

³ Boyd White, James – *Justice and Translation – An Essay in Cultural and Legal Criticism*, University of Chicago Press, 1990, page 248;

aspects of the meaning of the original text that cannot be present in the translation, and what he calls “*exuberances*”, aspects that appear in the translation, but are not part of the original.

The sources of these exuberances and deficiencies are numerous: the words we use have different histories in two cultures and sometimes they cannot be translated with the same meaning; the structure of each language is unique while some of its aspects do not have an equivalent in other languages; also the social, cultural and physical context of languages lead to a meaning that sometimes cannot be reproduced.

Susan Bassnett offers a more technical definition of translation: “*What is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted*”⁴.

After 1960 significant changes have taken place in the field of translations, based on the growing acceptance of the study of stylistics and linguistics within literary criticism. The developments in translation studies in the twentieth century are based on the work of Russian groups of researchers (1920) and subsequently by the Prague Linguistic Circle.

Based on their work, the foundation of the translation theory was established, underlining once again that translation is not an easy task, accessible to each person with minimal knowledge of two or several languages, but as Levy (quoted by Bassnett) declares: “*a translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation*”.

The translation, as a product, is the result of a complex system of decoding and encoding on the semantic, syntactic and pragmatic levels. Octavio Paz sums up the idea that all texts are “translations of translations of translations”.

Legal Translation

Roman Jakobson, in his article “On Linguistic Aspects of Translation”, divides the translation into three categories:

1. Intralingual translation, or rewording (an interpretation of verbal signs by means of other signs in the same language);
2. Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language);
3. Intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems)⁵.

According to other linguists translations can be classified into the following categories:

⁴ Bassnett, Susan – Translation Studies, Routledge, London and New York, 1994, page 2;

⁵ Bassnett, Susan – Translation Studies, Routledge, London and New York, 1994, page 14;

- general translations;
- literary translations;
- specialist or technical translations.

Legal translation falls into the third category – specialist or technical translations. It involves the use of language for special purposes, namely the use of language for legal purposes. According to Deborah Cao, this type of translation can be further classified into several categories: translation of statutes and treaties; translation of private legal documents; translation of legal scholarly works; translation of case law.

According to Luminița Frențiu, the translators of legal texts should convey the meaning not just of words but of the legal system that imposes the choice of certain words. A good translation should have the same impact on the target language audience as the original has on the source language audience.

“The law should be regarded as creating a distinct discourse of its own, in which words are given their meanings by reference to the purposes and contexts of the law, not to the shifting usages of ordinary speech”⁶.

When translating a text, a translator needs to bear in mind the destination of translation and also its purpose. It is important to know whether a translation is for information only or if it represents an original document with legal value.

As Slawson agrees *“in laying down that private law, there is no good reason to use language other than plain, modern English”⁷*, but the trend is also applicable when talking about translations. However the translator can choose this option: to use a plain, modern language, to make his translations accessible to the general public or the other option: to use the traditional legalese, whose defenders are still numerous.

Difficulties of Legal Translation

My paper refers to the translation of different types of documents: contracts, corporate communication documents, private legal documents. In the following pages I will talk about the difficulties a translator meets when translating this kind of documents from one language into another.

The first issue is **equivalence**. The concept of equivalence was largely discussed in the last decades by the theorists in this field such as Vinay and Darbelnet, Jakobson, Catford, House, Baker and others. Mona Baker speaks about equivalence at word level, equivalence above word level, grammatical, textual and pragmatic equivalence. In the following paragraphs I will write a few ideas regarding each of them:

Equivalence at Word Level

⁶ Boyd White, James – Justice and Translation – An Essay in Cultural and Legal Criticism, University of Chicago Press, 1990, page 240;

⁷ Slawson, David W. – Binding Promises, Princeton University Press, Princeton, New Jersey, 1996, page 126;

A translator is concerned with transferring the meaning of a language into another language. But in this respect he needs to decode the source language's smallest units and structures; so he should start with the word – the smallest unit with individual meaning. The word is “*the smallest unit of language that can be used by itself*” [Bolinger and Sears quoted by Baker], or as Baker writes “*the written word is any sequence of letters with an orthographic space on either side*”.

After decoding the meaning, he searches for an equivalent in the target language. But not always a word has an equivalent in the target language. Sometimes a word is equivalent with a string of words or has no equivalent and the translator needs to search and find an equivalent with at least similar meaning. When talking about the language of the law, searching for equivalents can be even more difficult. For example, in 2009, the news in Romania spoke about a case referring to *cerere de extradare* (in English *extradition request*, according to:

http://www.proz.com/kudoz/english_to_romanian/law_general/2046080-affidavit_in_support_of_request_for_extradition.html) with a file of more than 700 pages and the Prosecuting Attorney of Romania, Laura Codruța Kovesi, declared: “*There was a problem with the translation of some parts of the file, certain Romanian words had no equivalent in English, such as patrimoniu (in English *assets*, according to the Romanian-English Dictionary of Economic and Legal Terms of the European Institute, Iași, 1999) or abuz în serviciu (in English *abuse of office*, according to http://www.proz.com/kudoz/romanian_to_english/law_general/1446012-abuz_in_serviciu.html), and for this reason we had to rewrite some parts of the translation*” [downloaded from www.realitatea.net on 24.06.2009].

So if we analyse several languages we can conclude that there is no “*one-to-one equivalence*”, as Mona Baker calls it, between orthographic words and elements of meaning within languages.

Frențiu Luminița writes about the difficulties in achieving word equivalence, difficulties which are often generated by the coexistence of three distinct lexical layers:

1. strictly specialized legal terms: there is no precision problem regarding these terms often used in “the language of lawyers”, only equivalence raises certain issues. Very few monosemantic terms, used in the legal language, have equivalents belonging to the same lexical layer.

For example the word *comodat* (it refers to a type of contract, of Romanian origin, for a loan made for current use - <http://dexonline.ro/definitie/comodat>). Some researchers use the translation *free loan*, while others the word *commodate* from the Latin *commodatum*, referring to a gratuitous loan or free concession of anything moveable or immovable, for a certain time, on condition of restoring again the same individual after a certain time.

The Latin expressions used in legal language raise no concern for the translators as they may be used as they are, without requiring a translation.

2. “technical terms” borrowed from other terminologies: they have a general character and for this reason they are accessible to several fields of activity, although their occurrence is rather limited. We can include here for example medical terms used in the legal language: *politraumatism cu leziuni cranio-cerebrale* (in English *polytraumatism with cranio-cerebral injuries*), *hemoragie* (in English *haemorrhage*) or *autopsie* (in English *autopsy*).

3. words belonging to the general vocabulary but used within legal environment. These words have to be translated according to the context, avoiding any ambiguity. Frentiu Luminita offers for the word *act* several contextual equivalents: *act de grație* - *act of grace*, *act de forță majoră* – *act of God*, *act de procedură* - *proceedings*, *act fictiv* – *fictitious transaction*, *act autentic* – *deed*.

The semantic relations also influence the translator’s search for equivalents and the translation process. They need to be taken into consideration because they can turn the meaning of a text into a totally different and unwanted direction.

First we need to speak about polysemy. There are words totally or partially identical in the general use compared with the specialized one. Frentiu Luminita gives a few examples with equivalents belonging to the same lexico-semantic category, that do not raise special difficulties: *a aplica* – *to apply*, *circumstanță* – *circumstance*, *a constata* - *to establish*, *a dispune* – *to decide*, *a interzice* – *to forbid*, *tentativă* – *attempt*. On the other hand words with archaic or popular character have as equivalents specialized terms or words from the general vocabulary. Due to the fact that this analysis refers to legal language, many researchers prefer as equivalents specialized terms. Examples of this kind of words: *tăinuire* – *concealment*, *nevinovăție* – *innocence*, *pagubă* – *damage*.

There are also legal terms “*which have 2 or more meanings within the same or different areas of law*”⁸. Some examples: *apel*, *probă*, *obligație*, *procedură*. The word *obligație* may refer to a civil legal relation and a debt – it is translated into English as *obligation*, or it may refer to stocks or shares – the English equivalent being *bond*.

In order to avoid ambiguity of polysemantic legal terms in translations we should use them “*in fixed syntagmatic units: ticluire de probe mincinoase* – *fabrication of false proof*, *viciu procedural* – *procedure defect*, *tulburare de posesie* – *disturbance of possession*, *complet de judecată* – *panel of judges/ bench*”⁹.

In general synonymy is avoided as it can easily generate ambiguity. Perfect synonyms could make translators’ jobs easier. But unfortunately there are few cases when a perfect semantic, contextual and stylistic equivalent can be found.

On the other hand partial synonyms require a detailed research especially regarding legal language. For example, Frentiu Luminita gives the following equivalents for an act of breaking the law: *abatere* – *infringement*, *act* – *act*, *cauză* – *case/ suit*, *contravenție* – *minor offence*, *crimă* – *crime*, *delict* – *offence*, *litigiu* – *litigation*. So, in translation, the most appropriate

⁸ Frentiu, Luminita – Instances of Discourse Analysis, Mirton Publishing House, Timișoara, 2004, page 18;

⁹ Frentiu, Luminita – Instances of Discourse Analysis, Mirton Publishing House, Timișoara, 2004, page 18;

equivalent should be used, based on the definition of word and the context to be used in. Another example given by Frențiu Luminița is the person involved in a criminal case: he or she can be *acuzat* – *accused*, *autor* – *author*, *făptuitor* – *doer*, *infractor* – *offender*, *învinit* – *defendant*, *pârât* – *accused*, the differentiating criterion being the stage of the criminal case.

Equivalence above Word Level

Words are not put together at random in any language. There are rules on how they should be combined to express meaning. The tendency of words to co-occur regularly in a language is referred to as collocation. Often this co-occurrence is related with their propositional meaning. Mona Baker uses the word *cheque* to indicate that it is more likely to occur with *bank*, *pay* and *money* than *moon*, *butter* or *repair*.

Also words with similar meaning, synonyms, can have quite different sets of collocates. In English for example, people *break rules* but they do not *break regulations*. But it is acceptable to *deliver a verdict or pronounce a verdict*; however it is unlikely to *deliver a sentence*, while *pronounce a sentence* is accepted in language.

The following examples are collocations used in legal English: *absolute right* (a right set out in the European Convention on Human Rights that cannot be interfered with lawfully), *admissibility of records* (in civil cases documents containing information are admissible as evidence of the facts stated in them), *breach of trust* (any improper act or omission, contrary to the duties imposed upon him by the terms of the trust), *case law* (the body of law set out in judicial decisions), *discharge of contract* (the termination of a contractual obligation), *effective date of termination* (the date on which a contract of employment comes to an end), *impossibility of performance* (the impossibility of carrying out a contract), *restrictive trade practices* (arrangements in industry designed to maintain high prices or earnings or to exclude outsiders from a trade or profession) (taken from Oxford Dictionary of Law).

Collocational patterning differs from one language to another, so when it comes to source language and target language it can generate translation problems. In order to overcome these problems, Baker recommends the translator to detach himself from the source text and “to put the draft translation aside for a few hours. One can then return to the target text with a better chance of responding to its patterning as a target reader eventually would, having not been exposed to and therefore influenced by the source-text patterning in the first place. At any rate, translators are well advised to avoid carrying over source-language collocational patterns which are untypical of the target language, unless there is a very good reason for doing so”¹⁰.

On the other hand idioms and fixed expressions are frozen patterns of language, with little or no variation in form, and the meaning (in case of idioms) is different from the meaning of each word taken separately.

Contracts also contain a lot of fixed expressions. After reading several contracts I came across the following patterns repeated in the majority of contracts: *concluded by and between*, *null and void*, *subject to the terms and conditions specified herein*, *the contract shall be governed*

¹⁰ Baker, Mona – In Other Words, A Coursebook on Translation, Routledge, London, 1992, page 55;

and construed in accordance with the laws of..., the party hereby represents and warrants that, seller and buyer - collectively referred to as "parties", this agreement supersedes and extinguishes all previous agreements, for the purpose of this agreement; the party shall indemnify, defend and hold harmless the other party from and against any and all liabilities; the party shall use its best effort to, the party shall hold such information in confidence, the agreement shall be signed in two identical copies, this agreement will be executed by their duly authorized representatives.

Grammatical Equivalence

Grammar contains rules which establish the way words and phrases combine in a language; the way notions like time, gender, etc, can be made explicit. Here we speak about the structure of words – morphology – and the structure of groups, clauses and sentences – syntax.

Compared with the lexical equivalence analysed in the previous pages, grammatical equivalence is different due to the following reasons: grammar rules are compulsory and rather stable – they do not change over time as easily as words do; lexical choices are often optional, while grammar rules must be followed accordingly; words are sometimes changed by speakers or context, while grammar rules cannot be manipulated so easy.

As translation is concerned, each translator is free to decide upon many aspects at a lexical level, but not on grammar rules. They must be followed as they are, with the limitations and restrictions they impose.

Textual Equivalence

The clause as a message can be analysed in terms of two types of structures: thematic structure and information structure. The Hallidayan approach treats these two types of structures separately, while linguists from the Prague School combine the two structures in two in the same description. In Baker's opinion, translators with different linguistic backgrounds should be informed about both points of view and use only the explanations compatible with the language of interest to them.

Thematic structure consists of two segments: theme – indicates what the clause is about and rheme – indicates what the speaker says about the theme. They can be used to account for the acceptability of a sequence in a given context, and not for the grammaticality, as they are not grammatical notions. They have a low influence on whether a sequence is or not grammatical. Also acceptability and coherence are not ensured by grammaticality in a certain context.

Information structure refers to the already known information – given information – and in the same time to the new information given to the audience. Both information and thematic structure are features of the context rather than of the language system. The audience will decide which part of the message is given and which is new. The normal order in a message is the given information followed by the new information; this normal order is recommended by specialists as it will ease comprehension. Due to this principle,

longer and heavier structures are placed towards the end of the clause since new information often needs to be stated more fully than the already known message.

Pragmatic Equivalence

Pragmatic equivalence is concerned with the way utterances are used in communication and interpreted in context, as pragmatics is the study of language in use. And I refer here to the study of meaning not based on the linguistic system, but on the way it is perceived and manipulated by the participants in the communication process.

For a better understanding of a text, two important elements raise difficulties: coherence and implicature.

Coherence (like cohesion) is the range of relations that contribute to the organization of a text, cohesion is related to the surface relations – lexical and grammatical dependencies – while coherence to the conceptual relations – meaning dependencies.

As Charolles writes *“no text is inherently coherent or incoherent. In the end, it all depends on the receiver, and on his ability to interpret the indications present in the discourse so that, finally, he manages to understand it in a way which seems coherent to him - in a way which corresponds with his idea of what it is that makes a series of actions into an integrated whole”*¹¹.

The coherence of a text depends on several elements such as: the expectations of the sender and the receiver of the message, their knowledge and life experience, the society they act in. So the same text may be coherent for one reader, while for another may not be coherent.

For this reason, in translation, the producer of a text may not take it for granted that the audience will have the necessary background knowledge to understand and interpret that text. So for the translator the knowledge of its audience, the organization of language in general and the structure of social relations are all important aspects which affect the coherence of a text.

If we take for example several decontextualized clauses, Charolles suggests that the reader will automatically connect them in his mind, and even so he might not fully understand the real meaning.

Implicatures are aspects of meaning above the literal and conventional meaning of an utterance; for Grice the term implicature does not refer to what the speakers really say but to what they mean or imply.

Regarding the comprehension of a text, the target audience needs to understand first the meaning of the words and structures because else the implied meaning remains unknown. However, *“knowledge of the language system may not be sufficient but it is essential if one is to understand what is going on in any kind of verbal communication. This means that any*

¹¹ Baker, Mona – In Other Words, A Coursebook on Translation, Routledge, London, 1992, page 219;

*mistranslation of words and structures in the source text may well affect the calculability of implicatures in the target text*¹².

As a conclusion *“the choice of a suitable equivalent in a given context depends on a wide variety of factors. Some of these factors may be strictly linguistic. Other factors may be extra-linguistic. It is virtually impossible to offer absolute guidelines for dealing with the various types of non-equivalence which exist among languages. The most that can be done is to suggest strategies which may be used to deal with non-equivalence 'in some contexts'. The choice of a suitable equivalent will always depend not only on the linguistic system or systems being handled by the translator, but also on the way both the writer of the source text and the producer of the target text, i.e. the translator, choose to manipulate the linguistic systems in question”*¹³.

Different Legal Systems

Another source of difficulty in legal translation is represented by the **different legal systems** around the world. In each country the legal language is connected to a national legal system; although legal language is considered a universal technical language, it has certain specific characteristics that reflect the history, the evolution and the development of that country.

Law is reflected in customary norms as a universal concept; however legal systems are peculiar to the societies in which they were created.

The legal systems around the world are classified into several categories, based on their jurisdictional features. Some researchers speak about several legal families such as: Romano-Germanic Law (Continental Civil Law), the Common Law, Socialist Law, Hindu Law, Islamic Law, African Law and Far East Law, the two more influential being the Common Law and the Civil Law, with 80% of the countries in the whole world using them.

David and Brierley state that each legal system has its own characteristics and *“a vocabulary used to express concepts, its rules are arranged into categories, it has techniques for expressing rules and interpreting them, it is linked to a view of the social order itself which determines the way in which the law is applied and shapes the very function of law in that society”*¹⁴.

These differences raise linguistic difficulties in translation. White considers that one of the most problematic features of legal discourse is that it is *“invisible”*; *“the most serious obstacles to comprehensibility are not the vocabulary and sentence structure employed in law, but the unstated conventions by which language operates”*¹⁵.

A basic linguistic difficulty in legal translation is the terminological correspondence between different languages. David and Brierley speak about this linguistic difficulty: *“The absence of an exact correspondence between legal concepts and categories in different legal systems is one of the greatest difficulties encountered in comparative legal analysis. It is of course to be expected that one will*

¹² Baker, Mona – In Other Words, A Coursebook on Translation, Routledge, London, 1992, page 229;

¹³ Baker, Mona – In Other Words, A Coursebook on Translation, Routledge, London, 1992, page 17-18;

¹⁴ Cao, Deborah – Translating Law. Topics in Translation, Multilingual Matters, Clevedon, 2007, page 25;

¹⁵ Cao, Deborah – Translating Law. Topics in Translation, Multilingual Matters, Clevedon, 2007, page 28;

*meet the rules with different content; but it may be disconcerting to discover that in some foreign law there is not even that system for classifying the rules with which we are familiar. But the reality must be faced that the legal science has developed independently within each legal family, and that those categories and concepts which appear so elementary, so much a part of the natural order of things, to a jurist of one family may be wholly strange to another*¹⁶.

Culture and traditions had an important impact on the language of the law; the language of the Civil Law and the Common Law are different in style and writing judgments.

In translation the degree of difficulty may vary; an easier translation when the two legal systems and languages are closely related or when only the legal systems are closely related, but the languages are not; a more difficult translation when the two legal systems are different and the most difficult translation is when the legal systems and languages are unrelated. Therefore, as deGroot concludes, “*the degree of difficulty of legal translation is related to the degree of affinity of the legal systems and languages in question*”¹⁷.

Conclusion

The legal language serves as a vehicle for transporting what the law is about, however translating the language of law does not lack difficulty. The translation of law has built a bridge between different cultures in history and its role is increasing nowadays. As Greere sums up: “*Translation is no longer a linguistic shift but rather a textual adaptation to a requested receptive situation-in-culture. The translator provides a service of consultancy involving the lingua-cultural transfer. He is foremost a text producer with knowledge and skills in comparative and contrastive issues of the source and target lingua-cultures, which are applied on the ST information in order to incorporate task descriptive necessities*”¹⁸.

The globalisation phenomenon specific for the world we live in and the strong commercial relations between countries, as business partners, has increased the demand of translations, especially the translation of laws.

The legal translation practice combines the linguistic and the legal theories; the effects of translation are very important for the development of the law and their future impact.

The act of translation represents enrichment of the languages, cultures and of the human experience itself. “*Language is a guide to social reality*” as Edward Sapir writes, and human beings are at the mercy of the language that has become the medium of expression for their society. Experience, in his opinion, is largely determined by the language habits of the community, with its separate reality.

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¹⁶ Cao, Deborah – Translating Law. Topics in Translation, Multilingual Matters, Clevedon, 2007, page 29;

¹⁷ Cao, Deborah – Translating Law. Topics in Translation, Multilingual Matters, Clevedon, 2007, page 31;

¹⁸ Greere, Luminița Anca – Translating for Business Purposes, Editura Dacia, Cluj Napoca, 2003, page 17;

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TEACHING ENGLISH THROUGH TRANSLATION

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Abstract: *Using translation in the teaching of English has been regarded as a positive aspect by some specialists and as inefficient by others. Nevertheless, in our experience as teachers, we have come to the conclusion that translation can be a very significant instrument in foreign language learning and success in the practice of foreign language acquisition.*

The advantages and disadvantages differ depending on the situation that translation is used in, but the pros of using it prevail over the cons. My paper illustrates some examples of this confident examination in the use of translation.

Keywords: *translation, teaching English, instrument in foreign language learning*

Translation teachers should always focus on the best ways of how to improve their teaching because each lesson which brings something new, innovative, is definitely a success. María José Varela Salinas mentions in her article *How New Technologies Improve Translation Pedagogy*¹ that the needs and the conditions of modern life and the impact of globalization are important motivations for teaching, because students have to acquire new abilities so as to be able to deal with them. Teachers are expected to use the most modern means of teaching and to bring into their classes the latest technologies, thus contributing to the success of their students.

In a translation class, students have their own ways of translating, each of them tries to develop and improve that particular method which he/she feels is suitable for him/her. Some students find it very easy to solve one particular exercise of translation, others need more time to think about it and others are simply not sure, so the teacher must always plan the class in such a way as to be able to take care of all these aspects and to motivate the students for further translation practice. Otherwise, students will feel discouraged and they will consider the translation class a boring one. How can they become active participants in these classes if they find no satisfaction in dealing with such types of exercises, no concrete result? They will not even like these activities.

But if the teacher is a gifted one, then he/she will surely find the most suitable types of exercises, even if they have to plan their lessons for students belonging to different levels of mastering the foreign language. Students do not always have to work individually, they can work either in groups or in pairs because, in this way, they feel at

¹ María José Varela Salinas, *How New Technologies Improve Translation Pedagogy*, [Translation Directory.com](http://TranslationDirectory.com)

ease with themselves, talking to their peers and finding solutions together. Such activities are very good not just for the translation tasks, but also for their own quality as classmates: they have the chance to know each other better, to spend more time together and to improve their foreign language because they have more courage to use it when they talk to a classmate than to a teacher. They have the confidence that they are not evaluated and they are allowed to make mistakes because nobody is going to laugh at them.

The comparison between the mother tongue and the foreign language with the help of translation might help students start out language practice but it can also be considered a means to improve the foreign language. The actual efficacy of translation in English classes is provided by its quality of comparing grammar, vocabulary, word order and many other language characteristics both in the foreign language but also in the student's mother tongue, not to mention the fact that it can successfully be introduced as a means of evaluation.

Translation is regarded as the fifth language skill along with the other four basic skills: listening, speaking, reading, and writing. Even if the students are very good at understanding the reading or listening tasks, most of them keep translating from the foreign language into mother tongue and vice versa. This fact should make teachers of foreign languages aware of the importance of translation in language classrooms.

Techniques and procedures in translation

Mahmoud Ordudari, in his article *Translation procedures, strategies and methods* also refers to Newmark (1988b) who pointed out the difference between translation methods and translation procedures. "He writes that, '[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language' (p.81). He goes on to refer to the following methods of translation:

- *Word-for-word translation*: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
- *Literal translation*: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- *Faithful translation*: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- *Semantic translation*: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
- *Adaptation*: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- *Free translation*: it produces the TL text without the style, form, or content of the original.

