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# **Literatură și interculturalitate**





## Poezia lui Nicolae Leahu: de la metaforism la textualism

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**Abstract:** *The poet Nicolae Leahu is a notorious personality among the Bessarabian graduates of the eighties. Making his debut with lyrical works which were marked by the metaphoric (the booklet **Brownian Motion**, 1993), he counts on postmodernist techniques, especially on textualizing ones in **The Personage from the Poem** (1997) and **The Unnamed** (2008). The poems included in these two volumes denote, first of all, the scriptural experience of the author – he becomes an actant, an immanent instance of the text. The textualistic implications in the poetry of Nicolae Leahu constitute the proof of the connection of this creation to the concepts of modern lyrics.*

**Key – words:** *textualism, textualization, discourse, authenticity*

Nume de rezonanță în literatura română contemporană, optzecist prin vârstă, dar și prin structură, Nicolae Leahu își dimensionează existența apelând la diverse activități din domeniul scrisului, oscilând între poezie, critică literară, eseistică, dramaturgie și publicistică. Biografia sa de creație include cărțile de versuri **Mișcare browniană**, Hyperion, 1993, **Personajul din poezie**, Cartier, 1997, **Nenumitul**, Editura Fundației Culturale Poezia, 2008, antologia **Aia**, Cartier, 2010, studiul teoretic **Poezia generației '80**, Cartier, 2000, eseul dramatic **Cvartet pentru o voce și toate cuvintele** (în colaborare cu Maria Șleahțișchi), Arc, 2001, 2009), volumele de eseuri **Erotokritikon. Făt - Frumos, fiul pixului**, Timpul, 2008, **Comedia cumană și vodevilul peceneg**, Timpul, 2008 etc.

Placheta cu care Nicolae Leahu debutează în 1993 se intitulează sugestiv **Mișcare browniană**. Eugen Lungu, prefațatorul cărții, identifică mai multe puncte de tangență ale poeziei debutantului cu cea din volumul **Cuvinte și tăceri**, semnat de Vsevolod Ciornei, pe care îl urmează, conform criticului, în gestică, tematică, alternanțe lingvistice bruște, predilecție pentru imagistică muzicală etc, dar de care se și detașează prin spiritul temperat al discursului poetic și printr-o remarcabilă eleganță formală a versurilor. Neomogenitatea stilistică a **Mișcării...** (cartea reunește piese redactate cu rigurozitate clasică și poeme în vers alb, forme bine articulate, fluidizate sau intenționat „dezordonate”, expresii sobre, comprimate, aproape gnomice și versuri stufoase, ramificate) ar putea fi explicată prin distanța temporală prea extinsă între debutul în presă (*Literatura și Arta*, 1981) și cel editorial al autorului, care, între timp, cum e și firesc, își înnoiește mecanismele de producere a poeziei, se aliază unui alt ”val” literar, modificându-și din mers diapazonul liric, universul imagistic.

**Mișcare browniană** este cartea unor antinomii evidente: construcții perfecte și fragmentarisme, calofilie și așa-zisă neglijență stilistică, lirism și epicitate, tensiuni sentimentale și stări decorsetate – toate aservite unei poetici a „prozaismului existențial”, o breșă în lirica din Basarabia acelor timpuri și o replică adresată „seraficului și incantatoriului” (Eugen Lungu). E o carte în care sunt relevabile anticipat liniile evolutive ale poeticii lui Nicolae Leahu, cel din **Personajul din poezie** sau chiar din **Nenumitul**. În primul rînd, autorul glosează pe marginea unei existențe acute, dilematice, localizată între divin și profan, etalatându-și cu insistență ipostazele eului. Marcate de un volubilism acerb, poemele, în care metafora, elaborată riguros și conformă unei fervori interioare, coexistă deja cu ironicul și ludicul, denotă, dacă nu încă o manieră proprie de transfigurare lirică a unor teme și motive recurente, o inventivitate lingvistică și o fluiditate discursivă, apreciabile în creația unui debutant.

Întemeiate pe șiruri metaforice, disociabile în planul secund al textului, poemele din **Îmblînzitorii de amurg**, prima parte a cărții, configurează un eu problematizat, cantonat, pe alocuri, în livresc, obsedat de un feminin elevat, dar fantasmatic, confruntat cu „hazardul lumii”. Versurile citate mai jos, deși contaminate de vibrații din lirica șaptezeciștilor basarabeni și a generației nichitastănesciene, relevă o operație de metaforizare ce depășește oarecum plonjările în sentimental și lirism, anunțând o scriitură densă și voluptuoasă, *calofilică*, învăluită într-un ușor parfum autentic: „Ești apa cea atotpotolitoare/ în acest spațiu văscuit cu fiere,/ îngenuncheat rămân ca o părere/ de veghe-n fumul clipei ce tresare.// Îți deslușesc cu-azurul întruparea/ în contururi de-armonii și de ninsori./ Olimpul e un munte de vapori,/ când sufletu-ți revendică mirarea.// Ești aripa ce a înseninat/ zvâcnirile mirificelor ceți,/ pe flori pașii îți sună-n dimineți/ c-un aer grav, etern și alarmant.// – Albastre brume curg peste ferești,/ de unde vii, să-mi spui, și cine ești?” (**Îmblînzitorii de amurg, I**). Analogiile surprinzătoare proiectează o conștiință artistică însușită deja și o sensibilitate poetică matură. Investite cu metaforism și nutrite de un lirism viguros, versurile dobândesc o alură luxuriantă: „Fecioară cu făt sacru – cumpănă de suflet,/ suav trecând printre miresme-alese,/ în jilțul ofilit jeleşti mirese,/ ce mai iubesc un crai ori un valet...// Doamnă cu aripi, plânse melodii,/ frunze curgând... Pian de mâini și clape/ cu sunete de-aramă sub pleoape,/ ce cad pieziș în negre nostalgii...” (**Toamnă târzie**). Artificiile formale pun în valoare un eu care manevrează cu abilitate sugestia, o condensează întru susținerea planului semantic al poeziei.

Ceea ce se constată fără prea multă dificultate e că, în cadrul aceleiași cărți, **Mișcare brouniană**, se poate urmări „schimbarea la față” a poeziei lui Nicolae Leahu, care se produce chiar în partea a doua, **Lunecând pe dileme**, unde modificările din interiorul registrului liric se fac vizibile la nivel de aranjament formal: sunt excluse majusculele și semnele de punctuație, lirismul, de sorginte modernistă, apare convertit în sapiențial și ludic. Rimurile tradiționaliste fiind anulate, totuși sigla metaforicului mai poate fi identificată în poemele deliricizate, cu ritmuri temperate, elanul erotic, miraculosul și extazul din versurile anterioare atenuându-se în mod vizibil: „cine să te iubească cu ochi de lup/ înfometat/ precum vrei?// vânătorii de lebede smaraldii s-au mistuit/ cu tot cu armele lor/ în mușenia unui prânz bivouacal// au rămas câțiva tăietori de alge/ nerași/ din păcate/ și neinițiați/ în arta sentimentelor platonice” (**Oniria, I**). Aceste mutații induc, firește, un nou cod liric, reiterează un alt traiect al ființei, și, în fine, anunță o altă identitate artistică. Lirismul demontat se racordează la rigorile postmodernismului, poetul explorând alte procedee de producere a textului, cum se întâmplă în fragmentul: „un suris crenelat în văzduh/ surâde surâsului surâsului tău – / amin cernut în sita unui nimb//... monedă de schimb/ rochia ta de gală/ (pretext de eseu)/ valsează pe pervaz// vântu-a luat-o/ vai!/ a lunecat//... și numai o piele neagră/ de asfalt” (**Oniria, X**).

Noua viziune poetică a lui Nicolae Leahu, anunțată în finalul plachetei de debut, se concretizează și ia dimensiuni în cea de a doua carte, **Personajul din poezie**, unde, de altfel, ca și-n **Erotokritikon**, proiectează „o nouă geneză a lumii”, apelând la „mijloacele „poveștilor suprarealiste” și ale textualizării, dar și cu sugestiile mai vechi ale **Cântării cântărilor**”[1]. Poetul, preocupat de înființarea lumii verbale, se mișcă sigur în spațiul semnelor, stăpânind operațiile textualizării, regândind statutul poemului, întrucât nu mai poetizează realul, ci îl întemeiază, cum declară în **(pre)facerea**: „luni – spleen inconștient/ mi se urâse/ să mă joc singur de-a viața/ un nihilism/ originar imi convertea fluiditatea/ anteancestrală impunându-mă să reneg/ încă în fașa magmei principiul matern al/ universului// decât să mucelesc în clar-/ obscurul lacrimii divine – mi-am zis – / mai bine îmi smulg eu însumi coasta/ proverbializînd-o/ nemurind-o/ să creez/ din esența-i fosforescentă un remediu/ pentru îmblînzirea plictisului/ pentru/ inevitabila deplângere a plînsului/ materiei ...”.

Scriitura se organizează altfel decât în poemele debutului, scenariile lirice nu mai degajă candoare, ci intelectualism; cotidianul, colocvialul, ironicul, parodicul, intertextualitatea constituie apanajul acestei poezii în care granițele dintre scriitură și viață dispar. În amplul poem **Doamna crocantă**, cel care scrie, actantul, îl include pe un eventual cititor, prin intermediul unui șir de trucuri abia sesizabile, în „realitatea textului” (Marin Mincu): „sar deci și zic hop! tocmai când dau să botez actul/ de creație artistică mi se defectează mașina/ de scris scriu eu și cu mâna chiar și cu stânga/ dar tot cu stiloul că azi se fac foarfece/ și pe terenul de fotbal și n-ai cum să eviți/ imanenta orelor igienice într-o țară cu pușcăriile/ deschise pe dinăuntru și închise pe dinafară// iau eu deci o șurubelniță unuroasă din ghidul tehnic/ mă uit languros și lasciv și concupiscent cum mă sfătuie/ bărbosul efeb scăldat în cafea cu un an în urmă la câr- / ciumăreasa despre care mi a povestit că s-ar găsi pe undeva/ pe pervazurile arădenilor fata aia cu picioare-fus și/ rucsac olandez care a sărit gardul casei universitarilor/ ducându se după bere că iosif nu voia să debuteze/ cu vodcă inutil de spus și rusească îmi spun iată/ a venit sorocul să dau și eu ceea ce e de dat.../”.

Circumscrise unei logici interne, cuvintele devin, pur și simplu, semne, organizându- e, în aparență, spontan, într-un univers verbal, iar cititorul este „atenționat”, în mod indirect, să urmărească liniile discursului și procesul de întemeiere a semnificativului. Scriitura este cea care impune realului anumite forme, „emitentul de text” devine, conform explicațiilor criticului care a impus la noi conceptul de textualizare, lui Marin Mincu, „un simplu operator abil care face o treabă inginerescă, aplicând un «tratament fabulatoriu» unei realități indistincte ce se sustrage de acum unei asemenea abordări, oricât ar încerca acesta să-și „modeleze” cititorul în funcție de imperativele noii „comunicări literare”[2].

Experiența scripturală a lui Nicolae Leahu continuă și în recentul volum de poezie, **Nenumitul**. Aici, procedeele textualizării sunt abordate cu mai multă intensitate și ingeniozitate decât în cărțile anterioare. Revelator, în sensul formulei emise de filosoful Jacques Derrida, *Il n' y a pas d'hors texte*, este poemul **Vag**, împărțit în 20 de segmente, omologate de formula textualistă. În **Vag 9**, poetul renunță la cuvintele autonome semantic și construiește un text, preponderent, din părți de vorbire auxiliare. Astfel, percepția lectorului este redusă la minimum, în schimb, limbajul, chiar și depozat de sensuri, devine un mecanism de producere perpetuă a convenționalului: „să vă am din a fi pe/ unde când s-a în ce se// cum prin mă te ne vi și/ care ca până și ci// sau la n-a ca de na l-a/ că-i mai cu dar dintre sa// de la de pe în loc de/ câțiva câte dacă le/ mai că despre către peste/ a ai ale celor ceste”.

„Dâra scripturală” (Marin Mincu) se prelinge din interiorul textului – corp viu, aflat într -o neconținută stare de modelare. Astfel, textul se organizează conform unor legități interne proprii, iar miza pe limbaj devine unicul concept de construire a discursului liric, realul și scriitura fiind două „lumi paralele”. În **Capătul II**, cel care scrie urmează doar o aventură lingvistică, căci anulează construcția poetică rigidă, totalitară, operație ce implică un grad de libertate avansat în abordarea semnelor, așa încât „conștiința de sine a textului prevalează asupra substanței sale factice” [3]. Gestionarea textului de către instanța lirică are loc în prezența receptorului: „Ca într-o imagine video/ proliferează vegetația:/ s-a desprimăvărat// acolo în crângul de salcâmi/ corbii își mută cuiburile/ mai aproape de cer/ s-au ivit brândușile au ieșit toporașii și/ viorelele la ocolul silvic găinile pădurarului/ scurmă stratul de păstăi și de frunze jilave/ armăsarul pirpuriu/ nechează după iapa albastră/ liniile melodice se suprapun/ și se aștern pe ziarul din pâlcul de măceș// e limpede că nimeni nu știe ce se întâmplă/ în aceste lumi paralele/ dar iată că și vaca paște concomitent/ semnificați și semnificanți/ cine vrea să vadă laptele îl vede/ cine nu - îl dă gata și fără filosofia limbajului/ ca și mulțimea care și-a împărțit pâinea și peștii”.

Elaborat în virtutea unei operații ludice, prin care este anulată coerența obișnuită a nivelelor, textul devine, astfel, „conținut și formă” (Marin Mincu), iar viața, suprimată în scriitură, se transformă într-o urmă grafică. E o poezie auto-referențială și auto-reflexivă, eul traversând experiența contemplatorului, dar și a actantului. Disociind pe marginea poeziei germanului Helmuth Heissenbuttel, Gheorghe Crăciun explică esența unei astfel de creații: „Poezia lingvistică implică postulatul că subiectul uman este doar o proiecție fictivă, un simplu administrator de discursuri și că natura sa e prin definiție incomprehensibilă și indeterminabilă, ceea ce ar face inutilă orice ontologie. Limbajul rămâne astfel singurul spațiu al certitudinii, în care subiectul își semnalează prezența prin unele mărci morfologice, cum ar fi pronumele personal «eu», dar asta nu înseamnă că eul există cu adevărat și că el reprezintă în realitate altceva decât o simplă «ficțiune gramaticală» [4].

Vigilent în sensul elaborării textului liric, Nicolae Leahu aplică, în poezia sa, experimentând, postulatul conform căruia „Opera literară nu mai este deci (nu mai poate fi) numai mesaj semantic sau numai mesaj formal, ci un proces dinamic în cadrul căruia cele două nivele de existență ale semnului saussurian se încorporează în text pentru a comunica sens” [5]. Nu afirmăm că poetul și-a însușit, în exclusivitate, mecanismele textualizării. Ceea ce se deduce lesne din conținutul ultimului volum de poezie, **Nenumitul**, e că, dincolo de această tentă, creația sa menține, și în prezent, deși într-o formă absolut evoluată, apetența pentru metaforic, resuscitat prin intermediul unor imagini de o prospețime genuină. Discursul articulat al unor poezii din **Mișcare browniană** se regăsește și în unele texte din celelalte două volume, unde metafora întreține concomitent planul semantic și pe cel al limbajului, cum ne conving versurile: „*poezia nu e așa:/ se ia o foaie de hîrtie un pix/ și se scrie:/ femeie fără fisură/ atingând numai obiecte lucioase/ reflectarea degetelor ei fără amprente/ rămâne stană în ele// declinând verbe/ să mergi cu mîinile în buzunare/ să rupi acolo chibrituri să strivești gămălii/ simțind cum se desprind din tine/ felii de noapte/ să scrii/ lăsând pagina albă/ uitând/ uitând de cuvinte*” (**pe țărma unde**).

Cu certitudine, spontaneitatea expresiei, elanul cu care lucrează în interiorul limbajului, virtuos și de o prolificitate uluitoare, imaginația debordantă – acestea și alte virtuți au devenit deja însemnele poeziei lui Nicolae Leahu, care, parcurgînd cu brio drumul de la metaforism la textualism, reușește să conjuge, fără să le fetișizeze, ambele tehnici într-un discurs liric autentic.

#### Note

1. Cimpoi, M., *O istorie deschisă a literaturii române din Basarabia*, ediția a III-a revăzută și adăugită, Editura Fundației Culturale Române, București, 2002, p. 239
2. Mincu, M., *Textualism și autenticitate (Eseu despre textul poetic, III)*, Pontica, Constanța, 1993, p. 223
3. Crăciun, Gh., *În căutarea referinței*, Paralela 45, Pitești, 1998, p. 219
4. Crăciun, Gh., *Aisbergul poeziei moderne*, Paralela 45, Pitești, 2002, p. 310
5. Mincu, M., *op. cit.*, p. 204

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## Glossolalia and Perichoresis. Vasile Voiculescu's Religious Poetry

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**Résumé :** *Vasile Voiculescu est le poète roumain qui fait preuve d'une grande sensibilité religieuse. La poésie intitulée « Glossolalie sur la Sainte Trinité » constitue, en réalité, une présentation lyrique du dogme central du christianisme, une présentation versifiée de la périchorèse des personnes divines. La Trinité chrétienne est le mystère d'un seul Dieu en trois hypostases ou personnes égales et participant à une même substance. Les Trois Personnes se compénètrent mutuellement, la périchorèse nous relève l'interpénétration des Personnes divines les unes dans les autres dans l'unité de l'Amour parfait.*

**Mots clés :** *sensibilité religieuse, christianisme, Vasile Voiculescu*

Literature can hardly ignore the religious dimension of human beings. A religious person is he who relates himself to deity and to his neighbors under the form of love. Vasile Voiculescu was a person who lived in the horizon of charity (*Deus caritas est*), a poet of great religious sensitivity who highlighted in his work, although not very rich but impressive and profound, the relationship between poetry and the Christian dogma, between literary creation and theology.

A traditionalist<sup>1</sup> and representative of thoughtful orthodoxy, as some of his critics characterize him, Vasile Voiculescu, is, perhaps, the poet with "the most obvious religious inclination" in the Romanian literature between the two World Wars<sup>2</sup>.

In his book, „Poezia lui Vasile Voiculescu”, Liviu Grăsoiu makes an inventory of the positive appreciations referring to the poet<sup>3</sup>. Thus, while Al. Dima includes Voiculescu among the "seniors of contemporary poetry", Vladimir Streinu sees him "in the group of the traditionalists of World War I, who kept upright things in our lyricism". Making reference to the religious thread in Voiculescu's works, Vladimir Streinu claims that Voiculescu and Arghezi are the great "poets of the Romanian religious inspiration". Creator of thoughtfulness, Nichifor Crainic, in turn, claims that Voiculescu's poetry would be "a materialization of the ineffable able to be better than the poems of Juan de la Cruz", and the poet "integrates himself right in the orthodox faith so as Paul Claudel integrates himself in Catholicism through his liturgical hymns and odes". The poet's religiousness, T. Vianu writes, "is not made of a calm and happy reconciliation of man with God. It is rather the echo of a fight with himself, of a state of spirit which, starting from the feeling of an insight tragic desert, aspires to come back to God."

Dinu Pillat confesses that he discovered in the writer the man "seemingly descending from the depth and from afar, inside whom the peasant of old extraction has never fully urbanized himself", the man "with the basic features of a mystic, but paradoxically doubled by a casuist with a rational critical spirit", the man who would live the life of a saint and who would understand "all vanity of life"<sup>4</sup>. The poet mostly lived in isolation, valuing austerity, constantly investigating his own self, concerned with what is insight and secretive; Voiculescu's poetry is a special kind of poetry focused on the value of human insight character. The mystic is indeed a first rank coordinate of the human insight.

The poet of restless reflexivity, Vasile Voiculescu reveals through his entire literary creation the image of a man trying to spiritually rally himself to God. The Bible was the food that had nourished his literary production since its early manifestations. It is natural for things to be like that as long as the poet was given a sound religious education in his childhood. The writer himself confesses: "Out of all my readings, it was the Bible which impressed me mostly, with its rough grandeur of half earthly and half divine drama... I

knew the Old Testament form cover to cover like an epos, so that the idyllic Gospel, in my case, stood hidden by shadows till rather late”<sup>5</sup>.

Ion Buzăși says that Lucian Blaga, the great poet, compared Vasile Voiculescu’s style with John the Baptist’s. In fact, very many of Vasile Voiculescu’s poems have biblical episodes as their starting point, relieving the human beings’ aspiration to accomplish themselves through their genuine meeting God, to purify themselves by walking on the way of delivering sufferance to the end of it. His medical education and his philosophical readings, instead of estranging him from his religious faith, brought him closer: the writer was convinced that it is faith which must underlie every normal man’s spirit<sup>6</sup>.

Religious topics extensively populate Voiculescu’s poetry. And so do his biblical evocations. The poet speaks about *shepherds* and *magi*, about *the paradise lost*, he sends his readers to the *merciful and miracle-making icon*, and he frequently mentions the presence of angels. Actually, angels populate Voiculescu’s poetry without limitations. They practically frame everything pertaining the festive moments of Christmas and Easter, of pray, of confession by the chosen and confessors of the Gospel, of the Advent, of Adam’s fall, of Death on the Cross, of resurrection, salvation and the Final Judgment.

The God Voiculescu refers to is a merciful and masterful God; He is God (*Dominus*), the Father, God Most High, a creator and Saviour God. The Divinity to whom Voiculescu’s poetry is directed and towards whom it also directs us, its receptors, is a Trinitarian divinity. The proof is in such poems as *Glosolalie despre Sfânta Treime* (*Glossolalia about the Holy Trinity*), *Inimă a lui Dumnezeu* (*Heart of God*), *Treime* (*The Trinity*), *Știu, fără ca să-O pricep* (*I Know without Being Able to Understand It*), *Crucea Treimii* (*The Trinity Cross*), *Colindul Crăciunului* (*The Christmas Carol*).

Let us remember the first poem, dated 1954: “Neither chain, nor blending of places and lay; / Nor mysterious organ thrice outcried; / Have chambers, they are one, and in itself, each one / Is in the others, entire, in its eternal meaning; / And travels alive, free in its immobile state, / In everything, suddenly the same, in themselves with no change / Molten without blending, intertwining loves / In a unique all-embracing will. / Fearfully the cherubim are led into temptation and are still / Unworthy of attaining the power of height / Of deciphering the alien, flashingly deep, superhuman syntax of the Trinity. / Underneath, only revealing its Glory and Strength, / The Light becomes embodied and gets hegemony”.

To the poet, Jesus Christ represents the heart of God and the sweet flash of the Holy Trinity. This image is suggested by the poem *Heart of God*, wherein the author implores divine receptiveness through his prayer: “You, Jesus Christ, Heart of God, / who overdrink the blood of Father to the depth/ Open yourself to our shy prayers/ Sweet flash of the mysterious Trinity”.

The poem *Trinity* (1953), speaks about how the Trinity comes into the poet’s dream, the divinity of the Son being emphatically underlined through the intermediary of the cosmic proportions of the Crucifixion: “I dreamt the icon of the mysterious Trinity / A Cross with three arms open over the world / Two upwards and sideways towards the height / One to the abysses gone downward. // On the right there sits the Father, on the left the Holy Spirit / And weighing them both their upsurge / On the middle in the sky the Son, oh crucified / The earth caressing with his feet”.

Although the divine trinity is inaccessible to human understanding, the poet makes the Trinity the basis of his faith and of his life. A poem dated 1954 which serves for vivid proof says: “I know, without understanding It, the Trinity / And on It my life I lay / As I believe with all my profundity/ My heart that I cannot see. / Its secret, infatigable work / In a wound showed itself to me: the unceasing life giving / Blood, in three faces, but

inseparable...” (*I Know without Being Able to Understand It*). Jesus’s cross is the Trinity Cross, praised cross, a remedy cross, a remedy for any “dirty wound” (*The Remedy-Cross*, 1954). The trinity truth is accessible to the poet as a truth of the Resurrection: “To know something of You, circle to carve you in the stair / With the Holy Spirit I mount to the Son, through the Son to Father I mount. / Your Trinity Shuts You ... And You stay outside too: / The clothes are there; He who wears them is not” (*Agony*, 1958). An inner truth, insight assimilated and at the same time associated to Christmas is felt in: “body, are you sleeping? Is sleep about to conquer you? / “The Grace from God” / Soul, wake up and learn / “The Grace from God” / From the Palace of Trinity / In the cave of the heart. (*The Christmas Carol*, 1956).

Voiculescu’s orthodoxy and mysticism are not elements of the scenery, they are not purely decorative. The poem *Glossolalia about the Holy Trinity* has a special theological consistency. The poetic discourse is at the same time a dogmatic discourse: the *Glossolalia about the Holy Trinity* is actually a presentation in verse of the central dogma of Christianity, the dogma of the Holy Trinity, it is a lyrical presentation of the divine perichoresis.

Let us remember the teaching referring to the divine Trinity. And let us do that, mainly, on the basis of Eastern resources, in order to be in agreement with the poet’s religious orientation. God is one being in three persons or hypostases: the Father, the Son and the Holy Spirit. Our God is a Trinitarian God, in God there is the unity of being and personal diversity. The three persons share the same nature, they share the possession of the same divine nature, and the divine nature cannot be comprehended by the human mind, it is incomprehensible, incognoscible. God is above everything that exists, above all that exists, above all that lives in the universe; *Dogmatica* by John of Damascus does begin with two biblical illustrative quotations from John 1:18 and Matthew 11:27: “No one has ever seen God, but God the One and Only, who is at the Father’s side, has made him known,” and “No one knows the Son except the Father, and no one knows the Father except the Son and those to whom the Son chooses to reveal him” (NIV). Probably this is the way we realize properly why the syntax of the Trinity places itself above beings and as such, and brilliant, blinding (see also Isaiah 6: 1-3) it is inaccessible even to the angels: “Fearfully cherubim are led into temptation and are still / Unworthy of attaining the power of height / Of deciphering the alien, flashingly deep, superhuman syntax of the Trinity”.

To a Christian to believe in the Holy Trinity means to believe in one deity, power, willingness (i.e., will as the poet expresses himself), activity, mastering, ruling, to relate to it through one worship. Why one worship? Because, according to the word of John of Damascus, the hypostases are united without getting mixed and distinct without separating from one another<sup>7</sup>.

God is unchanging; he is an essence which exists in three hypostases. God is love (1 John 4:8), that is a tri-personal communion of accomplished love. In the Romanian cultural space this aspect was especially dealt with by Dumitru Stăniloiaie, the famous orthodox theologian. In *Teologia Dogmatică Ortodoxă* he refers to Gregory’s words: “But for us God is one, because one is also the deity, and all those in Him refer to this unity, even if it is threefold”. God is a tri-personal, a unit of some persons who are equal as beings, equal in power, dignity and glory. In the Three, the deity is not separated and it is entire. That is, it looks like “a unique and indistinct light in three suns in a reciprocal interiority”<sup>8</sup>. Welcome to us do seem, in this context, the words of another Father of the Church, Basil the Great, who shows that in the divine hypostases the being is not dispersed, in the Persons of the Holy Trinity one seeing “a continuous and infinite community”, that is the lack of any gradation “which could be a space between the Father, the Son and the Holy Spirit. Because there is nothing to intervene in between, no other subsisting thing, except

the godly nature, to be able to separate it through the insertion of something foreign, nor the void of an existence without subsistence, which could result in a fissure in the entirety of the divine being, thus interrupting the continuity through the insertion of the void”<sup>9</sup>: between the persons of the Holy Trinity there is a continuity of nature.

Dumitru Stăniloae highlighted the fact that divine persons are mutually and totally transparent in the interiority of a perfect love. Each divine hypostasis shares with the other Two the bearing of the entire nature, through this the hypostases being *fully internal*. This is what we call *perichoresis*. As mentioned in the theology dictionary by Ion Bria, perichoresis is the movement of love and the interpenetration of the Hypostases inside the Trinitarian life. In other words, when we say the Holy Trinity we refer to three hypostases, divine persons or egos “that find themselves in one another and communicate mutually”. Perichoresis signifies the life based on love inside the Trinity; and so correctly indeed would Vasile Voiculescu write about Those who are “molten without blending”, about “intertwining loves”.

The basic idea about perichoresis is the following: “Each subject of the Trinity has the Other Two inside”. The same way of describing this is to be found with Dumitru Stăniloae. He mentions an intersubjective Trinity, each hypostasis seeing Itself in relation with the Other or inside the Other. “Father cannot see Himself but a subject of love towards the Son. But the Father’s Ego does not lose Himself through this, for he is affirmed by the Son, Who in turn, does not know of Himself but as fulfilling His Father’s will. [...] This is the movement of each Ego around the Other as a centre (περιχώρησις=circumcessio)”<sup>10</sup>. The Holy Trinity is the one and only God, not in the sense of confusion, but in the sense of their mutual interpenetration, without confusion (cf. John 14:11). In this way, *unity* and *difference* are preserved. The hypostases live in one another, and their interpenetration is without confusion; the hypostases do not get lost, they do not dissolve and they do not lose their own identity in this union. As the poet writes, the three “do not have chambers, they are one; and in Oneself, each / is in the others” with the whole, with its fully Whole meaning.

To Voiculescu, religion did not only constitute a happy opportunity of a consistent poetic reflection but also a real support in the day-by-day life. It represented a walk of life. Vasile Voiculescu was a really humane person, austere and modest, a lucid and determined conscience of the 20<sup>th</sup> century, a person who lived far from the honours and advantages of profitable times as well as from the political compromises of some misty times.

#### NOTES

<sup>1</sup> For the traditionalism of Voiculescu’s poetry see the work of *V. Voiculescu în orizontul tradiționalismului*, pp. 18 and the following. We suggest reservation in reading this paper.

<sup>2</sup> Crohmălniceanu, Ov. S., *Literatura română între cele două războaie mondiale*, vol. II, Ed. Minerva, București, 1974, p. 285, apud Mircea Braga, *op. cit.*, p. 8. Ov. S. Crohmălniceanu’s opinion seems justified to us.

<sup>3</sup> Grăsoiu, Liviu, *Poezia lui Vasile Voiculescu*, pp. 16 and the following.

<sup>4</sup> Pillat, Dinu, *Vasile Voiculescu la epoca genezei povestirilor*, in *Vasile Voiculescu*. Antologie, prefață, tabel cronologic, bibliografie critică selectivă de Rodica Pandeale, pp. 30-31.

<sup>5</sup> *Confesiunile unui scriitor și medic*, *Gândirea*, no. 8/1935, apud Ion Buzași, *Poezia religioasă românească*, p. 173.

<sup>6</sup> *Confesiunea unui scriitor și medic*, in *V. Voiculescu, Gânduri albe*, Ed. Cartea Românească, 1986, apud Florentin Popescu, *Viața lui Vasile Voiculescu*, p. 123.

<sup>7</sup> Damaschin, Ioan, *Dogmatica*, p. 24.

<sup>8</sup> Grigory of Nazianzus, *Oratio XXX*, apud Dumitru Stăniloae, *Teologia Dogmatică Ortodoxă*, vol. 1, p. 301. Dumitru Stăniloae writes that John of Damascus used the same type of wording in his *Dogmatica*: the three interweaving suns are “only one light” (my translation is based on a quotation from *Teologia Dogmatică Ortodoxă*, p. 301). See also Gregory of Nazianzus, *Cele 5 cuvântări teologice*, p. 103: „the deity is not separated into Those who distinguish themselves [...]. It is a unique light in three suns which mutually penetrate each other, without melting into each other”.



<sup>9</sup> Basil the Great, *Epistola 38*, apud *Teologia Dogmatică Ortodoxă*, pp. 301-302.

<sup>10</sup> *Teologia Dogmatică Ortodoxă*, p. 317.

<sup>11</sup> For a western perspective on perichoresis, we suggest Bertrand de Margerie's *La Trinité chrétienne dans l'histoire*, pp. 244 and the following. The Catholic theologian says that perichoresis, or the mutual immanence of the divine persons, is seen by the Council of Florence as a consequence - the unity of their substance. This is Fulgence's way of seeing things, in a manner adopted by the Florentine Council: "Due to this unity of nature, the Father is fully in the Son and in the Holy Spirit; the Son is fully in the Father and in the Holy Spirit; the Holy Spirit is fully in the Father and in the Son" (my translation is based on a quotation from Bertrand de Margerie, *op. cit.*, pp. 244-245). Hillary de Poitiers also insists on perichoresis in *De Trinitate* VII, 28 (Hilaire de Poitiers, *La Trinité*, p. 343), and Thomas d'Aquino describes perichoresis as an interpenetration or intradivine intersubjectivity (Bernard de Margerie, *op. cit.*, p. 250). The reality of the perichoresis is described by Thomas d'Aquino in essential terms: "Father is in the Son because Father is His essence and which He communicates to His Son without the slightest modification; Father's essence being in the Son, it results that Father is in the Son. And because the Son is His essence, it also results that the Son is in Father inside Whom is His own essence" (*Summa Teologică*, I, 42.5, apud *ibid.*, p. 251). The doctrine concerning the perichoresis is extremely important in theology since it constitutes an obstacle against any form of tritheism or modalism. Reformed theology did not neglect this doctrinary point. In his work *Systematic Theology* (vol. I, pp. 461-462) Charles Hodge discusses the mutual relationship of the divine Persons, suggesting the Latin terms corresponding to the Greek *perichoresis*: *inexistentia*, *inhabitatio*, *intercommunio*. All these terms were intended to show that where there is one divine hypostasis the other two are also present. The American theologian concludes, „The fact –of the intimate union, communion, and inhabitation of the persons of the Trinity – is the reason why everywhere in Scripture, and instinctively by all Christians, God as God is addressed as a person, in perfect consistency with the Tripersonality of the Godhead" (*ibid.*, p. 462).

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## Identité culturelle multiple, jeu de la mémoire et canon littéraire – le Journal d'un écrivain roumain, l'Arménien Arșavir Acterian<sup>1</sup>

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**Résumé :** *L'Arménien Arșavir Acterian avait, au moment de son début littéraire, 85 ans; et c'est l'âge qui lui a permis de connaître l'atmosphère culturelle cosmopolite, largement ouverte vers l'Occident, de la Roumanie de l'entre-deux-guerres, ainsi que la période communiste et postcommuniste. Arșavir Acterian fait partie d'une génération perdue d'intellectuels roumains (la génération des années 1927), dont la survivance identitaire a été rendue possible par la culture.*

*Dans son Journal, il fait l'éloge de ses amis, écrivains juifs, roumains, arméniens et, parfois, décrit la communauté arménienne de Roumanie. Même s'il adhère temporairement (pendant les années 1940) à la Garda de Fier (formation politique nationaliste roumaine), il reste fidèle à ses options et à ses modèles culturels et littéraires : Montaigne, Pascal, Valéry etc., et à ses amis : Virgil Gheorghiu, Mircea Eliade (Roumains), Nicolae Steinhardt, Mihail Sebastian, B. Fundoianu (Juifs), Siruni, Bogdan Căuș (Arméniens). C'est ainsi qu'il peut garder son identité et sa liberté spirituelle, surtout pendant la période communiste qui a uniformisé jusqu'à anéantir l'identité individuelle.*

**Mots-clefs :** *communauté ethnique, modèle spirituel, identité culturelle, littérature*

Auteur de deux journaux intimes, intitulés, modestement, **Jurnalul unui om leneș (Journal d'un paresseux)** (1929-1945) et, significativement, **Jurnalul lui Nastratin (Le journal de Nastratin)** (1958-1990), Arșavir Acterian est le frère de Haig et de Jeny Acterian, Arménien d'origine et membre du deuxième échelon de la génération de '27, génération perdue d'intellectuels roumains de la plus pure race, de l'entre-deux-guerres. Réunissant Eliade, Cioran, E. Ionesco, Mircea Vulcănescu, Petru Comarnescu, les frères Acterian etc., sous la tutelle spirituelle de Nae Ionesco, *le bateau aux perdus* – comme disaient quelques-uns des jeunes de l'époque qui s'efforçaient de dépasser les grands seuils et les tremblements radicaux de l'histoire, grands ou petits - retrouve, dans les journaux d'Arșavir Acterian, son image la plus fidèle possible.

Désigné, tour à tour, par la critique de spécialité ou bien par lui-même, parce qu'animé d'une rarissime et puissante modestie, comme *l'homme sans qualités*, ou comme *l'homme ordinaire du siècle*, Arșavir Acterian souffre profondément *du mal du siècle* spécifique à toute transition d'une époque à une autre, ressent l'ennui et le dégoût vis-à-vis de la vie (et de la littérature) propre - à ce moment-là - à l'entière intellectualité roumaine, et n'a qu'une certitude – la toute-puissance de la mort. A la différence de certains esprits contemporains, inquiets, et par là très productifs dans le plan littéraire et non seulement, Arșavir Acterian se contente, passivement, du plan secondaire, vit pleinement la fascination exercée par d'autres penseurs, tels Nae Ionesco, et adhère à l'extrême droite roumaine, incarnant le réceptacle irréductible de ce temps-là. [1]

La jeunesse de cet écrivain profondément non canonique, d'abord par rapport à la hiérarchie canonique qu'il élabore lui-même dans le plan littéraire et au cadre de laquelle il se réserve une position de milieu, se place sous le signe de l'émerveillement. Signalé dans une séquence de *mise en abîme* pour tout le **Journal d'un paresseux**, l'émerveillement, comme manière d'être au monde, définit presque toutes les nuances de l'étonnement : l'émerveillement – état d'esprit, état d'âme ; l'émerveillement de l'enfant ; l'émerveillement du simple d'esprit ; l'émerveillement du sage qui vient d'épuiser toutes

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les possibilités de quêter l'Absolu, qui a parcouru toute les impasses et qui se retrouve épuisé et vide, surpris par l'incommensurable mystère que son esprit n'arrive pas à appréhender. [2]

Cet état d'innocence paradisiaque et rétractile à la fois, protecteur face à ce qui pourrait provoquer des éclipses ou des bouleversements spirituels, est accompagné du doute par rapport à soi-même, aux autres, à la littérature, à l'effet thérapeutique et littéraire du journal. Petit à petit, les pages couvertes de notations quotidiennes forment un journal – et fondent une poésie spécifique – ainsi qu'un (anti)personnage qui aurait pu être différent s'il n'avait pas tellement douté de soi-même. En compensation, il existe, tout au long de l'écriture journalière, une suite de *mises en abîme*, involontaires évidemment, et des images – en miroirs déformants – du chroniqueur. C'est ainsi que prend naissance un profil *en miettes* de l'auteur du journal, placée non pas sous le signe de la certitude, mais sous celui du possible. Une image envisageable du personnage – celle de l'écrivain tel qu'il aurait voulu être – c'est Gérard de Nerval. Naturellement un Nerval remodelé selon la disposition spirituelle de celui qui portraitise, en revers négatif, tout ce qu'il n'est pas. Et qu'il ne pourra jamais l'être. Chose admise et lucidement assumée : « Il a brûlé. A lire, à voyager, à aimer. Il s'est consumé dans un amour malheureux, à la recherche de la pureté et à la quête de l'Absolu. Il a eu le culte de l'amitié. Et celui de la beauté. Il a vacillé entre le christianisme, les sciences occultes et l'ésotérisme oriental. Il a essayé de s'approcher le monde d'au-delà à travers ses intuitions philosophiques et poétiques, mais ses visions sont assez vagues, inconsistantes, sous-jacentes à des doutes et à des incertitudes. Il a rêvé à l'immortalité et a souffert pour savoir si son amour terrestre avait la chance de durer après la mort, ou bien s'il disparaîtrait dans le néant qui nous attend peut-être, contre tout espoir d'une vie éternelle. De son existence, échouée dans la folie et dans le suicide (ce qui prouve de la lucidité mêlée au désespoir), il nous reste quelques livres qui vibrent (pour tout lecteur sensible à cela) d'un amour exaltant et d'une fébrile recherche du sens de la vie, des tentatives de dévoiler les mystères de la vie, présents et visibles partout pour un œil curieux de découvrir les essences. Le rêve s'allie à la poésie dans une œuvre écrite dans le tumulte d'une vie passionnelle. Voilà Gérard de Nerval. (notre trad.) » [3]

Sous le signe du provisoire, poussé par le besoin de stabilité et par la nostalgie non avouée d'un autre soi-même, idéalisé par la quête - et par la découverte - de l'Absolu et du sens complet de la vie qui subsistent dans un chef-d'œuvre, Arşavir Aterian ne cesse de s'approcher, dans une autoscopie lucide, hors du commun. Sans être l'adepte de quelque idéologie – son ancrage temporaire dans la doctrine légionnaire est tout à fait hors de propos pour sa nature spirituelle passive par excellence, tournée sur elle-même, malgré les allusions vagues qui font remonter en surface des souvenirs réprimés opiniâtement – l'Arménien Arşavir Aterian fait preuve parfois d'une misogynie réconfortante qui lui permet, au-delà de la pose juvénile, de paraître plus naturel dans sa relation avec les femmes. Vite abandonnés en faveur de la totale liberté de l'esprit, les jeux érotiques de séduire ou de se laisser séduire temporairement n'ont d'autre spécificité que d'être peu nombreux dans les pages du journal : « Comment juger ces femmes ! A peine sorti, on tombe là-dessus. Des machins mobiles, charnus et excitants sur leurs deux jambes. (notre trad.) » [4]

En ce qui concerne l'amour physique, celui-ci provoque, rétrospectivement, du mépris et du dégoût. Envers les femmes et envers ses penchants lubriques, inquiétants par leur intensité, mais exorcisés par la dureté du langage de l'homme et par l'écriture : « Je mets la patte sur le corps dénudé. Pourquoi nu, sinon pour cela ? J'embrasse la lèvre teinte et énigmatiquement sensuelle. Pourquoi balancements, câlins, façons, sous-entendus, appels, sinon pour que je réponde ? Et je réponds à cette invitation comme un animal. *Post coïtum...* (notre trad.) » [5]

Il existe aussi dans le journal un débat – un faux dialogue, qui ne suppose nullement la rupture de ce *silence* conçu comme une autre idée obsessionnelle d'Arşavir Aterian – sur une scène intérieure, à partir d'idées fondamentales et de théories sur la vie, la vérité, le temps, la mort, le sacré etc. Démarche initiatique sinueuse, manière souvent désespérée de rechercher un sens de la vie en particulier et de l'existence en général, camouflée dans les interstices du texte, le journal d'Arşavir Aterian trahit une grande inquiétude, une angoisse métaphysique, la peur d'avoir été abandonné par la divinité et une attente de la moindre révélation, étendue sur les coordonnées du temps subjectif,

Un homme sans qualités et sans espoirs, un personnage laborieusement conçu, d'une réelle complexité, expérimente et abandonne ensuite, l'une après l'autre, toutes les voies qui auraient pu mener à la découverte de l'absolu. Incapable de construire sa propre théorie et ses propres instruments de recherche – à l'exception du journal - Arşavir Aterian utilise toutes les méthodes des autres, les mettant à l'épreuve de son esprit toujours mécontent de soi et du monde, mais incapable de se révolter ou de changer. Néanmoins, malgré tout, il ébauche une poétique du journal - à laquelle il ne croit pas d'ailleurs - en réunissant le refus de la préciosité et l'authenticité avec le desideratum de surprendre *l'instant*, le moment fugitif.

Se plaçant de nouveau entre des miroirs parallèles, Arşavir Aterian retrace dans son journal les profils de plusieurs personnages qu'il n'aurait jamais pu incarner : Costin Deleanu, élève de Nae Ionescu qui croit inébranlablement à la force de la logique du maître, Eliade - le sceptique et Cioran – le nihiliste. Ou bien l'écrivain appréhende le personnage qu'il aurait pu devenir, un grand littérateur tel Eugène Ionesco, s'il avait abandonné sa passivité, assumée comme *modus vivendi*, et le doute par rapport à la force compensatrice de la littérature.

La perte de sa sœur Jeny, à l'agonie de laquelle il a assisté jour après jour, détermine une interruption de ses méditations métaphysiques et de son obsession pour l'absolu. Mort lui aussi quelque part sur le front de l'Est, Haig était toutefois resté dans le souvenir de son frère comme un cumul dynamique de qualités artistiques, comme un esprit créateur qui avait laissé des traces ineffaçables dans le monde où il avait vécu. L'agonie de sa sœur est tout à fait autre chose. La fonction thérapeutique du journal se renforce, chose visible dans les moindres détails. Le registre stylistique change et le texte acquiert une nouvelle cohérence, un écoulement tantôt lent, tantôt syncopé, racontant les moments d'extrême souffrance physique de sa sœur et ceux de souffrance spirituelle du frère qui en est témoin.

La soif de vivre, l'acharnement de continuer à faire des projets et de programmer le futur, auxquels fait concurrence la lucidité de la personne intelligente qui connaît l'évolution des choses, le combat perdu d'avance de l'esprit avec la matière périssable concèdent une cohérence supérieure aux pages du journal. Les notations s'agglomèrent, tout en se coagulant selon une logique de l'écriture qui tache de transmettre un sens à l'existence, de chercher une justification pour la tragédie qui est la vie. Il y a là des pages troublantes dans leur simplicité dans lesquelles l'agonie discrète et terminale de sa sœur Jeny est secondée de l'agonie sans fin de Arşavir.

Tout aussi discrètes restent les notations de l'auteur sur le travail au Canal. « Il existe dans la vie des moments, des secondes qui peuvent sembler infinis. Je me rappelle les douleurs physiques que je devais supporter indéfiniment. Les travaux monstrueux au Canal, les retours à pied étaient pareils; fatigués, épuisés, nous parcourions une route de 7-8 kilomètres, après avoir, pendant dix heures, creusé la terre, chargé les wagons, charrié les brouettes. Il me semblait que tout cela n'allait plus jamais finir. (notre trad.) » [7] La solution – la seule possible – nous rappelle Pascal : *Abêtissez-vous !* Et toujours entre miroirs parallèles, sans inhibition cette fois, cet esprit universaliste, désinvolte dans ses

relations avec la grande littérature roumaine et européenne, avec les grandes figures livresques de ses esprits tutélaires du XX-ième siècle, exprime ses états d'esprit en citant *in extenso* **Trecut-au anii** ou bien **Rugăciunea unui dac**.

Ses rapports avec la communauté arménienne sont sporadiques. Et dépourvus de signification. L'écrivain ne connaît pas la langue arménienne mais il décide à un moment donné de participer, à l'église arménienne, au service religieux de la Résurrection. Autour de lui, il n'entend parler que le roumain, il écoute pourtant la messe, peut-être à la recherche d'une identité qu'il a vraisemblablement eue jadis, dans le passé collectif de son ethnie, identité qui lui offre de la stabilité et des certitudes personnelles. La présence d'un autre arménien, Siruni, ne fait autre que souligner la dimension spirituelle roumaine de l'écrivain. Siruni avait laborieusement traduit en arménien les vers de Eminescu et il en était très fier. Caractérisé avec sympathie mais lucidement, ce personnage épisodique du journal se contente de très peu : la reconnaissance publique de ses efforts de traducteur. D'ailleurs, « il a une mémoire colossale, un amour infini pour la culture et pour les hommes. Lucide, caustique, plein d'humour, bienveillant, poli, heureux quand on reconnaît son effort, en lui faisant un tardif éloge, orgueilleux, un peu vantard, mais modeste à la fois, se contentant d'une pension de 600 lei [...] (notre trad.) » [8]

En fait, Arșavir Acterian est l'image synthétique – et donc complète – de sa génération. Il a quelque chose de tous ceux dont il parle, dont il conserve correctement la figure, ombragée de nostalgie. Il fige ses contemporains d'une main sûre – eux et, implicitement, leur époque – dans des portraits mémorables, parce que Arșavir Acterian sait surprendre les gens dans des moments essentiels de leur existence et les rendre naturellement. Autant de qualités d'écrivain de vocation. Sûr de soi, cette fois-ci, l'écrivain établit son propre canon littéraire – une présentation synthétique de la littérature, et surtout de la poésie des débuts de la période communiste, mettant l'accent sur les généralisations nécessaires. Il aime beaucoup Alice Botez et Emil Botta – il compare sans réserves ce dernier à Eminescu et, après avoir clairement défini l'acte de création poétique, y compris dans son revers négatif, il forme, en mettant bout à bout ses préférences littéraires, sa propre histoire littéraire – une des *médiocrités* – en tant qu'alternative au canon officiel. Voici la définition de l'acte poétique et la disposition des poètes en catégories de créateurs : « Rares sont les poètes inspirés, visionnaires et prophètes, poètes qui ouvrent la porte aux révélations. La plupart ne savent pas ce qu'ils disent, hésitent, se répètent, le vent les emporte et ils volent sans direction, sans sens, ahuris, stupéfaits, jouant avec des images et des métaphores, emportés par l'aura inconsistant d'une inspiration ou tombés atteints par la mort rouge. Les créations de quelques-uns deviennent, à ma stupeur, source inépuisable de commentaires critiques subtils et excessifs, parfois même avec des commentaires philosophiques. (notre trad.) » [9]

A côté des notations d'une importance particulière, en tant qu'information et impact – Ezra Pound aurait voulu apprendre l'araméen et le roumain – le second pour sa beauté inouïe – il existe des séquences dont il résulte que le problème de l'absolu et de la mort continue à le préoccuper. Arșavir Acterian cherche infatigablement des solutions – toujours celles des autres – en philosophie, en littérature, dans l'acte de création, en mysticisme, pour l'insoluble problème de l'absolu, poursuivi toujours par la peur – face à la décrépitude, au sentiment envahissant de la résignation, du scepticisme et de l'échec. A travers cette manière de voir les choses, voici le portrait de Mircea Eliade : « il masquait néanmoins beaucoup d'orgueil, de vaillance et assez de vanité à côté d'une grande ambition de découvrir la vérité absolue, découverte qu'en bonne partie il avait abandonnée en faveur d'une gigantesque accumulation trop savante d'érudition, en faveur de préoccupations herméneutiques, éblouissant les chercheurs par sa science colossale sur le décryptage du sacré et du profane. (notre trad.) » [10]

Comme il est toujours au courant de tout ce que la littérature roumaine produit de bon, Arșavir Acterian écrit des essais profonds sur la mort, le temps, la vieillesse, l'absolu et la recherche de celui-ci, sur la culture et la création, sur leur rôle, sur le sens de la vie, sur la littérature en tant que quête de tout cela et, en fin de compte, sur le pouvoir de la croyance et sur l'amour de la patrie : « bien qu'Arménien d'origine, je suis né en Roumanie, mon pays. L'exil me donnerait plus de peine que la vie difficile dans ce pays que j'aime malgré tout, en dépit des crises qu'il traverse [...]. Aidez-moi, mon Dieu, à résister sans défaillance à la vieillesse qui m'attend, jusqu'au dernier moment qui me fera sombrer dans la mort. Jésus Christ, nom Maître, fils de Dieu, pardonnez mes péchés ! (note trad.) » [11]

#### Notes

1. Dans ce sens, Eugen Simion parle du fait que « son inappétence pour la littérature tout comme celle pour la vie, semble réelle et constitue le thème principal du journal qui fait naître un personnage à part, un individu qui a le sentiment qu'il ne peut être un personnage intéressant parce qu'il manque (ou a l'impression de manquer) de personnalité. (notre trad.) » in **Ficțiunea jurnalului intim**, vol. III, **Diarismul românesc**, Ed. Univers Enciclopedic, 2005, p. 302.
2. Arșavir Acterian, **Jurnal**, Ed. Humanitas, 2008, p. 50
3. **Idem**, pp. 58-59
4. **Idem**, p. 72
5. **Idem**, p. 106
6. Et pourtant, la passivité contemplative de Arșavir Acterian peut être comprise autrement : « l'état de contemplation n'est qu'en apparence inactivité ; c'est le don d'une intelligence de méditer en connaissance de cause à soi-même et d'être active, compréhensive quand il s'agit des autres » Elvira Sorohan, **Arșavir Acterian. Jurnalul unui filosof timid**, <http://convorbiri-literare.dntis.ro/SOROHANfeb10.html>
7. **Idem**, pp. 162-163
8. **Idem**, p. 194
9. **Idem**, pp. 216-217
10. **Idem**, p. 345
11. **Idem**, p. 469

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## Virgil Tănase - The Portrait of A Romanian Dissident

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**Résumé:** *Peux connu dans son pays, Virgil Tanase - un des écrivains représentatifs pour l'exil roumain - dépasse les difficultés de la vie grâce à son attitude, sa lucidité et sa méticulosité dues au héritage roumain. Même si la littérature roumaine actuelle a ignoré elle-aussi l'oeuvre complexe et unique de Virgil Tanase, depuis quelque temps on a (re)découvert son écriture tout particulière, cryptée, vivante et dynamique.*

**Mots-clef :** *exil, littérature, fiction romanesque, écriture*

Endowed not only with a quick-witted mind, but also with an analytical insight, Virgil Tănase amazes the reading public with its congenial, smart, rational, honest, but still reserved discourse. He serenely talks about the writing experience, without giving too many details on the metaphorical symbols hidden in his books, leaving us, the reading public, to infer the deeper meaning of his text. He endlessly recounts the exile experience, the same story of the adolescent uprooted from his universe, compelled to leave the garden, his home and town in order to go to university. This rupture from his provincial childhood and the leave to Bucharest will have such a powerful influence upon him, that his first novels will fully reflect this aspect. For Virgil Tănase, the exile is that lone traveler in a world where the unwritten law imposes *the walk in group*, accompanied by military music, and the literature of exile is considered to be “a literature in a zoo where the animals do not lead their natural lives”.

Through this investigation, modest I would say, I would like to put forward not so much a biographical or social facet of the artist Virgil Tănase, even though it is also appropriate to discuss this situation fully, but particularly an attempt to analyze his text both thematically and structurally, irrespective of the genre in order to observe the way in which the subtlety of his mind creates a special kind of literature. The personalized writing language is often controlled, sometimes intemperately, by a poetic and metaphorical sense, which obscures for a few moments the reader's way in into the normal course of the work. With its sharp mind, an exquisite directorial acuity, master of the modern and postmodern epic techniques Virgil Tănase creates an apparently illogical word game so that, at the end of the narrative labyrinth, the reader discovers an open, transparent, lucid, alive, chameleon like writing style, often guilty for confusing him. In theater, Virgil Tănase breaks all the canons, because there is no clear, predetermined pattern that he can keep in mind in creating his plays.

After the first journey into the epic and drama of Virgil Tănase, which I do admit I made with minor deviations, I consider appropriate a space of his own in the history of the Romanian literature.

### **The Portrait of a Provincial Romanian**

Over the time, in the mirror of the Romanian literature, it has been reflected the image of a sensitive, distinguished and original writer. Virgil Tănase, an emblematic personality of the Romanian exile in Paris, novelist par excellence, the opponent of the communist regime, was born in Galați in July, 16 July 1945, in a city where the river dominates the whole territory, and its lisp continuously announces the possible rise of a new value from the depths. "We lived in Galați, in the Bălcescu Street, formerly General Berthelot Street, in a boyar house with several rooms, distributed to several families, with plenty of yard and garden. Each night, my father took a key, which to me seemed enormous, and locked the gate of the huge iron fence which was guarding everything around". The child Virgil Tănase lives his life as a story. Thus, in the mixture of real and imaginary, the young man finds himself somewhere in the middle of ruins: "The darkness, weeds, those remnants of the houses with unsuspected corners frightened and challenged

me ....” In the provincial town of his childhood, there were traveling “Swedish red-like matchboxes trams crawling, sometimes, behind the ox carts, and the streets were lined with linden” [1]

Virgil Tănase, a man of great spiritual nobility, comes from a family of intellectuals, ordinary people, faithful to human values, always sharing the sufferings and needs of the others: "I come from a family of simple people, without wealth and acts recorded by a notary office, without amazing feats written in books, without family documents." (Virgil Tănase). Originating from a peasant family, rewarded by the voivodes, magistrate by profession, graduated Law, his father Dumitru gives up his career as a judge at 38 years old in a time when the communist dictatorship imposed its own righteousness and justice up to the annihilation of individual consciousness and the elimination of any democratic values. Since 1948, his son's education passes in his care while the novelist's mother of Basarabian origin, Larisa, having finished her studies in Medicine, opened a medical office ensuring the financial equilibrium of the entire family. In an old house, with rooms that resembled the compartments of a wagon, with a huge garden, bordered by lilac and full of trees, there lived the little “adventurer” Tănase.

Though a bright student from the earliest years of study, however, the portrait of Virgil Tănase, as a son of intellectuals, represented the image of the class enemy. Thus, in the eyes of the thirteen years old child, the school became a place worthy of hatred, headquarters of infamy and incompetence, "donkeys disguised in lions, dressed in academic gowns" [2]. Expressing his disdain towards teachers, he writes a number of epigrams to them, which of course do nothing but attract even more dislike about him. The incident that took place then and looked upon with maturity announces a strong critical openness to literature, the first "escape" of a young "artist" eager to express himself. Throughout high school, the student Tănase will remain a misfit of the system imposed by the regime, often breaking the rules of the school community, which, after long and frequent conflicts with the teachers, whom he called "nullity and scoundrels", will bring about his transfer from one institution to another, "grades at school, following the Soviet pattern, were up to five and I had only five except for the carriage which has always been a weak point in my academic journey ..." (Virgil Tănase)

Since childhood, Virgil Tănase had inherited the sense of absolute freedom from his father whom he resembled with a giant tree. He went to the theater, concerts and cinema and was always followed by the feeling that he must tell all he had to say. From an early age (six years old) he has proven the abilities to assimilate several languages: English, Russian and French. Therefore, he chose to read more foreign literature, browsing the eight volumes Grand Larousse for hours, “lying on my belly under the dining room table, maybe because it was there that I was feeling protected, hidden under the black silk fringes of a plush tablecloth which almost touched the floor, I was browsing the seven impressive volumes of Larousse, which were so big I couldn't put away on the bookshelves, from where I started taking books by climbing a chair.” Furthermore, he discovers Gide and Marcel Arland. As a teenager, he stubbornly refuses to decipher Tolstoy, Dostoevsky, Turgheniev, being convinced that the Russian literature could only be a mean of propaganda and imperialism. Later, these writers will be reviewed and will occupy a special place in the literary life of the novelist Virgil Tănase.

Starting with 1963, he becomes a student of the Faculty of Letters in Bucharest. With a sharp intelligence, he practices a kind of intellectual terrorism on the professors, whom he considers mediocre, coward and incompetent. He excels in structural analysis methods, studies *Phedra* by Racine, *Aeneid* by Virgil with interest (about fifteen hours per day) and at the same time, he translates the poems of René Char.

In 1966, Virgil Tănase was expelled from university because he had exposed his disagreement with the ideas of the Marxist thinking in a paper that was to be presented in the scientific circle at the Faculty of Letters. The writer made an essay on René Char, covering the topics that obsessed him at that time: the impropriety of the world, despair as

a form of energy, anxiety facing the unacceptable death. Starting from his study on René Char, a party activist made him guilty of literary rebellion: "You're a good, clever man. But now you are going to pay dearly, because instead of pulling the ox tail, you wanted to make it puff and pull the horn ... Let that be a lesson to you!" [3]

The life of the student Tănase turns into a veritable ordeal: for two years he is forced to work as "concreter" and then he becomes a permanent subject to a terrible interrogation, to be afterwards asked to collaborate to Security. Virgil Tănase is abhorred by the servility, elation, betrayal and this is why he chooses to retain its integrity up to the end and follow the model of his father, whose rectitude was adamant: "What they were asking was simply to compromise yourself, to admit that they were stronger, to understand that you are nothing, not worth anything and that, anyway, you're a scoundrel and a coward as the other ..." [4]

The most beautiful memory of the time he was a student remains the very moment he meets Doina, his future wife, the woman who breathes exuberance, passion and charm of life into her husband's existence. Together with her, the world now seems to be alive; through her, the expansive spirit of the twenty years old young man is now reborn.

He will graduate the French Language Faculty of the Institute of Foreign Languages in Bucharest in 1968. Obviously, this is only the beginning of his mission in the world of literary art.

### **In search of a refuge: delirium, a paradise reinvented**

For the writer Virgil Tănase, the greatest intellectual references are rooted in *Les Faux-Monnayeurs*, Gide's novel, which will open the path of initiation of the young writer into the mysteries of literary creation. He finds inspiration in Thomas Mann, Jack London, Mark Twain and Turgheniev's writings, reads poetry and is absorbed by Bacovia's lyrical universe. He excels as a translator, merging with Jacques Prévert's poetics and assimilates Barthes' literary creation (*About Racine*, 1968), Tzvetan Todorov (*Introduction in fantasy literature*, 1970), Beckett (*Acts without Words*, 1971), Diaz - Beach (*Garcia Lorca - monography*, 1971) and Balzac (*Funny stories*, 1997).

As far as the first literary success is concerned, it is the writer himself who can talk about it: "In my second year at university I translated a few poems by Jacques Prévert. I published a sort of big wall newspaper. Many translations, mine included, were posted there. Next day, my translation of Barthes was missing: somebody had stolen it. It was my first literary success." [5]

The real adventure of writing is triggered by an ideal aesthetic dialogue with Dostoievski, Faulkner, Proust, Gogol's literatures, debuting in "Luceafărul" magazine in 1969 with the story *Notes of those who go to sleep*. Then, the articles *Wild Duck*, *Side Drawing* (*Luceafărul*, 1970) are published and, in the same year, in *România Literară*, a prose poem about love, death and eternity, *The lady with the unicorn*, is published: "You're right, you're far too many times right, I do not love you: together we run away from the death which I perceived at the end of the road, and I will stay with you only as long as we can see nothing of us, leaving the two hundred years of love which flow through us to the great green lands, shine in the infallible fog." [6]

In these short stories the imaginary lives within realism and life is courted by death, like in a dream-like game where space and time seem to be never-ending, the mirage vanishing only when, hit by Mr. Truth, he announces the new conception of a talent, a painter who, fully aware, alternates brush and pen, creating a whole new array full of poetics: "Death who had her black hair laid on her temples and a beautiful long face loved horses, held in its hands only a cane, was wearing a green coat, and was hurried to go to the mountains, and yes, she came there on the porch from the sea with a Jasmine tobacco scent and touched her first, the Gipsy, and they all believed that, in fact, she will tell him:" Come, come into the mountains Semenic ... but it was not true ... as soon as the gypsy had died, he died too, under the touch of the same hand..." [7]

In *The Lady with the unicorn*, Virgil Tănase authentically and meaningfully calls the symbol of the island: “Because the island is neither the refuge from the vain world, nor a sacred redeeming place coveted by the fallen, ephemeral human being, but a static symbol. Even the syntax of the prose is designed to prevent, by moving the attribute or complement off their normal position” [8]. “She stretched her arms and laid them around my neck and from the dark, lake waters, she came to a mirror that, adorned in brocades, the Lady held in her hand, the unicorn.” [9] We find in *The lady with the unicorn* a Proustian sentence type, lagoon, lazy, insinuating, but unlike Proust, whose sentence is used to “substantialise progression of ideas”, for Virgil Tănase it becomes calculated, designed to ensure that the static effect is concentrated in the island's symbol: “It was late and of course that no one was coming here by boat, so as to let us return to the village, so there was I, alone among the tombs of the condemned nobles, some perhaps for having spent nights of passionate love in the blood of the Lady, dressed in tall and thin, black and white clothes, lost here in these stretches before the invention of the compass and four masts and decks high above the sea ...The Lady with her neck, shoulders and breasts echoing the sound of adornments, alone on that island in an ocean that, never before, no one had ever passed through, to come back to a field beyond that, the bird Magellan, and in her hand with slender fingers, and slightly stretched forward, she held a silver mirror ... in which, the unicorn was looking, gentle and puzzled.” [10]

Behind the curtain, there is and will always be the man and artist Virgil Tănase who from time to time leaves himself discovered and acknowledged through his art, afterwards taking refuge in his universe, one without external constraints, once again waiting for the moment in which he, the novelist, will be absolutely necessary. Moreover, after a long and intensive introspection, Virgil Tănase defines itself as “an unique individual and it is needed sometimes that my presence become indispensable and my death aberrant.” [11]

A journey back in time outlines a portrait of a young aspirant to the mysteries of literature, who, between the 60s and 70s, manages to enter into a literary heaven, in which maturity is attained gradually through his harmoniously polished words and his deep feelings. And in this enchanting place, Virgil Tănase will live up to the present moment, preserving the genuine fragrance of the poetic literature with the loyalty of his writings.

#### Notes

[1] Virgil Tănase, *România mea*, E.D.P., București, 1996, p.14

[2] *Ibidem*, p. 27

[3] *Ibidem*, p. 41.

[4] *Ibidem*, p. 45

[5] *Ibidem*, p. 51.

[6] Virgil Tănase, *Însemnările celor ce merg spre somn*, **Luceafărul**, Anul XII, Nr.47 (395),22 noiembrie1969, p. 5.

[7] Virgil Tănase, *Desenat într-o parte*, articol apărut în revista **Luceafărul**, Anul XIII, nr.18/1970, p. 5.

[8] I. Negoïtescu, *Despre proza lui Virgil Tănase*, **România literară**, Săptămânal al Uniunii Scriitorilor, An XXIII, Nr. 27, 5 iulie1990, p. 7.

[9] *Ibidem*.

[10] Virgil Tănase, *Doamna cu licornul*, **România literară**, Săptămânal de literatură și artă, An III, Nr.35, 27 august 1970, p.19.

[11] Virgil Tănase, *România mea*, p. 54.

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## Reconstructing Identity in the Postcolonial Era – Salman Rushdie’s Saladin Chamcha

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**Abstract:** *The present paper focuses on the manner in which Salman Rushdie analyses Saladin Chamcha's process of identity transformation which is specific to the postcolonial era. The character of The Satanic Verses made a choice in his childhood to follow a British cultural model and to deny his Indian roots, but the journey to his native country helps Saladin recover his identity and the U.K. citizen Saladin Chamcha becomes once more Salahuddin Chamchawalla, the inhabitant of the hybrid city of Bombay. At this point, the character acts and reacts according to the pattern of the postcolonial era, reconstructing his reality and his identity.*

**Key-words:** *postcolonialism, identity, stereotype*

The topic concerning identity in the postcolonial era is largely debated and the discussions are polarized around the specificity of the native /former colonized culture. The present paper's focus on postcolonial representations of national identity is confined to the geopolitical space of India, a land that had to deal with many influences of different extraction. In order to pinpoint some issues concerning the process of reconstructing identity in India, this cognitive demarche will analyze Salman Rushdie's *The Satanic Verses*, and will lay stress on the changes in Saladin Chamcha's personality and representations of national identity when confronted with both India and England.

When referring to the postcolonial representations of national identity, one must begin by stating several historical facts of colonialism, with reference to the conquerors' need for legitimacy which led to the creation of mis-portrayals of India and its inhabitants which were considered backward and with no perspective of development outside the borders of the Empire.

The British maneuvers ranged from setting Muslims against Hindus to imposing the loyalist movement which either opposed nationalist trends or attempted to persuade their own kind to be moderate and non-violent and even to be grateful for the colonizers' set of reforms, despite the impoverishment of India's resources and treasures.

In fact in 1821, a British officer under the assumed name of "Carnaticus" wrote in the *Asiatic Review* that: *"Divide et impera should be the motto of our Indian administration, whether political, civil or military."* [1] And this policy was in the spirit of the Secretary of State for India, Lord Dufferin, Viceroy (1884-1888): *the division of religious feelings is greatly to our advantage.*

In addition, one cannot dismiss the Secretary of State for India's suggestion to the Viceroy, Lord Elgin (1862-1863): *We have maintained our power in India by playing-off one part against the other and we must continue to do so. Do all you can therefore to prevent all having a common feeling.* Later on, the Governor General of India (1895-1899) and subsequently Viceroy (1899-1904) Lord Curzon was told by the Secretary of State for India George Francis Hamilton that the British *should so plan the educational text books that the differences between community and community are further strengthened.*

Naturally, in the first years after the independence, i.e. in the first phase of postcolonialism, the people of India attempted to surmount such barriers and to invert the scale of values, in order to assert their superiority and the negative characteristics of the former colonizers.

In his review of Michael Gottlob, *Historical Thinking in South Asia*, Vainay Lal asserts that even historians were involved in such practices of rewriting history, of erasing the negative associations embedded in the notion of *Indian*:

*If, as was then widely believed, colonial histories were almost invariably contaminated, engendered by the impulse to make history serve as the handmaiden of the state and often animated by wildly indulgent representations of Indians as lazy, intensely emotional people who were predisposed towards viewing themselves preeminently as members of monolithic religious communities, it became almost a moral imperative to install a competing narrative at the heart of the nation-state. [...] Early commentators such as Robert Orme and Alexander Daw had represented the Bengalis as effeminate. (2003: 115)*

Thus, leaders remind their people of the common culture and heritage in order to create that *common feeling* that the British feared. In this respect, Jawaharlal Nehru is a perpetrator of representation for a diverse but unified nation of India:

*I was fully aware of the diversities and divisions of Indian life, of classes, castes, religions, races, different degrees of cultural development. Yet I think that a country with a long cultural background and a common outlook of life develops a spirit that is peculiar to it and that is impressed on all its children, however much they differ among themselves. (1997: 59)*

The second period of the postcolonial trend is temporally located in the last decades of the 20<sup>th</sup> century and it is characterised by the embattlement of developing a national identity after the foreign rule, with the struggle of detaching from the colonizers, while maintaining strong liaisons with them.

Furthermore, one cannot be oblivious of the fact that postcolonial writers chose to express the realities of the colonizer and that of the colonized by means of magic realism which involves fantastic, mythical elements projected against a realist setting. Thus, issues redolent of religion, of mysticism, bring the reader closer to magic realism, in which the blending of reality and magic is acknowledged and admitted as ordinary.

The third phase is in fact a neocolonialism that is influenced by globalization and thus it perceives cultural / identity differences as complementary realities rather than opposing ones.

At this point, such a perspective on Self /Other, East /West is changed in the work of postcolonialist writers who are influenced by globalization and thus perceive cultural / identity differences as complementary realities. The binaries are deconstructed and their world is one of impurity, melange and hybridity and a good example in this respect is represented by Salman Rushdie with his *Midnight's Children*, *Satanic Verses*, *Shame* etc.

Identity is a recurrent theme in the literary work of Rushdie who considers that reality is an artifact, a construct, and binaries have to be deconstructed. This idea is emphasized in Sabrina Hassumani's *Salman Rushdie – A Postmodern Reading of His Major Works*:

*“The Satanic Verses” asks two major questions, both of which have to do with identity: “What kind of idea are you?” “Are you the kind that compromises, does deals, accommodates itself with society, aims to find a niche, to survive; or are you cussed, bloody-minded, ramrod-backed type of damnfool notion that would rather break than sway with the breeze?” And, “How do you behave once you win?”. Rushdie’s response to the issue of identity is to reveal it as a construct rather than an essence. In *Midnight’s Children*, he reveals the protagonist Saleem Sinai to be a social, political and cultural construct; similarly, in *The Satanic Verses*, he exposes the protagonist Chamcha’s pre-devil and devil character to be constructed by the dominant British culture, and his later, transformed “identity” into Salahuddin Chamchawalla to have been shaped by alternative influences*

*such as the independent, strong, intelligent daughter of Indian immigrants, Mishal, his Indian friend, Zeeny, and his father, Changez. Key elements in Chamcha's transformation are his will and anger that allow him to break out of the restrictive "victim" category into which he has been thrust by the dominant British discourse. (2002:66)*

In fact, in *The Satanic Verses* the reader finds two opposing attitudes and two national representations of postcolonial Indians: on the one hand there is Gibreel Farishta, a famous actor of theological movies, who is at peace with his culture, and on the other hand there is Saladin Chamcha who seems to continue the loyalist trend of the colonial era, embracing Britishness and rejecting his own culture.

The moment of the characters' fall following the plane crash is an overt statement of these beliefs. Thus, Gibreel sings the patriotic song *Mera Joota Hai Japani*, while Saladin chooses the first stanza of *Rule, Britannia!* by James Thomson (*When Britain first, at Heaven's command /Arose from out the azure main; /This was the charter of the land, /And guardian angels sang this strain: /"Rule, Britannia! rule the waves: /"Britons never will be slaves."*):

*"O, my shoes are Japanese," Gibreel sang, translating the old song into English in semi-conscious deference to the uprushing host-nation, "These trousers English, if you please. On my head, red Russian hat; my heart's Indian for all that." [...]Mr. Saladin Chamcha, appalled by the noises emanating from Gibreel Farishta's mouth, fought back with verses of his own. What Farishta heard wafting across the improbable night sky was an old song, too, lyrics by Mr. James Thomson, seventeen hundred to seventeen-forty-eight. ". . . at Heaven's command," Chamcha carolled through lips turned jingoistically red white blue by the cold, "arooooose from out the aaaazure main." Farishta, horrified, sang louder and louder of Japanese shoes, Russian hats, inviolately subcontinental hearts, but could not still Saladin's wild recital: "And guardian aaaaangels sung the strain." (1998:5-6)*

The choice of these lyrics is not done at random, each of the songs being representative of a cultural model. In fact, after the moment of independence, Indians represent themselves as a proud people and as a ruling people who ascend to their own throne and this idea is mainly represented by the song *Mera Joota hai Japani* in the filmic production of 1955, *Shree 420*, starring Raj Kapoor:

*My shoes are Japanese, /These pants are English, /The red hat on my head is Russian, /However, my heart is Indian. / My shoes are Japanese, /These pants are English, /The red hat on my head is Russian, /However, my heart is Indian. /My shoes are Japanese. /I go out into the world /My head held high, /My head held high. /Where does my destination lead, /Where will I settle down, /God only knows, /God only knows. /Persevering, we will keep going / Like a river in flood. /My shoes are Japanese, /These pants are English, /The red hat on my head is Russian, /However, my heart is Indian. /My shoes are Japanese. /Up and down, round and round /Goes the eternal wave of life, /Goes the eternal wave of life. /Foolish are those who sit apart /Asking the way to the homeland, /Asking the way to the homeland. /Keeping moving is the story of life, /Stopping is a sign of death. /The red hat on my head is Russian, /However, my heart is Indian. /My shoes are Japanese, /These pants are English, /The red hat on my head is Russian, /However, my heart is Indian. /My shoes are Japanese. /We will be rulers, heir apparents, /Spoilt princes of the heart, /Spoilt princes of the heart. /We*

*ascend to the throne /Whenever we set out mids, /Whenever we set out mids.  
/Our faces are well known, /The world is amazed by us. /The red hat on my  
head is Russian, /However, my heart is Indian. /My shoes are Japanese,  
/These pants are English, /The red hat on my head is Russian, /However, my  
heart is Indian. /My shoes are Japanese. [2]*

The patriotic theme of the song became famous and it was often quoted by personalities with domains of activity rather different from the movie arena, including Salman Rushdie who makes reference to these lyrics in both *Midnight' Children* and in *The Satanic Verses*.

In his early childhood, Salahuddin Chamhawalla resented the city of Bombay and tried as much as possible to ignore his Indian roots and to follow a British cultural model and the result was the transformation into Saladin Chamcha:

*Salahuddin Chamchawala had understood by his thirteenth year that he was destined for that cool Vilayet full of the crisp promises of pounds sterling at which the magic billfold had hinted, and he grew increasingly impatient of that Bombay of dust, vulgarity, policemen in shorts, transvestites, movie fanzines, pavement sleepers and the rumoured singing whores of Grant Road who had begun as devotees of the Yellamma cult in Karnataka but ended up here as dancers in the more prosaic temples of the flesh. He was fed up of textile factories and local trains and all the confusion and superabundance of the place, and longed for that dream-Vilayet of poise and moderation that had come to obsess him by night and day.*

*The mutation of Salahuddin Chamchawala into Saladin Chamcha began, it will be seen, in old Bombay, long before he got close enough to hear the lions of Trafalgar roar. When the England cricket team played India at the Brabourne Stadium, he prayed for an England victory, for the game's creators to defeat the local upstarts, for the proper order of things to be maintained. (But the games were invariably drawn, owing to the featherbed somnolence of the Brabourne Stadium wicket; the great issue, creator versus imitator, colonizer against colonized, had perforce to remain unresolved.) (37)*

The excerpt above reveals the antagonistic positions of Britishness and Indianness by laying stress on specific cultural elements. Thus, the Western lifestyle is characterised by tranquility, poise and moderation, while the Eastern one is represented by *confusion and superabundance*, transvestites, movies, dust, policemen in shorts, textile factories and trains.

The enumeration of these Indian realities is intended to bring to the fore cultural elements that build up identity on the territory under analysis. Thus, the reference to the transvestites is not done without purpose: it has to do with the *hijras* and this sends back to the very age of the Mughal Empire, when they were first acknowledged, and to the Kama Sutra, where their practices are described in detail.

Their mentioning also makes a connoisseur think about their traditional roles in ceremonies since they perform at religious sermons, at births and at weddings to bring people good luck. More than that, the reader who is aware of the complexity of Indian culture, has to bear in mind the powers of the hijras who are often feared by their fellow citizens because the so called androgynes can bless, curse and they can even see the future.

The quote also mentions another element of the Indian culture – the Yellama cult – which is endowed with deep meanings. The devotees' initiation ceremony consists in a ritual characterised by the fact that the followers must identify themselves with the poor and the unfortunate, and by the fact that the so-called *devdas* have to attend to these



people's needs. This includes serving the sexual urges of men, and this is why the devotees are often mistaken for prostitutes.

The fact that the trains are mentioned is not without importance since Indians most commonly use this means of transportation to commute. However, for anyone with insight on means of transportations in this part of the world, trains mean a tremendous number of people crowded on the stairs and even on top of the vehicle with no regard for comfort or safety.

As a consequence of these perceptions of Indianness, the character made an ideal of Britain, and the shame he experienced in his teens in a British hotel as a poor Indian boy who had to bring in a fried chicken to feed him and his father made Saladin desperately desire to be an Englishman:

*When he brought the chicken into the hotel lobby he became embarrassed, not wanting the staff to see, so he stuffed it inside doublebreasted serge and went up in the lift reeking of spit-roast, his mackintosh bulging, his face turning red. Chicken-breasted beneath the gaze of dowagers and liftwallahs he felt the birth of that implacable rage which would burn within him, undiminished, for over a quarter of a century; which would boil away his childhood father-worship and make him a secular man, who would do his best, thereafter, to live without a god of any type; which would fuel, perhaps, his determination to become the thing his father was-not-could-never-be, that is, a goodandproper Englishman. Yes, an English, even if his mother had been right all along, even if there was only paper in the toilets and tepid, used water full of mud and soap to step into after taking exercise, even if it meant a lifetime spent amongst winter--naked trees whose fingers clutched despairingly at the few, pale hours of watery, filtered light. (43)*

Even though he was warned against the British customs according to the Indian representation of the colonizers as dirty foreigners (*When the impossible happened, and his father, out of the blue, offered him an English education, \_to get me out of the way\_, he thought, \_otherwise why, it's obvious, but don't look a gift horse andsoforth\_, his mother Nasreen Chamchawala refused to cry, and volunteered, instead, the benefit of her advice. "Don't go dirty like those English," she warned him. "They wipe their bee tee ems with paper only. Also, they get into each other's dirty bathwater."*), Saladin – the child didn't care and changed his appearance to look calm and somehow contemptuous and even altered his manner of speaking in order to attain 'Britishness':

*Once the flight to London had taken off, thanks to his magic trick of crossing two pairs of fingers on each hand and rotating his thumbs, the narrow, fortyish fellow who sat in a non-smoking window seat watching the city of his birth fall away from him like old snakeskin allowed a relieved expression to pass briefly across his face. This face was handsome in a somewhat sour, patrician fashion, with long, thick, downturned lips like those of a disgusted turbot, and thin eyebrows arching sharply over eyes that watched the world with a kind of alert contempt. Mr. Saladin Chamcha had constructed this face with care -- it had taken him several years to get it just right -- and for many more years now he had thought of it simply as his own -- indeed, he had forgotten what he had looked like before it. Furthermore, he had shaped himself a voice to go with the face, a voice whose languid, almost lazy vowels contrasted disconcertingly with the sawn--off abruptness of the consonants. The combination of face and voice was a potent one; but, during his recent visit to his home town, his first such visit in fifteen years (the exact period, I should observe, of Gibreel*

*Farishta's film stardom), there had been strange and worrying developments. It was unfortunately the case that his voice (the first to go) and, subsequently, his face itself, had begun to let him down. (33)*

However, these changes were not enough to become British and his Indian self appears against his will in his English scattered with Hindu terms and in his accent as well:

*At this point an air stewardess bent over the sleeping Chamcha and demanded, with the pitiless hospitality of her tribe: \_Something to drink, sir? A drink?\_, and Saladin, emerging from the dream, found his speech unaccountably metamorphosed into the Bombay lilt he had so diligently (and so long ago!) unmade. "Achha, means what?" he mumbled. "Alcoholic beverage or what?" And, when the stewardess reassured him, whatever you wish, sir, all beverages are gratis, he heard, once again, his traitor voice: "So, okay, bibi, give one whiskysoda only." (34)*

The Hindu terms are placed here for the purpose of demonstrating that the core of Saladin's personality is still Oriental, and in order to make this idea a pervasive one, Rushdie chose several terms which are most commonly used in India such as *accha* (a complex term with several meanings, i.e. 'good', 'I understand', 'oh?', 'listen') and *bibi* ('lady').

Right after Saladin articulates these Hindu words, he feels uncomfortable, he remembers his representation of Indianness and the result consists in the character's being appalled at the possibility of becoming what Zeeny Vakil calls *the wogs*:

*What a nasty surprise! He had come awake with a jolt, and sat stiffly in his chair, ignoring alcohol and peanuts. How had the past bubbled up, in transmogrified vowels and vocab? What next? Would he take to putting coconut-oil in his hair? Would he take to squeezing his nostrils between thumb and forefinger, blowing noisily and drawing forth a glutinous silver arc of muck? Would he become a devotee of professional wrestling? What further, diabolic humiliations were in store? He should have known it was a mistake to \_go home\_, after so long, how could it be other than a regression; it was an unnatural journey; a denial of time; a revolt against history; the whole thing was bound to be a disaster. [...]*

*Damn you, India, Saladin Chamcha cursed silently, sinking back into his seat. To hell with you, I escaped your clutches long ago, you won't get your hooks into me again, you cannot drag me back. (35)*

The paragraph above cannot but be a revealing note of what Saladin conceived of his fellow Indians who were perceived as uncivil people who used coconut oil on their hair and who didn't even blow their noses properly.

At the same time, Saladin is exposed to religious beliefs as indicators of his homeland's culture:

*The seatbelt light came on, the captain's voice warned of air turbulence, they dropped in and out of air pockets. The desert lurched about beneath them and the migrant labourer who had boarded at Qatar clutched at his giant transistor radio and began to retch. Chamcha noticed that the man had not fastened his belt, and pulled himself together, bringing his voice back to its haughtiest English pitch. "Look here, why don't you. . ." he indicated, but the sick man, between bursts of heaving into the paper bag which Saladin had handed him just in time, shook his head, shrugged, replied: "Sahib, for what? If Allah wishes me to die, I shall die. If he does not, I shall not. Then of what use is the safety?"*

The paragraph states covertly the Islamic belief in a fate written by Allah and this pattern of thought is in fact the nucleus of the Arabic concept of *maktoob* (i.e. 'it is written'). The faith in the absolute power of Allah is also a key-element that defines the Muslim community of India.

Still, his father's collection of art reminds him of the hybridity that characterises Indianness and of the great civilizations that contributed to the birth of Indian culture:

*The pictures also provided eloquent proof of Zeeny Vakil's thesis about the eclectic, hybridized nature of the Indian artistic tradition. The Mughals had brought artists from every part of India to work on the paintings; individual identity was submerged to create a many-headed, many-brushed Overartist who, literally, \_was\_ Indian painting. One hand would draw the mosaic floors, a second the figures, a third would paint the Chinese-looking cloudy skies. On the backs of the cloths were the stories that accompanied the scenes. The pictures would be shown like a movie: held up while someone read out the hero's tale. In the \_Hamza-nama\_ you could see the Persian miniature fusing with Kannada and Keralan painting styles, you could see Hindu and Muslim philosophy forming their characteristically late-Mughal synthesis. (70)*

The melange of distinct influences that form the great Indian culture, in other words the idea of unity within diversity which is specific for the subcontinent, is pointed out by simply placing together Persian art with Kannada and Keralan painting styles, since it is well-known that the population of Kerala is opposed in thought to the Islamic tradition. The very *Hamzanama* i.e. *The Epic of Hamza*, is a point of reference for Islam since Hamza is none other than the Prophet's uncle. This means that the notion of synthesis is at the core of Indian art, and implicitly, at the core of Indian culture.

In fact, the heterogeneous nature of this particular culture which was a melting pot of British, Arab and Aryan influences over the Hindustan civilization does not elude Zeeny Vakil's consciousness:

*She was an art critic whose book on the confining myth of authenticity, that folkloristic straitjacket which she sought to replace by an ethic of historically validated eclecticism, for was not the entire national culture based on the principle of borrowing whatever clothes seemed to fit, Aryan, Mughal, British, take-the-best-and-leave-the-rest? - had created a predictable stink, especially because of its title. She had called it \_The Only Good Indian\_. "Meaning, is a dead," she told Chamcha when she gave him a copy. "Why should there be a good, right way of being a wog? That's Hindu fundamentalism. Actually, we're all bad Indians. Some worse than others." (54)*

After being exposed to his native habits, language and people and after his encounter with Zeeny Vakil, the supporter of the idea that the Indian nation is a united nucleus of civilisation that needed the sacrifice and the street riots to prevent segregation, Saladin is lost in a state of confusion, although his inner-self tells him that this is in fact his nature, his home. This is Rushdie's attempt to *mirror the state of confusion and alienation that defines postcolonial societies and individuals* (Fawzia Afzal Khan qtd. In Hassumani:58):

*"Give up on me," he begged her. "I don't like people dropping in to see me without warning, I have forgotten the rules of seven-tiles and kabaddi, I can't recite my prayers, I don't know what should happen at a nikah ceremony, and in this city where I grew up I get lost if I'm on my own. This isn't home. It makes me giddy because it feels like home and is not. It makes my heart tremble and my head spin." (58)*

However, Zeeny does not quit showing him the right path towards his identity, even if this means that she has to be cruel at times:

*"You know what you are, I'll tell you. A deserter is what, more English than, your Angrez accent wrapped around you like a flag, and don't think it's so perfect, it slips, baba, like a false moustache."*

*"There's something strange going on," he wanted to say, "my voice," but he didn't know how to put it, and held his tongue.*

*"People like you," she snorted, kissing his shoulder. "You come back after so long and think godknowswhat of yourselves. Well, baby, we got a lower opinion of you." (53)*

Step by step, Saladin begins to acknowledge, although not necessarily at a conscious level, that he is an Indian and it is Zeeny who sees these glimpses of Indianness in her lover:

*"Listen, George is too unworldly," Zeeny interrupted. "He doesn't know what freaks you guys turn into. That Miss Singh, outrageous. I told her, the name's Khalida, dearie, rhymes with Dalda, that's a cooking medium. But she couldn't say it. Her own name. Take me to your kerleader. You types got no culture. Just wogs now. Ain't it the truth?" she added, suddenly gay and round-eyed, afraid she'd gone too far. "Stop bullying him, Zeenat," Bhupen Gandhi said in his quiet voice. And George, awkwardly, mumbled: "No offence, man. Joke-shoke."*

*Chamcha decided to grin and then fight back. "Zeeny," he said, "the earth is full of Indians, you know that, we get everywhere, we become tinkers in Australia and our heads end up in Idi Amin's fridge. Columbus was right, maybe; the world's made up of Indies, East, West, North. Damn it, you should be proud of us, our enterprise, the way we push against frontiers. Only thing is, we're not Indian like you. You better get used to us. What was the name of that book you wrote?"*

*"Listen," Zeeny put her arm through his. "Listen to my Salad. Suddenly he wants to be Indian after spending his life trying to turn white. All is not lost, you see. Something in there still alive." (54)*

Rushdie constructs his characters in an antagonistic pair: thus, Saladin Chamcha's opposite is Gibreel Farishta, the famous actor of theological movies which represented in filmic versions the melting pot of religions specific to India:

*More than halfway, many would have argued, for Gibreel had spent the greater part of his unique career incarnating, with absolute conviction, the countless deities of the subcontinent in the popular genre movies known as "theologicals". It was part of the magic of his persona that he succeeded in crossing religious boundaries without giving offence. Blue-skinned as Krishna he danced, flute in hand, amongst the beauteous gopis and their udder-heavy cows; with upturned palms, serene, he meditated (as Gautama) upon humanity's suffering beneath a studio-rickety bodhi-tree. On those infrequent occasions when he descended from the heavens he never went too far, playing, for example, both the Grand Mughal and his famously wily minister in the classic *Akbar and Birbal*. (16-17)*

In his movies, Gibreel impersonates deities without any sense of discrimination between the Hindu and Buddhist traditions. The former is represented by Krishna with his flute – a classical image for his followers – and the gopis, that is the shepherdess who accompanies this god, while the latter is represented by Gautama and the bodhi-tree.

Still, his Islamic education is the background of his future evolution and later on of his suicide:

*From his mother Naima Najmuddin he heard a great many stories of the Prophet, and if inaccuracies had crept into her versions he wasn't interested in knowing what they were. " [...]*

*Sometimes, though, he caught himself in the act of forming blasphemous thoughts, for example when without meaning to, as he drifted off to sleep in his cot at the Mhatre residence, his somnolent fancy began to compare his own condition with that of the Prophet at the time when, having been orphaned and short of funds, he made a great success of his job as the business manager of the wealthy widow Khadija, and ended up marrying her as well. As he slipped into sleep he saw himself sitting on a rose-strewn dais, simpering shyly beneath the sari-pallu which he had placed demurely over his face, while his new husband, Babasaheb Mhatre, reached lovingly towards him to remove the fabric, and gaze at his features in a mirror placed in his lap. (22)*

The very first hint of Islamic education is represented by the fact that his mother told him stories about the Prophet since this is a common practice in Muslim households. His fundamentalist views are foreseen in his identification with Mohamed and his destiny. The very parallel Gibreel draws between his adoptive father and Khadija – the Prophet's first and most virtuous wife – is very interesting in the sense that the two characters share only their wealth and ability to save their partners from poverty.

The excerpt also sets light on the representation of the Indian woman who is supposed to be a sari – dressed demure person who is shy even when confronted with her own husband's desire of watching her.

All these aspects are hints that Gibreel will become an illustration of absolutism, of a non-fluid character who refuses to adapt, to break free from the chains of good vs. evil, God vs. Devil etc., and his inability to reconstruct his identity leads to his death.

Gibreel and Saladin begin their transformation along with their airplane crash above England, according to the principle *to be born again...first you have to die* (3). Saladin's transformation into a devil is revealing of what he thinks of his own identity. After the crash, he is exposed to the Colonizers' reality where he is nothing but a brown skinned intruder and where skinheads molest his kind.

He realizes that the former colonizers act from a position of power which can actually transform the coloured people. When the character asks the manticore how this process takes place, he is faced with a clear-cut answer: *They describe us... That's all. They have the power of description, and we succumb to the pictures they construct.* (168)

When he finally understands that he must break out from the prison of the British culture, Saladin cannot see himself to be evil: *No more thinking myself evil. Appearances deceive; the cover is not the best guide to the book. Devil, Goat, Shaitan? Not I.* (257)

Subsequent to his encounter and his experiences with Gibreel Farishta, Zeeny, and the reality of England as the dominant culture, the U.K. citizen Saladin Chamcha becomes once more Salahuddin Chamchawalla, the inhabitant of the hybrid city of Bombay. At this point, the character acts and reacts according to the pattern of the postcolonial era, reconstructing his reality and his identity.

In opposition with Gibreel, Saladin discovers what Rushdie intends to be a third principle characterized by the erasure of the binaries Self /Other, Good /Evil, East /West and this fact ensures his power to reconstruct his identity and thus his survival.

## Notes

1. <http://iref.homestead.com/Divide.html>

2. Original song: *Mera Joota Hai Japanese, / Yeh Patloon Englishitani, / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani. / Mera Joota Hai Japanese, / Yeh Patloon Englishitani, / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani. / Mera Joota Hai Japanese. / Nikal Pade Hai Khulli Sadak Par Apna Seena Taane, / Apna Seena Taane. / Manzil Kahan, Kahan Rukna Hai, Uparwala Jaane, / Uparwala Jaane. / Badte Jaayen Hum Sailani, Jaise Ek Dariya Toofani. / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani, / Mera Joota Hai Japanese, / Yeh Patloon Englishitani, / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani, / Mera Joota Hai Japanese. / Upar-Neeche Neeche-Upar Leher Chale Jeevan Ki / Leher Chale Jeevan Ki / Nadaan Hai Jo Baith Kinare, Pooche Raah Watan Ki, / Pooche Raah Watan Ki. / Chalna Jeevan Ki Kahaani, Rukna Maut Ki Nishaani / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani, / Mera Joota Hai Japanese, / Yeh Patloon Englishitani, / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani, / Mera Joota Hai Japanese, / Honge Raaje Rajkanwar Hum Bigde Dil Shehzade, / Bigde Dil Shehzade. / Hum Singhasan Par Ja Baithen Jab Jab Karen Iraade, / Jab Jab Karen Iraade. / Surat Hai Jaani Pehchani Duniya Walon Ko Hairani / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani, / Mera Joota Hai Japanese, / Yeh Patloon Englishitani, / Sar Pe Laal Topi Roosi, / Phir Bhi Dil Hai Hindustani, / Mera Joota Hai Japanese.*

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## Ochiul reprimat și embrionul creației

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**Résumé** *Au cours de l'histoire, les écrivains confrontés aux régimes totalitaires ont toujours réussi à trouver, malgré l'oppression et la censure, des modalités de défendre la littérature authentique : cette dernière leur offrait, en outre, un univers compensatoire, une forme de survivance, mais aussi l'espace d'une mise en cause, plus ou moins manifeste, des idéologies politiques censées légitimer les totalitarismes. De ce point de vue, la prose littéraire de Mircea Cărtărescu propose une réconfiguration du style artistique afin que le lecteur puisse saisir le décalage entre l'écriture d'avant la révolution roumaine de 1989 et d'après.*

**Mots-clés** : totalitarisme, littérature subversive, valeur esthétique, idéologie politique

Între cei mai ofensivi promotori ai postmodernismului îl putem plasa pe Mircea Cărtărescu, cel care construiește în nuvelele și în romanele sale un continuum de realitate-halucinație-vis în care motive cum ar fi acela al *mamei*, al *Bucureștiului* sau al *Totului* contribuie la ridicarea unui uriaș univers imaginar. Nuvelele autorului trăiesc din acest continuum, principiu care va da naștere întregii sale opere, iar cele din *Visul* vin să completeze debutul pe care Cărtărescu îl face cu antologia *Desant '83* [1], câștigătoare a Premiului Academiei Române chiar pentru anul 1989. Cele două corpusuri de texte sunt republicate integral sub titlul *Nostalgia*, în anul 1993, când autorul reușește să stârnească un deosebit interes național și internațional ca prozator. Dar Mircea Cărtărescu, odată cu volumul *Visul*, începe să scrie subconștient și *Orbitor*, pentru a porni parcă lunga germinare spre trilogia fluvială. Evidențiem, în acest context, o particularitate esențială a creației cărtăresciene, cu sursele în perioada poeziei: coeziunea tematică. Astfel, scriitorul păstrează și îmbogățește continuu temele sale fundamentale. Dincolo de motivele constante ale *mamei* și *Bucureștiului*, remarcăm unul dominant, care își ocupă locul de frunte în texte: *orbitorul*. Fără a se încadra printre posibilele motive cromatice, *orbitor* contribuie esențial la complexitatea și la acuratețea trăirii încifrate în pagină.

Evident, perioada posttotalitară a însemnat și libertate de exprimare, scriitorii români profitând primii de posibilitatea atenuării sau eliminării, uneori chiar rescrierii, unor opere apărute sub regimul dictaturii comuniste. Ca urmare, diferențele dintre cele două volume, *Visul* și *Nostalgia*, fie ele majore sau minore, nu sunt lipsite de semnificație. Însă, schimbarea care se poate remarca după apariția volumului integral aduce o serie de lămuriri, atât de natură estetică, a operei, cât și tehnică, permițând un acces supravegheat în laboratorul creației cărtăresciene. Încercarea scriitorului de a umple personajele cu viață autentică se face începând cu marele cenzurat, la noi, «erosul». Astfel, în *Visul* [2], la pagina 14, după: „Să fie adevărat că acel cuvânt foarte scurt pe care îl găseam scris pe gardul de beton sau zgâriat pe smoala vreunei țevi de canalizare însemna că toți oamenii mari ...” se continuă cu un text descriptiv, iar în *Nostalgia* [3], la pagina 38, Cărtărescu adaugă: „Și atunci toate cântecele pe care le cântam cu atâta plăcere: «Selene-ene-a, fuge baba-n pijama/ Selene-ene-a, moșul fuge după ea» etc., nu se refereau la același lucru scârbos?”. Mai mult, în continuare, Luci începe să povestească o istorioară imaginată în care „mama și cu tătici fac lucrul ăsta”, într-o cameră de spital, unde pe un pat stă mama, iar într-un hamac la care ajunge *cu o scară*, tot simbol psihanalitic cunoscut, datorită relației cu erosul, se instalează tatăl. Urmează apoi coborârea hamacului spre pat, unde mama stă cu fața în sus, iar tata, pe hamac, cu fața în jos. Probabil că autorul, eliberat de ipocrita pudibonderie și apărarea bunelor moravuri - „valori naționale” - a trecut cu ușurință peste acest zid, înainte, greu de neglijat. În același registru erotic, în *Nostalgia*, la pagina 60, întâlnim o descriere a Iolande: „Corpul ei îl văd aievea în fața ochilor și acum,

când scriu. Era fin și alb, cu bănuții sânilor arămii, cu sexul doar ca o liniuță schițată între pulpe”. Acest text lipsește în *Visul*.

O altă scenă cenzurată este remarcabilă prin cruzimea ei. Astfel, dacă în *Visul*, la pagina 16, nu găsim nici un detaliu în plus despre jocurile băieților, în varianta posttotalitară din *Nostalgia*, la pagina 39, citim: „Îl văd și acum pe Luță bătând, cu o singură lovitură de cataroi, un cui în pieptul unei pisici adormite”. După descriere, în același timbru, a spasmelor pe care le îndură animalul, se trece la un pui de vrabie care suportă, în linii generale, același tratament.

Deși finalul *Jocului* este identic în cele două volume, fac excepție doar punctele de suspensie, pe care le vom găsi în nenumărate rânduri în ediția necenzurată: „căci nevastă-mea este meșteră la așa ceva” și „căci nevastă-mea este meșteră la așa ceva ...”. La fel, puncte de suspensie mai găsim și la pagina 89, în *Nostalgia*, care în *Visul* lipsesc: „Nici măcar nu mi-a fost teamă în clipele alea, m-am dezmeticit mult mai târziu...”. Punctele de suspensie pot reprezenta o reflexivitate în exces, reflexivitate care convine scopurilor comerciale, dar și scopurilor scriiturii. Naratorul învăluie cititorul în incertitudine, în impresia că ar mai fi ceva de spus, de adăugat, invitându-l în același timp spre posibilele sensuri ale textului.

Mai mult, între cele două ediții există și diferențe la nivel lexical. Dacă în *Nostalgia*, la pagina 101, Cărtărescu scria: „*Mai obscure* erau Grigoriță și Negruță [...]”, în *Visul*, la pagina 71, putem citi: „*Mai de fundal* erau Grigoriță și Negruță [...]”. Fără să aducă schimbări importante, asemenea diferențe arată grija autorului pentru detaliu și pentru cele mai mici semnificații care se manifestă, uneori, și la nivelul formelor verbale. Astfel, în *Nostalgia*, la pagina 102, găsim: „Dar nici unele *nu mă interesau* prea mult [...]”, în timp ce în nuvela cenzurată, la pagina 72, autorul schimbă timpul verbului: „Dar nici unele *nu mă interesaseră* prea mult [...]”. Alte diferențe, mai puține însă, constau în introducerea unor texte ample sau în reformulări ale scriiturii. Dacă în *Nostalgia*, la pagina 103, citim: „Mă întreb când *am discutat prima oară*”, în *Visul*, la pagina 73, apare o nouă formulare: „Mă întreb când *am avut prima oară o discuție*”. În aceste situații, diferențele sunt justificate, în „varianta adăugită”, nu numai de economia limbajului, ci și de căutarea continuă a celei mai potrivite forme artistice.

Și formele pronominale sunt uneori schimbate. Dacă în *Visul*, la pagina 80, forma de singular sugerează, în mod evident, o subtilă plasare numai a sinelui în centrul textului: „*Mi* s-au întâmplat multe lucruri ciudate în timpul drumurilor spre casa ei”, în *Nostalgia*, la pagina 110, apare persoana I plural: „*Ni* s-au întâmplat multe lucruri ciudate în timpul drumurilor spre casa ei”. În mod evident, în *Nostalgia*, accentul este pus, prin aceste forme pronominale, mai mult pe relația dintre cei doi protagoniști, pe constituirea imaginii de cuplu, decât pe cea a personajului solitar, izolat. Abia la pagina 115 din *Nostalgia* putem găsi o diferență explicabilă prin chiar particularitățile celor două contexte istorice sau doctrinare în care a apărut cartea. Astfel, dacă în *Visul*, la pagina 86, citim - „staniolul purpuriu al veșmântului vreunui *Moș Gerilă ...*”, în noua ediție găsim: „staniolul purpuriu al veșmântului vreunui *Moș Crăciun ...*”.

Alte diferențe, deși aparent minore, ascund atitudini diferențiate de timp sau chiar de noua viziune a autorului. Astfel, prin întărirea pronumelui „eu” cu adverbul „chiar”, în *Visul*, naratorul pare el însuși surprins și încearcă să transmită starea de stupefacție și cititorului: „*acel tânăr eram chiar eu*” (p. 92). În *Nostalgia*, apare: „*acel tânăr eram eu*” (p. 121). Contextul este cel al întâlnirii dublului, în nuvela *Gemenii*. Prin lipsa acestui element al potențării, fraza și atitudinea naratorului capătă o nuanță mult mai detașată, neimplicată. Într-un anume fel, naratorul se rupe, în mod discordant, de ceea ce a fost până în acest punct, aspirând deodată la starea lucidă, detașată.

Diferențe între texte apar și în unele detalii vestimentare. În *Nostalgia*, la pagina 122,



Gina îi arată un obiect de lenjerie lui Andrei: „Când mi-a dat voie să mă uit, nu mi-a venit să cred. Furoul era negru și lucios, cu dantelă neagră. Îi ajungea până mai sus de pulpe, așa încât i se vedeau chiloțeeii *cache-sexe*, tot de mătase neagră”. În *Visul*, autorul, la pagina 93, s-a oprit doar la semnalarea că Gina primise un furou de la mama ei. La fel, în *Nostalgia*, la pagina 138, există un fragment întreg, de aproximativ două pagini, care în *Visul* nici măcar nu a fost sugerat. Acesta se referă la o noapte și o la dimineață din spitalul de boli psihice în care naratorul-erou este transportat și găzduit într-un salon de femei. Descrierea stării dezolante a salonului care nu are „nici măcar draperii la geam”, de parcă ar fi doar un salon al unui penitenciar, este urmată de „manifestările” colegelor: „Normal că Elisabeta, a cărei stare cred că se înrăutățește din ce în ce mai mult, a găsit cu cale să cadă iar și să facă spume la gură tresăltând ca o apucată”. Aceeași Elisabeta va suporta după această criză „acel lucru îngrozitor, pe care-l știam numai din povestire, care se numește puncție lombară”. Descrierea are aparența sadismului, detașat, din perspectiva „bolnavei” narator. Mai aproape, în sens utopic, de sensul literaturii ca artă a frumosului, cenzura, nu doar a urâtului, ci a realității, a urmărit sistematic menținerea socială a stării de obediență prin estetizarea inutilă a realului.

Există diferențe și în ceea ce privește structura textului. Avem în vedere doar una: în *Nostalgia*, la pagina 147, autorul adaugă un nou paragraf cu textul care făcea parte inițial dintr-un fragment mai mare în *Visul*, aflat la pagina 117: „În beznă luceau stins, verzui, mari suprafețe de sticlă”. Acțiunea, neschimbată, îi prezintă pe aceiași eroi, în același context. Dar o parte din text, cum ar fi „în beznă luceau stins ...”, a fost rupt de fragment prin alineat. La începutul nuvelei *Gemenii*, ca și la sfârșit, de altfel, apar câteva pagini care nu se găsesc în volumul *Visul*. La început, întinzându-se pe mai bine de șapte pagini, naratorul include un personaj masculin care intrigă nu doar prin atitudine, dar și prin gândurile sale și pe care le aflăm de la un narator-personaj. Acesta este îmbrăcat în femeie, în *Travesti* [4]. Aici, se cuvine să evidențiem că, în această nuvelă, Cărtărescu pornește de la dihotomia arhetipală dintre *Anima* și *Animus*, unde un bărbat reușește prin travesti să-și conceptualizeze, să-și poată vedea, propriul tipar feminin. Bărbatul urmărește să își facă dispărute firele de barbă: „Fără pilozitate, fața aceea prelungă părea și mai bărbătoasă, mai greu de disciplinat. Înainte să spele aparatul trase cu el «pe uscat», de câteva ori de-a lungul sternului sacrificând păienjenişul timid de păr care se cuibărise acolo” [5]. Acesta este surprins încercând să folosească trusa de machiaj, pensatul, fardatul, privindu-se în oglindă, într-un adevărat și autentic ritual feminin de pregătire. Faptul că barba pare și mai deasă și mai masculină, bărbierită fiind, denotă rezistența psihicului la travesti, oferindu-ne, în același timp, pentru prima dată, un indiciu în privința identității bărbatului. Ne sunt prezentate rochii și pantofi: „Cât iubise întotdeauna *pantofii!*” (s.n). Întâmplările în opera cărtăresciană sunt fie intenționate, fie semne ale motivelor profunde, specifice eului creator. Făcându-și și unghiile, în final, personajul își adaugă o pereche de sâni falși și „se așeză pe pat și vru să plângă, dar nu îndrăzni din cauza fardului”. Având în vedere că înghite trei grămăjoare de pastile, pentru a fi găsit a doua zi în dormitorul său, mort, ca o „preafrumoasă doamnă palidă”, abținerea de la impulsul de a plânge, pentru a nu-și strica machiajul, ne atrage atenția. Plânsul, fără a-l pune în relație cu feminitatea, în ultimele clipe, este inhibat. Eroul vrea să moară ca o femeie, ca un tipar de femeie, arătând un „fals” travesti, al unui bărbat incapabil, până la urmă, să ajungă la feminitatea sa și să o înțeleagă.

Pe de altă parte, în *Gemenii*, transpus în corpul Ginei, după ieșirea din muzeul Antipa, Andrei este surprins în camera fetei, în corpul spiritual al acesteia, pregătindu-se să moară. „Totul începea să arate cum trebuie. Mai rămânea șifonierul [...] începu să scoată brațe întregi de lenjerie de corp, de bluzițe, tricouri, pantaloni și foșnitoare, vestuțe.” [6] Acestea sunt aruncate într-un morman de haine în mijlocul camerei pentru a fi, în cele din urmă, incendiate, cu Andrei în mijlocul lor. „Râdea isteric, în hohote, târându-se de-a

lungul pereților goi și minunându-se de ecoul râsului în camera devastată. Abia se mai ținea pe picioare [...] Își trecu palmele peste sâni, peste șolduri, își mângâie privind în gol părul lung, care-i cădea în bucle pe umeri. Se îndreptă spre marea sobă de teracotă și scoase de după ea bidonașul pregătit din vreme. Stropi bine toată acea îngrămădeală de mobile și țoale și apoi, întorcând capul ca să nu inhaleze vaporii lichidului galben-brun, își turnă și pe rochie. «*Asta-i tot*», strigă. «*Tot, tot!*» Îi venea să verse și chiar vomă într-un colț de odaie [...] Când auzi trosnetul flăcărilor, se întoarse cu fața în jos, cufundându-și obrajii în valurile de pânzeturi amețitoare. Adormi instantaneu.” [7] Dacă la începutul nuvelei ne este prezentat un bărbat încercând să ascundă parcă semnele masculinității proprii, spre final înțelegem că cele două personaje, unite în același trup, se pregătesc pentru singura soluție care le-ar putea aduce pacea – moartea. Posibila cheie a acestui final se află într-o meditație a lui Andrei, înainte de pătrunderea în muzeul Antipa: „Uneori ne simțeam ca doi gemeni strănși unul în altul într-un uter colorat halucinant, lipsit de deschidere, gemeni cărora orice naștere le este de la început refuzată.” [8]

Mircea Cărtărescu se joacă, în câteva fragmente din *Orbitor*, cu planurile realității, realizând viziuni din perspectiva unui gândac sau a unui păianjen. Așa cum pentru o insectă becul incandescent atrage orbitor și neîncetat, cu aceeași putere, spre suprafața fierbinte care duce la moarte, („cum se apropie o insectă străvezie de coaja becului fierbinte și orbitor” [9]), apropierea celor două personaje se produce oarecum în același registru. Pentru clipa orbitoare de apropiere și contopire absolută, cei doi trebuie să plătească prețul, până la urmă mic, al întoarcerii în neființă. Nu întâmplător focul este ales pentru sinucidere, între covoare, pânzeturi și miresme, invocând parcă un ritual hindus de incinerare.

În general, diferențele dintre cele două volume sunt mai mult de ordin tehnic. În *REM*, găsim, de exemplu, la pagina 193: „Pe Marcel *nu-l* impresiona ...”. În celălalt volum, cenzurat, avem, însă, la pagina 161: „Pe Marcel *nu îl* impresiona ...”. Asemenea forme demonstrează din nou migala cu care este lucrat textul și încercarea de a-i conferi acestuia un plus de fluiditate. Tot aici - fără să mai cităm - frecvența punctelor de suspensie, de reflexivitate crește. Astfel, putem vedea la pagina 195 din *Nostalgia*, față de 164, la pagina 200, față de 169, la 212, față de pagina 181 din volumul *Visul* și la 248, față de pagina 219, secvențe în care semnul de întrebare este înlocuit cu punctele de suspensie.

O diferență esențială, ușor de remarcat în nuvelele *Organistul* și *Arhitectul*, nu poate fi omisă. În prima, soția lui Emil Popescu este „Maria Popescu, născută Deleanu”, iar în a doua, cu toate că celelalte trăsături ale protagonistei rămân neschimbate, numele soției este „Elena Popescu, născută Deleanu”. Nu suntem pe deplin convinși că această intervenție asupra numelui ar avea și o nuanță politică, în ciuda posibilității ca cenzura să-i fi impus alegerea unui alt nume pentru personaj. O sugestie voalată, ca urmare a suprasolicitării textului, ar putea fi legătura dintre cuplul prezidențial al timpului și soții Popescu. Creația celui care reinventează muzica pentru a înrobi lumea și universul cu ea ar putea reprezenta o parabolă prin care se incriminează regimul de tip totalitar. Mai mult, o abordare psihocritică a fenomenului și a ipotezei ar putea întări abordarea, totalitarismul condiționând un registru mental inconștient de creație, caracterizat de revoltă și rezistență.

Cealaltă particularitate comună în cele două volume, neschimbată de această dată, *orbitorul*, pare nesemnificativă pe harta creației lui Cărtărescu. Sensurile implicate, însă, prin folosirea sa, niciodată parcă în aceeași direcție simbolică, oferă scriiturii și personajelor autenticitate. Nevoia de a reprimă mesajul și creația artistică găsește aici o supapă prin care lumea recreată se umple cu viață.

Mult înainte de geneza trilogiei *Orbitor*, romanul a fost anunțat de un motiv care apare risipit pe întreg parcursul operei de până aici. Astfel, putem evidenția motivul *orbitorului*, în opera cărtăresciană, alături de unul al *transparentului*, pe care îl percepem ca fiind în

relație strânsă cu primul. Frecvența cu care apar este la fel de mare în ambele volume, setea de lumină până la anularea simțului vederii putând accepta registre diferite de abordare, înainte de 1989, când văzul social suporta restricții, și după, când setea și explozia tinerei societăți de consum au invadat până la refuz „ochiul reprimat”. Alegem să cităm din *Visul*.

Vom observa că noțiunea de *orbitor* suportă mai multe posibile interpretări, aceasta acoperind o paletă destul de largă a simțurilor umane. În nuvela *Jocul* întâlnim pentru prima dată termenul de „orbitor”: „Țin minte cum, în mijlocul unei camere absolut goale și albe, unde lumina intra pe o fereastră fără perdele și galerie, mama stătea pe un scaun și, *luminată orbitor* de soarele alb al primăverii, îi dădea să sugă copilului” [10]. „Dezolat, m-am lăsat pe vine, și atunci, deodată (pentru că o priveam acum de la înălțimea copilului de doi ani?), totul mi-a explodat în creier într-un *flux orbitor* de lumină. M-am ridicat, am deschis poarta și am înaintat spre ușa întredeschisă. Am urcat o răsucită scară-n spirală, la capătul căreia o ușă stacojie, enormă, mă aștepta. Am deschis-o și m-am oprit în prag, năucit de strălucirea din cameră: pe patul cu cearceafuri de o albeață ireală stătea mama, tânără și goală, cu pata roșie de *lupus* pe șold, cu părul răsfirat pe sâni și pe umeri, cu ochii strălucind ca briliantele, zâmbindu-mi de bun-sosit” [11], scrie Cărtărescu în *Bucureștiul meu*. Am citat pentru a demonstra rolul imaginilor din copilărie, fantasmă sau realități, pentru dezvoltarea ulterioară a personajului.

Tot în *Gemenii* putem citi: „Și totuși sufeream ca un câine în momentele acelea, mă simțeam din nou exclus, rămas pe dinafară, oprit de la o experiență terifiantă și totuși *orbitor de frumoasă*” [12]. Se observă, în aceste prime exemple, un „orbitor” în legătură cu feminitatea.

„Dimineața era *orbitoare*” [13]. O astfel de constatare asupra vremii este, de fapt, o anunțare a stării psihice pe care o are tânărul: „o stare de exaltare”. Interesant este și faptul că afirmația apare în momentul în care tânărul își dă seama că „Gina devenea Totul”. Pornind de aici, acesta pleacă și se lovește de dimineața orbitoare. Putem vedea aici „orbitorul” ca pe o reacție la ceea ce frământă sufletul personajului, ajutat ca de un analgezic de *orbitorul* care îi transformă gândurile în lumină, readucându-i liniștea.

„Faptul că exista o minimă șansă ca totul să fie adevărat *mă orbea*, mă făcea să vreau să cred că Gina poate fi a mea ...” [14]. Încă un exemplu care poate susține ipoteza existenței unui „orbitor – analgezic”, rază divină care alină cu speranță și cu iluzii pe cei aflați în deznădejde, personajele cărtăresciene situându-se într-o permanentă stare conflictuală cu lumea sau cu propriul eu.

Și în *REM* putem întâlni acest motiv al orbitorului, dar cu diferența că acesta este în vis: „În noaptea aceea m-am visat din nou în pădure. Era tot dimineață, *o dimineață eternă, orbitoare*” [15]. În acest caz, se pare că fiecare vis pe care îl are fetița se desfășoară dimineața, iar fiecare dimineață este însorită; așa încât, putem presupune că toate diminețile visate sunt orbitoare pentru micuța Nana. Ca urmare, se poate interpreta „orbitorul” ca un model inconștient de protecție în vis prin care, de fiecare dată, fetița se simte în siguranță în mediul străin al pădurii, sugerându-se în acest mod și un simbol al labirintului inițiativ. Încercând un joc de imaginație, considerăm că, în eventualitatea în care dimineața ar fi luat locul nopții, ca spațiu de manifestare a evocărilor sau acțiunilor, psihologiile personajelor ar fi fost cu totul altele. Orbitorul dimineții ar putea avea același rol ca și în cazul lui Andrei, protejând printr-o lumină puternică individul, scăldat acum în baia de lumină care pare să acopere până și cele mai ascunse colțuri ale textului. Însă nu trebuie să uităm că, aici, vorbim, totuși, despre vis. Într-un alt vis, Nana, înconjurată de pădure, vede că „*soarele se ivea, orbitor*, printre crengile scuturate de o boare verde de vânt” [16].

În scena în care fetițele se joacă în clasa părăsită și aprind focul, un alt simbol care joacă acum un rol deosebit, ele văd cum „*flăcări orbitoare* se înălțară troznind, purpuriu-

șofranii, răspândind deodată în jur o lumină pâlpâitoare, înroșind pereții și pictându-ne fețele ...” [17]. Așa cum orbitorul din celelalte exemple se extinde asupra naturii, cuprinzând și indivizii implicați, focul, cu flăcări orbitoare, pictează și luminează pereții și chipurile fetelor. Aici, focul reprezintă încercarea de adaptare, înrădăcinată adânc în subconștient, copiii urmărind alungarea unor lilieci. Dacă focul și fumul dezorientează animalele, îndeplinindu-și, astfel, misiunea, orbitorul acestuia și căldura lui provoacă fetelor o stare de transă euforică.

„În jurul *becului orbitor* se învâртеau mii de musculițe ...” [18]. Încheiem cu acest ultim exemplu, care ne surprinde prin înlocuirea elementelor naturale (soarele, focul) cu un element artificial – becul. Chiar dacă este orbitor, încadrându-se între celelalte exemple, vedem aici și artificialul care poate sta ascuns, uneori, în spatele „orbitorului”. Același orbitor, având ca sursă naturalul, chiar spiritualul, este urbanizat, idee la care se vor face referiri și în cele două romane cărtăresciene cu același titlu. Urbanizarea orbitorului este inevitabilă, pentru că originile personajelor-narator sunt, invariabil, urbane. De aici și banalizarea motivului în fața mediului urban, care nu oferă orbitorul natural decât celor gata să îl vadă, să îl găsească. În acest sens, observăm importanța spațiului interior autentic în *REM* și importanța visului real, care să ducă spre esența *REM*-ului. Așa cum *REM*-ul este pentru toți cei aleși să viseze, *Orbitor*-ul este numai pentru cei aleși să vadă.

Revenind la ultimul citat din *Visul*, referitor la *orbitor*, evidențiem faptul că momentul observării becului are loc în compania tatălui, care „se oprea din când în când din mâncat ca să-mi spună ce filme mai erau prin oraș. Măine era ultima zi când mai puteam să văd *Ucenicul vrăjitor* ...” [19]. Tatăl apare aici în mijlocul universului copilăriei, univers al fetelor, al jocului și al visului. Aducând cu el încărcătura instanțelor supra-eului și a imaginii inconfundabile a orașului, tatăl devine elementul de construcție a „orbitorului artificial”, exterior interiorității, spiritualului Nanei. Menționăm că *orbitor*-ul, ca motiv, face parte din *Tot*, acel *Tot* care urmărește naratorul în creație și care este atins doar de cei ce depășesc condiția simplă umană, de cei ce trec peste „nu-ul” existențial. *Totul* poate fi reprezentat pornind de la imaginea Bucureștiului, oglindă lichidă, în care cei care au curajul să intre încep drumul spre *Totul* interior.

În ceea ce privește volumul *Nostalgia*, întâlnim *orbitor*-ul în nuvela care lipsește din volumul cenzurat, *Ruletistul*: „ne-am simțit tot drumul vizați de-o privire parcă dizolvată în tot ce ne înconjură, în *stratul orbitor, fluorescent, de zăpadă* depus peste tot...” [20]. Oamenii care au această impresie tocmai au ieșit de la o reprezentare a *Ruletistului, noaptea*. Este același exemplu, aplicat cu mai multă veridicitate asupra adulților profani, urbani. Ei se plimbă noaptea, nu dimineața, dar sentimentul de angoasă este declanșat de impresia pe care o au, că ar fi urmăriți de o „privire dizolvată”, care ar putea fi simbolul morții. Pentru a întări afirmația, amintim că aceștia erau ieșiți din sala subterană, unde *Ruletistul* tocmai sfidase moartea din nou, provocând reacții de isterie: „Am plâns atunci ca un copil, de emoție și disperare ...” [21]. Urmăriți de imaginea „*Ruletistului nemuritor*”, ei nu se pot gândi decât la propria lor condiție efemeră. În acest context, zăpada devine analgezic urban, neartificializat, care luminează totul fluorescent și care pare să abată atenția de la misterioasele și ciudatele priviri lichide.

Referindu-ne și la *Orbitor*, putem vorbi și despre un *motiv al transparenței*: „Nu puteam sta o clipă în casă, ieșeam și hoinăream prin *Bucureștiul galben-transparent de soare*, așteptând mereu să întâlnesc pe cineva cunoscut” [22]. Galbenul-transparent poate fi văzut aici ca o formă mascată a orbitorului, situat însă pe un alt nivel de receptare. Se sugerează aici o intensitate a luminii mai redusă, puternică totuși, dar lichidă, transformând orașul într-o formă fizică, solidă, străpunsă de razele orbitoare ale soarelui, spațiu care absoarbe lumina. Rezultatul acestei absorbții este fluidizarea urbei, a orașului – imens, imposibil de acoperit, și metamorfozarea ființei acestuia într-un alt oraș, în care lumina se

reflectă din tot.

O altă formă a *Transparenței* este construită în text după ce naratorul-personaj este dus la spitalul de psihiatrie: „Aici ne aflăm, mi-am zis, într-un fel de limb luminat până la transparență de auriul autumnal de afară” [23]. Mai îndepărtat de orbitor, auriul autumnal luminează un fel de loc imaginar, *limbul*, care în religia catolică reprezintă locul unde ajung sufletele copiilor nebotezați sau ale oamenilor virtuoși. Tot pentru a sugera locul în care se află, naratorul-personaj imaginează o viziune a acestui limb din perspectiva celui internat.

Revenind la fetița din *REM*, observăm că după ce ea se scaldă cu voluptate, cu o „plăcere chinuitoare”, într-o „apă rece ca gheața”, vrea să se usuce: „M-am uscat, cu brațele depărtate în soarele verde – albastru – galben – *transparent* – sonor al dimineții” [24]. Observăm, din nou, capacitatea autorului de a vedea cu ochii copilului, prin cromatica deosebit de bogată a detaliului. Nana nu face aici decât să includă în viziunea sa elementul naturii, verdele, pe cel al cerului, albastrul, pe cel al soarelui, galbenul, și pe cel al oglinirii în apă prin transparența care o caracterizează și, în fine, elementul sonor, caracteristic ciripitului păsărilor. Soarele devine un centru, orbitor, al tuturor caracteristicilor naturale.

În sfârșit, un ultim exemplu de transparență avem în nuvela *Nostalgia*, unde spiritul naratorului, prezent pe tot parcursul textului, se învârte „prin odaie, din ce în ce mai surescitat. Labele, ghearele, pântecul meu *transparent* umplu camera, care sticlește tot mai stins în amurgul de iarnă” [25]. Referindu-se la un spirit care are capacitatea de a poseda personajele, sugerat atât în poezia lui Cărtărescu, cât și în trilogia *Orbitor*, naratorul cade pradă propriei creații, fiind împins spre construirea unui Sine transparent care să cuprindă *Totul*.

Asemeni unui parfumer cu nas încercat, Mircea Cărtărescu găsește, cu mult înainte să-i dea naștere prin actul creației, prin scriitură, motivul central al întregii sale opere. Sub represia unui regim *totalitar* subconștientul, legat direct de actul creației, a construit rețeta unei scriituri care poate fi întrezărită din poezie, dar își găsește drumul spre lume mult mai târziu. Modificând structura personajelor prin doar câteva pagini, scriitorul adaugă ceea ce nu putea scrie sub un regim restrictiv: sexualitate și nebunie, ingrediente de esență tare, specifice vieții și autenticității acesteia. Începând de aici, esențele secundare, de text, de reflexivitate, de fluentă a unor fragmente arată interesul și migala pe care creatorul o adoptă ca dulce povară.

#### Note

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13. *Idem*, p. 113
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17. *Idem*, p. 270
18. *Idem*, p. 285
19. *Idem*, p. 285
20. Mircea Cărtărescu, *Ruletistul*, în *Nostalgia*, ed. cit., p. 18
21. *Idem*, p. 18
22. Mircea Cărtărescu, *Gemenii*, în *Nostalgia*, ed. cit., p. 100
23. *Idem*, p. 120
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## Marketingul de carte. Modelul Orhan Pamuk sau despre accesibilizarea Nobelului

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**Abstract:** *Nowadays, in Romania, the success in book sales market is based more on publishers' luck and inspiration and on the reputation of the author whose books should be promoted, rather than on real marketing and advertising strategies and tips. Up to Orhan Pamuk's arrival in Romania, in 2006, we didn't experience a complete, media based strategy of promotion, as Griffon and Swans imagine for his latest novel, My name is Red. Even today, Pamuk's campaign is considered the largest cultural event ever undertaken in our country, as no other publisher have the courage and the financial strength to put up an exceptional campaign, in order to overcome Pamuk's. Writers would blame the editors, for their misfortune, editors would blame the writers for not being as popular as those from abroad, the fact is that in Romania books aren't published according to what "the public" wants, but to the editors' free will. In addition, publishing houses in our country, even few big ones, are short of specialized personnel: book editor, certified translator, graphic designer or even a copywriter. No wonder that few writers in Romania succeed in really surviving through selling their books, and not being forced to find a second job.*

**Key words:** *market, publishing houses, campaign, books, writers*

Reclama din zona cărții, care-i ofensează încă pe câțiva scriitori de moda veche a apărut din două motive laudabile: că să scoată în evidență valoarea autentică și că să permită cărții să rămână sub ochii cititorilor într-un univers consumist în care ce nu e "promovat" nu există. Că orice reclamă, s-a pervertit rapid și a ajuns, cel puțin în prima privință, să facă un serviciu contrar: să niveleze valorile. În momentul în care pe copertă nu se folosesc decât superlative și orice carte e "cea mai", nimic nu mai poate ieși în evidență.

În România ultimilor ani, noua generație de autori, dornică să se afirme, mizează mai mult pe publicitate și uzează din plin de talentele creative pentru a se promova. Însă nu la fel de mult ca scriitorii occidentali. De ce? Dintr-o falsă percepție că literatura comercială e inferioară literaturii de autor. Întotdeauna a existat prejudecata că ceea ce place maselor nu poate fi și la nivelul gusturilor elitelor intelectuale. Or, marketingul, în definiția sa clasică, se adresează maselor, așa încât promovarea literaturii înseamnă încă, pentru mulți autori, coborârea acesteia la nivel de „marfă“. Nu de puține ori, Mircea Cărtărescu a fost acuzat că e prea comercial, dar s-a apărat argumentând că orice carte care se vinde este comercială, chiar Biblia în momentul în care este vândută la țarabe, devine „comercială“. „Spiritul cărții este altul, însă obiectul fizic al cărții este o marfă ca orice alta. Eu nu sunt un elitist. Nu am deloc sentimentul că arta este pentru puțini. Eu cred că un comerț bine înțeles ajută arta și nu o destituie,” spune Cărtărescu într-un interviu recent [1].