➤ *Idiomatic translation*: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

➤ *Communicative translation*: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (1988b: 45-47).”²

Language competence and Language performance

Just like in all types of activities when teaching a foreign language, there are certain rules the students have to follow in translation tasks as well. Carol Ann Goff-Kfouri points out in her article *Language Learning in Translation Classrooms* (Volume 9, No. 2 April 2005): “In order to facilitate translation, instructors should make the rules of language available to their students. Chomsky also made a now very famous distinction between language competence and language performance. Competence is just the knowledge the student possesses of the grammar of a language; performance is considered the ability to produce through use of one's competence (Steinberg, 1993: 97).”³

*When teaching translation, dealing with different types of activities involved in translation practice, learning how to render meaning in the best way possible (since the form of the translated text is nothing without a proper meaning), the students need to develop and constantly improve both the source and the target language. V. Montalt Ressurrecció, P. Ezpeleta Piorno, I. García Izquierdo emphasize in their article The Acquisition of Translation Competence through Textual that according to Neubert (2000: 3-18), “to be able to answer the question as to what translation competence consists of, first, it is necessary to take into account a series of contextual factors underlying the knowledge and skills required of translators, namely: the complexity, the heterogeneity, and the approximate nature of the expert knowledge possessed by translators, since it is impossible for them to cover the whole range of aspects or fields within the areas in which they work. What actually happens is that they acquire the capacity to get an idea of the subject matter and facilitate understanding between experts belonging to different cultures and in different languages.”*⁴

The same authors reveal that “The five parameters that make up translation competence are: (1) *language competence*; (2) *textual competence*; (3) *subject competence*; (4) *cultural competence*; and (5) *transfer competence*. The interaction among these five competencies is precisely what distinguishes translation from other areas of communication.”⁵

² Mahmoud Ordudari, *Translation procedures, strategies and methods*, *Translation Journal*, Volume 11, No. 3 July 2007

³ Carol Ann Goff-Kfouri, *Language Learning in Translation Classrooms*, Volume 9, No. 2 April 2005

⁴ V. Montalt Ressurrecció, P. Ezpeleta Piorno, I. García Izquierdo, *The Acquisition of Translation Competence through Textual Genre*, Volume 12, No. 4 October 2008

⁵ V. Montalt Ressurrecció, P. Ezpeleta Piorno, I. García Izquierdo, *The Acquisition of Translation Competence through Textual Genre*, Volume 12, No. 4 October 2008

Being competent in a foreign language also involves good knowledge of the foreign culture because the first one cannot function properly if it does not involve the second one as well. In order for a translation to be successful, the translator has to demonstrate that he/she can master a “wide range of skills and knowledge on the part of the would-be translator: a high degree of competence in both languages regarding lexis, syntax, register and a wide knowledge of both cultures.”⁶

Translation and use of mother tongue in English language teaching

The need for translation in language learning is usually sustained by non-native teachers. Native teachers of English disagree with the fact that foreign language learning needs to be carried out so meticulously during the precious teaching time. They also highlight the idea that using translation and the mother tongue during the foreign language class is useless for a better understanding of the lesson. In the past, most methods in foreign language pedagogy emphasized the idea that the mother tongue should be forbidden in the classroom. Nevertheless, in recent times, the attitude to mother tongue and translation in language classes has undergone an encouraging change.

Translation exercises are a kind of task that teachers can make use of in order to teach students specific grammatical structures in English. These translation exercises could be carried out by teachers for the whole class or for learners who want to improve vocabulary and grammatical structures in English. Not using the mother tongue is too demotivating for many learners, who need to be encouraged in their attempt of learning a foreign language and sometimes the best way of doing it is to allow them to use their mother tongue during classes or to give the necessary explanations using the native language.

In a foreign language classroom students develop different styles when learning a foreign language and translation offers a very good way to draw attention to similarities and differences between the mother tongue and the foreign language. The translation is useful in achieving a foreign language because teachers use genuine materials to promote different types of exercises and activities, it is also interactive because students can work in groups or in pairs and it encourages learner autonomy.

The native language should be used in the classroom, especially when the teacher explains complicated concepts, introduces new topics and new vocabulary. Students always feel more confident if they have the chance to check the accurate meanings of the words in their native language. They can do that either by consulting bilingual dictionaries or by asking the teacher for explanations. In a translation classroom it is essential to take different factors into consideration such as the experience that the students have in this

⁶ David Nott, *Translation from and into the foreign language*, LLAS, Centre for Languages Linguistics and Area Studies

area, the students' level (because teachers always have surprises since they have to work differently with students who are not of the same level of mastering the foreign language) and the stage of the lesson.

The mother tongue of the students should definitely be accepted. The importance is emphasized especially by the fact that the students' culture is part of their language and if the teacher ignores their language, then the students might believe that he/she ignores their culture. This fact will have a negative impact not only on the students but also on the teacher because in this way the students will not look forward to the next lesson, but they will more likely prefer to have another class.

Therefore, there is no convincing reason of why we should not make use of the mother tongue in the teaching process; on the contrary, its use is quite valuable because it also motivates the students to think more about appropriate correspondents in their own language. If the students try to say something using the foreign language but they do not know the suitable equivalent, then the teacher should allow them to say that particular thing in their mother tongue, thus having the possibility to check their understanding of the new words and phrases, but also of the new topic.

Conclusion

When we talk about translator training we have to bear in mind and to be able to make the students aware of the fact that it is actually a complex activity since it involves the other four skills as well: reading, speaking, listening and writing, of course each of them being used at the right time, that is when the translation activity requires it.

Teachers should use translation in their classes in order to encourage the students' natural ability to understand second language information by means of their first language. It is a natural thing to do because it can contribute both to the improvement of the foreign language and to the development of the students' self confidence.

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LA PRÉSENCE DES JOURNAUX FRANÇAIS EN TRANSYLVANIE PENDANT LE XIX^E SIÈCLE

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1 Decembrie 1918 University, Alba Iulia

Abstract: *The 19th century French press was not only a source of information for the Romanians in Transylvania which had been emerging in the Romanian press. The structure of the press articles, the issues they were debating and the variety of the information contributed to the training of the Transylvanian journalists and to the education of their readers. The present paper aims at providing an inventory of the French newspapers in Transylvania between 1838-1848.*

Keywords: *journalism, written press, Transylvania, George Barițiu, the 19th century*

La presse écrite parue en Transylvanie est caractérisée, surtout au XIX^e siècle, par l'engagement de ses rédacteurs, qui mettent tout leur savoir et leur art au service de l'idéal national. C'est une presse qui milite avant tout pour l'union culturelle des Roumains vivant dans les trois provinces historiques, qui a été pendant plus d'un siècle « le laboratoire géant de la conscience nationale »¹. Le chemin parcouru par les générations successives des rédacteurs transylvains est parsemé de difficultés et d'obstacles dus à la domination politique étrangère, mais il est en même temps animé par le patriotisme et l'amour que les journalistes éprouvent à l'égard de leur peuple et de leur pays. Sous l'influence de l'esprit des Lumières et de l'encyclopédisme, la presse transylvaine du XIX^e siècle essaie d'éveiller les valeurs nationales dans l'esprit du peuple et de diriger les Roumains vers la découverte de leurs origines latines et des racines romanes de leur langue. Les initiatives démarrées et entreprises dans ce sens par Ioan Molnar Piuariu, par Zaharia Carcalechi et par Ion Barac² sont poursuivies par George Barițiu.

Considéré comme étant le fondateur de la presse périodique roumaine de Transylvanie³, George Barițiu s'exprime dans les pages de ses journaux en faveur de la défense des intérêts nationaux et sociaux du peuple roumain de Transylvanie. Il s'implique et il participe d'une manière active à tous les événements politiques importants de son temps, tout en poursuivant sa mission, celle d'éclairer le peuple, de l'informer et de le diriger vers son élévation spirituelle et son affirmation nationale. Victime des persécutions

¹ Ion Breazu, *Literatura Transilvaniei*, Editura Casa Școalelor, 1944, p. 114. (n. trad.)

² Mircea Popa, Valentin Tașcu, op. cit., pp. 11 – 50.

³ Radu Pantazi, *Viața și ideile lui George Barițiu*, studiu introductiv, antologie și note de, București, Editura Științifică, 1964, p. 10.

politiques⁴, George Barițiu ne perd pas son courage et son enthousiasme. Rien ne l'empêche de poursuivre ses nobles idéaux. Il continue de suivre de près l'évolution des événements révolutionnaires à l'échelle européenne pour bien informer ses lecteurs et il persévère dans ses démarches critiques à l'égard des autorités qui dirigeaient son pays. Après avoir démarré son projet journalistique, George Barițiu veille constamment à la continuation de celui-ci. En quête de collaborateurs qui puissent soutenir sa démarche, Barițiu commence par être le plus dynamique et le plus fécond de ceux-ci : non seulement il élabore la ligne directrice des journaux et revues, mais il est en même temps rédacteur des articles, rédacteur en chef, il s'occupe de la diffusion, des abonnements et de la vente des publications. Organisant presque seul tout ce travail titanesque, extrêmement sollicitant et fatigant, Barițiu ressent le besoin de s'appuyer sur des collaborateurs pour ce qui est de la rédaction des articles : peu à peu, il s'entoure de gens capables et compétents, qui l'aident et qui partagent ses soucis et ses rêves.

En général, pour ce qui est de la source des articles traitant de la réalité européenne, celles-ci proviennent (comme George Barițiu l'avoue lui-même, par l'indication de la source d'information figurant à la fin de l'article, entre parenthèses ou non), des nouvelles diffusées par les agences de presse de l'époque, par l'intermédiaire du télégraphe. Une autre source d'information pour les rédacteurs de *Gazeta de Transilvania* est représentée par les journaux français auxquels ceux-ci avaient accès⁵.

En ce qui concerne les données statistiques ou autres portant sur la France, celles-ci proviennent, en général, des journaux français. Il arrive, pourtant, que les journaux français constituent aussi la source d'informations concernant le Maroc, l'Angleterre ou la Russie ; c'est que Barițiu accorde crédit à la véracité des articles y publiés, en étant pleinement convaincu du professionnalisme des journalistes français. D'ailleurs, chaque fois que le rédacteur de *Gazeta de Transilvania* apprend des détails sur les nouvelles déjà publiées comme incertaines, il publie un nouvel article pour les confirmer où bien pour les infirmer⁶. Cette démarche du rédacteur rend compte de sa moralité, de ses principes professionnels, de la déontologie assumée et appliquée par Barițiu dans son travail.

De nos jours, George Barițiu est considéré comme le fondateur de la presse périodique roumaine de Transylvanie⁷. Non seulement il a fait publier, en tant que rédacteur en chef, plusieurs revues politiques ou culturelles, mais il a aussi été le

⁴ Ibidem, p. 17.

⁵ Par exemple : « Revue de deux mondes » (article repris dans « Gazeta de Transilvania », nr. 18 (1838), p. 69) ; « Moniteur de Paris » (article repris dans « Gazeta de Transilvania », nr. 33 (1839), pp. 131-132) ; « Courrier de France » (article repris dans « Gazeta de Transilvania », nr. 36 (1839), p. 142) ; « Gazette du Bas Languedoc » (article repris dans « Gazeta de Transilvania », nr. 34 (1839), pp. 135-136) ; « Journal des Débats » (article repris dans « Gazeta de Transilvania », nr. 32 (1840), p. 126) ; « Journal de commerce » (article repris dans « Gazeta de Transilvania », nr. 2 (1841) ; pp. 6-7) ; « Gazette universelle » (article repris dans « Gazeta de Transilvania », nr. 3 (1845), p. 10) ; « Revue de Paris » (article repris dans « Gazeta de Transilvania », nr. 102 (1844), p. 408 ; e. a.).

⁶ « Gazeta de Transilvania », nr. 72 (1846), pp. 287-288 (L'article confirme la rumeur concernant les massacres commis par les soldats français en Afrique.) ; « Gazeta de Transilvania », nr. 3 (1847), p. 11 (L'article infirme la nouvelle publiée dans un numéro antérieur concernant la grossesse de la fille et de la bru du roi.).

⁷ Radu Pantazi, op. cit., p. 11.

précurseur de maints aspects concernant le journalisme, tel qu'il est conçu actuellement. La nouvelle annonçant la mort de Talleyrand⁸, par exemple, figure illustre de l'histoire, de la politique et de l'histoire de la politique en France, est reprise des journaux français (sans précision exacte de la source) et portée à la connaissance des lecteurs roumains. Ceux-ci étaient à l'époque à la recherche des idéaux nationaux et de la consolidation de la conscience nationale, par la suite l'exemple de la vie de Talleyrand, comme celui d'autres personnalités politiques européennes, contribuaient à la formation d'une certaine culture politique et à l'élargissement de l'horizon de culture générale.

Les exagérations dues à la quête inconditionnée du sensationnel sont déjà présentes dans les articles de presse publiés par George Barițiu dans le journal politique *Gazeta de Transilvania*⁹. La déontologie professionnelle était bien connue par Barițiu et il traite souvent des questions touchant le journalisme. Dans cet ordre d'idées, nous avons identifié plusieurs articles qui exposent et qui traitent des détails sur la création de nouveaux journaux dans le paysage de la presse française, la faillite de quelques journaux connus par les lecteurs roumains, la vente des journaux¹⁰, la subordination politique des rédactions des journaux aux différents partis politiques¹¹, la guerre manifeste existante entre les rédactions de divers journaux français¹², les procès injustes intentés aux journalistes et aux journaux courageux qui dévoilent des affaires sales¹³. *Gazeta de Transilvania* préfigure le déroulement ultérieur des faits historiques, attestant la solidarité éprouvée par les peuples européens les uns à l'égard des autres. Le roi même de France fait une donation importante au bénéfice des habitants d'une ville allemande, qui ont été victimes d'une catastrophe naturelle¹⁴. Les sujets des articles ci-dessus mentionnés peuvent facilement être retrouvés dans la presse contemporaine, ce qui prouve leur actualité, mais aussi bien l'inspiration du rédacteur qui les a traités il y a deux cents ans.

En étudiant les dix premières années de parution de *Gazeta de Transilvania*, nous avons constaté qu'il existe plusieurs noms de journaux français de l'époque¹⁵ qui sont cités comme source des informations publiées par le journal de George Barițiu. Compte tenu du nombre des citations, la première place est occupée par le *Journal des Débats*¹⁶. Dix-sept articles sont publiés entre 1840 et 1846 dans *Gazeta de Transilvania*, les informations y

⁸ « Gazeta de Transilvania », nr. 13 (1838), p. 52. (Les échos de la mort de Talleyrand enregistrés par la presse française, en général, sans préciser le nom d'un journal français ayant publié l'information.).

⁹ « Gazeta de Transilvania », nr. 23 (1838), p. 91. (L'article fait des précisions concernant la falsification dans la presse française des informations concernant la situation politique du pays. Les villes de Paris et de Lyon sont sévèrement critiquées.).

¹⁰ « Gazeta de Transilvania », nr. 71 (1846), p. 284.

¹¹ « Gazeta de Transilvania », nr. 13 (1839), p. 52.

¹² « Gazeta de Transilvania », nr. 11 (1841), p. 43.

¹³ « Gazeta de Transilvania », nr. 98 (1845), p. 391. (La rédaction d'un journal français est jugée pour avoir instigué à la révolte contre le gouvernement. Suite au procès, le rédacteur, qui s'est défendu tout seul, est emprisonné et obligé à payer des dédommages.).

¹⁴ « Gazeta de Transilvania », nr. 22 (1846), p. 88.

¹⁵ « Journal des Débats », « Monitorul », « Moniteur de Paris », « Monitorul » et « Monitorul oficial », « Le Constitutionnel », « Le National », « Gazette universelle », « Le Temps », « Le Courrier », « Courrier français », « La Presse », « Revue des deux mondes ».

¹⁶ http://fr.wikipedia.org/wiki/Journal_des_d%C3%A9bats (site Internet consulté le 30 août 2011).

contenues étant déclarées comme provenant du *Journal des Débats*¹⁷. Cela expliquerait les domaines d'intérêt traités par les articles, car le journal transylvain était un journal d'information politique, pareil à celui français. Par conséquent, les sujets inspirés de la réalité politique européenne¹⁸, de la politique intérieure¹⁹ et extérieure²⁰ menées par la France à l'époque représentent les sujets que les articles de *Gazeta*... portait à la connaissance de ses lecteurs, dans le but de former leur conscience politique et de leur offrir de véritables modèles de conduite.

Le journal français qui représente la deuxième source des informations publiées dans *Gazeta de Transilvania* est, en raison du nombre des articles y puisés, *Le Moniteur universel*²¹. En fait, à la fin des articles de *Gazeta*, le rédacteur roumain précise entre parenthèses les noms de journaux français qu'il déclare comme étant la source des informations et les quatre noms différents mentionnés²² risqueraient de créer une image ambiguë du paysage de la presse française du XIX^e siècle. Compte tenu de la date de fondation du journal français et ayant en vue le profil rédactionnel de celui-ci, nous soutiendrions la thèse conformément à laquelle il s'agirait du journal français portant le titre *Le Moniteur universel*. Selon nous, les quatre titres

¹⁷ Il s'agit d'un [journal français](#) qui a paru de 1789 à 1944 avec quelques changements de titre. Publié sous la forme d'un hebdomadaire, puis d'un quotidien, le « Journal des débats » fait partie des journaux [conservateurs](#) mais il n'était pas pourtant [réactionnaire](#).

¹⁸ « *Gazeta de Transilvania* », nr. 32 (1840), p. 126 (L'article souligne l'importance de la conclusion d'un accord de collaboration signé par les quatre grands pouvoirs politiques du continent.) ; « *Gazeta de Transilvania* », nr. 5 (1842), p. 18-19 (L'article fait l'analyse des relations existantes entre la Russie, l'Angleterre et la France.) ; « *Gazeta de Transilvania* », nr. 84 (1843), p. 335 (L'article présente l'état des choses en Grèce et les rapports entretenus par ce pays avec les autres États européens.).

¹⁹ « *Gazeta de Transilvania* », nr. 14 (1842), p. 55 (L'article vante les mérites de la majorité politique et s'attaque durement aux représentants de l'opposition.) ; « *Gazeta de Transilvania* », nr. 3 (1843), p. 10 (L'article rend les paroles adressées par le Roi à l'occasion du Nouvel An aux diplomates et dément l'éventuel remaniement du gouvernement.) ; « *Gazeta de Transilvania* », nr. 4 (1843), p. 14 (L'article annonce la réduction du nombre des soldats de l'armée française.) ; « *Gazeta de Transilvania* », nr. 70 (1844), p. 280 (L'article présente une analyse très pertinente des dernières mesures prises par le gouvernement français.) ; « *Gazeta de Transilvania* », nr. 24 (1845), p. 95-96 (L'auteur de l'article fait des reproches au ministre Guizot, présente la grève des ouvriers de l'arsenal de Toulon et annonce la publication d'un manuel d'histoire écrit par le ministre Thiers.) ; « *Gazeta de Transilvania* », nr. 64 (1846), p. 256 (L'article publie le nombre exacte des représentants du pouvoir et de ceux de l'opposition dans le Parlement, tel qu'il résultait des dernières élections.).

²⁰ « *Gazeta de Transilvania* », nr. 54 (1844), p. 214 (L'article atteste la préoccupation manifeste en France au sujet de la guerre de Maroc.) ; « *Gazeta de Transilvania* », nr. 69 (1844), p. 275 (L'article souligne le fait que la France était préparée à envoyer encore d'autres vaisseaux de lutte en Afrique et souligne l'importance de la diplomatie.) ; « *Gazeta de Transilvania* », nr. 99 (1844), p. 395 (L'article critique les actes et les paroles de l'homme politique irlandais O'Connell.) ; « *Gazeta de Transilvania* », nr. 24 (1846), p. 95 (L'article évoque l'organisation des campagnes d'aide destinées à la Pologne et aux Polonais.) ; « *Gazeta de Transilvania* », nr. 30 (1846), p. 119 (L'article parle de l'implication des membres du clergé français dans la cause polonaise.) ; « *Gazeta de Transilvania* », nr. 97 (1846), p. 387-388 (L'article présente les soucis provoqués à Paris suite à la prise de Cracovie par l'armée autrichienne, suite au fait d'avoir complètement ignoré l'existence d'un traité politique qui semblait être infaillible.).

²¹ Cf. http://fr.wikipedia.org/wiki/Le_Moniteur_universel (site Internet consulté le 30 août 2011). Il s'agit d'un [journal français](#) fondé à Paris en 1789 par [Charles-Joseph Panckouke](#) et disparu le 30 juin 1901. Journal de propagande qui fut longtemps l'organe officiel du gouvernement français, chargé notamment de la [transcription des débats parlementaires](#). « *Le Moniteur universel* » eut pour premier titre celui de « *Gazette nationale* ». Les mots de *Moniteur universel* ne formaient qu'un sous-titre qui servirent à le désigner. Ce n'est qu'à partir du 1^{er} janvier 1811 que le sous-titre devint le titre véritable, conservé depuis lors.

²² « *Moniteur de Paris* », « *Moniterul* », « *Monitorul oficial* » et « *Monitorul* » désignent, selon nous, un seul et le même journal français de l'époque (v. note ci-dessus).

différents mentionnés dans *Gazeta de Transilvania* comme source d'inspiration des sujets y débattus au sujet de la France et de la politique menée par ce pays sont dus soit à des besoins de localisation plus exacte d'un journal ayant un titre assez commun dans le domaine de la presse (*Moniteur de Paris*²³), soit à des altérations de l'unité lexicale en raison de l'évolution de la langue roumaine à l'époque (*Moniteru*²⁴, respectivement *Monitoru*²⁵), soit à la légitimité conférée par un adjectif, tel « oficial », au journal qui était précisément l'organe officiel du gouvernement français de l'époque²⁶.

*Le Constitutionnel*²⁷ est un journal français que George Barițiu a aussi utilisé comme source des informations concernant la France qu'il publiait dans *Gazeta de Transilvania*. Les sujets des articles repris de ce journal français illustrent l'orientation politique de celui-ci et font preuve des idées y formulées et adoptées par le rédacteur transylvain. Il y a trois articles publiés dans *Gazeta de Transilvania* qui reprennent des informations exposées dans *Le Constitutionnel* français. Le sujet de ceux-ci concerne surtout des aspects liés à la politique extérieure de la France²⁸, mais aussi des considérations qui tiennent au développement culturel de la nation²⁹.

²³ « *Gazeta de Transilvania* », nr. 33 (1839), p. 131-132 (L'article traite des aspects liés à la politique extérieure menée par la France à cette époque-là, plus précisément il rend compte de la visite entreprise en France par la famille royale belge et lance un débat au sujet d'un accord politique signé par la France, l'Angleterre, l'Autriche et la Russie.).

²⁴ « *Gazeta de Transilvania* », nr. 45 (1843), p. 179 (L'article expose des aspects liés à la politique extérieure française, à savoir le conflit armé d'Algérie.); « *Gazeta de Transilvania* », nr. 27 (1844), p. 107 (L'article présente un décret émis en France concernant la réglementation des services postaux.); « *Gazeta de Transilvania* », nr. 56 (1844), p. 223 (L'article rend le texte d'un télégramme envoyé en France par le général Bugeaud qui présentait l'état des choses de la guerre du Maroc.); « *Gazeta de Transilvania* », nr. 88 (1844), p. 352 (L'article publie le bilan des douanes françaises, tout en faisant une comparaison avec les résultats enregistrés pendant les années antérieures.).

²⁵ « *Gazeta de Transilvania* », nr. 4 (1845), p. 14 (L'article présente aux lecteurs roumains des statistiques faites en France sur le nombre d'habitants de la France, le nombre des médecins travaillant dans ce pays-ci, l'extension du réseau des chemins de fer, etc.); « *Gazeta de Transilvania* », nr. 96 (1845), p. 383 (L'article traite des aspects sociaux de la faillite d'un baquier français d'Albi).

²⁶ « *Gazeta de Transilvania* », nr. 60 (1844), p. 239 (L'article est axé sur la politique extérieure menée par la France dans le bassin de la Méditerranée.); « *Gazeta de Transilvania* », nr. 68 (1844), p. 272 (L'article traite de la guerre contre le Maroc.).

²⁷ Apud http://fr.wikipedia.org/wiki/Le_Constitutionnel (site Internet consulté le 30 août 2011). C'est un quotidien politique français, fondé à Paris pendant les Cent-Jours par Fouché sous le titre L'Indépendant; il ne prendra son titre définitif que sous la Seconde Restauration. Organe de ralliement des libéraux, des bonapartistes, et des anticléricaux, il est supprimé cinq fois et reparait à chaque fois sous des titres différents, dont Le Constitutionnel.

²⁸ « *Gazeta de Transilvania* », nr. 3 (1840), p. 11 (L'article informe les lecteurs sur l'évolution de la guerre d'Algérie.); « *Gazeta de Transilvania* », nr. 51 (1845), p. 201 (L'article expose les prévisions d'une ordonnance donnée par le Tzar russe qui concernait les Russes vivant à Paris.); « *Gazeta de Transilvania* », nr. 20 (1846), p. 79 (L'article annonce la délivrance de tous les esclaves de Tunisie et l'arrivée du nouvel ambassadeur français à Bucarest, tout en affirmant la conviction exposée dans maints journaux français que la guerre d'Algérie était entretenue et prolongée par les hommes politiques dans le but de dissimuler aux yeux des citoyens français les problèmes politiques et sociaux existants dans leur propre pays).

²⁹ « *Gazeta de Transilvania* », nr. 51 (1845), p. 201 (Le sous-titre donné par le rédacteur transylvain à cet article, à savoir Literatură spurcată, marque un paragraphe contenant des remarques critiques formulées au sujet des récits littéraires romantiques, qui sont ouvertement et clairement bannis, car selon Barițiu, ces histoires ne faisaient qu'inciter à la débauche. L'exemple donné pour illustrer ces critiques est celui de la littérature écrite par Eugène Sue.).

Gazeta de Transilvania publie aussi des articles parus en France dans le journal *Le National*³⁰. Les sujets y débattus concernent exclusivement des problèmes politiques, ce qui rend compte du profil éditorial du journal français, tout comme de celui roumain. George Barițiu voulait ainsi donner à ses lecteurs roumains des informations sur l'évolution des événements sur la scène politique européenne, vus de la perspective offerte par les journaux parus dans un État européen situé à des milliers de kilomètres. C'est en publiant dans *Gazeta de Transilvania* un article qui soutenait la nécessité de l'introduction de la responsabilité ministérielle en France³¹ que le rédacteur transylvain voulait rendre familiers ses lecteurs à des notions pareilles et participer ainsi à leur instruction et leur éducation politique. Les deux autres articles repris du *National* français sont plutôt informatifs³² car ils relatent des faits liés à la guerre menée par la France contre les pays nord-africains. Il existe aussi une précision faite au sujet d'un problème d'actualité de la société française de l'époque, qui visait l'organisation de l'enseignement, mais en même temps le fonctionnement de la démocratie³³.

Le Courrier et *Courrier français* sont deux autres journaux français cités par George Barițiu comme étant la source des informations recueillies et publiés ensuite dans les pages de *Gazeta de Transilvania*. En fait, selon nous, il s'agirait plus probablement du *Courrier français*, car l'année de parution des articles dans *Gazeta*³⁴ nous autoriserait à faire cette supposition³⁵.

³⁰ Cf. http://fr.wikipedia.org/wiki/Le_National (site Internet consulté le 30 août 2011). C'est un quotidien fondé le 3 janvier 1830 par Adolphe Thiers, Armand Carrel, François-Auguste Mignet et le libraire éditeur Auguste Sautet qui en sera le premier gérant, pour combattre la Seconde Restauration. Le nouveau journal, dont le premier numéro paraît le 3 janvier 1830, bénéficie du soutien financier du banquier Jacques Laffitte et du patronage de Talleyrand et du duc de Broglie. On a prétendu que le duc d'Orléans a donné sa caution politique, mais il semble peu probable qu'il se soit directement compromis : rien ne l'atteste en tout cas. Le titre renvoie à la devise de 1789 : « la Nation, la Loi, le Roi », l'ordre des facteurs n'ayant naturellement rien d'innocent. Le journal milite pour l'établissement d'un régime parlementaire sous forme d'une monarchie constitutionnelle. Par la suite, *Le National* deviendra l'organe de presse de la majorité républicaine modérée (les « Républicains bourgeois ») issue des urnes aux législatives de 1848 et qui forma la Constituante de la Deuxième République. Le nouveau gouvernement fut dirigé par le général Louis-Eugène Cavaignac. Les parlementaires républicains modérés furent qualifiés de membres du Parti du National en référence à leur journal. Plus tard, *Le National* deviendra socialiste. Interdit après le coup d'État du 2 décembre 1851, il disparaît le 31 décembre de cette même année. Le dernier propriétaire, directeur-gérant est un certain Jean Baptiste Ernest Caylus.

³¹ « *Gazeta de Transilvania* », nr. 4 (1843), p. 14.

³² « *Gazeta de Transilvania* », nr. 62 (1844), p. 247 et « *Gazeta de Transilvania* », nr. 101 (1845), p. 404. Il s'agit du rapport émis par le général Bugeaud et adressé au ministre de guerre sur l'évolution des événements en Algérie, en Tunisie et au Maroc.

³³ « *Gazeta de Transilvania* », nr. 101 (1845), p. 404 (L'article parle de l'exclusion du professeur Edgar Quinet du corps des professeurs, des raisons de cet acte injuste accompli par le pouvoir politique et de la révolte de étudiants).

³⁴ « *Gazeta de Transilvania* », nr. 36 (1839), p. 142 (L'article traite de la politique extérieure menée par l'Espagne et reproduit aussi un ordre donné par le ministre de la Marine français, qui mettait en garde la flotte française de Toulon, en l'avertissant d'être prête pour intervenir dans les conflits armés du nord de l'Afrique).

³⁵ Apud http://fr.wikipedia.org/wiki/Courrier_fran%C3%A7ais (site Internet consulté le 30 août 2011). Le *Courrier français* est un quotidien libéral fondé en 1820, succédant à l'organe qu'avaient publié, à partir de juin 1819, les doctrinaires, avec François Guizot, Charles de Rémusat, Achille de Salvandy. Il cessa de paraître en 1851.

Le seul article repris du journal *La Presse*³⁶ soumet à l'attention des lecteurs transylvains des questions liées à la politique extérieure de la France et les rapports entretenus par ce pays avec d'autres pays européens, tels l'Autriche ou la Russie. Le journal français ci-dessus cité ne voulait pas être considéré un journal politique (il souhaitait plutôt se placer tout en dehors de celle-ci, à juger d'après la politique de la rédaction exprimée à travers les numéros du journal) et pourtant le contenu de certains articles trahissait cette orientation des rédacteurs, qui a d'ailleurs été soulignée par George Barițiu dans un article écrit par lui-même qui faisait le portrait de la presse française de l'époque³⁷.

*La Revue des deux mondes*³⁸ est aussi mentionné comme étant la source des informations présentées dans un article publié en 1843 par *Gazeta de Transilvania*. Il s'agit, plus précisément, d'un article qui présentait l'apparition et la multiplication des personnes sympathisant avec les idées du communisme. Le rédacteur avertissait ses lecteurs sur le potentiel danger que les communistes étaient censés de représenter au niveau du continent européen pris dans son ensemble³⁹.

Comme nous l'avons ci-dessus démontré, les journaux français du XIX^e siècle représentent une véritable source d'information et d'inspiration pour George Barițiu, le fondateur de la presse périodique roumaine de Transylvanie⁴⁰. Il faudrait ajouter qu'ils n'étaient pas le seul modèle rédactionnel envisagé par le rédacteur transylvain une fois parti vers l'accomplissement de son projet éditorial. La comparaison faite par George Barițiu entre les journaux français et le journal anglais *Times* nous autoriserait à soutenir la bonne connaissance du paysage de la presse européenne du temps dont il fait preuve⁴¹.

Entre 1838 et 1847, durant la période visée par notre ci-présente étude, *Gazeta de Transilvania* publie (comme nous l'avons d'ailleurs signalé par les considérations ci-dessus faites) plusieurs articles repris des journaux français de l'époque. En général, à la fin de la

³⁶ Apud http://fr.wikipedia.org/wiki/La_Presse_%28France%29 (site Internet consulté le 30 août 2011). C'est le 16 juin 1836 que parut pour la première fois en kiosque *La Presse*, Journal quotidien, politique, littéraire, agricole, industriel et commercial. Compte tenu de la date de parution du journal dans le paysage de la presse française, ayant en vue la date à laquelle George Barițiu a lancé son projet éditorial composé par *Gazeta...* et *Foaie...*, tout comme l'encadrement du journal français dans une catégorie précise de presse, explicitée dès le titre complet attribué au journal, nous pouvons affirmer que le journal français a représenté un modèle à suivre pour le journaliste roumain qui se trouvait en quête de son modèle rédactionnel.

³⁷ « *Gazeta de Transilvania* », nr. 3 (1845), p. 10 (Le rédacteur affirme que *La Presse* était en France un des journaux qui étaient près du pouvoir politique.).

³⁸ http://fr.wikipedia.org/wiki/Revue_des_deux_Mondes (site Internet consulté le 30 août 2011). Cette revue a été créée dans le but d'y exposer les particularités de la France face à celles des autres pays d'Europe et du continent américain, en particulier. Elle est la revue française vivante la plus ancienne en Europe. À l'origine, conformément au projet éditorial, c'était la littérature qui dominait le contenu de la revue. Toutefois, la politique, l'économie et les beaux-arts y prendront par la suite une place importante.

³⁹ « *Gazeta de Transilvania* », nr. 77 (1843), p. 307.

⁴⁰ Radu Pantazi, op. cit., p. 10.

⁴¹ « *Gazeta de Transilvania* », nr. 3 (1845), p. 10 (L'article fait le bilan des journaux français, tout en les classifiant d'après leur orientation politique, ce qui atteste la bonne connaissance du journalisme français. Le rédacteur signale l'existence en France de quatre journaux qui sont fidèles, voire même obéissants au pouvoir politique. La comparaison faite entre les journaux français et le « *Times* » d'Angleterre souligne l'image de l'ensemble du phénomène journalistique et la connaissance en détail de ses aspects dont George Barițiu fait preuve.).

plupart des articles, le nom du journal français qui a représenté la source des informations est mentionné entre parenthèses. Cette précision n'est pas pourtant toujours faite. À part les articles qui précisent leur source, il y en a encore d'autres où les mentions concernant l'origine des informations y contenues est vague et imprécise. Le rédacteur fait des mentions assez générales, telles « deux journaux français »⁴², « la presse française »⁴³, « les journaux de l'opposition [française *n. n.*] »⁴⁴, « maints journaux français »⁴⁵, etc. Les sujets de ces articles concernent surtout la politique extérieure de la France⁴⁶, la politique intérieure du pays⁴⁷ et des questions sociales⁴⁸, ce qui illustre parfaitement la politique éditoriale de *Gazeta de Transilvania*. En même temps, ces articles traitent des aspects liés au métier du journaliste – victime du pouvoir politique⁴⁹ ou bien du journaliste impliqué dans le progrès de son pays⁵⁰.

Pour conclure, nous affirmerions que c'est surtout suite à la prise de conscience du peuple roumain sur ses racines spirituelles et sur l'origine latine de sa langue, que la culture et la civilisation françaises ont trouvé écho dans l'espace culturel que celui-ci animait. Parfois, comme c'est bien le cas de la culture transylvaine pendant le XIX^e siècle, l'affirmation de la descendance latine a représenté une des armes utilisées afin de mieux résister face à l'intrusion des éléments étrangers et à l'essai de miner la conscience nationale naissante du peuple roumain vivant dans cette région-ci. Les valeurs authentiques de la culture française ont pénétré dans l'espace transylvain et elles ont été soigneusement filtrées suite à un long processus complexe visant la réception des valeurs et la construction d'un propre système de représentations fondé sur des critères axiologiques mis en place par le contact avec d'autres peuples, en particulier avec le peuple français.

George Barițiu fait partie intégrante de cet ample mouvement culturel qui s'est déroulé à travers plusieurs siècles successifs, le nom de cet érudit transylvain revenant comme un repère incontournable dans la mémoire collective de notre peuple. À juger d'après l'idéologie de son temps, George Barițiu a été parfaitement encadré dans l'esprit de son époque. En même temps, compte tenu de la perspective offerte par l'époque

⁴² « *Gazeta de Transilvania* », nr. 33 (1841), p. 131.

⁴³ « *Gazeta de Transilvania* », nr. 82 (1843), p. 327.

⁴⁴ « *Gazeta de Transilvania* », nr. 5 (1845), p. 18.

⁴⁵ « *Gazeta de Transilvania* », nr. 89 (1844), p. 356.

⁴⁶ « *Gazeta de Transilvania* », nr. 82 (1843), p. 327; « *Gazeta de Transilvania* », nr. 89 (1844), p. 356; « *Gazeta de Transilvania* », nr. 99 (1844), p. 395.

⁴⁷ « *Gazeta de Transilvania* », nr. 61 (1844), p. 243.

⁴⁸ « *Gazeta de Transilvania* », nr. 57 (1845), p. 228.

⁴⁹ « *Gazeta de Transilvania* », nr. 98 (1845), p. 391 (L'article présente le cas d'un journaliste français condamné à payer des dédommages pour avoir instigué le peuple à se révolter contre le gouvernement. L'article ne précise ni le nom du journal, ni celui du journaliste.).

⁵⁰ « *Gazeta de Transilvania* », nr. 3 (1846), p. 11-12 (L'article parle d'un groupe formé par d'importants rédacteurs de plusieurs journaux français qui soutenaient le rôle joué par les imprimeries dans le progrès spirituel de leur pays.).

moderne et contemporaine, il incarne la modernité par la générosité de ses idées et par les modalités de parvenir à leur accomplissement.

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ECRITURE ET ARCHITECTURE CHEZ HENRY BAUCHAU

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Abstract: *If at Henry Bauchau the poetic practice is generated in analogy with the geological one, evolving from the extraction of the raw material to the attainment of its abstractization, its systematization explicitly relates to the architectural practice. Placed between the risk of erosion and the chance of sedimentation, the foundation endeavor, permanently subjected to the risk of falling, borrows in the case of Henry Bauchau the principle of the golden number, the aesthetic value being completely tributary to ethics. The artistic work thus emerges as a balancing tension between the part and the whole, basically being an esthetical attempt to harmoniously integrate into the existence.*

Keywords : *creation ; architecture ; aesthetic ; poetic.*

Si chez Henry Bauchau la convocation de la géologie¹ en tant que démarche analogique à la poétique vise l'extraction du matériau artistique, la systématisation de ce matériau renvoie à la pratique architecturale, science à laquelle l'écrivain prête également attention. La place de l'architecture dans les écrits bauchaliens est à considérer dans une double perspective, à rapprocher de celle envisagée par Luc Fraisse², qui mettait en évidence, déjà à partir du XIX^{ème} siècle, une évolution des édifices du statut de sujet principal du discours, vers celui d'élément qui travaille de l'intérieur tout l'univers de l'artiste.

Plusieurs pages des journaux bauchaliens relatent la description d'une construction avec le regard de l'esthète, comme par exemple une note du 1^{er} décembre 1964, quand l'écrivain avoue son admiration pour la cathédrale d'Arezzo, mélange harmonieux de grâce et de force. L'art de l'édification s'inscrit d'ailleurs parmi les représentations esthétiques qui trouvent écho dans l'esprit de l'écrivain. Par exemple, le 26 août 1983, Bauchau parle explicitement dans son journal d'une « conversation intéressante à table sur l'architecture » (*AD*, p. 449).

À part les renvois à l'architecture réelle, des configurations mentales laissent deviner les goûts de Bauchau en matière d'architecture, comme par exemple un rêve relaté également au docteur Dreyfuss ; « Je suis à Louvain-Sainpierre là sur une route montante avec une vue magnifique sur Louvain-Sainpierre. La ville paraît plus grande, la vue est

¹ Géologie est le nom du premier recueil d'Henry Bauchau. Le titre renvoie au sondage de la psyché, mais dit aussi toute une série de processus de création, qui vont de l'extraction à l'abstraction de la matière poétique.

² Luc Fraisse, « Viollet-le-Duc et le livre de pierre » dans *Architectes et architecture dans la littérature française*, sous la direction de Madelaine Bertaud, Paris, ADIREL, « Travaux de littérature », 1999, p. 87.

belle sur les tours gothiques, baroques et modernes. Je dis à mon oncle : C'est beau, dommage qu'il y ait tant de tours modernes et laides en béton. Il fait un geste et une des tours de béton se transforme en une tour baroque très belle » (*DM*, p. 59-60). Même si l'architecture esquissée dans ce rêve est prétexte pour une interprétation psychanalytique, consistant à élucider le moi à travers les rêves³, elle permet au lecteur de dégager des éléments constitutifs à la vision architectonique d'Henry Bauchau. On peut y lire le mépris pour l'art moderne, dont le technicisme semble s'être beaucoup éloigné du naturel. D'ailleurs, Bauchau dénonce constamment cette vision moderne sur la création, régie par des processus intellectuels ou mécaniques, et qui « ne suit pas le mouvement organique qui est celui des arbres et de la nature » (*AD*, p. 123).

Les différentes remarques de l'écrivain indiquent que ce qu'il aime dans la représentation, c'est précisément le côté naturel :

L'art tantrique me remplit d'admiration par sa simplicité, sa profondeur, sa justesse de ses formes et une faculté d'abstraction qui accomplit la nature plutôt qu'elle ne la nie. L'abstrait apparaît là bien avant sa venue en Europe et en se mêlant à l'écriture d'une façon plus radicale. En regard de l'écriture sanscrite comme en face de la calligraphie chinoise ou des hiéroglyphes égyptiens notre écriture paraît bien pauvre, peu capable de s'inscrire dans une œuvre plastique (*AD*, p. 146).

Si la préférence pour l'art tantrique s'inscrit pleinement dans l'univers bauchalien, en tant qu'expression de l'unité primordiale, sa double polarité masculine et féminine remet en question l'aspect éthique de la création, et confère à la représentation un aspect plus complexe que celui d'objet. La capacité d'abstraction établit aussi un rapport entre architecture et écriture. L'artiste est celui qui s'apprête à fixer dans une forme durable, que ce soit signe graphique ou forme construite, une sensibilité ou une vision. Devenu lieu de la mémoire, l'espace de l'œuvre instaure une cohérence dans le mouvement de la vie.

À part les nombreuses allusions à des éléments architecturaux (murs, murailles) ou à des matériaux de construction (brique, pierre) indiquant des états d'âme et des situations de vie, que nous avons déjà signalées au cours de notre travail, les métaphores architecturales reviennent souvent dans les écrits de l'écrivain pour désigner l'avancement de son œuvre. Toute une analogie entre les propriétés édifiatrices du minéral et de la matière poétique se donne à lire : les mots sont des « pierres carrées » (*PC*, p. 129) ou de « grandes pierres levées » (*PC*, p. 234), comme les versets de la Genèse. Ils servent à la

³ L'écrivain explique ainsi sa vision : « Je vois dans les tours des symboles sexuels, d'autres de la plume, du pinceau. La sexualité qui s'accomplit dans l'art. mais il y a une ambivalence, il y a les tours modernes qui sont laides. Ici c'est le conflit en moi entre le monde ancien et moderne. Je m'efforce d'aimer le monde moderne mais souvent je ne peux pas, notamment je suis fatigué par son architecture prétendument fonctionnelle. Comme si le fonctionnel ne devait pas comprendre pour la vie de l'irrationnel, de l'inutile et de la beauté » (*DM*, p. 63).

construction de l'édifice poétique : « Avec mes pierres carrées/ je t'enfermerai dans une œuvre » (PC, p. 129). L'architecturation d'une œuvre se préfigure comme une tentative d'inclusion, d'agencement des visions disparates :

[...] j'ai terminé avant-hier « Les deux Antigones ». Au moment même cela m'a semblé un événement considérable. Sept semaines d'efforts entrecoupés par le sentiment que le fil était perdu, que je n'y arriverais pas. En y consacrant toutes mes matinées, le dessin peu à peu s'est épuré, les lignes se sont rejointes et ont formé cet ensemble de vers, de pierres assemblées. Ces pierres qui ne tentent plus d'être sans chagrin, qui au contraire, à travers lui, acceptent d'être seulement des pierres d'espérance. (AD, p. 427-428).

Le rapprochement entre les vers et les pierres carrées redit le long et difficile travail de façonnage de la dureté des mots, pour les amener à un état où il sont effectivement porteurs de sens. L'épreuve du sens passe par la conscience de l'écrivain, qui doit dépasser l'état d'inertie, souvent constitutif aux mots ; c'est pourquoi Bauchau associe parfois les brouillons à des « fondations » (JA, p. 358) ou des murs qu'il s'efforce de bâtir : « Le poème [...] est un mur devant moi comme l'ont été plusieurs œuvres et particulièrement en poésie *Géologie*. Ce mur est un travail lent que j'édifie, plus j'avance dans l'œuvre plus il est haut et puissant et contraignant » (AD, p. 71-72). Ou bien, à propos de quelques feuillets qui constituent une première variante de *La Déchirure* : « Je sais qu'il faut abattre ces murs et rebâtir à neuf, mais j'hésite » (EE, p. 69).

Ces emplois métaphoriques attirent l'attention sur la double dimension de la création bauchalienne : elle n'est pas seulement accueil passif de ce qui est donné, mais également acte calculé dans l'agencement des différentes parties ; si la genèse de l'œuvre est ancrée dans l'irrationnel, son achèvement exige la raison. C'est la rigueur du travail de mise en forme qui amène souvent l'écrivain à parler en termes d'architecture, lorsqu'il fait référence à son œuvre, comme reflet de la conscience d'un savoir faire.

Les remarques de l'écrivain sur l'aspect formel d'une œuvre, au-delà des circonstances qui les suscitent, contiennent en filigrane le principe fondamental de l'organisation, qui est celui de la cohérence :

Parlant de ses sculptures, une artiste me dit qu'elle ne les a jamais conçues séparément et les a vécues et exécutées comme un peuple. C'est ce que j'ai éprouvé moi aussi, pour mes œuvres. Notamment les poèmes du début de *L'escalier bleu*, ceux de la *Pierre sans chagrin*, de la *Chine intérieure* et de *La Sourde Oreille*. Mes romans, je les ai toujours vécus comme un peuple. C'est pourquoi j'ai eu tant de peine, de doutes et même de chagrin à retirer le récit de Diotime d'*Œdipe sur la route* » (JA, p. 30).

L'œuvre est pour Henry Bauchau une construction dans la mesure où elle est une structure cohérente. La hantise des métaphores architecturales s'inscrit dans un défi à la dispersion et à la fragmentation, à la faveur d'une idée de solidité. L'appel de la matière minérale trouve ainsi pleinement justification par son pouvoir englobant, et par sa capacité de jointure. Rassembler et relier, gestes fondamentaux de l'architecture, caractérisent aussi la démarche d'Henry Bauchau. En ce sens, on pourrait invoquer le rassemblement de toute la production poétique dans un seul recueil, *Poésie complète*. Même si cette option peut trouver des explications dans des raisons pratiques, comme celle de faciliter l'approche du lecteur, le remaniement qu'il opère à cette occasion indique le fait qu'à l'origine de ce propos esthétique se trouve également une éthique, celle de reconstituer le sens d'une production, qui suit les infléchissements du sens de la vie.

Les écrits d'Henry Bauchau soutiennent non seulement la structure de sa pensée, mais aussi celle de la vie, c'est pourquoi la production artistique est associée à une demeure, comme l'indique le titre d'un poème, « Demeure pour une mémoire » (*PC*, p. 147). L'idée d'une édification poétique repose sur la confiance dans le pouvoir créateur de la parole, véritable outil dans la marche existentielle. En ajoutant « une page à la précédente » (*BP*, p. 139), une œuvre aux autres, Henry Bauchau bâtit progressivement l'édifice de son œuvre, qui se trouve sous le signe d'une perpétuelle transformation.

Les références au principe de structuration, au matériau ou au processus de construction, renforcent l'idée d'une démarche poétique à saisir comme un ensemble. S'y ajoutent d'une manière explicite les allusions à différents types d'édifice, en analogie avec les formes prises par l'œuvre au cours de la rédaction, sans cesse mise en question par l'écrivain. À force de la remanier, de la démolir et reconstruire, l'œuvre change constamment d'architecture. Ceci fait qu'au cours de la rédaction, en employant un système de construction reposant sur la dynamique, l'imaginaire d'Henry Bauchau convoque plusieurs formes architecturales, attachées à l'édifice de son œuvre, qui se dresse petit à petit : elle n'est qu'une ruine au début (« dans son impossible jardin/l'œuvre est en ruines » (*PC*, p. 118), un monument (« mon œuvre, elle aussi/ le pauvre monument que j'ai tenté jour après jour/ d'édifier à ta gloire et comiquement à la mienne/ *PBG*, p. 33-34) construction provisoire (« Hier j'ai écrit cinq pages du roman qui ne sont qu'une construction provisoire » - *PI*, p. 72), une cathédrale : (« toi qui crées en/ matière de sel ta minuscule cathédrale » - *PC*, p. 227) ou une forteresse (« un poème largement composé de mots presque sans images et qui compose un chemin, une architecture de mots entourant, protégeant le poème qui est suscité plutôt que dit » - *PI*, p. 58). En travaillant avec Orion dans l'atelier de sculpture, Véronique aboutit à un bloc de terre qui « commence à ressembler à une pyramide en ruine » (*EB*, p. 249). À son tour, Florian, dans le roman *Déluge*, se met aussi à peindre une pyramide. On pourrait ajouter aussi l'image du

« monastère d'écrivain », comme il apparaît dans le journal du 4 novembre 1968⁴, période dans laquelle l'écrivain rédigeait *La pierre sans chagrin*.