Un alt scriitor român, a povestit editorului sau că regretă amarnic faptul că a scris o carte cu un mare succes la public, acest lucru fiind văzut ca o scădere a prestigiului în ceea ce privește calitatea operei. Chiar dacă această percepție persistă încă în rândul multor scriitori consacrați, promovarea cărții a început să ia amploare și în România, după Revoluție. Aducerea titlurilor bestseller din Vest și, odată cu acestea, a conceptelor de promovare a contribuit în mare măsură la schimbare. Pe de alta parte, simultan cu dezvoltarea afacerilor, editorii au sesizat dependența de marketing. Problema e că, pe piața cărții din România, puține edituri știu să se dezvolte ca business de real succes, utilizând toate procedeele de marketing posibile astfel încât și vânzările să crească, în ciuda unei societăți pentru care cartea înseamnă destul de puțin. Conform statisticilor, în România se cheltuie anual, în medie, sub 3 euro pe cap de locuitor pentru o carte și întreaga piață de carte se cifrează undeva la 60-70 de milioane de euro, echivalent cu cifra de afaceri a unei companii multinationale de dimensiuni medii. Lucrurile păreau să se fi schimbat în bine, o

dată cu bătălia ziarelor în campaniile cu cărți: *Adevărul* cu cele “100 de cărți pe care trebuie să le ai în bibliotecă” și *Jurnalul Național* cu reeditarea “Bibliotecii pentru toți”. Creșterile pe piața de carte erau, înainte de criză, de doua-trei ori mai mari decât media din celelalte domenii, și acest lucru s-a datorat și schimbării mentalității cu privire la promovare. Rămâne de văzut dacă lucrurile se vor menține aici și ce strategii vor adopta editurile pentru a-și păstra cumpărătorii în viitorul apropiat.

Una dintre cele mai complete și spectaculoase campanii de promovare a unui bestseller din România, (**Mă numesc roșu**) a aparținut scriitorului turc, laureat al Premiului Nobel în 2006, Orhan Pamuk. El a fost una dintre vedetele anului pe piața de carte din România și, cu siguranță, venirea lui a fost declarată evenimentul cultural al ultimilor 20 de ani, fiind prima dată când un câștigător al Premiului Nobel pentru Literatură vizitează țara noastră după 1990. Obișnuit cu tehnicile de marketing, Pamuk a beneficiat și în România de o promovare fără precedent, rămânând practic și la ora actuală, **cea mai mare campanie culturală desfășurată vreodată în țara noastră**. El nu s-a ferit de promovarea comercială, având parte de o megacampanie de publicitate, care l-a propulsat în topul vânzărilor: PR, afișaje indoor, outdoor, printuri la chioșcurile de ziare, campanie TV. Toate acestea completate de tehnici de marketing ce au inclus și promoții cu volume Pamuk, un concurs cu cărți ascunse prin București, desfășurat pe blogul editurii Curtea Veche și destinat tinerilor ba chiar și un viral pe youtube - „Nobel in the Park“-imagini blurrate cu câțiva tineri purtând „masca” lui Pamuk, fumând.

Împreună cu cei de la Griffon and Swans care au conceput campania de advertising, reprezentanții editurii Curtea Veche și-au definit două obiective: să-l facă pe Pamuk cât mai accesibil, să spună publicului din România cine este și al doilea, să medieze întâlnirea dintre cititorii, carte și autor de la Ateneul Român.

„De obicei cuvântul Nobel inhibă și lumea tinde să considere astfel de evenimente elitiste și învechite. Am schimbat asta: aducem la eveniment personalități din toate domeniile, ca oamenii să nu aibă senzația că vin la un cenaclu sau o lansare prăfuită.” [2] – e motivația lui Barna Nemethi, Executiv Manager la *Griffon and Swans*. Au fost tipărite afișe în care se spunea că analistul politic Emil Hurezeanu, omul de televiziune Mihaela Rădulescu, realizatorul radio Răzvan Exarhu, ziaristul Cristian Tolontan sau ecologistul Dragoș Bucurenci vin la Pamuk. Și s-au împărțit stickere cu „Mihaela vine ca să ce?” pe care tinerii le-au lipit apoi pe afișe, pentru feedback și pentru a face campania „de gașcă”. Purtătorii de mesaj au fost aleși nu întâmplător, fiecare cu audiențe diferite: cititorii de Pamuk și iubitorii de literatură - prin prezența lui Pamuk; oamenii de cultură interesați de dialogul Hurezeanu – Pamuk; "mondenii" - atrași de prezența Mihaelei Rădulescu; fanii Răzvan Exarhu care așteaptă „un altfel de eveniment cultural - unul fresh, diferit”; și nu în ultimul rând, toată presa, nu doar cea culturală. O categorie importantă de public țintă a fost reprezentată – **în premieră** - de blogosferă, segment care s-a dorit a fi stârnit astfel încât să fie atrași nu doar bloggerii, ci și cititorii de bloguri.

Cu două luni înainte, au fost inițiate acțiuni de fund raising, s-au încheiat parteneriate media și s-a obținut acordul participanților la dezbaterile de la Ateneu pentru a le fi folosit numele în campanie. De asemenea, pentru a asigura o diseminare la nivel național a mesajului că Pamuk vine în România și toată lumea e invitată să îl întâlnească, a fost obținut acordul CNA pentru a difuza spotul campaniei în regim de anunț de interes public – peste 100 de difuzări pe TVR 1, TVR 2 și TVR Cultural. La începutul lunii aprilie s-a lansat site-ul dedicat evenimentului –[www.curteaveche.ro/pamuk](http://www.curteaveche.ro/pamuk)- și a fost demarată campania de presă care anunța principalele momente: acordarea titlului de Doctor Honoris Causa, conferința de presă, dezbaterile cu cititorii care a avut loc la Ateneul Român și care a fost evenimentul central și sesiunea de autografe din Diverta. Simultan, au fost derulate campanii de marketing ce au inclus și promoții cu volume Orhan Pamuk, piramide de cărți



și afișaj în librării, un concurs cu cărți ascunse în oraș, desfășurat pe blogul editurii („Găsește una din cele 10 cărți ascunse”), precum și un viral intitulat „Nobel in the Park” pe youtube. Și iată și feed-back-ul: Campania de PR a generat 266 de materiale de presă, înregistrând aproape 600 de mii de cititori presă scrisă și peste 33 de milioane de vizitatori pentru presa online. Trebuie menționat că printre materiale se numără articole și interviuri în principalele cotidiene și reviste, pe site-uri cu peste 1 milion de vizitatori, știri la televiziuni în cadrul jurnalelor (TVR 1, TVR 2, Pro TV, Realitatea TV) și la radio, interviu în direct într-o ediție specială a postului Realitatea TV, reportajul întregii vizite la TVR Cultural, știri pe toate fluxurile de presă și pe site-uri ale unor publicații străine prezente în România, postări pe blogurile cele mai citite. Se adaugă evenimentul de la Ateneu cu peste 800 de participanți, conferința de presă cu peste 80 de jurnaliști români și străini și sesiunea de autografe de la Diverta unde au fost peste 200 de oameni. Lipirea de stickere cu mesajul „Mihaela vine ca să ce?” pe afișele de la metrou a fost o nouă dovadă a impactului pe care l-a avut campania. În plus, blogul editurii Curtea Veche a înregistrat un record de accesări ca urmare a concursului „Găsește una din cele 10 cărți ascunse”. Deloc de neglijat, Curtea Veche Publishing a câștigat în acel an, Silver Award for Excellence la categoria Comunicare Corporatistă a competiției Romanian PR Award, pe această campanie dedicată lui Orhan Pamuk.

Succesul vânzărilor de carte ține, deocamdată, în România, de norocul și inspirația editorului sau, în alte cazuri, de notorietatea autorului ale cărui cărți trebuie promovate. La noi nu se aplică, deocamdată, în vanzarea de carte, toate regulile marketingului și ale publicității, așa cum a făcut-o *Griffon and Swans*, de exemplu, în cazul lui Orhan Pamuk. Nici o editură, din cele 4500 cât estimează Ministerul Culturii și Cultelor că ar exista în țara noastră, sau, mai exact, din cele 20 funcționale (a căror cifră de afaceri depășește 70.000 euro), câte sunt înregistrate în baza de date a Ministerului de Finanțe, nu s-a remarcat printr-o campanie publicitară de excepție, sau măcar atât de amplă precum cea a lui Pamuk, în ultimii ani. Să vedem și traseele altor laureați Nobel pe piața de carte din România. La jumătatea lunii octombrie a anului 2004, când premiul Nobel pentru literatură a fost decernat austriecei **Elfriede Jelinek**, puțini români auziseră de scriitoare. Cam în aceeași perioadă, editura Polirom a tradus și lansat pe piață romanul **Pianista**, semnat de proaspata laureată. Acesta avea să devină în 2005 bestsellerul editurii, cu vânzări de peste 20.000 de exemplare, în condițiile în care tirajul mediu al unui roman strain este de zece ori mai mic. Când cei de la Polirom au cumpărat drepturile pentru **Pianista**, cu câteva luni înainte ca autoarea să câștige Nobelul, nici nu bănuiau ce lovitură aveau să dea pe piața românească. Nu se poate spune același lucru, însă, despre Jean Marie Gustave Le Clezio din Franța, laureat al Nobelului în 2008, care s-a bucurat de vânzări record în lume după ce a luat premiul, dar la noi, cărțile sale s-au oprit la tiraje de câteva mii de exemplare, și în continuare e familiar doar elitiștilor. Dacă Doris Lessing (2007) se reeditează în acest an iar Harold Pinter (2005) e cât de cât cunoscut prin dramaturgie, Imre Kertész, romancierul maghiar de religie evreiască, laureat al Premiului Nobel pentru Literatură în 2002 e aproape străin cititorilor români. Cele patru cărți apărute la Editura Est nu s-au bucurat de vânzări spectaculoase pentru că nici nu a existat o promovare pe măsură.

Cătălina Manolache, reprezentant Editura *Curtea Veche*, explică într-un interviu: "Din păcate, piața românească de carte nu este atât de sensibilă la premiile de recunoaștere internațională precum cea occidentală. Chiar dacă în România s-au publicat și se publică în continuare titluri premiate și autori laureați ai Premiului Nobel, volumele respective nu sunt nici pe departe niște best-selleruri. Aceeași reacție se constată și în cazul premiilor naționale – nici acestea nu influențează vânzarea unui anumit titlu sau autor". [3] Editorii spun și ei că publicul cititor din România își ritmează comportamentul de lectură în funcție de alte criterii.

Cauza interesului scăzut este, desigur, și slaba promovare a acestor titluri, faptul că de cele mai multe ori informația privind premiul primit este extrem de "discretă" (strecurată în prefața sau în scurta prezentare de pe ultima copertă sau, în cel mai bun caz, înscrisă pe banderola atașată volumului). La târgurile de carte promovarea este susținută și prin afișe sau pliante, dar suportul scris este totuși insuficient. Un premiu are impact real numai dacă vestea acordării lui ajunge la public, la cititori în sens larg, nu doar la cei avizați, «profesioniștii» lecturii. Abia anul acesta editurile au adus pe piață titluri fie aflate în colecția mai puțin accesibilă a "Romanului sec. XX" fie care nu erau cunoscute la noi. Astfel, Humanitas Fiction a editat în 2010 **Epoca de fier**, de J.M. Coetzee (laureat cu Nobel, în 2003, aproape necunoscut în România pentru publicul larg). Tot la Humanitas Fiction se află în pregătire **Opera poetică**, de T.S. Eliot, care a obținut premiul Nobel în 1948. Vor mai fi publicate **Împăratul muștelor** (reeditare), de William Golding (Nobel în 1983) și **Lacul, Vuietul muntelui și O mie de cocori** de Yasunari Kawabata (Nobel în 1968). Polirom a publicat în 2010 o întregă serie de autori de Nobel: Orhan Pamuk (**Muzeul inocenței**, cel mai recent roman al laureatului cu Nobel din 2006), **Carnetul auriu**, de Doris Lessing (laureata în 2007), **Călătoria elefantului**, de José Saramago (laureat în 1998), **Filiera Bellarosa și alte povestiri**, de Saul Bellow (Nobel în 1976), **Die Box** / **"Aparatul de fotografiat și Ani de câine**, de Günter Grass (Nobel în 1999), **A avea sau a nu avea**, de Ernest Hemingway (Nobel în 1954), **Pălăvrăgeală pe Nil**", de Naghib Mahfuz (Nobel în 1988) și **Familia lui Pascal Duarte**, de Camilo Jose Cela (laureat în 1989).

Ce se vinde totuși în România? Dacă înainte de 89, bestselleruri erau Marin Preda, cu **Cel mai iubit dintre pământeni**, și Augustin Buzura, cu **Drumul cenușii**, astăzi au succes volumele lui Mircea Cărtărescu și Paulo Coelho - **De ce iubim femeile** și **Zahir**, publicate de Humanitas și care s-au vândut în 2005 în 90.000 și respectiv 72.000 de exemplare. Doar pentru promovarea romanului scriitorului brazilian, s-au alocat circa 17.000 de euro, dar campania nu a strălucit: s-a folosit doar afișaj outdoor și indoor. În general, chiar dacă alocă pentru publicitate câteva procente din cifra de afaceri, editurile românești nu au încă forța necesară pentru a-și promova puternic produsele. "Grosul resurselor de publicitate se confundă cu procentajul pe care îl plătești din prețul total distribuitorului. În mass-media, veti găsi foarte puține reclame pentru carte. Publicitatea costa foarte mult pe o piață săracă", [4] spune Călin Vlasie, directorul general al editurii Paralela 45.

Editurile mai spun că, în ultimii ani, se vinde beletristică, dar și cărțile utilitare, de tip „self-help”, de exemplu, cea mai vândută carte Humanitas este **Codul bunelor maniere**, de Aurelia Marinescu, carte ce se cumpără în mod constant în librăriile Humanitas și magazinele partenere. Polirom a vândut cel mai bine, în 2007, **Despre lucruri simple**, de Mihaela Rădulescu – carte care nu are nevoie de publicitate, datorită notorietății autorului - dintre scriitorii români publicați de editură, cel mai mare succes la cumpărători l-a avut Dan Lungu, cu **Sunt o babă comunistă!**, iar la capitolul traduceri din literatura universală, primul în top este J.D. Salinger, cu **De veghe în lanul de secară**. Iar în 2009, volumele cu tenta autobiografică **Niște răspunsuri**, de Mihaela Rădulescu, și **Jurnal**, de Oana Pellea, apărute la editurile Polirom, respectiv Humanitas, au fost cele mai cumpărate cărți. Tot Humanitas a anunțat de curând o vânzare-record pentru titlul **Memoriile unei gheșe** – 80.000 de exemplare în România. Vânzări importante au făcut și cărțile: **Ghidul nesimțului** (23.968 de exemplare, autor Radu Paraschivescu), **Jurnalul unui mag** (35.000 de exemplare, autor Paulo Coelho), **Mă numesc Roșu** (12.205 exemplare, autor Orhan Pamuk).

Ca o concluzie, observăm că în industria cărții din România, **marketingul este utilizat mai puțin ca studiu pentru un produs sau ca mijloc de previzionare a**

**potențialului pieței sau de investigare a procesului de dezvoltare a produselor, editorii axându-se în principal pe acțiunile promoționale.** Editurile își fac, în general, publicitate doar prin reclame difuzate în presa scrisă, emisiuni radio și TV, târguri de carte, scrisori de noutăți trimise prin email potențialilor clienți, pe site-urile editurilor sau prin lansări de carte. Selecția la raft a cărților o fac librarii după propriile criterii, atenți însă și la preferințele cumpărătorilor care frecventează libraria. Scriitorii români nu coboară în strada și nici nu apar în reclame – așa cum a făcut-o de exemplu Coelho – un *scriitor mediocru, umflat de publicitate* așa cum îl consideră Ion Groșan, dar care a vândut în România, numai, peste un milion de volume. O posibilă explicație a ceea ce se întâmplă pe piața de carte o oferă Radu Aldulescu, un scriitor *de Nobel, care este la ora actuala cel mai sărac intelectual român de valoare* după cum îl consideră prietenul său Ștefan Tomșa.

“La noi nu există instituția agenților literari, care funcționează în occident de aproape o sută de ani. Nu există fie că nu are obiectul muncii, fie că nu este în stare să facă o astfel de treabă. A existat o încercare, după '90, dar nu a mers. Literatura nu este o afacere tocmai bună, ce știu sigur este că nu e o afacere bună pentru scriitori. Putem spune că autorii care au succes de vânzare în prezent sunt Cărtărescu, Radu Paraschivescu, Traian Ungureanu, și asta se întâmplă deoarece ei sunt scriitori care publică la o editură care îi promovează așa cum trebuie. În plus, se și autopromovează.” [5] Iar autopromovarea, sau promovarea la noi, lasă de dorit! Portretul lui Kafka e prezent și acum pe tricourile tinerilor din Europa, Coelho nu s-a sfiit să “joace” într-o reclamă la un computer HP însă scriitorul român nu concepe să apară la televizor decât în emisiuni cu greutate și nu coboară în librării să stea de vorba cu cititorii decât la evenimente pompoase, când, de regulă, nu vin decât cei care lucrează în domeniu. Poate tocmai de aceea, singurul scriitor care se poate întreține numai din scris, este în România, conform datelor publicate în revista *Q magazine*, Mircea Cărtărescu, cel care a obținut un miliard de lei vechi numai din vânzarea cărții de proză scurtă **De ce iubim femeile**. Cu toate acestea, Cărtărescu și-a păstrat și catedra de la Universitate. În afara fericitului caz mai sus menționat, situația scriitorilor cu nume în România este destul de ingrată: Nicolae Breban a câștigat mai puțin de 80 de milioane de lei vechi pentru o carte la care a muncit trei ani de zile, în timp ce Ștefan Agopian a obținut 1.500 de dolari din publicarea cărții **Fric**. Un alt caz demn de semnalat este cel al prozatorului Alexandru Ecovoiu, care a primit doar 30 de milioane de lei pentru reeditarea romanului **Saludos**. Stelian Tănase, realizator TV și scriitor la rândul său, se încumetă să dea o cifră, spunând că *în România, un scriitor câștigă, în medie, 300-500 de dolari de pe urma unei cărți. De aceea sunt obligați să facă și altceva pentru a supraviețui*.

Traducerile, da, ar salva scriitorii români, însă foarte puțini ajung în topul celor mai traduși autori, din care menționăm doar trei nume, (doar unul se află la ora actuală în țară): **Norman Manea**, scriitorul ce trăiește de fapt în SUA din 1986, este reprezentat de una dintre cele mai puternice agenții literare din lume, Wylie – care îi mai reprezintă pe Salman Rushdie, John Barth, Saul Bellow. **Hertha Müller** are avantajul că trăiește în Germania și, înainte de a câștiga Nobelul, era deja tradusă în 20 de limbi, de la chineză până la norvegiană și maghiară. Și, în fine, Mircea Cărtărescu, tradus în 11 limbi, cu tiraje internaționale de peste 10 mii de exemplare. Pe celelalte locuri se situează: Dan Lungu, Gabriela Adameșteanu, Dumitru Țepeneag, Filip Florian, Florin Lăzărescu, Alexandru Ecovoiu și Nora Iuga.

Gurile rele, printre care și Răzvan Penescu, creatorul Liternet, spun că scriitorul român din ziua de azi nu prea știe ce vrea. ”Nu știe dacă vrea cititori, dacă vrea bani, dacă vrea premii, dacă vrea recunoașterea criticilor. Oricare din aceste motive e rezonabil, nici un motiv înseamna că nu negociezi nimic pentru că nu te-ai decis ce vrei. Și aceasta nehotărâre se vede întotdeauna și în scris”, [6] explică Penescu. În opinia sa, marea vina a

editurilor este, de asemenea, că nu au o strategie de vânzare, publică buluc, cât mai multe cărți, în speranța că se vor vinde. În plus, în multe dintre ele, nu există personal specializat: redactor de carte, traducător autorizat, grafician sau om de marketing. Editorii nu știu să asigure feed-back-ul: nu verifică impactul unui titlu sau al copertii direct la raft, nu cer librariilor să împartă cărțile pe genuri, nu fac sondaje printre cititori, și în fine, nu dau publicității topuri clare cu cifre de vânzări.

Ramâne de văzut ce tactici de marketing vor adopta scriitorii români, mai ales în perioada de criză și ținând cont de preferințele unui public mai avizat decât al nostru: într-un top al celor mai bine vânduți scriitori ai deceniului, în Europa, Shakespeare ocupă doar locul 10, în timp ce J. H. Rowling, mama lui Harry Potter, ocupă locul 1, iar Jamie Oliver cu a sa carte de bucate locul 5.

#### Note

1. Interviu cu Mircea Cartarescu, accesat la <http://xpune.blogspot.com/2008/05/interviu-mircea-cartarescu.html>
2. In articolul *Silver Award for Excellence: Toată lumea vine la PAMUK* de pe <http://www.praward.ro/pr-award/editii-antierioare/dupa-ani/2008/comunicare-corporatista/silver-award-for-excellence-toata-lumea-vine-la-pamuk.html>, accesat ultima data la 29 ianuarie 2011.
3. In articolul *Premiul ca instrument de marketing cultural*, Eliza Dumitrescu, aparut la 20 aprilie 2005, la <http://www.wall-street.ro/articol/Marketing-PR/2404/Premiul-ca-instrument-de-marketing-cultural.html>, accesat ultima data la 29 ian. 2011.
4. In articolul *Editurile au invatat sa joace cartea profiturilor*, sursa *Capital*, din 19 oct. 2006, accesat de pe <http://www.presa-zilei.ro/stire/4768/edituri-profituri.html>
5. In articolul *Mihaela Radulescu e mai tare decat Cartarescu!* publicat de Gelu Diaconu in 27 august 2009, la <http://www.ziarulring.ro/stiri/6858/mihaela-radulescu-e-mai-tare-decat-cartarescu>
6. Răzvan Penescu (LiterNet): *Nu sunt nebun să cred că vreun scriitor român merită premiul Nobel!*, articol publicat in 2 martie 2008 pe <http://eddie.ro/2008/03/razvan-penescu-liternet-nu-sunt-nebun-sa-cred-ca-vreun-scriitor-roman-merita-premiul-nobel/>

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## Le leader politique et la (ré) structuration de la démarche politique dans la nouvelle de Constantin Negruzzi – Alexandru Lăpușneanu

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**Abstract:** *This study has as starting point the political theme of Costache Negruzzi's novella, Alexandru Lăpușneanu, theme interconnected with the crucial moments in the destiny and evolution of the protagonist. By taking scenes, facts and lines from Grigore Ureche's chronic, Costache Negruzzi has managed to originally depict the political leader seen in many contrasting hypostases and many exceptional situations: the tyrannical and cruel leader or the feared husband. Emphasized by the author in a Romantic manner, Alexandru Lăpușneanu manages to surpass his merely historical personality (justified by his political speech) through his despotic profile, exhibiting an extreme sadism and an extreme dehumanization.*

**Key words:** *political leader, tyrannical, despotic attitude, sovereign, political speech*

La littérature roumaine de la période de 1848 a ressenti des influences visibles grâce aux littératures européennes, influences concrétisées en reprises thématiques et discours intégrés dans un système de conceptions sociopolitiques, culturelles et esthétiques bien définies, système qui caractérisait la littérature roumaine moderne.

Le contexte politique de 1848 a été marqué par une intense circulation d'idées, fait qui a mené à l'unification des Provinces Roumaines dans un État puissant et indépendant. Le mouvement d'idées a déterminé, en même temps, une activité culturelle prodigieuse, qui supposait un tel programme politique. D'ailleurs, les interférences politiques et culturelles ont été évidentes, bien que les écrits de l'époque ne fussent pas très réussis : « L'interférence de la politique avec la littérature était bizarre ; le vers était imprécis et non-poétique. » [1] D'ailleurs, les conditions sociopolitiques de la première moitié du XIXe siècle et les idéaux qui animaient tous les Roumains (la liberté sociale et l'unité nationale) représentaient les thèmes de prédilection des écrivains de l'époque.

Le discours politique de la période de 1848 a eu une influence majeure sur la vie culturelle, grâce aux idéologies libérales et révolutionnaires, fait bien remarqué dans les œuvres littéraires. Les réactions des groupements d'intellectuels envers tout ce qui représentait la vie politique étaient visibles, soit au niveau des thèmes et des motifs, soit au niveau des espèces littéraires que les écrivains traitaient dans leurs œuvres. Les réactions en question étaient diverses : elles satirisaient les « mœurs et les pratiques rétrogrades de la société roumaine de cette époque-là, (comme dans le cas de Ion Ghica), la démagogie et la phraséologie politiques, les arrangements de coulisses, le faux arrivisme, la fausse démocratie et la corruption de la presse » [2] [notre trad.], tandis qu'il y en avait d'autres qui étaient assez violentes par le discours même proposé aux lecteurs.

En ce qui concerne les influences des événements politiques de l'époque sur la littérature roumaine, Nicolae Manolescu affirmait qu'il y avait un mouvement politique repris selon le modèle français (en France – l'illumination) que les Roumains ont « adopté tel quel ». [3] [notre trad.]

L'œuvre de Constantin Negruzzi, **Alexandru Lăpușneanu**, une nouvelle qui inaugure le genre historique dans la littérature roumaine, représente le premier chef-d'œuvre de l'espèce, en même temps qu'un modèle pour les écrivains qui l'ont cultivé à travers le temps (comme par exemple Alexandru Odobescu). Parue dans le premier numéro de la revue *Dacia literară* [*La Dacie littéraire*, notre trad.], en 1840, la nouvelle en question comprend deux des quatre idées énoncées par Mihail Kogălniceanu, le directeur de la revue, dans l'article-programme intitulé *Introduction* [4], article qui constituait, en même temps, le manifeste littéraire du romantisme roumain. Par son contenu, on

promouvait et on encourageait une littérature originale, inspirée de l'histoire nationale. La nouvelle (ou le conte historique) ne présentait plus les événements de la vie quotidienne, mais elle les recréait, tandis que la réalité artistique (c'est-à-dire le monde de l'œuvre littéraire) était spécifique de chaque auteur de l'époque.

Dans l'une de ses études, Georgeta Antonescu notait : « Negruzzi ne se montre pas un simple observateur de la réalité objective (ancienne ou contemporaine, dont les éléments appartiennent aux sources écrites et/ ou aux expériences vécues), mais un créateur de la réalité artistique, c'est-à-dire un promoteur d'un texte qui se construit, avant tout, selon ses propres lois de concurrence et d'expressivité » [5] [notre trad.] et l'auteur continue : « La nouvelle est, en fait, un simple conte sur le pouvoir et la haine, sur l'ambition et la vengeance, sur l'amour maternel et la peur de la mort, sur la volonté et le destin, en effet sur la vie et la mort, un conte avec des gens forts et faibles, honnêtes et avarés, impétueux et raisonnés, jeunes et âgés, hommes et femmes qui attirent l'attention des lecteurs de tous les temps. » [6] [notre trad.]

Liviu Leonte appréciait, dans son étude **Constantin Negruzzi**, que « dans la nouvelle **Alexandru Lăpușneanu**, pièce de résistance des **Fragments historiques**, on ressent l'influence des grandes créations. » [7] [notre trad.] Les répliques importantes appartiennent au protagoniste, Lăpușneanu, soit qu'il s'agisse de la séquence où il expose son programme conformément auquel il gouvernait, soit qu'il exprime, finalement, le désespoir de celui qui voit s'écouler la vie en même temps qu'il perd le pouvoir, la seule valeur à laquelle il ait jamais rêvé pendant son existence. » [8] [notre trad.]

La nouvelle **Alexandru Lăpușneanu** contient des traits mélangés de réalisme et de romantisme. Les aspects romantiques se rattachent surtout au choix du sujet (l'intérêt pour le passé national, pour les temps glorieux et les personnages extraordinaires). Lăpușneanul est perçu et vu comme un personnage démoniaque, qui a des manifestations pathologiques, un vrai « monstre ». [9] [notre trad.] Dans son étude, Gabriel Dimisianu a réuni des idées critiques concernant des « épithètes qui se rattachaient au nom du personnage principal de la nouvelle ». Les épithètes en question assuraient la dominante de ce caractère-là, c'est-à-dire de l'état d'esprit dont le personnage était l'illustration. Alecsandri a souvent parlé de « l'image terrible d'Alexandru Lăpușneanu » ; Eugen Lovinescu, lui aussi, a parlé de « la tragédie de Lăpușneanu » ; Dimitrie Popovici a exprimé l'idée de « la nature sanglante du héros » et Ovid Densusianu a souligné « sa cruauté, sa vengeance et son habileté à tromper, sa ruse ». Un peu plus critique, Nicolae Iorga a introduit l'idée de pathologie, en considérant le personnage comme un malade qui trouve la guérison de sa souffrance secrète au moment où il voit ou il entend la souffrance des autres. » [...] Pour G. Călinescu, Lăpușneanu de Negruzzi reste « un damné, puni par la Providence et destiné à verser du sang et à rêver au salut divin. Il souffre à cause d'une mélancolie sanguinaire, mélangée de manière misanthropique. » [10] [notre trad.]

En prenant le même modèle, celui du héros-souverain, Liviu Leonte constatait que le personnage de Negruzzi aimait « le sadisme, la terreur et avait un désir pathologique de voir couler du sang. Toutes ces formules définissaient Lăpușneanu, mais aucune ne l'épuisait. » [11] [notre trad.]

En qualité de gouverneur de l'État, Alexandru Lăpușneanu se montre impulsif, violent, sans limites, mais il y a des situations où il prouve une lucidité différente et une appréciation correcte des situations critiques du pays. Il a une bonne intuition des faits de ses subordonnés. Son habileté politique ne peut pas être contestée et, afin de se venger contre les boyards, Lăpușneanu agit de sorte que les gens croient que c'étaient eux, les boyards mêmes, les responsables de tout le mal abattu sur le peuple, à cause des impôts très grands. En effet, le responsable majeur en était le boyard Moțoc, que le souverain se

propose de défendre, car il lui était utile : « Moi, je te protégerai, car j'ai besoin de toi pour me sauver de la fureur du peuple. »

Le mariage de Lăpușneanu avec « la faible Ruxanda » représentait une véritable « affaire » politique. Elle était la fille de Petru Rareș, le voïvode dont le souvenir restait encore vivant à l'esprit du peuple, surtout dans « le cœur des foules ». Par conséquent, Lăpușneanu était bien attentif avec son image, qu'il étalait devant son peuple ; c'était pour cela qu'il trouvait des raisons pour ne pas être considéré comme un souverain méchant, en dirigeant contre les boyards, avec une habilité extrême, le mécontentement populaire.

Quant à la structure des rôles de la nouvelle, cet aspect se lie à la vision romantique : les personnages sont dominés par des contrastes sociopolitiques, de différences d'intérêts, de caractères, d'âge. L'antithèse, qui prend la forme de « l'ascension et de la décadence », se dévoile à travers le sujet, sous la forme des coïncidences antinomiques impressionnantes dans l'agencement des scènes. Ce procédé réside à la base de la construction du destin de Lăpușneanu : « personnalité forte, puissante, capable d'affirmer sa volonté et sa liberté extrême (jusqu'au sacrifice même des autres), il se montre, finalement, être vulnérable, soumis à la destinée et il finit par être tué par ceux qui, à un moment donné, étaient considérés, selon sa volonté, comme les plus faibles. » [12] [notre trad.]

En tant que gouverneur, Lăpușneanu a souffert une transformation : si, pendant son premier règne, il était considéré comme un homme honnête et généreux, il réussit à se transformer de plus en plus, en devenant terrible, impétueux, colérique ; il versait facilement du sang. Il s'entourait de soldats étrangers, pour satisfaire les Turcs, il brûlait tous les châteaux, sauf le château de Hotin... » [13] [notre trad.]

La scène de l'église, où le discours de Lăpușneanu représente un moment d'apogée, est utilisée par Negruzzi pour définir son héros comme individu. Le monologue du protagoniste refait la formule classique de manifestation de l'hypocrisie et de la malhonnêteté. Les gestes du souverain, la modification de sa physionomie, la prononciation de certains versets de la Bible, voire le commentaire lapidaire de l'auteur – tout cela contribue à la structuration d'un personnage inédit. L'art de la dissimulation est bien évidente chez Lăpușneanu : « En finissant son discours sec, il se dressa vers le milieu de l'église, fit le signe de la croix et salua la foule de sa gauche et de sa droite. » [14] [notre trad.]

Le dernier chapitre de la nouvelle présente la décadence et la fin d'un tyran, en complétant le dramatisme des situations sociales et psychologiques du chapitre précédent. Ce qu'il faut remarquer c'est le fait que Negruzzi a été tenté de créer un final presque théâtral, en vue de résoudre le conflit noué dans sa nouvelle, une fin qui suggère l'idée de l'existence d'une justice divine, de la Providence, qui puisse punir les souverains-mêmes, les représentants du pouvoir absolu. Empoisonné par deux boyards, Spancioc et Stroici, Lăpușneanu « apprend à mourir » auprès de sa femme, Ruxanda. Bien qu'il ait su, autrefois, comploter et préparer des assassinats avec une aisance extrême, Lăpușneanu se trouve dans la situation de sentir lui-même les frissons de la mort. Pourtant, à ce moment-là, le héros se manifeste naturellement. G. Călinescu observait que « dans le combat avec soi-même et contre son désir accablant de posséder le pouvoir, Lăpușneanu apparaît comme [...] comme un homme commun. La dernière impression que le héros laisse au lecteur est celle d'un personnage qui n'appartient pas du tout au romantisme, mais qui est une création supérieure à tout autre style. » [15] [notre trad.]

Dans la relation avec son épouse, Ruxanda, Lăpușneanu se montre un mari affectueux, qui sait bien écouter sa femme, en souriant à ses simples lamentations. L'épisode où une jeune veuve adresse à Ruxanda des paroles qui l'incriminent, est significatif. Elle est terrifiée au moment où elle pense à une accusation extrêmement dure : « Vous allez être punie, madame... ». Lorsqu'il voit son épouse effrayée, Lăpușneanu lui

promet « un remède pour sa crainte ». À son tour, Ruxanda « aurait voulu l'aimer, à condition qu'il ait changé d'attitude, en se montrant, au moins, un peu plus généreux. » Pourtant, il y avait des situations où il l'embrassait, la mettait sur ses genoux et lui s'adressait avec tendresse, en lui baisant le front : « Mais quelle nouvelle avez-vous, ma belle dame ? Pour quelle raison avez-vous quitté votre travail ? Qui a risqué de vous réveiller si tôt ce matin ? » Au même instant, Lăpuşneanu changeait d'attitude et la repoussait ; alors, Ruxanda tombait à ses pieds. » [16] [notre trad.]

Retiré près d'une fenêtre, Lăpuşneanu assistait, en souriant, au massacre des boyards, signe évident de son aliénation, car il avait tout préparé à l'avance, comme pour un vrai spectacle ; celui qui avait pris l'initiative de ces faits prouvait alors une satisfaction personnelle : les moments du scénario ordonné par le héros même s'enchaînaient selon son imagination et, ceux qui l'entouraient, jouaient des rôles différents. Quant à Moţoc, Lăpuşneanu lui avait préparé un rôle distinct, où la torture morale allait détruire, peu à peu, le personnage.

Avec Moţoc à côté de lui, auprès d'une fenêtre, afin de surprendre le massacre des gens, Lăpuşneanu lui fait comprendre qu'il aurait pu avoir un autre sort, tout différent des autres boyards. Moţoc, un peu frivole, veut croire que son protecteur a encore besoin de lui et de ses services et qu'il vaut mieux être vivant. Les images qu'il contemple sont terrifiantes, tandis que son bienfaiteur s'avère être un vrai expert de la psychologie humaine. Lăpuşneanu a une fine intuition de la réaction de Moţoc. Il joue avec le boyard, avec sa patience, avec ses sentiments. Il s'amuse et le provoque en même temps: « Eh bien, mon cher Moţoc, ajouta-t-il. Dis-moi, est-ce que j'ai bien agi en tuant ses malfaiteurs et en sauvant le pays d'un tel fléau? » [17] [notre trad.]

Véritable tortionnaire, Lăpuşneanu continue avec son attitude envers sa victime : il encourage Moţoc et lui fait croître l'espoir, en lui suggérant des solutions, afin de le provoquer de dire les paroles qu'il voulait entendre. C'est pour cela que l'espoir croît dans l'esprit du boyard : « J'ai envie d'ordonner qu'on tue tous ces idiots. Mais vous, qu'est-ce que vous en dites ? ajouta Lăpuşneanu. Ah, je suis parfaitement d'accord, approuva Moţoc à la hâte, tout satisfait du fait que le danger était dépassé. » [18] [notre trad.]

« Comme ils sont nombreux, ces idiots (...) dit Lăpuşneanu en s'adressant à Moţoc, comme si tous les deux s'entretenaient dans une discussion habituelle, où chacun proposait son point de vue, afin de trouver la meilleure solution pour une telle affaire personnelle. En effet, Lăpuşneanu ne voulait pas avoir un partenaire de dialogue, mais une victime, une proie de sa chasse. Il attend avec patience que les gens se retirent, mais pas avant qu'ils n'obtiennent « la tête de Moţoc ». La foule exprime dans une seule voix le désir de sacrifier le boyard Moţoc et Lăpuşneanu se montre tout prêt de satisfaire la volonté unitaire de son peuple.

La cruauté subtile de Lăpuşneanu réside dans l'appel qu'il fait à Moţoc, en le conseillant d'être rationnel et de juger lui-même la situation; au contraire, le conseil en question n'est qu'une obligation et le boyard n'a d'autre choix que d'accepter tout de suite son sacrifice suprême. En effet, c'était la seule variante viable pour sortir d'une situation immédiate, pour dépasser la crise du moment et pour calmer la foule. L'habile Lăpuşneanu réalise « la liquidation d'un compte personnel » et, en même temps, un acte politique qui renforce son pouvoir ; il satisfait le goût et le désir de son peuple et il reçoit, en revanche, le pouvoir suprême. Gabriel Dimisianu notait que « dans cette stratégie politique-là, où coule le sang, on peut trouver, pourtant, des arguments rationnels et des repères du bon sens. » [19] [notre trad.]

En conclusion, on peut affirmer que l'écrivain Constantin Negruzzi a accompli un travail complet de la première nouvelle de la littérature roumaine, en proposant aux lecteurs des faits historiques et, en même temps, un antihéros, placé dans une période



d'effervescence révolutionnaire. Gabriel Dimisianu considérait que l'auteur « a raté un grand roman, mais il a su quand même réaliser un grand chef-d'œuvre du genre de la nouvelle, de laquelle la prose roumaine tire son profit. » [20] « Le rapport permanent à l'histoire, au passé national (relevant du romantisme) se réalise au nom et par la perspective des faits présents, tout comme des tendances qui tenaient au quotidien » [21], ce qui fait de la nouvelle de Negruzzi une œuvre à valeur documentaire.

## Notes

1. Șerban Cioculescu, **Istoria literaturii române moderne**, Ed. Eminescu, București, 1985, p. 16, [notre trad.]
2. Teodor Vârgolici, **Aspecte ale romanului românesc din secolul al XIX-lea**, Ed. Eminescu, București, 1985, p. 32, [notre trad.] .
3. Nicolae Manolescu, **Istoria critică a literaturii române, vol. I**, Ed. Minerva, București, 1990, p. 172, [notre trad.] .
4. \*\*\***Din presa literară românească a secolului al XIX-lea**, Ediția a II-a, Ed. Albatros, București, 1970, p. 118-119, [notre trad.]
5. Georgeta Antonescu, **Alexandru Lăpușneanu de Costache Negruzzi**, Ed. Dacia, Cluj-Napoca, 2001, p. 9, [notre trad.] .
6. Ibidem, p. 11.
7. Liviu Leonte, **Constantin Negruzzi**, Ed. Minerva, București, 1980, p. 137, [notre trad.] .
8. G. Antonescu, oeuvre citée, p. 16.
9. Ibidem, p. 29.
10. Gabriel Dimisianu, **Constantin Negruzzi**, Ed. Cartea Românească, 2007, p. 59 [notre trad.] .
11. Ibidem, p. 59.
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15. Ibidem, p. 89.
16. Gabriel Dimisianu, oeuvre citée, p. 63.
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## Interdisciplinarity and Anti-disciplinarity in Literary Studies

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**Résumé :** *Cet exposé porte sur le rôle de l'interdisciplinarité dans les études littéraires. Des disciplines telles que l'histoire, la sociologie, l'anthropologie, l'histoire culturelle, les études politiques sont-elles utiles pour l'étude des textes littéraires? Dans quelle mesure l'interdisciplinarité et l'effacement des frontières entre les disciplines contribuent-ils à établir le sens du texte littéraire? Le but de cet exposé est de démontrer que la démarche interdisciplinaire avec sa foule de perspectives offre des méthodes et des paradigmes supplémentaires pour la compréhension des textes littéraires. L'utilisation des perspectives, des méthodes et des sources d'information multiples peut être un vrai défi, mais qui en vaut la peine dans notre tentative de décoder et déchiffrer le sens des textes littéraires.*

**Mots clés :** *Interdisciplinarité, études littéraires, études culturelles*

Literary criticism has long focused on aspects regarding solely the literary text and its aesthetic value. The literary text has long been separated from other forms of cultural representation, constituting the only material available to the critic. The critical canon prescribed a disciplinary divide between the literary and the non-literary forms of culture, as well as the supremacy of literature and the literary text. Non-literary texts, as well as methods of inquiry typical of other disciplines, have long been excluded from critical studies as irrelevant. It was with the development of cultural studies out of and alongside literary studies that the emphatic notification was made that the focus of interest was shifting from 'Literature' to all forms of cultural production and representation. The widely influential Centre for Contemporary Cultural Studies at Birmingham University was founded in 1964 by Richard Hoggart, author of *The Uses of Literacy* (1957), and later developed by Raymond Williams, Stuart Hall and others. In its earlier phases, mass-circulation newspapers, the BBC, television, film, advertising, working-class 'culture', sub-cultures, style, literacy and mass education, became the objects of attention – all those discourses, in other words, that 'Literature' had more or less explicitly defined itself against, and in all of which the notion of 'the text' had to be fundamentally rethought. 'More importantly perhaps, Cultural Studies – intellectually 'impure', fiercely political, and an irritant on the margins of the academy – was never quite a new discipline, but a mode of critique. Cultural Studies, in other words, has been less a discrete 'subject' and more a politicized way of thinking beyond the limitations of whatever field of enquiry it enters or recuperates.'<sup>1</sup> Indeed, it would be a mistake to see cultural studies as a new discipline, or even a discrete constellation of disciplines. Cultural studies is an interdisciplinary field where 'certain concerns and methods have converged; the usefulness of this convergence is that it has enabled us to understand phenomena and relationships that were not accessible through the existing disciplines.'<sup>2</sup>

Therefore it was the cultural studies movement that introduced the interdisciplinary approach to literature. Interdisciplinarity is the hallmark of cultural studies, which promoted the breaking down of disciplinary boundaries and the bringing together of different disciplinary perspectives. Cultural studies integrated literature in the broader concept of culture. Culture, in its turn, was considered in its relation to society, to which it was seen as inextricably linked. Culture is not viewed as high culture, or as 'possession' or a 'detachable part of a human being'<sup>3</sup>. What cultural studies brought new in literary studies was the introduction and use of information and methods belonging to such disciplines as psychology, philosophy, political studies, sociology, anthropology, history and art history in the study of literary texts.

There were a number of movements in Western thought and culture which contributed to this conception of literature into culture and culture and/in society, prefiguring cultural studies. We will only mention a few, insisting on their significance in the development of the interdisciplinary approach to literary studies. All these movements involved a process of de-centring and of questioning the Enlightenment cultural paradigm. From this perspective, the German philosopher Friedrich Nietzsche can be thought of as one of the precursors of cultural studies. Nietzsche's "romantic" agenda – the philosopher as madman, the cult of the Dionysian principle, the indictment of the Socratic-Platonic-Christian-Kantian line as the mainstream of Western metaphysics – brings about an epistemology rooted in an overall assault on rationality. Such concepts as embeddedness, situatedness, positioning, decentering are to be found in Nietzsche's philosophy – the 'death of God', the collapse of 'good', the dissolution of the 'one way'. The Nietzschean praise of subjective freedom represents a step to postmodern marginal alternatives to the core. Alternative beliefs are encouraged and promoted: Zarathustra instead of Christ, the body instead of the spirit/soul, myth instead of rationality.

Another important step towards what we call today cultural studies was made by the Frankfurt School. The 'Frankfurt School' is the name used to refer to the philosophers, social theorists, literary scholars, economists and psychoanalysts who developed the ideas of the 'Institute for Social Research', which was founded in Frankfurt in 1923. The members of the group sought to establish what they termed 'Critical Theory', combining Kantian critical philosophy with Marxist critique of ideology: from Kant's 'pure reason' to 'a critique of historical reason', from nature to culture, from science to history. Their theories were not intended just as objective descriptions of social phenomena, but were also meant to contribute to changing those phenomena. This is the central idea which informs Critical Theory's approaches to modern culture. Georg Simmel's interpretation of culture in terms of the Marxist notions of the 'base' and the 'superstructure'; Max Weber's concept of the disenchantment or demagicization of the world; Georg Lukacs's idea that the singified social relations integrate to efface the individual into the anonymous, objective, impersonal community; Walter Benjamin's idea of commodification (reproduction displaces the unique work by launching instead a plurality of copies, mere commodities); Theodor Adorno's cultural critique dealing with alienation in the modern world; Max Horkheimer's and Theodor Adorno's idea that the scientific heritage of modern civilization (mechanized history, mechanistic society, pragmatized thought) is a complex Enlightenment product – all these point to a critique of the Enlightenment paradigm which equally prefigures the New Historicist and the Cultural Studies movements. 'Critical Theory's approaches to literature belong within the broader Marxist tradition, but they are not straightforwardly susceptible to the kind of criticism directed at that tradition by some forms of literary theory. Deconstruction, for example, suspects approaches which seek grounding for interpretation in a "master code", of the kind it sees as being employed by Marxist criticism, which locates the interpretation of texts in the historical context of the struggle between differing social classes. Such suspicion has sometimes proved to be justified in relation to the more dogmatic types of Marxism, which seek evidence of the direct effect of the economic "base" on literature as part of the cultural and social "superstructure". The new interest in the work of the Frankfurt School has in part come about because of the re-examination of the role of historical context in literary studies characteristic of New Historicism and Cultural Materialism. These help to highlight the concern that deconstructive literary readings might begin to result in a mere repeated demonstration of how texts do not permit definitive interpretations. This concern has now led to a greater concentration on the idea that texts are also forms of social action which have effects in historical contexts.'<sup>4</sup>

Marxist theories, in general had a tremendous influence on cultural studies. But the Marxism which informs the cultural studies approach is a critical Marxism in the sense that it has contested the reductionist implications of earlier Marxist approaches to the study of culture. Traditional Marxism had devalued the importance of the idea of culture; culture was a part of the 'superstructure' of society, and thus simply a product of the economic and industrial base. The Marxist approaches that have informed the development of the cultural studies perspective have insisted in the relative autonomy of culture, i.e. on the fact that it is not simply dependent on economic relationships and cannot, accordingly, be reduced to or viewed as a mere reflection of these, and that it actively influences and has consequences for economic and political relationships rather than simply being passively influenced by them.<sup>5</sup> Ideology, in earlier Marxist formulations, had been seen as a kind of veil over the eyes of the working class, the filter that screened out or disguised their 'real' relations to the world around them. The function of ideology was to construct a false consciousness of the self and of one's relation to history. Althusser's work marks a conclusive break with this way of conceptualizing the term. Drawing in particular on Althusser's argument that key ideological apparatuses (the law, the family, the education system) are as significant as economic conditions, cultural studies insisted that culture is neither simply dependent nor simply independent of economic relationships. Rather, there are many determining forces – economic, political and cultural – competing and conflicting with each other in order to make up the complex unity of society.

Since ideologies are observable in material form only in the practices, behaviours, institutions, and texts in society, the need to examine these material forms seemed to be extremely pressing. There is now a rich literature of inquiry into the material, social, and historical conditions of ideological formations. These range from histories of the media to the history of discourse identified with Michel Foucault, history of the notions of discipline, or of Western sexuality, that see such concepts as entirely culturally produced. 'Since literary texts 'belong' to ideology, they too can be the object of such scientific analysis. A scientific criticism would seek to explain the literary work in terms of the ideological structure of which it is part, yet which it transforms in its art: it would search out the principle which both ties the work to ideology and distances it from it.'<sup>6</sup> The literary text is studied from an ideological perspective: ideology and political philosophy are thus intertwined with literary studies.

The literary text and its ideological content and implication is also placed within a historical context, and thus history, art history, the history of ideas, the history of mentalities also become part of literary studies. History itself is decentered. As a discipline, it comes to merge with other disciplines (literature, sociology, anthropology, political studies). Its main interests and its focus also undergo a major change, shifting from the central to the marginal. An important cultural movement which prefigured and influenced cultural studies was the 'Ecole des Annales', with its emphasis on the marginal and its new approach to history. The Ecole des Annales movement brings about a dramatic change of attitude, interest, and focus in approaching history. If traditional history (political history) focuses on the centre, on traumatic changes (wars, revolutions etc.), on great personalities, on outstanding moments, on the exceptional, the 'nouvelle histoire économique et sociale' is interested in the margin, in slow transformations, in average people, in everyday life and context, in the common. Traditional history is event-oriented, whereas the 'nouvelle histoire' is conception/value-oriented. Traditional history is a history of elites, while the 'nouvelle histoire' is a history of all the people. The 'nouvelle histoire' is a complex interdisciplinary subject, with new ties with traditional and other sciences: ethno-history, economic and social history (Lucien Febvre and Marc Bloch), history of religions (Georges Dumézil), history of human behaviour and cultural institutions (Michel

Foucault), statistics, demographic studies, anthropology, geography, cartography, sociology. For the representatives of this movement, material culture is an inexhaustible source of historical knowledge. It deals with clothing, housing, objects, food, furniture, and customs. The Ecole des Annales movement also comes up with a new concept of 'text': any cultural object is a text to be read by the new historian *and* in a given context, in large measure created by mentalities even more than by events or ordinary happenings. As far as the French Ecole des Annales are concerned, discourse, rather than the fixed text has come to be their main focus, with the shaping of reality in texts as the principal conceptual ingredient; representation and the construction of reality occupy the seats in the first row of these studies. Everything is a cultural construct. Commonplace lives of common people, economic trends, commercial practices, forms of popular entertainment and popular 'mentality' betray Bakhtinian, as well as New Historicist approaches. The dissemination of ideas and representations owing to "modern" practices (printing, the market place, the transmission of commodities) underpin a sociology of texts in its own right. Society itself becomes a text, a huge text asking for sophisticated hermeneutic tools to decipher.

The Ecole des Annales anticipated New Historicism, which, in its turn, had a great impact on cultural studies. 'All critics', Paul Hamilton argues, 'are historicist up to a point. The pastness of the texts that we interpret demands accommodations of critical approach to negotiate historical differences.'<sup>7</sup> Therefore, it is not only the text that we should analyze, but also its context, and co-texts. And this is probably the most significant aspect of the New Historicism, that it represents a 'move away from the contextless, intensive concentration on particular texts equally characteristic of the New Criticism, classical structuralism, and deconstruction'<sup>8</sup>. As Prof. M. Irimia states, 'The time is over now when the text reigned supreme in its arcane complication. We are past accepting assumptions of the kind works of art can be securely isolated from all other texts...'<sup>9</sup>

However, New Historicism is seen by some critics as a deviation from the critical canon: 'The so-called New Historicism' provides a curious fusion of academicism and radicalism'.<sup>10</sup> It is also perceived as a threat to both history and literature, i.e. to disciplinarity. 'Yet historical interpretation of literature fairly easily loses sight of literary interests; if it goes far enough, the interpreter may assume that the idea of poetry or drama as art can be abandoned, since what counts are cultural traces, of whatever kind, and the ideological impressions they appear to bear. In which case 'history' becomes a force to be resisted by readers who like literature, and who may also like history, but have never thought they were one and the same thing.'<sup>11</sup>

There is however more to New Historicism than the mere parallel study of literary and non-literary texts. The texts are interpreted from a Marxist ideological standpoint. New historicists' analyses of power, like Foucault's, tend to examine how power maintains itself, rather than show how it is altered. Therefore, the new historicist analysis is synchronic, paying attention to the organization of things within a single moment. The key terms coined by the New Historicists (appropriation, circulation, exchange, negotiation) are widely used in Cultural Studies. Also, Cultural Studies take over New Historicism's preoccupation with what Louis Montrose called 'the textuality of history, the historicity of texts'<sup>12</sup>. By adopting Foucault's notion of discourse, new historicists insist that 'history' itself is textual. We do not have direct access to a history that exists outside of texts. Foucault's insistence that power does not involve ownership but circulates impersonally through different discourses of 'truth' has resulted in one of new historicism's most characteristic methods: parallel readings of literary and non-literary texts, i.e. a shift from canonical to alternative texts, from authoritative to subversive voices.

New Historicism was very much influenced by Michel Foucault's thinking. Reluctant to methodological and disciplinary commitments, Foucault also used alternative

texts to illustrate his theories. Foucault can be seen either as a philosophical historian, progressively developing a series of historical methods: an archaeology of discourse (in *Madness and Civilisation*, *The Birth of the Clinic*, *The Order of Things*, and *The Archaeology of Knowledge*), a genealogy of power relations (in *Discipline and Punish*, *The History of Sexuality I*), and a problematization of ethics (in *The Use of Pleasure*, *The Care of the Self*), or as a historicist philosopher, offering theories of knowledge, power, and the self.

Foucault's work has been classified by Gary Gutting<sup>13</sup> into histories, theories, and myths. Foucault's histories can be further classified into histories of ideas, histories of concepts, histories of the present, and histories of experience. The histories of ideas are analyses of the intellectual subconscious of scientific disciplines defining knowledge for a given intellectual era. The histories of concepts concern those concepts which pervade all disciplines of a given period and create an episteme. The histories of the present presuppose using an understanding of the past in order to understand what is intolerable in the present. The histories of experience, recognizing a central role for the subject, refer to the way in which certain phenomena are experienced (for example, the early modern, classical, and modern experience of madness, or the experience of order). Foucault's theories (for instance, his theory of power) were not conceived as permanent truths or universal structures, they were meant to respond to the demands of a specific historical or cultural project. Foucault's approach to each topic is driven by the specific historical subject matter than by prior methodological commitments: 'Archaeology and genealogy are primarily retrospective (and usually idealized) descriptions of Foucault's complex efforts to come to terms with his historical material'<sup>14</sup>

Despite his reluctance to methodological commitments and his willingness to employ whatever methods seemed required by his specific subject matter, we can classify Foucault's methods into archaeologies and genealogies. The archaeology writes a history of thought centered not on the individual object but on the linguistic structures defining the fields in which individual subjects operate, on the conceptual structures which lie beneath and outside the consciousness of individual subjects.. The genealogy, as a particular version of history of the present, undermines grand narratives of inevitable progress by tracing the origins of practices and institutions from a series of contingent petty causes. Foucault's first works (*The History of Madness*, *The Birth of the Clinic*, *The Order of Things*, *The Archaeology of Knowledge*) were archaeologies of madness, clinical medicine, and the human sciences. Archaeologies do not study the 'arche' or the origin, but the 'archive'. The archive is the set of discourses that conditions what counts as knowledge in a particular period. Thomas Flynn defines the archive as 'discourse not only as events having occurred, but as 'things', with their own economies, scarcities, and (later in Foucault's thought) strategies that continue to function, transformed through history and providing the possibility of appearing for other discourses'<sup>15</sup>. Genealogy moves beyond archaeology in its explicit focus on power and bodies. Genealogy's major concern is the imposition of power upon bodies. Power, however, in Foucault's philosophy, does not exist, there are only relations of domination and control.

Foucault's theory of power as a force that circulates impersonally through discourse and is exercised in all realms of cultural practice is taken over by the new historicists. By discourse, Foucault means the systems of meaning created within institutions and disciplines devoted to the production of normative truths about humans – for example, criminology, medicine, psychology, and education. By creating 'the individual' as an object of knowledge that can be defined in opposition to forms of deviant behaviour and identity (madness, criminality, sexual perversity etc.), discourse controls the individual. Power is thus exercised through discourse, and discourse is present in all cultural practices.

All the movements and theories mentioned above promoted the idea of interdisciplinarity and contributed to the emergence and development of the interdisciplinary approach to the literary text. In this approach, the literary text is compared with non-literary texts, with different forms of cultural production, with different cultural objects and practices, which complement its meaning and significance, integrating it in a broader social, economic, and political context. The methods used belong not only to literary criticism, but also to history, sociology, anthropology, political studies, etc.

There are, however, opponents to this approach, who argue that interdisciplinarity is a threat to literary studies. Their main fear is that literary studies as such will dissolve and eventually disappear in this mix of disciplines and that literature will be completely absorbed by the concept of 'culture': 'Ironically in the light of this it seemed that Cultural Studies might take the place of 'English' in British higher education institutions and that literature would be subsumed, as one element among many, within a broader conspectus of 'cultural history'<sup>16</sup>. Many of the constituent elements and theoretical/methodological praxes of Cultural Studies have implanted themselves in other academic fields, such as Women's Studies, Third World Studies, Film, Media and Communication Studies. But they have also embedded themselves within 'English', which discipline has been transformed in terms of content and intellectual orientation: 'canonic' texts have been resituated in their 'period'; different categories of 'writing' have been introduced alongside them without a hierarchy of 'value'. Literature has been historicized and politicized. 'Any notions of 'disinterestedness', 'scientific' objectivity and 'ideological innocence' have been scuppered by the political analysis of Cultural Studies, as they have, too, by those of the latter's principal theoretical drives: Marxism, feminism and postcolonialism. In other words, the construct 'Literature', and the studying of what it comprised, has been denaturalized both as object and practice.'<sup>17</sup>

A defender of the dominant culture of the canonical tradition, Harold Bloom is one of the greatest adversaries of interdisciplinarity. In his *Western Canon*, he defines the canon and makes up a comprehensive list of canonical books, which he classifies into four ages: the theocratic, the aristocratic, the democratic, and the chaotic. The opening of the canonical list, i.e. the study of non-literary texts and of other cultural practices, is for him a fatal acceptance of mediocrities on the same level with the classics: 'Originality becomes a literary equivalent of such terms as individual enterprise, self-reliance, and competition, which do not gladden the hearts of Feminists, Afrocentrists, Marxists, Foucault-inspired New Historicists, or Deconstructors – all of those whom I have described as members of the School of Resentment.'<sup>18</sup>. A strong believer in the categories of traditional aesthetics, Bloom is adamant against interdisciplinarity, by which he means replacing literature with sociology and propaganda, or turning literature into non-literature.

Despite the reluctance manifested by a number of critics and the bitter criticisms formulated against it, the interdisciplinary approach proves useful and enriching in the study of literature. Terry Eagleton insists on the value of interdisciplinarity when he nominates Raymond Williams as the most important critic of post-war Britain. The most important quality of Williams's work, Eagleton argues, is precisely its interdisciplinary character: 'The transgression of borders has been a recurrent metaphor in his writing, which has ranged across theatre and linguistics, literature and politics, education and popular culture, film, ecology, and political nationalism.'<sup>19</sup>. Williams, therefore, cannot be considered a literary critic in the contemporary meaning of the term; nor can he be applied other conventional labels, such as, for example, sociologist, political theorist, social philosopher, cultural commentator; 'aside from the somewhat uninformative title of 'cultural studies', there is as yet no precise name for the area Williams inhabits.'<sup>20</sup>

The fact that literary texts are seen as embedded in a context, studied in that



context, and investigated with methods of inquiry borrowed from other disciplines does not deprive them of their aesthetic value. ‘To reconnect the texts with society, with the culture and the individuals that produced and consumed them, involved a fundamental reorientation. One was required to think about how culture was structured as a whole before one could examine its processes or its constitutive parts.’<sup>21</sup> Without denying the aesthetic value of the literary text, interdisciplinarity provides new methods of inquiry and sources of information which can only lead to a deeper insight into the meaning and significance of the literary text, reconnected with the culture and the society which it is a part of.

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## Spații privilegiate în opera lui Mircea Eliade

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**Résumé:** *Si le merveilleux garde les espaces privilégiés où le sacré se révèle instantanément, le fantastique propose un espace homogène, où les révélations ne sont plus possibles. Les événements transgrésifs transforment ces espaces en leur ajoutant une charge sentimentale. Il s'agit de la monastère et de l'église (empruntées du merveilleux), de l'auberge, de l'estaminet, du chateau, de l'île, de la bibliothèque ou de toute une rue. Tous ces espaces cultivent l'illusion de la réalité (l'île, la forêt, Shambala de la bibliothèque, la cave, l'auberge), et il faut leurs ajouter la ville, surtout la métropole, qui sont les espaces de l'Autrui, regardés avec peur car ils ne se laissent pas assimilés au naturel. Il s'agit des espaces étranges et aliénantes, où tout est possible, car ils sont lointains et il n'y a aucun souvenir qui puisse le rattacher au univers connu.*

**Mots-clef :** *merveilleux, fantastique, illusion de la réalité, l'Autrui, événements transgrésifs*

Dacă spațiul miraculosului este matricial și bine ordonat, coerența lui implicând locuri privilegiate în care se petrec “aparițiile”, de la fântâni, la peșteri, vârfurile munților sau, în cazul miraculosului creștin, spații sacralizate prin ritual, în textul fantastic, întâmplările se petrec în spații lipsite de sacralitate și strălucire sau de halou magic, verosimile, mai ales printr-o amplasare precisă, riguroasă. Spațiul fantastic nu mai este o “împărăție” sau un alt loc privilegiat. Este un topos care nu iese prin nimic în evidență.

Coerența spațiului miraculos, constituit dintr-un spațiu al omului, concret, apropiat și un spațiu al sacrului, unde se găsesc deopotrivă ființe monstruoase sau, dimpotrivă, benefice, între care trecerile se fac prin locuri privilegiate [1] pe care eroii le cunosc sau le află, prin revelație, se pierde în vârsta fantasticului, căci spațiul este etanș, fără zone în care sacrul s-ar putea revela. Toposul este unul secularizat, sacrul fiind exclus: castelul ignoră supranaturalul, nu există interdicții care să amintească de condiția limitată a omului: ca în *Lokis* [2], (deși acolo atmosfera pădurii din jur amintește de animalele totemice, străbătută fiind de un fior angoasant). Hanul și cârciuma (*La conac, La hanul lui Mânjoală*, [3] de I.L.Caragiale, *Balaurul* de Mihail Sadoveanu, potcovăria - care capătă trăsăturile hanului, prin oaspeții care poposesc acolo de sărbători, în *Văgăuna mortului* [4], de Charles Nodier - toate găzduiesc o lume eteroclită în care apetența pentru legendă compensează insecuritatea unui drum ce presupune pericole neașteptate - din lumea realului însă - de unde și zidurile groase, ca de cetate din *Hanu Ancuței* de Mihail Sadoveanu. Sacrul s-a retras și din orașe, aglomerarea umană presupunând, de asemenea, pierderea dimensiunii sacre, chiar pierderea identității. Speculația ar putea identifica în acest spațiu, al urbanului, o lume care și-a pierdut identitatea mitică – Berlinul în *Remember* [5], Bucureștiul, în *Pe strada Mântuleasa* [6], Parisul, în *Mâna fermecată* [7] sau *Aurelia* [8], ca să dăm doar câteva exemple.

Ochiul naratorului contemplă detaliile mimetice ale acestor spații, pauzele descriptive tind aproape să sufocă narațiunea, atmosfera pe care acestea o impun fiind în opoziție, de obicei, cu cea din final, după întâmplarea terifiantă. Spre exemplu, în *Prăbușirea Casei Usher* [9], ochiul vizitatorului-narator înregistrează doar atmosfera sumbră de roman gotic a castelului, fisura (pe care o analizează cu minuțiozitate Tzvetan Todorov în cartea sa *Introducere în literatura fantastică* [10]) îi apare abia la sfârșit, opunând soliditatea inițială a construcției, ruinei din final. Indicii textuali, altfel speculați decât în cazul textului mitic, unde funcția lor este de a facilita recunoașterea arhetipului, permit intuirea unor desfășurări ulterioare: recurența motivului ploii instituie o anumită stare de jenă, întinericul, drumul periculos, toate propun o grilă de lectură în care retorica așteptării dozează senzaționalul absolut necesar textului fantastic. Câte un personaj atrage atenția asupra unui detaliu, generând povestea, de pildă perdeaua stacojie, din opera

omonimă, mulțimea cărților și dezordinea lor în camera lui Dionis, căldura și vorbele memorabile din *La țigănci*. Detaliul focalizează atenția ascultătorului sau a cititorului, introducându-l în spațiul ficțional.