Si la rédaction de cette œuvre pourrait expliquer la projection mentale de Bauchau, il faut dire qu'on ne peut pas parler chez lui d'une progression dans l'imaginaire de la forme. Chez l'écrivain belge, le souci de mise en forme est constamment doublé par la menace de l'informe, la cohésion par de nombreuses hésitations et doutes de l'écrivain (« je sais bien que je ne fais que tâtonner, chercher la voie, que ce que j'écris ces jours-ci n'est peut-être pas destiné à demeurer dans le livre » - *AD*, p. 359 ; « Il me semble qu'Edipe sur la route commence à s'ébranler en moi » - *AD*, p. 434), mais aussi par celles des personnes invitées à lire les manuscrits, dont Jean Amrouche, qui lui fait voir que ce qu'il avait écrit « n'est encore qu'une enfilade de chambres et de couloirs. Cela ne fait pas une vraie maison, ou ce serait de nouveau une maison froide » (*EE*, p.72).

Associer l'œuvre bauchalienne à un certain type d'édifice, suppose tout d'abord un parcours à travers les différentes configurations imaginaires de l'écrivain. Si les métaphores architecturales de *La pierre sans chagrin* concourent à dessiner une édification du moi et de l'œuvre, il serait difficile d'associer l'architecture du Thoronet à l'œuvre de Bauchau. Elle ne peut pas incarner l'image de l'œuvre bauchalienne, tout d'abord à cause de sa clôture. Le renfermement sur soi, qui caractérise l'abbaye ou la forteresse, n'est pas propre à l'œuvre bauchalienne, poreuse aux influences extérieures et désireuse de partager ce qu'elle a à l'intérieur. Qui plus est, le monastère refuse le plaisir du corps, alors que Bauchau le revendique pleinement comme exigence de l'éros. Signalons aussi le fait que l'architecture cistercienne refuse la couleur, tout étant réduit à la pierre nue. Or, la couleur joue un rôle essentiel dans l'œuvre d'Henry Bauchau, non seulement dans ses tableaux, mais aussi dans ses écrits, où son évocation contribue à engendrer des images très suggestives. Ce qui relie dans l'imaginaire bauchalien l'image de l'abbaye à celle de son œuvre et, c'est plutôt la démarche édifiatrice qui lui est constitutive, le repli sur soi et la sobriété, mais qui sont nécessairement doublées chez Bauchau par un mouvement d'ouverture et d'enthousiasme.

Si on ne peut pas observer une progression dans la configuration mentale des formes architecturales rattachées à l'œuvre, on constate cependant qu'à certaines périodes, sous l'influence des lectures, l'écrivain semble privilégier telle ou telle forme. Ainsi, pendant la rédaction du journal *Les années difficiles*, son imaginaire architectural est plutôt hanté par celui de la cathédrale, en liaison directe avec la construction en cathédrale de Proust :

Un mouvement général, celui de la vie, un autre mouvement, celui de la mort, qui crucifie le temps. Qui suppose la souffrance pour la découverte. De nombreuses ouvertures sur le monde, de

⁴ Notes reproduites par Kerstin Liesegang dans « Le journal inédit du Régiment noir », Les constellations impérieuses d'Henry Bauchau, (sous la direction de Marc Quaghebeur), Bruxelles, AML Éditions / Éditions Labor, 2003, p. 176.

nombreuses chapelles latérales, un grand nombre d'autels. la cathédrale suppose un peuple. Quel peuple pour un tel livre ? Question sans réponse. Aider « les gens » à comprendre le monde, le sens de leur vie, les obstacles, leurs défenses (*AD*, p. 354).

Les remarques de Bauchau sur Proust sont d'autant plus intéressantes qu'elles servent à nourrir une conception personnelle de l'édification :

Je m'interroge ce matin sur la possibilité de composer ce roman ramifié que je me propose de faire en une suite d'œuvres courtes, éclairant chacune comme les chapelles rayonnantes autour de la nef centrale, suivant le modèle gothique dégagé par Proust, le thème principal (*AD*, p. 371).

Si l'obsession de l'image-cathédrale pourrait être en relation avec l'idée de Pierre Jean-Jouve selon laquelle « il faut avoir le courage de penser que l'on a, sa vie durant, bâti une cathédrale »⁵, une remarque de Régis Lefort éclaire combien la dimension architecturale est liée chez Henry Bauchau à celle du naturel : « si Jouve construit avec son œuvre une cathédrale, Bauchau prône une écriture aussi corporelle que possible et il s'agit davantage d'une cathédrale du corps, d'une écriture du corps, d'une écriture proche de l'indicible de la danse »⁶. La métaphore de la danse employée par le critique, en liaison avec le modèle gothique, s'inscrit pleinement dans une éthique de la légèreté, qui hantait à l'époque du journal *Les années difficiles* l'imaginaire de l'écrivain. Le modèle gothique offre d'ailleurs un idéal de légèreté et élévation, d'équilibre et d'ossature, comme le rappelle aussi l'historien Robert Suckale⁷.

Cependant, même si Bauchau apprécie la vertu d'allègement propre à la cathédrale, et même si celle-ci s'avère une architecture spiritualisée par le chant et par la prière, son ornement excessif s'oppose à son goût pour la simplicité des moyens ; le confirment aussi les remarques faites à propos du Dôme de Milan : « Je suis impressionné par le caractère titanesque des colonnes à l'intérieur du Dôme et les proportions considérables de l'édifice. Tout y parle de force, de puissance, de majesté. [...] J'y perçois la présence d'un fond barbare qui a trouvé dans les énormes colonnes le moyen de se faire entendre. Le pavement en marbre brillant n'est pas dans le style de l'édifice et affaiblit l'impression de caverne sombre et dangereuse » (*JA*, p. 360-361). Henry Bauchau récuse la préciosité, et ce qu'il cherche c'est surtout une sorte de « froideur chaleureuse » (*JA*, p. 368), similaire à celle qu'il perçoit dans la personne de Jünger, ou, on pourrait dire, une grandeur dans la

⁵ Cf. Myriam Watthee-Delmotte, « La guerre et le bris de la loi. La question de l'autorité chez Jouve et Bauchau » dans Pierre Jean Jouve et Henry Bauchau : les voix de l'altérité, Dijon, Éditions universitaires de Dijon, « Écritures », 2006, p. 27.

⁶ Régis Lefort, « Henry Bauchau/Pierre Jean Jouve. Destins croisés de l'écriture entre psychanalyse et spiritualité », dans Pierre Jean Jouve et Henry Bauchau : les voix de l'altérité, op. cit., p. 55.

⁷ Robert Suckale, « La théorie de l'architecture au temps des cathédrales » dans Roland Recht (sous la direction de), *Les bâtisseurs des cathédrales gothiques*, Strasbourg, Editions des musées de la ville, 1989, p. 41-50.

simplicité, qui serait celle de la « minuscule cathédrale en sel ». En tant que un cristal, le sel confirme l'exigence d'unité, dans une simplicité de style, comme l'indique l'adjectif « minuscule ».

Fondamentalement mouvant, l'édifice littéraire d'Henry Bauchau grandit et se transforme non pas d'après un plan rigoureusement préétabli, mais plutôt selon une dictée qui vient de l'intérieur. Car il rejette toute vérité *a priori* à la faveur de celle découverte dans l'expérience empirique. C'est pourquoi pour Henry Bauchau l'œuvre part du cœur avant de partir de l'intelligence, tout comme pour le maître d'œuvre des *Pierres sauvages* « la force de l'âme, comme une philosophie, dirig[e] sa main et son œil »⁸. L'imprévisible et l'invisible jouent un rôle fondamental dans le processus d'architecturation. Non pas une règle absolue, mais des usages imprévus, telles la flexibilité et l'adaptabilité, deviendront pour Henry Bauchau une véritable philosophie de la création artistique, comme le renseigne également le maître d'œuvre de Pouillon : « je ne veux pas engluier [l'œuvre] de chaud ; je veux lui laisser encore un peu de liberté, sinon elle ne vivrait pas. Veux-tu être indifférent, toi, à cette pierre lorsque je ne pourrai plus être là pour l'aimer ? »⁹

Suivant le principe de l'immanence en tant que principe constructeur, l'écrivain interpelle parmi les différentes convocations architecturales celle de la pyramide. Ainsi, le peintre Florian vise à construire son œuvre « selon les règles invisibles du nombre d'or » (*DEL*, p. 163). Lorsqu'il peint le déluge, Florian demande à ses amis de revoir avec lui « l'état de chacune des parties » de l'œuvre, et de réexaminer l'ensemble (*DEL*, p. 163). L'attention à l'équilibre des proportions, sur laquelle repose aussi la construction des cathédrales médiévales, redit l'unité dans la variété dynamique. L'équilibre entre les parties, qui dans leur autonomie ne perdent pas la cohérence d'ensemble, la préoccupation pour les proportions justes, propres au nombre d'or, justifient pleinement la présence de la pyramide dans l'imaginaire bauchalien.

La pyramide en tant que construction est, par sa stabilité et permanence, une manière de défier la mort, et de s'insérer dans l'histoire du monde, ce qui correspond d'ailleurs au propos de Bauchau lorsqu'il affirme : « Je voudrais bien, par ce nouveau livre, [...], laisser encore une trace de mon passage en ce monde » (*BP*, p. 376). L'œuvre a une capacité à durer en-dehors de son auteur, une certaine indépendance par rapport à lui, qui l'inscrit dans un déroulement temporel.

Ce qui caractérise le matériau employé dans la construction des pyramides c'est la simplicité. Tout comme la pyramide qui est faite de la pierre du pays, l'œuvre d'Henry Bauchau est bâtie principalement de la pierre de soi, la matière de son vécu personnel. Ce qui plus est, même lorsqu'il s'agit de fiction, celle-ci se nourrit étroitement de sa biographie. Dans les deux mouvements d'édification, à la brutalité du matériau s'oppose la finesse de la taille.

⁸ Fernand Pouillon, *Pierres Sauvages*, Paris, Seuil, 1964, p.78.

⁹ Ibid, p. 80.

Comme il est déjà communément reconnu, le projet créateur n'est pas pour Bauchau un but en soi, mais dérive d'une nécessité existentielle, fait qui pourrait expliquer aussi l'investissement métaphorique de la pyramide. En effet, dans l'évolution architecturale, la pyramide est l'édifice qui recouvre pour la première fois une valeur spirituelle, à côté de celle utilitaire. L'œuvre n'est donc pas uniquement l'incarnation d'une pensée, mais aussi la résistance qu'elle est capable d'incarner au cours du temps.

Le choix de ce motif architectural est également en liaison avec les techniques de construction. Si la pyramide est une espèce d'archive contenant la mémoire, sa disposition en blocs successifs superposés rappelle l'évolution de l'œuvre d'Henry Bauchau. La répétition additive établit une continuité entre les différentes œuvres qui prennent naissance sur ce qui a été déjà bâti. Ainsi, le premier recueil s'articule en un carré de base par quatre thèmes fondamentaux, à savoir l'Anthropos, le Cosmos, le Logos et le Chronos, sur lesquels va reposer toute la création bauchalienne, comme Geneviève Henrot l'a mis en évidence¹⁰. D'ailleurs, non seulement la thématique, mais aussi les personnages laissent percevoir dans les premières versions un aspect de bloc compact, comme l'auteur même observe dans une page de journal le caractère « monolithique » (*JA*, p. 329) d'un personnage. L'idée d'une assise originelle, support des blocs ultérieurs, est confirmée aussi par « les confusions Mao-Gengis Khan » qui « sont fréquentes dans [s]a pensée » (*AD*, p. 354) ou par l'idée d'un personnage principal « (Edipe-Alexandre) » (*JA*, p. 262).

L'ensemble de l'œuvre d'Henry Bauchau suscite chez le lecteur l'image d'une œuvre cohérente, où toutes les formes d'écriture semblent se conjuguer. Différents réseaux thématiques raccordent les différents genres et les différentes œuvres ; en ce sens, l'image de la pyramide est celle qui permet de donner une convergence, au-delà des discontinuités apparentes. Il est à remarquer que le processus constructif de la pyramide, à l'instar de celui de l'œuvre bauchalienne, ne tient pas seulement d'une démarche systémique, mais aussi de la tradition et de la révélation ; la construction de la pyramide est un très long processus qui s'étend sur toute la vie. La géométrie qui est propre à la pyramide parle aussi du raisonnement propre à la démarche constructive, qui ne dépasse pas pourtant la pratique empirique, mais s'unit à elle. L'œuvre-pyramide d'Henry Bauchau est un édifice ouvert sur l'extérieur, qui incarne à la fois une dynamique de sa vie et un idéal artistique de la solidité, tout en renseignant son lecteur sur le fait que ce qui compte effectivement dans ce lent processus d'édification, c'est la pratique, le travail, plutôt que l'œuvre achevée.

Dans sa double dimension de masse lourde et compacte reposant sur le sol, et de force ascensionnelle, la pyramide conjugue la double exigence de l'écrivain, de stabilité et de mouvement. En suggérant une oscillation entre le haut et le bas, le vide et le plein, l'invisible et le visible, la pyramide concilie la tension des contraires, un des éléments

¹⁰ Geneviève Henrot, « Lecture » dans le recueil *Heureux les Déliaants*. Poésie 1950-1995, Bruxelles, Labor, 1995, p. 346.

constitutifs de l'éthique d'Henry Bauchau. Il s'ensuit que le principe du numéro d'or chez Bauchau ne tient pas d'une organisation calculée, mais d'une tendance à relier d'une manière harmonieuse les tendances divergentes dans une réalité unique. À l'instar du macrocosme et du microcosme, l'œuvre établit une correspondance entre les parties et l'ensemble, où l'apparente diversité est régie par un principe unificateur. Elle n'est pas une forme accomplie et parachevée, mais une tentative d'accomplissement, faite dans le questionnement permanent et la nécessaire ouverture. À cet égard, on peut rappeler la proposition faite par Florence, sur la demande de Simon, d'intituler leur tableau *L'œuvre infinie*, une œuvre « qu'on ne peut pas finir parce qu'elle va vers la vie » (DEL, p. 163). Si l'œuvre est une unité susceptible de s'exprimer et de prendre sens dans la multiplicité, un certain inachèvement lui est propre, comme le suggère le titre choisi par Florence, et comme l'indique souvent l'écrivain-même, en associant son œuvre à un chantier : « je pense que le temps ne me sera pas donné de faire ça, parce que j'ai d'autres choses en chantier, je ne sais pas si j'arriverai à le terminer »¹¹. Le chantier dit par analogie l'œuvre en cours d'élaboration, toujours à reprendre ou à venir : « Je me suis senti un peu découragé aujourd'hui, en me disant que j'avais encore pour deux ans. Ce soir, je me suis dit : pourquoi pas, et si l'œuvre doit rester inachevée, cela ne dépend plus de moi. Je fais mon possible pour avancer le livre et rester en bonne santé, le reste, à mon âge est dans les Grandes Mains » (JA, p. 343).

Henry Bauchau établit ici un rapport explicite entre le vieillissement et la création : c'est que la mort peut décider aussi sur l'architecture de l'œuvre, lui imposer une forme. L'inachèvement apparaît comme un élément constitutif de l'œuvre, sans représenter pourtant une forme d'insuffisance, car il garde d'une certaine façon le caractère de vie et de mouvement, qu'Henry Bauchau a exigé pendant toute sa vie. Ce sera la tâche du lecteur de percevoir et de compléter cette architecture, pour un véritable accomplissement créateur : « Il me semble avoir fait une œuvre pleine de contradictions comme la vie. Au lecteur de la reconstruire en lui selon ses désirs et ses nécessités » (AD, p. 368).

D'ailleurs, l'inachèvement a ceci d'intégrateur qu'il prolonge le sens de l'œuvre « non seulement à tous les niveaux d'interprétation que lui confère le lecteur, mais structurellement convertible vers l'extérieur, à la fois latéralement selon les incitations de ses lignes d'ailleurs brisées, et verticalement – avant et après, en haut et en bas – selon la puissance de diffusion du sens dans le temps et l'espace où il baigne », comme Jean Weisgerber l'observe¹². L'inachèvement est donc censé à assurer le renouvellement perpétuel de l'œuvre, et invite à lire les textes à plusieurs niveaux.

Il s'ensuit que le geste d'architecturation, tel qu'il est envisagé par Bauchau, est profondément inscrit dans les lois du réel, ce dont l'imaginaire minéral rend bien compte : entre le risque de l'érosion et la possibilité de sédimentation, la démarche edificatrice,

¹¹ Entretien d'Henry Bauchau sur France Culture du 31 août 2009.

¹² Jean Weisgerber, *Les avangardes littéraires au XXe siècle*, volume 1, op. cit., p. 812.

constamment soumise au risque de l'écroulement, rend possible le principe d'or, qui n'est autre que celui d'habiter harmonieusement le monde.

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RICHESSSE DE L'ETRE-EN-MUTATION DANS « L'EFFRAIE »

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Abstract : *Synonyme avec un changement de forme et de parcours à la fois, le processus métamorphique confîne à l'intégration dans l'unité primordiale. Toujours à l'écoute de ses « disques imaginaires », le personnage richterien laisse monter en lui un nouveau principe vital qui le poussera à franchir ses limites vers l'animal. Aussi s'installe-t-il délibérément dans le règne de l'éternel changement. Le fantastique, en tant que moyen d'approche de la transformation, révèle la richesse de l'être-en-mutation par le biais d'une poétique du mystère constamment épaissi.*

Keywords: *Fantastique, récit, être-en-mutation, métamorphose, altérité.*

Fascinée par le thème de la métamorphose, Anne Richter retrace, dans « L'Effraie » la merveilleuse initiation à une autre vie¹. Chez l'écrivain belge, le thème de la complicité avec la nature n'équivaut pas à une « régression, ni une aliénation, mais au contraire [à] un épanouissement »², de sorte que le chronotope métamorphique marque « une apothéose, un enrichissement », l'aboutissement d'une quête identitaire.

La transformation à l'œuvre dans « L'Effraie » évoque une héroïne dont la métamorphose est déclenchée par des « agents mutagènes » fonctionnant comme un « nouveau principe vital (entéléchie³) » qui vient supplanter la structure génétique du principe antérieur, expérience subie dans la stupeur.

Synonyme avec un changement de forme et de parcours à la fois, le processus métamorphique désigne un changement et « une migration qui accomplissent une identité plutôt »⁴ qu'ils ne l'altèrent. À chaque point de convertibilité correspond une forme, tandis que toute mutation formelle entraîne un changement de direction, « par lequel l'âme est située toute entière dans la ligne de son nouvel effort »⁵, si bien que passer d'un état à un autre suppose une adaptation de la perception, une acuité du regard.

¹Cf. Christophe Gérard, « Anne Richter, écrivain panthéiste », dans *La Cause Littéraire*, 21.05.2011, disponible en ligne sur <http://www.lacauselitteraire.fr/anne-richter-ecrivain-pantheiste.html>, consulté le 19.06.2011.

²Céline Niselli, « Interview d'Anne Richter », dans *Khimaira*, N° 16, 2002, pp. 24-25.

³Comprise comme « la force par laquelle un objet passe de ce qu'il n'est pas encore à ce qu'il est », dans *Le sens de la métamorphose*, sous la direction de Marion Colas-Blaise et Anne Beyaert-Geslin, Presses Universitaires de Limoges, 2009, p. 170.

⁴Catherine Malabou, op. cit., p. 58.

⁵Ibid., p. 79.

Attirée par le « chuchotement sourd » de la végétation dont le souffle lui rappelle le rythme des paroles de son fils, une mère laisse monter en elle les voix sereines des oiseaux qui finissent par la pousser hors du règne humain en vue de l'intégrer au règne des volatiles nocturnes et de combler ainsi une attente :

Je suis devenue une effraie parmi les autres. Une petite chouette au plumage fauve tacheté de gris dont les yeux sont enfouis sous un masque de plumes blanches. Je hurle doucement au sommet de mon arbre balancé par le vent et mes yeux étonnés contemplent sans ciller la lune glacée... Effraie, effroi, or froid. Est-ce que je t'effraie, dis-moi ? Je ne le désire pas, en vérité [...].⁶

Il s'agit d'une mise en scène du devenir métamorphique, parallèlement à une transformation déjà accomplie, le discours du sujet muté ponctuant une « progressive et réticente "venue à la conscience" figurative »⁷.

C'est l'être-en-mutation qui rend compte des différentes étapes de sa métamorphose, à partir d'un instant « d'intuition⁸ soudaine dans lequel la nouvelle structure émerge de l'effacement et du remaniement de la configuration antérieure »⁹ : « Je m'envolai par la fenêtre en poussant le même cri sourd et mélancolique, jailli par quel prodige entre mes lèvres, mais étaient-ce encore mes lèvres ? »¹⁰. Cette « figuration imprévue » (Denis Bertrand) qui situe l'être sur une nouvelle trajectoire, ne peut se manifester qu'« à la manière de l'*eidos* »¹¹, elle ne peut survenir qu'éclairée par la « clarté de l'intelligible, dans cet espace de visibilisation et de distanciation »¹². Certes l'expérience animale dictera dorénavant les impressions sensorielles, mais le discours intérieur demeure comme garant du « saut sortal »¹³ opéré par la métamorphose zoomorphique.

Le discours à la première personne assure la survie de la conscience réfléchissante de l'instance humaine concurrencée désormais par une « instance virtuelle »¹⁴ qui emprunte la forme de l'altérité (« étaient-ce encore mes lèvres ? ») et exige son droit à la parole : « en poussant le même cri sourd et mélancolique ».

Aussi, la métamorphose repose-t-elle sur la conjugaison d'une expression verbale avec une morphologie figurative¹⁵. Dès lors, toute transformation se donne comme

⁶Anne Richter, « L'effraie », dans *La grande pitié de la famille Zintram*, Bruxelles, Jacques Antoine, 1986, p. 83.

⁷Denis Bertrand, art. cit., p. 169.

⁸« [J]'étais certaine qu'il allait de passer quelque chose qui viendrait du jardin et me délivrerait enfin. », Anne Richter, « L'effraie », dans *La grande pitié de la famille Zintram*, Bruxelles, Jacques Antoine, 1986, p. 82.

⁹Paul Ricœur, *La métaphore vive*, Paris, Seuil, 1975, p. 248.

¹⁰Anne Richter, « L'effraie », dans *La grande pitié de la famille Zintram*, Bruxelles, Jacques Antoine, 1986, p. 82.

¹¹Sébastien Scarpa, « De l'art d'être autre dans l'œuvre de A. C. Swinburne », dans *La métamorphose. Définitions. Formes. Thèmes*, sous la direction de Denis Bonnet et de Anne-Marie Tatham, Gérard Monfort Éditeur, 2009, p. 102.

¹²Ibid.

¹³Guy Achard-Bayle, « Idée fixe et double vue. Retour sur une grammaire des Métamorphoses », dans *Le sens de la métamorphose*, sous la direction de Marion Colas-Blaise et Anne Beyaert-Geslin, Presses Universitaires de Limoges, 2009, p. 42.

¹⁴Denis Bertrand, « La provocation figurative de la métamorphose », dans *Le sens de la métamorphose*, sous la direction de Marion Colas-Blaise et Anne Beyaert-Geslin, Presses Universitaires de Limoges, 2009, p. 167.

¹⁵Cf. Denis Bertrand, art. cit., p. 161.

événement métamorphique double, situé « dans l'écart tensif entre les deux ordres de la figuration [antérieure – imprévue] »¹⁶ et régi par la compétition des instances énonciatives mises en tension.

Ce pouvoir qu'a la métamorphose de se faire paraître elle-même, l'affirme en tant « qu'instance *autoschématitante* »¹⁷ apte à mettre ses propres transformations en images et à se donner à voir en un tableau où l'étrange, voire l'autre s'allie au familier (au même) dans le but de saisir la survenue de la nouvelle forme.

La métamorphose, qu'elle soit végétale ou animale, est « implicite dans la métaphore »¹⁸, aussi une étude du phénomène transformationnel au niveau de l'énoncé nous nous amène-t-elle à une analyse des métaphores élémentaires qui matérialisent les coalescences homme-règnes naturels.

De l'écart instauré par le verbe « s'envoler » (« Je m'envolai par la fenêtre ») attribué à un être humain et inséré dans le cadre familier de la maison¹⁹, à la métaphore verbale « Je suis devenue une effraie [...] », la métamorphose clôt son cercle brusquement, de même qu'elle s'est produite, de sorte que le dernier paragraphe qui se veut une explication de l'improbable transformation n'en est qu'un approfondissement du mystère. Dans « L'Effraie », l'impensable hybride est figuré surtout par l'intermédiaire des métaphores *in praesentia* qui font que l'identification ne soit pas totale. Toute mutation, même lorsqu'elle aboutit à une métamorphose, n'entraîne pas la complète destruction de l'humain, il s'agit plutôt d'une symbiose avec le règne végétal ou animal, tout se jouant dans le rapport d'intensité des instances alliées.

Le jeu de mots « Effraie, effroi, or froid. » fonctionnant comme une machinerie transformationnelle, fusionne les principales instances impliquées dans le phénomène métamorphique : l'« or froid », lié à « la lune glacée », constituerait l'agent mutagène engendrant le résultat du change –l'« effraie », tandis que l'« effroi » pourrait traduire l'attitude du récepteur de ce récit « fantastique ».

La « tranquillité est dans la lune », elle est « le monde de l'identification parfaite »²⁰. La lune est l'élément qui, lors des rêveries en *anima*, fusionne volonté d'union et goût d'intimité. Elle représente, avec la terre, l'eau et le vent, le liant par excellence, la niche de passage, qui unit l'être aux règnes naturels. Lorsque les éléments interviennent dans le processus transformationnel, il ne reste à l'être qu'à se laisser pénétrer de leur souffle métamorphosant pour que la transmutation se produise.

Si les métaphores arrivent à matérialiser l'impensable alliance humain-animal, l'oxymore figure les puissances surnaturelles qui « accomplissent, à travers les personnages

¹⁶Cf. Denis Bertrand, art. cit., p. 162.

¹⁷Catherine Malabou, op. cit., p. 49.

¹⁸Pierre Brunel, *Le mythe de la métamorphose*, Paris, José Corti, 2004, p. 25.

¹⁹« Cela se passa un soir, avant ton retour. J'avais déjà préparé ton repas sur la table, mais une fois de plus, toutes les lampes étaient restées éteintes... La fenêtre était ouverte, la nuit entraînait librement dans la chambre avec une fraîcheur humide. », « L'effraie », dans *La grande pitié de la famille Zintram*, Bruxelles, Jacques Antoine, 1986, p. 82.

²⁰Anne Richter, « Les malheurs de Monsieur Trixhe », dans *Les locataires*, Paris, Belfond, 1967, p. 111.

eux-mêmes, la médiation de l'*Anthropos* et du *Cosmos* »²¹. L'« or froid » de la lune, élément de fascination par excellence qui ravit l'*Anthropos* pour le mettre en fusion avec le *Cosmos* au termes d'une véritable opération alchimique, se reflètera dans les « yeux cerclés de nacre » de l'effraie qui retrouve son fils grâce à l'intégration dans l'unité primordiale.

En tant que « catégorie particulière du poétique »²², le fantastique repose sur l'éternelle opposition entre l'*Anthropos* et le *Cosmos*, voire entre l'*Heimliche* et l'*Unheimliche*, en quête toujours de séries de médiation entre ces deux isotopies contraires. Or, avec l'*Unheimliche*, nous sommes déjà au coeur même du fantastique. Mais c'est du coup ouverture au mystère de ce qui aurait dû demeurer caché et qui pourtant vient à la lumière, afin de marquer, bien qu'illusoirement, l'impensable conjonction des univers antagonistes.

Dès que le processus métamorphique se pose comme événement et porte la marque du survenir, le sens de la métamorphose résiderait dans un « supplément sensible, dans une intensité »²³ qui, surgissant du discours, s'incarne dans cette « troisième instance » dont le visage ne peut être que celui d'une altérité radicale. C'est le même qui s'incarne dans l'autre et, réciproquement, c'est signifier « l'autre en le même » (Guy Achard-Bayle)²⁴. Toute transformation est alors l'invitation à « un exile illusoire et temporaire, fût-ce par personne interposée » (Edeline).

Si l'héroïne de « L'Effraie » peut être *à la fois* femme et effraie, c'est que cette « simultanéité est liée à une discontinuité dans l'espace »²⁵. Il s'agit alors de reconnaître la trace de l'identité à travers un contexte constamment évolutif. Aussi la métamorphose s'impose-t-elle d'abord dans l'instant, dans cette discontinuité « première » qui, avant toute restitution du passé et tout redéploiement dans le temps, se manifeste, selon Denis Bertrand comme « seule réalité temporelle appréhensible »²⁶.

Les êtres qui se métamorphosent incessamment n'acquièrent pas seulement un nouveau visage, ils ne se limitent pas à se mouler dans une nouvelle forme, mais ils viennent « se loger dans un aspect comme on se loge dans un nid »²⁷. Au cours de leurs rêveries cosmiques, les personnages mutés s'installent dans une forme de passage désignant « l'émergence de ce qui s'installe – visage ou aspect – dans l'acte même de sa localisation »²⁸.

Dans « L'effraie », le nouveau « dispositif organique » réclame le logement dans l'habitat des volatiles nocturnes, refuge protecteur dont l'effraie-en-devenir finit par

²¹Éric Lysøe, « Pour une théorie générale du fantastique », dans *Colloquium Helveticum*, N° 33, 2002, p. 7.

²²Le « conte fantastique occupe une portion du continuum voisine de celle du poème en prose » ce qui fait du fantastique une « forme de fiction poétique », Éric Lysøe, art. cit., pp. 3-4.

²³Marion Colas-Blaise et Anne Beyaert-Geslin, art. cit., p. 13.

²⁴Ibid.

²⁵Ibid.

²⁶Ibid., p. 15.

²⁷Catherine Malabou, op. cit., p. 238.

²⁸Ibid., p. 239.

prendre possession. Le peuplier qui lui a offert asile temporaire lors du processus métamorphique devient alors « mon arbre », authentifiant le saut catégorial :

Que te répondre, moi qui ne tenais plus en place, maintenant que l'hiver souhaité régnait? À présent, je ne voulais plus aucune porte, aucune fenêtre close [...].

Le premier soir, je me réfugiai au sommet d'*un peuplier* dont le feuillage touffu me protégea. [...]

Je hurle doucement au sommet de *mon arbre* balancé par le vent et mes yeux étonnés contemplent sans ciller la lune glacée...²⁹

Si on essayait de saisir le chronotope métamorphique, celui-ci serait situé au point de convergence des « moments cosmiques » et de l'immensité. Les moments cosmiques représentent autant de seuils de passage, marquant une étape différente dans la progression métamorphique. Les instances qu'ils mettent en présence ne sont « ni identiques ni identifiables les unes aux autres », mais elles sont à la fois « ni l'un ni l'autre » et « tous ensemble »³⁰.

Selon la thèse bachelardienne de l'être constitué « à la fois comme *mû* et *mouvant*, comme mobile et moteur, comme poussée et aspiration »³¹, la synthèse du devenir et de l'être est conditionnée par « un travail d'allégement de [l'] être intime »³². Dans « L'effraie », le chant des oiseaux parvient, par ses vertus apaisantes, à arracher l'être de sa lourdeur, tout en le situant sur la voie d'« un devenir de légèreté »³³ : « nous sommes lourds parce que la musique ne nous habite plus et que nous sommes incapables de voler d'un trait sur la branche de l'arbre proche, de nous y réjouir tranquillement, dans la lumière [de la lune], sans penser à rien. »³⁴

Contre l'agitation névrotique de l'homme civilisé, les personnages richteriens proposent une nouvelle manière de saisir et de comprendre le monde, synthétisée dans l'exhortation à contempler paisiblement les choses : « Ce regard léger sur la beauté du monde est plus important qu'il n'y paraît. Si chacun était capable de vivre parfois des heures délivrées du poids de l'amertume, de l'ambition et de la colère, l'avenir du monde en serait peut-être changé. »³⁵ Car saisir l'instant de la mutation, c'est également « se centrer sur l'essentiel : cueillir au sein même du chaos, l'instant de beauté qui passe »³⁶.

Le regard léger posé sur le monde se double d'une *philosophie de l'attente* au terme de la quelle homme et nature vibrent au même rythme : « J'attendais de toutes les

²⁹ Anne Richter, « L'effraie », dans *La grande pitié de la famille Zintram*, Bruxelles, Jacques Antoine, 1986, pp. 82-83, c'est nous qui soulignons.

³⁰ Catherine Malabou, op. cit., p. 166.

³¹ Gaston Bachelard, op. cit., 1943, p. 336.

³² Ibid., p. 338.

³³ Ibid., p. 337.

³⁴ Anne Richter, « L'effraie », dans *La grande pitié de la famille Zintram*, Bruxelles, Jacques Antoine, 1986, p. 81.

³⁵ Anne Richter, « Anne et Anna », dans *L'ange hurleur et autres nouvelles*, Lausanne, L'Âge d'Homme, 2008, p. 103.

³⁶ pp. 103-104.

fibres de mon être, sans faire le moindre bruit, que la vie des jardins monte jusqu'à moi ; je vais te dire à présent pourquoi j'aime l'obscurité, le monde sombre qui palpète... »³⁷ Il faut alors savoir s'abandonner au remuement végétal, tout en laissant « le monde se transformer, se décanter, s'alléger »³⁸.

Si les personnages sont animés par le désir de se fondre dans l'univers au parfum de genèse à travers des métamorphoses déterminées, le plus souvent, par les éléments ou la nature, l'auteur est envahi par la volonté « de voir avec des yeux neufs », ou mieux encore, « de voir avant la vision, [...] d'animer toute l'âme par *une volonté de voir* »³⁹.

Cette vision « fantastique » permet de voir la mutation, or « l'altérité est transformation »⁴⁰. L'espace de l'écriture devient ainsi la zone de rencontre avec l'autre. La texture des récits laisse également transparaître l'étranger du dedans, « toute la force métabolique qui dort sans dormir en ce qui est »⁴¹. Conciliant identité et altérité, le processus métamorphique ne fait que rendre compte du caractère instable de l'identité qui prene « en charge son contraire à la façon d'un oxymoron »⁴².

Au niveau de genèse textuelle, la métamorphose devient un concept qui met en évidence « la perpétuelle mutation du sujet écrivant et les mécanismes de production qui sous-tendent la métamorphose du texte »⁴³. Le change, la remontée aux origines, la nostalgie du paradis trahissent, chez les auteurs, l'aspiration à une métamorphose de statut « qui [leur] permettrait de s'affranchir de toute détermination et de vivre dans un temps devenu réversible »⁴⁴.

À travers les personnages métamorphosés, configurés lors de l'expérience créatrice s'exprime l'exigence qu'a l'auteur de devenir « autre »⁴⁵ et atteindre ainsi à un état de déconditionnement. Les coalescences homme-règles naturels transforment l'espace textuel en une interface de repos et de communion à la fois : « [l]'écrivain accède à la communication avec un autrui anonyme et universel bien qu'absent »⁴⁶ ou retrouve dans la nature les données d'une identité perdue.

Le concept de « métamorphose », considéré en tant qu'hypothèse poétique, se rapporte également à la production de son auteur, qui, aux termes du processus créatif,

³⁷ Anne Richter, « L'effraie », dans *La grande pitié de la famille Zintram*, Bruxelles, Jacques Antoine, 1986, p. 79.

³⁸ Ibid., p. 81.

³⁹ Gaston Bachelard, op. cit., 1948, p. 183.

⁴⁰ Catherine Malabou, op. cit., p. 221.

⁴¹ Ibid., p. 24.

⁴² Marion Colas-Blaise, Anne Beyaert-Geslin, « Vers une sémiotique de la métamorphose », dans *Le sens de la métamorphose*, p. 12.

⁴³ Julie Le Blanc, « Métamorphoses du texte et genèse textuelle », dans *Le sens de la métamorphose*, sous la direction de Marion Colas-Blaise et Anne Beyaert-Geslin, Presses Universitaires de Limoges, 2009, p. 205.

⁴⁴ Max Bilen, « Comportement mythico-poétique », dans *Dictionnaire des mythes littéraires*, sous la direction de P. Brunel, Éditions du Rocher, 2003 (1988), p. 354.

⁴⁵ Ibid., p. 355.

⁴⁶ Max Bilen, « Comportement mythico-poétique », dans *Dictionnaire des mythes littéraires*, sous la direction de P. Brunel, Éditions du Rocher, 2003 (1988), p. 358.

devient autre, changé⁴⁷. En tant que « réalité physique à relief psychique »⁴⁸, l'image métamorphique laisse monter le goût de leur créateur pour les sensations illimitées, diffuses ou précises, pour l'imagination⁴⁹. Dès que l'intemporalité, l'unité sont, avant tout, vécues, le texte renferme le témoignage d'une expérience existentielle⁵⁰ à valence cathartique.

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⁴⁷Max Bilen, art. cit., p. 358.

⁴⁸Gaston Bachelard, op. cit., 1943, p. 324.

⁴⁹Cf. Corinna Bille, op. cit., 1992, p. 343.

⁵⁰Max Bilen, art. cit., p. 358.

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L'ÉCRITURE EN FRANÇAIS DANS L'IMAGINAIRE CIORANIEN

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Abstract: *Settling in France, Emil Cioran adopted French as literary expression language, entirely giving up to the Romanian, his mother tongue, the Romanian, which will follow him all his life. As bilingual writer, he succeeds to distance himself from the language, which will determine him taste the linguistic supra conscience. The subject of this paper is to see the consequences brought by the literary bilingualism in the image of French formed by the writer, but also in the way he plans the process of writing in this new language.*

Keywords : *literary bilingualism, linguistic supra-conscience, writing*

Écrivain roumain d'expression française, Emil Cioran peut être considéré comme faisant partie de la catégorie des écrivains situés à la croisée de deux langues et deux cultures. Pareil à d'autres écrivains bilingues comme, par exemple, Julien Green, Samuel Beckett, Hector Bianciotti ou Julia Kristeva, Cioran réussit, par le biais de l'écriture, à prendre ses distances par rapport à la langue, ce qui lui permet de l'examiner et de la penser. La langue étrangère offre donc à l'écrivain la possibilité de mieux s'observer en train d'écrire. En effet, lorsqu'ils écrivent, les écrivains bilingues sont à la fois à leur propre écoute, mais aussi à l'écoute de la langue, ils ont la conscience de la langue comme lieu de réflexion privilégié. Cioran a remarqué et consigné dans ses *Cahiers* la différence entre ses écrits en roumain et ses écrits en français.

Comment Emil Cioran a-t-il envisagé l'écriture en français, une écriture laissant transparaître le malaise de la dualité linguistique qu'il a vécu ? Dans ce qui suit, nous essayerons de répondre, dans la mesure du possible, à cette question essentielle. Car, il faut le dire, dans le cas de Cioran, le changement de langue est perçu comme un combat.

Nous nous appuyons dans notre démarche notamment sur les *Cahiers* et les *Entretiens*, deux ouvrages fondamentaux pour la question qui nous préoccupe, à savoir le rapport langue-écriture dans les écrits de Cioran.

Abandon et hantise du roumain

Ayant commencé sa carrière littéraire dans sa langue maternelle, le roumain, Emil Cioran sera amené à y renoncer brusquement. Quelles seraient les raisons de cet abandon brutal ? Cioran offre sa propre explication : dans son opinion, afin de pouvoir bien écrire en français, le renoncement à la langue maternelle s'impose de toute évidence.

Toutefois, tout au début de son séjour en France, Cioran envisage d'approfondir ses connaissances de langue roumaine, selon ses affirmations lors d'un entretien avec Gabriel Liiceanu, dont voici un extrait révélateur :

G.L. : Que faisiez-vous à Paris sous l'Occupation ? Vous n'aviez pas encore commencé à écrire en français.

E.M.C. : Non, j'écrivais en roumain, je m'étais mis à approfondir ma connaissance de la langue roumaine. Et ne possédant pas de livres en roumain, je me rendais à l'église orthodoxe où je lisais tout ce que je pouvais y trouver, surtout des textes anciens. Je me spécialisais en roumain. À la fin de la guerre, je me suis rendu compte que c'était une absurdité et je me suis décidé à rompre, à rompre définitivement avec ma langue.¹

Cioran fait, donc, l'expérience d'une révélation fulgurante de l'inanité de continuer à écrire en roumain. Un jour, se trouvant dans un village près de Dieppe en train de traduire Mallarmé, « il est secoué par un séisme intérieur »² suite auquel il prend la décision d'en finir avec l'écriture dans cette langue. À quoi pourrait lui servir de continuer à écrire dans sa langue maternelle, cette langue ignorée par l'Occident et parlée par un nombre réduit de personnes ? L'écriture en français lui permet d'avoir un public immédiat et par conséquent de jouir de l'effet de son œuvre. Écrire en français devient pour lui impératif. Mais, pour ce faire, il doit avant tout aboutir à maîtriser la langue du pays d'accueil. Devenue dorénavant sa priorité, s'exprimer en français s'avère, néanmoins, une chose plus compliquée qu'il ne s'y est pas attendu. Cioran ne perd pas l'occasion d'en parler, de rendre témoignage de ce combat qu'il entreprend avec la langue française. Il écrit à un compatriote :

Ce serait entreprendre le récit d'un cauchemar que de vous raconter par le menu l'histoire de mes relations avec cet idiome d'emprunt, avec tous ces mots pensés et repensés, affinés, subtils jusqu'à l'inexistence, courbés sous les exactions de la nuance, inexpressifs pour avoir tout exprimé, effrayants de précision, chargés de fatigue et de pudeur, discrets jusque dans la vulgarité. Comment voulez-vous que s'en accommode un Scythe, qu'il en saisisse la signification et les manie avec scrupule et probité ?³

« Des mots pensés et repensés », voilà ce qui résume l'effort et le malaise que l'écriture en langue étrangère suppose pour Cioran. L'abandon de la langue natale et son remplacement par une autre donnent lieu à des modifications dans la structure intime de

¹ Gabriel Liiceanu, *Itinéraires d'une vie: E. M. Cioran suivi de Les continents de l'insomnie*. Entretien avec E.M. Cioran, Traduit du roumain par Alexandra Laignel-Lavastine, Paris, Éditions Michalon, 1995, p. 113.

² Nancy Huston, *Professeurs de désespoir*, Actes du Sud, Leméac, 2004, p. 113.

³ E.M. Cioran, Constantin Noica, *L'ami lointain*, Paris-Bucarest, Paris, Criterion, 1991, p.7.

la pensée, ce qui génère des conséquences importantes. Au-delà de chaque mot, il y a ce que l'ensemble de la langue, en tant que système oblige ou non à dire et par là à taire. Il existe des situations qui réclament l'utilisation de la langue d'origine. Le locuteur ressent le besoin de dire quelque chose qu'il ne parvient pourtant pas à traduire. Avec la perte volontaire de la langue maternelle et le choix du silence, Cioran ressent pourtant qu'il perd aussi son authenticité :

C'est par le français que je suis parvenu à me dominer, et du point de vue de mon équilibre, la chose a joué un rôle capital. Je n'ai toutefois jamais perdu de vue le fait que, sortant ainsi de mon tempérament, je commettais une sorte de trahison, j'ai cessé d'une certaine manière d'être moi-même, d'être authentique.⁴

Préoccupé presque obsessivement à améliorer son français, Cioran est hanté par la peur de commettre des erreurs, ce qui le rend tout le temps sur ses gardes. « Il faut s'en tenir à un seul idiome et en approfondir la connaissance »⁵, note-t-il. S'il veut donc réellement changer de langue, il doit rompre avec le roumain, son idiome maternel et écrire directement en français. L'essentiel est là. « Autrement ça ne marche pas. Impossible d'écrire en français tout en continuant à parler roumain. »⁶. Il y décèle une certaine incompatibilité d'autant plus que la langue française est « aux antipodes de la langue roumaine »⁷. Passer d'une langue à l'autre implique obligatoirement le renoncement à sa langue natale et d'emblée à sa partie roumaine.

En plus, l'abandon du roumain est d'autant plus justifiable que l'écrivain n'envisage plus la perspective de revenir en Roumanie. Convaincu qu'il ne retournera plus jamais dans son pays d'origine, que le roumain ne lui servira plus à rien, il prend la décision d'abandonner cette langue. « Ce fut une réaction violente. J'ai rompu d'un coup avec tout : avec ma langue, avec mon passé, avec tout. »⁸ Malgré ses déclarations, il ne s'agit que de l'illusion d'une rupture définitive. La langue maternelle le poursuivra sa vie durant, de manière plus ou moins consciente.

Dans l'une de ses études sur Cioran, Doina Constantinescu remarque le fait que, même si le roumain est mis à distance, il surgira à maintes reprises, tout en laissant ses traces dans l'écriture en français de l'auteur :

La mémoire qui renvoie des strates de sens oubliés, déshabités ou au bord d'usage inconnu qui nimbe la langue d'une irréductible fluctuance, ne suffit pas à faire de sa langue maternelle une langue étrangère.⁹

⁴ Gabriel Liiceanu, *Itinéraires d'une vie: E. M. Cioran suivi de Les continents de l'insomnie. Entretien avec E.M. Cioran*, op. cit., p. 116.

⁵ Ibid., p. 114.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Doina Constantinescu, « L'imaginaire linguistique et culturel de Cioran » in www.revistatransilvania.ro/arhiva/2007/pdf/numarul1/art13.pdf, pp. 45-51. URL consulté le 20 août 2011.

On peut repérer facilement de nombreux passages dans l'œuvre cioranienne qui renvoient à sa langue d'origine de même qu'à sa culture. Une simple décision, si forte soit-elle, ne peut pas les effacer complètement. Cioran l'avoue, d'ailleurs, lui-même, en toute lucidité : « Je voudrais m'évader de mon passé mais il s'agrippe à moi, il me tire en arrière et plus je fuis en avant, plus je me rapproche de mes origines. »¹⁰

Au fil du temps, il est obligé de reconnaître le fait qu'on est marqué par l'espace « culturel » d'où l'on provient et il en donne aussi une explication en s'appuyant sur son expérience :

Je suis transylvain, donc... plus je vais, plus je me rends compte que j'appartiens non seulement par mes origines, mais encore par mon tempérament à l'Europe Centrale. Le fait d'être né à la périphérie de l'Empire austro-hongrois, trente ans de séjour parisien ne l'effaceront pas.¹¹

« Ne pas parler sa langue maternelle. Habiter des sonorités, des logiques coupées de la mémoire nocturne du corps, du sommeil aigre-doux de l'enfance. Porter en soi comme un caveau secret, ou comme un enfant handicapé – chéri et inutile -, ce langage d'autrefois qui se fane sans jamais vous quitter »¹², c'est dans des mots pareils que Julia Kristeva, un écrivain pour qui la problématique suscitée par le phénomène du bilinguisme constitue un des thèmes de réflexion préférés, synthétise le rapport à la langue maternelle pour l'émigré. Il est tout aussi vrai que, avec le temps, celle-ci peut facilement tomber dans l'oubli ; néanmoins, elle ne disparaîtra jamais complètement. Il y aura toujours des moments où des bribes de la langue d'origine ressurgiront dans l'inconscient, en dépit de toute volonté ou contrôle. Cioran en fait l'expérience surtout à l'approche de sa vieillesse quand les signes de la maladie deviennent toujours plus évidents. Ainsi, déjà en 1957, il consigne dans ses *Cahiers* :

Reparler le roumain est pour moi une catastrophe linguistique. J'ai décroché de cette langue, j'ai lutté contre elle, et j'ai essayé – avec un certain succès – de briser tout lien affectif qui m'y attachait. Tous les progrès que j'ai pu faire en français sont dus à mon détachement d'elle. Mais elle se venge maintenant, elle veut remettre en cause toutes mes acquisitions, tous mes gains.¹³

¹⁰ Emil Cioran, *Cahiers*, Avant-propos de Simone Boué, Gallimard, 1997, p. 666.