În cazul unor teme precum călătoria, narațiunea circumscrisă și alte spații, cel al pădurii, al drumului sau al trăsurii, spații închise și claustrofobe, în care amenințarea induce o nevoie de salvare prin povestire, de tip oriental (poveștile Șeherezadei sunt doar un exemplu), amânând confruntarea cu o realitate din care, în spirit romantic, personajele doresc să evadeze.

Construită pe tema relativității timpului și a spațiului, spre exemplu, aventura lui Dionis impune mai întâi o discuție asupra toposului fantastic. Mircea Eliade [11] crede că primitivii se raportau la un spațiu neomogen, sacru și profan, cu locuri privilegiate, spărturi în care omul poate fi martorul unei hieofanii, cu scurtături, prin care au loc treceri de nivel. Prin opoziție, modernii se raportează la un spațiu omogen, etanș, în care invazia sacrului nu mai este permisă. Chiar și așa, observă istoricul religiilor, există forme prin care locurile primesc conotații sacre, el exemplificând prin locul natal, locul primei iubiri etc.

Spațiile fantastice, diverse, devin privilegiate prin întâmplările care se petrec în cadrul lor, prin indiciile unor transgresiuni. De la ruinele vechi din Aria Maricella, la pădure ca loc miraculos sau terifiant, pivnița, podul, hanul, cârciuma, spațiile își pierd omogenitatea odată ce se petrece evenimentul transgresiv. Indiciile propuse de autorii români de literatură fantastică sunt, de cele mai multe ori, simboluri paradisiace răsturnate: crucea, biserica, elemente ce asigură coerența spațiului miraculos, sunt, în textul fantastic, întoarse: biserica îl îndepărtează pe călătorul din *La conac*, de I.L. Caragiale, de regimul existențial al maleficului, semnul crucii, la fel. Disparațiile tovarășului de călătorie nu îl avertizează însă pe tânărul călător că spațiile respective ar fi privilegiate. La Caragiale, ca și la alți scriitori din prima vârstă a fantasticului românesc, spațiul păstrează urmele miraculosului, însă sacrul trece neobservat.

La Mircea Eliade, spirit cuprinzător, globalizant, capabil de sinteze surprinzătoare, lucrurile stau cu totul altfel. Vârsta târzie a fantasticului, viziunea artistică, dar și formația intelectuală a mitologului-scriitor conduc la un demers invers: nu evenimentul transgresiv transformă spațiul într-unul privilegiat, ci dimpotrivă, spațiul își caută întâmplările peste fire. Într-o năvelă precum *Pe strada Mântuleas*, eroii caută în peșteri, munți sau în pivnițe bucureștene urmele unui rai pierdut. Locul pare a chema eroii și întâmplarea, căci sacrul este camuflat în profan.

Într-un text precum *Șarpele* [12], Eliade așază în centrul întâmplărilor mitul insulei, preluat, așa cum mărturisește scriitorul însuși, de la Mihai Eminescu, spirit cu care se înrudește, de altfel. Față de textul eminescian, aventura din *Șarpele* se construiește pe alte coordonate, căci, spre deosebire de Dionis, Dorina nu își propune evadarea din spațiul familiar și din timpul profan, ci este răpită, într-un fel straniu, de către Sergiu Andronic, care apelează, pentru aceasta, la practici magice. Insula este, în același timp, un spațiu fizic, reperabil în plan profan, dar și semn al unui spațiu superior, adamic, în care cuplul primordial își regăsește coerența. Paradisul lui Dionis, cu toate implicațiile împlinirii erotice pe care le presupune și el, este mai mult decât atât: este un spațiu în care cosmosul își schimbă coordonatele, experiența trăită de eroi nefiind una erotică, ci ontologică.

În micul roman inițiativ de dragoste, spațiul sacru (sau cel puțin sacralizant) nu este, așa cum ne-am așteptat, mănăstirea, ci insula. Conform *Dicționarului de simboluri*, insula este “prin excelență simbolul unui centru spiritual și, mai exact, al centrului spiritual primordial”, din punct de vedere psihanalitic reprezentând “un refugiu unde conștiința și voința se unesc pentru a scăpa de asalturile inconștientului” [13] și presupune deschiderile necesare aventurii transgresive, în sens paradisiac. I se opune mănăstirea, care pare a fi mai degrabă loc al perdiției, prin sugestia unei morți misterioase și încurcate, aduse în discuție

de Andronic, prin șarpe, simbol erotic, deci interzis în spațiul mănăstiresc, care invadează spațiul, prin absența călugărilor, singurul monah pe care îl amintește povestea fiind cel ce le oferă vinul (amintind de pivnițele din Auerbach din Faust de Goethe) și, nu în ultimul rând, prin însăși ideea de coborâre în subteran, prin pierderea funcțiilor spațiului sacru, care nu mai poate distruge omogenitatea spațiului profan. De altfel, pivnița, ca spațiu subpământean, poartă, oricum, cu sine, sugestia haosului. O spune Mircea Eliade: “regiunile subpământene pot fi legate de regiunile deșertice necunoscute care înconjoară teritoriul locuit; adică, lumea subterană peste care cosmosul este ferm statornicit corespunde haosului ce se întinde dincolo de limitele orașului [14].” Sugestie a unui spațiu doar aparent sacru, mănăstirea din nuvela *Cavalerul din Malta* [15] nu-l apără nici ea pe cavalerul-călugăr de vina tragică de a fi ucis, în Vinerea patimilor, un rival. Incapacitatea ei de a anula coșmarurile starețului sugerează omogenitatea unui spațiu care și-a pierdut sacralitatea.

Într-un anume sens, mănăstirea și pivnița sa seamănă cu pivnițele cu apă în care caută tovarășii lui Iози trecerea spre celălalt tărâm, în nuvela *Pe strada Mântuleasa*. Desacralizare a unui spațiu consacrat în timpurile arhaice avem și aici și acolo: în *Șarpele*, pentru că nimic nu contrazice invazia și înstăpânirea profanului, în timp ce *Pe strada Mântuleasa*, traseele labirintice ale eroilor nu duc nici la găsirea ieșirii, nici la uciderea monstrului. Desacralizate, aceste spații se încarcă negativ: în *Șarpele*, prezumtiva moarte a Arghirei în pivnița mănăstirii, strania incantație de chemare a șarpelui, erotizarea jocului labirintic din pădure, o altă moarte, a tovarășului lui Andronic, în lac, apa care atrage cu putere malefică, toate cheamă umbre arhaice, inițiatice, reconfigurate inversat, după principiul preluării de către creștinism a vechilor credințe, dintre care, dacă ar fi să dăm un exemplu, putem aminti de Baal, împăratul muștelor, revalorizat în grilă demonică de cărțile creștine. Povestea, inițiatcă, amintind de vechea și bogata mitologie a șarpelui, păstrează doar parțial rigorile și ritualul specific credințelor antice, așa cum iudaismul a păstrat doar parțial familia de zei și atributele lor, prin raportare la miturile mai vechi, după cum observa Corin Braga.

Labirintic și ludic prin excelență, spațiul pădurii din *Șarpele* este și unul al erosului interzis, ascuns, căci jocul cu gajurile dezlănțuite pasiuni necunoscute și dezvăluie înclinațiile tănuite ale eroilor. Jocul așteptărilor, al întâlnirilor pe întuneric pregătește, de fapt, momentul plecării Dorinei pe insula pe care o așteaptă Andronic.

Impresia de haotic, semn al desacralizării spațiului, o lasă și istorisirile lui Fărâmă. Nu doar pentru că el revine mereu asupra unor întâmplări anterioare, asupra unor evenimente care, după spusele lui, ar trebui să dezvăluie taina altora, ci și pentru că pivnițele cu apă își schimbă mereu aparența înșelătoare, săgeata lui Lixandru nu respectă legile gravitației și nu se întoarce pe pământ, semn că nici pământul, nici aerul nu sunt ceea ce par.

Încărcate negativ sunt și pivnițele cu apă din nuvela citată mai sus, căci aduc, rând pe rând, moartea, apoi claustrarea, apoi imposibilitatea de a înțelege. Căutările se soldează cu eșecuri și nicio legendă povestită de Fărâmă nu mai reușește să le salveze de la degradare.

Spre deosebire de spațiul paradisiac căutat de Dionis și de spațiul căutat și niciodată găsit de către elevii lui Fărâmă, expresie a eșecului existențial în fața sacralului care se ascunde pentru necredinciosul modern, spațiul paradisiac din *Șarpele* este compensat de un spațiu cu ascunse implicații malefice, al căror echilibru duce cu gândul mai degrabă la haos decât la constituirea unei lumi transcendente. Niciodată identificate, pivnițele cu apă, spărturi ale spațiului omogen, care ar duce spre un spațiu privilegiat, modifică însăși percepția locului, căci lui Fărâmă i se refuză accesul pe “scurtătură” spre spațiul sacru, fiindcă îi lipsește, de asemenea, credința. El spune poveștile cu detașarea unui povestitor de

basin, or, pentru naratorul acestuia, evenimentele sunt amplasate aici și acolo, departe de ființa umană. Chiar dacă aparent Fărămă îi cunoaște pe eroii poveștilor sale, în realitate este tot atât de departe de aceștia ca și naratorul de text miraculos. El nu poate retrăi, odată cu eroii săi, întâmplările, condiție *sine qua non* a experienței fantastice, de aceea i se refuză accesul pe celălalt tărâm, așa cum i se refuză și accesul la sens.

Cele mai multe dintre spațiile fantasticului sunt, prin urmare, profane. Ele pot fi semne ale transcendentului, cu implicații haotic-malefice, însă, în absența credinței, eroul-naratorul sau cititorul nu le poate "citi" în forma legendară sau mitică.

Ca și în *Prăbușirea casei Usher*, Egor, eroul din *Domnișoara Christina*, de Mircea Eliade, face o călătorie la casa unei prietene, Sanda. Spațiul straniu în care pătrunde, alături de profesorul Nazarie, își dezvăluie, de la început, trăsăturile, prin eroii care îl populează: doamna Moscu este răpusă de o permanentă oboseală, Simina, tiranică, nu permite nimănui să se așeze lângă mama sa, Sanda însăși pare înspăimântată la gestul de apropiere al lui Egor. În noapte, eroii simt vaga putreziciune a locurilor: "*E mai mult un miros lănced, care aduce cu lutul și cu unele plante cu scaieți*" [16], definește Nazarie parfumul locurilor, explicându-l tocmai prin degradarea pădurilor. Parcul însuși pare a fi bătrân, podeaua din hol troznește ca și cum cineva ar fi călcat cu mare băgare de seamă pe ea, ca să nu îi deranjeze pe oaspeți, care recunosc că locurile nu le priesc. O prezență necunoscută se insinuează în discuțiile celor doi, ca și cum ar fi vrut să le asculte vorbele. Spațiul își dezvăluie natura abia a doua zi: vizita în odaia cu portretul Christinei seamănă melancolie și oboseală, dor, jale dar, mai ales, o nesfârșită singurătate. Camera, presupus salon, dar în care se găsește un pat cu perdelețe, miroase și ea ciudat: "nu a mort, nici măcar a flori funerare, ci un miros de tinerețe oprită pe loc, oprită și conservată aici, între patru pereți". Straniu este că "*timpul nu măcinase nimic (...) Mirosul acesta e parfumul tinereții ei, resturi miraculos păstrate în apa ei de colonie, din aburul trupului ei*". Sentimentul pe care îl au eroii față de casa doamnei Moscu este acela al "locului blestemat". "Nu e nimic sănătos aici. Nici măcar parcul acesta artificial, parc din salcâmi și ulmi puși de mâna omului", îl avertizează Nazarie pe Egor, sfătuindu-l să plece sau măcar să se roage și să-și facă cruce înainte de culcare. Locul care coagulează semnele rele de pe moșie este parcul, în care se află grajdul vechi, cu bătrâna caleașcă ștersă de praf de către Simina. De acolo vine și câinele urlând lugubru, înspăimântător, acolo se duce, ca atrasă de un magnet, Simina, spre parc privește cu groază Nazarie.

Al doilea spațiu, al terorii, este pivnița în care odihnește strigoii și în care Simina se metamorfozează, vrăjindu-l pe Egor. Pătrunzând în acest loc, Egor pare a se mișca în transă. Nu are curaj să răspundă la provocările copilului, nu se apără de mușcăturile și zgârieturile fetei. Cufundată în întuneric, pivnița e spațiul prin excelență al Christinei, acolo, se poate observa, nimeni nu este în siguranță. De aceea, pentru a o răpune, Egor va înfige drugul de fier, în același timp armă și talisman împotriva strigoii, în încăperea din pivniță.

Cel ce își propune, însă, depășirea spațiului profan, în căutarea unui paradis numai aparent pierdut de umanitate, este doctorul Zerlendi, aflat pe urmele doctorului Honigberger și, nu în ultimul rând, naratorul-savant întors din India, care mărturisește, la un moment dat, eșecul experienței depășirii spațiului familiar, în *Secretul doctorului Honigberger*.

Invitat de doamna Zerlendi să continue opera soțului său, de a alcătui biografia straniului doctor Honigberger, cu secreta speranță că oaspetele i-ar putea explica misterul morții doctorului Zerlendi (amănunt ascuns cu grijă de gazdă, dezvăluit însă de Smaranda, fata acesteia), naratorul face parte dintr-o serie de cercetători ai comorii medicului indianist – Bucura Dumbravă, Hans, ofițerul german și savantul francez adus de fratele doamnei Zerlendi în scopul cercetării aceluiași documente – toți sfârșind în moarte după contactul

cu biblioteca de indianistică (excepție face savantul francez, însă maleficiul îl atinge pe cel ce îl aduse, prefectul, fratele doamnei Zerlendi). Spațiul haotic este, la început, biblioteca. Se găsesc, de-a valma, în acest loc, atât cărți valoroase, cât și mediocre, iar trecătorii puși în fața tainelor ei sunt uneori străbătuți de spaime obscure. Biblioteca este, însă, depozitara și martora altui spațiu, ascuns, dar descoperit de narator în jurnalul doctorului Zerlendi: acela al Shambalei. Interesant este că, atâta vreme cât se află în bibliotecă, cititorul nu are acces la informațiile ascunse de experimentator [17] în jurnal, iar descifrarea lor stă sub semnul unui furt. Biblioteca, spațiu prin excelență al iluzoriului, împiedică aflarea tainelor sacre, așa cum viața profană așază o cortină peste misterele existenței.

Ieșit din spațiul bibliotecii, naratorul descoperă eforturile pe care le face Zerlendi pentru a ajunge în Shambala, *tărâm nevăzut* și totuși *accesibil celor neînzestrați*. Lectura jurnalului aduce în discuție și încercările eșuate ale unora de a pătrunde în acest paradis, de la cei doi călugări ieșuiți care pretind că totuși au ajuns acolo, la “rana” uitată o vreme a naratorului care căutase el însuși acest tărâm miraculos, pe care, cel puțin câtă vreme consemnează în jurnalul său, doctorul nu poate să-l contemple decât în stare de transă.

Față de paradisul lui Dionis, paradisul lui Zerlendi și al lui Honigberger exclude experiența erotică. Toți cei menționați drept căutători ai Shambalei sunt călători singuratici, care își supun trupul unor practici ascetice, pentru ca, aflăm din jurnalul lui Zerlendi, el să devină “stăpânul unor forțe ucigătoare”. Căutătorul nu le poate controla întotdeauna, căci, în spațiul profan, orice slăbiciune a voinței deturneză raportul dintre om și forțe, în favoarea ultimelor. Doctorul indianist constată, la un moment dat, că nu mai poate controla puterile pe care le-a stârnit în ființa sa. Devenit invizibil pentru cei din jur, el nu își poate recăpăta statutul decât la sfârșitul zilei, pândit de o imensă oboseală.

Din spațiul paradisiac – obiect al dorințelor și investigației lui Zerlendi – nu aflăm mare lucru: “minunea aceea verde între munții acoperiți cu zăpadă, casele acelea ciudate, oamenii aceia fără vârstă, care-și vorbesc atât de puțin, deși își înțeleg atât de bine gândurile. Dacă n-ar fi ei, care să se roage și să gândească pentru ceilalți toți, continentul întreg ar fi zguduit de atâtea forțe demoniace”, se spune în text. Cu alte cuvinte, Shambala este un paradis al sfinților, în maniera în care îl descrie, în Apocalips, Biblia. Nu altfel apare în *Sărmanul Dionis*: un spațiu în care eroul nu trebuie decât să gândească un lucru, pentru ca îngerii să îl îndeplinească. Și totuși, spațiul acesta este, în cel mai bun caz, iluzoriu. Naratorul-cititor al jurnalului mărturisește a fi încercat să-l descopere într-o colibă: “Căci în căutarea tărâmului nevăzut pornisem și eu, cândva, hotărât să nu mă întorc în lume înainte de a-l cunoaște” [18], în “coliba (...) de pe malul stâng al Gangelui”. Zerlendi nu se mai întoarce, nici nu putem afla dacă a ajuns în Shambala, căci narațiunea, “în momentul cel mai important, acela în care ar trebui să dezvăluie secretul operației magice, se oprește” [19]. Cu alte cuvinte, Shambala rămâne un spațiu iluzoriu, supus legilor amăgirii, căci niciun semn din acest spațiu nu vine să reveleze sacrul. În consecință, ca și paradisul lui Dionis, alterat de dispariția divinității, spațiul lui Zerlendi nu își poate dezvălui natura sau realitatea. Lipsește, ca și în cazul lui Dionis, credința care trebuie să structureze lumea, să dea coerență spațiilor privilegiate, față de care căutarea este doar unul dintre termenii antinomiei.

Dacă Dionis eșuează în căutarea sa, împiedicat fiind de natura profană a ființei sale, care rostește o parte din gândul blasfemiator, Zerlendi pare a-și fi atins scopul – pătrunderea în Shambala. Nu este așa: eroul *nu vrea* să rămână acolo, sau, cel puțin, *nu încă*: “De alaltăieri noaptea, nu mă mai pot întoarce”, consemnează doctorul în jurnalul său, la două zile după ce devenise invizibil. Nu spune că nu vrea să se mai întoarcă, ci că nu mai poate să revină în locuința sa, cu atât mai mult cu cât nu este foarte sigur că va găsi

drumul spre paradisul către care năzuiește: “Mă cuprinde însă groaza că aş putea rătăci drumul spre Shambala...”, își notează el ultimul gând înaintea dispariției definitive.

Textul eliadesc literaturizează, la prima vedere, studiile de indianistică ale autorului. Acestea configurează și o concepție asupra fantasticului pe care o explică Eugen Simion: “...după incarnație, transcendentul se camuflează în lume (istorie), rolul literaturii este să înregistreze hierofaniile (manifestările sacrului), într-o narațiune care îmbrățișează direct faptele fără a le sofistica prin comentarii parazitare. Însă pe măsură ce miticul se revelă, ceva se ascunde, devine criptic. Literatura, interesată în astfel de lucruri, dezvăluie, lămurește și, în același timp, obnubilează, adâncește misterul. Fantasticul modern (citim în jurnal) și-a îmbogățit considerabil subiectele și metoda din contactul cu psihanaliza...” [20].

Atât doctorul Honigberger, cât și Zerlendi caută o țară, Shambala, a cărei sacralitate s-a camuflat într-un spațiu profan. Și cei doi medici, și naratorul cred despre acest spațiu că s-ar situa în nordul Indiei, ba chiar i se dă și o descriere. Practică asceza alimentară și fac exerciții yoginice. Doctorul Zerlendi dispăre într-o zi, deși mai scrie în jurnal încă vreo două zile, semn că nu are conștiința unei misiuni încheiate. Ezitarea lui Zerlendi se manifestă între lumea profană, pe care ar vrea să o depășească, și lumea transcendentă, pentru care nu poate opta cu fermitate. Sacrul își păstrează misterul, pentru muritorul Zerlendi, care nu mai are naivitatea de a parcurge înspăimântat experiența inițiativă, după care să-și ia în stăpânire lumea. Odată plecat dincolo, el își pierde consistența materială, ba chiar aruncă o umbră malefică asupra tuturor celor care încearcă să-i afle secretul, căci sfârșesc în accidente și Bucura Dumbravă, și Hans, în timp ce naratorul-indianist, invitat de asemenea de doamna Zerlendi în biblioteca soțului său, pierde conștiința timpului, dacă nu cumva se pierde el însuși în timp.

Percepția spațiului se complică și în narațiunea-ramă, căci savantul indianist solicitat să consulte lucrările lui Zerlendi se întoarce la locuința doctorului, de unde este sistematic îndepărtat. Când revine după vreo două luni, află că biblioteca a fost împrăștiată în urmă cu douăzeci de ani, că servitoarea care îl izgonise din încăperea, sub pretextul că face curățenie, murise în urmă cu 15 ani. Nu trecerea timpului ne interesează deocamdată, ci metamorfoza spațiului: încăperea bibliotecii fusese transformată într-un modern *living-room*. Amprenta profanului astupă eventuala incoerență a spațiului din care plecase Zerlendi, omogenizând structurile locului.

Dacă atât în *Sărmanul Dionis* [21], cât și în *Secretul doctorului Honigberger*, nostalgia paradisului pierdut se conjugă cu căutarea acestuia, cu trecerea dintr-un spațiu profan într-unul sacru, prin intermediul zborului pe care îl experimentează atât Dionis, cât și Zerlendi (chiar dacă, în cazul ultimului, accentul cade pe pregătirea zborului, pe metamorfozele eroului care trebuie să se supună unor exerciții și reguli, înlocuite de textul eminescian prin formula magică instituită de cartea de magie), în cele mai multe dintre texte, spațiul profan, haotic, se deschide spre unul sacru, pe care însă individul nu îl poate recunoaște, pentru că îi lipsește credința. Ca și în cazul lui Dionis, experiența este pusă sub semnul condiționalului optativ, semn că, dacă există vreo atitudine opusă față de textul miraculos (naiv, încrezător, ritualic), aceasta este cea fantastică.

Toate aceste spații ce cultivă iluzia realității (insula, pădurea, Shambala din bibliotecă, pivnița, hanul), la care trebuie să adăugăm orașul, mai ales metropola, sunt spații ale Celuilalt, privit cu spaimă și cutremur, imposibil de așezat într-o ordine firească a lucrurilor. Sunt spații străine și spații ale înstrăinării, spații în care este posibil orice, pentru că sunt îndepărtate, pentru că nicio amintire nu le poate fixa într-o grilă recognoscibilă. Ele se asociază atunci cu spațiile pe care le străbate personajul de basm, la fel de amenințătoare, străine și reci, cu deosebirea că, în călătoria sa, în basm, eroul are la dispoziție auxiliari prețioși și obiecte magice. Mai are și credința că va izbuti, căci știe de



la început ce își propune. Nu și eroul textului fantastic, care se trezește dintr-o dată pus într-o situație din care, într-un fel sau altul, trebuie să găsească o ieșire, fără a beneficia nici de vreun sfat, nici de vreun ajutor. Rezultatul este evident eșecul, chiar dacă eșecul este uneori la nivelul constituirii sensului.

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## De la misère de l'utopie dans le théâtre postmoderne de l'absurde: *L'histoire du communisme racontée aux malades mentaux* par Matéi Vişniec

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**Abstract:** *Published in France, in 2000, almost a decade after the Communist regime has died out in the East-European countries, the book entitled **The History of Communism Told for the Mentally Sick People** proves to be, as the author himself frequently declared, a trial of the totalitarian ideologies as utopias promised to the societies involved in the re-education process. This type of tragic farce, which ironically and nostalgically re-reads the strategies and themes of the absurd theatre (as Postmodern paradigm asks for), overtly deconstructs both the Communist clichés and the mental strategies allowing the taking over of the Stalinist utopia and its devastating effect, the dissemination of the totalitarian evil – all of these within a literary text easily to be defined as dramatic and comic fable.*

**Key-words:** *the theatre of the absurd, utopia, communist ideology, totalitarianism, political allegory*

### Une petite histoire avec des fous

À l'Hôpital Central des Maladies mentales de Moscou, en 1953, « quelques jours avant la mort de Staline », Iouri Petrovski est invité, en tant que représentant illustre de l'Union des Écrivains (il avait reçu, « pour ses merveilleuses nouvelles et ses merveilleux récits » « sur la construction du socialisme » « le Grand Prix d'Etat accordé par le Grand Camarade Staline en personne »), à conférencier devant les débiles au sujet de l'histoire du communisme. Accueilli avec tous les honneurs par un chœur de malades mentaux interprétant « Le Chant des partisans » et qui vient remplacer, dans l'exercice de récupération parodique accompli par Matéi Vişniec, le chœur de la tragédie ancienne, l'écrivain doit « utiliser son talent et son patriotisme », en essayant de raconter cette grandiose histoire avec des mots simples, deux fois par semaine, afin que « les malades mentaux puissent se nourrir avec l'espoir que la Grande Révolution Socialiste d'Octobre a apporté à tous les ouvriers de tous les pays »<sup>1</sup>. Le directeur de l'établissement est convaincu que « raconter d'une façon adéquate l'histoire du communisme peut guérir certains troubles mentaux » :

Et c'est de notre faute si n'avons pas essayé, jusqu'à maintenant, d'utiliser la pensée marxiste, la pensée léniniste et la pensée de notre Grand Camarade Staline comme thérapie contre l'autisme, la schizophrénie et la débilité. La force de la pensée communiste doit pénétrer partout, y compris dans les cerveaux de nos malades. Car la pensée peut guérir la pensée. Lorsque la pensée s'adresse à la pensée, il se passe des merveilles !

C'est ainsi que l'écrivain, en prenant au plus « sérieux » la mission sacrée dont il a été investi par le Parti et par son grand leader – celle d'*ingénieur des âmes* – parvient à donner des leçons concernant la structure de l'utopie, tandis que les malades s'avèrent intéressés plutôt par des choses plus simples, comme la possibilité de « pisser debout » :

**Iouri :** Dites « utopie ». [...]

Concentrez-vous bien, c'est un mot qui a une courbe montante. C'est comme un cheval qui se cabre... « Utopie ».

**Malade 2 – Ivan :** Le cheval pisser debout ! Pourquoi alors... [...]

**Iouri :** Vous entendez comme ça monte ? Ça monte et ça embrasse le ciel. [...]

Ça commence dans votre bouche et ça s'arrête aux étoiles. « Utopiie... »

**Les malades :** Utopiie... Utopiie... [...]

**Iouri :** Donc, c'est quoi une utopie ?

**Les malades :** Utopiie... Utopiie...

**Ivan :** Je veux pisser debout ! Je veux... [...]

**Iouri** : Une utopie c'est lorsqu'on est dans la merde et qu'on veut en sortir.

(*Silence glacial. Les malades ont l'air consterné.*)

**Iouri** : Mais avant sortir de la merde, il faut y réfléchir.

**Ivan** (à voix basse, vers son voisin, Sacha): Ça veut dire qu'on va pouvoir pisser debout ? [...]

**Iouri** : Et si tu réfléchis bien, tu vois que tu n'es pas le seul à être dans la merde et à vouloir en sortir. Alors, tu réfléchis et tu vois que tu ne peux pas sortir de la merde tout seul, tu ne peux sortir qu'avec les camarades qui sont avec toi dans la merde. [...] Mais ceux qui t'ont foutu dans la merde ne veulent pas que tu sortes de la merde. Ils ne te laissent pas de sortir de la merde, ni toi, ni tes camarades qui sont avec toi dans la merde. Car eux, ceux qui t'ont foutu dans la merde sont forts, car ils sont unis.

(*Les malades se déchaînent.*)

- Uuuuu...
- Iouri Petrovski, une question...
- Il n'y a pas que le cheval qui pisser debout...
- Click, clac, plouf...
- Faites vos jeux, ladies and gentlemen.

Comme l'on peut observer lors du « dialogue » cité ci-dessus, enseigner les malades mentaux ce que c'est l'utopie lénino-stalinienne ce n'est pas la chose la plus facile à faire, même si l'on se sert des mots les plus simples. D'ailleurs, notons tout d'abord que personne n'avait demandé à Iouri Petrovski de raconter une histoire sur l'utopie, mais sur les grands événements ayant à faire à la construction du socialisme. Il s'ensuit que, pour l'écrivain de Matéi Visniec, démonter le mécanisme de l'utopie et expliquer son fonctionnement c'est la meilleure modalité de pénétrer dans le monde « parallèle » des débilés, des schizophrènes et des *autistes*... Et cette modalité est d'autant plus efficiente qu'elle s'appuie sur la reprise – évidemment, parodique – du langage stalinien *ritualisé*, censé révéler « une autre réalité que la réalité empirique, celle de la nécessité historique et du déterminisme de la matière. »<sup>2</sup> C'est ainsi qu'en parodiant la langue de bois stalinienne, le discours postmoderne fait surgir *l'imprésentable*...

Mais il semble que, pour les élèves d'Iouri Petrovski, il est plus important ce qui se passe ici-bas, sur la terre, que ce qui pourrait nous arriver dans le royaume des étoiles. Outre la différence de « niveau » intellectuel et ... psychologique, installée entre l'orateur et son auditoire, la communication des « vérités » historiques essentielles semble être empêchée par l'inadéquation entre le discours idéologique, même dans sa forme « simplifiée », utilisée par Iouri Petrovski (dont les récits subversifs, réactionnaires et irrévérencieux par rapport aux grandes narrations révolutionnaires et à leurs protagonistes seront bientôt interprétés comme une modalité idéale de démasquer les saboteurs et les contre-révolutionnaires cachés parmi les arriérés<sup>3</sup>), et l'horizon d'attente configuré dans ce monde isolé (apparemment) des tourments de l'Histoire. Pour ce genre de malades mentaux, qui semblent totalement rompus des grandes réalités historiques, il est moins important de savoir ce qu'avait dit le grand Lénine à Zurich en 1915<sup>4</sup> que ce qu'il n'avait jamais dit, à savoir « qu'il ne faut pas pisser debout ! »

Les débilés « légers » de Matéi Visniec s'avèrent plus « réactionnaires » que l'écrivain qui semble avoir trouvé dans le monde des « fous » un espace propice pour son propre traitement compensatoire et dans le détournement subversif du discours idéologique une soupape qui lui permette d'échapper à l'emprise de son rôle d'assujetti totalitaire et d'instrument d'un pouvoir discrétionnaire. Iouri Petrovski a trouvé donc dans l'hôpital de maladies mentales une « cité idéale », l'espace d'évasion de la grande Histoire, celle de la terreur, de la famine, des assassinats politiques, du Goulag, autant des réalités sur lesquelles il a été obligé de se taire dans le monde « du dehors » et dont il parle aux débilés

dans une manière « oblique », allégorique. Raconter l'histoire du communisme en tant qu'utopie tout en s'engageant sur la voie de *l'autisme*<sup>5</sup> utopique ; substituer à l'utopie politique dont on dénonce la « misère » une autre utopie, instituée par un récit (et par un spectacle) aux apparences comiques, qui démystifie la première : n'est-ce pas le comportement typique de l'utopiste, témoignant d'une mentalité schizoïde et d'une vocation de l'exile volontaire de l'Histoire ? L'aventure *initiatique* d'Iouri Petrovski dans la souterraine de l'hôpital le confirme dans ce rôle assumé...

Car, dans l'hôpital de maladies mentales de Moscou, il y a aussi un autre genre de fous. Si les premiers élèves d'Iouri Petrovski passent pour des ingénus (du moins aux yeux du personnel administratif), en étant, pour cette raison, les candidats idéaux pour le travail d'endoctrinement « thérapeutique » que l'écrivain doit accomplir, il y en a d'autres qui n'ont pas encore reçu le droit d'assister aux séances : ce sont les débiles « moyens », les « isolés ». Ceux-ci, qui ne parviennent jamais à dormir pendant la nuit, tiennent des séances de parti dans une chambre secrète du sous-sol de l'hôpital, ils participent à des « procès » où les accusés sont toujours des écrivains qui ont trahi, à l'avis des « juges », les idéaux de la Révolution (tant des morts, comme Maxim Gorki<sup>6</sup>, que des vivants), ils se sont fondé un « cercle d'études révolutionnaires », ils se sont même formé leur propre gouvernement « provisoire » et ils ont invité, eux aussi, Iouri Petrovski, de leur faire l'honneur d'accepter d'y être « commissaire pour la littérature »... Après son voyage labyrinthique dans les couloirs secrets de l'hôpital, l'écrivain sera donc « couronné » en tant que « fou », en recevant des mains des débiles *moyens* sa propre camisole de force : à la fin de cette *catabase* burlesque, la seule révélation est la folie.

Devenu « officiellement » fou, l'utopiste Iouri Petrovski aura accès ultérieurement, en initié, aux mystères de l'Histoire, dans une scène rappelant la fin du poème de Goethe, *Faust*. Tout comme le protagoniste du scénario goethéen qui, après avoir mis en œuvre son projet utopique et après être devenu *aveugle*, sera hanté par les quatre femmes ténébreuses, hypostases allégoriques des angoisses humaines, l'écrivain de Matéi Visniec recevra pendant la nuit l'étrange visite de cinq femmes mortes, dont deux avaient vécu dans l'entourage de Staline – sa femme, Nadejda Alilueva et sa mère –, les trois autres étant les victimes du Goulag, en tant que revers de l'utopie stalinienne. Outre leur signification mytho-politique<sup>7</sup>, ces muses perverses, ressemblant plutôt aux Errynies, sont les avatars féminisés de l'utopie intériorisée par l'artiste. Le spectacle comique acquiert maintenant une tournure tragique et l'histoire avec des fous est confrontée, même si cela se passe sur le terrain du cauchemar, avec la terreur de l'Histoire réelle, qui prend sa revanche sur toute utopie.

Pendant ces ainsi dits événements, dans une autre chambre de l'hôpital, située au demi-sous-sol, et dont la seule fenêtre, placée très près du plafond, donne sur la rue, un groupe de débiles qu'on pourrait considérer « légers » jouent la « roulette des passants » : le jeu consiste à deviner l'« identité » des passants (dont on ne peut voir que les pieds) lorsque la fenêtre est couverte d'un rideau noir, actionné à l'aide d'un dispositif qui le fait fonctionner comme un « écran magique ». La scène de ce « théâtre magique », si différente des autres, est la seule, excepté la chambre de l'écrivain (considéré « sain »), qui ait une liaison avec le monde extérieur. Ces débiles, qui sont les seuls connectés, tant soit peu, à la vie réelle et à l'histoire, ne parlent cependant jamais de la révolution, de la patrie socialiste, de l'histoire du communisme, de l'utopie, de Lénine ou Staline : parmi eux il y a un, quand même, qui ne mise que sur Staline. Et c'est justement devant cette fenêtre que passe, *après sa mort*, le Camarade Staline... Dans la pièce de Matéi Visniec, sur la scène du théâtre des fous, on joue donc à la roulette la Grande Histoire.

## La Grande Histoire et ses déconstructions

Notre conception scientifique de la société dit que l'homme est au centre de l'attention du parti. Notre nouvelle conception humaniste, telle qu'elle nous a été enseignée par le Grand Lénine et le Grand Staline, dit que le socialisme n'est pas possible sans la transformation de l'homme. Et l'art, la littérature ont un rôle immense dans la transformation de l'homme... C'est pour ça que je me pose la question : et les malades mentaux ? Ne sont-ils pas, eux aussi, des hommes ? Ne doit-on pas les transformer, eux aussi ? Ne devraient-ils pas bénéficier, eux aussi, des bienfaits de l'art, de la littérature ? Dans la mesure du possible, bien entendu. ... Je crois que les malades mentaux de notre société socialiste n'ont rien à voir avec les malades mentaux des pays capitalistes et impérialistes. Nos malades mentaux, nous, on ne les abandonne pas... Nous pensons qu'ils sont guérissables. Nos scientifiques travaillent jour et nuit pour trouver des nouveaux traitements capables de guérir les maladies mentales... Et l'art, la littérature ont peut-être leur mot à dire dans ce combat.

Ce sont les mots d'un personnage investi de la fonction d'une porte-parole de l'idéologie lénino-stalinienne, censé citer les grands mots qui forment les narrations légitimatrices du pouvoir communiste soviétique, que Matéi Visniec « récupère » dans sa farce tragique à la manière joviale-parodique propre au discours littéraire postmoderne. L'auteur nous livre à travers le discours de Grigori Dekanozov l'image d'un clown burlesque auquel le pouvoir totalitaire a offert la possibilité d'expérimenter à son compte la (re)construction de l'histoire, c'est-à-dire, de mettre en scène dans ce nouveau *Theatrum Mundi* qu'est l'hôpital des malades mentaux, le scénario utopique sur lequel se fonde la métahistoire stalinienne.

D'une manière significative, le directeur de l'établissement où l'on s'efforce à guérir les maladies mentales est l'image emblématique de la maladie généralisée que Matéi Visniec représente dans sa pièce sous une forme allégorique et qui consiste à l'appropriation de l'utopie communiste au niveau de la mentalité collective, aboutissant à l'acceptation du mal totalitaire. L'Histoire sacrée, devenue l'objet de la déconstruction postmoderne, par le biais de cet *auto-sacramental perversi* qu'est la mise en scène, aux apparences burlesques, de la misère de l'utopie, y est convertie en une histoire des fous « à l'usage de ceux qui voient » : Matéi Visniec descend la dramatisation rituelle du communisme lénino-stalinien de la scène du pouvoir et le fait jouer par des clowns « déguisés » en débiles.

Mais ce jeu des masques, multiplié dans les miroirs intérieurs du texte (les pièces de « théâtre en théâtre » : le spectacle de Iouri Petrovski, en « vulgarisateur » de l'utopie, offert à la foule de débiles vêtus en camisoles de forces, le spectacle des débiles « moyens », les « éléments dangereux », qui jouent des rôles de politiciens au sous-sol de l'hôpital, le spectacle de l'« écran magique », dont les acteurs sont les débiles « légers » etc.) est déconstruit à son tour, car le théâtre des fous n'est pas tout simplement une illusion comique, mais le reflet réaliste, bien que grotesque, du Grand Mécanisme de l'Histoire et de ses fondements mentalitaires.

Il ne s'y agit pas d'une simple satire politique, ni de la simple parodie des clichés du discours idéologique communiste, ni seulement d'une allégorie qui restitue, par des jeux de distorsion, l'image réelle du monde stalinien, mais d'une bouffonnerie philosophique par le truchement de laquelle l'auteur accomplit la mise à nu des mécanismes psychosociaux responsables de la prolifération du mal totalitaire. La parabole politique de Matéi Visniec restitue la signification profonde du « pacte » établi entre le pouvoir totalitaire et les masses des « obéissants », qui consiste à un double spectacle : au jeu dramatique du pouvoir correspond le jeu double des « spectateurs » qui donnent une représentation face à ce pouvoir et une autre face à eux-mêmes.

Car, dans les sociétés totalitaires, le mensonge institutionnalisé parvient à être assumé par la collectivité rhinocérisée ; il devient un mensonge envers soi-même et aboutit à engendrer une culture du dédoublement, de la duplicité : pour le pouvoir, il sert d'instrument de légitimation, censé camoufler l'exercice de la terreur, tandis que, pour les masses de

« sujets », il devient une stratégie de la défense. Le monde totalitaire cultive le jeu double : on y répond à la mystification par l'automystification. « Le succès dans le jeu devient source de satisfaction [...], comme l'observait Czesław Miłosz. L'homme se défend dans son sanctuaire intérieur, qui devient de plus en plus beau au fur et à mesure que le prix qu'on doit payer afin qu'on y interdise l'accès des autres augmente. »<sup>8</sup> Transformé, malgré lui, en « camarade de route » sur la scène du pouvoir, l'écrivain ne peut se soustraire à ce jeu. Chez Matéi Visniec, ce sanctuaire intérieur est devenu une scène de théâtre où *tous* les acteurs jouent de rôles de malades mentaux.

Comme le démontre l'avertissement contenu dans les didascalies suivant à la présentation des personnages (« Les rôles dans cette pièce sont interchangeable. Certains rôles de « malades » peuvent être interprétés par des mannequins ou marionnettes. »), aucun acteur n'y peut se soustraire au rôle imposé par le scénario qui est la représentation allégorique du scénario politique construit par le pouvoir dans le but de la manipulation « mystique » des « fidèles ». L'auteur choisit un personnage ressemblant, dans une certaine mesure, au « père Ubu » et le fait citer un discours censé légitimer le monde malade. A l'intérieur de ce discours, l'utopie communiste se fondant sur l'idée de la reconstruction du monde à travers la transformation de l'homme, est mise sur le même plan avec le monde des « fous », l'hôpital des malades mentaux : il ne s'y agit pas d'un monde à l'envers, mais du miroir grotesque-parodique de la cité promise.

Grigori Dekanozov n'est pas le seul à défendre les idéaux de la nouvelle religion. Dans le monde « clos » qu'est l'hôpital, certains malades se sont édifié leur propre utopie : ils n'ont pas besoin des leçons « théoriques » de l'écrivain rééduqué Iouri Petrovski, auquel le directeur a demandé de leur raconter, « en mots simples », « à leur niveau », « l'histoire du communisme et de la Grande Révolution Socialiste d'Octobre ». Ces malades se sont fondé leur propre parti, qui n'est que le miroir du Parti réel, celui qui guide le monde « du dehors » vers l'accomplissement du « royaume de justice » préfiguré par la grande patrie socialiste ; ils participent à des débats idéologiques, ils ont transféré les jeux de la scène politique réelle dans leur propre théâtre de fous.

La farce métaphysique de Matéi Visniec récupère à travers une démarche autoréflexive et intertextuelle spécifiquement postmoderne, par delà la conception et les structures thématiques du théâtre de l'absurde, les stratégies du théâtre baroque, en multipliant les miroirs intérieurs du *Theatrum Mundi* qui y est la nouvelle scène du pouvoir. De fait, il n'y a pas de véritable antagonisme entre les « sains » (le personnel administratif de l'hôpital, en tant que représentant du pouvoir politique, et l'écrivain, en tant que *médiateur*, censé légitimer, par le truchement de la littérature, le pouvoir *symbolique*<sup>9</sup>) et les « débiles » : comme dans la vision baroque du théâtre shakespearien, ici tout le monde est fou, et les plus fous sont ceux qui n'ont pas encore pris conscience de leur aliénation. L'enjeu du montage carnavalesque (et *carnavalesque*, dans le sens postmoderne) de Matéi Visniec est la déconstruction de la Grande Histoire en tant que *dystopie totalitaire*.

### **En guise de conclusion**

Dans une interview accordée à Paris en août 2002, Matéi Visniec expliquait sa démarche dramatique, en déclarant qu'il avait tenté de

provoquer par cette pièce une relance de la réflexion autour de l'utopie, car l'homme est dans la situation paradoxale de créer des utopies tout le temps, il ne peut pas vivre sans une projection utopique, sans rêver et, en même temps, chaque fois qu'il met en œuvre ses rêves, il se produit un terrible court-circuit et l'on aboutit à l'horreur. L'histoire est, dans une certaine mesure, prise dans une piège existentielle, une piège métaphysique, c'est une condition paradoxale, d'une part – projeter des utopies et, d'autre part, - les rater. Or, mon problème était comment mettre en évidence dans une

œuvre littéraire cette condition existentielle paradoxale. Et puis relancer des réflexions autour de la nécessité de l'utopie, parce que la société a continuellement besoin d'idéaux importants, crédibles.<sup>10</sup>

*L'Histoire du communisme racontée aux malades mentaux* n'est donc pas seulement un exercice de récupération postmoderne des formes théâtrales du passé, accompli à travers la mise en question, toujours postmoderne, des grandes méta-narrations politiques légitimatrices, mais aussi une parabole sur l'éternel besoin d'utopies caractérisant la condition humaine et, également, sur les fondements totalitaires de l'utopie. Car « le totalitarisme est l'image temporelle de l'éternité utopique » : « l'utopie et le totalitarisme se superposent comme le modèle et sa copie »<sup>11</sup>. Par-delà la révélation du spectacle du « pouvoir sur scène »<sup>12</sup>, à travers la dramatisation rituelle de l'utopie stalinienne et de son reflet au niveau du « contre-spectacle » des sujets totalitaires - dont l'enjeu ressemble à celui des « Fêtes des Fous », contestataires par rapport à l'ordre établi, réunissant le sacré et la bouffonnerie et permettant la délivrance des énergies bloquées par l'exercice de la censure -, le théâtre des aliénés de Matéi Visniec propose une méditation sur les sources de la crise de conscience contemporaine.

## Notes

[1] Toutes les citations sont tirées de : Matei Visniec, *L'histoire du communisme racontée aux malades mentaux*, Editions Lansman, 2000.

[2] Jean-Pierre Sironneau, *Sécularisation et religions politiques*, La Haye-Paris-New York, Mouton Editeur, 1982, p. 451.

[3] L'idée appartient au directeur-adjoint de l'hôpital, Stepan Rozanov.

[4] Avec les mots du réactionnaire Iouri Petrovski, Lénine avait dit, entre autres : « Camarades, c'est pas fini, maintenant il faut construire un pays où personne, jamais, ne puisse plus foutre personne dans la merde ! » Et son grand continuateur, Staline, « cité » lui aussi, aurait dit : « Camarades, je connais une méthode scientifique pour construire un pays où personne, jamais, ne puisse plus foutre d'autres gens dans la merde ! »

[5] Selon l'opinion de Jean-Jacques Wunenburger, « le refuge autistique » serait l'une des trois « vois de l'imagination utopique », témoignant d'un « dérèglement morbide, une impasse ou une trouée psychique dont le prix imposé peut frôler la maladie mentale [...] ». (*L'utopie ou la crise de l'imaginaire*, Paris, Jean-Pierre Delarge, Editions Universitaires, 1979, p. 172)

[6] Gorki serait le « modèle » d'Iouri Petrovski.

[7] Rappelons que, dans la mythologie légitimatrice de la religion politique stalinienne, le couple Père-Mère constitue un mytheme central. L'association du « petit Père des peuples » avec l'imagerie de la Mère-Patrie renvoie, au niveau des structures de l'imagination utopique, à une association entre l'utopie messianique et l'utopie livresque qui, à l'inverse de la première, est hantée « par un fantasme maternel : l'interprétation psychanalytique des matériaux symboliques de modèles de cités idéales a alimenté le thème d'une utopie maternalisante. » (Cf. Jean-Jacques Wunenburger, op. cit., p. 178.)

[8] Czesław Miłosz, *Gândirea captivă. Eseu asupra logocrațiilor populare*, București, Humanitas, 1999, p. 66, notre trad.

[9] „Le pouvoir symbolique, observait Pierre Bourdieu dans un entretien des années '80, est un pouvoir qui est en mesure de se faire reconnaître, d'obtenir la reconnaissance ; c'est-à-dire un pouvoir (économique, politique, culturel ou autre) qui a le pouvoir de se faire méconnaître dans sa vérité de pouvoir, de violence et d'arbitraire. L'efficacité propre de ce pouvoir s'exerce non dans l'ordre de la force physique, mais dans l'ordre du sens de la connaissance.” (« Dévoiler les ressorts du pouvoir. Le fétichisme politique » : Entretien de Didier Eribon avec Pierre Bourdieu, à l'occasion de la publication de « Ce que parler veut dire », in *Libération*, 19 octobre 1982, p. 28, URL :

<http://www.homme-moderne.org/societe/socio/bourdieu/entrevue/ceque82.rtf>).

[10] Matei Visniec - un scriitor în actualitate (Entretien avec Lucreția Bârlădeanu), dans *Contrafort*, no. 11 (97) / 2002, URL: <http://www.contrafort.md/2002/97/439.html> (notre trad.).

[11] Jean-Jacques Wunenburger, op. cit., p. 213.

[12] Cf. Georges Ballandier, *Le pouvoir sur scènes*, Paris, Balland, 1980.



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## Constantin Virgil Gheorghiu – missionnaire de la chrétienté

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**Résumé :** *Par les idées exprimées dans sa création littéraire, Gheorghiu a su lier un dialogue profond avec ses semblables. D'autre part, ses ouvrages religieux (Saint Jean Bouche d'Or, 1957 et surtout La Vie du Patriarche Athénagoras, 1969) mettent l'accent sur l'importance d'une communion entre la culture latine et la spiritualité orthodoxe. Engagé définitivement sur la voie de l'œcuménisme, cet écrivain roumain d'expression française entreprend entre 1960 et 1980 un grand nombre de voyages dans tous les coins du monde (en Liban, en Corée, en Belgique, en Argentine, au Canada et aux Etats-Unis) pour promouvoir une union définitive des Eglises chrétiennes.*

**Mots clés :** *spiritualité orthodoxe, voyages, C.V.Gheorghiu*

Une lecture attentive de l'œuvre de Constantin Virgil Gheorghiu nous fait observer que ses textes à caractère religieux et fictionnel représentent en fait des moyens différents d'expression qu'il emploie pour illustrer le même contenu. Toute sa création tourne autour du destin humain exemplaire : « Si blanche soit la neige, quand elle touche la terre elle devient de la boue. Seul de toutes les créatures du cosmos, l'homme échappe à cette déchéance automatique, inéluctable. Car l'Homme n'est pas uniquement matière: il est mi-céleste, mi-terrestre. A sa mort, il s'éteint sur la terre, comme un cerge, et au moment où sa vie s'éteint ici-bas, elle s'allume au ciel ». [1]

L'étude suivie des plus importants textes de cet écrivain démontre également le fait que tous les domaines auxquels il s'est intéressé puisent à la même source existentielle. Il rapporte toujours sa vie à l'hypocrisie, à la violence et à la misère humaines enregistrées dans la période 1930–1950. Dans ses œuvres autobiographiques, l'écrivain reflète, de manière objective, des images de la réalité vécue; les mêmes faits et événements, surpris dans leur spontanéité, deviennent l'objet et le sujet de ses articles de presse, tandis que dans le texte romanesque ils sont projetés sur le plan de la fiction et immortalisés dans un message universel.

La série des réunions œcuméniques auxquelles il participe débute en 1966 par le Conseil Œcuménique de Genève. Il y rencontre, pour la première fois après une rupture de deux décennies, Justin Moisescu, le métropolite de Moldavie. L'écrivain évoque deux ans plus tard cette rencontre dans l'ouvrage à caractère autobiographique *Pourquoi m'a-t-on appelé Virgil ?*

En novembre 1967, Gheorghiu rencontre en Suisse le patriarche grec Athénagoras. L'année suivante, le 1<sup>er</sup> février, il participe à une réunion œcuménique organisée dans la salle Pleyel sur le thème « La Prière, activité essentielle de l'homme ». Cette manifestation réunit Chekroun, le rabbin du Temple Victoria, le frère Denis (le représentant de la communauté de Taizé) et le délégué de la basilique de Montmartre, Monseigneur Charles. Dans une lettre datant du 14 février 1968, ce dernier remercie le prêtre Gheorghiu pour son message qui a su « capter l'attention de l'auditoire » et le félicite d'avoir parfaitement collaboré avec les autres participants à la réunion. Le Centre des étudiants catholiques lui propose de donner des conférences et de prendre part aux débats organisés dans plusieurs centres universitaires, dont le climat agressif annonçait déjà les révoltes estudiantines ultérieures. Lors des mouvements contestataires qui agitent l'Université de Nanterre, un manifestant lui arrache la croix pectorale. L'écrivain se rend ensuite à Constantinople, rencontre le 16 Juin 1968 le patriarche Athénagoras et annonce déjà son intention d'écrire un livre sur cet illustre partisan de l'œcuménisme. Ils célèbrent tous les deux la Sainte Liturgie dans l'église Saint-Georges (qui se trouve depuis 1612 sur la place occupée jadis par la Cathédrale Sainte Sophie).

C'est toujours en 1968 qu'il participe à la création du groupe intitulé « Cercle de la Renaissance », dont le but est la promotion d'un renouvellement des valeurs culturelles, civiques et morales, pour susciter « un supplément de l'âme ». Gheorghiu devient le président d'honneur de ce cercle formé de jeunes hommes enthousiastes. Il a ainsi l'occasion de rencontrer des personnalités marquantes de son siècle, parmi lesquelles on peut mentionner le cardinal Daniélou et le philosophe et l'académicien Jean Guitton. C'est toujours lors des manifestations organisées par ce Cercle qu'il connaît Serge Dalens – dont le nom réel était Yves de Verdilhac. Ce dernier est l'initiateur d'une collection pour les jeunes, intitulée « Signe de Piste » et d'un roman – *La Couronne de pierre* – que Gheorghiu présente dans un avant-propos destiné à stimuler l'intérêt des jeunes pour la morale et la foi en Dieu. Le 17 Janvier 1980, l'écrivain assiste à une cérémonie organisée en l'honneur de Gérard Dumond, dont le livre *La France ridée* avait été apprécié par l'académicien Jean Guitton.

Au début de l'année 1970, Gheorghiu donne une série de conférences à l'Ecole Gerson et enseigne dans l'église espagnole de Rue de la Pompe la parole de Dieu. Il participe ensuite, le 15 février, à une manifestation consacrée à l'Islam, dans la Grande Mosquée de Paris. Le 19 Avril, dans la Chapelle du Centre Orthodoxe de Chambésy (en Suisse), le Métropolitain Emilianos de Calabre lui confère le titre honorifique de Grand Protopresbytère de la Patriarchie de Constantinople, offert par le Patriarche œcuménique Athénagoras I<sup>er</sup>.

Le 28 Mai 1973, à l'occasion du millénaire du mont Athos, le patriarche Athénagoras lui accorde la Croix d'Or pendant un office religieux déroulé à l'Eglise Saint Constant de Constantinople, pour « sa piété et pour les services rendus à l'Eglise ». [2]

En 1974, « le poète du Christ et de la Roumanie » est invité à Seul, où il est accueilli par les autorités coréennes appartenant au domaine universitaire et religieux. Il y soutient des conférences et participe à des débats qui marquent le début d'une amitié féconde entre ce Roumain illustre et la Corée.

En Juin 1974, il est interviewé par Raymond Beaugrand-Champagne, dans le cadre de l'émission « Dieu parmi nous » réalisée par la Télévision de Montréal. Le 22 octobre 1974, il obtient la médaille de bronze de la ville de Paris dans la présence de Michel Beau, le président du Conseil Municipal.

Lors d'un voyage entrepris en 1975 au Japon, Gheorghiu propose des conférences sur la substance du texte poétique et de l'art littéraire en général. En 1978, l'écrivain séjourne pendant 8 mois dans le Liban ravagé par la guerre civile. Il s'y lie d'amitié avec Monsour Labaky de la ville de Damour. Il visite plusieurs monastères de Louaizé et de Mar Hanna et se rend compte de la situation grave qui domine ce pays. La seule solution des Maronites de dépasser ce moment tragique de leur histoire est le soutien des Orthodoxes. C'est toujours dans cette période qu'il devient le président de la Commission formée pour défendre le prêtre orthodoxe roumain Gheorghe Calciu-Dumitreasa arrêté en mars 1979 à Bucarest.

Chacun des livres qu'il écrit dans cette période marque la découverte d'un continent. Même si dans son ensemble son œuvre semble reprendre à l'infini des thèmes qui réitérent le message de l'amour de notre nation, des coutumes roumaines et de la foi orthodoxe, Gheorghiu est un écrivain qui ne répète jamais la même information. Il envisage d'élargir et d'approfondir les bases culturelles et religieuses.

De tous les pays qu'il a visités, il a aimé le plus le Liban et la Corée. Une explication de ce choix serait probablement le fait qu'ils lui rappelaient le drame de la Roumanie. A partir de 1976 – l'année pendant laquelle les Palestiniens déclenchent la guerre civile – Gheorghiu mobilise ses forces pour défendre ce pays. En 1978, avant d'écrire son livre à caractère religieux *Christ au Liban : de Moïse aux Palestiniens*, (publié

en mai 1979 aux éditions Plon), il observe directement, pendant huit mois, ce qui s'y passe. Il consacre son temps aux rencontres avec les représentants de la presse, de l'armée et de l'église. Son livre est dédié à la princesse Françoise de Bourbon Lobkowitz, la présidente de la communauté de Malte-Liban. Le 12 Juillet, sous les auspices du Comité d'entraide du Liban, le livre est présenté au public pour la première fois, à Versailles. Des présentations successives du livre sont réalisées à Nice, à Bruxelles et à Paris. Au Liban, le livre est accueilli très chaleureusement, étant considéré comme « un porte-bonheur d'espoir et d'amour ». Le futur président Bachkir Gemayel félicite lui-même l'écrivain. En outre, la parution d'un tel ouvrage sur le Liban a attiré l'attention de toute la presse sur la création littéraire de Gheorghiu. C'était une récompense pour le courage dont il avait fait preuve en se situant à côté des représentants des communautés religieuses qui avaient, à leur tour, affronté le danger et la souffrance.

Le premier chapitre du livre s'intitule de façon suggestive « Dieu m'accorda une grâce qu'il refusa à Moïse » pour présenter l'auteur comme un élu de la chrétienté. L'incipit de l'ouvrage explique par la suite ce « choix » de Dieu : « Je suis né, à quelques mois près, en même temps que l'Union soviétique. Je suis né dans un village pas très éloigné de la frontière de l'URSS. J'ai grandi à côté des Soviétiques et en même temps qu'eux. Nous étions comme des jumeaux. Dans le même berceau. Nous étions séparés uniquement par la rivière du Dniestr. Depuis ma naissance, j'ai entendu jour et nuit les canons, les mitrailleuses, les tirs des mortiers et des armes automatiques qui exterminaient la population rurale, sur la rive gauche du Dniestr, en U.R.S.S. (...) J'ai vu les ruines de Berlin, de Dresde, de Munich et de presque toutes les grandes villes anéanties durant mon existence. Il y a uniquement Hiroshima que je n'ai pas vue. (...) Et Dieu me fit descendre à Beyrouth pendant qu'elle brûlait sous les bombes. Les convois des chars d'assaut avaient d'autres passagers à conduire chez eux. J'ai donc été témoin, encore une fois, de toute l'horreur de la guerre. (...) J'ai subi la vue de Beyrouth détruite, incendiée et bombardée avec la patience avec laquelle Job a supporté les plaies ouvertes, rongées par les vers, quand il gisait sur son tas de fumier. » [3]

Une fois arrivé à Beyrouth, l'écrivain assiste au massacre des chrétiens de ce pays (dont le nom signifie « blanc » dans la langue juive) : « Beyrouth était en guerre. Plus précisément, Beyrouth était sous les bombes. Sous une pluie de bombes. Une armée étrangère entourait la ville et tirait aux canons sur les habitations, à une cadence de quatre à cinq bombes par minute. Les plus touchés par les bombes incendiaires, les tirs des mortiers et les rafales des mitrailleuses étaient les quartiers chrétiens. Cela faisait deux semaines que les chrétiens ne sortaient plus de leurs caves. Ils n'avaient ni pain, ni eau, ni électricité. L'intention évidente des assiégeants était de massacrer les chrétiens jusqu'au dernier, comme on massacre les rats, en les poursuivant dans leurs trous ». [4]

Les lignes suivantes retracent l'histoire magique des chrétiens libanais : « La nation des Maronites est sortie d'Antioche, de la Perle d'Orient, comme Aphrodite est sortie de l'écume de la mer ». (...) C'est ici que siégea saint Pierre comme évêque. Le chef de l'église maronite porte encore aujourd'hui le nom de Pierre qu'il rajoute à son prénom pour souligner qu'il est le successeur du premier évêque d'Antioche et de tout l'Orient ». [5]

Un chapitre tout entier de ce livre apparaît comme un véritable journal de voyage, illustrant les traits particuliers – géographiques et climatiques – de ce pays :

« Le Liban est plus petit qu'un timbre-poste collé sur une mappemonde. On ne peut pas dire que le Liban soit un véritable pays. Comme on ne peut pas dire qu'un couloir ou un placard, dans une maison, soient des pièces d'habitation. Le Liban a 10400 km<sup>2</sup> (superficie moyenne de deux départements français). Le territoire a une largeur variant de 40 à 74 km. Ce pays est si exigu, si minuscule que je m'étonne que Dieu l'ait choisi pour y séjourner. » [6]

Ce pays acquiert ensuite une valeur spirituelle suprême, étant vu comme « un temple d'asile, une terre de refuge » : « Mais Dieu n'a pas choisi le Liban comme séjour à cause du climat et de la beauté du paysage. Dieu ne procède pas comme les touristes. Dieu a fait du Liban son temple. [7]

Engagé ainsi définitivement sur la voie de l'œcuménisme, Gheorghiu assiste ensuite à de nombreuses rencontres en Suisse, dont le but essentiel est de promouvoir une meilleure collaboration entre les Eglises chrétiennes. Il entreprend également six voyages au Brésil, quatre en Argentine, trois au Canada et aux Etats-Unis. Quel que soit le public auquel il s'adresse, il insiste sur les problèmes religieux et politiques et sur les aspects culturels. Il prend part à d'innombrables réunions privées et à de nombreuses émissions télévisées. Son biographe Amaury d'Esneval essaie d'expliquer le succès acquis par l'écrivain auprès du public: « Virgil est aussi remarquable par le ton de la voix que par l'amplitude et la précision du geste. Il débute souvent en douceur, puis sa voix s'enfle, il pointe le doigt, il force un peu son accent. Et il ménage, avec art, la surprise. Témoignant pendant un moment de l'immense misère de l'homme du XX<sup>e</sup> siècle asservi par l'idéologie, soudain il inverse la perspective et fait descendre du ciel une colombe. Certes, il fait preuve d'un tempérament tendu et volontaire, ainsi que d'un sens aigu de la mise en scène, mais, en même temps, une intime délicatesse émane de sa présence ». [8]

Dans le dialogue profond qu'il a su lier avec l'Autre, Gheorghiu a accentué le rôle essentiel d'une communion entre la culture latine et la spiritualité orthodoxe. Dans l'ensemble du parcours culturel de Gheorghiu, les années 1960-1980 se caractérisent par une tentative de rapprochement des Eglises, réalisé par des ouvrages religieux, cet « aliment substantiel ». [9]

Dans sa conception, une union véritable entre les Eglises « ne signifie pas le nivellement. Ni l'uniformisation. Ni la standardisation. Les chrétiens ne sont pas comme les produits industriels. Les hommes ne sont pas créés en série... Comme dans la Trinité, le Père, le Fils et le Saint-Esprit sont Un en trois personnes. L'union entre les Catholiques et les Orthodoxes ne signifie pas nivelage, uniformisation. L'union signifie au contraire l'enrichissement par la différence. » [10]

Les thèmes de prédilection qu'il aborde dans ses discours portent sur le problème de la déshumanisation qui a succédé à la Seconde Guerre Mondiale, mais aussi sur des aspects liés à la prière, à la poésie, à son enfance, à l'image de son père et de la Roumanie tout entière. Il présente toujours sa propre situation, mais aussi les univers culturels l'ayant fasciné depuis toujours. Il tente de mettre en valeur les traditions de l'Eglise grecque et latine, qu'il veut rapprocher par le biais de leurs représentants – Athénagoras et, respectivement, Paul VI. L'écrivain aborde tous ces thèmes d'une manière précise et très simple : « Son talent consiste à aborder les questions les plus délicates avec une simplicité aux accents antiques ou évangéliques. Expressions venant du cœur et images colorées émaillent son discours. Il s'inspire des Pères grecs et particulièrement de saint Jean Chrysostome. Quelque chose de ce *Bouche d'or* est passé dans son élocution et sa capacité à émouvoir ». [11]

Chacune de ses apparitions en public provoque les commentaires de la presse : « Quand il parle, tout son être vibre, et une bonté toute naturelle filtre à travers ses paroles... ». [12] C'est peut-être parce que ses discours sont générés, dans leur ensemble, par trois traits essentiels de son âme: la préoccupation permanente pour le devenir religieux de ses semblables, un désir extraordinaire de réaliser une éthique de l'homme « nouveau » et, surtout, un grand intérêt porté à l'Histoire. Ces éléments sont facilement repérables à une brève analyse de sa biographie intellectuelle et représentent le dénominateur commun qui se retrouve dans la personnalité de l'écrivain, dans sa manière de vivre et d'écrire, et qui minimise les différences entre les textes fictionnels, les mémoires et les ouvrages

religieux de celui-ci. Toutes ces créations s'intègrent ainsi dans une œuvre unitaire du point de vue stylistique et thématique, abandonnant au second plan les genres et les espèces auxquels ils appartiennent.