¹¹ Ibid., p. 705.

¹² Julia Kristeva, *Étrangers à nous-mêmes*, Paris, Gallimard, coll. « Folio essais », 1988, pp. 26-28.

¹³ Emil Cioran, *Cahiers*, op. cit., p. 515.

Tous les efforts pour se débarrasser de la langue d'origine s'avèrent à la fin inutiles. Il est intéressant de remarquer l'utilisation dans ces quelques lignes de plusieurs synonymes (« décrocher », « lutter », « briser »), traduisant l'intensité du désir de rompre avec sa langue maternelle, avec son passé. Le rapport de Cioran à sa langue maternelle devient une lutte d'où il sort vaincu : la langue, prenant une forme humaine, se venge sur celui qui la nie. L'écrivain semble avoir oublié un aspect essentiel : le fait que la langue maternelle plonge en nous une racine qui ne peut jamais être entièrement arrachée. Cioran se voit obligé de mener un double combat : d'une part, contre le roumain qu'il récuse, en s'efforçant de l'oublier et, d'autre part, contre le français qu'il veut maîtriser à tout prix. L'installation dans la langue d'adoption ne se réalise pas sans difficultés. Au contraire, cela réclame beaucoup d'efforts et d'acharnement de la part de l'auteur.

Adoption d'une nouvelle langue d'écriture : le français classique

Le choix d'écrire dans la langue de son pays d'accueil relève pour Cioran, entre autres, d'un pari qu'il fait avec soi-même en 1945, à l'âge de 34 ans. Afin d'intégrer le nouveau pays, il doit s'en approprier la langue. Déterminé à montrer aux Français qu'il aboutira à écrire aussi bien, sinon mieux qu'eux dans leur propre langue, Cioran lit massivement en français. Un rôle important dans le processus d'apprentissage est joué par un certain Monsieur Lacombe qui inculque à son jeune apprenant l'amour du français classique, de la langue correcte, l'habitude de réfléchir sur les mots. Lacombe fait acquérir à Cioran la conscience de l'acte d'écrire. Son français se rapproche de la langue « pure », « universelle », c'est un français décalé et non daté¹⁴. La langue que la plume de Cioran manie n'est donc pas la langue contemporaine, mais plutôt une langue qu'il considère comme une langue morte et qu'il ré-anime, une langue remodelée et à laquelle il fait acquérir une nouvelle forme. L'expression de son écriture mélange avec agencement la clarté et l'ordre du français et la musique byzantine de l'intonation roumaine.

L'expérience du bilinguisme littéraire vécue par Cioran est marquée par une dichotomie fondamentale. D'une part, il étudie le français, en passant par le vocabulaire et la grammaire afin de gagner le pari qu'il s'est fait avec soi-même. D'autre part, dans la vie quotidienne, il fait appel au français comme instrument de communication de la communauté linguistique où il vit. Comme toute personne qui change de région ou de pays, Cioran apporte avec lui un bagage linguistique et l'accent qui en fait partie. Pourtant, tout ce bagage le met mal à l'aise. Au lieu de considérer son accent comme source d'hybridité linguistique, Cioran en est frustré : « Une fois à Paris, je n'ai jamais pu me débarrasser de mon accent valaque. Si donc je ne peux articuler comme les autochtones, du moins vais-je tenter d'écrire comme eux. »¹⁵

Nous pourrions en déduire que bien écrire en français s'avère donc une sorte de compensation à sa « mauvaise » prononciation.

¹⁴ Marie-Dollé, *L'imaginaire des langues*, Paris, L'Harmattan, 2002, p. 159.

¹⁵ Emil Cioran, *Cahiers*, op. cit., p. 307.

L'enjeu du génie du français

Il y a dans le cas de Cioran, comme d'ailleurs dans celui de la plupart des écrivains francophones, une hantise de maîtriser la langue française, née du désir profond de se voir attribuer une place dans ce pays qui voue un véritable culte à la langue, cette langue d'une rigueur exceptionnelle, jugée comme langue universelle par sa clarté et son ordre naturel :

Ce qui distingue notre langue des langues anciennes et modernes, c'est l'ordre et la construction de la phrase. Cet ordre doit toujours être direct et nécessairement clair. [...] Or cet ordre, si favorable, si nécessaire au raisonnement, est presque toujours contraire aux sensations [...] Le français, par un privilège unique, est seul resté fidèle à l'ordre direct [...] ; c'est en vain que les passions nous bouleversent et nous sollicitent de suivre l'ordre des sensations : la syntaxe française est incorruptible.¹⁶

Dans le choix du français comme langue d'expression littéraire, les notions de rigueur et clarté, héritières des grammairiens de Port-Royal et de la tradition cartésienne attribuant son génie à la langue française, sont essentielles pour chaque écrivain qui s'érige en défenseur du français classique. De nombreux écrivains francophones s'accordent à reconnaître que ce génie de la langue peut être à la fois fascinant et encombrant.

Pour que son écriture corresponde à la façon d'écrire des Français, Cioran se voit donc dans l'obligation de tenir compte de toutes ses règles qui pour autant ne favorisent pas la liberté de l'expression de ses idées, l'empêchant d'innover en français. Adoptant le français comme langue de plume, l'auteur se sent tel un *prophète* foudroyé par la rigueur de la grammaire. Il est en quelque sorte réduit au silence bien qu'il ait des choses à dire et à partager. Il doit se surveiller sans cesse tout au long de son processus de création, ce qui entraîne nécessairement une perte de la spontanéité. L'acte d'écriture n'est plus instinctif, immédiat ; pour Cioran, le français est [u]ne langue dans laquelle je ne peux *m'oublier*, - dans laquelle je suis contraint, crispé, empoté, une langue dont les règles me paralysent et me hantent, et m'enlèvent tous mes moyens.¹⁷

Je voudrais pouvoir écrire avec la liberté d'un Saint-Simon, sans m'embarrasser de grammaire, sans la superstition du *bon usage* et la terreur du solécisme. Il faut friser à chaque instant l'incorrection, si on veut donner une allure vivante au style. Se surveiller, se corriger, c'est le tuer. Le malheur d'écrire dans une langue d'emprunt : vous ne pouvez vous permettre le luxe de la renouveler par des fautes bien à vous.¹⁸

¹⁶ Rivarol, *L'universalité de la langue française*, Paris, Arléa, 1990, pp. 72-73.

¹⁷ Emil Cioran, *Cahiers*, op. cit., p. 388.

¹⁸ Ibid., p. 207.

Si l'écriture en français l'amène à avouer qu'« [a]ucune espèce d'originalité littéraire n'est encore possible tant qu'on respecte la syntaxe. Il faut broyer la phrase, si on veut en tirer quelque chose »¹⁹, Cioran garde pour autant une image cartésienne de la langue française dans laquelle ce qui prime sont la clarté et l'ordre, le goût des constructions symétriques, le souci de la formule, le respect du bon usage. Bien qu'il se heurte aux obstacles imposés par la rigueur interne de la langue, il l'accepte et l'approuve même car il y décèle des effets thérapeutiques, voire des bienfaits pour lui :

Le français recèle des vertus civilisatrices en ce qu'il vous impose en permanence ses contraintes. [...] L'excès n'y est pas possible. La langue française m'a apaisé comme unecamisole de force calme un fou. Elle a agi à la façon d'une discipline imposée du dehors, ayant finalement sur moi un effet positif. En me contraignant, en m'interdisant d'exagérer à tout bout de champ, elle m'a cassé. Le fait de me soumettre à une telle discipline linguistique a tempéré mon délire.²⁰

Écrire en français signifie « se soumettre à un regard – en surplomb – sur la langue perçue comme français »²¹, établir un autre rapport avec les mots devenus « un matériau totalement chosifié ».²²

L'expérience cioranienne de la surconscience linguistique

Une lecture attentive de l'œuvre cioranienne nous livre l'image d'un écrivain divisé. D'une part, il accepte l'innovation dans la langue, d'autre part, il se surveille constamment quand il écrit. Pour Doina Constantinescu, cette permanente autoscopie linguistique équivaut à une « conscience exacerbée » de la langue :

L'écriture en langue étrangère le fait tenir en éveil le contrôle de la langue, car la condition même de l'étranger, pour un écrivain comme Cioran, développe une conscience exacerbée du langage et le besoin perpétuel de remanier son style.²³

Dans la vision de Cioran, l'écrivain est un compositeur dont la seule préoccupation devrait être d'écrire tout simplement « des réalités et non pas des mots »²⁴. C'est

¹⁹ Ibid., p. 46.

²⁰ Gabriel Liiceanu, *Itinéraires d'une vie: E. M. Cioran suivi de Les continents de l'insomnie*. Entretien avec E.M. Cioran, op. cit., pp. 115-116.

²¹ Pierre-Yves Boissau, « Cioran ou l'art de déplacement » in *Écrivains multilingues et écritures métisses. L'hospitalité des langues*, sous la direction d'Axel Gasquet et Modesta Suarez, Actes du colloque international de Clermont-Ferrand, Centre de Recherches sur les Littératures Modernes et Contemporaines, Presses Universitaires Blaise Pascal, 2007, p. 307.

²² Ibid.

²³ Doina Constantinescu, « L'imaginaire linguistique et culturel de Cioran », op. cit., p. 48.

²⁴ Emil Cioran, *Cahiers*, op. cit., p. 207.

précisément ce que l'écrivain bilingue a du mal à réaliser, car il est constamment penché à réfléchir sur la langue :

Dans une langue d'emprunt on est *conscient* des mots, ils existent non en vous, mais hors de vous. Cet intervalle entre vous-même et votre moyen d'expression explique pourquoi il est malaisé voire impossible, d'être poète dans un autre idiome que le sien.²⁵

En effet, le roumain a permis à Cioran d'innover constamment grâce à son élasticité et à sa souplesse. Dans son ouvrage consacré à l'écriture cioranienne, Simona Modreanu relève les grandes différences entre le roumain et le français qui semblent justifier l'argument donné par l'écrivain en faveur du choix du français, cette langue qui freine les débordements jaillissant de sa nature :

Essentiellement plus po(i)étique, en ce sens qu'elle est plus imaginative, plus plastique et plus réceptive aux créations personnelles, la langue roumaine était bien plus apte à accueillir les débordements romantiques et baroques d'un esprit égoïste et inquiet.²⁶

À l'encontre d'autres écrivains francophones, Cioran fait l'expérience de ce que Lise Gauvin appelle « la surconscience linguistique » qui est, avant tout, une *conscience de la langue*. L'auteur est amené à réfléchir sur la langue, à s'arrêter pour analyser le fonctionnement de celle-ci dans l'acte créateur, pour interroger la nature même du langage de sorte que le geste d'écrire devient un acte de langage. L'écrivain part donc à la (re)conquête de la langue, ayant comme tâche de trouver sa langue dans la langue commune. Bien qu'au début de sa carrière en tant qu'écrivain roumain d'expression française il n'ait pas vraiment approuvé cette approche réflexive de la langue, la considérant plutôt comme encombrante car « [u]n écrivain doit vivre *à même la langue* et non *méditer* sur elle »²⁷, Cioran change d'avis au fur et mesure de son parcours créateur. Il confesse dans ses *Cahiers* : « Si j'avais été français, je crois que je n'aurais prêté aucune attention à l'écriture. Mais c'est le drame du métèque, de songer sans cesse qu'il manie une langue qui n'est pas la sienne. »²⁸

Cioran rejoint, ainsi, d'autres écrivains d'origine étrangère qui, ayant adopté le français comme langue d'expression littéraire, ont signalé une nette différence entre « écrire français » et « écrire *en* français ». Rien d'étonnant, donc, que les écrivains français s'abandonnent au gré de leur plume et écrivent avec une aisance qui n'est pas à la portée de main des écrivains bilingues. Ceux-ci écrivent *en* français. Pour les premiers le français leur est familier, étant leur langue maternelle, alors que pour les derniers elle restera

²⁵ Emil Cioran, Entretiens, Gallimard, « Arcades », 1997, p. 43.

²⁶ Simona Modreanu, Cioran, Paris, OXUS, coll. « Les étrangers de Paris. Les Roumains de Paris », 2003, p. 140.

²⁷ Emil Cioran, Cahiers, op. cit., p. 574.

²⁸ Ibid., p. 662.

toujours une langue étrangère, maîtrisée à différents niveaux, ce qui exige de leur part du travail et de l'effort. C'est ce qui explique le rapport douloureux de Cioran avec la langue de son pays d'accueil qu'il compare à plusieurs reprises à une « une camisole de force » dont il a du mal à se libérer. Les réflexions sur cet état de choses ponctuent plus ou moins régulièrement l'espace de l'écriture cioranienne :

Mon combat avec la langue française est un des plus durs qui se puissent imaginer. Victoire et défaite y alternent, mais je ne cède pas.²⁹

Aux prises avec la langue française : une agonie dans le sens véritable du mot, un combat où j'ai eu toujours le dessous.³⁰

Écrire dans une langue étrangère s'avère, pour Cioran, une expérience à la fois « terrible »³¹ et enrichissante voire bénéfique, car elle lui permet de délester son passé. En plus, Cioran associe l'écriture en français à un acte d'émancipation. Le changement de langue est donc pour lui comme une nouvelle naissance qui lui apporte le renouveau qu'il a toujours souhaité. Pourtant, nous ne pouvons pas parler, chez Cioran, d'un véritable enracinement dans le français. Il n'hésite pas à caractériser son style comme « forcé », « nerveux », « trop travaillé », dépourvu de « naturel ». La conclusion à laquelle il aboutit est qu'un étranger qui décide d'écrire dans une langue étrangère, comme il l'a fait lui-même, d'ailleurs, « ne peut être vraiment naturel, puisqu'il écrit dans une langue d'emprunt, *étrangère* à sa nature, une langue plaquée, surimposée. »³²

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²⁹ Ibid., p. 490.

³⁰ Ibid., p. 44.

³¹ Gabriel Liiceanu, Itinéraires d'une vie: E. M. Cioran suivi de Les continents de l'insomnie. Entretien avec E.M. Cioran, op. cit., p. 114.

³² Emil Cioran, *Cahiers*, op. cit., p. 677.

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LE SOI ENTRE LA MÊMETÉ ET L'IPSÉITÉ

L'IDEM ET L'IPSE DANS LES OEUVRES DE PANAIT ISTRATI

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Abstract: *The goal of our paper is to underline the two types of identity, by means of which we can discuss about the identitary discourse at Panait Istrate. The notion of 'identity' expresses a 'feeling of the human being' by which an individual proves to be a different 'self' from 'the others'. In most of Panait Istrate's works the identity can be considered as a narrative construction and this is why we underline the role of 'idem' and 'ipse' in the author's identitary adventure. The difference between the two 'components' consists in the fact that the first represents the constant form of identity, whereas the second stimulates the change, the alterity, designing the variations of the self. The relation between the two tied and well-balanced poles is present in the narrative space.*

Keywords : *identity, self, the others, alterity, narrative construction*

Le thème principal de notre communication constitue l'identité et ses composants les plus importants, l'identité personnelle et celle narrative. Avant de mettre face à face les deux types de l'identité personnelle, c'est-à-dire la mêmeté et l'ipséité, nous considérons qu'on doit parler tout d'abord d'une autre paire de notions, l'identité et l'altérité, celles-ci pouvant être définies comme une antinomie dialectique. Notre communication est formée de deux parties : dans la première notre attention se dirigera, d'une part, vers la définition des notions de base et, d'autre part, on essaiera de présenter le *soi* situé entre l'idem et l'ipse. Quant à la deuxième partie, elle mettra l'accent sur les deux composants de l'identité personnelle, c'est-à-dire l'idem et l'ipse, présents dans le discours identitaire d'Istrati.

Il est toujours difficile de parler de l'identité parce qu'il s'agit là d'une notion intrinsèquement problématique. Plus qu'une réponse ou une affirmation, l'identité contient d'abord une interrogation : elle s'énonce de manière interrogative. La problématique de l'identité n'apparaît en effet pleinement que lorsqu'une question telle que « Qui suis-je ? » devient concevable. Or, cette question, contrairement à ce que l'on pourrait croire, n'est pas de tous les temps. C'est, à bien des égards, une question typiquement moderne. Dans les sociétés traditionnelles cette question ne se pose pas et ne peut tout simplement pas se poser.

Sans doute la question de l'identité est-elle devenue l'un des points de fixation de la conscience occidentale. L'affirmation d'une identité, aussi égocentrée soit-elle, passe en effet par l'usage de la langue ; elle advient par différents procédés d'ordre discursif qui

semblent coïncider avec des opérateurs de subjectivisation et d'individualisation, mais qui impliquent l'usage d'un moyen d'expression et de communication partagé.

L'historique des notions : identité, altérité, l'identité personnelle, l'identité narrative, l'identité *idem* et l'identité *ipse*

Il est important de préciser que «l'identité se construit dans une dialectique entre *le même* et *l'autre*, la similitude et la différence»¹ mais aussi, le fait que chaque identité ne se définit que dans un rapport à une autre identité. Présentées ensemble, l'identité et l'altérité supposent un inventaire de traits suivi d'une séparation ultérieure en deux groupes : traits qui assurent la ressemblance et ceux qui trahissent la dissemblance. Par l'identité on comprend le fait d'être identique tout le temps avec soi-même, tandis que l'altérité représente le caractère différent d'un moi, mais aussi la sensation du *Moi* d'être un *Autre*. En exprimant *la qualité de ce qui est de même*, la notion de l'identité exprime un «sentiment d'être», par lequel un individu éprouve qu'il est un «moi» différent des «autres». Le concept de l'identité peut être présenté comme une construction autonome du moi mais dépendante d'autrui et en même temps peut être considéré comme le produit d'un processus qui intègre les différentes expériences de l'individu tout au long de la vie. Quant à la notion de l'altérité, celle-ci provient du mot latin *alteritas*, désignant *la qualité de ce qui est autre* et suggérant le changement.

Après avoir expliqué les deux notions de base, l'identité et l'altérité, nous envisageons de continuer avec la présentation du *soi* situé entre l'*idem* et l'*ipse*, en soulignant en même temps la relation entre les deux pôles de l'identité personnelle. Pour réaliser tout cela et pour montrer dans quelle mesure on peut considérer l'identité comme une construction narrative, nous avons utilisé, comme point de départ de la recherche, la théorie de l'herméneute français, Paul Ricœur, présentée dans le volume intitulé *Soi-même comme un autre*. Pour que nous comprenions notre vie, qui est un récit incomplet, Ricœur considère qu'on a besoin d'un modèle fictionnel ou d'une quête identitaire par l'intermédiaire de la fiction.

En tenant compte du fait que l'identité peut être considérée aussi comme un équilibre potentiel entre l'*idem* et l'*ipse*, Ricœur voit dans l'altérité une possibilité de découvrir l'identité. Parmi les critères qui définissent *l'identité idem* nous pouvons mentionner l'unicité, la persistance numérique et la permanence dans le temps. C'est seulement la temporalité qui peut servir de liant entre la stabilité de l'identité, en conférant à une personne un caractère durable, et l'*ipséité*, comprise comme une évolution imprévisible du moi changeant inévitablement. Un tel abord du problème de l'identité personnelle ouvre la voie vers une théorie narrative du moi.

L'identité narrative représente pour le philosophe français une modalité pour constituer l'identité comme une opération narrative, en impliquant un report au langage

¹ Carmel Camillieri, *Stratégies identitaires*, coll. «Psychologie d'aujourd'hui», Paris, Presses Universitaires de France, 1990, p. 112.

défini comme une composante majeure de la subjectivité. Pour élaborer la théorie narrative de l'identité, Ricœur utilise le modèle du moi fictionnel comme base de la définition du moi personnel. Une telle démarche a comme point de départ l'hypothèse du moi représenté comme une narration du moi, en supposant que les événements intérieurs et extérieurs de la vie d'un individu deviennent cohérents et significatifs dans le contexte de la narration. Grâce aux traits distinctifs du moi et grâce à la cohérence narrative, l'espace narratif assure au personnage fictif la possibilité d'identification.

En faisant la distinction entre les deux composants interdépendants de l'identité, Paul Ricœur constate que *l'identité idem* représente le noyau dur, la forme stable et constante de l'identité en temps que *l'identité ipse* stimule le changement, l'altérité, en désignant les variations du moi. Ces deux «faces» de l'identité personnelle n'existent pas indépendamment en différentes personnes, mais coexistent à l'intérieur du même individu. La relation entre les deux pôles également tendus et équilibrés du moi, est entretenue dans un espace narratif qui est celui du récit personnel.

Le soi entre l'idem et l'ipse

Le soi individuel serait partagé entre une identité-*idem* et une identité-*ipse* : une identité du *même* rapidement assimilée à la constellation des traits qui constituent le caractère de l'individu dans sa permanence temporelle, et une identité du *self*, du soi, attachée au maintien de soi-même par exemple, dans la constance morale de la parole donnée. Pour définir les opérateurs d'individualisation susceptibles de dire l'identité personnelle, pour décrire les moyens dont dispose l'individu pour identifier autrui et s'identifier lui-même par le langage, dans la dialectique de l'*idem* et de l'*ipse*, Ricœur emprunte aux linguistes deux constellations conceptuelles : d'une part les « descriptions définies » que sont les noms propres, désignateurs rigides ne pouvant désigner qu'un seul individu par le moyen d'une prédication singulière ; d'autre part les formes pronominales vides par lesquelles tout sujet parlant peut se poser en interlocuteur, en tant que *je*, face à un *tu*, deux formes que le discours contribue à repérer dans l'espace et dans le temps, dans le *hic et nunc* d'une énonciation entendue comme un « événement du monde ».

À partir de ce double emprunt aux acquis récents des sciences du langage, la pragmatique linguistique devrait être à même d'établir les convergences nécessaires entre, d'une part les références identifiables (notamment par la sémantique des désignations rigides que sont les noms propres) et, d'autre part, les actes d'auto désignation du *je* (dans une situation d'énonciation et d'interlocution particulière) : « La question sera finalement de savoir comment le « je-tu » de l'interlocution peut s'extérioriser dans un « lui » sans perdre sa capacité de se désigner soi-même, et comment le « il/elle » de la référence identifiable peut s'intérioriser dans un sujet qui se dit lui-même.»²

Néanmoins, en se fondant sur la théorie des actes de langage, une telle tentative de croisement entre désignation sémantique et autoréférence discursive conduirait, selon

² Paul Ricœur, *Soi-même comme un autre*, Paris, Editions du Seuil, 1990, p. 56.

Ricœur, à une aporie : « aporie de l'ancrage », « aporie ultime du sujet parlant »³ dans la mesure où, dans son autoréflexivité, un acte d'énonciation tel que « j'affirme que » renverrait à un acte factuel, repéré dans l'espace et dans le temps ; l'acte d'énonciation renverrait automatiquement à un événement spatio-temporel relevant du monde extérieur. Dès lors, seul un abandon des principes de la philosophie du langage serait en mesure de donner un fondement et de conférer de la substance à ce point focal qui est le *je* linguistique : « mixte du *je* réflexif et de la personne référée »⁴, un *je* forcément repéré dans un « *maintenant daté* et un *ici localisé* »⁵. Le biais linguistique et pragmatique aurait donc pour conséquence de dissoudre l'*ipse* dans la référence à l'acte, dans le renvoi à l'extérieur du *je*, dans la référence à l'extériorité de l'*idem*.

La pragmatique renverrait donc l'agent à l'action, sans donner d'indications sur ces particuliers de base que sont les personnes, sans nous dire quoi que ce soit sur cet agent ; elle éluderait la question cardinale du *qui* ? Sans doute l'acte de parole renvoie-t-il à un agent, avec une identité personnelle. Mais, dans la mesure où cet acte est objectivé à la troisième personne comme événement, ni la sémantique, ni la pragmatique ne semblent susceptibles, selon Ricœur, ni de préciser, ni de maîtriser l'ontologie de son agent. Sur la base de la théorie de la *mimésis* narrative et dramatique développée par Aristote dans *La Poétique*⁶, il s'avère que, dans sa dimension temporelle et historique constitutive, l'existence de l'individu dans le monde se construirait à l'exemple d'une logique narrative qui doit sa cohérence à sa permanence dans le temps.