En novembre 1979, il est de nouveau invité à Buenos Aires. Il jouit du même accueil chaleureux de la part de la presse et du public argentin, qui admire son double talent d'écrivain et de prophète. C'est à partir de l'année 1980 que Gheorghiu devient un véritable missionnaire de la chrétienté. Il jouit encore une fois d'une reconnaissance universelle grâce à la traduction de son œuvre dans plus de trente langues étrangères. Il est chez lui partout sur le Globe. Tout en restant fidèle à son village et au pays dont il est issu, l'écrivain possède une capacité extraordinaire de s'évader dans d'autres espaces culturels. Sans oublier un instant ses origines, il élargit sans cesse son horizon et fait de son pays un abri de tous les déshérités.

Dans cette tentative de rapprocher et de rattacher la culture orientale au monde occidental, l'écrivain n'oublie pas de saisir les différences qui s'y établissent. Il considère qu'on ne doit pas les effacer à jamais, car ces modalités différentes de voir et de sentir forment le support de la personnalité. A l'époque où « l'homme occidental domine l'histoire et la construit », la grande famille orientale a la capacité de « survoler » les problèmes d'ordre historique : « Nous, nous survolons l'histoire, tels les anges sur des tapis volants que nous confectionnons nous-mêmes pour oublier que nous avons faim et soif de pain, de justice et de liberté. Surtout soif de liberté ». [13]

En mars 1980, à l'invitation du prélat catholique Lionel Thueux, Gheorghiu est le premier prêtre orthodoxe à prêcher dans l'église de Versailles le jugement de Dieu. Son sermon, intitulé « La liberté dans l'Eglise et dans la conscience chrétienne » est étroitement lié aux idées exprimées dans toute son œuvre. L'écrivain prend également part à des manifestations religieuses et à des rencontres à Lyon, à l'invitation du recteur de l'Université catholique. La presse locale (*Le Progrès*, *Lyon Figaro*, *Lyon Matin*) le considère comme le premier prêtre orthodoxe à prier dans la Cathédrale de Fourvière. Il donne des conférences à l'Institut catholique et il y rencontre le cardinal Decouray.

L'écrivain a toujours pu surprendre ses lecteurs et son auditoire par l'aisance avec laquelle il passe d'une problématique à l'autre, d'une époque à l'autre, de la civilisation européenne au monde asiatique (par exemple, la Corée), ayant comme cible une valorisation des détails apparemment collatéraux dans la structuration d'une unité, d'une union entre les différentes religions et les diverses nations.

En tant que témoin, observateur attentif de la réalité vécue et écrivain vivant exclusivement de riches événements de sa propre biographie, il a pu s'intégrer parfaitement dans l'étape historique qu'il a vécue – et qui a été tellement avide à récupérer la vérité par le biais des témoignages et des documents de toute sorte. Tout cela a rendu possible la réception explosive dont *La Vingt-cinquième heure* a joui en 1949.

#### Notes

1. Constantin Virgil Gheorghiu, *Mémoires*, cité par Amaury d'Esneval, *Gheorghiu*, Ed. Pardès, coll. « Qui suis-je? », Puiseaux, 2004, p. 117.
2. L'acte officiel par lequel on lui accordait cette haute distinction ecclésiastique se trouve à la Bibliothèque de l'Académie, dans le Fonds « C. V. Gheorghiu », I<sup>er</sup> classeur, série 6 (1-6), MCLXIX.
3. Constantin Virgil Gheorghiu, *Christ au Liban*, Plon, 1979, pp. 12-14, passim.
4. *Ibidem*, p. 13.
5. *Ibidem*, pp. 51-73, passim.
6. *Ibidem*, p. 17.
7. *Ibidem*, p. 20.
8. Amaury d'Esneval, *Gheorghiu*, Ed. Pardès, coll. „Qui suis-je?“, Puiseaux, 2004, p. 102.
9. *Ibidem*, p. 89.
10. Constantin Virgil Gheorghiu, *La Vie du patriarche Athénagoras*, Plon, Paris, 1969, p. 20.
11. *Ibidem*, p. 103.

12. *Ibidem*, p. 104.

13. *Ibidem*, p. 111.

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\*\*\* « Le Chemin de Croix du père Gheorghiu », in *L'Express*, janvier 1968.

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## **Entre déracinement et errance. Le dilemme du personnage dans les romans de Norman Manea\***

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**Abstract:** *For a writer, to live in the cultural climate of a universe similar to a concentration camp means acquiring for ever the features of the environment in which he has formed himself. In his novels, Norman Manea creates characters captive in a universe which is both externally and internally closed. These limits give rise to a permanent need for getting away from what they perceive as a restrictive universe. A comparative analysis indicates this desire to get away as a main feature of the characters life. Overcoming the limits is, nevertheless, impossible for these characters and the attempt to leave calls for alienation, wandering around without a definite purpose and it creates the dilemma of belonging to a formative universe.*

**Key words:** *character, uprooting, wander, dilemma.*

Les traits particuliers de l'univers imaginaire d'un écrivain sont le résultat d'un processus complexe de cristallisation des expériences réelles et individuelles qui déterminent sa personnalité et son activité créatrice. Si, dans le cas du roman „traditionnel” (désigné en ce mode avec une formule très large), l'expérience de vie de l'auteur s'efface derrière la narration jusqu'à devenir impossible à l'identifier, la situation est visiblement modifiée dans le cas du roman „moderne” (formule qui essaie à souligner l'opposition à l'écriture de type traditionnel, sans référence aux délimitations temporelles), au sens de la recherche de l'authenticité, et radicalement autre dans le cas du roman postmoderne, qui tend à inclure dans la narration fictive les expériences de vie de l'auteur, à côté de celles imaginaires des personnages. Le lecteur ne peut plus interpréter ceux-ci comme des êtres fictifs, comme des représentants de l'auteur réel dans un discours fictif, tout simplement parce que ces personnages acquièrent un statut social et professionnel qui fait concurrence à l'univers réel. La limite qui sépare les deux mondes – celui de l'auteur et de ses personnages – est presque inexistante et leur relation ne se définit plus par l'appel à l'authenticité (qui n'a plus son statut de concept de référence), mais par sa mobilité, sa capacité d'inclure les traits de l'autre, d'accepter des particularités qui ne lui sont pas propres. Cette fluidité des frontières entre l'expérience de vie de l'auteur et celle des personnages qu'il fait naître et qui dépassent, à travers les particularités de l'acte créateur, le rôle qu'ils soutiennent est un trait distinct de la prose de Norman Manea, située, „dans un mode extrêmement intéressant au point de jonction entre la modernité et la postmodernité.” [1]

Un thème principal réunit tous les romans de l'auteur roumain qui a choisi un exil tardif, à cause de „la langue et les chimères” [2] que son pays natal lui procurait. Le thème – la recherche du soi – n'est pas neuf ou original. On le retrouve dans la littérature de tous les temps. Mais, dans le cas de Norman Manea, ce thème acquiert des significations nouvelles à travers l'origine, l'héritage culturel et le milieu formateur de l'auteur qui a eu, dans un certain moment de son existence, la „chance” de l'expatriation. L'option pour l'exil n'était, en fait, un choix au sens propre du terme, étant donné que l'émigration des écrivains d'origine judaïque se produisait par conséquence d'un antisémitisme masqué. Parmi ceux qui ont choisi cette solution, Norman Manea représente aussi un cas particulier. L'écrivain vit et survit 50 ans essayant de s'adapter, de garder une position sociale et un statut professionnel. C'est pourquoi la décision de quitter définitivement la Roumanie est surprenante, car elle n'a pas été une décision, comme lui-même l'avoue, mais la suite de certaines impulsions irrépessibles. Les circonstances dans lesquelles se produit la séparation du pays natal sont elles aussi particulières – en 1986, après la parution du roman *L'Enveloppe Noire* qui, même mutilé par la censure, avait été imprimé en vingt-six mille

exemplaires, tirage privilégié, et avait joui d'un succès réel auprès du public. La résistance prolongée même sans ostentation, aux rigueurs du régime aurait pu signifier la découverte d'un équilibre intérieur qui permette à l'écrivain de continuer à vivre et à créer dans l'espace natal. Pourtant, finalement, dans la conscience de l'écrivain, prend contour de plus en plus fort l'option pour le départ, plutôt un prolongement du désir de rester dans l'espace libre, après une bourse dans l'ancienne Allemagne Fédérale. Dès le départ, l'écrivain vit une nostalgie incessante de l'espace natal, nostalgie n'étant, pourtant, le terme convenable pour décrire l'état d'esprit de celui qui a opté pour l'exil. C'est un mélange de regret, mélancolie, désespoir, impossibilité de refaire des liaisons définitivement annulées et, surtout, impossibilité de trouver un espace personnel, une « maison ». Si Ihab Hassan avouait qu'il ne s'est jamais senti chez soi dans l'Égypte natal, que, par contre, l'exil lui a permis l'épanouissement total de sa personnalité, ce n'est pas le cas de Norman Manea, condamné à refaire le destin du juif errant, sans commettre « la faute » du personnage des légendes parabibliques. L'écrivain est ce qu'on pourrait nommer un exilé de sa propre existence et ce trait prégnant de la formation de sa personnalité devient aussi le trait essentiel de ses personnages, qui ne sont pas capables à s'intégrer dans l'univers de la vie quotidienne et vivent dans la zone limitrophe de la vie proprement-dite. Ils ne sont pas intégrés à la vie extérieure et, parfois, ni dans leur propre existence intérieure. Visible surtout dans les romans, l'effort d'intégration dans une existence quotidienne terne, suffoquée par les contraintes d'un univers totalitaire est voué à l'échec justement à cause de ses prémisses. Les personnages de Norman Manea tentent, mais ne réussissent pas s'adapter à une réalité loin de leur capacité de la comprendre, de la métamorphoser selon leurs besoins intérieures.

L'analyse comparative de quelques romans de Norman Manea – *Atrium*, *L'Enveloppe Noire*, *Le Retour du Houligan*, *La Tanière* - met en évidence les liens entre le destin de l'auteur et celui des personnages et définit le trait essentiel de leur univers – l'inadaptation, qui engendre l'aliénation. Le retour des thèmes d'une époque à l'autre de la vie de l'écrivain (les premiers romans mentionnés ont paru en pleine époque totalitaire, les autres après son départ dans le monde libre) illustre le rôle du milieu formateur dans l'évolution artistique de l'écrivain. La récurrence des thèmes et des typologies humaines sont un témoignage des obsessions de l'auteur, acquises au cours de sa formation culturelle. Si *Le Retour du Houligan* est un roman où l'auteur adopte, d'une manière explicite, la formule narrative des écritures de type mémorialiste (et acquiert, par cette option, caractère de métaroman), les autres transfèrent la réalité en fiction ainsi que le processus artistique ait le rôle de modelage de cette réalité et, en même temps, de généralisation des expériences parcourues par les personnages. C'est à remarquer que, indifféremment au noyau épique développé – l'histoire des échecs et des réussites de circonstances d'une génération (*Atrium*), la narration de la recherche d'une organisation occulte qui entraîne les personnages dans un tourbillon incessant (*L'Enveloppe Noire*), le témoignage de l'intégration difficile dans un espace de l'exil pour un personnage trop penché sur soi pour pouvoir vraiment s'intégrer dans la réalité extérieure (*Le Retour du Houligan* ou *La Tanière*) - tous ces romans focalisent l'attention du lecteur autour des personnages qui constituent autant de variantes d'un autoportrait fictif. Tous reprennent d'une manière presque obsédante des leitmotifs de la prose de l'écrivain – le clown (qui renvoie au manque de stabilité du cirque ambulant), l'amour (vicié par l'immixtion de l'aspect social ou de la dégradation des valeurs morales), le quotidien suffoquant (qui n'est, pourtant, qu'une image de fond), la peur (qui s'insinue peu à peu dans la conscience des personnages comme une autre dimension de leur existence intérieure), l'exil, l'incertitude de l'identité.

Pris dans le piège de l'existence (quotidienne), les personnages de Norman Manea ont l'illusion de pouvoir choisir leur destin. C'est le cas de la génération de bacheliers présentée en *Atrium*, le cas du narrateur du *Retour du Houligan* ou celui des personnages de la *Tanière*. Rafael Banu choisit, dans la première étape de son existence la pause de l'intégration dans un parcours social et professionnel normal, suivi par la majorité de ses camarades – la faculté (en tant que spécialiste hydrotechnique ou ingénieur), le mariage, l'emploi, la lutte de survivre et d'avancer en plan social. À la fin, pourtant, il refait les mêmes étapes, se soumet au même système égalisateur et finit comme tous ses collègues par échouer soit sur le plan professionnel soit dans la vie personnelle (mariages ratés, relations de circonstance): „S'imaginer vainqueur de tout ce qu'on n'a pas réussi à dominer. A quoi bon? Un transfert de médiocrité! L'échange se produit entre médiocrités.”

L'existence quotidienne est transférée sur le plan de la conscience comme l'image d'un piège définitif d'où l'on ne peut plus s'échapper – „Ils frappent à la porte bloquée dans la rouille, pressés vers les rues de la captivité.” [4] Dans ce contexte, les personnages ne peuvent pas vivre et accepter (parfois sans résistance) que le sentiment de l'aliénation qui conduit à la crise d'identité: „Que sais-je, moi? Hypothèse. Une variante restée dans une étape préliminaire, ratée. Un jeu de contours négatifs. Possibilités, taches, ombres. La retouche qui s'ensuit... Disons, un homme qui travaillerait sans envie, à contrecœur. Méritoire, pourtant. Un travail méritoire, car on n'a pas le choix. Accablé par les insatisfactions, le provisoire, la mauvaise humeur. Qui s'aime trop, je crois. Hypocrite, sans le savoir, avec la modestie et les angoisses dont il fait grand cas.” [5]

Les limites de l'univers extérieur, totalitaire, tracent les limites de l'univers intérieur, en obligeant les personnages à se replier sur des traits d'âme qu'ils perçoivent comme étrangères, mais qui représentent leur unique alternative. L'avenir ne se définit que par le passé échoué à cause de la nécessité de l'adaptation des illusions au lit procustien de la réalité quotidienne qui ne laisse pas la possibilité aux choix: „L'interlocuteur avait disparu, je me suis réveillé en balbutiant: l'avenir, l'avenir, c'est à dire le passé. Nous n'avons pas été que, peut-être, des personnalités, des têtes de série, une sorte de...” [6]

Dans le roman *Atrium*, l'image de la rivière qui se trouble, chargée d'immondices jusqu'à la mer, double métaphoriquement et explicite l'évolution des personnages captifs dans le quotidien, mais peut introduire, d'une manière subtile, un autre message du roman – celui du désir de détachement, d'évasion de l'univers qui signifie la banalité, la perte des illusions. Rafael Banu, Dalea Barbu Cristian, Virginia Acoculesei, Brândușa Blum, Lizeta Cerchez sont autant de variantes de l'échec existentiel. Derrière tous les masques, dont celui de Rafael Banu est en quelque sorte privilégié, l'image de l'auteur se compose des pièces de ce puzzle formé de portraits, à l'intérieur d'une fiction qui reste au stade d'incertitude: „une sorte de...” Étrangers aux propres coordonnées spirituelles, les personnages d'*Atrium* vont à la dérive. [7]

Le besoin de l'éloignement d'un univers oppressif qu'ils vivent même au niveau inconscient, concrétisé dans la métaphore de la rivière, reste, tout comme les autres illusions adolescentes, une aspiration qui ne se réalise pas. L'image de la rivière aux pieds de la ville, encore vive et puissante aux premiers chapitres, symbolisant la force spirituelle des hommes au commencement du chemin, s'éteint dans l'image de la mer, superposée, dans le dernier chapitre du roman, à l'interview télévisée accordée par l'ancien bachelier de la génération de toutes les possibilités, anonyme surtout parce qu'il en est une image emblématique: „L'émission des vedettes. Héros du travail socialiste ou futur ministre, champion mondial ou futur champion, Chef, Eminence, Excellence, Extra...” [8] Les anonymes de l'univers totalitaire espèrent encore l'évasion du quotidien. L'océan, aux vagues énormes, véritable est la chimère suivante de ceux qui ne peuvent pas s'intégrer,

croquant que, par déracinement, vont s'accomplir. Ce qu'ils ne comprennent pas c'est que, dans l'absence d'une identité définie en liaison avec l'univers formateur, ils ne peuvent se retrouver en aucun espace, quelque libre qu'il paraisse du bord de la rivière sale, couvert des „veines grosses des lessives”.

Dans un autre registre stylistique, *L'Enveloppe Noire* est l'histoire de la quête de la vérité sur une organisation occulte et d'un enquêteur pour lequel l'aliénation mène jusqu'à la perte définitive du soi. Projeté dans une atmosphère de policier, le lecteur est introduit dans un univers où les déductions initiales sont contredites par d'autres indices et les scènes réalistes finissent en plan onirique, dans des cauchemars, obsessions, rêves qui doublent la réalité. Tolea, le protagoniste, obsédé de savoir la vérité sur la mort de son père, s'inscrit sur le même trajet de l'errance tout comme les personnages du roman *Atrium*. La dérive commence quand le professeur de province est licencié, par des raisons obscures (victime des préjugés de ses concitoyens ou d'une machination de la police secrète) et continue tant dans le plan extérieur (le personnage est obligé de travailler comme réceptionniste dans un hôtel sordide de Bucarest) que dans le plan intérieur (il est sur le point d'un effondrement nerveux). L'errance à la recherche des repères de l'identité propre inclut la découverte d'une lettre de menace qui suggère au personnage l'idée que son père a été la victime d'un complot, impliquant l'idée d'exécution, ou de suicide imposé par les circonstances confuses de la terreur instituée par la Garde de Fer dans un Bucarest à la veille de la guerre mondiale, mais aussi une permanente investigation de l'intériorité qui ne trouve pas un point de repère dans l'univers quotidien: „Le professeur a ressenti de nouveau, comme tant de fois, le fardeau du doute. Des moments de découragement et de solitude quand rien n'avait de sens, sa bizarre occupation moins que toute autre. L'esclave est-il caractérisé par la volonté de risque? L'indomptable résistance solitaire définissait la peur ou le risque? Pourquoi ne peut-on pas nous emprisonner tous, en même temps? Pourquoi j'évite la prison, pourquoi je ne crie pas la vérité sur la place publique?” [9] Prisonnier dans le même univers limitatif – „l'impasse du réel” -, Tolea n'échappe pas à l'empoisonnement lent, revivant, comme dans une boucle temporelle, la nuit de Résurrection, de la mort de son père, quarante ans après. Le personnage lui-même se meurt, la même nuit, du point de vue spirituel. Dans ce roman aussi, les symboles redoublent les destins des personnages, accentuant leur tragisme, né de l'impuissance de trouver un sens à l'existence propre parce que l'univers extérieur ne fournit pas de repères valides de ce point de vue. Les voix narratives du roman, parlant soit une langue de bois caractéristique à l'époque évoquée soit dans un registre argotique ou ironique, représentent la modalité choisie par l'auteur de transférer sur le destin de l'errant Tolea ses propres déceptions et illusions perdues. Une „voix puissante, étrange, obsessionnelle et poétique, voix même de l'auteur” [10] transfère tout le récit dans le plan d'une méditation sur l'impuissance de s'échapper au conformisme de l'univers totalitaire, qui n'offre d'autres solutions que l'écroulement intérieur et l'aliénation, c'est à dire des choix qui ne sont pas, en fait, des solutions et qui, le plus souvent, ne sont pas suivis par les personnages; au contraire, ceux-ci sont condamnés à les vivre. Il en va de même pour le roman *Le Retour du Houligan*, où cette impossibilité de l'option est clairement mise en relief comme un trait essentiel du narrateur, hypostase si proche de celle de l'auteur réel, que le texte acquiert, souvent, les caractéristiques d'une narration non-fictionnelle, biographique. La narration est subordonnée à la mémoire affective, qui choisit les états d'âme les plus importants et les met en ordre dans le sens de la découverte du soi, dans un processus de connaissance/reconnaissance de l'homme déraciné deux fois. La première partie, *Préliminaires*, crée les circonstances de la remémoration, évoquant des événements du passé récent du narrateur – son installation à New York, le passage par les rituels de l'acceptation occidentale, l'angoisse amplifiée de la décision de retour au pays natal. La

deuxième partie, *Le Premier Retour (Le Passé comme fiction)* est un retour dans le passé personnel, mélangé à celui historique, en évoquant les années de l'enfance heureuse (jusqu'à cinq ans), la déportation en Transnistrie, le portrait du père, de la mère, les souvenirs sur les amis. Il y en a aussi des pages d'autoanalyse, qui témoignent de la tentative de se retrouver. La troisième partie, *Le Divan viennois*, est une allusion transparente au processus de récupération du soi, par écrit, dans ce cas. Le chapitre *Anamnèse* présente les circonstances dans lesquelles „Gugusse” ou „Noah le naufragé” prend la décision de transposer par écrit sa propre existence, conscient que la remémoration publique avait déjà transformé les horreurs en clichés: „Le cliché réitéré jusqu'à fonction de légitimation, suivi, naturellement, par la fatigue et l'indifférence. L'audience est avide de nouveaux détails, les consommateurs d'histoire et géographie demandent l'Odysée de la Transnistria, non pas des métaphores comme *initiation* et *Trans-Tristia*.” [11] Le pacte avec soi est accepté comme une tentative de retrouver un espace qui puisse s'appeler „chez soi”, l'idée d'écrire maîtrise la conscience de l'Hésitant Noah (nom pour les initiés, pas pour le public). C'est l'interruption qui justifie les premières deux parties, les explique, les déchiffre à un autre niveau, un trait essentiel du roman étant le retour, la reprise des événements d'un autre point de vue, la création devenant autoréférentielle, s'expliquant elle-même, tout comme dans le roman *Atrium*. La dernière partie, *Le deuxième retour (La Postérité)*, est un journal détaillé de la visite en Roumanie, l'espace natal, d'où commence le long processus d'éloignement, vécu d'abord au niveau intérieur, puis au niveau extérieur. La formule narrative implique la fusion, dans un tout unitaire, de la narration subjective, objective, du journal, de l'introspection et facilite la création d'une relation entre réalité et fiction. Le narrateur lui-même porte plusieurs masques, perd sa personnalité, se regardant de l'extérieur, parle de soi à la première personne, puis à la troisième, réalisant une métamorphose du personnage. „A la recherche du soi perdu”, *Le Retour du Houligan* est un témoignage de ce qui signifie déracinement soit qu'il s'agit de la conséquence d'une décision au-dessus de la volonté de celui qui supporte le processus, ou c'est un choix conscient du départ d'un espace hostile. Partout, dans le roman, est rappelée la condition de celui qui raconte – „Un visage connu, une voix connue... les exilés sont reconnaissants pour de tels instants.” (p. 13); „Mon grandiose pays... c'est cela que j'essayais à décrire aux auditeurs, la grandeur du pays Dada que je n'avais pas voulu quitter et où je ne voulais pas revenir” (p. 27); „Le temps s'est écoulé, tu as appris les joies et les maladies de la liberté, as accepté l'honneur de l'exil...” (p. 231) [12].

La même aspiration de récupération / redécouverte du passé par écrit définit l'existence de l'un des protagonistes du roman *La Tanière*, Peter Gașpar, l'exilé qui, explorant le passé du professeur Cosmin Dima et de l'apprenti Mihnea Palade (identités fictives attribuées à Mircea Eliade et à I. P. Culiănu) essaie de comprendre les énigmes de sa propre vie. La mort de la première femme de son père et de leur fille, la rencontre du camp avec la mère de Gașpar, la filiation douteuse, la disparition du père constituent des événements qui marquent l'existence du personnage. La relation compliquée avec Gora, l'ex-mari de sa „cousine”-femme Lu accentue la condition particulière vécue par Gașpar, qui a commencé son errance au conseil de Lu et ne réussit pas dans le nouveau monde. Son errance, guidée apparemment par les investigations policières qu'il entreprend, se trouve sous le signe de l'itérativité, du parcours d'un destin dans le sens de l'éternel retour, du labyrinthe. Gora et Gașpar sont des personnages complémentaires, des alter-ego de l'auteur, des captifs dans l'univers des livres (la bibliothèque est un motif central du roman, les deux interposent entre l'existence propre et le monde des références livresques par lesquelles ils essaient de justifier l'évolution des destins marqués par le moment de la séparation, du commencement de l'errance. Dans le cas de Gora, l'isolement presque total est assumé consciemment, sans regrets – « Il avait de plus en plus confiance en livres non

pas en souvenirs avec lesquels il n'avait plus affaire. [...] L'esprit et l'âme des interlocuteurs ou de l'interlocuteur qui était lui-même étaient restés dans le passé. Etranger parmi les étrangers, on peut retrouver, pourtant, des amis de l'ancienne vie. Dans les livres ! Les livres de la vie antérieure l'avaient attendu. Des amis confiants lui souhaitaient bien venu en autre langue et autres langues. Des interlocuteurs fidèles, prêts à lui rendre les habitudes, à humaniser son errance. » [13] Inscrit dans la même dominante existentielle, Gaspar fait, un temps, l'effort de s'intégrer au cours naturel de la vie, mais l'éloignement de soi l'empêche, en fait, de s'accommoder au quotidien. Ainsi comme l'empêche-t-il d'explorer jusqu'au bout les obsessions et les craintes provoquées par les révélations qu'il a en étudiant minutieusement la biographie de Dima. Reprenant au niveau purement fictif le noyau épique du *Retour du Houligan, La Tanière* ne réussit pas en totalité le transfert des destins réels dans la fiction. Les personnages de ce roman restent incertains comme réalisation fictionnelle, sans passer totalement dans la « tanière » de la fiction ainsi comme ne se séparent-ils définitivement du monde des biographies réelles qu'ils incarnent. L'impression de lyrisme qui envahit le déroulement épique est accentuée par les envois fréquents aux mythes, aux essais divers et de la création de personnages en tant que projections idéales, images ambiguës d'un narrateur qui assume toutes les identités fictives et non-fictives.

Ainsi procède l'auteur dans tous les romans analysés, unifiant et uniformisant les discours des personnages, qui ont comme référent une réalité intérieure ou une réalité extérieure, vivant jusqu'au bout le destin de l'écrivain juif auto-exilé sans avoir désiré tout à fait cette alternative. Écrivain qui fixe, comme thème principal de ses romans, le problème de l'inadaptation née surtout de l'existence dans un milieu culturel lié à un univers totalitaire. Ion Negoïtescu soulignait, d'ailleurs, la correspondance totale entre la vie fictive et la vie réelle, qu'on peut identifier dans la récurrence des thèmes et dans les particularités du style: « Partout, la prose de Norman Manea met en valeur la constatation amère et obsédante que le réel (et la réalité qui lui correspond, de point de vue pragmatique, pour nous) est seulement une convention – et, à cette raison, quelque chose d'incertain, sans fondement, tout comme les personnages et l'écriture qui les intègre. » [14] En d'autres mots, pour une première conclusion, les romans de Norman Manea réalisent le transfert du quotidien dans la fiction grâce à la mobilité des limites de ces deux univers. Mais, au-delà de l'ensemble des problèmes récurrents de ces œuvres, une autre possibilité d'exploration de l'univers fictif prend contour. Cette variante d'interprétation vise la relation des destins de l'écrivain et de ses masques narratifs avec un mythe d'un destin damné, celui du juif errant. Edgar Knecht, en analysant l'évolution de ce mythe très productif du point de vue littéraire aux XVIIIe et XIXe siècle avance l'hypothèse que, étant étranger aux réalités sociales et culturelles du XXe siècle, le juif errant perd son pouvoir d'engendrer des œuvres qui intéressent le grand public [16]. La question qui se pose, pourtant, en explorant les romans de Norman Manea, est si l'on ne peut pas parler de la modification des données du mythe apparu au début du XVIIe siècle, dans le sens du camouflage de ses significations profondes. Nous pouvons identifier les traces de ce mythe dans le destin de certains personnages qui s'approchent de la réalité quotidienne dans une plus grande mesure que la projection légendaire du « juif éternel », qui refuse à Jésus le droit au repos. Il y a une seule différence : l'errance de ces juifs modernes n'exclut pas les raisons politiques et sociales ; mais, si nous tenons compte des caractéristiques du mythe dans les romans du XXe siècle, nous pouvons y découvrir les associations avec la réalité quotidienne que ceux-ci impliquent.

Le XXe siècle a perdu la réalité mythique à laquelle fait référence explicite la légende du juif errant. Et pourtant, les personnages semblables à ceux créés par Norman Manea, qui vivent sous le signe de l'éternelle errance à cause de l'essai de prendre sur soi

la responsabilité du destin propre, refont à un autre niveau le destin du personnage mythique. C'est le trajet suggéré par un texte de Kavafi, cité par le docteur Marga, transporté par la signification profonde des vers qui scellent un destin de l'inadapté: « Tu ne sauras d'autres lieux et d'autres mers. / La ville viendra avec toi : Tu marcheras en rond sur les mêmes rues, tu vieilliras dans les mêmes quartiers : / sous le même toit tes cheveux blanchiront / Tu finiras toujours dans la même ville / Quant au départ / n'espère pas / il n'y a pas de bateau pour toi et aucune chemin. / Comme tu as ruiné ta vie dans ce coin / sur la terre entière aussi tu l'as détruite... » [17]

Les exilés de Norman Manea refont, dans des tracés sinueux et difficiles, pleins de dilemmes, le destin du premier juif mythique exilé: Ahasvérus. Et s'ils errent dans l'espace d'un Roumanie totalitaire qu'ils quittent à la recherche de l'accomplissement ou par l'atmosphère babylonienne de l'Amérique moderne, les personnages de Norman Manea sont définis par l'inadaptation. Inadaptation qui représente, en fait, l'essence du mythe du juif errant, que cet auteur transpose à un autre niveau.

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#### Notes

1. Simuț, I., *Ambiguitățile exilului (Les Ambigüités de l'exil)*, *România literară*, no. 15 / 2008 (notre trad.).
2. Manea, N., *Întorcerea huliganului (Le Retour du Houligan)*, Polirom, Iași, 2006, p. 180 (notre trad.).
3. Manea, N., *Atrium*, Polirom, Iași, 2008, p. 186 (notre trad.).
4. Idem, p. 187 (notre trad.).
5. Idem, p. 190 (notre trad.).
6. Idem, p.191 (notre trad.).
7. Tudorel Urian note : « Tous les personnages du roman *Atrium* arrivent, finalement, à un échec. L'échec s'inscrit dans la condition même des hommes, qui sont mortels. Tous les succès sont relatifs autant que plus tôt ou plus tard, malgré le prestige ou la richesse, à la fin, la mort attend implacablement. Le doute, l'ombre de l'échec s'étendent partout, même là où, à première vue, on n'a pas lieu que pour le succès ». [*Fețele ratării (Aspects de l'échec)*, *România literară*, no. 20 / 2008] (notre trad.).
8. Manea, N., *Atrium*, ed. cit., p. 273 (notre trad.).
9. Manea, N., *Plicul negru (L'Enveloppe Noire)*, Polirom, Iași, 2007, p. 255 (notre trad.).
10. Călinescu, M., *Au lieu de postface à la III<sup>e</sup> édition*, Polirom, Iași, 2007, p. 395 (notre trad.).
11. Manea, N., *Întorcerea huliganului (Le Retour du Houligan)*, Polirom, Iași, p. 210 (notre trad.).
12. Idem (notre trad.).
13. Manea, Norman, *Vizuina (La Tanière)*, Polirom, Iași, 2009, p. 20 (notre trad.).
14. Negoïțescu, Ion, *Scriitori contemporani (Ecrivains contemporains)*, Paralela 45, Pitești, 2000, p. 308 (notre trad.).
15. Quant aux thèmes, Ion Negoïțescu observe: « Sous le bouclier de leur manque de signifiante, dans le monde des romans de Norman Manea s'insinuent, s'infiltrant, avec une persévérance et un pouvoir qui ne se réfutent pas, la peur, l'ennui et la suspicion, en tant que traits humains intrinsèques, un monde dans lequel l'horreur de l'aliénation, la fuite de l'aliénation ne connaissent d'autre solution que « le désert domestique » qui le détruit, à sa force anulatrice. [...] Norman Manea n'est un peintre de la mort ou de l'amour, thèmes compromis par leur propre banalité », op. cit., p. 309 (notre trad.).
16. Dans le travail *Le Mythe du Juif errant. Essai de mythologie littéraire et de sociologie religieuse*, Edgar Knecht remarque la diminution du sens et du pouvoir du mythe : « Cette conclusion ne peut donc être qu'une interrogation : interrogation sur la fonction du mythe dans le passé et dans le présent, interrogation sur les moyens qui servent à la mettre en œuvre, interrogation enfin sur la place qu'il occupe dans l'ensemble de la mythologie populaire et littéraire. » (p.328). L'auteur soutient, aussi : « Ahasvérus subit un sort qui n'a de valeur que dans la mesure où il est signe d'une puissance ou d'un processus cosmique et éternel. Le Juif est toujours témoin, soit de la Passion ou de l'Histoire sainte, soit de la perpétuelle fluctuation de l'histoire de l'humanité. Il assiste à tous les événements et à tous les changements sans y participer : l'anathème du Christ l'a exclu à tout jamais de tout ordre social et politique. S'il subit parfois les entraves des désordres politiques ou moraux, il échappe toujours aux vicissitudes d'une vie ordinaire. » (p. 329)
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## Obsession with the Past and Disappointment with the Present in the Cinema of the Ex-Communist Countries

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**Abstract:** *The notion that the ex-communist countries could emerge as one of the most vibrant and exciting filmmaking centers in Europe, if not the world, would have seemed far-fetched a decade ago. And yet, since the beginning of the third millennium a generation of remarkably talented young directors have produced an impressive body of films that have consistently landed at the top of international critics' polls and in the coveted top tier of film festivals. Their films have become increasingly self-referential, using specific structures to draw attention to the means whereby their fiction is created and to make the spectator aware of the process of filmic narrative. Part of this is a recognition and an exploration of the specificities of the medium, not least its ability to deal with historical time. Essentially, these films acknowledge European memory, while also showing the centrality of film itself within this memory.*

**Key words:** *nationalism, cultural identity, realism, hyperrealism, surrealism*

For most of its history, the European cinema has evolved in fraught but creative tension with its main rival, Hollywood. During the globalisation of the 1990s, Hollywood held Europe - its most valuable export market - in its grip and expanded its influence into former communist territories in Central and Eastern Europe, where the lifting of trade restrictions created unprecedented levels of competition from US films. France, Britain, Germany, Spain and Italy are Europe's biggest film-producers, yet even their domestic markets are largely captive to Hollywood. Despite that, increasing competition from Hollywood has acted as a powerful catalyst for innovative strategies in some of the region's cinemas. An outstanding example is provided by several ex-communist countries. These countries' recent histories are linked by the rise of nationalism in the nineteenth century, the decline of empires in the twentieth century, the experience of two World Wars, the Cold War and the formation of the new Europe. Now, as David Gillespie says, "With the disappearance of the old certainties, across" these countries "nationalism fills the gap left by the collapse of ideology" (Gillespie, 2005: 59). But the ex-communist countries are not only asserting their nationalism as a motor for their cultural identity and political self-determination after the fake internationalism and nationalism of the Stalinist past. They are also coming to the fore with a renewed concern for a national cinema, shadowing the fact that Western Europe underestimated the degree of militancy still inherent in the nationalism in the Balkans and elsewhere. As a result of this shared background and concern, there are a number of similar themes across the region's cinemas, including obsession with the past and disappointment with the present.

The European cinema's defining aesthetic is realism. The ideology of realism is one of the means by which the European cinema has traditionally sought to differentiate itself from Hollywood. While the Hollywood realism is guided by character motivation and causal relationships (realism seen in terms of plausibility), in the European cinema realism is often conceived as an appeal to national or cultural authenticity (Chaudhuri, 2007: 14).

The Italian neorealist movement of the 1940s had an enormous impact on the French and British New Waves of the 1950s and 1960s and has a continuing influence on conceptions of realism today. So too has the 1960s French documentary movement *cinéma-vérité* which has come to epitomise cinematic attempts to capture reality. In contemporary European cinema, realism has reformed into further varieties; as John Orr notes, one type strives to get under "the skin of the real" through techniques like hyperactive camerawork and decentred close-ups that disrupt normal perception, while another, "hyperrealism," absorbs the real into the spectacular, transforming normality into a stylised surface (Orr, 2004: 301). However, realism is not always the favoured vehicle

for the expression of European national or cultural identities. The cinemas of ex-communist countries often disregard realism, partly as a reaction to the so-called socialist realism, which prescribed clear-cut, idealised depictions. Surrealism, which emerged as a 1920s avant-garde movement in France, is still a defining force in many parts of Europe.

**Romanian cinema.** Much of the interesting film-making in Europe at the moment is happening in the Balkans but “it is in Romania that the first real ‘wave’ has broken, as though the embers of the 1989 revolution had suddenly flared into cinematic life as the generation of film-makers who experienced it in their early 20s hits 40” (Roddick, 2007). The only Romanian director to achieve international acclaim during the 1990s was Lucian Pintilie with films such as *The Oak* (1992) and *Terminus paradis* (1998). It is Pintilie’s 2003 film *Niki and Flo* that provides the link between his generation and the new one. The story of the fractious relationship between a former army officer and his aggressively modernising son-in-law, *Niki and Flo* was co-written by Cristi Puiu, who went on to direct *The Death of Mr. Lazarescu*. The 2000s saw the emergence of a new Romanian realism at about the same time that Romania joined the European Union, proving that the “cinematic and geopolitical institutions interconnect in a temporally and materially legible manner” (Galt and Schoonover, 2010: 13). What interests most Romanian filmmakers in the 21st century? Not romantic comedies, epic fantasies or costume dramas. The main theme that intrigues Romanian filmmakers today, almost twenty years after the fall of the Iron Curtain, is still communism, life under it and the marks it left on society.

A clear pattern was defined by the almost unanimous praise and wealth of prizes garnered by Puiu’s *The Death of Mr. Lazarescu* (2005). A bleak satire of bureaucratic inefficiency, it follows the title character as he waits for attention in a rundown hospital emergency ward – and unwittingly begins a nightmarish journey of horrendous mistreatment at the hands of the hospital staff. It won numerous awards in films festivals, including Un Certain Regard award in 2005 Cannes Film Festival, and it became the first Romanian film to achieve significant international distribution, thus launching the Romanian new wave. It also set the style for much of what was to follow over the next years: a meticulous attention to detail delivered through very long takes and an often static camera that simply records what is in front of it. That attention to detail extends to performance and dialogue too, both of which are so strikingly naturalistic that Lazarescu’s scenes with neighbours, the ambulance attendant, and the hospital doctors could be mistaken for documentary. Leaving aside the flourishes and fripperies of film language, it focuses instead on honing the script, casting and acting to perfection. The result is “cinematic humanism in its purest form” (Roddick, 2007). According to Paul Arthur, Puiu’s film lies in the centre of the “metagenre” of “corporeal cinema,” which consists of grim allegories that are preoccupied with “Eastern Europe’s recent historical convulsions,” including Bela Tarr’s, Alexander Sokurov’s, and Emir Kusturica’s films (qtd in Imre, 2009: 215).

A similar approach - albeit more traditional in style and with significant (mainly satirical) inflections - can be found in Corneliu Porumboiu’s *12:08 East of Bucharest* (2006), a film that focuses on the moment when Romania imploded, seen through the mythologizing filter of memory. It satirically investigates whether the revolution really occurred on December 22, 1989, in a small town to the east of Bucharest, Vaslui. Set 16 years later, it focuses on a local television station that invites several residents to share their memories and answer questions from viewers who doubt those events ever took place. What Porumboiu’s dry media satire actually does is to interrogate the past in order to “face a vacuum of identity that may well extend from Romania to the whole of Europe, where the West and the East are no longer poles of a safe and stable identification” (Rivi,

2007: 23). The achievement was great enough to earn the director The Golden Camera – the Cannes Film Festival award for best first film.

Radu Muntean's *The Paper Will Be Blue* (2006), set during the hours when the people massed outside Ceausescu's palace, follows a young army recruit through the confusions of the night to the tragedy we know will come at dawn because the story is told in flashback. A less dramatic reliving of the revolution is found in Catalin Mitulescu's *How I Spent the End of the World* (2006) - Best Actress, Un Certain Regard, Cannes, 2006 - , which views events through the eyes of a seven-year-old boy. Both films make clear that while the Romanian new wave has frequently used the 1989 revolution as a catalyst for personal epiphanies and private tragedies, it has yet to deal with the cataclysm head-on.

The nearest thing to a historical perspective, to an overview of Romanian society in the aftermath of the fall of Ceausescu, is Cristian Nemescu's *California Dreamin'* (2007). This based-on-a-true-story political satire is set against the backdrop of the war in Kosovo. A NATO train equipped with military supplies and weapons is passing through Romanian territory. Since the train has no official documents and received only verbal permission from the Romanian authorities, it is stopped in the middle of nowhere by the corrupt head of a railway station, who aims to manipulate the situation to his benefit. The story begins as a deceptively familiar Balkan comedy - raunchy, ridiculous, awash with colourful characters - then narrows into a tragedy that manages to reference not just modern Romania but the aftermath of World War II and the blinkered vision that comes with the United States' war on terror as well. The film won the Un Certain Regard award in the Cannes Film Festival 2007.

Cristian Mungiu's *4 Months, 3 Weeks and 2 Days* (2007) is alongside *California Dreamin'* a "twin peak of the Romanian new wave" (Roddick, 2007) and it firmly established Romania as a major force in early twenty-first-century world cinema. Winner of the Palme d'Or at the 2007 Cannes Film Festival, this excruciatingly intense, realistic and minimalistic drama is set in Bucharest in the mid-1980s, tracing the attempt by two female students to attain an illegal abortion. The resulting 24 hours is a harrowing descent into a world in which the possibility of tragedy lurks around every corner. Mungiu's decision to film every scene in a hyper-documentary style, with long, unbroken takes, ratchets up the tension to nearly unbearable proportions. Adding even greater drama is his decision to focus on the friend, not the victim. The film strikes by the purity of the storytelling, the rigour of the shot and editing choices, the conviction of the performances and dialogue, and the passionate concern for the characters.

Finally, Florin Serban's *If I Want to Whistle, I Whistle* (2010), which won the Silver Bear for Jury Grand Prix and the Alfred Bauer award at the 60<sup>th</sup> Berlinale International Film Festival in Berlin (2010), is the story of Silviu, a young delinquent, who is about to be released from reform school. Only five days to go. But ever since he learned that his mother has suddenly reappeared on the scene after a long absence and is determined to take his young brother away to live with her, these five days have seemed like an eternity. Silviu himself has raised his little brother and loves him as if he were his own son. During his time behind bars Silviu has met and fallen in love with a young social worker who is studying psychology. Time is running out and his anxiety about his brother begins to turn into panic. Without a moment's hesitation, he decides to kidnap Ana and run away with her. The drama largely represents a lean, subtle take on the young-man-in-prison genre, boasting an especially powerful visiting-room sequence and impressive skills from the largely non-pro cast. With subtle use of a handheld camera, which provides the right amount of realistic flavour, the director keeps it "admirably trim, allowing character and dialogue just enough space to capture the conflicting elements that cause hope to lead to panic" (Weissberg, 2010).

**Hungarian cinema.** After 1989, a tradition of quality filmmaking has continued in Hungary. Some degree of international success was achieved by such films as Ildiko Szabó's *Child Murders* (1993), János Szász's *Woyzeck* (1994), György Fehér's *Passion* (1998), Ibolya Fekete's *Bolse Vita* (1996), and Péter Timár's *Dollybirds* (1997), but the overall bleak and pessimistic tone of many of these films gave them little popular appeal. István Szabó's Canadian co-production *Sunshine* (1999), an English-language film, won and was nominated for several European and American film awards, while Miklós Jancsó attained unprecedented popularity at the age of eighty with a series of anarchic comedies. The most influential of contemporary directors, however, is Béla Tarr, whose *Satan's Tango* (1994) and *Werckmeister Harmonies* (2000) have attained cult status abroad. Alongside the New Romanian Wave, Hungary has also generated its own significant new cinema, with a succession of young talents: Kornél Mundruczó's *Pleasant Days* (2002) and *Johanna* (2005); György Pálfi's *Hukkle* (2002) and *Taxidermia* (2006); Benedek Fliegauf's *Forest* (2003), *Dealer* (2004), and *Milky Way* (2007), Ágnes Kocsis' *Fresh Air* (2006), and Csaba Bollók's *Iska's Journey* (2007). *Iska's Journey* is a tale of a young girl's struggle to survive in a dilapidated mining region in Romania. Iska is an ethnic-Hungarian girl, about thirteen years old, who lives with her dysfunctional, alcoholic parents and a sickly younger sister. Her home life is miserable and she squeezes some kind of existence out of her barren surroundings by "iron-picking" — salvaging scrap metal from an industrial wasteland. The little amount of money she receives for the scrap metal is purloined by her parents for Pálinka and she often resorts to eating in the miners' canteen, where the few remaining miners treat her with kindness. It is one of the few instances of human kindness in the film. The mines are almost all closed and the miners — along with their traditional, historically bred solidarity and community spirit — have all but disappeared; there is nothing left in their place except rusting machinery. Iska and her sister are put in a care-home. While there, Iska strikes up a relationship with a boy and later, together, they run-off to the seaside. However, while making her way to the railway station to meet up with the boy she accepts a lift from two strangers. They take her to the sea, but she is now their prisoner. The last shot of the film sees Iska looking out of a porthole on a boat heading for who knows where. She will now become another kind of victim — a child prostitute. Iska gazes wistfully out of the porthole at the receding shoreline that she has hardly had a chance to see, let alone savour, and the film ends. As is often the case with this kind of realistic filmmaking, the cast is a mix of professionals and non-professionals and their performances are enhanced by a documentary-style cinematography and a clear impression of the importance of Iska's environment. The camera is frequently distanced from the action, allowing a more observational mode. This technique makes the occasional close-ups all the more powerful in their emotional impact. The result is a film that imparts to the viewer a strong sense of reality and authenticity, however grim that may be. Bollók's film is, therefore, "not just about the journey of one unfortunate girl, but also has much to say to audiences about the kind of Europe we live in today" (Cunningham, 2008).

**German cinema.** A year after the fall of the Berlin Wall (1989), East Germany reunified with the West. Around the same time, a new generation of filmmakers emerged, aiming to make films that are liked by, and accessible to, the German public. These films are generally unconcerned with Germany's Nazi past and reflect the normalisation and Americanisation of Germany since reunification (Rentschler, 2000: 260-277). Amongst key issues for contemporary German film-makers, the former east-west division and the often painful experiences of reunification now predominate, yet again indicating that film has a key contribution to make in negotiating such issues. Although popular at home, they do not travel well, being perceived as too parochial. However, two directors who have

departed from parochial concerns differently, achieving popular success at home and abroad, are Tom Tykwer and Wolfgang Becker.

*Run Lola Run* (1998) –Tykwer’s third film - was Germany’s most successful 1990s film. With a fast-paced, techno soundtrack-driven thriller narrative and a goal-directed heroine, *Run Lola Run* combines Hollywood-like entertainment values with European art house. Lola has only twenty minutes to find 100,000 DM to save her boyfriend Manni from his drug-dealer boss. The film gives her three chances to complete her quest, with characters and events configured slightly differently on each round. It renders the multiple outcomes through influences from computer games, hypertext, animation, MTV and chaos theory. Lola has the power to change her fate, yet her actions spring partly from contingency. This stresses the unpredictability of cause and effect, especially in snapshot flash-forwards of passers-by whose brief contact with Lola generates random repercussions. The film’s storytelling techniques - unexpected twists and turns, combining still photography, video technology, and animation sequences - constitute a “particular mode of narration that reconfigures temporal linearity and circularity, action and causality, movement and stasis around the central problems of embodied subjectivity, spatio-temporal intervals, and hetero-topic experience” (Wedel, 2009: 127).

For German audiences, *Run Lola Run* is distinctively a Berlin film. It opens with a prologue showing Berlin’s East and West halves being soldered together. The reason why Lola must run, rather than take a taxi, is offered in the first few minutes: a previous taxi journey took her to the wrong destination, a street in the East with the same name. When Lola runs, she passes well-known Berlin locations, but not Nazi landmarks. The film plays with space in these sequences, juxtaposing parts of Berlin which are geographically disparate in order to show a city in the process of being remade and reconstructed: a new Berlin unfettered by the past in which Lola is a dynamic agent of change, sprinting into the future despite the odds stacked against her and despite her initial failures. Released in the same year as the elections that ended Helmut Kohl’s sixteen years as Chancellor, the film was interpreted as a call for political rejuvenation (Sinka, 2004).

Becker’s *Goodbye, Lenin!* (2003) starts in the German Democratic Republic before the fall of the Berlin Wall. It is narrated from the perspective of Alex Kern, whose mother - a Communist Party faithful - has a heart-attack when she sees him in an anti-government demonstration. She falls into an eight-month coma, waking up after the Wall has fallen and the GDR no longer exists. Alex protects her from shock by pretending that these events have not occurred. He and his friend Denis record fake TV reports to explain the chinks appearing in the illusion, as when his mother witnesses Lenin’s statue being freighted away and an enormous Coca-Cola advert unfurling next door; Alex has East German astronaut Sigmund Jahn pose as the new GDR president, declaring that the Wall has been pulled down to welcome Western refugees disillusioned by capitalism - a hilarious inversion of actual events. Signs of globalisation and multinational capital flood the landscape everywhere except in his mother’s flat; Alex himself becomes a satellite-dish salesman, and his sister works at Burger King. The supermarkets stock foreign produce, so Alex rummages in bins for old GDR jars in which to repackage his mother’s food.

*Goodbye, Lenin!* feeds a growing nostalgia for the GDR which includes the reissue of GDR brands, GDR theme parks, and the wearing of communist-style uniforms as fashion statements, and makes it clear that the GDR lost out economically. Alex finds his mother’s hidden savings when it is too late to convert them into West German marks. However, *Goodbye, Lenin!* maintains a critical edge on the nostalgia by having Alex realise that the fake picture of the GDR that he paints for his mother is the GDR he dreamed of - a country that acknowledges its faults and welcomes outsiders.

On the other hand, the older generation of directors seems to be obsessed with the Nazi past. From Volker Schlöndorff's *The Ninth Day* (2004) about a resisting priest, to films like *Enemy at the Gates* (Jean-Jacques Annaud, 2001, about Stalingrad) and *The Twilight* (Oliver Hirschbiegel, 2004, about the last days of Hitler), historians rather than film critics find themselves called upon for media comment, earnestly discussing whether Hitler can be depicted as human being. Next to these commercial productions, there are more oblique, often politically risky and "incorrect" works, such as Romuald Karmaker's *The Himmler Project* (2000), Lutz Hachmeister's *The Goebbels-Experiment* (2004), Oskar Roehler's *The Untouchable* (2000), Christian Petzold's *The Inner Certainty* (2000) – the last two titles not directly about fascism or the Holocaust, but showing how the ghosts of each nation's past haunt the present, and how important the cinema as the medium of different temporalities can be in showing Europe "working on its memories."

**Polish cinema.** Often hailed as the most important contemporary European director (Chaudhuri, 2007: 27), Krzysztof Kieslowski paved the way for an emerging breed of transnational European directors including Tom Tykwer, who filmed Kieslowski's script *Heaven* (2002), and Austria's Michael Haneke. He gradually moved from exploring moral concerns in determinate socio-political contexts (namely, Polish state socialism) to universal existential themes, including coincidence and parallel destinies, which enabled him to reach a larger audience (Jordanova, 2003: 111-112). The style of his films also changed, giving more emphasis to colour, lighting, unusual camera angles and music. His trilogy *Three Colours - Blue, White and Red* (1994) meditates on the broad social theme of European unification: *Blue, White and Red* take place in France, Poland and Switzerland respectively, yet they remain focused on the personal level, interweaving the main characters' destinies so that they all turn up as ferry-disaster survivors in *Red*, the final film. They are also loosely based on French Revolution ideals - Liberty, Equality, Fraternity. For example, *White* deals with equality, transposing a skit on communism - nobody wants to be equal, they want to be more than equal - into a Pole's vendetta against his French ex-wife.

In 2001, two Polish films - *With Fire and Sword* (Jerzy Hoffman) and *Pan Tedeusz* (Andrzej Wajda), set box office records, together accounting for nearly 40 per cent of local admissions; something of a blow for American imports. Both these films were epics based on Polish literary classics (a novel and poem respectively), and this phenomenon, while conforming to a pattern in which film industries intent upon (re)establishing themselves tend to refer to solid cultural traditions, also indicates something of a trend in Poland, where several more epic films have been made. Wajda's *Katyn* (2007) is also an epic film but with a difference. It tells the story of the near-simultaneous Soviet and German invasions of Poland in September 1939, and the Red Army's subsequent capture, imprisonment, and murder of some 20,000 Polish officers in the forests near the Russian village of Katyn and elsewhere, among them the director's father. The film is about more than the mass murder itself; it is about the lies and distortions, told over decades, designed to disguise the reality of the Soviet postwar occupation and Poland's loss of sovereignty; it is about the wives left behind, many of whom, like Wajda's mother, didn't know the fate of their husbands for decades; it is about the men who survived Soviet deportation, and were consumed by guilt; it is about those who tried to accept and adjust to the lie and move on. The film ends with a stunningly brutal, almost unwatchable depiction of the massacre itself. Wajda increases the horror by focusing on the terrible logistics of the murder, which took several weeks and required dozens of people to carry out: the black trucks carrying men from the prison camps to the forest, the enormous ditches, the rounds of ammunition, the bulldozers that pushed dirt onto the mass graves. When his film came out — on September 17, the sixty-eighth anniversary of the Soviet invasion of Poland —

Wajda was asked several times to explain himself. Why Katyn? Why now? Most of those who actually remembered the events of 1939 were now dead, Wajda explained, so the film could no longer be made for them. Instead, he said, he wanted to tell the story again for young people, trying to reach “those moviegoers for whom it matters that we are a society, and not just an accidental crowd” (qtd by Applebaum, 2008).

**Czech cinema.** Czech culture is known for its black humour, pessimism and cynicism as well as its interest in fantasy, magic and surrealism. All of these can be found in animator Jan Svankmajer’s films, which are greatly influenced by local folk puppetry, a stylised puppet art form comparable to Japanese Kabuki and Chinese opera. In *Conspirators of Pleasure* (1996) and *Little Otik* (2000), Svankmajer combines animation with live action. They are filmed using the same method as the director’s short films - editing together short and single-frame shots. These films mine the underside of horror, dream and infantilism in myths, fairy tales and children’s stories, with eating and dismemberment as recurring motifs. In *Little Otiky* for instance, mouths - whether speaking or eating - are filmed in tight close-ups. The live action, like the animation, makes viewers react to tactile images on screen with their imaginations and evokes perverse, even libidinous, attitudes towards seemingly innocuous activities.

Historical films are a major trend in Czech cinema. They generally focus on the two World Wars, the Holocaust and the Stalinist era. Within this trend, there is a new leaning towards revisionist films that either express nostalgia for communism or unearth stories suppressed during the Stalinist era. In the nostalgia category, there is a tendency to humanise the former colonisers, the Russians, turning them into vulnerable beings, like the little boy in the Oscar-winning *Kolya* (Jan Sverak, 1996), or showing them trapped into prostitution. With the collapse of the Soviet Union, Dina Iordanova remarks, “the tyrant has disappeared,” leaving its former occupied territories in a competitive capitalist world where they find themselves being the losers (Iordanova, 2003: 160). The sentiment of forgiveness rather than resentment permeates *Kolya*, where a Prague bachelor who hates everything Russian finds his attitudes softening after he is forced to look after the boy.

Sverak’s *Dark Blue World* (2001), reportedly the most ambitious film in Czech film history (Chaudhuri, 2007: 29), belongs to the other revisionist category. Narrated in flashback from the 1950s Stalinist terrors, it follows two Czech pilots, Franta and Karel, who arrive in England in 1939 from Nazi-occupied Czechoslovakia. They join the Royal Air Force in the Battle of Britain, and fall in love with the same English woman. With amazing aerial dogfights, the film celebrates the Czechoslovak servicemen who fought with the Western Allies - a glorious moment which was buried when the communists took control of Czechoslovakia in 1948 and made the West a capitalist enemy. Czech airmen, no longer considered patriots, were arrested as traitors, like Franta in the film, who is condemned to a labour camp.

**Former Yugoslavia cinema.** Emir Kusturica’s internationally acclaimed films revel in absurdity and use magic realism to highlight the limits of naturalism for capturing the chaotic events in the Balkans. In *Underground* (1995) he relates the escapades of Marko, Blacky and Natalia; Marko and Natalia trick Blacky into hiding underground during the communist era under the pretext that the Second World War is still going on, while the two of them become international arms-dealers. After an apocalyptic finale, the characters reassemble for the epilogue, a wedding in which they continue celebrating even when the section of land on which they stand breaks and drifts away from the mainland. The film traces contemporary problems to Tito’s communist era and, as well as blaming the communists, it suggests that the troubles result from ancient quarrels.

The theme of Self versus Br(Other) is treated in a number of films, including Srdjan Dragojevic’s *Pretty Village, Pretty Flame* (1996). This film follows two boyhood friends,

Milan (a Serb) and Halil (a Bosnian Muslim), who play outside a disused Brotherhood and Unity tunnel. Neither dares enter the tunnel, imagining that an ogre inhabits it. During the Bosnian War, however, Milan and other Serb soldiers shelter in it and find themselves besieged by Muslim soldiers; among them is Halil, who Milan now believes killed his mother: their friendship, so solid during peacetime, is renounced in the expedient of war. Told in flashback from Milan's perspective, as he lies injured in a Belgrade military hospital in 1994, the film represents Serbs as more than just murderers, yet it gives them a share of the blame along with others. This moral complexity aided its international success, as did its deployment of Vietnam War film motifs. It delights in the pyrotechnics of destruction; hence the title, which translates more literally as *Pretty Villages Burn Nicely* - an ambivalent statement, as ethnic cleansing takes place through the burning of villages.

International accolade also went to *No Man's Land* (2001), the debut feature by Bosnian Muslim Danis Tanovic, praised for its clear and thought-provoking treatment of the conflict (which brought it the 2002 Best Foreign Film Oscar). It is set in the Bosnian War, when UN peacekeepers were sent in but ordered not to intervene, and centres on two soldiers - a Bosnian Muslim, Ciki, and a Serb, Nino - trapped together in a disused trench between enemy lines, with a third soldier, Ciki's friend Cera, lying on the trench floor booby-trapped to a mine that will explode if he moves. A French UN sergeant tries to help the soldiers, but is initially stopped by UN Headquarters. British journalist Jane Livingstone rushes to the trench along with other reporters, baying for a hot story. Tanovic ambivalently portrays the combative power of the global media training their lenses on the conflict; they pressure the UN to take action, yet their presence has a distorting effect. When Cera's mine proves impossible to defuse, the UN pretend they have rescued him for the media's benefit. The film ends with the camera floating over the trench where Cera still lies, fading into darkness as night descends, his plight of no more concern now that the media circus has departed - without verifying their reports.

The film crystallises wider issues relevant to other contemporary conflicts through its tight focus on the trench - a microcosm of the Bosnian War. Its dark humour expresses the war's tragic and painful absurdity. Ciki and Nino are like brothers or neighbours who now mistrust each other, quarrelling over who started the war and shooting each other as soon as they are evacuated. Yet ironically they have more in common than any of the other characters - they once dated the same girl in the same town, and they understand each other without translators.

**Russian cinema.** Russians today grope their way towards an as yet uncertain identity, an unknown destiny. This is an identity not as yet based, as in Western Europe, on political institutions, as these (the Communist Party, the Parliament) have been discredited in the wake of the revolutions of 1991 and 1993. Rather, identity is based above all on culture, and the cultural consciousness is one which the 1917 Revolution did not break. Russian culture has always been deeply spiritual. In the years since Gorbachev came to power and effectively ushered in the end of totalitarianism, national identity has been based on the concept of the Russian soul, the cultural heritage, and the belief in the strength and spirit of Russia. For Russians, the "collective identity is based on the national experience and the people's culture" (Gillespie, 2005: 65). Given the cataclysms of twentieth-century Russian history, the assault on its culture by Bolshevik ideology, and the decimation of its people, it is no wonder that the current search for identity and purpose is beset by bitter argument and division. For some, national identity becomes associated with a glorification of the past, the assertion of a mythic, golden age of order, stability, and above all faith in the destiny of Russia. On the other hand, there are film-makers intent on exploring the actual events and experiences of the past in order to put right historical



injustices, to avoid a repeat of them in the future. Examples of such films include Georgi Daneliya's *Fortune* (1995), Evgenii Matveyev's *To Love, the Russian Way 3* (1999), and Andrey Kravchuk's *Admiral* (2008). *Admiral* is set in Russia during the time of the 1917 revolution. The plot centers on Admiral Kolchak, a WWI war hero and naval commander who played an important role in the February Revolution and the ensuing Russian Civil War. Kolchak's physical participation in the fight against the Bolshevik regime is emotionally paralleled by his relationship with Anna Vaselivna, the wife of his best friend. Their journeys intertwine to create a romantic image of the White Army and the Provisional Government while vividly portraying all the horrifying details of that tumultuous period in Russia's history. Part of a new movement to revive and honour figures declared enemies of the state by the Soviet regime to their perhaps rightful statuses as martyrs and heroes, *The Admiral* is a glory-filled expression of how the revolution of a heart can become the revolution of a country.

**Conclusion.** The notion that the ex-communist countries could emerge as one of the most vibrant and exciting filmmaking centers in Europe, if not the world, would have seemed far-fetched a decade ago. And yet, since the beginning of the third millennium a generation of remarkably talented young directors have produced an impressive body of films that have consistently landed at the top of international critics' polls and in the coveted top tier of film festivals. Their films have become increasingly self-referential, using specific structures to draw attention to the means whereby their fiction is created and to make the spectator aware of the process of filmic narrative. Part of this is a recognition and an exploration of the specificities of the medium, not least its ability to deal with historical time. Essentially, these films acknowledge European memory, while also showing the centrality of film itself within this memory.

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## Image Ideology and Ideology Image in the Romanian Postmodern Narratives\*

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**Résumé:** *Le paradigme actuel légitime le roman roumain postmoderne par l'idéologie que l'auteur et le texte assument explicitement, de sorte que la nouvelle réalité textuelle expose des stratégies métafictionnelles et dialogiques qui proposent un tout autre type d'image littéraire. Le monde-texte et le texte-monde fonctionnent simultanément et compensent la dérive identitaire de l'Auteur qui, dissipé dans le tissu du texte, utilise d'une manière ludique et expérimentale les modèles littéraires postmodernes*

**Mots clés :** *Idéologie du texte, image littéraire, roman postmoderne*

The postmodern issue stirred conflicting attitudes and opinions among Romanian writers and critics, making up its own aesthetic ideology rooted in the multiple perspectives on World and Text – one could say that Image mirrors the two complementary units into the ever expanding Ideology. An ideology that puts different “broken glasses” together to build up the “unity in diversity” aesthetic pattern. Once again, the Romanian narratives enhance the above mentioned concept by means of manipulating various creative strategies in self-mirrored texts which open the way to compensatory universes by rejecting, embracing or just re-reading reality. The term “postmodernism” itself has dominated theoretical discussions over the last decades. First introduced to define the new American literature emerging immediately after World War II, “postmodernism” establishes a direct relation with “modernism” by virtue of a conflicting pattern opposing the old and the new. Mircea A.Diaconu considers that: “Like other specific movements of Modernism resulting from World War I – one could mention here the Avant-garde (...) – Postmodernism seems to reject some of the modern utopias which failed: the myths of progress, transcendence and reason.” [1] By denying the modernity values subjected to a violent ideological deconstruction, Postmodernism defines itself as a polemic reply to the modernist age, which enhances the inner dynamics of the literary system. The Romanian cultural space witnesses the same polemics in taking over postmodern paradigm. As Paul Cornea notices, “around postmodernism a heated debate has been held on a world scale, and the bibliography gathered until the present defies in dimensions the compass of any researcher. In Romania, the term emerged in the '80s, rapidly finding its place in the critical case of instruments, and gave rise, even before the fall of communism, to debates that are extremely relevant for gauging the crisis of the system as well as the extraordinary reverberation of Western culture among Romanian intelligentsia. What is remarkable is that a young generation, one of the most talented and daring, in creation, of the whole contemporary period, the so-called generation of the '80s, appropriated this term as an identity badge. As such, postmodernism became a key-concept, the drawbridge between Romanian literature and the new dominant cultural paradigm in the West, especially in the United States, permitting adherents to enhance their cognisance of their own manner of creation, to take a distance from their predecessors, first of all from modernists, to cultivate their difference and to clarify their philosophy and poetics.” [2]

Generally speaking, Romanian postmodernism cultivates a coherent Image on the palimpsest World/Text which re-structures itself due to the Western principles: for Ihab Hassan, the analysis of the postmodern features asks for such a dual critical view: “Identity and difference, unity and rupture, filiation and revolt, all must be taken into consideration if we want to adapt ourselves to history so as to understand the change which can be perceived as a mental, spatial structure or a physical, temporal process as well as an abstract pattern or a concrete, unique event.”[3] Thus, the necessary coexistence of the two ways of approaching the postmodern realities brings about the concept of “continuity in

rupture” which appears to be the only productive critical pattern suiting the purposes of our approach. Umberto Eco and John Barth, theoretists and postmodern authors, consider that the substance of Postmodernism is given by its universal tendency of reevaluating the historically exhausted literary forms, of reviving the past (that explains “continuity”), but by means of a specifically metatextual or parodic game of the hyperlucid conscience (that is where the “rupture” occurs). The following example illustrates this general tendency. The modernist psychological realism turns into postmodern fabulation; the modernist schizophrenic shift to be perceived in the radical dichotomies between subject and object, imaginary fantasy and objective reality as a direct effect of the rational perspective on experience, is rejected in favour of experience being viewed as a continuous and ever flowing process. This “rupture” is rendered by the emergence of hyperlucidity in the art of fabulation which re-shapes reality by means of fiction-writing techniques. For Robert Scholes, “fabulation, then, means not a turning away from reality, but an attempt to find more subtle correspondences between the reality which is fiction and the fiction which is reality.”[4]

Following the footsteps of the Western paradigm, the Romanian postmodern novels overtly practice the game relating Image of the World to textual ideology, playing “with regular conventions, the alternation of registers and narrative tones, documentarism, explosive fantasy, textual bricolage” [5], all of them re-reading *cosmos* and *ontos* in an ever re-written narrative. Such novels as those of M.Nedelciu, St.Agopian or Gh.Craciun do away with the “old-fashioned” causality and determination, replacing them with “local, fragmentary histories, histories of extraliterary contexts, biographies, etc. The crisis of consensus, caused by the unraveling of unitary criteria of judgment, together with the promotion of communally confined approaches and tastes, lead to an intensification of the canonical battle.” [6] The newly-occurred “critifiction” type of text is opened to “the fractal, non-linear, probabilistic nature of the postmodern artistic phenomenon” which “allows literary criticism to situate itself time and again in utter paradox. The logic of *either-or* sometimes leaves the stage in favour of that of *and-and*, truth is replaced, as in the modal logic of possible worlds, by the possible, the probable, or the circumstantial, and the real - by the virtual and the illusory.” [7]

The narrative “broken glass” represents the key-concept in M.Nedelciu’s *Tratament fabulatoriu*, a metafictional discourse which gathers different experimental Images of Text in its attempt to re-write the realistic type of prose. Focused on as a literary experiment, the novel displays programmatic features by playing with the narrative strategies to build up an imaginary construct of utopian extraction. It functions as a compensatory universe by means of which Text eludes reality, transgressing it up to reaching the shelter-topoi protecting the human condition. Luca, the main character, escapes reality to Text, a protecting space for both writer and reader. The game of multiple perspectives points out the representation of World as Text, converting postmodern ideology into a various faceted Images of reality, without pushing up the textual limits. “Randomization” covertly directs the fictional flux as the reader himself functions as character in a text that imperiously asks for his active involvement: the reader acquires authorial values emerging out of the used participative textual strategies such as parody, intertextuality, game, meta-discourse and self-reference. It is just one example of how image ideology and ideology image relate to each other within the textual intricacies.

On the other hand, the Romanian narratives take over the fundamental postmodern values developed in the Western milieu such as: pluralism, heterotopia, relativity, ideological ecumenism, impure literary structures, denial of historical diachrony and emergence of simultaneity and synchrony. Mircea A.Diaconu notices that: “For the postmodernists, the skeptical solution of the modernists, who witnessed the failure of their

utopias, is replaced by the resurrection of the secondary, the fragment and the marginal, by disregarding hierarchies so that the new sensibility might be said to be 'post-dichotomist' and 'post-reductive' (Monica Spiridon)."[8] The postmodern overpassing of all kinds of contrasting forms is caused by the constant use of irony, parody, intertext, all joined together in textual spaces that are eclectic with regard to their genre. They become game strategies by means of which the text and the world, although once opposing, get together. This process is determined, as Mircea Cărtărescu considers, by the „constructive principle” of postmodern irony which has lost its function as an *offensive ideological weapon*. The critic motivates his interpretation by quoting Ihab Hassan: „In absence of a cardinal principle or paradigm, we turn to play, interplay, dialogue, polylogue, allegory, self-reflection, in short, to irony.”[9] Here, a specific form of irony is taken into account, the one called „suspensive irony” by Alan Wilde, „with its yet more radical vision of multiplicity, randomness, contingency and even absurdity.”[10]

Combining the detail, the insignificant and the marginal with the perspectival opening towards wholeness within the dialogic texture, the postmodern authorial ego structures itself out of complementary heteromorphic facets, being simultaneously biographic, moral, ontologic and reader-oriented (Cristian Popescu). Caught in the game-like textual reality, but being conscious of its immanence and artificiality, the postmodern Romanian writer hyperlucidly filters discontinuity in order to grasp a meaning of the universal inconstancy. Living indeterminately, affected by the simulation and seduction effects (Jean Baudrillard), the postmodern ego turns into a set of fragments or puzzles which will never converge. Instead of still being a literary strategy, the intertext itself changes into an ontologic principle which causes the metamorphosis of the *text as texts* into *texts as simultaneous realities*. Ana Bantoș underlines that “the intertext implies changing perspectives and registers so as to catch the very essence of things. The author relies firstly on the authenticity of his writing. The truth of writing prevails over the truth of reality. There is no aiming at mimetically representing reality. Self-reference is very important. There is no more realistic ego. It is replaced by the text which creates its own author by selecting him as a possibility out of a range of different possibilities.(...) From now on, the postmodern author is caught between the authenticity of life and that of writing.(...) The most important thing is that writing itself becomes a form of reality.”[11]

At the structure level, the postmodern text is characterised by intertextuality and Cristian Moraru considers it to be the only principle which governs the poem viewed as a “hypertextual laboratory.” The major difference between its postmodern features and its modernist usage lies in the de-mystification of this principle which makes the reader participate in the dialogic interplay of allusions and significations. From another point of view, intertextuality fulfills the postmodern ideal of the poem that is to enhance the marginal and the contingent and not to create a poetics of the abstract. Steven Conner says that “the postmodern poetry returns to the less egocentric narrative structure, opening to the intrusion of the vague, the contingent and the non-structured elements of language and experience. Consequently, this type of poetry adequately adopts non-official and non-poetic linguistic patterns such as letters, newspapers, conversation, jokes and news.”[12]

Creating a multitude of inner worlds, the postmodern Romanian novel reveals itself as a polymorphic stage where the ontological borders are surpassed and interchangeable fictional worlds destroy the egocentric language, reason and subjectivity. In opposition to the modernist text conceived as a *noun*, Thomas Docherty considers the postmodern literary creation as a *verb*, for the latter can be perceived as „a space characterised not by spatial identity or difference, but by temporal difference towards itself; that leads to engendering a text conditioned by its own historicity or by the temporal dimension of the civil war it fights against itself.”[13] It is the case of the postmodern narratives that act in

their own writing/reading game, thus re-constructing Image by means of the specific mechanism of „looking through the broken glass.”

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## **Modalités d'imposer la critique marxiste dans les premières années du communisme roumain\***

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**Abstract:** *Beginning with the year 1948, the political and cultural Romanian newspapers display an ideological conflict held by the followers of the Soviet Marxist politics against the aesthetics of the decadent bourgeoisie. Such errors as formalism, cosmopolitanism and impressionism which subversively guide the aesthetic criticism are banned by the new critics who plead for re-reading the classical text in an ideological mirror.*

**Key-words :** *political discourse, Communist ideology, aesthetic critics, Romanian literature*

### **Directions d'action**

Après l'année 1948, la critique esthétique roumaine est réduite au silence pour une longue période. Assimilée, par ses traits définitoires, à presque toutes les erreurs graves condamnées par le régime communiste au nom de la « lutte de classe » et du combat « contre l'impérialisme », elle acquiert, dans la conception du parti unique, la figure de l'un des « ennemis » les plus dangereux du « nouvel ordre socialiste ».

Par ce stigmate, la critique esthétique et les critiques esthétisants deviennent, dès l'année 1948, l'objet de prédilection de la persécution idéologique déclenchée au cadre de la culture au sens unique.

La campagne contre l'esthétisme en tant qu'orientation critique se déroulera dans trois directions principales :

- Dans des articles théoriques destinés à démontrer la supériorité de la critique marxiste par rapport à celle esthétique à laquelle on reproche le caractère bourgeois et réactionnaire, l'action dans le service des exploités, et plus récemment, les idéologies fascistes. Les modèles de la nouvelle critique sont identifiés surtout dans les précurseurs de la critique soviétique (Bielinski et Dobrolioubov qui reçoivent des éloges dans la presse de parti et culturelle), dans les textes de Lénine, Staline et Jdanov qui sont devenus le repère obligatoire dans presque tous les textes concernant ce sujet. Le modèle autochtone est Constantin Dobrogeanu-Gherea, glorifié en permanence. Parmi les contemporains, la critique marxiste ne réussit pas à trouver un modèle, malgré les louanges pour Sorin Toma après la publication de l'article célèbre contre la poésie de Tudor Arghezi et malgré les prix dont Ion Vitner se réjouit. Une occasion exploitée intensément au sens de la contestation de la critique esthétique est représentée par les moments anniversaires ou commémoratifs dédiés surtout aux classiques : Mihai Eminescu, I.L. Caragiale, Ion Creangă.

- Par des articles où l'on supprime ou déforme les œuvres des plus importants partisans de l'esthétisme dans la critique, dès ses débuts jusqu'à la contemporanéité immédiate : Titu Maiorescu, Eugen Lovinescu, George Călinescu, Pompiliu Constantinescu, Vladimir Streinu, Șerban Cioculescu.

- Par l'identification, le démasquage et la sanction de tous « les glissements sur la pente de l'esthétisme » et de toutes les tendances formalistes, cosmopolites, réactionnaires dont les critiques marxistes de l'époque sont parfois « coupables ».

Il est difficile de faire une sélection de la multitude de textes publiés tout au long d'une décennie et demie pour illustrer rigoureusement les directions d'attaque identifiées au-dessus. En fait, elles s'entrecroisent dans presque tous les articles doctrinaires ou dans les chroniques littéraires de cette époque.

**Culpabilités : décadentisme, esprit bourgeois et réactionnaire, cosmopolitisme, impressionnisme, formalisme...**

Au début même de l'année qui suit le Congrès U.S.A.S.Z., Ion Vitner publie l'article « La critique pseudo-scientifique »<sup>1</sup>. Le texte n'a pas de primauté absolue dans la matière, l'auteur même avait attaqué déjà le sujet dès l'année 1945 (et à un mois seulement

après le congrès, dans « Contemporanul » du 28 novembre 1947, il avait publié « Critica occidentală și confuzia valorilor » (« La critique occidentale et la confusion des valeurs », notre trad.), en consacrant la relation entre la critique esthétique et le décadentisme de la culture bourgeoise. La notoriété de ce texte à l'époque est due à son caractère d'acte politique officiel, nuance essentielle par rapport à l'apparence des points de vue polémiques des articles antérieurs, signés par le même Ion Vitner ou n'importe qui.

« La critique pseudo-scientifique » est, selon Ion Vitner, la critique esthétique. Dans la plus grande partie du texte, il fait référence à quelques professionnels de cette direction critique (Titu Maiorescu, Eugen Lovinescu, Mihail Dragomirescu), et parvient à formuler des sentences concernant toute la critique qui ne poursuit pas la direction de Gherea : « Ces gens n'ont pas fait seulement de la critique littéraire, ils ont cherché à faire, par la critique littéraire, une vraie politique de la culture. Et ils l'ont fait au sens le plus réactionnaire du mot. Ils ont prêché la conciliation entre classes, entre exploiteur et exploité, pour couvrir le grondement de la lutte de classe, pour narcotiser la conscience des masses, pour abattre les masses de leurs aspirations légitimes. Ils ont répandu la haine contre le premier État socialiste du monde, ils ont essayé de discréditer la doctrine marxiste. [...] Il faut comprendre cette vérité élémentaire : notre critique littéraire de jusqu'à maintenant [à l'exception de Gherea et une partie de l'activité critique d'Ibrăileanu] a été l'expression de la conscience de classe de la coalition bourgeoise, dont les intérêts précis ont été défendus dans le domaine ». (notre trad.)

Dans la même direction, les « contributions » d'Ion Vitner se sont développées dans les années suivantes. L'article « Însemnătatea operei lui Gherea în cultura noastră națională »<sup>2</sup> (« L'importance de l'œuvre de Gherea dans notre culture nationale », notre trad.) constitue une autre occasion de condamnation de la critique esthétique : « En général, la fonction principale des critiques bourgeois a été soit de passer au silence, soit de dénigrer tout ce qui signifie une bonne tradition d'une culture concernant la vie de notre peuple et de porter aux nues tout ce qui était un succédané de la culture réactionnaire de l'Occident ou tout ce qui était hostile à la lutte pour la justice sociale, la liberté et l'indépendance nationale menée par nos masses populaires. Cette occupation mesquine des critiques et historiques littéraires de la bourgeoisie a été exercée avant tout autour de la figure de Dobrogeanu-Gherea. Tout le monde qui ouvre les traités d'histoire parus après la mort de Gherea jusqu'aujourd'hui pourra observer la haine de classe que les scribes de la bourgeoisie ont déferlée pour détruire la valeur de l'œuvre de Gherea ».

Il n'y a presque pas de sujet, surtout dans la direction de la reconsidération et de la valorisation de l'héritage culturel, que les critiques marxistes abordent sans culpabiliser la critique esthétique ou esthétisante. Eminescu est le meilleur exemple. Selon l'opinion de Barbu Lăzăreanu, qui écrit un article sur le thème « Adevărata față a lui Eminescu »<sup>3</sup> (« Le vrai visage d'Eminescu », notre trad.), « La critique bourgeoise n'a pas pu et n'a pas voulu analyser objectivement l'œuvre d'Eminescu. Avec toutes les affirmations impulsives comme “nous croyons que c'est le moment de rechercher Eminescu dans l'esprit de la vérité” (G. Călinescu), on assiste soit à une interprétation intentionnellement réactionnaire, soit à l'utilisation des méthodes comparatiste, éclectique, objectiviste qui renvoient à des fausses conclusions. Ainsi, E. Lovinescu apprécie la prose du poète comme “produit livresque par excellence de la littérature romantique allemande”. [...] Le fasciste I. Petrovici [...] émet la thèse suivante : “La question de l'originalité des idées n'est pas importante dans la poésie, les choses essentielles sont l'originalité de l'expression et la nouveauté de la forme”. Et il en conclut : [...] Eminescu a une grande valeur par “la maîtrise des formules, la force de l'expression et la splendeur du vêtement”. Ainsi, en dépossédant l'œuvre du poète de son contenu d'idées, [...] Ion Petrovici propage deux directions de l'idéologie bourgeoise : le cosmopolitisme et le formalisme, tout en dissociant la forme du contenu, en la transformant dans une partie indépendante et la seule valable dans l'œuvre d'art. [...] Lorsque les critiques bourgeois procèdent à l'analyse de l'œuvre du poète, ils cherchent avec insistance les thèmes dans des œuvres étrangères [...]. Il est suffisant de faire référence à l'“exégèse” du poème “Împărat și proletar” (« Empereur et prolétaire », notre trad.). T. Vianu retrouve ici des idées de Musset [...], Hugo [...] et Proudhon [...]. G. Călinescu trouve que l'origine du poème est dans les romans de V.



Hugo [...]. Quelle est la partie scientifique d'une telle méthode ? Aucune. En plus, elle renvoie à la caricature, à l'ignorance, en empêchant la juste analyse de l'œuvre. Elle réduit la valeur de l'écrivain et de son œuvre, elle s'attaque même à la capacité créatrice du peuple d'où le poète vient. En même temps, elle tend à enlever à l'œuvre le lien à la vie, à la réalité de son propre pays ».

Dans son article intitulé «“Criticolor mei” sau concepțiile despre artă ale lui Mihai Eminescu » («“À mes critiques” ou les conceptions de Mihai Eminescu sur l'art », notre trad.), publié dans « Viața Românească », no. 12 / 1949, J. Popper observe que : « La critique bourgeoise a popularisé jusqu'à la saturation le côté négatif de la pensée d'Eminescu, son “pessimisme” et son nihilisme, elle a mis en évidence seulement ce que les exploiters préféreraient afin de satisfaire leurs tendances cosmopolites ». En parlant de la critique bourgeoise qui a commenté seulement les textes « définitifs » d'Eminescu, il fait référence à Maiorescu, Vianu, G. Călinescu : « Les critiques d'Eminescu, les souteneurs des exploiters » n'ont pas compris la poésie “Criticolor mei” (« À mes critiques », notre trad.) : Maiorescu, Călinescu, Caracostea, Vianu ». Au contraire, Gherea est très souvent cité pour sa clairvoyance scientifique dans l'interprétation de l'œuvre d'Eminescu.

Sans nommer quelqu'un, Eugen Jebeleanu fait aussi référence à la « perfidie » de la critique esthétique dans son article « Tragismul vieții lui Eminescu – rezultat al condițiilor sociale »<sup>4</sup> (« Le tragisme de la vie d'Eminescu – résultat des conditions sociales », notre trad.) : « Mihai Eminescu – son œuvre et les aspects réels de sa personnalité – ont été cachés, pressés, masqués plus d'une moitié de siècle, sous la pluie de cendre dissipée d'une manière savante, une cendre avec un aspect perfide de poudre d'argent, des considérations critiques bourgeoises ».

Nestor Ignat, dans « 60 de ani de la moartea lui Eminescu »<sup>5</sup> (« 60 ans de la mort d'Eminescu », notre trad.), attaque lui aussi l'esthétisme réactionnaire de la critique de Maiorescu. Et l'énumération des exemples peut continuer.

Ion Vitner, presque toujours présent dans les campagnes censées compromettre de la critique esthétique, ne perd pas l'occasion et, dans l'article « Eminescu în conștiința clasei muncitoare »<sup>6</sup> (« Eminescu dans la conscience de la classe ouvrière », notre trad.), attaque Titu Maiorescu pour « les infamies méprisantes débitées avec une prestance infatuée dans *Eminescu et ses poèmes* ».

Il faut mentionner aussi un autre court exemple, celui d'un article de G. C. Nicolescu<sup>7</sup> : « la critique littéraire des bourgeois a pris soin de cacher tout ce qui mettait en évidence la vraie pensée d'Eminescu, sa vraie position par rapport à la société, en soulignant seulement les éléments qui le transformaient dans ce qu'il n'avait jamais été : un représentant du *junimism*<sup>8</sup> littéraire ».

Des observations comparables sont suscitées par l'évocation d'Ion Creangă, valorisé lui aussi par des positions contraires à la critique esthétique : « C'est la dette de notre critique littéraire d'anéantir une fois pour toujours la voile de l'oubli méprisant que les instituteurs et les critiques bourgeois ont mis sur l'œuvre de Creangă »<sup>9</sup>.

Le centenaire de la naissance de Caragiale fournit des occasions similaires. Dans « Caragiale al nostru » (« Notre Caragiale », notre trad.), Mihai Lupu blâme la critique esthétique en lui donnant les qualificatifs infamants habituels à l'époque. On exemplifie par quelques fragments de phrases : « En vainquant le papotage calomnieux des critiques littéraires bourgeois qui essaient de démontrer que l'œuvre de Caragiale est étrangère au peuple [...] » ; « La valetaille idéologique des exploiters a essayé en vain de prouver au monde que le satyre de Caragiale n'avait aucun but politique et social précis [...] », « Les scribes des classes dominantes se sont donné de la peine pour [...] », etc...

## Un cas d'hérésie

Le cas d'Ovid. S. Crohmălniceanu est éloquent. Suite à l'article « Pentru calitate în nuvelistica românească »<sup>10</sup> (« Pour la qualité dans les récits roumains », notre trad.) où, sur la base d'une grille esthétique minimale (structure épique, constitution des conflits, construction des personnages, etc.), il avait affirmé que 95 % des travaux présentés à un concours de récits organisé à l'époque n'avaient pas de rapport à la littérature. Ce fait est

considéré d'une grande gravité, en faisant l'objet d'une analyse de C.C. du P.M.R., le Service de propagande et d'agitation, dont les conclusions prennent la forme d'un ample et menaçant article paru, sans signature, dans « Scânteia » : « Luttons pour une critique d'art principielle, marquée par l'esprit de parti »<sup>11</sup>. Le critique est accusé qu'il « n'a pas lutté pour se débarrasser des conceptions bourgeoises sur la littérature et l'art », et, de plus, on s'attaque à l'attitude prouvée dans l'article mis en cause, qui serait « objectivement une attitude hostile ». C'est une occasion pour condamner, une fois de plus, la critique esthétique et ses « débris » : « Il y a encore l'ancienne mentalité de caste fermée des critiques bourgeois, des soi-disant spécialistes dont l'érudition consiste dans quelques citations et nom propres. Lamentable position petite-bourgeoise à typique semi-docte, de critique de salons ! »

Dans l'article, « Câteva aspecte ale luptei împotriva cosmopolitismului burghez în critica literară »<sup>12</sup> (« Quelques aspects sur la lutte contre le cosmopolitisme bourgeois dans la critique littéraire », notre trad.), Mihai Novicov voit lui aussi, « sous le paravent des exigences esthétiques » et de « la lutte pour la qualité », « le caractère dangereux, hostile » de l'article de Crohmălniceanu, et sa faute d'utiliser « des critères non principiels, impressionnistes, formalistes ». La gravité des ces « glissements » de la critique en esthétisme est marquée tant par le « poids » du signataire de ce texte incriminant – un des plus importants idéologues culturels de l'époque, que par son envergure : 33 pages. Au numéro suivant de la revue, Nicolae Moraru intervient dans la même question.

L'accusé n'est pas à son premier « glissement ». Au début de la même année, il avait été coupable, dans la chronique dédiée au volume « La scara 1/1 » (« À l'échelle 1/1 », notre trad.) de Nina Cassian, c'est vrai, avant son apparition dans des librairies. Le démasquement de l'esthétisme « haineux » avait été fait promptement par Traian Șelmaru, un autre idéologue culturel du parti, avec son article en trois parties amples « Să smulgem din noi înșine pozițiile de autoapărare ale capitalismului ! Pe marginea unei cronici literare asupra volumului de versuri al poetei Nina Cassian »<sup>13</sup> (« Arrachons de nous-mêmes les positions d'auto-défense du capitalisme ! Sur une chronique littéraire pour le volume de vers de la poète Nina Cassian », notre trad.).

Par la vigilance spécifique à l'époque, de telles stigmatisations sont fréquentes dans la presse, dans les débats politiques ou dans les réunions de l'Union des Écrivains. Les accusations sont suivies presque toujours par des autocritiques des... critiques et leur correction, prouvée par le souci avec lequel ils évitent toute influence de l'esthétisme dans leur acte critique.

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## To Mean a Multitude of *Some things*

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**Abstract:** *Starting from Z. D. Gurevitch's perspective on otherness as appearing under the most familiar circumstances and as being essential to dialogue, we consider the case of Salman Rushdie's **Midnight's Children** and the stress on a multitude of perspectives as a complex interplay of positive and negative consequences on the representation of the self and other .*

**Keywords:** *identity, otherness, Rushdie, intertextuality*

In the opening of his article: "The Other Side of Dialogue: On Making the Other Strange and the Experience of Otherness," Z.D. Gurevitch declares that he intends "to show how strangeness appears in the midst of the most ordinary relationships and how it diverts a relationship from its usual course. Moreover, strangeness engenders otherness. The other person emerges, at a distance, as a separate self. [...] Every attempt to communicate entails acknowledgment (however implicit) of the other. The appearance of strangeness is considered in the present study as an exposure to real distance, which may be experienced either as a terrifying abyss or as a "dialogic span" that motivates the desire to know the other, as well as the self, and fosters movement and change." [1] He then lists a series of encounters with the other which occur in common situations. Thus, he proves that otherness need not be associated only with exotic circumstances or far-away places, but, by the contrary, it marks our experience on a daily basis. As mentioned above, the focus is on dialogue and its dependence on this familiarity-strangeness interplay.

This perspective on the essence of dialogue and human experience or interaction seems to lay at the basis of many a novel by Salman Rushdie. More often than not, the reader is taken on the road towards this particular revelation by a narrator character, whose life experience is a tapestry of othering encounters.

In **Midnight's Children**, for example, Saleem Sinai re-considers ideas of unified selves throughout his story, while facing impending disintegration. In *Fury*, Malik Solanka is so shocked by the 'monster' threatening to overpower him that he runs away and tries to hide, but there's no escape from himself and he is forced into self-analysis and into facing encounters with multitudes of reflections and narratives of his self. In *Shame*, the self must face its ultimate lack of importance and perpetual marginality, a situation felt by the previously mentioned narrator-characters as well. Here the feeling is stronger since none of the main characters are allowed to tell their own story and, although the narrative revolves around their lives, they 'succeed' in remaining marginal to it. Out of these examples, the first seems to be the most complex one.

**Midnight's Children** was Rushdie's first critical success. It brought him the Booker prize in 1981 and it was sold in countless copies around the world. The most common praise brought to the novel is connected to its treatment of official and personal history and the connection made with fictionality and chronology, which should not come as a surprise, considering the postmodern interest in the historiographic metafiction and the textuality of history.

Considering the fact that the events of the novel are closely connected to India's passage from colony to independent state, one's first impulse might be to see *Midnight's Children* as a postcolonial writing, respecting the tradition of overthrowing colonial versions of facts and coming up with new perspectives.

History is the victor's version of events. This is a reality that society has been aware of for quite a while. And in the hands of the conqueror history becomes thus a

means of justifying itself and wrapping the intrusion, the occupation, the violence, and all the other negative aspects of its actions in the hide of a noble endeavour. As Leela Gandhi reminds us [2], Hegel used the term 'history' in connection with 'civilization', associating them both with Western Europe. The result is that colonialism was to be seen, and it was often said to be, a civilizing mission, an attempt to awaken the savage and less fortunate peoples of the world to the blessings of Western social organization; from here the division between superior and inferior, even between human and non-human. This would more than justify an attempt to counterbalance this tendency and come with another version of history.

And this seems indeed to be one of the novel's intentions, since it comes with a deconstructive force from within the tradition of colonialist historical recordings and it shatters the preconceived ideas already in place in the mind of a colonial, or even an early postcolonial reader. In the words of Edward Said: "The conscious effort to enter into the discourse of Europe and the West, to mix with it, to transform it, to make it acknowledge marginalized or suppressed or forgotten histories is of particular interest in Rushdie's work"[3]

This voyage in, as Said calls it, is taken in *Midnight's Children* through the pen of Saleem Sinai, the most suitable representative of a multitude of voices on the background of an India confronted with the colonial experience. He declares his identity to be like a receptacle full of other people's tales that flow into him: "There are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumours, so dense a com-mingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me, you'll have to swallow the lot as well." [4] Using western ideologies and theories, Rushdie makes Saleem, the narrator and 'author' in the novel, turn tables and move the centre where some of the most recent postcolonial theorists believe it should be, that is, somewhere in between cultural identities and otherings, playing a game of mirrors in which the focalizer is also the focalized and identity is created from pieces, as a multi-cultural puzzle. The levels on which this game is played are various: textual, historical (basically textual through writing and re-writing), implying racial, gender, social, political, religious considerations.

Saleem Sinai begins his story as a person hand-cuffed to history, a representative of India's destiny as a new-born state.

*This year [August 15<sup>th</sup>, 1947] there was [...] a new myth to celebrate, because a nation which had never previously existed was about to win its freedom, catapulting us into a world which, although it had five thousand years of history, although it had invented the game of chess and traded with Middle Kingdom Egypt, was nevertheless quite imaginary; into a mythical land, a country which would never exist except by the efforts of a phenomenal collective will – except in a dream we all agreed to dream; it was a mass fantasy shared in varying degrees by Bengali and Punjabi, Madrasi and Jat, and would periodically need the sanctification and renewal which can only be provided by rituals of blood. [5]*

There is a sense of irony in the whole paragraph and in the whole affair, so to speak. What comes to be called 'the Indian world' had existed long before colonization, guided by its own rules and exhibiting variety and multiplicity on every level of its existence. The paradox is that the so-called independence is actually a passage to a type of organization that is not specific to it, but still characterizing Western thought. It is not a return to the previous state of facts, which actually seems to be impossible, but it rather

looks like an attempt to gain recognition in a Eurocentric world. If we were to compare this with a personal experience, Aadam Aziz's case is relevant, since, after his years as a student in the West, when returning 'home', he attempts to return to his previous perception of it, "his childhood's springs in Paradise" [6], but he is unable to do so. Just as Aadam Aziz's decision to come to terms with his newly created, and not very well culturally-determined self, is marked by blood and tears, India's decision of finding a new place for itself into a world in which it has no choice but to enter will be marked by blood and tears. Saleem's narrative underlines this situation as being one of the causes for the troubles (and failure even) of new-born India of acquiring a sense of unitary and stable national self.

The other cause for the failure may be the mistaken presuppositions on which it is based. Saleem records a fragment from Nehru's discourse at the moment of India's birth: "A moment comes, which comes but rarely in history, when we step out from the old to the new; when an age ends; and when the soul of a nation long suppressed finds utterance... [...] We end today a period of ill-fortune." [7]

The first thing that comes to mind is a question: can one actually speak of an Indian nation, and, by extension, of an Indian nation-state? The fragment also shows the level of great expectations that everybody has from the new state, the responsibility of the inheritors of this postcolonial transformation to find a way of detaching it from its colonial past. And since most often than not, this is supposed to be done by a complete removal or by overlooking any colonial influence, the operation reveals itself to be impossible. No one can erase and rewind. However, in Rushdie's novel, this is shown at the level of national history and politics through the perspective of personal history, as already mentioned.

Therefore, **Midnight's Children** does not question only colonial representations of the colonized, but also the self-representations of a people that are eventually confronted with the reality of the fact that the postcolonial prefixation is inevitably connecting, not separating. The realisation settles in, due to the participation in the events through the eyes of the narrator-character Saleem Sinai, who tries to set himself at the centre of things but is constantly faced with his own marginality.

The narrator prepares his readers (with Padma as a representative within the text) for the birth of the one, the child born on August 15<sup>th</sup>, 1947, at midnight. He wraps his narrative in almost mythical hues (he is prophesized in a manner which may remind us of great religious teachers), but he also never forgets to undermine it and 'trivialize' it at the same time (after all, 'no one is a prophet in his own country'). His coming is seen as the first sign of a new country and it is recorded as such by the reporters of Times of India and by a letter from Nehru – "we shall be watching over your life with the closest attention; it will be, in a sense, the mirror of our own." [8] He is the son of Ahmed and Amina Sinai and he stopped a Hindu from being lynched before being born, even before being announced to his father, when his pregnant mother decided to offer sanctuary in her house to the hunted man. As a reward, the latter takes her to his cousin, Ramram Singh, the seer, who is overwhelmed by the complexity of his vision. The child, he says, will have "two heads – but you shall see only one – there will be knees and a nose, and knees [...] He will have sons without having sons! He will be old before being old! And he will die... before he is dead." [9] Amina is left for a long time without an explanation, and only life will make her understand in reverse what the prophecy meant.

The two heads are of particular interest here. As we have seen, Rushdie has a knack for reversing, or rather perpetually revolving dualities. The case of the constructed history, which is shown to be false not only when the author is the 'outsider' but also when the author is the 'insider', is one example. Connected to it is the myth of the nation: the belief in the unifying force of the 'we' vs. the others, which is believable in the presence of the

English, but turns within with their departure. As Lifafa Das says: “Soon they will all go; and then we’ll be free to kill each other.” [10] Saleem spends his childhood building an image for himself only to see it fall apart gradually as he grows. He believes, for example, his parents to be Amina and Ahmed Sinai, but the second head appears and Saleem feels robbed of his rightful place, while knowing he is the actual robber.

Again, this also undermines the authority of history. A historical event is twisted by the actions of one individual. The birth of the nation and its celebration of the symbolic child are undermined by Mary Pereira, who replaces the true son of the Sinais with the boy of a poor Indian woman. Her actions are meant to be a protest against class segregation, but it acquires wider significance when we are revealed the true identity of the father. He is not Vanita’s husband, the interestingly called Wee Willie Winkie, but an Englishman, William Methwold, allegedly the descendant of an officer. Therefore, as Padma is quick to exclaim, he is an Anglo-Indian, and he is being hailed as the true symbol of new-born India.

The irony comes from the fact that, although the child was actually switched at birth and he is twice ‘marked’, being illegitimate and a hybrid, the truth of Nehru’s words remains, Saleem being the true mirror of the nation’s identity, but not in the way the others expected him to be. However, in the best tradition of popular Indian cinema (and not only), no one is aware of this in the first years of his life.

Saleem’s existence is wrought with fear of failure. Becoming aware of the representations people have of him, he feels overwhelmed by the responsibility of proving them right and by the feeling he will disappoint them. When one of his most avid followers, Purushottam, the sadhu, who had spent his time living close to the Mubarak – He who is blessed – loses his healing powers, Saleem immediately feels this to be a sign of his own failure to come up to the holy man’s expectations: “The sadhu Purushottam suddenly lost his magic. Water had worn a bald patch in his hair; the steady dripping of the years had worn him down. Was he disillusioned with his blessed child, his Mubarak? Was it my fault that his mantras lost their power?” [11] It is a haunting fear of failure that equally characterizes the young government of India.

Actually, the narrator manages to twist and connect events in such a manner, that most of what is going on seems to be his fault. When his father succumbs to djins (a play upon words that gives a combination of spirit, djinn, djenun, chaytan and gin), it is his fault, because he usurps Ahmed’s place as centre of the family. When commander Shabarmati kills his wife and her lover, this happens due to a note from Saleem. And since the lover was the main financial contributor to the filmic dreams of Saleem’s uncle, the latter committing suicide comes as a new reason for the narrator to feel guilty. When his sister disappears, he imagines this to be due to her becoming a protester after hearing of his supposed death in Bangladesh. His fault again. And his influence does not extend only over the fates of the members of his family or close connections. When a language march turns to violence, it is his ‘innocent’ rhyme that starts it all. When the actions of the Widow turn against the inhabitants of the ghetto, it is his conviction he is the one she is after. And the examples could go on.

Therefore, his guilt may be a symptom of his vacillation between a central place in hi(s)tory and the margins. On the one hand, he wishes to believe that he is destined for great things, as others seem to believe in his early years; on the other hand, he is afraid of the responsibility this entails. On the one hand, he is sceptic of his own powers and part to play in the world; on the other, he is convinced he is to make out a meaning for his existence in the end.

These are as many dilemmas to haunt not only a grown-up Saleem, but the child as well. And his inner torment prepares him for the breaking into multitudes of the voices

inside his head. What finally unleashes the otherness within are a series of encounters with the otherness of people he has come to depend on. And the most important is the transformation of his mother. Amina, who was the most important protector of her son, together with the ayah, Maria Pereira, starts to behave 'strangely'. She is no longer only a mother, but she becomes a woman in love with a man other than her husband. This deviation from the accepted rules of behaviour shocks Saleem and presents Amina in a new light. The shock is even greater when the son is exposed to his mother's sexuality and the undeniable proof of her mother's sentimental duplicity. It is this discovery that opens his brain to the voices of everyone around. He can hear everyone's thoughts and he must learn to control the amount of access he exercises on them.

His first reaction, no doubt under the influence of the tales about his prophetic birth, is to associate his experience to that of the Prophet. But the crucial importance of such an event is brought to dust by the reactions of his family, culminating with his father knocking him down. Quite a shameful turn of events for a religious or ideological leader... It is also the first moment the family looks at him as if he were a stranger and he is forced to deny the truth of his revelation in order to be accepted back.

At this point we would like to rest a while on the presence of the Children of Midnight and the (at least) dual interpretation they might be given.

On the one hand, since the children live in different corners of India, reunited they speak an impressive number of languages, not to mention that they belong to different classes and religions. They are all born, like him, around the hour of independence and are endowed with special powers that are stronger if their moment of birth is closer to midnight, and weaker if it is later. It seems relevant that after Saleem manages to identify their voices among others and he tries to contact them, he does so by eliminating language from communication: "language faded away, and was replaced by universally intelligible thought-forms which far transcended words..." [12] As Rubinson points out: "The real potential of Saleem's magic [...] is this utopian notion of a place where different languages and cultural traditions do not inhibit communication; where diversity does not divide but connects; where 'masses' and 'classes' freely mix." [13]

Therefore, one may speak of a movement from outside within. To reduce everything to Saleem, all the versions of himself that are served to him in his first years of life, all the possible identities he can embrace become interiorized by a game of mirrors. The result is that the two-headed child announced by the Hindu seer actually hides within him a multi-headed monster. By being a radio for these voices he is both central and marginal: central because it is his presence that occasions their interaction and marginal because he has no actual power over them. When he does try to gain power over them and to shape himself into a leader he ends up destroying everything.

His attempted supremacy faces a most violent opposition due to his teacher, Mr. Zagallo, who causes him to lose part of his hair and a finger. This leads to his parents finding out he has neither one's blood type. The suspicions fall on the mother, but the one who is plunged even deeper into a sense of otherness is Saleem, who is also sent into his first 'exile', at his aunt and uncle's. Thus, the boy goes from familiar to stranger or at least strange in the eyes of his relatives. From this time forward it is only downhill for the boy 'who would be king' over his idea of self. When he is finally received back in his home, he discovers that his place as favourite was taken by his sister, the Brass Monkey and that he is constantly avoided by his father. Therefore, he passed from son to guest.

On this note, Mary Pereira's confession about switching the babies comes more like a confirmation of his being a complete 'other' than who he thought he was, and not as a complete shock. These outward shifts in his identity correspond to his losing control over the voices of the Children. Mirroring the evens in India, with people marching for division

into states according to languages, the MCC (**Midnight Children's** Conference) is shaken by disagreements as well:

*Children, however magical, are not immune to their parents; and as the prejudices and world views of adults began to take over their minds, I found children from Maharashtra loathing Gujaratis, and fair-skinned northerners reviling Dravidian 'blackies'; there were religious rivalries; and class entered our councils. The rich children turned up their noses at being in such lowly company; Brahmins began to feel uneasy at permitting even their thoughts to touch the thoughts of untouchables; while among the low-born, the pressures of poverty and Communism were becoming evident... and on top of all that, there were clashes of personality, and of he hundred squalling rows which are unavoidable in a parliament composed entirely of half-grown brats. [14]*

One may say that Rushdie identifies the belief in the possibility of a whole, unified self with childhood. The adult is quick to consider otherness, within and without, from a social perspective, which pushes him into various reactions. Similarly, young India believed that all its subjects are happy to live in harmony together, since they finally got what they hoped for: a place in the world, supposedly on equal standings, an identity of their own. However, in time, the state is gradually confronted with inner dissensions and a perpetual process of redefining its own essence.

The impression of the young state about what it should be is partly induced by a false perception of the other, the colonist, for example. In support of this idea one could remember Chamcha's permanent surprise in the Satanic Verses at discovering England other than he had imagined it and the words he repeats all throughout the novel: 'This isn't England'. An incident that seems to originate in the same mistaken representation of the world of foreign white colonists is to be found in *Midnight's Children*. Amina Sinai's encounter with a white beggar on her way to Ramram Singh is marked by shock, pity and incredulity. She feels "embarrassment, because [...] begging was not for white people. [...] Wait, white woman, just let me finish my business, I will take you home, feed you clothe you, send you back into your own world." [15] As if the beggar were a lost child who has to be sent back home, because being in her own country would solve all problems.

When this illusion of uniting multitudes into one is shaken, one reaction is to separate those elements that are held responsible for the instability.

Recording Saleem's plunge into otherness we saw him turning into a disappointment (because of his incident with his mother and his supposed blasphemy), then into a problem/doubt (because his parents don't know how to interpret his biological difference from them) and finally into a stranger (on being revealed as not their biological son). Besides facing constant re-definition in his family circle his sense of a stable self is also shaken by renewed displacement when he is forced to move to Pakistan.

Once here Ahmed and Amina try to take back their son, but not by accepting the change and moving on from there. They act as if nothing has happened; no one told them anything about Saleem. The silence setting over the past sets inside Saleem's mind as well. He is denied any part of otherness. And the removal of the intrusive multitudes is described in a violent way. However, just as he could not be a prophet, he cannot be a martyr. The gravity of the tone is combined with the undermining nature of the activity.

Silence inside me. A connection broken (for ever). Can't hear anything (nothing there to hear).



Silence, like a desert. And a clear, free nose (nasal passages full of air). Air, like a vandal, invading my private places  
Drained. I have been drained. The parahamsa, grounded.  
(For good.) [16]

A most terrible thing has happened... he's had his sinuses drained...

For a novel that means to question the authority of religious texts as well as that of national representations, of overpowering dualities and of history's claim of objectivity, it seems only fitting for it to undermine its own gravity of tone.

The facts remain that after this event Saleem loses contact with the voices of the Children. The apparently radical removal of any element of alterity from their son, however, does not mark his return to them, but an even greater separation.

An anthropological study comes to mind, in which the author, Dorinne K. Kondo [17] sharing an American and Japanese cultural background, describes her experience while doing research in Japan and being included in a Japanese family. One of the effects of their cohabitation was the fact that she felt pressured to cultivate those elements of her identity that made her 'look Japanese' in the eyes of the family, while silencing those aspects that were associated with an American way of life. The result was that she eventually felt frustrated and fragmented, which determined her to leave the family and find a place of her own.

Could this case be compared to Saleem's? His experience seems to surpass fragmentation at this moment in his story. By losing first his identity as a Sinai and then his alterity as a child of midnight he is, supposedly, left with nothing. His ultimate experience in Pakistan is losing most of his family under the bombs of the Indian army, together with his own memory and thus with any sense of who he is. He is an empty pickle jar.

His next years find him in the army as a tracking dog called the buddha while facing a third exile, to Bangladesh this time. His most interesting experience is his (and his three companions') days in the jungle. Just like the woods that stand for a reversal in the rules of the world outside it, a labyrinth in which one might face oneself transformed, the jungle in Rushdie's novel is a place where the world is shown reversed, not on the vertical, but on the horizontal. But for this his character-narrator needs to behave like an old shaman and go into a trance. He uses neither smoke, nor turning round and round, but snake poison. Just as poison has cured him of typhoid as a child, it now brings him back his memories. While sitting under a tree and meditating – not under a bodhi tree, like the other Buddha, but a sundri-tree – a snake comes and pours his venom into the buddha's heel (clearly a weak spot that is not reserved exclusively for Greek heroes). Consequently, "for two days he became rigid as a tree, and his eyes crossed, so that he saw the world in mirror-image, with the right side on the left; at last he relaxed and the look of milky abstraction was no longer in his eyes. I was rejoined to the past, jolted into unity by snake-poison, and it began to pour out through the buddha's lips." [18] He gained back his memories but his journey is not over. His 'revelation' is incomplete. Besides the fact that he does not remember his first name, he also has no contact with the **Children of Midnight**.

*The encounter with one of them, Parvati, the witch, brings back this last piece of information as well and he is returned to India in a basket, thus completing a successful re-birth. Could one speak of a type of katabasis and anabasis in Saleem's case? Perhaps; one in which the darkest descent was into the depth of the forest and of his own unconscious.*

The story remains true to its parallelism between Saleem's destiny and India's and it is the latter's turn to be forced to renounce those elements that are felt to be foreign or

hostile to the national consensus. The Widow, who did not manage to kill him in the bombing of Pakistan, is after him again. She declares “National Emergency”, suspends fundamental rights, and organizes “voluntary” sterilization campaigns. The reason Saleem gives for it? She is the daughter of Jawaharlal Nehru, the man who wrote Saleem a letter on the eve of Independence proclaiming him the beacon of the nation and connecting him to the latter’s destiny. Since Indira wants to be Mother India now and the only God in a polytheist country, she must first get rid of Saleem. And she does, but the moment of his incarceration is actually his moment of reunion with the children of midnight. It is the final stage of him accepting who he is, in all of his complexity, unpredictability and sometimes incomprehensibility.

*I no longer want to be anything except who I am. Who what am I? My answer: I am the sum total of everything that went before me, of all I have seen done, of everything done-to-me. I am everyone everything whose being-in-the-world affected was affected by mine. I am anything that happens after I’ve gone which would not have happened if I had not come. Nor am I particularly exceptional in this matter; each ‘I’, every one of the now-six-hundred-million-plus of us, contains a similar multitude. I repeat for the last time: to understand me, you’ll have to swallow a world. [19]*

And so he decides to re-assert himself (and the nation) by writing, or re-writing his story and history, thus the inclusion of *Midnight’s Children* within the category of historiographic metafiction. The narrator includes in his tale all the cultural definitions of self and otherness within himself that he believes to be strongly connected to the cultural kaleidoscope that defines his country’s identity. The young Saleem heard voices, the old Saleem puts them into writing to preserve them and thus give them continuity. He declares several times that the story he writes is for his son, who is not actually his son, but who is the true grandson of his parents. Genealogies are never what they seem in Rushdie’s fiction.

The Bombay he returns to seems ready for his story, bursting itself with multitudes. Therefore, Saleem may be given the chance to achieving the purpose stated in the beginning of the tale: “time (having no further use for me) is running out. I will soon be thirty-one years old. Perhaps. If my crumbling, over-used body permits. But I have no hope of saving my life, nor can I count on having even a thousand and a night. I must work fast, faster than Scheherazade, if I am to end up meaning – yes, meaning – something. I admit it: above all things, I fear absurdity.” [20]

The reference to Scheherazade’s tales can be related to several aspects of the narrative. First, since the legendary story-teller’s purpose for telling her stories was the preservation of her life and that of other possible victims of Shah Ryar, Saleem’s story may be said to acquire, by association, vital importance as well. Second, it points at one of the most important symbols of the story, the night, a time of dreams, fantasies, but also a time of passage, of mystery, all the things that define the coming into existence of the Indian nation and of its first progenies. And third, it is only one of the numerous intertextual references which may hint at the relative and fragmented nature of narratives in general (not to mention the fact that the example used itself includes so many digressions and frame-stories that it is difficult to place them into clear-cut categories).

Saleem is essentially not a hero, but rather an anti-hero. He does not act, things are done to him. Therefore, while he sometimes acquires the tone of a chronicler recording exemplary events, at the same time he ‘undermines’ it by associating it with the most common of events, or with ironic remarks, or by the presence in the text of a narratee-

reader, Padma. She seems a more traditional reader who is shocked out of her pre-conceived ideas about what proper narrative should be. Besides the moments when Saleem himself admits not to be a 'reliable' historiographer – "I have discovered an error in chronology. The assassination of Mahatma Gandhi occurs, in these pages, on the wrong date. But I cannot say, now, what the actual sequence of events might have been; in my India, Gandhi will continue to die at the wrong time." [21] – there are also moments when Padma shatters his 'reliability' even more (when she points out, for example, that his illness or his feelings affect his writing). These are as many clues that no actual history or historiographer can be defined as objective, reliable or impartial.

Not even religious texts are allowed the possession of the ultimate saying in a matter. Ahmed Sinai believes, for example, that "When Muhamed prophesied, people wrote down what he said on palm leaves, which were kept any old how in a box. After he died, Abubakr and the others tried to remember the correct sequence; but they didn't have very good memories." [22] Accordingly, it is his life's ambition to reorder the sacred text according to chronology.

The authors of Saleem's identity are also dead and/or gone: his mother, father and his whole family, the sadhu under the tap, Evie, Nussie and the inhabitants of the Methwold estate etc. With 'the death of his authors,' Saleem is free to mean a multitude of somethings and write his own text, a text inviting all encounters with and faces of otherness within it. Therefore, it is a type of writing in reverse, where the 'authors' become characters, or where books enclosed within the literary tradition are given new voices thanks to intertextuality and metafiction. The process of othering is not associated only with strangeness in a negative sense, but with the possibility of continuing the dialogue, the exchange of perspectives.

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## Politique, esthétique et idéalisme moral dans la représentation fictionnelle de la dictature\*

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**Résumé :** *Le pouvoir totalitaire déconstruit dans le texte de Zamiatin est intéressant pour le monde contemporain dans la mesure où on pose le problème de la vulnérabilité de l'intellectuel envers le Pouvoir, de son désir de diriger des destinées humaines, mais surtout de sa vanité dans la proximité du pouvoir absolu, soit-il d'extrême droite ou gauche. Son aventure devient « une variation socio dystopique où le décor de l'eutopie » se transforme en prison - cauchemar. L'échec, la désillusion radicale, habillent les vêtements du monde refusé, tout en permettant le rapprochement entre les niveaux de la réalité fictionnelle et ceux de la réalité extra-fictionnelle de la structure profonde du texte fictif. La littérature de la pensée captive projette la liberté de choisir comme une crise douloureuse, en analysant l'art de la mystification, de l'auto-illusion. Le refus de la réalité donne naissance à des projections imaginaires du monde, nées dans le corps même de la réalité.*

**Mots-clés :** *idéologie totalitaire, utopie, dystopie, fiction politique*

Paul Ricœur (« *L'Idéologie et l'utopie, deux expressions de l'imaginaire social* »), dans *Du texte à l'action, Essais d'herméneutique II*, concevait l'imaginaire social et culturel dans une structuration essentiellement conflictuelle, se manifestant par des « distorsions et des dissimulations » [Ricœur, *Du texte à l'action. Essais d'herméneutique II*, Editions du Seuil, 1986, p. 379] à travers lesquelles on se cache de soi-même, mais aussi par « l'intégration » qui aide à reconnaître l'identité d'un groupe dans des événements fondateurs, ritualisés, dans un ensemble de symboles et procédés rhétoriques. La rupture de l'harmonie identitaire se produit à la rencontre de « l'idéalisme moral » et du « réalisme politique ». La fonction de l'utopie est de projeter l'imagination en dehors du réel, dans « un lieu qui est un autre lieu, un ailleurs qui est un nulle part ! Il faudrait parler ici non seulement d'utopie mais d'uchronie pour souligner non seulement l'extériorité spatiale de l'utopie (un autre lieu), mais aussi son extériorité temporelle (un autre temps) ». [*ibidem*, p. 388]

Entendue comme fonction complémentaire à l'idéologie, l'utopie représente « l'expression des potentialités d'un groupe qui se trouvent refoulées par l'ordre existant » [*ibidem*, p.388] « un exercice de l'imagination pour penser un "autrement qu'être" du social. » [*ibidem*, p.388]

L'aspect le plus intéressant du problème dans la perspective de Ricœur est l'extension de la définition vers les dimensions les plus pertinentes de l'intériorité individuelle, des refoulements de l'hypothèse de l'abstinence monacale jusqu'à celle de la promiscuité de la communauté et de l'orgie sexuelle, à partir de l'ascétisme jusqu'à « la consommation somptuaire et festive ». Revenant sur le concept politique – social, l'utopie surprend de manière contestataire « le politique lui-même [...] contesté aussi bien par les rêveries anarchisantes que par les projections d'un ordre social géométriquement conçu et impitoyablement coercitif ; au plan religieux l'utopie oscille entre l'athéisme et la festivité, entre le rêve d'un christianisme nouveau et celui d'une sacralité primitive » [*ibidem*, p.388]

Le mécanisme de construction des mondes imaginaires compensateurs ( fussent-ils violents et cruels) est adjacent à la manière d'exercer le pouvoir : « il faut aussi s'attendre à ce que l'utopie – toute utopie – joue son destin au plan même où s'exerce le pouvoir ; ce que l'utopie remet en question dans chaque compartiment de la vie sociale [...] c'est finalement la manière d'exercer le pouvoir : pouvoir familial et domestique, pouvoir économique et social, pouvoir politique, pouvoir culturel et religieux » [*ibidem*, p. 389], qui sont autant de « variations imaginatives sur le thème du "je pourrais" voire du "j'aurais pu autrement si j'avais voulu" » [*ibidem*, p.225]

Pour employer une métaphore, l'utopie construit dans l'imaginaire « une autre prison que celle du réel [...] autour d'autres schémas d'autant plus contraignants pour la

pensée que toute contrainte du réel est absente » et « qui conduit les uns à fuir dans l'écriture et les autres à tuer sans discrimination ». [*ibidem*, p.390]

La construction fictionnelle surprend la responsabilité morale, en face-à-face avec la souffrance issue de l'injustice, avec la cruauté du pouvoir fondé sur la force brutale, sur l'arbitraire. En lisant Emil Cioran dans les séquences disposées en première page de son livre écrit en français immédiatement après la guerre, *Précis de décomposition*, l'interprétation du monde par des constructions dans le plan des idées devrait être séparée de la tentation de leur application en pratique : « En elle-même toute idée est neutre, ou devrait l'être (...) Que l'homme perde sa faculté d'indifférence, il devient assassin virtuel ». [Emil Cioran, *Précis de décomposition*, Gallimard, 1966 p.7 et p.8].

Contrefaisant le monde dans la direction de sa tendance, le discours idéologique se disperse de la réalité. L'utopie et la dystopie, en tant que projections, sont le produit de la chute de l'intellectuel, du penseur dans la tentation du pouvoir. En égale mesure, la culpabilité de la victime, la « faute métaphysique », thème récurrent dans la prose de la condition humaine, couvre un espace (« la faute criminelle », « la faute politique », « la faute morale » définies comme telles par Karl Jaspers dans son analyse – *La culpabilité allemande – Die Schuldfrage 1946*) sous-jacent à l'intériorisation de la souffrance passive de vivre dans un régime totalitaire : chaque individu doit se juger soi-même quand il a été lâche. On se reconnaît soi-même, en tant qu'individu, moralement coupable d'avoir laissé, à cause de la peur, échapper l'occasion d'agir.

La littérature de la pensée captive projette le poids de la liberté de choisir comme une crise douloureuse, en analysant l'art de la mystification, de l'auto-illusion. L'écrivain Stanislaw Lem (m. 2006), notait dans son roman autobiographique *Castelul inalt* sa préférence pour la science-fiction en vertu de raisons liées « à la liberté personnelle et sociale de l'homme, jusqu'à son déracinement de la terre, comme dans une connaissance sans limites et sans fin. L'homme libre est créé pour accomplir l'impossible, c'est là son essence et sa vocation tout entière ».

Le texte devient « une variation socio dystopique où le décor de l'eutopie » se transforme en prison - cauchemar. Sous la pression de l'Histoire, on renonce à une esthétique du gratuit et un imaginaire spécifique prend naissance où l'on peut reconnaître la psychanalyse de Freud ou bien les histoires de voyage de Keyserling. Les visions désintégratrices et destructuratrices d'une contre utopie sont, en final, cathartiques par une dialectique des contraires qui ajoute aux images liées à la terreur et à l'inquiétude, le besoin d'équilibre et d'espoir. La dystopie du pouvoir totalitaire (la dystopie politique) est intéressante pour le monde contemporain dans la mesure où elle pose le problème de la vulnérabilité de l'intellectuel envers le Pouvoir, son désir de diriger des destinées humaines, mais surtout par sa vanité qui est chatouillée dans la proximité du pouvoir absolu, soit-il d'extrême droite ou gauche. L'attitude envers le collaborationnisme est liée au degré d'appropriation de la culpabilité et de la lecture « impliquée », subjective de la fiction qui décrit un régime totalitaire, dans la tradition de Orwel ou dans celle de Zamiatin, Le livre de Evgheni Zamiatin *Nous autres*, apparu en 1920, c'était le miroir de la dépersonnalisation de l'être humain par la confiscation de la pensée, par l'annullement de l'individualité et par la transformation des humains en numéros, dans un hypothétique siècle XXX.

S'il n'avait pas été écrit immédiatement après la première guerre mondiale, on pourrait croire qu'il s'agit d'un exercice de style à partir du schéma science-fiction d'un roman sud-américain, ceux structurés sur l'absurdité du pouvoir totalitaire. Des livres plus connus concernant cet univers aliéné allaient apparaître : en 1932 A. Huxley *Le meilleur des mondes*, et, en 1949, G. Orwell, *1984*. Le livre de Zamiatin, comme ceux de Soljenitsyne, plus tard, était né de l'expérience de bolchevik « hérétique » d'un auteur qui avait publié déjà des essais et des articles où il critiquait le pouvoir soviétique, les politiques de rééducation de la pensée et de réidéologisation culturelle. L'utopie du monde parfait décrit par palinodie un univers où la rigueur mathématique des gestes et des choses,

les Tableaux Horaires appliqués aux êtres humains transformés en numéros, le cynisme et la cruauté du mécanisme psychosocial, au sommet duquel se trouve le Bienfaiteur, une sorte de dictateur placé au-dessus de la loi (copie du Grand Inquisiteur de Dostoïevski), sont autant statu quo de cet Univers fini où les illusions, la recherche, le bonheur, le temps et l'espace sont annihilés.

D-503, le constructeur d'un navire spatial, l'Intégrale, qui a la mission de soumettre au joug bienfaiteur de la raison tous les êtres inconnus siégeant sur d'autres planètes qui pourraient se trouver dans les conditions d'une primitive liberté, tient un journal adressé aux créatures hypothétiques que les explorateurs voyageant sur l'Intégrale auraient pu rencontrer dans leur périple à travers le Cosmos.

La ressemblance avec les modèles déclarés de ses lectures permet à Zamiatin d'échafauder, à partir de la structure du roman science-fiction, un débat où l'on sent l'atmosphère des penseurs russes de la fin et du début du siècle, révoltés contre l'idée d'autorité, dans un monde où le mal prend la place du bien. Le culte du Conducator tout puissant existe dans toutes les dystopies totalitaires, en tant que super instance qui impose la soumission totale (Le Grand Frère, chez Orwell, déclaré infaillible et tout puissant a la fonction de concentrer dans une seule position l'amour, la peur et le respect), au point d'avertir la victime qui finit par aimer son bourreau. *Nous* est un roman d'anticipation et de fiction politique, une contre utopie qui dénonce les dangers impliqués par une conception technocrate spécifique à l'organisation socialiste de la production et d'une théorie mécaniciste concernant les transformations idéologiques et culturelles. Le livre peut être lu en oubliant que son auteur est un Russe, mais il ne peut être réduit à une critique du régime communiste, comme l'affirmait d'ailleurs Zamiatin lui-même, dans une lettre de 1929, adressée à la revue *Literaturnaia Gazeta* : (« le roman *Nous autres* est un proteste contre l'impasse où se trouve la civilisation européenne et américaine qui robotise l'homme, le mécanise, le transforme en machine »), puis dans une interview, à Paris, en 1932 (« Des critiques myopes n'ont vu dans ce roman rien d'autre qu'un pamphlet politique. C'est, sans doute une erreur : ce roman est un signal d'alarme sur le danger représenté par le pouvoir hypertrophié des machines et de l'Etat qui menacent l'homme, l'humanité »).

L'histoire agrège une suite de réflexions qui constituent le *journal intime* du protagoniste, D-503, qui s'adresse à nous, les générations précédentes ou, peut-être, aux habitants d'autres planètes. Il est le constructeur de l'Intégrale, véhicule spatial destiné à convertir les civilisations extraterrestres au bonheur que l'Etat Unique prétend d'avoir découvert.

Le titre *Nous* entretient une relation symbolique avec la trajectoire des personnages, anticipant le processus douloureux de suppression de l'individu, au nom des idéaux de l'humanité qui ont été pervertis suite à la corruption d'une des fonctions naturelles de la société. L'Etat, désigné sous le nom d'Etat Unique, a des bâtiments transparents, des rues parfaitement droites, le pavage de verre, rayonnant [...]

« Nous », ce sont les habitants de l'Etat Unique : « Les Tableaux Horaires transforment vraiment chacun de nous dans un héros d'acier, à la même heure, au même instant, nous, les millions, nous nous levons tous à la fois ».

Le problème du bonheur se réduit à un intervalle horaire fixe, lorsque « l'organisme vigoureux et unitaire se divise en cellules distinctes : ce sont les Heures personnelles, établies par les Tableaux Horaires. »

« Le grand jour de l'Humanité » est le jour de la réélection du Conducator : « nous assistons tous au même spectacle qui se répète tous les ans et qui, chaque fois éveille en nous une émotion nouvelle ». « Les Gardiens » « te protègent tendrement de la moindre erreur, du moindre faux pas. »

Le bonheur des hommes est le bonheur des machines : « Réjouissez-vous, car dorénavant vous êtes parfaits ! Jusqu'à présent, vos créations, les mécanismes, vous surpassaient... Avez-vous jamais vu que, pendant qu'il fonctionnait, sur la physionomie du cylindre à pompe, fleurir un sourire rêveur et stupide ? »

L'ingénieur D-503 qui commence par vouloir « soumettre au joug bienfaiteur de la raison tous les êtres ... » tentera une issue du mécanisme par l'abandon devant le sentiment, mais il sera soumis à une opération et sera guéri de sa « folie » qui l'empêchait d'être heureux. Le meilleur des mondes possible, dans le rythme de trompettes qui sonnent la Marche de l'Etat Unique, conduit les « ennemis du bonheur » vers les marches de la Machine du Bienfaiteur... L'exécution ne peut être ajournée... La raison doit triompher... Il n'y a plus de bêtises, ni de métaphores stupides, ni de sentiments : uniquement des faits. L'enjeu politique et social est évident, le ton virulent sert la fonction subversive du genre. On remarque encore le caractère antitotalitaire qui rattache ce roman aux utopies du XX<sup>e</sup> siècle. Le roman de Zamiatin avertit contre le péril de l'Etat totalitaire, communiste, avec ses institutions, attirant aussi l'attention sur l'aliénation de l'homme moderne qui mène une existence absurde, dans un monde de machines.