Le travail de la configuration temporelle par l'intermédiaire de la mise en intrigue aurait une influence déterminante sur la constitution de l'existence du soi ; l'élaboration discursive d'une action narrative avec ses « personnages » participerait donc à la construction de l'identité de l'*ipse*, indépendamment de l'*idem*. L'identité narrative nous renverrait donc à l'identité personnelle qu'on ne parvient pas à saisir par le biais de la sémantique ou de la pragmatique. Le modèle qui semble devoir prévaloir dans l'enquête sur l'identité de l'*ipse*, c'est donc celui de la configuration mimétique narrative tel qu'il est proposé par Aristote dans son *Art poétique* : « Le pas décisif en direction d'une conception narrative de l'identité personnelle est fait lorsque l'on passe de l'action au personnage. Est personnage celui *qui* fait l'action dans le récit (...). C'est en effet dans l'histoire racontée, avec ses caractères d'unité, d'articulation interne et de complétude, conférés par l'opération de mise en intrigue, que le personnage conserve tout au long de l'histoire une identité corrélatrice de celle de l'histoire elle-même ».⁷

En effet entre « le pôle de l'ipséité-mêmeté du caractère » et « le pôle de la pure ipséité du maintien de soi », l'identité narrative assumerait précisément une position intermédiaire, à la croisée de l'*idem* et de l'*ipse*. L'identité narrative, déclare en conclusion

³ Idem, p. 68.

⁴ Paul Ricœur, op. cit., p. 69.

⁵ Idem, p. 70.

⁶ Aristote, *La Poétique*, texte, traduction et notes de R. Dupont-Roc et J. Jaillot, Paris, Editions du Seuil, 1980.

⁷ Aristote, op. cit., p. 170.

Ricœur, « fait tenir ensemble les deux bouts de la chaîne : la permanence dans le temps du caractère et celle du maintien de soi »⁸. Ainsi dans la constitution de soi-même comme un autre, l'identité personnelle se construirait à la manière de l'identité du personnage qui se fait dans la mise en intrigue narrative.

Il faut mentionner que la théorie de l'action narrative assume entre la théorie de l'action de l'homme et la réflexion éthique sur les mobiles de l'action une position charnière. La réflexion narratologique serait apte à établir les relations nécessaires entre l'*idem* de l'homme dans la permanence des traits de son caractère et son *ipse* animé par la conscience ; dans la délibération, l'*ipse* représenterait le point focal et instable réunissant les différents paramètres qui déterminent et modèlent l'action de l'individu, une action partagée entre le même, dans son corps propre et sa conscience, et l'autre avec son identité narrative. C'est donc dans la dialectique englobante du Même et de l'Autre, tous deux canonisés par des majuscules, que l'*ipse* atteint le maintien de soi : « En fait c'est le pôle du Même qui a le premier perdu son univocité, en se fracturant en même temps que l'identique était traversé par la ligne de partage qui sépare l'*ipse* de l'*idem*. Le critère de cette division, à savoir la double valence de la permanence dans le temps, selon qu'elle désigne l'immutabilité de l'*idem* ou le maintien de soi de l'*ipse*, mérite d'être rappelé une dernière fois »⁹. Dès lors, c'est la « polysémie de l'Autre » qui servirait de révélateur à la polysémie de l'ipséité, identifiée avec le Même devenu soi-même.

Le je en instance de discours : décalages énonciatifs

En traitant le problème de l'*idem* et de l'*ipse*, il faut absolument parler des marques de ces deux formes d'identité, présentes en n'importe quel discours identitaire. Dans l'interaction supposée entre la constitution du soi en *ipse* et la construction d'une identité personnelle, on passe trop rapidement chez Ricœur de l'autoréférentialité impliquée par tout acte verbal en *je* (« je promets ») aux formes narratives offertes par la littérature, des formes qui substituent au *je* un *il/elle*, à l'*ici* un *là-bas*, au *maintenant* un *autrefois*. Or même, s'il est désormais largement avéré que la distinction classique tracée par Benveniste entre « histoire / récit » et « discours » est perméable et essentielle ; distinction donc, par le biais de « l'appareil formel de l'énonciation », entre les marques verbales du *il/elle*, *là-bas*, *autrefois* et celles du *je/tu*, *hic* et *nunc* ; mais en tenant compte de la perméabilité entre l'ordre du narratif et l'ordre du discursif ou de l'énonciatif en particulier dans la mesure où tout énoncé est forcément assumé par un locuteur qui est présent dans le discours en tant qu'« instance d'énonciation »¹⁰. Pratiquement, on pourrait affirmer que toutes les formes de fiction se focalisent non pas sur le *il/elle*, mais sur *je* qui est le lieu, dans le déroulement de l'expression verbale cadencée, d'une double forme d'autoréférentialité : référence d'une part au soi (extra discursif) au sens où l'entend Ricœur, sans doute ; mais référence,

⁸ Paul Ricœur, op. cit., p. 196.

⁹ Paul Ricœur, op. cit., p. 368.

¹⁰ É. Benveniste, Problèmes de linguistique générale, Paris, Edition Gallimard, 1966, pp. 251-266.

d'autre part, au *je* qui se dit et se construit, de manière intra discursive, dans le discours : sujet de discours, ou, mieux encore, instance d'énonciation, non substantielle. Tel est le double aspect de l'acte d'énonciation : d'une part le *je* du locuteur, en s'énonçant, intervient avec son corps propre dans son environnement social et culturel ne serait-ce que par l'expressivité verbale de sa voix ; d'autre part, dans l'acte d'énonciation, le *je* construit en se disant sa propre posture, d'ordre discursif. C'est ainsi qu'on pourrait caractériser le locuteur du discours identitaire qui, dans les confessions de Panait Istrati comporte, dans le même temps, des marques intra et extra discursive, en construisant d'une part l'identité personnelle de l'écrivain roumain et d'autre part en rendant possible le changement du soi istratien dans un autre moi, qui représentera l'ipse.

II. L'idem et l'ipse dans les pages autobiographiques de Panait Istrati

Dans la deuxième partie de cette communication notre attention s'oriente vers la mise en évidence du rapport existant dans les pages autobiographiques de Panait Istrati, entre les deux modalités de l'identité, *l'idem* et *l'ipse*. En tenant compte du fait que la présentation de l'identité du personnage, appelée identité narrative, serait possible seulement par l'intermédiaire du récit, Panait Istrati s'est proposé de réaliser et de présenter aux contemporains et aux lecteurs une vaste fresque réaliste, s'appuyant sur l'élément autobiographique mais aussi sur le « fait vécu ». Le désir de l'écrivain a été celui de devenir le chroniqueur le plus conscient possible de sa propre vie, en faisant revivre les moments réels de sa biographie. Il faut mentionner dès le début que le cycle intitulé *La Vie d'Adrien Zograffi* peut être considéré comme le récit de la construction d'une identité, un dernier essai désespéré d'Istrati d'évoquer aux lecteurs une identité dispersée. L'écriture, a constitué pour cet écrivain, la seule modalité de récupérer son vrai moi. La stratégie utilisée pour retrouver la véritable identité, a été l'organisation narrative des souvenirs, des sentiments et des sensations à l'aide de la mémoire affective. Cette stratégie a conféré au Moi pas seulement de la cohérence et de l'unicité mais aussi de la similarité avec ses hypostases antérieures : l'enfant, l'adolescent, le jeune homme et l'adulte.

Pour nous présenter ses débuts, sa famille, ses voyages et ses expériences qui ont marqué toute son existence, Panait Istrati se retourne vers le passé ; raison pour laquelle la place de l'identité idem sera occupée très vite par l'identité ipse. Il y a des moments où l'auteur parle à la première personne, en racontant les beaux et les pires instants de son existence. Au moment où c'est l'auteur lui-même qui s'adresse aux lecteurs, on peut affirmer aisément que la voix que l'on entend est celle de l'identité idem. Quand l'auteur parle aux lecteurs par l'intermédiaire du personnage –narrateur, Adrien Zograffi, en se confessant sous le nom de ce personnage, c'est l'autre face de l'identité qui occupe la place primordiale. Il est à mentionner le fait que, dans la grande majorité des pages autobiographiques, on peut constater l'absence d'une délimitation entre le présent et le passé, fait qui explique le changement rapide de l'idem en ipse. En ce qui concerne le personnage-narrateur, il ne s'explique pas, il ne s'interprète pas, il ne se raconte pas ; au

contraire, il s'exprime et se confesse aux lecteurs. Il faut souligner que le héros des confessions c'est l'homme qui écrit et pas l'homme qui vit.

Parmi les critères de l'identité, mentionnés au début de la communication, le critère de l'unicité et celui de la permanence dans le temps se retrouvent aussi dans le discours identitaire d'Istrati. Pour comprendre la vie du *moi* de Panait Istrati, on a besoin des deux « faces » de son identité, qui non seulement se complètent mais qui sont uniques à leur tour. Ce n'est pas par hasard que les étapes et les événements importants de la vie de l'écrivain ont été évoqués selon une certaine chronologie. Pour que son idem maintienne son caractère durable et pour que son ipse soit compris comme évolution de son propre moi, dans chaque récit autobiographique, Istrati a essayé d'évoquer sa vie en utilisant le critère de la temporalité.

Dans l'évocation des différentes étapes de la vie du personnage-narrateur les lecteurs deviennent les témoins d'une sorte de scission de l'identité idem par l'ipse. Cette scission constitue le moment où l'ipse perd le support de l'idem. La tension entre les deux formes atteint le point culminant en provoquant ainsi la rupture de l'équilibre identitaire du moi. La cause principale des crises d'identité présentes dans le discours identitaire de Panait Istrati, pourrait être la faiblesse de l'identité idem, autrement dit une non-similarité avec les hypostases antérieures du Moi mais aussi le manque de validation du Moi par l'Autre ou par un groupe social qui conduit à l'exacerbation de la dimension de l'ipse jusqu'à l'évasion de l'idem.

Par l'intermédiaire du personnage-narrateur, Adrien Zograffi, l'écrivain nous suggère de temps en temps qu'il n'y a aucune différence bien établie entre notre personne réelle et notre moi intérieur. Cette affirmation souligne le déséquilibre existant entre les deux dimensions de l'identité, déséquilibre qui favorise plutôt l'ipséité que la mêmeté. Une conséquence de la crise d'identité sera la perte du sens de la réalité. La rupture de l'individualité conscientisée par Adrien, s'est manifestée depuis son enfance, en déterminant ainsi la quête continue de l'identité, par divers essais de rapprochement d'une identité ipse qui se transforme en idem.

Ce binôme *identité – ipséité*, peut devenir très effectif dans le cas d'un écrivain auto exilé, tel Panait Istrati, vu que par ce binôme on a la possibilité de suivre avec attention le problème de la définition de soi, réalisée par la référence aux valeurs traditionnelles et à la condition d'un auto exilé. On peut affirmer que chez Panait Istrati, le maintien de l'identité linguistique est équivalent avec la lutte contre la déstabilisation identitaire. Pour cet écrivain, le fait d'écrire dans une autre langue que sa langue maternelle suggère la libération de l'identité idem et une disponibilité pour l'ipse.

En guise de conclusion, on peut affirmer que les différentes hypostases du moi d'Istrati ont une importance majeure dans la quête identitaire de cet écrivain de Brăila. Son mécontentement continu face à son vrai moi, son désir ardent de devenir quelqu'un d'autre pour que tout le monde soit d'accord avec lui, ses essais désespérés de substituer son idem à son ipse, nous a donné la possibilité de mettre face à face les deux composants

majeurs de l'identité, en nous révélant comme résultat final l'identité réelle de l'écrivain Panait Istrati.

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FRANÇOIS WEYERGANS ET JACQUES CHESSEX – POUR UNE ESTHÉTIQUE DE LA DISCONTINUITÉ

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Abstract: *Given the context of a research centered on the analysis of the filiation concept in François Weyergans' and Jacques Chessex's work, the present article is focused on the presentation of their scriptural strategies. Being influenced by their father, a writer as well, the two authors manifest the preference for the representation of family relationships in both fictional and non-fictional works. Beyond metaphysical implications, this choice represents the basis of an esthetics of discontinuity. The aim of this article is to present certain aspects of François Weyergans' and Jacques Chessex's works that allow this type of approach.*¹

Keywords: *discontinuity, filiation, father and son relationship, descendance, death.*

Introduction

Au-delà de sa plus simple signification, celle de descendance biologique directe, la notion de filiation n'a pas cessé de révéler sa complexité grâce à un apport constant de recherches menées dans le domaine des sciences humaines.

Une des approches qui a retenu mon attention est celle du psychanalyste Alain de Mijolla, qui circonscrit sous la dénomination d'intergénérationnel la relation de filiation où l'individu forge sa personnalité par un travail de projection imaginaire d'après le modèle d'un parent dont il est le descendant :

Le rapport de filiation, biologique ou symbolique, implique une identification première d'un sujet-enfant à ses sujets-parents, même si, au cours de l'évolution, des échanges identificatoires en l'autre sens peuvent s'observer, accentuant des interactions plus précoces qui n'ont jamais manqué de se produire (aucun parent n'est totalement le même après une naissance). Je classe ce processus d'échanges dans l'ordre de « l'intergénérationnel ».²

¹ Le présent article se limite à l'étude des romans : L'Ogre, Paris, Grasset, 1973 de Jacques Chessex et Franz et François, Paris, Grasset, 1997 de François Weyergans.

² Alain de Mijolla, « L'intergénérationnel et Nous », dans Dialogue, revue trimestrielle de recherches cliniques et sociologiques sur le couple et la famille, no. 154, Paris, 2002, p. 14. URL : http://www.cairn.info/article.php?ID_REVUE=DIA&ID_NUMPUBLIE=DIA_154&ID_ARTICLE=DIA_154_013. Consulté le 20 novembre 2010.

Cette acception de la filiation permet l'analyse des rapports entre les générations du point de vue de la problématique de l'héritage, de la transmission, de la continuité, voire de la rupture :

Le terme même d'« intergénération », en effet, englobe les notions d'origine et de transmission. Si « génération » désigne un ensemble d'individus engendrés à la même époque, dans une acception historique, sociale et culturelle, l'intergénération introduit une vectorisation entre les différentes époques et leurs représentants, prenant en compte la dynamique des ruptures et des continuités, dans le domaine collectif comme dans le domaine privé de la famille. De fait, la notion de génération désigne aussi le degré de filiation en ligne directe (qu'elle soit paternelle ou maternelle, naturelle ou adoptive) : c'est alors le problème d'héritage et de la transmission généalogiques qui se pose.³

Par le biais du syntagme de « roman familial »⁴, le psychanalyste Sigmund Freud désigne la manière dont l'être humain interprète les relations familiales. La conclusion de Freud est qu'afin de se créer une individualité bien distincte, l'individu doit passer par un processus psychique complexe qui le met en rapport direct avec ses parents. Ce processus se déroule en deux phases. Il s'agit, dans un premier temps, de la phase d'identification et d'idéalisation des parents qui se transforme ensuite dans une phase de négation manifestée à l'âge de l'adolescence, due surtout à la prise de conscience de la rivalité sexuelle. Dans cette deuxième phase les relations familiales sont mises sous le signe du doute et l'individu cherche à remplacer ses parents réels par une famille imaginaire idéale. Au fond, ce fantasme du « roman familial » doit « corriger l'existence telle qu'elle est »⁵. L'enjeu des romans *Franz et François* et *L'Ogre* réside précisément dans la re-crédation scripturaire de la cellule familiale tout en renforçant la valeur d'exemple à suivre de la figure paternelle et l'épanouissement, voire l'écrasement, d'un *moi* morcellé par des épisodes d'extase et de refutation à l'égard de l'image idéalisée de son géniteur.

Au XX^e siècle, la prolifération et la diversification des écrits autoréférentiels a fait éclater la typologie des écrits du *je*. Cela prouve combien ce processus de dévoilement et d'exhibition est difficile. Dans son *Art du roman*, Milan Kundera insiste sur les implications ontologiques de l'acte scriptural : l'appréhension du *moi* devient problématique lorsque

³ Rodica Lascu-Pop, « Avant-propos », in Rodica Lascu-Pop et Pascale Auraix-Jonchière (coord.), *Studia Universitatis Babes-Bolyai*, série Philologia, année LIII, no 4, 2008, p. 5.

⁴ Sigmund Freud, « Le roman familial des névrosés » (1909) dans *Névrose, psychose et perversion*, Paris, PUF, 1973, pp. 157-160.

⁵ *Ibid.*, p. 158.

l'individu n'arrive pas à se saisir dans son essence et à se concevoir comme être unique⁶. Après le Nouveau Roman, les années qui suivent sont marquées par un « ressourcement du romanesque »⁷. Le retour de la subjectivité au centre d'intérêt des écrivains privilégie l'examen des tréfonds dans le sens de la quête des origines et de la revendication de sa position au sein de la lignée. Dans le roman *Franz et François* de François Weyergans tout comme dans *L'Ogre* de Jacques Chessex, la problématique de la filiation facilite l'analyse du devenir de l'individualité filiale par le truchement d'une figure paternelle controversée ; le surgissement de celle-ci dans la trame du récit entraîne un clivage au niveau des protagonistes François Weyergraf et Jean Calmet :

[...] ces textes montrent bien à quel point le sujet contemporain se sent redevable d'un héritage dont il n'a pas véritablement pris la mesure et qu'il s'obstine à évaluer, à comprendre, voire à récuser. Le besoin de comprendre se lie ainsi à une interrogation de l'origine et de la *filiation*. [...] Le sujet contemporain s'appréhende comme celui à qui son passé fait défaut, constat qui invalide la conscience sûre de soi et favorise les égarements identitaires.⁸

I. La discontinuité au niveau du protagoniste

La notion de discontinuité se plie le mieux avec la conscience contemporaine, caractérisée par un questionnement foncier qui ne cesse de mettre en cause les anciennes formes d'autorité. Cette tendance de négation se poursuit par un examen intérieur, centré sur la reconceptualisation des liens symboliques et leur agencement selon les exigences du *moi* :

Les « identifications » à des grands noms, à des héros de l'histoire présente, se font plus difficiles. [...] Aussi bien ne s'agit-il pas vraiment d'un but de vie. Celui-ci est laissé à la diligence de chacun. Chacun est renvoyé à soi. Et chacun sait que ce *soi* est peu. De cette décomposition de grands Récits, [...], il s'ensuit ce que d'aucuns analysent comme la dissolution du lien social et le passage des collectivités sociales à l'état d'une masse composée d'atomes individuels lancés dans un absurde mouvement brownien. Il n'en est rien, c'est une vue qui nous paraît obnubilée

⁶ « [...] la quête du moi finit, encore un fois, par un paradoxe : plus grande est l'optique du microcosme qui observe le moi, plus le moi et son unicité nous échappent : sous la grande lentille joycienne qui décompose l'âme en atomes, nous sommes tous pareils. Mais si le moi et son caractère unique ne sont pas saisissables dans la vie intérieure de l'homme, où et comment peut-on les saisir ? [...] La quête du moi finit et finira toujours par un paradoxal inassouvissement. » Milan Kundera, *L'art du roman*, Paris, Gallimard, 1986, pp. 41-42.

⁷ Jan Baetens et Dominique Viart (textes réunis par), *Écritures contemporaines 2. États du roman contemporain*, Actes du colloque de Calaceite, Fondation Noesis, 6-13 juillet 1996, Paris, Lettres Modernes Minard, 1999, p. 5.

⁸ Dominique Viart et Bruno Vercier, avec la collaboration de Franck Evrard, *La littérature française au présent*, Paris, Bordas, 2005, p. 88, italiques dans le texte.

par la représentation paradisiaque d'une société « organique » perdue. Le soi est peu mais il n'est pas isolé, il est pris dans une texture de relations plus complexe et plus mobile que jamais.⁹

Au niveau du romanesque, ce changement de paradigme aboutit au récit de filiation qui se propose de restituer la cohésion d'un passé idyllique à jamais révolu tout en essayant, en même temps, d'assurer l'édification du *moi* à travers l'*autre*. Cette démarche favorise la désignation d'une figure parentale en pouvoir centralisateur : dans ce cas il s'agit du père, le vrai pilier de ces deux romans. Dans la logique de la rupture et de la continuité qui gère le mécanisme de filiation, le récit de *Franz et François* et de *L'Ogre* est soumis à un morcellement temporel et spatial favorable à l'échafaudage d'une entité filiale oscillante, bâtie sur le rejet du modèle paternel.

Élaborés autour du thème de la mort du père, manifestation fondamentale de la rupture qui bouleverse les fils Franz Weyergraf et Paul Calmet, ces deux romans proposent la réévaluation des rapports père-fils du point de vue de l'emprise du premier sur le second. Par l'intermédiaire des formes du travail de deuil – l'écriture et la remémoration, les deux protagonistes repensent cette relation, tout en focalisant l'introspection sur les aspects qui les opposent à la figure autoritaire de leur parent.

La citation « la mort était la *présence absente*, le mort est maintenant *l'absence présente* »¹⁰ permet l'encadrement des protagonistes de ces deux romans dans la catégorie du héros (François Weyergans) et de l'anti-héros (Jean Calmet), selon leur capacité/incapacité de surmonter non pas seulement la mort du père, mais surtout les réminiscences du défunt dans le quotidien. Cet extrait révèle en abrégé la réalité du récit romanesque. En effet, la multiplication des passages où le personnage du père envahit et s'approprie le fils est symptomatique. Il est d'ailleurs impossible de contourner la figure paternelle lors de l'établissement de l'identité du protagoniste dans le personnage du fils. Notamment dans le roman *L'Ogre*, la présence accablante du défunt Paul Calmet renverse la hiérarchie des personnages au détriment du fils Jean Calmet :

C'est au moment où il retrouvait la petite place de la Palud qu'il chancela, crut s'évanouir, dut s'appuyer contre un mur pour ne pas tomber : son père marchait tranquillement de l'autre côté de la place. Son père ! Couvert de sueur, Jean Calmet enfonçait les ongles dans la molasse de l'Hôtel de Ville. Exorbité, il fixait le fantôme avec désespoir : c'était bien le docteur, aucun doute n'était possible, le pas lourd prenant paisiblement possession du trottoir, la carrure épaisse, le profil rouge et goguenard sous le chapeau de travers. [...] Il y avait à peine quelques minutes le docteur passait

⁹ Jean-François Lyotard, *La condition postmoderne*, Paris, Minuit, coll. « Critique », 1979, pp. 30-31.

¹⁰ Paul-Louis Landsberg, *Essai sur l'expérience de la mort, suivi de Le problème moral du suicide*, Paris, Seuil, coll. « Esprit », 1951, p. 33-34.

avec lenteur sur le trottoir pavé, Jean Calmet avait parfaitement reconnu son profil, sa démarche pesante ; le docteur avait son chapeau en goguette, son pantalon tirebouchonnant, sa grosse force dure rayonnait... Jean Calmet rentrait chez lui. À sa peur se substituait maintenant une pitié aiguë : son père était mort et il revenait chez les vivants comme un errant parce qu'il était malheureux, inquiet, peut-être désespéré. Qui l'aiderait ? Un dégoût crispa l'estomac de Jean Calmet. Il n'aurait donc jamais de paix. Aucun répit.¹¹

En proie aux remords, après la mort subite du parent, François Weyergraf et Jean Calmet sont tous les deux les victimes de leurs réfigurations vaines d'une image à jamais perdue. Le contrecoup en est le blocage dans un temps pétrifié d'où ils ne peuvent sortir qu'en tenant tête à une réalité appauvrie en raison de la perte subie. Il en découle deux attitudes par rapport à la figure du défunt : une première attitude, propre aux années d'enfance et une deuxième attitude, où le père est soumis à la réprobation filiale (Franz Weyergraf). Il y a même une troisième possibilité : que le fils soit à tel point obsédé par le défunt qu'il ne puisse d'aucune manière s'en débarrasser (le cas de Jean Calmet).

Dans *Franz et François* l'évocation du géniteur est chargée d'une signification supplémentaire, celle de la transmission de l'écriture. L'analyse des étapes franchies par le fils François Weyergraf afin de devenir un vrai écrivain nous aidera à mieux saisir un véritable paradigme de l'« anti-enseignement »¹². En nous appuyant sur d'autres aspects de la relation maître-disciple tels que la persuasion, la séduction et la menace, ces formes d'« effraction » en l'autre »¹³ comme George Steiner les appelle dans son ouvrage *Maîtres et disciples*, nous aurons enfin la possibilité d'appréhender le couple père écrivain/fils écrivain par le prisme de l'acceptation du modèle paternel à l'âge enfantin pour passer, à l'âge adulte, à son repoussement constant.

La période heureuse de l'enfance de François Weyergraf se trouve placée sous le signe du Livre – ceux de la bibliothèque du père Franz et ceux, encore plus importants, écrits par Franz lui-même –, tout comme sous celui des films que les deux regardaient ensemble avec plaisir. Un des moments clés du roman c'est le souvenir du premier livre dédicacé que François reçoit à quatorze ans de la part de son père :

François était fier de la bibliothèque de son père. Quand son père cherchait un livre, c'était toujours François qui savait où le trouver. Le cœur battant, il était retourné dans sa chambre pour y découvrir tout à son aise la dédicace : « À mon cher François, au seuil d'une

¹¹ Jacques Chessex, op. cit., pp. 54-55.

¹² Georges Steiner, *Maîtres et disciples*, traduit de l'anglais par Pierre-Emmanuel Dauzat, Paris, Gallimard, 2003, p.27.

¹³ Ibid., p. 35.

nouvelle année scolaire que je souhaite « exemplaire », affectueusement, son Papa.¹⁴

François Weyergraf est partagé entre l'amour voué à son père lors de son enfance et le désaveu qu'il éprouve à son égard à partir de l'adolescence. C'est une des premières manifestations de la rupture au niveau du personnage. L'âge de la raison atteint, le jeune François refuse d'assimiler tout ce que son père lui inculque et, une fois la rupture survenue il n'y a plus aucun moyen de revenir à l'état idyllique antérieur. Toutefois, après la mort de son père, la tentative de François de le rejoindre se concrétisera dans les moments heureux du souvenir et dans l'espace de l'écriture, par le biais desquels la récupération sera possible.

Après les premières réminiscences heureuses où tendresse et sévérité se mêlent l'une à l'autre et l'image d'un père détenteur de la vérité auquel il faut obéir rassure le fils, suivent la déchirure et la révolte de l'adolescence. Celles-ci aboutiront au défaut de la parole dont la charge affective sera pleinement ressentie après la mort du père.

La première dispute de François avec son père est datée : « Notre premier sujet de dispute nous fut fourni, en 1959, par les films d'Ingmar Bergman »¹⁵. Le comble est atteint lorsque François publie, en 1973, son premier roman, *Machin Chouette*. La rupture fait son apparition et ne s'attarde pas à s'élargir. Muette, intériorisée, la révolte de François ne prend jamais la forme d'un affrontement direct de son père. Le fils préfère se taire. Néanmoins, ce manque de réaction ne fait qu'accroître le mécontentement à l'égard de la figure paternelle, incapable de concevoir la moindre forme de protestation de la part du fils.

Vu l'aversion qu'elle suscite, l'évocation d'un temps révolu est attendrissante. En retrouvant ce moi d'antan, François se trouve à la fois sous l'empire de l'enfance revécue où il ne doutait pas de la justesse des jugements paternels, et le raisonnement d'un *moi* du présent, capable désormais d'appréhender leur insuffisance. Partagé entre ces deux instances contradictoires, François l'adulte et l'écrivain ne veut pas nuire à son père, l'écrivain Franz Weyergraf, en remportant des succès plus retentissants que ceux de Franz Weyergraf. C'est une mise en scène du thème de l'apprenti qui redoute d'avoir dépassé son maître et qui, après un certain parcours, atteint la capacité de dénoncer le manque de valeur de l'activité scripturale paternelle :

Le disciple, à son tour, a le sentiment d'avoir dépassé son maître, de devoir le répudier afin de devenir lui-même [...]. Ce dépassement du maître, avec ses éléments psychanalytiques de

¹⁴ François Weyergans, op. cit., p. 25.

¹⁵ Ibid., p. 300.

rébellion œdipienne, peut provoquer un chagrin traumatique. [...] Ou il peut être une source de satisfaction vengeresse [...].¹⁶

Devancer le père suppose un renversement difficile à subir, surtout si à un moment donné on en a fait une idole. Sans doute les répercussions de ce glissement de rôles bouleversent-ils le sujet, jusqu'à en faire un adulte sans cesse hanté :

“ Tu as trente-deux ans et tu as encore peur de ton papa ! ”, avait ironisé une jeune femme que j'avais invitée à dîner et à qui j'avais parlé de mon père pendant toute la soirée en oubliant de lui faire la cour.¹⁷

Ce que François impute aux romans paternels c'est exactement cette absence de l'esprit inventif et le simple déploiement de la vie qui, selon le fils, s'identifie à une intrusion dans l'intimité de l'être. Pour le fils, cette façon d'écrire n'est pas propre à un écrivain véritable, dont la tâche serait d'inventer la vie par l'écriture et non pas la raconter telle quelle. Quant au regard critique de Franz à l'égard de la création romanesque de son père, il semble que le premier lise le roman du second de la même façon qu'il crée : il ne cesse de trouver des analogies et des ressemblances entre les histoires racontées et le réel. Malgré son esprit d'analyse très fin quand il s'agit de lire *les autres*, lorsqu'il s'agit du roman de son père Franz tombe dans le piège et commet la faute si commune de confondre la vie de l'auteur avec celle de son personnage. En opposition avec tous ses préceptes et avec les enseignements que lui-même, il a donnés à ses enfants, Franz est contrarié de découvrir dans le roman de son père l'histoire d'un personnage en proie à des désirs sexuels qu'il n'évite et n'hésite même pas de mettre en pratique. Une fois la vie littéraire de François commencée, la rupture atteint un niveau critique : dès la publication du roman *Machin Chouette*, la parole entre père et fils est coupée, le silence s'installe entre eux. Toutefois, la communication père-fils va reprendre lors de l'enterrement du père, lorsque François prend la résolution de terminer un des textes que le défunt n'est jamais parvenu à finaliser, en prenant les précautions d'utiliser le même ton :

Il était en train de terminer un long texte sur Aix-en-Provence qui devait servir de préface à un album de photos. Il y avait travaillé jusque dans la nuit qui précéda sa mort. Après l'enterrement, je suis resté un mois au prieuré, seul avec ma mère, pour finir ce texte à sa place. Ma mère avait besoin de l'argent qui lui serait versé à la remise du manuscrit, et je n'aurais pas supporté qu'un étranger se mêle de corriger les brouillons laissés par mon père. [...] J'allai passer quelques journées à Aix et je marchai dans la ville

¹⁶ George Steiner, op. cit., p. 16.

¹⁷ François Weyergans, op. cit., p. 383.

en m'efforçant d'avoir le regard de mon père. [...] Prenant soin d'utiliser son vocabulaire, je parvins à mettre ses notes en forme. Pendant que je me servais de sa machine pour taper la version définitive, je le revoyais, penché sur cette machine, qui nettoyait les touches avec une vieille brosse à dents.¹⁸

À l'opposé de cette activité de réécriture on retrouve le protagoniste du roman de Chessex, Jean Calmet, en proie à une incapacité masochiste de se libérer de la figure paternelle. Dans un premier mouvement, le lieu de rencontre avec le père est, comme chez Weyergans, le souvenir heureux de l'enfance. Mais le soulagement du fils adulte de savoir son père du côté des ombres se transforme vite en obsession meurtrière.

L'enfant Jean Calmet est fasciné par l'autorité de son géniteur. Les jeux que son père, le docteur Paul Calmet, inventait pour son benjamin induisaient à ce dernier un état double, d'angoisse et de jouissance à la fois, sans que le premier s'en rende compte des suites. Jean Calmet aime regarder son père se raser, suivre de son regard la lame fine du rasoir se promener au long du cou – devenu adulte, Jean Calmet se procure lui aussi un Gillette dans une boîte bleue, copie fidèle de l'ancien rasoir du père, tout comme une machine à raser. Le Gillette est seulement pour les matins « quand il se sentait fort »¹⁹. Un autre jeu est celui du monstre affamé qui, faute d'autre nourriture, mange le petit Jean. La signification du verbe *manger* renvoie, mieux que tout autre verbe, à l'essence des rapports qui s'instituent entre Jean Calmet et le docteur, figure terrestre de Cronos. D'ailleurs le premier souvenir, celui du dîner, évoque la famille attablée et, derrière la figure accablante du docteur, l'image de l'horloge, grande, imposante elle aussi, tout à fait comme le père dont elle est le substitut :

On s'était assis pour le repas du soir. Le père, immense, présidait au bout de la table. La lumière du couchant rougissait son front luisant et doré, ses bras épais luisaient aussi de lumière orange, sa force était visible, heureuse, les muscles et la graisse ferme de sa poitrine soulevaient la chemise ouverte sur la forêt de poils gris entre les mamelles dont les aréoles faisaient deux pointes sous le coton. Autour de lui, la salle semblait plongée dans la nuit. Mais au-devant de l'ombre qui montait du sol et des coins éloignés de la grande pièce, il y avait cette masse éclairée, concentrée, cet autre soleil infaillible et détestable qui rougissait, qui brillait, qui s'illuminait de tout son pouvoir.²⁰

¹⁸ Ibid., pp. 412-413.

¹⁹ Jacques Chessex, op. cit., p. 78.

²⁰ Ibid., p. 12.

Jean Calmet se trouve dans la même situation que François : il redoute, lui aussi, l'avis paternel sur ses actions. Mais la position de Jean Calmet est beaucoup plus embarrassante que celle de François Weyergraf. Ce premier est habitué dès l'enfance au supplice des reproches paternels. Devant cette force déchaînée de la nature Jean Calmet reste paralysé, sans pouvoir articuler un mot et faire ce qu'il aimerait le plus : avouer au père son amour, sa reconnaissance. Puisque le temps heureux de l'enfance s'est écoulé, on n'a plus le droit au jeu et c'est justement cet interdit qui touche Jean Calmet : la distance entre enfance et jeunesse est infranchissable.

Pour Jean Calmet, ce qui lui semble le plus difficile, c'est précisément le pouvoir accablant de l'héritage du Nom, le fardeau du nom paternel. Chaque fois que le nom du fils est mentionné, il est accompagné de celui de famille – Jean Calmet, comme si celui-ci était incapable de s'individualiser sans se rapporter à son père. L'ombre de celui-ci gagne le benjamin, dont le second nom est justement Benjamin, et ce second nom n'est là que pour souligner, une fois de plus, sa petitesse, son insignifiance, son statut de larve dont l'étape suivante d'évolution est à jamais ajournée, voire manquée :

Je suis professeur au Gymnase. Soixante gredins et gredines pensent à moi. Mais le souvenir de ces jeunes gens ne l'égaya pas, il se sentit au contraire trop solitaire, trop bizarrement affligé pour prétendre leur donner le moindre exemple, pour leur proposer quoi que ce soit. [...] Il se mit au lit et ne parvint pas à s'endormir. La cérémonie du matin lui revenait. Le sentiment de délivrance qu'il avait ressenti au Crématoire le torturait comme un remords.²¹

Et, en effet, à 38 ans, Jean Calmet n'a pas de famille, il est incapable de jouir sans penser à la virilité de son père, il se recroqueville devant toute forme de manifestation de l'autorité. Victime du cercle vicieux du désir d'affirmation de soi et de l'obsession paternelle, il trouve parfois l'échappatoire qui, dans un premier temps apaise l'angoisse, mais qui après le court moment du réconfort, s'avère trompeur. Ainsi, rien de plus étonnant que la recherche d'un moyen de s'enfuir dont l'aboutissement sera non pas une libération mais la révélation d'un assujettissement continu.

II. La discontinuité des repères spatio-temporels

Les récits de Weyergans et de Chessex se caractérisent tous les deux par un brouillage constant des repères spatio-temporels. Au niveau textuel, la discontinuité temporelle équivaut à un mouvement incessant d'aller-retour du et vers le passé, dont le moment de référence serait la mort du père. Le contrecoup de cette dissolution temporelle est la prédilection du protagoniste de vivre soit dans le passé soit dans le présent, et de se déplacer dans le périmètre clos de quelques endroits privilégiés. Tous ces clivages temporels et spatiaux entraînent une rupture au niveau de l'unité du temps et de

²¹ Ibid., pp. 14-15.

l'espace. La seule chose stable, fonctionnant de repère absolu, reste précisément un repère temporel et spatial à la fois insituable et innommable – la mort du père.

La « linéarité » événementielle choisie est celle qui se plie le mieux sur la quête identitaire propre à chaque personnage. François Weyergans et Jean Calmet sont sans cesse soumis à une fluctuation de la mémoire qui est centrée sur la figure paternelle. La position de prisonnier de ses propres obsessions induit aux protagonistes des rendez-vous paralysants avec le père. Par conséquent le roman est conçu de la sorte : nous ne sommes pas les témoins de la technique d'emboîtement mais d'un principe sélectif qui soumet le récit à une organisation rigoureuse (qui à une première vue donne l'impression d'un chaos sans issue) selon l'importance des épisodes choisis comme sujet de la narration. C'est précisément ce principe de découpage qui donne au texte l'aspect de morcellement.

En effet, les deux protagonistes sont divisés entre leur moi d'antan et le moi présent. Mais leur attitude envers ce moi ancien est différente : François Weyergraf regarde le passé d'une façon détachée. Il parvient même à avoir un regard critique sur François l'enfant et François l'adolescent qui identifie son père à Dieu et qui à cinq ans affirme : « «Mon Papa ne ment jamais.» »²². Cette double dimension du héros mène à une vision temporelle dédoublée. Si le début du roman *Franz et François* identifie le temps de l'histoire au présent problématique d'une crise de l'écriture et du couple, la clôture vise un moment qui est antérieur à celui de l'ouverture – l'enterrement du père.

Si le roman *Franz et François* s'ouvre par l'aveu d'impuissance de François Weyergraf d'écrire le roman sur son père, il s'achève avec l'enterrement de Franz et avec le texte sur Aix-en-Provence, texte commencé par le père mais qui va être terminé par le fils. Le roman *L'Ogre* est construit presque de la même manière. À l'instar du protagoniste du roman *Franz et François*, la rupture au niveau du personnage Jean Calmet est due à cette instance dédoublée d'un moi qui se veut unitaire. À l'opposé de François Weyergraf, le moi d'antan de Jean Calmet est profondément marqué par la figure paternelle et il le reste aussi à l'âge adulte.

En contraste avec le va-et-vient des repères temporels qui régit le récit *Franz et François*, le temps de l'histoire du roman *L'Ogre* suit un déroulement chronologique dont le point de départ est la mort du père et le point d'arrivée est la mort du fils avec tous les préliminaires qu'elle implique. La linéarité de l'axe temporel est bien définie et facile à suivre, mais de temps en temps elle est interrompue par l'émergence de quelques épisodes concernant le père. Le surgissement de ces récits secondaires ne bouleverse pas le mouvement temporel général du roman. Par contre, ils nous renseignent sur la régression du protagoniste.

Tandis que, grâce aux digressions multiples, le roman *Franz et François* est régi par un temps en expansion continue qui évolue de manière concentrique. Cependant le temps de *L'Ogre* est un temps linéaire dont la progression est partialement suspendue par

²² François Weyergans, op. cit., p. 84.

des interruptions nécessaires. L'effet final est celui d'un temps discontinu – mais c'est seulement une impression, puisque au-delà du désordre apparent se cache une structure rigoureusement élaborée qui attend à être saisie par le lecteur. En dernier point, cette apparence d'ensemble chaotique n'est là que pour renforcer l'idée de désordre intérieur du personnage.

Une conséquence de cette fragmentation temporelle est la division de l'espace en endroits angoissants et rassurants. Un de ces premiers endroits c'est la maison, dont la signification change d'un roman à l'autre. Espace clos qui s'identifie au berceau maternel et à la protection paternelle, la maison familiale a des connotations bénéfiques pour François Weyergraf. Nous ne pouvons pas dire la même chose de Jean Calmet pour lequel le foyer familial est oppressant à cause de la présence angoissante du père. À l'intérieur de ce premier espace clos de la maison familiale se trouve un autre espace clos – le bureau du père, avec des connotations similaires pour les deux protagonistes. Endroits de la virilité où s'exerce le métier paternel, le bureau ou le cabinet sont par excellence des lieux fréquentés exclusivement par le père où l'on ne peut entrer que sur la base d'une invitation.

Conclusion

La mort du père est une réalité que la littérature ne veut pas et ne peut pas annuler. Au contraire, elle va y puiser son essence, mais d'une manière voilée, par le détour des personnages et par une volonté de découvrir, dans le cas de François Weyergans, le côté ludique de l'écriture, qui suppose une manipulation créative du réel²³. Malgré les passages marqués par la discontinuité et la rupture dues aux divergences d'opinion ou à l'inconstance filiale, le rapport père-fils envisagé dans *Franz et François* et *L'Ogre* fonctionne dans le sens de la cohérence de la transmission dans le cas de François Weyergans, et dans celui de la castration dans le cas de Jacques Chessex.

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²³ Sur cette caractéristique de l'écriture de François Weyergans voir Jeannine Paque, François Weyergans, romancier, Bruxelles, Luce Wilquin, 2005, p. 11.

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NARRATIVE STRUCTURE AND ACTANTS IN *INUL ȘI CĂMEȘA* BY ION CREANGĂ

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Abstract: *The present paper analyses the narrative structure and the actantial net of one of Ion Creangă's so-called didactic stories. The narrative structure is rendered by the chronologic succession of the stages that the actant 'cămeșă' (shirt) goes through and by the transforming predicates which add each action to others. Thus the actant becomes initial state for a possible future transformation. This is the patient. The agent that operates with the transformations is generic in this story ('people'/'women'/'they').*

Keywords: *actant, narrative configuration, transitive structure, agent, patient*

Ion Creangă's stories can be analyzed from different points of view. In our paper we focus upon one of his didactic stories, *Inul și cămeșă*, trying to underline syntactic and semantic facts related to the narrative configuration and also to the actants and their relation inside the story.

Inul și cămeșă has the structure of a dialogue, making the communicative net of the two collocutors evident from the very beginning. By means of the interrogative form and the interesting formula in the beginning which introduces the referents in the fictive universe, the story is far from the classic canon of *début*¹. Instead of *A fost odată ...* (Once upon a time ...), we have:

- *Știi tu, cămeșă dragă, ce erai odată?*

(Do you know, dearest shirt, what have you been upon a time?)

The exchange of retorts introduces only a collocutor in the shape of an appellative, 'cămeșă dragă' ('dear shirt') or as a popular way of addressing people (soro/sister):

- *Tocmai așa, soro!*

(So it is, sister! / that's right, sister!)

Therefore it seems to be a kind of intimacy, even friendship between the two. The semantism of this formula actually indicates the close relationship: the flax can become a shirt through different transformation. Thus, we can speak about an evolutionary

¹ It is a kind of reversed formula, if we can name it so.

narrative matrix. It is interesting the fact that the shirt's metamorphoses are presented from the flax's point of view, because the shirt has only four short retorts, of which the first one is interrogative, as a pretext for dialogue:

- *Ce să fiu? Eram ceea ce mă vezi: cămeșă albă, cu care se îmbracă oamenii.*
(*What have I been? I've been the one you see: a white shirt people are dressed in.*)

two exclamatory:

- *Mică burueană, nu știu de unde-ai mai scos atâtea despre mine!*
- *Bre, multe mai auzi!*
(*Little weed, I don't know where did you get such figments about me!*
Man, you hear too many!)

and the last one, unforgettable:

- *Mare minune mi-ai spus, dragă burueană, zise cămeșa. De-a fi așa, apoi toate lucrurile nu sunt ceea ce se văd, ci altăceva au fost odată, altăceva sunt acum și altăceva au să fie.*
(*'You said enough to make a cat speak, dear weed', the shirt said. If it is so, all the things are not what they seem to be, but they were something else, they are something else now and they will be something else.*)

The flax is never called by its name, but by a generic name, 'weed', without a negative connotation, or by self-designation: the flax as a focal instance for all the transformations suffered by the shirt can become his instance for future metamorphoses:

Ai fost o sămânță, apoi o buruiană clătinată de vânt ca toate buruienile: așa naltă, suptirea, tocmai de potriva mea; erai în cu floricică albastră [...] când ai fost crescut și copt, cum sunt eu acum.

(*You were a seed, then a weed blown by the wind as all weeds: tall, thin suited for me; you were flax with blue little flowers [...] when you were grown and ripe as me right now.*)

It is a foray to the intermediary stages till the innate stage (seed – weed – flax). The narrative structure is rendered by the chronologic succession of the stages that the actant 'cămeșă' (shirt) goes through and by the transforming predicates which add each action to others: you were grown, pulled out, tied, they let you in the sun, they put you to sleep on the rug, they beat you with sticks, they 'brushed' you, they covered you etc.

There is an informational surplus rendered by the cumulative stages expressed by the verb and this supports the actant's evolution. The next stage rendered by means of a metonymy which can name the actant in his final phase of evolution, is the cloth:

Și iaca așa te-au prefăcut în pânză. [...] Când erai albă cum trebuie, te-au uscat, te-au făcut vâlătuc, te-au croit și au făcut din tine ceea ce ești acum.

(*And thus they made you cloth. [...] When you were white as it should, they dried you, they rolled you, they cut you and they made you the way you are now.*)

The flax's monologue does not end here. It goes on with a referential 'restarting'. Thus the shirt can become initial state for possible future transformations: the shirt can

be caddis for *bolnavii din spitale și pentru soldații răniți în bătălie. Apoi te caută, ca iarba de leac, să facă la fabrică din tine hârtie* / *the sick in hospitals and for the soldiers wound in battle. Then they seek you, as a medicine, to make paper of you in the factory.*

The final retort has a sentential feature and it cumulates the folk wisdom on the continuous change we pass through.

The flax is a vivacious actant (one can see his long monologue). The lack of respiratory pauses in his speech makes the shirt come with short, even risky retorts. The temporal gap – the permanent alternation between the present perfect and the past tense – can lead to the so called ‘discursive spaces’ (Liana Pop). These can simultaneously function by means of overlapping or concatenation, in a succession from one space to another². Thus we can speak about two spaces: that of the narration and that of the interpersonal relations. The last one is marked by the appellatives towards the collocutor (dear shirt; my daughter; well, dear), various verbs (you know, wait some more) and of marks of subjectivity in incidental structures (as me right now). This insertion leads to a break between the narrative levels.

The narration level allows the opening of other discursive spaces where different functional values of the same textual structure are to be noticed. The narrator-character has different interventions in the shape of explanations, with meta-discursive role, but these belong to the interpersonal space as well: in order to get dried; in order to have your seed pulled out; beaten and pummeled as you were; where you have stayed for ten days; in order to melt. At paradiscursive level we notice the interventions in the shape of some isolations, as we have mentioned before. Besides the incidental structures referring both to locator and collocutor, there are also parenthetical structures with circumstantial values: modal (as me right now), temporal (where you have stayed for ten days) or purpose structures (in order to get dried).

The actantial distribution of the story is tightly linked to the narrative configuration of the text and to the evolutionary structure. An abstracting process is needed in the actants’ case; this process will eliminate the indicial elements and will end by seeing the character as a participant in the action, as a subject of a predicate, namely a micro system, a complex of qualifications (the distributive accessories Vladimir Propp talked about).

Applying a changing predicate to a referential expression needs an external explicit or implicit agent. From a syntactic point of view, we speak about a transitive structure of this changing verb. The agent who operates the transformations in this story is generic, because he appears as a plural (oamenii, femeile / people, women) or impersonal: the reflexive pronoun, the personal implied pronoun (ei / they), with a non-definite value:

² Mihaela Munteanu, *Semantica textului și problema referinței nominale*, Accent, Cluj-Napoca, 2006, p. 222.

Când ai fost crescut și copt, cum sunt eu acum, oamenii te-au smuls din pământ, te-au legat în fuioare, te-au pus copăcel și te-au lăsat la soare, ca să te usuci.;

(When you were grown and ripe, as I am right now, people pulled you out of the ground, tied you in flax bundles, made you tree and let you in the sun to get dried.)

The patient is the shirt and his past and future intermediary stages:

Agent = people = seed → weed → flax → cloth → shirt → rag → caddis → paper

Patient = shirt → rag → caddis → paper (agent = they)

The last possible transformation – the paper – can be semantically perceived as the most important transformation of the flax: the book. Thus the wise narrator who hides behind his character (the flax) knows he is ‘sick of time’ and only his writing can be his medicine, the elixir of eternity. This way the narrator also suggests the awareness of another ‘passing’ through the supremacy of the word³.

Having a pattern in the grammars of story-telling, our analysis upon Creangă’s work tried to give a description of the story generally speaking. We have seen it as a special type in building statements inside the narration, as a representation of actions. The actants were seen both in their semantic and syntactic aspects.

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