L'Etat Unique, le Bienfaiteur, Les Gardiens, la Science Unique d'Etat, la Machine d'exécution, les membranes des rues, sont autant d'éléments qui semblent renvoyer aux réalités de l'espace européen, comme si Zamiatin avait anticipé les horreurs du communisme. Comme dans tout système totalitaire, le pouvoir est entre les mains d'un dictateur, estimé par les numéros comme un véritable Messie, artisan du bonheur suprême, Le culte de la personnalité est au maximum, la statue du Bienfaiteur domine la place publique. On lui dédie des odes, on fait des sacrifices en son honneur (des exécutions publiques), on le traite comme un dieu pendant des cérémonies fastueuses (le Jour de l'Humanité). Il conservera le pouvoir jusqu'au jour de sa mort, le résultat des élections étant connu d'avance. Les peu nombreux qui dans un moment de folie osent contester son autorité, sont exécutés sans pitié, comme ennemis du bonheur collectif.

L'institution des Gardiens renvoie aux systèmes de police politique des pays communistes. Les Gardiens accompagnent les numéros où que ceux-ci aillent, veillant à maintenir l'état des choses.

Le final du livre (placé sous le signe de la « cloche » - temps et machine d'exécution), suppose deux variantes « consignées » du devoir d'être heureux : d'une part, sentiments et questions sur le monde : « qu'est-ce qu'il y a là où l'univers fini prend fin, qu'est-ce qu'il y a au-delà ? » et, d'autre part, nettoyage de l'existence des profondeurs de la connaissance humaine intérieure: « l'épine a été enlevée de ma tête et mon intellect est léger et vide ... ici nous avons été attachés aux tables et soumis à la Grande Opération ».

Le vide de l'existence, le cheminement « égal de chaque journée », message troublant de Cauchemar du Monde Parfait, se définit dans par allégorie : « Je n'ai plus rien noté depuis quelques jours. Je ne sais plus combien : tous les jours sont pareils. Tous les jours ont la même couleur – jaune comme le sable sec et brûlant, sans la moindre trace d'ombre, sans une goutte d'eau, un sable jaune, infini ». Il existe pourtant dans cette société rigoureusement organisée une échappatoire qui pourrait péricliter la perfection absolue : l'illusion, la fantaisie, le rêve, autrement dit, l'âme. Mais il semble que même pour cela, l'Etat Unique a trouvé la réponse en préparant la Grande Opération de l'amputation de l'imagination.

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## Un topos de la réflexivité dans l'œuvre d'Octavian Paler\*

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**Abstract:** *This essay is an approach to a defining element of the literary of Octavian Paler, one of the most representative names of posttotalitare literature, a representative of contemporary Romanian literature essays area. Combining the memories, the confessions, the travel journal and the letter in boundary formula of the essay, Octavian Paler shapes an universe dominated by myths, but reflected in his inner world and contaminated with his existentielle obsessions. Whatever places he travels (Greece, Egypt, Italy or Mexico), his eye is always turned to himself. His universe, faithfully translated in his books, is a world of pure subjectivity in which myth and biography meet. Thus, a symbolic space is born, a place of birth and becoming. Regarded as a symbol of genesis, this topos is shaped both as a relief area, the mountain, and toponymy suggestion, Lisa. Octavian Paler aims not so much to the remembrance of an age, that of childhood, but to reshaping a world, a space of eternity. ("Something of a peasant in the urban luster I have left until now and, perhaps, in the depths of my melancholy, I kept the rain flavor of Lisa, remained like moisture in old trees grown in places far from the sun" - Desert forever)*

**Mots-clés:** *Octavian Paler, récit autobiographique, mythe personnel, narration identitaire*

On peut parler, dans le cas de chaque écrivain, d'un point de rencontre avec sa propre œuvre, d'un moment où se produit une fusion du créateur avec sa propre création, en offrant ainsi au lecteur la révélation d'une connaissance complète. Née à la suite d'un long processus de création, l'œuvre se dessine et s'élève du sous-texte de l'existence de l'artiste, germe en même temps que lui-même, en tirant sa sève de son système de valeurs. Comme chaque être a sa place, de même l'œuvre construit son topos privilégié, soit dans la conscience de l'écrivain, soit dans un espace de refuge propice à la création. Chaque écrivain porte en lui-même les mythes personnels qu'on ne peut pas décoder à une lecture superficielle de son œuvre, en offrant au lecteur la chance des approfondissements ultérieurs, en fonction de l'horizon d'attente et du désir de s'identifier, intuitivement avec l'œuvre. La création littéraire est attachée, au fond, à une métamorphose de l'écrivain, à sa projection dans l'univers du mot, à une sublimation de sa sensibilité.

Notre étude se propose d'aborder, justement de cette perspective, l'œuvre d'Octavian Paler, une œuvre qui cache les témoignages émouvants d'une âme à la recherche permanente du soi-même, de sa propre identité.

Issu du monde de Transylvanie, un monde caractérisé du point de vue psychologique par l'objectivité et l'équilibre, Octavian Paler ne s'identifie d'aucune perspective à ce milieu. („Je suis un Transylvanien atypique. Les gens de Transylvanie sont sérieux, sobres, de bons propriétaires, réalistes, puissants, telles les gens de Lisa qui construisaient leur destinée sur des règles très précises. Moi, je suis nul comme propriétaire, un romantique, un sentimental malchanceux”) [1]

La subjectivité aiguë que ses créations dégagent ne lui permet d'être un habitant authentique de Transylvanie. Dominé par une prédisposition native vers la confession, il transforme tout mot écrit sur la feuille de papier dans un prolongement de son âme, son œuvre étant l'expression la plus claire d'une sensibilité troublante.

Cette subjectivité, qui représente d'ailleurs un élément caractéristique de son style, va jusqu'au point où, même dans ses journaux de voyages à travers la Grèce, l'Égypte, l'Italie ou le Mexique, le contact avec ces mondes ne représente qu'une modalité de méditer à des modèles culturels et de revenir, chaque fois pénétré du même sentiment de se retrouver lui-même, dans sa Lisa natale. („Je garde au tréfonds de mes mélancolies le parfum des pluies de Lisa resté comme l'humidité dans les vieux arbres cultivés dans les endroits loin du soleil”) [2]

En oscillant tout le temps entre un âge, celui de l'enfance, et un espace, celui du village natal, Octavian Paler réussit à créer un topos chargé de significations symboliques qui peut constituer, pour le récepteur expérimenté, la clé vers l'âme du lecteur. En représentant des constantes de ses livres, si homogènes, le village et l'âge de l'enfance composent, en fait, le fondement de la structure de son âme, mais aussi de son œuvre qui se nourrit de ce désir continu de se confondre avec ses origines.

L'enfance représente, dans la vision de l'essayiste, le moment de la genèse, de la naissance de l'être dominé de la conscience de soi-même et placé sous le signe de l'innocence.

La remémoration de cet âge est faite, chaque fois, de la perspective nostalgique de la perte du paradis („L'enfance et l'innocence sont des découvertes tardives, quand les souvenirs et les erreurs amplifient leurs ombres. On s'en rapproche par le regret. Lorsqu'on n'en possède plus, on sait ce qu'on a perdu”) [3].

Les évocations répétées de l'âge de l'enfance ne représentent pas de tentatives de réévaluer le passé, mais de retours à l'âge de l'innocence, par rapport au topos originare auquel l'écrivain confère des connotations archétypiques, un espace mythique dans lequel celui-ci redécouvre le sens de l'existence et, par-dessus tout, les réponses aux questions de l'existence présente.

Le topos de Lisa se dessine aussi vif chaque fois, ayant les repères du village patriarcal, la maison paternelle, l'église, l'école, la taverne etc., un espace qui n'impressionne pas par son inédit, mais justement par ce qui le rapproche tellement de l'image du village traditionnel où la modestie, la simplicité et la spiritualité se confondent. Même si la survivance à Lisa était un vrai processus de sélection naturelle, parce qu'il n'y avait pas de dispensaire, de médecine ou de médicaments, la mémoire sélective de l'écrivain ne retient pas ces manques. La vie dans l'espace de Calea Secii, vue de la perspective de l'enfance, était idéalisée et placée dans l'atemporalité. Rien n'y empêche l'écoulement naturel des jours, si semblables entre eux, mais dépourvus aussi de l'humiliation, des frustrations et du désir d'avoir quelque chose de plus. Mais en comparaison avec les expériences ultérieures du milieu citadin, les caractéristiques du village de Transylvanie sont différentes: „ici la vie n'est pas du tout rose, comme dans les contes bucoliques, avec des paysans sentant l'herbe et l'éternité”. [4]

Les fêtes, par exemple, étaient dépourvues de la joie de l'ornement de l'arbre de Noël traditionnel, quoique le village fût entouré de forêts de sapin; la maison ne sentait pas les brioches, mais seulement le pain à peine cuit. Plus tard, à Bucarest, il a découvert ces joies de l'enfance bourgeoise. Toujours ici, Paler découvre que „à l'anniversaire, les parents ont l'habitude d'organiser de petites fêtes pour les enfants ou que, à l'occasion du Noël, du Jour de l'An ou des Pâques on fait des cadeaux” [5]. Bien qu'enveloppée dans l'air de modernité si fascinant, surtout pour l'esprit déraciné, l'image de la ville n'exerce, dans le cas de Paler, aucune influence; il semble que l'éclat artificiel dont les autres enfants „du monde civilisé” se réjouissaient, n'a pas de relevance et ne représente pas de concurrence pour les petites joies du village parce que, comme l'avoue l'écrivain, „je ne peux penser aux fêtes de Lisa que comme à un conte” [6]. Ainsi la ville ne lui apparaît-elle pas comme un mirage, comme un pays rêvé, mais comme un univers corrompu qui, en contrastant avec le monde du village, ne fait que mettre en évidence ce dernier.

La séparation précoce du village natal a rendu incomplet le retour imaginaire de l'écrivain dans cet univers, en ne lui offrant pas l'identité parfaite de l'enfance, ni même par la mélancolie conservée de l'arôme de pluies de Lisa. La rupture brutale de cet espace lui a provoqué l'apparition des sentiments de frontière, caractéristiques d'ailleurs à la structure intérieure de l'essayiste. En oscillant entre la mélancolie, le sentiment du déracinement et l'impuissance de récupérer les états primordiaux, Octavian Paler construit

son discours en se rapportant, en permanence, à ce qu'il a été et à ce qu'il est, en essayant à identifier la relation entre l'enfant de Lisa et l'adulte de Bucarest. („En principe, la civilisation ne supprime pas le «gorille» de nous, mais «l'enfant ». Mais je pourrais trouver, même dans mon existence, des preuves que, après avoir «civilisé» et «éduqué» nos instincts, nous nous réveillons une fois, fatigués et sévis de doutes.”) [7]

Le monde du village natal se construit dans la mémoire de l'essayiste, par l'alternance des images „paradisiales” avec celles prosaïques. C'est un monde dans lequel la mythologie descend dans le quotidien et, en se réfléchissant dans le regard innocent de l'enfant, reproduit une magie, autant simple que charmante, de l'originaire. Le souvenir le plus pur est lié à l'aventure du départ au pâturage avec les vaches, vers le lever du soleil. La nourriture, la même chaque jour, était abondamment complétée par les offrandes de la forêt: „des champignons, du framboise, des myrtilles, des mûres, des noisettes” [8]. Mais plus important que tout ça fût le chemin vers Calea Secii, nommé aussi „«la voie royale» de l'enfance qui tient de la préhistoire et de la mythologie” [9].

L'expérience astronomique de l'auteur est liée aussi à la mythologie de l'enfance; il y a été initié par son père: „Après que mon père m'eût déchiffré la carte du ciel et m'eût parlé des planètes, je jouais les nuits d'été en choisissant une étoile de la voûte céleste, une étoile qui m'appartienne, en cachette. Je me couchais dans l'herbe et je peuplais arbitrairement cette petite étoile, pareille à un grain de blé” [10]

Les signes du temps, annonciateurs de la pluie, sont aussi inscrits dans l'imaginaire poétique de Lisa. L'enfant devait être initié dans le rituel des forces déchaînées du ciel, parce que parfois, du côté de la rivière de l'Olt arrivait le danger des brouillards pierreux qui annonçaient la grêle.

À ces moments-là, les enfants partis avec les vaches au pâturage dans les forêts, savaient qu'ils devaient se fabriquer, comme abri, des chaumières, bien que l'abri le plus indiqué pour ces circonstances eût été une grotte. Même s'ils en étaient inquiets, les parents ne partaient pas à la recherche de leurs enfants, tandis que ceux-ci ne pouvaient pas rentrer avec leur bétail que le soir. Mais tout ça appartenait à la croyance que ”tout devait arriver, arrivera” [11].

Sans user des ressources expressives, l'essayiste réussit à provoquer la même réaction chez le lecteur: l'approchement graduel, presque insaisissable, de l'univers reconstitué et l'identification totale avec l'œuvre.

Bien que les souvenirs de Lisa et de l'enfance apparaissent comme des fragments introduits par le flux de la mémoire dans la plupart de ses textes, l'image de cet univers s'organise d'une manière cohérente au niveau de l'œuvre tout entière, en offrant au lecteur l'occasion unique de découvrir la signification globale de la démarche de l'écrivain.

Le topos récupéré de Lisa et de l'enfance ne peut pas se constituer dans l'absence des figures tutélaires de l'univers intérieur de l'écrivain: les parents pour lesquels Octavian Paler a manifesté une énorme affection avouée à chaque occasion. L'image des parents est reconstituée avec une vénération projetée sous la forme d'un modèle à suivre dans la vie (perspective ayant déjà une tradition dans la littérature roumaine, présente chez Marin Preda et Ion D. Sârbu, écrivains qui ont eu un véritable culte des parents).

La figure centrale du village et, en même temps, de l'enfance est celle du père. C'est celui-ci qui s'est occupé tout d'abord de la formation intellectuelle de l'écrivain, le père ayant déchiffré à l'enfant de quatre ans le mystère des lettres à l'aide de la *Bible*, la première mythologie qui ait enflammé son imagination. Après la *Bible*, la récitation du *Credo*, le dimanche, à l'église, puis l'énumération fidèle des descendants d'Adam de la *Genèse*, la lecture d'un roman policier d'Edgar Wallace, les leçons d'histoire de son père sur Alexandre le Grand, mais, hélas, pas des contes. Toutes ces lectures et histoires rendaient possible l'évasion imaginaire de l'espace fermé de Lisa au Maroc ou en

Asie parce que l'évasion réelle, au moins pendant l'enfance, n'est pas été possible, ni même à Făgăraș, en l'absence des chevaux, "la grande souffrance de l'enfance", comme se rappelle l'écrivain.

On retient comme mémorables les pages où, dominé de fortes émotions, Paler essaie à reconstituer la figure de son père, faisant appel, comme dans d'autres cas, à la simplicité du mot pur. La figure du père se dévoile au lecteur comme un mélange, autant inédite qu'authentique, entre la robustesse de l'aspect physique, la profondeur du raisonnement et l'affection. Tous les souvenirs composent la même image, celle du père dominé de l'amour inconditionnel pour son enfant et celle de l'enfant fier de l'héritage spirituel et biologique reçu de son père. ("Quel le plus éloigné souvenir lié à mon père ? C'est l'un dans lequel je vois seulement ses pieds. Il marchait devant moi, dans la ruelle de Lisa nommée «Delături», un jour morne, en évitant les flaques alimentées par les gouttes de la bruine. Je venais d'accomplir mes sept ans et j'allais commencer mon premier jour d'école. [...] Pourtant, je doute que j'aie pu comprendre l'importance de ce jour dont je n'ai pas retenu que le souci de ne pas mettre le pied dans les flaques. Un autre souvenir, toujours partiel. Mon père ne se rasait que le dimanche. Pendant la semaine sa joue devenait âpre. Je dormais avec lui, dans le lit principal de la maison. [...] Le matin, quand je me réveillais, mon père frottait sa joue âpre de la mienne. Et j'en étais, chaque fois, heureux. " [12].

C'est la mère qui contribue, d'une manière décisive, au développement de ce culte du père. Son image, beaucoup plus discrètement dessinée, est rapportée en permanence à l'idée de famille vue comme le noyau génésique de l'être. C'est elle qui a insufflé à l'écrivain l'admiration pour le père, en dévoilant à l'enfant des histoires destinées à accentuer deux des traits caractéristiques du père : l'amour pour l'enfant et l'intelligence native. („Si je pense bien, celle qui a contribué le plus à l'élévation du culte du père, a été ... ma mère. J'ai appris d'elle que, quelques mois après ma naissance, quand je suis tombé gravement malade, mon père était resté, un hiver entier, près de mon berceau, en réchauffant le thé dans sa bouche avant de me le donner à boire. C'est toujours d'elle que j'ai aussi appris beaucoup d'autres choses. [...] Comment mon père avait étonné, pendant son enfance, ses maîtres d'école. Comme il a été promu de la deuxième directement dans la cinquième et comment, ensuite, les maîtres d'écoles et les prêtres (ils étaient deux à Lisa, l'un orthodoxe et l'autre gréco-catholique) sont venus chez mon grand père paternel pour lui dire que mon père pourrait aller au lycée aux dépenses d'un régiment de frontière de Sibiu" [13].

L'identification de l'écrivain avec l'image de sa mère est réalisée, dans la plupart des cas, de la seule perspective de la prédisposition vers le silence et du caractère morose („Personne ne me connaît, probablement, tel comme je suis. Je donne l'impression ou, de tout façon j'ai l'ai donnée, d'être un Transylvanien sobre, les pieds bien enfoncés dans la terre, sérieux et taciturne. De tous ces traits, seulement le dernier est vrai. Je suis taciturne, morose, j'ai hérité ma mère." [14] „Ma mère était ès taciturne. Elle parlait rarement." [15]).

L'image du père est liée, d'une manière intrinsèque, à la maison paternelle, nommée, ironiquement, „palais", d'ailleurs la maison où l'écrivain est né. „Celle-ci avait une seule pièce, un vestibule et un cellier où l'on gardait les provisions. Elle avait été construite par le grand-père paternel, vers le début du siècle, avec des poutres enduites de la glaise et passée à la chaux bleu violacé, comme on en avait l'habitude dans les villages du pied de Făgăraș. [...]. C'était une maison basse, avec de petites fenêtres pour ne pas perdre la chaleur en hiver et ne pas laisser entrer le soleil en été." [16]. Si en été il pouvait dormir aussi dans le hangar, en hiver il y avait des moments de tendresse, parce qu'il

dormait avec son père, dans le lit principal, „toujours sur des pailles, mais couvertes d'un drap en chanvre” [17].

Un autre souvenir, mais ayant cette fois des connotations négatives à l'égard de son père, noté par l'auteur comme un „trauma”, dévoilé seulement dans le volume *Le désert pour toujours*, est celui de la taverne (il y avait quatre à Lise), l'une des cinq institutions fondamentales de l'État. Même si chaque habitant avait chez soi de la boisson fabriquée par lui-même, les hommes préféraient fumer et boire de l'eau-de-vie de mauvaise qualité à la taverne. Cette chose n'arrivait jamais pendant la journée, temps consacré totalement au travail, mais dans la soirée et surtout le dimanche. Alors dès premières heures de l'après-midi, la fumée des cigarettes devenait si dense qu'on pouvait la couper avec le couteau.

„Le trauma” venait de la responsabilité qui revenait à l'enfant Paler de ramener le père à la maison. Le contact avec l'atmosphère de la taverne, l'odeur de l'eau-de-vie mêlée à la fumée des cigarettes, tout ça produisait à l'enfant de la „répulsion, une souffrance presque physique” [19]. L'écrivain apparaît ainsi dans l'hypostase de l'enfant avec des racines profondément enfoncées dans la terre de Lisa, mais soumis à un processus de contamination involontaire avec les germes d'un monde dur, incompréhensible. Il devait supporter ensuite la honte de rencontrer dans la rue des personnes connues et surtout, l'oncle George. À peine plus tard, l'essayiste a compris que l'alcool représentait pour les hommes de Lisa une compensation pour leur travail dur, plutôt un vice de dimanche, mais aussi un signe de virilité. De la perspective de cette expérience, Paler se caractérise lui-même comme un inadapté, donné d'une sensibilité incompatible le plus souvent avec l'univers de Lisa.

L'écrivain avoue qu'il a été sauvé de cette expérience et de cet abrutissement par le départ, à l'aide d'une bourse, au lycée „Spiru Haret” de Bucarest. Ce moment a été enregistré dans sa mémoire comme une séparation brusque, pas seulement du village, mais aussi de l'âge de l'enfance. Cet événement s'est passé un seul jour, lorsque l'oncle George, le frère de sa mère, a annoncé qu'il viendrait en voiture pour l'amener à Bucarest. La scène de la séparation du village de l'enfance ressemble aux récits autobiographiques de Creangă. Les mêmes pensées de s'esquiver, les mêmes troubles. Lorsque le départ est devenu une certitude, les premiers jours d'automne, l'écrivain avoue qu'il ne pensait qu'à trouver une solution de rester à Lisa. Là, l'air sentait „la feuille de noyer et le foin séché, le ciel n'était plus sans éclat comme dans les mois les plus chaleureuses, il avait acquis une certaine gravité qui annonçait l'automne, même si les forêts n'étaient pas encore teintes en rouge” [20]. La confession s'ensuit : „couché dans l'herbe, je cassais ma tête avec d'autres soucis. Au début, l'idée stupide de me couper un doigt pour me faire amener à l'hôpital de Făgăraș traversa ma tête. (...) Désespéré, j'ai décidé de m'enfuir le matin où j'allais partir dans mon premier voyage.”[22]. Mais toutes ses démarches d'évasion ont été déjouées. Y compris l'idée spontanée de sauter par-dessus la palissade de jardin. Pour le convaincre, son père lui a offert 44 lei, une somme qu'il n'avait jamais possédée. Et, au klaxon de la voiture, l'automne de 1937, Paler a quitté Lisa pour toujours et a laissé en arrière son enfance.

Le départ représente, en fait, le moment de rupture entre l'écrivain et l'espace d'origine, une rupture perçue dramatiquement et qui allait influencer, d'une manière ou d'autre, son entière évolution. Cet univers devient ainsi un repère auquel Octavian Paler se rapportera tout le temps. Ce monde perdu, qu'il ne retrouvera jamais, peut être ainsi envisagé comme un espace de l'isolement, de retour à soi-même qui lui apportera la consolation dans les moments d'incertitude et de déception. En ressentant d'une manière aiguë le sentiment de déracinement, il va osciller continuellement entre le passé et le présent, entre nulle part et partout. „Je peux dire, sans exagérer, d'ailleurs je le crois, que je

suis né obsolète. Trop sentimental pour Lisa. Et trop conservateur pour Bucarest. Trop peu souple pour pouvoir m'adapter et trop susceptible pour que ça me coûte (...). Malgré ça, toutes les fois que je veux revenir à mon identité, j'éprouve le sentiment trouble de n'être nulle part complètement accompli.”[23]

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## **Border-crossings: Representations of ‘Home’, the ‘West’ and the ‘Migrant’ in Romanian Film**

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**Abstract:** *Cultural texts (films included) are embedded in a social matrix, have consequences in the world, playing an important role in building imaginative geographies. The kind of kaleidoscopic cartography that film contributes to leaves invisible but permanent traces which, in turn, determine the way we perceive others and are perceived as others. The paper addresses the issue of migration, as one of the most visible societal changes impinging upon the post-communist Romanian experience by examining the textual and visual strategies through which several recently produced Romanian films – Asphalt Tango (1996), Occident (2002) and Italienele (2004) – construct the images of “home” and the “west” in order to probe the migrant’s “stay-or-leave” dilemma. Moreover, bearing witness to the increased feminisation of post-communist Romanian migratory trends, the films focus on the differential experience of migrant women and men in the context of a gendered world. Nevertheless, their representational strategies tend to comply with traditional encodings of masculinity and femininity which conform to societal expectations fostered by their respective cultural and historical location, by constructing the woman migrant within traditional encodings of femininity which equates it with the passive object, victimhood and sexuality.*

**Keywords:** *representation, migration, gender, Romanian film*

### **1. Borders and Crossings**

In “The poetics and anthropology of national character (1500-2000)”, Joep Leerssen was noting that *difference* has been the key-word to connote uniqueness for European nations starting from the mid-seventeenth century onwards, as nations have “come to see their character, their individuality, in those aspects in which they differ most from others” [1]. However, the post-1990 changing geographical borders, the new transnational mobility and the ensuing cross-cultural melting-pots have called into question the mental division of Europe along the West/East, or Centre/Periphery coordinates, though the countries of the post-communist East-European area have continued to share an ambivalent and floating sense of an identity which is ‘no more Eastern, but not yet Western’.

This proves the persistence of power and mental structures which sustain the condescending attitude behind Eurocentrist thinking, which for long has tended to divide the world into two cultural fields, “the West” and “the rest” [2], and which has tended to place Eastern Europe in a “nesting orientalist” discourse [3] as the ‘lesser’, or ‘the Other’ Europe.

One means of ‘unthinking’ Eurocentrism is to acknowledge the shifting and expanding nature of a European space where multiculturalism and migration restructure intercommunal relations within and beyond the nation-state, transgressing thus embedded hierarchies established between self and other, native and foreign, home and deterritorialisation, centre and periphery, West and East. As Dina Iordanova states, “a culturally significant space is constituted by the members of the new community of migrants [...] overcoming the trademark atmosphere of lost homelands and rising above destabilizing discourses of shattered identities, to occupy an expanding universe, a universe which receives its meaning through its perpetual dynamism.” [4]

This paper addresses the issue of migration, as one of the most visible societal changes impinging upon the post-communist Romanian experience, by examining the textual and visual strategies through which several recently produced Romanian films construct the images of “home” and the “west” in order to probe the migrant’s “stay-or-leave” dilemma. If cinematic texts are not “differentiated according to the criteria of form and aesthetic effect” but “understood as part of social practice, in which the power politics of dominant groups and the interplay of forces acquire considerable importance” [5], then

the images that they mediate play an important role in providing special insights into residual public attitudes that shape “the prevalent images of a society and the ways of representing [other] ethnic groups and nations” [6].

## 2. Imagining the Migrant

As “mental or discursive representation or reputation of a person, group, ethnicity or ‘nation’” [7], images are fictional constructs of the mind that work effectively in the cultural and communicative field because they are tropes, commonplaces turned familiar by repetition and resemblance. Moreover, rather than constituting invariable, fixed entities, images alter along with changing cultural and historical contexts, as a reflection of the shifts occurring in the collective experience of a group or society. This may become evident if one looks at the way in which the image of migrants has been differently negotiated within a border-crossing dynamics that has formulated “the question of otherness in terms which are not only political, but also geographical” [8], often constructing a migrant’s self in antinomical structures placed on the interstice of home and host cultures. Thus, to the traditional types used to subsume a migrant’s identity (the adventurer vs. the exile – in the home culture; the adapter versus the alien – in the destination culture) other types have been identified of late: the prodigal son/daughter (in the home culture); the illegal worker, the criminal and the woman trafficked for sexual exploitation (in the destination culture), such as the following table [9] illustrates:

<b>Home Society</b>	<b>Host Society</b>
The <b>adventurer</b> (dares to move out in search of the new)	The <b>adapter</b> (brings new energies and spawns creativity in creating a new life)
The <b>exiled</b> (separated from the original culture and embracing a different way of living)	The <b>alien</b> ‘Other’ (separated by his/her differences from the destination culture)
The <b>victim</b> (of human trafficking/illegal migration)	The <b>illegal</b> migrant and the ‘asylum seeker’ (potential threats to local values and identity, scapegoats for economic insecurity) The trafficked <b>prostitute</b>
The <b>returned migrant</b> : <ul style="list-style-type: none"> <li>• The source of richness and potential agent for development</li> <li>• The ‘alien’, for having adopted the cultural values of the host society</li> </ul> The ‘failure’, unable to adapt to and be successful in the host society	

## 3. Border-crossings in filmic representation

In a critical comment on the post-1990 generation of Romanian filmmakers, Andrei Gorzo was signalling out the achievements of directors like Nae Caranfil, Cristi Puiu, Cristian Mungiu, or Corneliu Porumboiu (among others) as having brought a “long-awaited Neorealist purification” into Romanian film, answering thus the plea that Eugenia Voda, the well-known film critic, had made in an earlier survey of post-communist Romanian cinema: “to regain a sense of everyday reality and [...] to learn how to render truthfully an important slice of recent history which has been horribly falsified” [10]. Bound not by a shared aesthetics, but “a shared determination to bring professional standards back into the Romanian film” [11], this ‘New Wave’ of filmmakers carved up common ground in their preference for “realistic stories [...] that make reference to contemporary social or historical realities” [12], of which migration constitutes itself into a significant topos of the present-day Romanian experience.

Nae Caranfil’s *Asfalt Tango* (1996), Cristian Mungiu’s *Occident* (2002) and Napoleon Helmis’s *Italienele* (2004) are but three of a more substantial corpus of films



[13] that display an articulate interest in exploring migration and the migrant's experience as the site where traditional notions of self, home and belonging are tested against the complexity of unknowable reality. Moreover, these films record actual pre- and post-1989 migration patterns such as: asylum seeking, migration through marriage, (il)legal (circular labour migration) and human trafficking, imaginatively intervening thus in the wider context of communicated concepts and interpretations on the post-communist and post-integration Romanian migratory trends.

### **3.1. *Asfalt Tango***

Set in the immediate post-communist decade, when the media-advertised issue of sex-trafficking under the cover of the Western entertainment industry constituted itself into one of the topical debates of the Romanian society, Nae Caranfil's *Asfalt Tango*, a French-Romanian production, is a burlesque comedy which involves a group of eleven beautiful Romanian girls who are persuaded by a French agent (Marion) and a dubious Romanian impresario (Gigi) to embark on a bus that would lead them to Paris and future glory as cabaret dancers. This East-West journey, which involves crossing Romania from Bucharest, through Brasov, Cluj and Oradea, to reach the Hungarian border and beyond, is complicated by the desperate efforts made by Andrei, the husband of the opera ballet dancer Dora, to stop his wife from embarking on what he strongly believes to be a life of prostitution, and to persuade her to return home to the safety of their marriage.

Nevertheless, within the framework of the group's journey through the winding (at times picturesque, but more often desolate and dusty) Romanian landscape, a number of stories are embedded:

- the story of Dora and Andrei's marriage set against the social and economic cleavages characterizing post-revolutionary Romanian society;
- the story of Felicia, with a bourgeois background and cultural aspirations that collide with the aberrant behavioural codes of a society in transition;
- the story of Graziela, who has embarked on this trip as punishment to her Italian fiancé, who has ceased returning phone calls.

As such, their intersection foregrounds both the reasons for migrating (the "West"/France perceived as a *mirage*, a place that would solve all problems and bring both personal and public fulfillment), as well as the costs of migration (the severance of emotional ties and abandonment of duties within the home society; implied prostitution.)

### **3.2. *Occident***

The feature debut of Cristian Mungiu, *Occident* is also a comedy (though bitter) about the lure of emigration and the responses this triggers in those left behind. Much more complex in point of its narrative structure, the film tells basically the same unrequited tale by focusing on three different stories. Nevertheless, these happen at the same time, their plots intertwine and the same events are shown from different angles as main characters from one story are cast as secondary in another one, in order to prove how their actions unknowingly influence each others destinies:

- a young couple, Luci and his fiancée, Sorina, are evicted from their home in the sordid outskirts of Bucharest. While in cemetery, waiting for otherworldly guidance from Sorina's dead father, Luci is unexpectedly hit on the head with a flying bottle. The rest of the story focuses on the young man's desperate efforts to win back Sorina, who has moved in the meantime with Jerome, the Frenchman who helped hospitalize Luci. Being offered a shelter by Aunt Leana, the old frail mother of his former friend who left for Germany during the Communist times, Luci is forced to become underemployed as a beer bottle mascot, befriending Mihaela, his fellow telephone advertiser. Things precipitate when a policeman arrives unexpectedly with news that

Nicu, Aunt Leana's long estranged son, has died in Germany, the old woman apparently dies in shock and Luci runs to tell Sorina that they can move back together in Aunt Leana's vacant apartment only to find that his fiancée has already left for France with the elder suitor;

- on the eve of her marriage, Mihaela, a romantic girl who thinks she has a gift for poetry, is deserted by the groom. Desperate to find a replacement, the mother opts for a foreign husband that will help her daughter establish not only a prosperous life abroad but also one unencumbered by the shameful incident at the wedding. While the mother visits matrimonial agency and arranges blind dates for her daughter, Mihaela gets an employment with an advertising agency where she meets Luci. The two are drawn to and confide in each other as they are kindred spirits in their mutually wounded hearts. But the news come that an Italian suitor intends to visit them. In the midst of the excitement of the family's preparations there appears Luigi, who is young, handsome, well-to-do, a poetry-lover, but black and Mihaela's parents are desperate once again as their daughter voices her decision to leave with him, anyway.
- Mihaela's father, a retiring police officer with old Securitate-style attitudes and tactics, discovers his daughter's groom drunk in the nearby cemetery and scares the young man off both of his bottle and of the marriage. Afterwards he is reluctantly convinced by both his wife and his mistress that the only means of setting things well for his child is to consent to a foreign marriage. Then, he meets Nae, who has returned from Germany to bring the news of a friend's death to his mother and needs assistance in fulfilling his task. Shocked by the prospect of seeing his child leave with a black Italian, the officer asks Nae to do him a counter favour and take Mihaela to Germany with him.

The same as in *Asfalt Tango*, their junction foregrounds migration as a durable choice for the Romanian experience, juxtaposing pre- and after-1990 border-crossing patterns against a similar interplay between a flawed 'home' and the mirage of the West. Though the actual migrants' journeys are averted by the film's focus on their passages' end points (Nae and Nicu's 'return' home, or Sorina and Mihaela's 'departures'), *Occident* is a "static road-movie" [14] in which one finds the paradoxical and conflicting strains entailed by changing places: move and inertia, quest and retreat, or bliss and distress.

### 3.3. *Italiencele*

Another feature film debut, Napoleon Helmis's *Italiencele* Set at the time of the Kosovo conflict, the film tells the story of two Romanian sisters, Jeni and Lenuța, who decide to leave their small village community in Oltenia, leaving behind an unrequited lover (Gigel) and a drunken uncaring father in order to go and work (illegally) in Spain as strawberry pickers. A year later, they return home with a victorious smile and a western attitude, having supposedly gone rich not in Spain, but working in Italy. However, the truth will come out when Jeni decides to stand up to Giovanni's (her former lover and escort to the girls on their way out of the country) attempt to run for the village Mayor's Office. As the villagers are gathered at the local hall and shown a porno film in which the two sisters are the recognisable protagonists, Lenuța bursts in with a terrible confession: a shocking denouement which lays bare a brutal and horrific experience. The two sisters were in fact trafficked and sold to be exploited as prostitutes in Kosovo by Giovanni and his companion, Fane, to be released only with the arrival of the American troops. The confession works like an exorcisation of guilt and trauma, and the film ends on an image of hope: as the two sisters try to mend what has been left of their family goods, an American soldier drives through the village heading towards the house of the two.

At a deeper level, the main narrative related to the two sisters may be seen to include three related stories:

- the story of Gigel's desperate efforts to convince Jeni to give up the mirage of Spain and remain in the village, marry him and lead a poor but honest existence;

- the story of the girls' illegally migrating and its consequences;
- the story of the sisters' return to their native village and their attempts to reintegrate in the community's life set against the background of the local fights for political power.

The same as in the previous two films, their interweaving foregrounds topical issues in the wider debates on migration: the reasons for migrating (the "West"/Spain, Italy perceived as a *mirage*, a place that would solve (mainly financial) problems; the costs of (illegal) migration (human trafficking); reintegration and the mixed home perceptions of returned migrants (admiration: sources of richness and development/hostility: less 'native'; unable to make it abroad).

#### 4. The migrant at filmic crossroads: 'Home' and the West

From the body of filmic texts chosen for analysis there becomes evident that the conceptualisation of migration and the migrant's experience constitute themselves into a significant imagined space that tries to figure or reconfigure an actual cultural terrain where the migrant transgresses embedded hierarchies established between self and other, native and foreign, home and deterritorialisation, centre and periphery, West and East.

All the three films foreground migration as an in-group experience, placed at the crossroads between notions of home and the mirage of the West, in order to probe the migrant's 'stay-or-leave' dilemma. In all of them 'home' emerges as an un-idealised landscape of contrasts between traditional certainties (community ties and the knowledge of place) and the unforeseeable pressures of modern-day existence. This applies both to the cityscape of *Occident* in which the transition from a collectivist to an individualist society is visualised through an abrupt juxtaposition of shots of communist-style squalid tenements and fancy urban developments (ironically, the name of the city store in *Occident* is "More and More: A Life Philosophy"), as well as to the rural one of *Italiencele*, in which the peasant culture has become a mere commodity, being commercialised like folklore for the sake of the voyeuristic Western gaze of a French cameraman. *Asfalt Tango* draws on both sets of representations, as 'home' glimpsed through the bus windows fluidises the scenery otherwise made up of disparate oppositional pairs (the picturesque versus the derelict, urban versus the suburban, the urban versus the rural, the new and the old) suggesting the social and economic cleavages in the local culture and inviting at the reconsideration of Romania's margins and Romania as margin.

Characteristically, the atmosphere is permeated by desperation, and the films' protagonists find themselves displaced at home and morally-frustrated in a society in which traditional concepts of normality and deviance seem to have become confused. It is significant that it is the "deviant" ones (the bullying, the deceitful, the corrupted, the delinquent) that know how to make their way through this uneasy landscape, while the "normal" ones are either forced to leave, led astray or left behind, chained to a home that has lost its substance, hence the recurring metaphor of death to imply the loss of traditional meanings of home: in *Occident*, the protagonists' paths intersect in a cemetery and it is the news of Nicu's death that precipitates the denouement of the stories., while in *Italiencele*, the death of the father, ironically put beside the burial of their murdered dog, marks the end of the village life as it was known to the sisters.

The West as constructed by the migrant's imagination is justified by the power of the cultural myth. All the feature films start from this premise, as the pursuit of a distant idealised West looms large over the characters' decisions to emigrate. However, the films choose to revisit it and either cast doubt on its truth-value (such as the open endings of *Asfalt Tango* and *Occident* seem to imply), or overtly reverse it by foregrounding the tragic outcome of a migrant's dream as is the fate of the two sisters in *Italiencele*. Moreover, the West proves as ambivalent in its meanings as 'home' is, whenever the films elaborate on its (in)authenticity through metonymical characters: in *Asfalt Tango*, Marion, the self-

possessed, elegant and sophisticated business-woman, embodies both the civilised and the mercantile aspects of the French society; *Occident* sketches a larger European map which both validates traditional assumptions about West-East hierarchical positioning (Jerome, the French ‘benefactor’, and Van Horn, the Dutch ‘official’) and points to composite hierarchies within Europe itself in order to conceptualise articulation of what is European from below (Nae, the Romanian illegal migrant turned ‘German’ and Luigi, the Italian of African origin).

Placed at their crossroads, the migrant’s construction is similarly unstable, both abiding by the traditional types and subtly dismantling them by trespassing their typological and cultural borders: the collective feminine character of *Asfalt Tango* is both adventurer and implied object of sex-trade; Mihaela and Sorina in *Occident* are, most likely, adventurers who would end up as exiles, while Nicu is the illegal emigrant-adventurer turned victim; the two sisters in *Italiencele* start as illegal worker-adventurers to end as victims of trafficking.

## 5. The migrant within gendered borders

As evident from the above-stated, all three films employ an almost entirely feminine cast of migrant characters. This testifies to the increasing feminisation of the migration trends in the post-1990 Romanian context, and may be taken as an indicator that emigration is also an answer to the persistence of forms of patriarchy and a mentality that continues to limit women’s opportunities in the process of neo-accumulation and the public sphere.

The films foreground the figure of the woman migrant as a product of the post-communist realities of Romania, insisting on their role as victims of a range of grave social, economic and cultural problems. The two sisters in *Italiencele* are doubly victimised: by the lack of opportunities that the village (a microcosm of Romania’s rural margins characterised by economic stagnation and pre-modern standards of living) entails, as well as by the perpetration of a patriarchal system (represented through the figures of an inefficient, continually drunk and unexpectedly violent Father and the macho petty crook, Giovanni, both women trafficker and rapist) which oppresses, brutalises and, consequently, turns women into ceaseless victims. Even the two films that couch the female migrant experience under the romantic guise of the search for personal fulfilment – be it in terms of glamorous careers (such as the eleven girls in *Asfalt Tango* dream of) or finding the ‘perfect’ spouse (as is the case with Sorina and Mihaela in *Occident*), still anchor themselves in the same post-communist Romanian social landscape where poverty, homelessness and aberrant patriarchal behavioural codes collide with the characters’ aspirations.

Nevertheless, the subjectivities of their protagonist are construed in accordance to traditional encodings of femininity and societal role models which are in fact variations on general gender stereotypes, becoming thus sub-stereotypes in themselves. Either as young and beautiful, ready to sell her looks/talents in the promise of material fulfilment in the West (the girls in *Asfalt Tango*; Sorina and Mihaela in *Occident*) or young and innocent, the victim of malevolent traffickers who lure them into migrating abroad (the two sisters in *Italiencele*), the figure of the woman migrant remains confined within a general representation of womanhood that equates the feminine with the passive object, victimhood, sexuality and domesticity. The films’ narratives are generally convergent with this representation of femininity as devoid of agency, because male figures invested with patriarchal authority either set in motion, deceive into or direct a woman migrant’s journey. Bullying fathers (like that of the two sisters in *Italiencele*, or colonel Visoiu in *Occident*), husbands (Andrei, hard-working, honest, but poor in *Asfalt Tango*) or imperfect lovers (Luci, the effete intellectual in *Occident* who doubly fails: in rescuing his present relation with Sorina as well initiating a wholesome new one with Mihaela) more or less

openly instigate the plot; public agencies (fake impresarios like *Gigi* in *Asfalt Tango* and matrimonial agents in *Occident*) or individuals (human traffickers in *Italiencele*) forward and supervise it, while other male figures ordain its resolution: the last shots of *Italiencele* focus on the American soldier, arrived by car in the remote southern Romanian village to look for the girls he saved in Kosovo, with the implication that he would perform the role of the rescuer once more, taking the sisters to a more distant (and ‘respectable’) West.

## 6. Summing up

Nowadays, the informative power of transmitted images is at least as influential as the exchange that takes place in spoken or written language. Nevertheless, unlike the written word, the role of mediated images is so subtle that it often remains unaccounted for. Hence the filmic analysis here undertaken should be seen as an attempt to ‘decode’ and bring to light the diverse ways in which Romanian cinematic texts translated the migrant experience on screen, while, at the same time, registering the underlying dynamics of cross-cultural image-making indicative of vernacular attitudes that permeate the multiple levels of a given society.

If, as stated before, migration inevitably brings disquieting experiences, it has become a way of living for many in the contemporary world. As texts embedded in a recognisable cultural matrix, the three films bear witness to the construction or deconstruction of the ‘maps’ of meaning through which the conceptualization of the migrant ‘leaps’ from a theoretical mode of representation to a concrete image with a concrete signification for a particular group of people who tries to make sense of everyday practices and experience.

Seen in the synoptic frame of the table below, the three films rewrite preconceived migratory maps with their own images that both abide by the general notions, but also subtly dismantles them by negotiating the migrant identity within a border dynamics which shifts the predictable contours of notions like “Home” and “the West”.

<i>Asfalt Tango</i>	<i>Occident</i>	<i>Italiencele</i>
<b>Home</b> → a <i>teatrum mundi</i> of East-European transition from communism to capitalism and from localism to globalization	<b>Home</b> → an urban and conflicted space suspended between communist-induced lethargy and capitalist-adopted craving.	<b>Home</b> → an ‘inauthentic’ rural space, in-between the pre-modern and the modern, localism to globalization.
<b>The West</b> → a seductive <i>mirage</i> that can turn <i>deceptive</i>	<b>The West</b> → a <i>mirage</i> and <i>refuge</i>	<b>The West</b> → a coveted <i>mirage</i> turned <i>bitter</i>
<b>The migrant</b> → adventurer at the start of the East – West journey / potential victim at its implied end.	<b>The migrant</b> → adventurer turned exile at both ends of an open East – West journey.	<b>The migrant</b> → adventurer turned victim and prodigal exile within a circular East – West – East journey.

## Notes

[1] Joep Leerssen, “The poetics of national character (1500-2000)”, in Manfred Beller and Joep Leerssen (eds.), *Imagology: the cultural construction and literary representation of national characters: a critical survey*, Rodopi, Amsterdam, 2007, p. 69.

[2] see Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media*, Routledge, London and New York, 1994.

[3] see Maria Todorova’s seminal *Imagining the Balkans*, Oxford University Press, New York, 1997.

[4] Dina Iordanova, *Cinema of Flames: Balkan Film, Culture and the Media*, BFI, London, 2001, p. 262.

- [5] Waldemar Zacharasiewicz, *Images of Germany in American Literature*, University of Iowa, Iowa, 2007, p.2.
- [6] Ibid., p. 1.
- [7] Martin Beller and Joep Leerssen (eds.), *IMAGODOLOGY: a Handbook on the Literary Representation of National Characters*, Rodopi, Amsterdam 2003, p. 342.
- [8] Maria- Sabina Draga-Alexandru, "Constructing the Female Self in Postcolonial Migrant Fiction", in Julie Scanlon and Amy Waste (eds.), *Crossing Boundaries: Thinking about Literature*, Sheffield Academic Press, Sheffield, 2001, p. 123.
- [9] The table is adapted from the information provided by "The Image of Migrants in Society", IOM (International Organisation for Migration) report, available at: [www.iom-seasia.org/resource/pdf/image.pdf](http://www.iom-seasia.org/resource/pdf/image.pdf).
- [10] Andrei Gorzo, "The Critic's Perspective" in Ariadna Gradinaru, Dragos Tudor, *The Young, the New, the Daring: Best Romanian Feature Film Debuts*, Romanian Cultural Institute, Bucuresti, 2007, pp. 11-13.
- [11] Ibid.
- [12] Ariadna Gradinaru, Dragos Tudor, "Introduction" to *The Young, the New, the Daring: Best Romanian Feature Film Debuts*, op. cit., p. 9.
- [13] see Gabriela Iuliana Colipcă, Ioana Ivan-Mohor, Michaela Praisler, Gabriela Dima, Antoanela Marta Dumitrașcu, Mariana Neagu, *National Identity and the Media*, National Case Study Report, available at: <http://www.gemic.eu/wp-content/uploads/2010/07/WP4-Report-Romania-final.pdf>.
- [14] Alex. Leo Serban, *4 Decenii, 3 ani si 2 luni cu filmul romanesc*, Polirom, Iasi, 2009, p. 225.

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- Asfalt Tango*, Dir. Nae Caranfil, Romania & France, 1996.
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## L'impossible retour : écrire l'exil postcommuniste dans la littérature roumaine francophone

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**Abstract :** *Dumitru Țepeneag's novel **Hotel Europa** (1996) and Matei Vișniec's **Despre sindromul de panică în orașul luminilor** (2009) have as protagonists writers that left Romania for France before 1989 and that become aware of the impossibility of either building a literary career in their adoptive country or returning to their native country after the 1989 Revolution. This paper sets out to examine a double experience of failure: personal (analysing the identity splits the experience of exile determines) and professional (both *Hotel Europa* and *Despre sindromul...* have a strong metafictional dimension, musing over the painful process of writing... in one's mother tongue). However, I will argue that the two novels are the expression of a paradoxical come-back, as they mark the return of Țepeneag and Vișniec to writing in Romanian.*

**Key-words:** *exile, Francophony, identity*

Deux écrivains roumains d'expression française, établis à Paris avant la révolution roumaine, écrivent en 1996 et respectivement 2009 des romans inspirés de leur expérience de l'exil, questionnant la condition de l'intellectuel roumain en Occident, les problèmes identitaires provoqués par l'expérience de l'émigration, tout comme les mutations survenues après les événements de décembre 1989.

Les narrateurs d'*Hôtel Europa* (Dumitru Țepeneag) et *Sindromul de panică în orașul luminilor*, (Matei Vișniec) sont justement des auteurs roumains qui ne réussissent ou qui ne veulent plus publier en France après la Révolution roumaine, et qui tentent des rentrées en Roumanie, à la fois physiques et symboliques, en adoptant des sujets d'écriture roumains.

### *Câinii cu covrigi în coadă*

« Pe-orice stradă din Paris/ Orice câine, cât de mic/ Crește-n coadă un covrig » [2], décrivait Ana Blandiana l'atmosphère parisienne en 1986, dans un poème qui ne s'adressait pas seulement aux enfants ; il suffirait, selon l'un des personnages de Dumitru Țepeneag, de se pencher pour le prendre. Les « covrigi » constituent le symbole ironique de ce véritable miroir aux alouettes qu'a été l'Europe occidentale pour les gens de l'Est qui rêvaient de quitter le goulag communiste, un paradis transformé par le retournement ironique en une sorte de Pays de Cocagne... ascétique, puisque composé seulement de bretzels.

Vers la fin des années 80, à Bucarest, Vișniec, le narrateur – protagoniste de *Sindromul...*, contemple avec fascination une carte touristique de Paris, qui lui paraît un paradis en miniature, un petit Eldorado familial et ludique, qui l'attend pour lui offrir la gloire des lettres : « Tot Parisul e în mâinile mele, e la picioarele mele, mă uit la el de sus ca și cum ar fi proprietatea mea (...) Toate sunt desenate ca și pentru niște copii de la grădiniță : Turnul Eiffel, Catedrala Notre-Dame, Beaubourg-ul, Arcul de Triumf, Luvrul... » (p. 64). Quelques mois après la révolution roumaine, Ion Valea, le protagoniste de Țepeneag, déçu par les « minériades » et par le manque de réaction du peuple roumain, décide de s'en aller, comme beaucoup de ses compatriotes, « oriunde, numai să fie în faimosul Occident, acum botezat metonimic Europa » (p. 199).

Il est intéressant que, malgré le changement de régime politique, les motivations des héros sont similaires : ils se sentent seuls et incompris, des étrangers dans leur propre pays. Dans ces premiers mois de liberté, Ion reçoit son passeport avec autant d'émotion que Vișniec quelques années plus tôt ; la différence, c'est que le jeune étudiant post-décembriste n'a pas de but précis à atteindre, il part visiter l'Europe en touriste, même si

l'argent lui manque, et s'attarde en chemin autant qu'il veut ; Ion se propose d'arriver à Paris, où il espère rencontrer un écrivain (le narrateur-personnage, exilé avant 1989), dont il ne connaît même pas le nom ; d'autre part, le jeune Vişniec (le narrateur- protagoniste de *Sindromul...*), dans la Roumanie communiste, sait que la voie qu'il emprunte est sans retour, et qu'il lui faudra réussir à se faire une carrière, sinon tout ses efforts seront inutiles.

### *Châteaux de sable*

Le premier contact des protagonistes (Vişniec, le narrateur, et, respectivement, Ion) avec la ville de Paris est placé sous le signe de la superficialité et de l'artifice – : Vişniec regarde les monuments parisiens sur une carte, et a l'impression d'être le maître de la ville ; Ion, descendu, comme tout émigrant de l'ancien bloc communiste, à la Gare de l'Est, admire les monuments sur les cartes postales qu'il trouve dans un bureau de tabac : « (...) se trezi la Paris, în Gara de Est. Nu se precipită pe străzi să vadă oraşul. Oraşul lumină !... Uite-l în poze, în ilustrate : turnul Eiffel, Luvru, piaţa Concorde în ceaţă (...) un vapor pe Sena... » (p. 458).

Il s'agit ici, chez Vişniec tout comme chez Țepeneag, du dernier Paris avant Paris, d'une première concrétisation de ce Paris construit par l'imagination. A chaque fois, on a affaire à des images, à des objets à deux dimensions, dépourvus de profondeur, à des surfaces polies, colorées, sucrées et artificielles. Ce sont des images d'un Paris touristique qui mettent en garde, par leur fausseté même, contre le danger des utopies, et qui donnent une dimension ironique aux titres des deux romans : la ville des lumières est en fait un cliché culturel à déconstruire, tandis qu'« Hôtel Europa » offre, par la dimension de luxe que l'idée d'hôtel, associée au nom du continent convoque, une perspective ironique sur l'aventure picaresque des personnages de Țepeneag.

Et si cette première image est placée sous le signe du connu et du luisant, une fois arrivés en Occident, les émigrants découvrent vite que les chiens ne sont pas construits avec des bretzels attachés. « L'Eldorado de pacotille » s'écroule, de manière plus ou moins brutale, et ceux qui se nourrissaient de fantasmes se retrouvent égarés, perdus dans un monde qui cache, sous une croûte luisante et familière, une altérité hostile.

Après avoir franchi les frontières qui séparent l'Est de l'Ouest, les immigrants se confrontent avec la difficulté de retrouver ce qui était jadis le paradis. D'observateurs, les protagonistes se muent en observés, car ils deviennent les objets du regard des autres, des objets curieux, bizarres ; on n'hésite pas à leur coller des étiquettes, qui aident à les « apprivoiser », à les ranger dans des catégories. Les Occidentaux ont des notions plutôt vagues de cette Europe de l'Est perdue, comme dans un brouillard, quelque part au-delà de l'ancien rideau de fer, en témoigne le fait que les deux romans font allusion à la confusion fréquente entre Budapest et Bucarest : chez Țepeneag Ion rencontre dans son chemin un élégant expert comptable qui « era foarte interesat de țările din est, auzise de revoluția de la Budapest, pardon Bucarest, ba chiar și de mișcările studențești, de piața Universității » (p. 456). De son côté, le protagoniste de Vişniec apprécie chez M. Cambreleng, l'éditeur parisien qui lui sert de guide dans la ville-lumière, la qualité de ne pas mélanger les capitales, il le considère comme l'un des peu intellectuels mineurs français capables de ne pas confondre Bucarest et Budapest.

Dans *Hôtel Europa*, les personnages, en commençant par la femme du narrateur, éprouvent du plaisir à passer en revue les défauts des Roumains, qui sont tour à tour « poltroni », « curvari », et surtout « mint de îngheață apele ». A l'étranger, les Roumains font l'objet des constructions culturelles superficielles des Occidentaux, qui ne se soucient point de la justesse de leur regard, et entassent joyeusement tous les clichés qu'ils connaissent sur les ressortissants de l'Est.

Le regard de l'autre prend, dans le cas des narrateurs – personnages des deux romans, des formes très concrètes : ils sont, tous les deux, « accompagnés » dans leur tentative de faire carrière en France, par des autochtones qui jouent le rôle de guides



lucides et sarcastiques. Le narrateur d' *Hôtel Europa* est marié avec une Française caustique qui s'appelle, fatalement, Marianne, et qui ne cesse de le regarder d'un œil critique, lui rappelant ses défauts, sa difficulté de s'intégrer, et qui fait des commentaires critiques sur l'avancement de son roman. Elle aimerait bien prononcer quelques remarques acides sur son contenu, aussi, mais il est écrit en... roumain.

L'éditeur parisien de Vişniec (« care era acolo să reprezinte Franta, țara în care visam cu toții să devenim celebri », p. 5) exerce, lui aussi, une véritable torture psychique sur ceux qui lui confient leurs destins - des écrivains de l'Europe de l'Est - et les oblige à réécrire, à l'infini, les mêmes livres, afin d'abandonner tout rêve de célébrité.

L'une des grandes difficultés, pour ces intellectuels venus de l'Est faire carrière en France, c'est la nécessité d'écrire dans la langue du pays d'accueil – la langue devient pour ces étrangers qui rêvent de publier en France un territoire à conquérir, une lutte à mener. Les deux narrateurs font l'effort d'apprendre le français, mais c'est justement leur manière de parler, leur accent étranger qui les met à l'écart, trahit leur statut, les dénonce comme venant d'ailleurs.

Chez Țepeneag la langue française fait l'objet d'un combat pénible que le narrateur mène à l'aide de la femme française : « După ce mă chinui să învăț franceza și se chinuie și ea alături de mine (nici nu mai văzuse pe cineva atât de puțin dotat pentru limbi), după ce de bine de rău reușesc să scriu câteva cărți în franceză (ca vai de capul lor, dar oricum în franceză!) acum las totul baltă, mă întorc la dialectul acesta danubian, la limba asta peștiță și peticită... (p. 266).

Au combat avec la langue s'oppose chez Vişniec la séduction qu'exerce l'accent roumain, et l'usage d'un français correct, mais un peu trop littéraire, puisqu'apparis à l'école. C'est justement son accent roumain qui permet au narrateur d'avoir une aventure amoureuse inespérée, à 50 ans, avec une femme de 20 (« simteam că domnișoara Faviola face dragoste mai mult cu accentul meu decât cu mine », p. 178), aventure qu'il considère comme source d'une grande satisfaction métaphysique.

Le regard de l'autre semble paralyser les intellectuels venus de l'Est, qui se retirent dans des univers à part, isolés – la grande ouverture, tant espérée semble mener à des mondes fermés, à des exils à l'intérieur de l'exil.

Dans son roman, Matei Vişniec présente deux cas de figure : avant 1989, soutient-t-il, les écrivains du bloc communiste étaient accueillis avec chaleur, en raison de la valeur documentaire de leur écriture : « Una două se găseau bani pentru publicarea oricărui roman, oricât de prost ar fi fost el, doar pentru faptul că se înscria în categoria denunțării ororilor comuniste » (p. 17). Après les événements de 89 pourtant, on ne trouve plus d'argent pour l'idéologie, et comme le monde de l'édition fonctionne selon les lois du marché, les écrivains de l'Est sont tombés dans un oubli total. Ce que Vişniec appelle *le syndrome de panique dans la Ville des Lumières*, c'est justement le sentiment qui accable ces intellectuels, jetés, suite au changement de système dans leurs pays d'origine, à la poubelle de l'histoire. Paris, pense Vişniec, est semblable à un bateau qui menace de se noyer, chargé des cadavres de ceux qui ont essayé d'y connaître la gloire des lettres, et qui ont échoué. Le seul espoir du narrateur de publier un livre réside dans l'aide de M. Cambreleng, éditeur parisien fantôme, dont on ne sait même pas s'il possède une maison d'édition, et qui accueille différents écrivains désespérés dans le café Saint Médard du quartier Mouffetard, une zone mal famée de la ville des lumières. Il y constitue, avec ses compagnons, écrivains ratés de l'Est, le groupe no. 5 sans langue maternelle.

*Hôtel Europa*, écrit Margareta Gyurcsik, « c'est l'histoire d'un écrivain qui vit en solitaire son exil à Paris jusqu'au moment où il décide de vivre l'expérience de l'altérité en écrivant un roman sur la déception de tous ceux qui se sont roués vers l'ouest à la recherche du Paradis mythique » [3]. En effet, on a affaire ici à un roman écrit par un exilé sur des exilés. Le narrateur de Țepeneag, émigré avant 1989, n'a eu qu'un succès littéraire médiocre, selon les dires de sa femme, il a eu du mal à écrire quelques livres en français, et encore « ca vai de capul lor ». L'écrivain vit dans la capitale française en compagnie de sa

femme, mais il est toujours sur le point de s'en aller (et son départ à un goût de fuite), afin de pouvoir composer son roman roumain. Le départ, rapporté à plusieurs reprises, finit par avoir lieu, et le narrateur se retire dans un petit village en Bretagne, où il trouve, enfin, la paix pour écrire sur la Roumanie. On a affaire ici, tout comme chez Vişniec, à un exil dans l'exil, à vocation créatrice. Comme si pour pouvoir retrouver l'image mentale du pays qu'ils ont fui, les artistes devaient se détacher du pays d'accueil. L'exil dans l'exil se charge d'une vocation créatrice, devient condition de l'écriture de l'émigration.

Si pour le narrateur l'exil a des vertus créatrices, ce n'est pas le cas de son protagoniste, Ion Valea, qui vit, lui aussi, pendant son périple européen, parmi des gens de l'Est, des marginaux (des prostituées, des voleurs). Ion ne réussit à se fixer nulle part, il erre de pays en pays, d'hôtel en hôtel ; plusieurs hôtels ayant le nom *Europa* jalonnent son parcours, dont le dernier, un abri de nuit désaffecté, offre plutôt un séjour en enfer. La déambulation picaresque traduirait, selon Laura Pavel [4], la dissolution identitaire du personnage. Ion ne se propose de se fixer nulle part, son exil n'est qu'une « promenade prolongée en l'Europe », ayant, il est vrai, un point terminus, mais que le protagoniste n'est pas pressé à atteindre. Il n'y a pas d'urgence dans cette « transhumance postcommuniste » [5], où l'existence est associée à un déplacement, à un dépaysement continu, ce qui mène à une décomposition de l'être, associé à un hybride, à un *puzzle* [6].

### ***Rentrées en Roumanie***

La modification essentielle qu'apportent les événements de 1989 dans la situation des Roumains exilés en Occident, c'est justement la possibilité d'envisager le chemin du retour, retour qui se charge, lui aussi, de valeurs initiatiques, puisque ceux qui reviennent ne sont plus ceux qui sont partis. D'autre part, les lieux et les gens qu'ils ont laissé derrière ont changé, eux aussi, de sorte que l'expérience du retour s'avère, à plus d'une reprise, difficile, voire traumatique. En rentrant chez soi, nous rappelle Sorin Alexandrescu [7], Făt Frumos n'a trouvé que la Mort. Un peu à la manière du Prince Charmant, les écrivains, de retour dans leur pays, font le constat de l'impossibilité de reprendre leur vie là où ils l'ont laissée, du fait qu'il est difficile de rejouer la même pièce, et qu'il faudrait plutôt la réécrire.

Il y a, tout d'abord, le retour physique : si la révolution de 1989 rend perméables les frontières entre l'Est et l'Ouest, les intellectuels reviennent en Roumanie non pas pour s'y établir définitivement, mais en tant que visiteurs, pas très attendus. Le narrateur de Țepeneag accompagne, en tant que traducteur, un convoi d'aides humanitaires, le protagoniste de Vişniec fait des visites régulières à Bucarest et dans sa ville natale. Le temps qu'ils ont passé à l'étranger instaure une faille, difficile à combler, entre leur pays et les écrivains de retour. Cette faille fait en sorte qu'ils soient perçus comme différents, comme des étrangers dans leur propre pays, dont la visite s'avérera, à plus d'une reprise, gênante ou bien laissera indifférent.

On ne voit pas le narrateur de Țepeneag revenir pour de vrai parmi les siens, il ne crée des relations qu'avec ceux qui veulent émigrer, des étudiants comme Ion ou Mihai, qui se sont placés, eux aussi, en position de déviants par rapport à la communauté d'origine. L'émigrant de retour dans son pays ne fascine que ceux qui croient que la vie est ailleurs, qui étouffent dans cette Roumanie postcommuniste qui tarde à changer. Pour ces étudiants en lettres, l'écrivain établi en France incarne un mode de vie, un statut dont ils rêvent, et auquel on leur refuse l'accès. Il attire justement parce qu'il comble un manque.

Le protagoniste de Matei Vişniec se heurte, lors de ses retours répétés en Roumanie, au manque d'intérêt de son ancien meilleur ami à l'égard de son expérience occidentale. Gogu Boltanski écoute les récits parisiens de Vişniec sans curiosité manifeste, sans lui poser des questions, avec une bienveillance sans émotion. A celui qui a su se contenter des évasions offertes par les livres, l'ami venu d'ailleurs ne peut pas apparaître

comme porteur d'une alternative, il est plutôt perçu comme amenant une légère perturbation.

Lors de ses rencontres avec Gogu, c'est Vișniec qui subit des secouements, réitérés lors de chaque visite : il se rend compte que sa carrière occidentale n'est qu'un accomplissement relatif et superficiel, que depuis qu'il est parti il a écrit plus qu'il n'a lu, qu'il n'a fait que s'informer, sans rien approfondir. A chaque fois qu'il revoit son ancien ami d'enfance, le protagoniste vit ce qu'il appelle *le syndrome de panique à l'arrivée* – il est saisi par la peur, la panique, a l'impression de ne jamais être parti de Rădăuți, de n'avoir rien accompli, et perçoit son expérience occidentale comme un rêve : « de fapt, între cel care pleacă și între cel care rămâne nu este, atunci când destinul trage linia la sfârșit, nici o diferență » (p. 30). Le retour physique est associé, ici encore, à une expérience de l'échec.

Celui qui tente de rentrer est perçu comme un étranger, et repoussé par la communauté d'origine – il se heurte contre un familier altéré, rendu étranger par l'éloignement temporel et spatial.

*Il y a, ensuite, le retour en écriture, puisque les deux narrateurs écrivent des romans ayant comme sujet le pays natal, et, ce qui est plus important, ce roman est écrit dans leur langue maternelle. Les migrants sont, explique Salman Rushdie, « people who root themselves in ideas rather than in places » [8] - ces gens, qui ne peuvent s'enraciner dans aucun espace géographique, trouvent dans l'écriture une sorte de médiateur, qui leur permet de traverser continuellement les frontières, d'être en même temps ici et là-bas, et, finalement, de se (re)trouver. Le narrateur de Țepeang se rend compte que le véritable exil, c'est l'exil linguistique, et que, au moins après 1989, le reste peut être associé à un voyage prolongé en l'Europe (p.404); il ne peut être vrai qu'en abordant des sujets roumains.*

L'écriture brise les frontières entre les mondes, assure un perpétuel va-et-vient entre la Roumanie et la France, et confère, implicitement, à ceux qui écrivent, le statut de médiateurs - en témoignent, dans les deux romans, les télescopes fréquents entre les espaces, entre le réel et le rêve. Si chez Vișniec différents narrateurs « promènent » le récit entre la terre d'accueil et la terre d'origine, mais aussi entre différents niveaux de la réalité, chez Țepeneag il n'y a presque pas de transition, c'est à la mémoire affective, au souvenir de faire basculer les plans. On assiste, dans les deux romans, à un dépassement continu des frontières – tout d'abord géographiques (entre l'Est et l'Ouest), ensuite psychologiques, identitaires, mais aussi fictionnelles: „Trecusem cea mai traumatizantă frontieră terestră, cea dintre Răsărit și Apus, trecusem frontiera dintre limba mea maternă și cea franceză, trecusem frontiera dintre realitate și ficțiune, trecusem frontiera dintre viață și vis, traversasem toate frontierele dintre genurile literare » (p. 218).

L'écriture accompli, paradoxalement, chez Vișniec tout comme chez Țepeneag, ce que le retour physique n'avait pas réussi- le projet de (re)construction d'une identité – aussi impure qu'elle puisse être ; s'installer dans l'écriture équivaut donc à une tentative de donner sens à ce statut oscillant, ambigu de l'être.

L'écriture se charge, surtout chez Țepeneag, de traduire l'expérience culturelle étrangère, elle englobe des « furculitions », des calques linguistiques, garde les traces de l'expérience française. Des constructions comme « masina stopează », « să se ancombeze » ou bien « depeizare » parsèment le récit du narrateur ; il s'agit d'emprunts au français adaptés par la langue roumaine, mais qui restent néanmoins des éléments d'étrangeté, introduisant des tensions au sein de l'écriture. Chez Vișniec, les emprunts sont beaucoup moins fréquents (« riscăm să fim în întârziere », « se întindea în urgență după cărți »), mais ils rappellent, de manière discrète, la présence de l'autre langue, dont l'écriture de l'auteur français-roumains ne saura plus se défaire. D'ailleurs, Țepeneag avertit ses lecteurs sur le besoin de rester en contact avec la langue parlée, vivante, en perpétuelle évolution, de ne pas ériger la langue en musée, à la manière des vieux écrivains qui s'isolent dans un roumain trop académique (p. 403-4).

L'acte d'écrire accomplit l'équilibre fragile de l'être écartelé entre deux mondes, lui confère la possibilité d'atténuer l'écart entre les deux univers, d'accomplir la jointure entre l'Est et l'Ouest, entre le passé et le présent, de (ré)apprivoiser les siens.

La juste position paraît se construire, dans les deux romans, en adoptant un léger décalage, à l'égard des deux hypostases identitaires : c'est ainsi que l'écriture de Vișniec et de Țepeneag ne se dissout pas dans un ensemble, mais cherche sa propre voix.

Ce décalage commence, peut être, dans l'endroit même où s'accomplit l'écriture : le roman roumain s'écrit en France, dans une sorte d'exil (en Bretagne) (chez Țepeneag), ou bien dans la communauté des émigrés de l'Est (chez Vișniec). Les écrivains doivent s'écarter de la communauté d'accueil afin de pouvoir écrire sur le monde d'origine, sans pour autant s'immerger dans ce dernier.

La difficulté d'écrire traduit, chez les deux écrivains (par l'intermédiaire du roman dans le roman qu'écrivent les narrateurs) la difficulté du retour. Vișniec se rend compte qu'il avance de manière chaotique dans son récit et qu'il a du mal à organiser ses idées. De son côté, le narrateur de Țepeneag est averti par le chat de sa femme, véritable alter-égo de cette dernière : « tragi de dialoguri, te lăbărțezi, bați apa în piuă de parcă ai scrie un roman-foileton » (p. 159). Et pourtant, si le retour physique est un échec chez les deux auteurs et si le roman dans le roman tarde à s'écrire, il est significatif qu'*Hôtel Europa* et *Sindromul de panică în orașul luminilor* marquent le retour de Țepeneag et respectivement Vișniec à la littérature roumaine (ce sont les premiers romans que les deux écrivains ont rédigés en roumain après leur exil français).

#### Notes

1. Cet article est réalisé dans le cadre du Projet Idei, 2008, no. 842, « Dynamique de l'identité dans la littérature francophone européenne », financé par CNCIS/ UEFISCSU.
2. Blandiana, Ana, *Întâmplări din grădina mea*, București, Ed. Ion Creangă, 1986.
3. Gyurcsik, M., « Fin d'un mythe », in *La Roumanie et la francophonie*, Anthropos, Timisoara, 2000, p. 28.
4. Pavel Teuțișan, L., « Identité fictionnelle et imagologie onirique », in *Synergies Roumanie*, nr. 1, 2006, p. 151.
5. Gyurcsik, M., *op. cit.*, p. 28.
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8. Rushdie, S., *Imaginary Homelands*, London, Granta Books, 1991, p. 124.

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## Characters and Chronotopes in Mircea Cărtărescu' s *Orbitor*

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**Résumé :** *Défini par Mikhail Bakhtine comme „l'interdépendance intrinsèque des relations temporelles et spatiales qui sont artistiquement exprimée dans la littérature”, le chronotope est intimement liée au développement des personnages, imposer leur statut. J'ai décrit et explique les chronotopes dans le roman de Cărtărescu: la rédaction du manuscrit, en regardant la fenêtre, à explorer l'univers intérieur, de la communication, la ville, la compréhension, la construction de l'identité des personnages par le biais de la mémoire et l'histoire du signes, le travail de l'histoire. Dans la littérature postmoderne, le chronotope et l'évolution des personnages sont connectés à la teory des fractales et nous ne sommes pas surpris de constater que tous ces elements sont subordonné à la langue et dépendent de l'interprétation. Les aventures des temps et des espaces sont des constructions linguistiques, qu'il doit être interprétées, pour trouver le sens du texte. Les formes mixtes, l'intégration mutuelle des chronotopes, l'hybridation impliquent une perspective différente sur la vie avec de profondes implications dans la définition de l'individu comme un être dialogique, dont l'existence est un Art de la Fugue.*

**Mots clés :** *le chronotope, la littérature postmoderne, les formes mixtes*

According to Bakhtin, one of the traits of literay genres is the specific way by which they reflect and unfold the chronotope, „the intrinsec connectedness of temporal and spatial relationships that are artistically expressed in literature”. [1] From this point of view, dramatic genre differs from the lyric one or from the epic one by means of constructing space-time, a category which is intrinsic to almost all forms of human discourses, as they rely on the relation between thought, language and the world. The chronotope is a literary convention regarding both form and content in literature that has the function of distinguishing between various representations of artistic sensibility, an expression of choices made by the writer. Bakhtin mentions that the literary chronotope is determined by the living artistic perception that differs from an abstract thought, because it does not separate time and space, but it seizes the chronotope as a whole that carries emotions and values. The chronotope determines the image of character whose evolution is built by means of both time and space. In postmodern literature, writing does not reflect a specific generic code, traditionally depicted through literary categories, intentions, views, the specific use of language, as it is inscribed in a more complex *Weltanschauung* and questions the relation with history, including genre history. Postmodern writing is a space of coexistence, narrative discourse blending with poetry, dramatic or critical speech, so that we can no longer speak but of genres of discourses, a multi-genres or inter-genres [2] or a new genre. As every genre possesses a certain code which is accepted by writers, the postmodern genre shall be described in terms of its particular code, a sum of different intermingled subcodes connected through writing. The roots of this genre defining postmodern writing can be traced back to the seriously-comic genre as opposed to grave genres as tragedy, epic, rhetoric, history. Bakhtin mentions some forms of seriously-comic genres such as the pamphlet, bucolic poetry, the Socratic dialogue, the Menippean satire, memorialistic literature, united by a carnivalesque view: “They all are dominated, in a smaller or greater way, by a specific carnivalesque view of the world and some of them are the direct expression of oral folk carnivalesque genres.” [3] Carnivalesque or dialogical literature reinforces some of the most important features of the seriously-comic genre: changes of modes, of the temporal value of fictional entities (from a timeless, mythical world, legendary characters are transposed in a more vivid way, close to contemporary life), a critical attitude towards official forms of expressions (the critical exposure of conventions) and stylistic traits (polyphonic discourse, the lack of stylistic unity, and the proliferation of hybrid forms). This type of literature is one in which no boundary is

respected, on the contrary, it finds some pleasure in transcending the frontiers established through tradition. The code of postmodern literature sets the rules for connecting two or more sub-codes, and the most revealing one is the requirement to unite systems that are not usually in a concordance relation, in a single unity, consequently underlying the literariness of discourse. The result is the construction of a disrupted, ambiguous, illogic fictional universe by linguistic and rhetorical devices that makes the reader focus on the expression level and, at the same time, find the substance and form of the ambiguity. Just to give an example of this writing, we can think of the so-called autofiction, a word coined by Serge Dubrovsky, which is characterized by the re-assembly of some features of the autobiographical genre in the specific manner of fiction, as the writer lends his name to his hero who acts in an invented world, sometimes far distant from what we can call a real universe. But not only the author is fictionalized in postmodern novels; this is also relevant for the reader, who figures as an actor in the novel, an actualization of the converted use of the epistolary genre. The reader is no longer passive or contemplative in relation to texts; he is involved in its existence and construction, solving the indeterminations or void points of the text. With postmodern works, the reader is forced to find different strategies as the text is outside the stream of cause and effect. Time and space, which might help him in discovering the hidden meaning of the text, are no longer coherent. Paul Smethurst thinks that the modern idea of time consists in linearity, progress and quantity, “whereas postmodern chronotopes are influenced by chaos theory and ideas from theoretical Physics concerning non-directional, non-linear and reversible time.” [4] If modernism “was more concerned with the individual experience of ‘private’ time and escape from ‘public’ time”, in the postmodern culture, “the emphasis is more on the spatial component of spatio-temporal relations.” [5] Therefore, postmodern novels are organised in a different manner, as time-space influences the other elements of the text. “This change of emphasis entails a different organisation of the novel’s chronotope and this [...] has considerable impact on the space and time of narrative as well as the construction of worlds as representations of multiple time-space.” [6] Apart from considering these configurations as a product of the postmodern ludic attitude, we shall consider them as techniques for constructing literature, regarding both discourse and history. This apparently inappropriate correlation of different types of discourses with a deep disregard for reasoning, logic and chronology involves a certain relation with history. A symptom of a postmodern attitude is a profound rejection of history as a structure with a given center that governs all other constitutive elements. The writing postulated as the assembly of disruptive discourses includes alternative histories of peripheral communities, possible histories placed in myth or in fabulous time accompanying the recognizable yet artistically transfigured history. Maybe it is too early to diagnose this re-orientation in interpreting history as a response to a totalitarian epoch, but a certain connection to it may be implied. It is obvious that these composite forms of postmodern discourse involve certain types of chronotopes besides the invariant ones. The approach towards postmodern novel is both poetical and hermeneutic, because I intend to describe the way in which the meaning of the chronotope is released and also to explain its significance. The heterogeneous discourse implies an unstable view of the world of the text, so the readers play an important active role in finding the path through the textual labyrinth. Their way of action is similar to a process of writing their own text. The underestimation of the language referentiality forces the discourse to turn to itself as an open universe connecting texts in the space of literature. The writing reflects the loss of the real pattern and provides the impression of scission, fragmentation, and rearrangement by its textual devices. The postmodern writer acts as a *bricoleur*: placed within a discursive network, the actual discourse is plural, heterogeneous and hybrid as the artist reinforces the idea of the past as a text. Since the past can no longer be understood in only one way

(supported and confirmed by tradition), writers prefer to work on a palimpsest or to attach different texts, fragments of text belonging to various types of discourses (of course, each one with its own manner of configuring time, space, history, and the individual). The distance between postmodernism and realist writing is obvious – it is that between ambiguity, plurality, heterogeneity and unity, singularity, coherence or the opposition between plurality of codes and an absolute code. Linda Hutcheon defines postmodern novels as “historiographic metafiction,” by which she means that fiction which has as its main theme the processes of history, problematising it in both fictional and historical narrative. These stories continue to develop histories, but, at the same time, to question history and historical representation. These novels “are intensely self-reflexive and, on the other hand, they claim to find their origins, paradoxically, in historical characters and events.” [7] Historiographic metafiction includes literature, history and theory; it is self-conscious about the constructed nature of history and fiction and therefore it turns into a ground on which the forms and the contents of the past are reinforced and processed. It always acts within the conventions’ area and subverts them. Historiographic metafiction tends to abolish genre boundaries and the decisive border between fiction and reality, disregarding the immovable features of literary genres. This is what can be called the carnivalesque form of postmodern writing, which draws attention to its own process of being created. Linda Hutcheon stresses the importance of discourse in problematising history, the individual, and intertextuality.

Historiographic metafiction concerns Mircea Cărtărescu, a Romanian writer and theoretician, as this new form of expression is related to history and literary conventions. His works reflect the concern for the postmodern phenomenon which defines his 1980 generation. He is the author of a postmodern epic called *Levantul*, in which he gathers the most important themes and techniques of postmodernism. *Orbitor* is an impressive trilogy on creation and the artist. *Nostalgia* is a book whose characters and plots will be partially continued in *Orbitor*. *Romanian Postmodernism* comments, among other features, on the new perspective on time and space in contemporary writings, that bear the influence of Mathematics, Physics, and deconstruction. According to the Romanian writer, in postmodern works, space is fractalic and time is ‘weak’, ‘soft’ and trans-historical, as they are subordinated to a process of de-realisation. While in modernism, time was perceived as tragic, nostalgic or pathetic, “postmodern time becomes ‘weak’, aesthetic [...], perceived as a repository of images organised according to weak-artistic criteria: the pleasant, the amazing, and the delightful.” [8] Postmodernism emphasises on its status as an artefact; parody and irony become pertinent forms of expression. The postmodern work is often metafictional, being self-conscious and proving the power of imagination to be able to create possible worlds which are later revealed as products of a complex mechanism. In *Levantul*, in the 10th *Canto*, fantasy is defined as the form that gives shape to the shapeless and the chronotope, the organizing principle, is “the quartz globe and the egg of other universes” [9], stressing the dependence of an entire fictional world on this category, and also the playful and lucid attitude of the author.

Mircea Cărtărescu’s *Dazzling Light (Orbitor)* is a postmodern trilogy consisting of *The Left Wing* (1996), *The Body* (2002), and *The Right Wing* (2007). It is an impressive construction on themes such as writing, history, time, knowledge, and joining such literary motifs as: the city, the dream, the memory, the book, the quest. The heterogeneity of the narrative discourse, the permanent oscillation between fantasy, fictional truth, a plausible fictional world and one disregarding all norms, the interference of realistic and fabled aspects, and self-reflexivity involve an original perspective on space and time, as well as on character. The author often suspends the narrative thread in order to comment on literary devices, on the mechanism which serves for the construction of the text which

seems to be done at the moment of reading. The author records his own feelings and persuades the reader – a textual device - not to search for the meaning of the Book, but to discover the deep dimension of his existence. In this historiographic metafiction, different worlds are bound together, native and foreign countries, proximate and distant faraway spaces, spaces represented in art or physics, recognizable or distorted in an anamorphic way, spaces which cancel the common perception of time. Time is frozen, dilated, reinvented, chronology is intentionally altered, as the novel is organised on three different levels: a narrator speaks about Mircea, who writes about Mircisor (Mircea), a child who seems to be caught in his endless childhood. Worlds in worlds, spaces in spaces, which are to be divided in their turn, create an apparent discontinuity. And above all, the pleasure to observe and rearrange the exteriority and the interiority, forcing passage across their boundaries. Mircea, the author of the manuscript, does not only investigate his inner structure, he also questions some fundamental issues as time, memory, and existence. He feels himself being watched by a greater entity, someone that holds his world in an unknown dimension, out of the regular time and space, where these categories are probably absent. The whole universe is depicted as giant books with characters that write books, in which other characters build other worlds and so on. A constant preoccupation is to place in parantheses what is considered normal, escaping from a limited existence. Existence is full of signs which are to be read and understood, while participating in life means knowing how to read signs. The problem of understanding and knowledge is the problem of reading the structures of signs and this asks for different strategies on account of the interpreter, the being. No strategy is better than the others, all interpretation methods are appropriate in the process of searching, because the final destination does not matter, an ultimate and absolute meaning, but the quest itself. This approach influences the set-up of events on the plot level, as well as the distribution of textual components on different coexisting, contradictory levels. Each component is forced to wear a mask and to change it whenever necessary, the moment of disguise being caused by a crisis in the character. The ambiguity (*ostranenie*) is ensured by multiple perspectives on certain elements which are forced to leave their usual contexts. The technique of counterpoint is complicated in an original manner. Multiple variations accompany a textual component, especially a character, so that it is not attached to a single, intelligible world, but to several. The entire universe is designed as a triple structure: up – glory of God, down, and underground. These holon-worlds are Everything. They are not only a part of a whole, but they are a whole consisting of parts on their turning a whole. The novel is a world of fractals, as the drawing on Anca's head or Maria's carpet. Every detail is decoded as a whole, which serves as an origin for another whole. Although appearing as an insignificant organ of the world, we represent, in some way, the entire world. Everything is everywhere suddenly and every moment; because the originating shuttle which began to create the world [...] had printed the same configuration for all fragments of being, from top to bottom, from holons to holoarchy.” [10] The fictional world in *Dazzling Light* is a multiple world universe with a vertical structure. The pattern could be the butterfly, an obsessive metaphor in the novel: larva-nymph-butterfly. Similarities in structure are to be found in the novel, especially in those philosophical sequences; man is a whole consisting of organic matter, time and beyond time: organic being, temporal being and metaphysical being. “And if our life is nothing but the projected shadow of our body on time, perhaps we have a super-shadow, a more real and complex projection than the object itself, a shadow that lives in us.” [11]

In this tripartite universe, “the subjective game with time” as identified by Bakhtin has a decisive role in configuring the characters. The temporal logic is suppressed by the agglomeration of all forms of distortion: dreams, hallucinations, intense, unbalancing feelings. This game with time is accompanied by the game with space, as Bakhtin shows.



The tripartite vertical arrangement of space is not new in literature; it can be found in Dante's *Divine Comedy*. If human memory and universal memory, Akasia, are connected to the way in which the text is created, it might be a "textual memory, as the past is everything"[12], including other texts. *Dazzling Light* seems to be written on a palimpsest; under the textual surface we can discover several texts belonging to such a literary tradition as that of Dante, Eminescu, Marquez, Dostoevsky. There is a revealing sentence which allows us to connect this novel to the *Divine Comedy*: „Today, when I find myself on the half of my life's arch.” [13]The foreign discourse is to be read here: „Nell mezzo di cammin' di nostra vita”, the first line in Dante's work. This correspondence provides clues for the reader and it is not a simply nostalgic assertion about the futility of existence. Analysing Dante's unique innovation with regard to space and time, Bakhtin suggests that only Dostoevsky was capable of reinforcing this special view on the chronotope. I think that Cărtărescu's novel ironically reinforces the innovation. *Divine Comedy* is constructed on a vertical plane, based on the features of "vision". Bakhtin reveals the specific aspect of the vision in contrast with real time: "the sense of what appears in this vision is out of temporality." [14] As the represented world of the text is made possible only by the productive world of the text, in Bakhtin's terminology, the work should critically resume the contradictions of the age to which it belongs. Cărtărescu focuses on the tensions defining postmodernity and transposes them into his work. The novel consists of a Dantesque view of the world: a world which moves up and down on a vertical scale. "The temporal logic of this vertical world is a pure simultaneity of all things (or the coexistence of all things in eternity). Everything that is separated in time on the Earth, is reunited in the pure simultaneity of coexistence. [...] everything should be compared [*in order to understand the world*] at the same time, that is, in the section of a single moment, the whole world must be seen as a simultaneity. [...] Only in pure simultaneity or [...] in atemporality the true meaning of what it was, is or is going to be may be revealed, because the dividing factor, time, lacks reality and interpretation force." [15] An equivalent concept of this theory is the postmodern „asymptotic metaphor”, a device for developing holon-worlds. The fragmented worlds composing the characters are to be joined together in the unlimited, in a total disregard with Aristotelian thinking. Between these parties, there are no longer temporal-historical relations, but only semantic ones, as Bakhtin suggests.

In the postmodern novel *Dazzling Light*, historical time is converted into an inner, subjective time, as the events belong to a narrative consciousness that evokes them (as in *The Right Wing*, when narrating about history is telling about a consciousness living that history). However, these narrative fragments, built on an intelligible horizontal drift of time, melt into the vertical chronotope. "The vertical line seems to compress in itself the horizontal one. [...] There is a contradiction and an opposition between the formally-constructing principle of the whole and the temporal-historical form of some isolated images." [16] With Cărtărescu's novel, the opposition is faded as he builds fractalic worlds which resemble the whole. The novel is not a simply iteration of Dante's chronotope, as the text structure is enriched by thematic and stylistic features that customize the postmodern work. Among these, the chronotope of the city and the chronotope of writing are the most important. The history of the city is created through the selection of certain features made by the character. Bucharest, as a city in construction, is the metaphorical image of the manuscript. As the manuscript contains a great part of his creator, Bucharest is contaminated by this vision, so it appears as a mixture of organic and non-organic matter. Mircea tends to adjust the unsatisfactory space by imagining a mythology of the place with a different meaning: the city is not only the sum of the „attractors” that people can discern, but also a multiple discentered imaginary world. Mircea takes notice of the city in the same way in which he recreates his own reflection in the window: by adding unexisting impossible features as an achievement of creative subjectivity. Bucharest as a chronotope is formed of other chronotopes as the threshold, the statues, the street, the playground, the park, each one consisting of other chronotopes in their turn. The result is a

fictional geography which multiplies and decenters the image of the character. In the dream space, the sordid space turns into a mysterious one - signs that carry the significance. The threshold chronotopes, the window, the door, the terrace, the corridor are gates to the underground or to a magical place where initiation often occurs. These chronotopes determine the crisis and the transposition to a new view of life. They evoke a time that lasts only for a moment, but time is detached from the normal flow of biographical time. These moments, when the crisis is overtaken, are specific to a carnivalesque time which brings a new order of things, the outburst of the hidden, strange, uncanny aspects. The chronotope of writing is complex as it refers both to writing a text and understanding existence as writing it. Writing is based on a relation between coding and decoding the signs that are to be found everywhere: in space, in time, in the inner universe, in imagination, in gestures, and in music. A proper decoding serves knowledge, but the process of interpretation never ends.

Cărtărescu's novel is a *heterocosm*, a *heterotopia*, in the terms of Michael Foucault, that juxtaposes incompatible, undecidable spaces, on the one hand, intentionally created for mining and discrediting the usual order of things and language, and, on the other hand, for capitalizing the creative dimension of language. "The present epoch will perhaps be above all the epochs of space. We are in the epoch of simultaneity, we are in the epoch of juxtaposition, the epoch of the near and far, and of the side-by-side, of the dispersed." [17] Connected to real spaces, heterotopia and utopia represent, contest and invert spatial arrangements to which they are interrelated. Their function is to deconstruct the giving spaces by some strategies as the continuous annexation of incompatible spaces (theatre, film, garden, carpet) or different times (museums, library), the assessment of the identity between the inside and the outside (the tomb). Heterotopias reflect and deny a real space, pointing it as un-naturalized, delusive, incoherent nature. Bucharest is a chronotope that combines other time-spaces by embracing what they are not but could be. The city is a spatial system whose components find themselves simultaneously under two or several dimensions, the recognisable being doubled by the virtual. Bucharest is a place where virtualities are actualized at the same time, as a garden with bifurcations. Postmodern writing combines different levels of ontological dimension through creative language, filling the space between letters and their meanings, as Gerard Genette defines figure. The town allows transitions to a deep level or to a higher one, to sacred spaces or hypothetical time-spaces. The history of the city is endogenous as it is a world made by words, and yet exogenous, as it is an amount of other discourses that hide an ideology. To connect the world equals to connect various types of discourses, as there is nothing outside the language. Bakhtin considers that underneath every structure forming a discourse in a polyphonic novel there is to be found an ideology or a certain point of view about the world, so that the literary work carries a plurality of ideologies, of points of view that are expressed by linguistic constructions. Changes in stylistic registers determine transitions to possible worlds: "the polyphonic novel, unlike the monologic one, recognizes and accepts a plurality of discourses, of ideologies and, associated to them, a plurality of points of view about the world. This is a metaphor, of course, although it is quite close to the specific literal approach in SF interplanetary motifs or in postmodern fiction. [...] considering this metaphor in its literal meaning, projecting worlds that are materializations of discursive visions of the world, means to transform an epistemological motif into an ontological one", says Brian McHale [18], a critic who underlines the drift in postmodern literature from epistemology to ontology. The diversity of stylistic devices creates the fictional worlds because the focus is on the sign belonging to a semiotic system, a sign that encounters several meanings, passing from one instance of discourse to another. This is one of the strategies common to postmodern writers. In Cărtărescu's novel, the strategy consists in cutting the sign apart from its context and replacing it in a new context, developing at the same time a new chronotope. For example, there is a special scene in which Maria describes her childhood in Tantava, a village where Pagan and Christian customs coexist.

The revival of customs is intermediated by words, signs that will be processed on the part of the collocator, in this case Mircea, the author of the manuscript in the novel. The story about the givings offered to dead people equals a departure point for a possible world, which has its source in the process of decoding and recoding developed by Mircea. In his story, this episode goes through a stylistic improvement and blends with other signs with a common semantic feature - *sacred*. Replacing the sign in a new context means imposing as dominant a denotative or connotative semantic marker. The result will be transcending from dystopia to utopia, from the profane to the sacred, from the circumscribed to the widened. Signs suffer a semantic interpretation everytime they are connected to a semiotic consciousness. People's House (Casa Poporului), a heterotopia on a certain level, probably related to the utopia of communist thinking, that has the function of symbolizing the power of the proletariat class and its highest expression, is turned into a dystopia on a grotesque level. Casa Poporului is also the house of fictional people, the heterotopic place where all characters gather in the end. In the same way, the statues, inert objects, vaguely reminding of past, culture, science, defined as a mode of placing in simultaneity two temporal levels, the past and the present, are turned into animate objects on a different level. They speak, fight, love. The storeyed structure of the novel allows the mythic level to mingle with the realist one or with the symbolic one. The omnipresence of the sign *statue* determines the fusion of narrative levels and the repetition of the same sign ensures the unity of the novel. For example, some of the characters transform the natural state of a statue into an art, trying to bring to perfection the specific status of monuments, either by masking themselves, or by disguising, or by standing still. So, the statue seems to be a heterogeneous chronotope with multiple functions related to certain levels of the story, and, at the same time, it is clear that the manipulation of this sign is a method of constructing and deconstructing space. The statues are also placed on a vertical scale, allowing the drift underground as the tomb, a space that sets the characters in and out at the same time, places where two worlds are combined and sometimes where revelation occurs. Statues, tombs, houses are interconnected in the tissue of the town, a topology forming a system. Mircea deciphers the arrangement of places and finds their significance unfolding the juxtaposed fields of the urban space in a hermeneutical process. The houses in which he lived are points of stability to which he returns either physically or mentally. Ștefan cel Mare, Floreasca, Uranus are the centres of his existence or symbolic nuclei of his decentred, split, contradictory universe. A special type of chronotope is the cultural one, that is a picture or the representational space of a literary form which is able to transform itself into frames for new actions and characters. Mircea transposes himself in the fairy-tale by activating a specific language or places his characters in a space that was initially described as a picture, a representational space. The main narrative strategy is related to a new perception of time and space of the postmodern writer and a specific sensibility towards their textual importance. The chronotope is intimately related to the development of characters, imposing their status. Writing the manuscript, watching the window, exploring the inner universe, communication, the town, understanding, constructing the identity of characters by means of memory and history of signs, the work of history are examples of chronotopes in Cărtărescu's novel. Intertextuality is an instrument for the construction of chronotopes, as it opens the space between two or several texts, belonging to different genres.

Time and space are two major categories onto which we understand and interpret reality, be it factual or fictional. These concepts are directly connected to the essence of being, to the peculiar way in which humans produce reality, in order to live in it, according to their deep and genuine nature. Man is a dialogical being, whose existence is an Art of Fugue. In postmodernity, there is a change in conceiving the chronotope, as the novel, a historiographic metafiction, is concerned with reading and writing space and time structures in multiple, heterogeneous ways. Time, space, adventures are only linguistic constructions, which are going to be interpreted, in order to find the sense of the text. In

Romanian post-totalitarian literature, the interest in mimetic function of writing seems to be preserved in some works that intend to criticize or disregard the totalitarian system. In others, the auto-representational function seems to be the organising principle of writing. Cărtărescu's novel is placed among the works concerned with the creative dimension of language that reveals various types of possible worlds.

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## Literature as a Kind of Business

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**Résumé :** *Dans la société postmoderne et post-capitaliste actuelle, où le langage et le discours occupent la première place sur la scène sociale, le monde-texte (la grande mondialisation textuelle) est accompagné par le déclin des livres et des habitudes littéraires, déterminé par l'avalanche des médias. Etant donné l'impacte décisif de l'économie sur les écrivains en général et sur la fiction littéraire de David Lodge, en particulier – David Lodge est un écrivain dont les livres sont très bien vendus dans plus de vingt pays – notre travail propose une recherche du processus de médiation textuelle qui a transformé les produits culturels de David Lodge en marque commerciale facilement vendable sur le marché littéraire.*

**Mots-clés :** *textualité, médiation textuelle, politique consumériste, marche lecteur*

### The Beginnings ...

The spectacular rise of prizes in literature over the past decades seems to be one of the great *chronicles* of post-modern cultural life. Despite its being extremely familiar, the custom of awarding prizes, medals, or trophies to artists appears to be an overwhelmingly odd practice but also a terribly alienating one.

According to James F. English in **The Economy of Prestige. Prizes, Awards, and the Circulation of Cultural Value** (2005), such a practice is familiar inasmuch as it has a long history: its roots can be traced as far back as the Greek drama and arts contests in the sixth century B.C., the classical and medieval competitions in architecture, and the musical-composition prizes, university essay prizes, and other types of cultural awards which were well reputed by the early Renaissance. The custom becomes more common with the rise of royal and national academies and then of professional associations and learned societies from the seventeenth to nineteenth centuries.

However, since the turn of the century, the phenomenon of *prizing* has expanded ever more hastily, and now emerges as perhaps the most all-pervading feature of cultural life, touching every corner of the cultural universe. Still, *prizing* remains an odd practice inasmuch as there is a feeling of uneasiness brought to light by the perception of art as a race with only one single champion, besieged under the load of the gold-plated medals or crystal statuettes, piling certificates or oversized checks with the rare awareness of artistic mastermind that these objects are believed to honour and reflect.

To most observers, cultural prizes denote an external imposition on the wor(l)d of art, especially literature, rather than a manifestation of its own energies. The ascendancy of prizes over the past century, and particularly their forceful outburst in the latest decades, is widely seen as one of the more conspicuous warning signs of a consumer society out of control, a society that can visualize artistic accomplishment simply in terms of stardom and success. Undoubtedly, this means that a rich and varied cultural world is swiftly traded off for a shallow and homogeneous McCulture founded on the model of network TV.

Seen from this angle, prizes are no longer a celebration but rather a corruption of the most valuable facets of art (under its all forms). To an ever increasing extent, prizes have been established into the fields of our cultural activity, therein their unrelenting ability of stirring our feelings of alienation or repulsion. Nonetheless, the never ending chase of the *prize* or the relentless *gaming of fiction* seems to entail the problem of the relationship that literature bears to money, to politics, to the social and the temporal. Without doubt, this

involves questions of power, of what constitutes specifically cultural power, how this form of power is situated in relation to other forms, and how its particular logic and mode of operation have changed over the course of the modern period. (J. F. English, 2005: 3)

Certainly, money plays a role in the world of art and literature - in sponsorship, advertising, charity, and so forth and, to a certain degree, prizes appear to be bound up with the business end of art (such as the actual financial support of cultural production and the interchange in cultural products).

To begin with, the very *nucleus* of the prize is set apart by a key duplicity. On the one hand, a prize (trophies or medals included) seems to connote with the honour it signifies and, regardless the amount of money involved, with some sort of gift. To announce or to accept a prize does not equal, not even hardly, a purchase or a payment in the narrow sense of the transaction, but rather it engages both the awarders and the recipients in an exceedingly ritualized theatre of gestures which can be readily distinguished from the performance of marketplace exchange.

By means of the prize, not only are particular symbolic fortunes *cached in* but the very rates of exchange (which determine whether or not such transactions must take place) are incessantly *gamed* and adjusted. Thus, managers, judges (critics, readership, audience), sponsors, and artists alike, all are caught in the *prizing game* each representing a particular set of complex interests concerning the rules and opportunities for capital translation.

The present article aims at embarking on the study of prizes as instruments of cultural exchange, and endeavours to come to terms with the multifaceted *brands of transaction* that it facilitates: neither art nor money represent the only stakes at game, similarly, neither artists nor consumers are the only noteworthy *players*.

In this day and age, prizes have undoubtedly become the most pervasive and influential cultural instruments that are continuously re-writing the story of the postmodern cultural apocalypse, so that *hypercommercialism* has become the air we breathe and *hypercredentialism* the water we drink.

Lately, the angry outburst of literary prizes has broadly outpaced the expansion in literary publishing. Given that, particular attention is, on the whole, directed to David Lodge the *prized brand*, all discussions are made with reference to him and his work (published in Britain, the United States or, in some scarce cases, abroad). [Because David Lodge is a vigorous writer and critic on the publishing market worldwide, reference has to be made as well to the fact that, on the global book marketplace the British fiction market began its resurgence in the early 1980s; since then, 'new titles in Britain have doubled, from about 3,650 in 1981 to about 7,000 at the turn of the century (with at least half again that many new editions and reissues of older titles, which accounts for the higher totals that typically appear in the scholarship on book publishing).'] (2005: 325)

The number of significant British literary awards did not exceed more than a half dozen at the time of the pre-war but that share climbed during World War II, more as a consequence of the decline of the publishing industry than the rise of the awards industry. Since the war, however, the sudden increase of awards has consistently outpaced the resurgence in literary publishing. (326)

Part of the traditional insight about cultural prizes is that they have sharpened the dilution of cultural or aesthetic value by commercial value; they have facilitated an ever closer alignment between the works acknowledged as 'best' or 'most important' and those which are simply the bestselling or most popular. According to Pierre Bourdieu in **The Rules of Art. Genesis and Structure of the Literary Field**,

The grip of the holders of power over the instruments of circulation – and of consecration – has undoubtedly never been as wide and as deep as it is today - and the boundary has never been as blurred between the experimental work and the *bestseller*'. (1996: 347)

Accordingly, the rise of the prize has altered all economic relationships in terms of a progressive commodification of art, a consecration of the bestseller. Top-ten lists have come to be under the command of the chartbusters (or bestsellers), while prizes have preserved a further hierarchy of symbolic value; this distinctive hierarchy of consecrated

authors and works is not in the slightest independent of commerce. The bestseller is a striking example of how, in the world of prizes, rapid notoriety is often predetermined by the constant ridicule and scorn on the part of experts in the arts press and the popular media. [In addition, commercial literature has not just come into existence recently; nor is it new and the necessities of commerce make themselves felt at the heart of the cultural field.] Arduous attempts have been made to control prizes, via journalistic attention, in the marketplace and even to acknowledge the prize as some sort of brand worthy of consumer loyalty. However, in forwarding its own (diverse, intricate, and hybrid) interests, especially during its highest period of explosive growth and widest impact (from the 1970s onwards), the awards industry has helped to shape a scale of bestsellerdom (deprived of any scale value).

### **In the Business!**

Given that he is available in print and promoted by different publishers, both in hardback and in paperback (i.e. Secker & Warburg and Penguin, respectively) David Lodge *the writer* seems to be quite an atypical *brand name* among contemporary British novelists.

It seems that, the emergence of the big corporations on the publishing markets has entailed a new consumerist fashion: from the 1980s onwards it has become customary to have novels published simultaneously in hardback and paperback editions produced by the same conglomerate, which goes against the common practice of hardback publishing houses selling the paperback rights in a novel to a specialist paperback publisher. [Obviously, this is a straightforward win-win situation, given that both parties involved in the publishing process eventually have something to gain: it is common knowledge that books which come in hardback editions are by far much more expensive than books printed in paperback editions. Similarly, a publishing house estimates the success of a writer (and his book) by the number of the copies sold, which ultimately causes the writer to be enlisted for the longlist of the Booker Prize.

The *prize race* that all writers are caught in, willingly or not, is also influenced by the number of reviews that the author receives (positive or negative), but also by the advertising and promotion campaigns (interviews, signing sessions, reading sessions from work in progress, etc.). Therefore, given the outburst of media(ted) literature available on the market – either under the form of electronic books or audio books -, publishers have to come up with a selling strategy profitable not only for the publisher (the author included) but also for the reader, since the amounts of money to be paid on a book in a paperback edition are considerably cheaper than those which have to be paid for a book in a hardback edition.]

Nevertheless, as he himself admits in **The Year of Henry James or, Timing is All: the Story of a Novel**, David Lodge was reluctant

to change an arrangement which suited me very well, and managed to resist pressure to do so. Eventually, it was agreed that Secker (who were acquired by Random House in the late '80s) and Penguin would make a joint offer for both hardback and paperback rights of any new novel on which they had an opinion. It has never been my practice to sign a contract and accept an advance for a novel which was unwritten or partially written. I submit my new novels in a finished form with which I am satisfied (though always open to editorial suggestions) and wait for an offer. (2006: 58)

The media and the other parties involved (i.e. the organizers of the book trade or of a literary festival) are responsible for the dissemination of information regarding forthcoming books long before the books are published. Because of this, the best part of

the books is published between nine months and a year after they are accepted; lately, more and more important novels have been published in July and August, a rather bad time to bring out new hardback fiction for the reason that so many people are away on holiday at that time, which keeps the number of turnings rather low (a most unfortunate thing if one aspires at finding their name on the shortlist of Booker Prize - of no lesser importance for the book trade - which eventually ensures its winner international renown and success for the best original full-length novel.)

A long-established winner of prizes and awards for his fiction, David Lodge (well-known for a particular *writing signature*) has to keep up to his reader's expectations and maintain his readership he has gained throughout his career as a writer, dramatist, scriptwriter and literary critic. Consequently, writers changing their writing style probably face the challenge of their lives since there are so many parties involved in the process of production, consumption, and reception that one has to take into account. (A good illustration of this is the case of the disappointing performance of **Author, Author** which can be partly attributed to the resistance of readers to the subject of the book and its genre, both very different from anything David Lodge's usual audience expects from him.)

In what follows, discussion shall be made on David Lodge the *name brand* with particular reference to the long debated **Author, Author** controversy. David Lodge starts his *prize winning career* in 1975 when he is voted as winner of the Hawthornden Prize for the best work of imaginative literature and the Yorkshire Post Fiction Prize, both won for **Changing Places**, a novel included in the trilogy of the campus novel **Changing Places**, **Small World**, **Nice Work** which has brought him world-wide fame and name. Five years later, in 1980, he is nominated winner of the Whitbread Book of the Year for **How Far Can You Go?** and, another four years later, in 1984, David Lodge is shortlisted for the Booker Prize for Fiction for **Small World**.

Undoubtedly, in 1975 **Changing Places** is a *prize winning book* for David Lodge. Similarly, history seems to repeat itself five years later, in 1989, when he is again shortlisted for the Booker Prize for Fiction for **Nice Work** and two more other prizes follow, namely, the Royal Television Society Award for the Best Drama Serial, for **Nice Work** and also the Sunday Express Book of the Year Award, also for **Nice Work**. In 1990, at the International Television Festival from Monte Carlo, David Lodge is awarded The Silver Nymph for the screenplay of **Nice Work**; in 1995 he wins the Writers' Guild Award for the Best Adapted Screenplay, for Dickens's **Martin Chuzzlewit**. One year later, in 1996, he is appointed regional winner and finalist for the Commonwealth Writers Prize (Eurasia Region) for the Best Book, for **Therapy**. In 2001, due to a considerable number of copies sold, **Thinks ...** is chosen a National Bestseller, and finally, in 2009, David Lodge is shortlisted for the Commonwealth Writers Prize (Eurasia Region) for the Best Book, for **Deaf Sentence**.

The above mentioned *prize winning list* seems to rule out some of David Lodge's novels, and, because inquiring for the causes that account for the lesser success of some book or another relies exclusively on speculation, reference shall be made hereafter solely to one of David Lodge's recent novels, **Author, Author** (2004).

In **The Year of Henry James or, Timing is All: the Story of a Novel**, David Lodge reveals that, to some extent the success or failure of a book depends entirely on three factors, equally important and interrelated: time, reviews and readers. According to him,

Timing is not all, however, in the evaluation of literature.  
Time is all. Only time will tell whether **The Master** is a better book than **Author, Author**, or vice versa, or whether they are equally admirable in different ways, or equally negligible. (2006: 101)

Obviously, this is a clear reference to the damaging effects that the prior appearance of Colm Tóibín's **The Master** had on the reception of David Lodge's 2004 novel, **Author, Author**. However, one should not overlook the fact that these *prizing races* are mere



commercial strategies invented by a consumerist culture that seems to have swallowed up most of the publishing market. Therefore, given that ‘the novel is a form of communication, covering both its composition and its reception.’ (D. Lodge, ‘The Novel as Communication’ in **The Practice of Writing**, 1996: 180), a book’s life does not depend on the number of copies which are sold at a certain moment in time, but rather on its media(tion), i.e. both the consumption of a book as well as its afterlife are considerably determined by its readers.

Writing always involves not only an activity of communication (the author communicates himself to the world) but also one of mediation (the author has to allow himself to be re-written) and reception. The first stage of this mediation is to submit the book to a publisher and then wait for the publisher’s verdict on it, a quite edgy experience, all the more if the author tries to change direction and alter the *textual print* to which his readership has grown used throughout the years. No doubt, **Author, Author** is a quite different novel from anything David Lodge has written before, so, this might have been another reason for this novel’s rather poor reception.

Second only to the time factor, there come the reviews, another factor directly responsible for the success or failure of a book. In David Lodge’s case, the favourable, admiring British reviews of **Author, Author** greatly outnumbered the unfavourable, dismissive ones.

The **Sunday Times** was gratifying but **The Times** was sniffy. The **Telegraph** was a rave, but the **Guardian** was lukewarm. The **Scotsman** commended me for following James’s injunction to himself to ‘dramatise, dramatise,’ while the **TLS** declared that I ‘utterly neglected’ it. In the **New Statesman** George Walden concluded: ‘As a novel ... it doesn’t work, and had it not been a novel at all it might have been a better biography,’ while in the **Spectator** Anita Brookner declared: ‘This is a compelling book, which reads seamlessly, organically, as a novel.’ Most of the reviews made reference to Colm Tóibín’s, and several compared the two novels, sometimes in his favour, sometimes in mine. ‘It’s not that David Lodge has written a weak novel about Henry James. It’s just that it suffers in comparison to a brilliant one,’ said Adam Mars-Jones in the **Observer**. ‘Lodge has settled James more comfortably into his own skin than any other biographer, or novelist, to date,’ said Jonathan Heewood in the same day’s **Independent on Sunday**. (D. Lodge, 2006: 84-5)

However, things were not similar across the Atlantic and the American reviews for **Author, Author** were deeply disappointing.

Curiously, given the subject, the down market papers **New York Newsday** and **People Magazine** were among the few that were enthusiastic, but they don’t carry much literary weight. The **Boston Globe** was gratifying, and the **Washington Post** and the **New York Review of Books** were friendly, but the rest of the reviews in important publications were negative. Inevitably they mentioned that the novel went over much of the same ground as **The Master**, published in the USA in June, and invariably they compared it unfavourable to Colm Tóibín’s book. (2006: 96)

Clearly, **Author, Author** was not a world-class, **Guy Domville** type of failure, but it obviously was not the success hoped for either. The British reviewers were about three to one in favour, and the good ones were very good indeed. **Author, Author** also did very

well in those round-ups of people's 'Books of the Year' just before Christmas. But the number of hostile or unenthusiastic reviews was significant, and there were proportionally more of them in America. [It is equally important to note that the publication of **L'Auteur! L'Auteur!** in France, for example, enjoyed almost unanimously favourable reviews, unlike the rather dismissive reception of **Author, Author** both in Britain and in the US. However, due mention needs to be made to the fact that **L'Auteur! L'Auteur!** was published in France in January 2005, nine months before the French edition of **The Master**, and it was on the bestseller list of **L'Express** for nine weeks, and sold (in the French equivalent of hardback) twice as many copies as Secker sold in the same period after publication.]

True as it is that different authors have different ways of coping with the reviews they get for their books (some read them enthusiastically as they appear, others wait for their publishers to send them; some don't read them at all, and others claim not to but secretly learn what they contain), this cannot be said to apply to readers or publishers as well. Accordingly, a reader's final decision of whether or not to buy a certain *author* is significantly influenced by these reviews (among other mediating paratextual elements such as the blurb, the jacket or the picture inscribed on the front cover) and eventually has a certain impact on the number of turnings cashed in by the publishing house; equally, publishers are constantly surveying the market and give a great deal of importance to these reviews, which are influential to and responsible for the degree of enthusiasm and commitment shown to the new book (which, in due course, is indicated by the kind of financial advance they offer the writer and which, in turn, is based on their assessment of how many copies they will sell). In other words, when a publisher pays the writer more for the novel, it means that a great number of copies is likely to sell, which requires more effort that has to be put into promoting and marketing the book in order to recoup the investment.

Furthermore, such an indirect marketing and publicity strategy directly involves the writer who is expected to have an active part in the process; simply put, there is an interdependence relationship between the increased financial investment in the publishing campaign of a book and the increased financial rewards for the writer. Needless to say that the success of a book depends tremendously on publicity: each and every one of the three factors already listed above is directly accountable for the greater or the lesser success of a book.

Although such ideas as the 'impersonality' of art, 'the intentional fallacy' and 'the Death of the Author' have dominated academic theorizing about literature since the 1920s, the general reading public remains inveterately curious about the human beings who create the books, and publishers have found that interviews with writers in the press, and on TV and radio, or as a component of readings, signings and similar meet-the-author events in bookshops and at literary festivals, can boost a writer's sales more than reviews. If you have accepted a substantial advance for a book, both self-interest and a sense of obligation make it hard to refuse to participate in such activities, and some writers positively enjoy the opportunity to explain their work, the personal contact with their readers, and the element of performance involved. (80-81)

Without a doubt, the significant number of coincidences even before submitting his novel for publishing, led David Lodge to suspect that he had 'strayed into a zone of Jamesian ironies as a result of writing **Author, Author**' and was 'in some measure re-enacting the story of' his own novel. (94)

That was indeed the supreme irony, for me, of the year of Henry James. Colm Tóibín was my Du Maurier, **The Master**

his **Trilby**, and **Author, Author** was my **Guy Domville**. Like James I must suffer the pangs of professional envy and jealousy while struggling to conceal them. The correspondences were not, of course, exact – Colm was not a close friend of mine, his novel was in a different class from Du Maurier’s and not a bestseller (*yet*, but if it won the Booker, it would bury mine under an avalanche of publicity and sales), and **Author, Author** was not a flop – but they were close enough to cause me some discomfort and dismay. (94-95)

Given the circumstances, David Lodge involves himself more and starts collaborating with his publicist at Random House. This change of attitude has had a positive outcome on the third factor, generally responsible for the success or failure of a book, namely readership. Owing to this publicity campaign, **Author, Author** received significant media attention in the run-up to publication (unmatched to any of his previous books).

Generally, all literary novels published in the same year or season compete against each other for readers, for sales, for critical approval, and more and more increasingly nowadays, for prizes. Under normal circumstances, chances are that David Lodge’s **Author, Author** would have been better received had it been the only novel published in 2004 on Henry James. However, things seem to have got out of control and stepped into the ‘zone of Jamesian ironies’ (94) such as Henry James himself loved to create, especially in his wonderful stories (‘The Lesson of the Master’, ‘The Death of the Lion’, ‘The Figure in the Carpet’, ‘The middle Years’, ‘The Next Time’, and several others). Thus, the moment when two more writers published outstanding novels on the same subject, namely Colm Tóibín’s **The Master** (published in March 2004 and shortlisted for the Booker Prize), and Allan Hollinghurst’s **The Line of Beauty** (published in April 2004, winner of the Booker Prize) all three writers suddenly seemed to turn into characters in a Jamesian plot: **The Master** and **Author, Author** were most directly in competition with each other, while **The Line of Beauty** simply alluded, occasionally and hastily, to the life and character of Henry James.

### **Instead of Conclusions**

Unquestionably, during the past decades it has become quite fashionable for literary prizes like the Booker to be announced; the publishing of their shortlists and (more recently) longlists, has certainly sharpened and institutionalized the element of competition in the writing and publishing of fiction, a two-sided ‘development which may have been good for the Novel, inasmuch as it has increased public interest in literary fiction, but not for the equanimity of novelists, publishers and agents.’ (11)

Bringing matters to a close, the **Author, Author** controversy does not arise from the fact that it was published in 2004 (also branded as *the year of Henry James* due to the great number of novels published on Henry James then) since the decisive importance of the order of publication of the two books, or what might have happened had it been reversed, remain matters of speculation; but rather because the novel was not received as an independent work of art but as yet another treatment of the same subject matter. A novel about Henry James is most certainly bound to be controversial, and the existence of a rival novel gave prospects for prejudicial comparisons which don’t normally present themselves in reviewing fiction.

Colm Tóibín’s novel and mine had much more in common than either had with any of the others. (For reasons to be explained, I have not read **The Master**, but I have assimilated some information about it indirectly, and have had the facts checked by others.) Both are long, extensively

researched books, sympathetic to James, which attempt to represent known facts of his life from inside his consciousness, using a novelist's license to imagine thoughts, feelings and spoken words which can never be reliably documented by a biographer. (13)

When two novels have the same theme in common, or share the same historical background, the general tendency (also quite unreasonable) is for literary critics or reviewers to compare and contrast them more directly.

The calamitous first night of James's play **Guy Domville** in January 1895 is central to both. Colm Tóibín begins with this traumatic experience, and traces James's gradual recovery from it and rededication to the art of prose fiction, following his life, with occasional retrospective digressions, up until and just beyond his acquisition of Lamb House in Rye in 1897. The first half of my main story leads up to the first night of **Guy Domville**, and the second half corresponds almost exactly to the chronological span of **The Master**. (13)

However, despite the considerable number of similarities, the structure of each book is different, and each deals in part with particular aspects and events of James's life. The backbone of **Author, Author** is Henry James's friendship with George Du Maurier, who does not figure in Tóibín's book in any way; also, unlike David Lodge's novel, **The Master** seems to be dealing extensively with James's relationship with Lady Louisa Wolsey.

Both of us invented some incidents – Tóibín perhaps more boldly than I (at least, I have received that impression) and I feel safe in assuming that these additions to the record are quite different in each book. The main story of my novel is framed by an account of Henry James's last illness and death, which is not covered by Colm Tóibín. But there is nevertheless a significant amount of overlap between the narrative content of the two novels. (13)

Obviously, 'writers are always uncomfortable when they find themselves in this situation, because it threatens to detract for the originality of their work – originality being a highly valued quality in modern literary culture' (11) as, if the case be so, it alters seriously the future life of the book under discussion.

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## Culture, Ideology, Subtitling – A Challenging Mix

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**Abstract:** *The requirements of subtitling filmic texts are primarily technical in nature. Nonetheless, the choices a translator makes are rooted deep into the cultural cores supporting both the source language and the target language. To manage an adequate cultural representation and to decode its ideological substratum for the benefit of the outsider viewer, the translator is faced with a challenging task, which the paper aims at focusing on by resorting to the case of the 2002 Romanian film “Occident” directed by Cristian Mungiu.*

**Key-words:** *culture, ideology, subtitling*

### 1. Translation at the contemporary crossroads

As an interdiscipline (McCarty, 1999: 182) – combining linguistic, literary and cultural theory – translation studies today reflect the increasingly globalized, information-rich society which uses and abuses translation in ways which would have been inconceivable not more than decades ago (with the technological and electronic component creeping in to complicate things even further).

At an uncomfortable crossroads for theoreticians and practitioners alike, translation studies are slowly but surely developing in the direction of:

- new models – like Toury’s DST (Descriptive Translation Studies), with a considerable impact on the discipline in terms of “the abandonment of one-to-one notions of correspondence and of the possibility for linguistic/literary equivalence (unless by accident), the involvement of literary tendencies within the target cultural system in the production of any translated text, the destabilization of the notion of an original message with a fixed identity, the integration of both the original text and the translated text in the semiotic web of intersecting cultural systems” (Genzler, 1993: 133-134);
- new integrating strategies – like the one proposed by Mary Snell-Hornby in *Translation Studies: An Integrated Approach* (1995: 32), which speaks of integrating literary, general and special translations into a single continuum (rather than seeing them as distinct translation areas) and of incorporating cultural history, literary studies, socio-cultural and area studies, and the study of the relevant specialized subject (for legal, economic, medical and scientific texts) in the translation effort;
- a new methodology – one that “neither prioritizes broad concerns with power, ideology and patronage to the detriment of the need to examine representative examples of text, nor contends itself with detailed text-linguistic analysis while making do with sketchy and generalised notions of context” (Harvey, in Venuti, 2000: 466).

Naturally, there have been made other notable attempts at finding stable ground for considering translation studies while simultaneously inscribing it within the frame of interdisciplinarity (in Tirkkonen-Condit, 1991) and thus operating across disciplines, but it has proved as difficult as rewarding, since few may boast of specialising in various fields at once. Nevertheless, what has come out of all these enterprises has been a general tendency to approach the phenomenon, process and product of translation from the perspective of multiple subjects of interest in today’s world of research, such as history, transnational cultures, postmodernism, hermeneutics, intertextuality, philosophy, politics, specialised discourse, linguistics to name only some. The cultural component remains dominant, with postcolonialism being considered from a poststructuralist standpoint (T. Niranjana, *Siting Translation: History, Post-Structuralism and the Colonial Context* – 1992); with historiography, literary theory and criticism coming together with French

discourse analysis (L. Venuti, *Rethinking Translation: Discourse, Subjectivity, Ideology* – 1992); with society and ideology contaminating linguistic manifestations and literary norms (K. Harvey, ‘Translating camp talk: Gay identities and cultural transfer’ – 1998).

## 2. Subtitling today

A symptomatic case of translation at the cultural crossroads today is film subtitling, illustrative of each and all of the above mentioned points of reference. Ideologically, subtitling aims at: resuming the culturally determined common ground shared by the original and translated text; observing the political, historical, social and artistic substratum holding the film together; bringing to the fore power structures operative both at the level of content and at the level of form – all to be processed into the choices made for the linguistic equivalent offered. Technically, the language of subtitling is non-sophisticated, built on simple sentence structures. It involves condensation, omission and paraphrase, on the one hand due to the fact that the audio and visual components of film support the forwarding of the message and, on the other hand, due to the time and space limits imposed by the rapid succession of scenes/frames on the actual screen. As a consequence, the translator’s task is thus made doubly challenging, with a complexity of nuances asking to be preserved and transmitted appropriately within a constrictive, quintessential space.

On today’s market, there are numerous attempts at mediating cultures and providing the best possible translations for the benefit of the consumer of the filmic product. Various companies specialising in film subtitling (and dubbing) have emerged, the only problem remaining from the point of view of the producer being that of operating the appropriate choice. In as far as the viewer is concerned, there is still, unfortunately, a limited range of options when it comes to purchasing an original, copy-right version of a film and obtaining the best value for money with respect to its subtitling. Not to mention the horrendous subtitles freely available on the internet, compiled by non-professionals and threatening to contaminate our everyday encounter with the foreign language/culture via film (which has become part of our lives and whose influences on us, though unnoticeable, leave deep traces both in our development as individuals and in our collective unconscious).

Other problems face the translator himself. In the case of video subtitling (as compared to television and cinema subtitling), approached here for the purpose of our analysis, the following need special mention (in Ivarsson, 1992: 130-131): video film companies encounter difficulties in obtaining scripts (and without one, the translator faces the painstaking task of taking down actual utterances); translators are usually provided with video cassettes, rather than CDs or DVDs (explainable if economy and copyright reasons are taken into account, but asking for further processing to be actually worked on); the adaptation of film subtitles to a higher reading speed (dependent on a different class of viewers and a different viewing context than is the case of television or the cinema) presupposes an increased effort to translate details which otherwise would have been omitted; commonly, video companies use teletext character generators, which involve a series of limitations, bringing about a smaller number of characters per line (28-36) and the non-availability of italics, underlining, special characters in general.

All these aspects, and more, have been taken into account in our approaching Cristian Mungiu’s internationally acclaimed *Occident*. The DVD used is distributed in Romania by VOODOO FILMS (Bucharest) and carries the copyright indicative of W327787A. It includes the 100 minute long film in Romanian (COLOR/PAL, DOLBY DIGITAL), its English and French subtitling, plus making of, video clip and promo sections.

### 3. On *Occident* and its subtitling

*Occident*, produced in 2002 and directed by Cristian Mungiu, tells three intertwined stories which merge and separate continuously, creating the inner dynamism of an otherwise static world, caught in the inertia of powerlessness as a result of societal problems in post-totalitarian Romania.

- Story one is that of a couple in their thirties, who are finding it increasingly difficult to live and work decently and who break apart as the woman decides it is no longer immoral to marry a foreigner and go abroad in search of a better life, leaving her fiancé heartbroken and in constant pursuit of his lost love. As the film starts, Sorina and Luci are evicted from their modest flat in a squalid district of Bucharest and forced to move in with Luci's elderly aunt Leana, whose son Nicu has emigrated to Germany leaving her alone and unhappy, and who finally dies on news of her son's death far away from home. The following cemetery scene in which, while seeking guidance at the grave of Sorina's father, Luci is hit on the head by a bottle thrown by someone accidentally and taken to hospital by Jerome (the Frenchman Sorina later leaves with), makes the connection with the second tale.
- Story two is that of Mihaela, a young woman who was abandoned by her groom on their wedding day. Drunk and hesitant, he sat on a bench and, on finishing its content, threw the empty bottle in the park/cemetery nearby. Mihaela now works as a mascot for an advertising company, where she meets and befriends Luci – another victim of unrequited love, also having found a job as a mascot there. In the meantime, however, Mihaela's mother, desperate to see her daughter happily married, goes to different matrimonial agencies and eventually manages to find her a suitor from abroad. The perfect Italian Luigi who comes to Romania to visit is black, surprisingly, but Mihaela intends to leave with him anyway.
- Story three centres on Mihaela's father, an old-school police officer or, better still, a surviving member of the communist militia. On his daughter's wedding day, he convinces his almost son-in-law to give up marrying her and to disappear. The guilt he feels due to this interference in her life is later on exploited by his wife and by his mistress (Sorina's headmistress at the kinder garden where she works) to persuade him to accept Mihaela's marriage to a foreigner. At work, he meets Nae, who has come from Germany with news of his friend Nicu's death. He agrees to help Nae find Nicu's mother (Luci's aunt Leana), but asks for a favour in return: that Nae should take Mihaela to Germany with him lest she should marry Luigi.

The realities of the post 1989 Romania are woven into the filmic narrative, with emphasis on the slim work opportunities, on housing issues with the young, on poverty and stray dogs, on police corruption, on child adoption businesses, on the mirage of the West and migration as alternative to difficulties at home.

The opening scenes chosen for exemplification (min. 1.19-3.51) anticipate the neuralgic points of the film's debate on contemporary Romanianness and raises awareness as to the lethal mix of domestic inertia and foreign intrusive patterns. The linguistic component of the filmic text contributes to the forwarding of its message, but only partly so, on the one hand due to the predominance and signifying weight of the visual stimuli and, on the other hand, due to the translation and cultural mediation presupposed by its subtitling into another language.

The dialogue between Luci and Sorina, together with Luci's brief quarrel with the administrator, is centred on existential matters that suffocate and entrap the two metonymic young protagonists. The financial and housing difficulties are caused by unemployment,

and unemployment is in turn due to the broader problematic context of the transitional, post-totalitarian Romanian society. Their clashing responses ultimately suggest the absence of the freedom of choice and the reversal or effacing of gender stereotypes. Luci's is passive, inert; his solution is to wait: to wait for his aunt to die so that they might move into her modest flat, to wait for better times and, in the meantime, take on menial jobs in the hope that one day he might find a position according to his training and education. Sorina's is dynamic, daring; seeing no way out, she thinks of emigrating and taking her chances elsewhere in the world. Both, however, are common with the average contemporary Romanian, shedding light on the metamorphosis of Romanian national identity and denouncing the factors that have contributed to its present day manifestations.

Looking into the Romanian and the English expressions of the film's ideological and cultural core addressing outside viewers in particular (with emphasis, naturally, on the 2 min 33 second excerpt selected), a number of pluses and minuses may be underlined, all of which will hopefully result from the subtitle analysis carried out in this respect.

The table below includes, in the left hand column, the transcript of the actors' utterances (which was not available, but taken down scene by scene) and, in the right hand column, the authorised translation provided by VOODOO FILMS on the DVD mentioned above. In approaching the end product, we have focused on the aspects inherent to the translation into English of the Romanian script (discourse specificities, culture specific elements, linguistic appropriacy and equivalence etc) and on the technical requirements of the practice of subtitling (time and space constraints, number of characters per line and lines per frame, succession of subtitles on the screen, marking, punctuation etc).



Romanian script	Authorised translation
<p><b>01.18</b> (Luci) Vezi, ai grijă.</p>	<p><b>01.18</b> (Luci) Take care!</p>
<p><b>01.20</b> (Sorina) Și zi, ți-au dat ăia banii?</p>	<p><b>1.20</b> (Sorina) So, have they given you the money?</p>
<p><b>01.23</b> (Luci) Nu, da' în două-trei săptămâni se rezolvă sigur, ai să vezi.</p>	<p><b>01.23</b> (Luci) Not yet. In two or three weeks they will.</p>
<p><b>01.26</b> (Sorina) Două-trei săptămâni... dureaza deja de 2 luni chestia asta. Nu înțeleg ce te costă.</p>	<p><b>01.26</b> (Sorina) 3 weeks! It's been 2 months already! What do you have to loose, anyway?</p>
<p><b>01.32</b> (Sorina) Te duci frumos și dai interviu.</p>	<p><b>01.32</b> (Sorina) You go there for an interview.</p>
<p><b>01.33</b> (Sorina) A vorbit asta... directoarea de la noi cu omul de acolo și o să se rezolve, o să fie înțelegător, ai să vezi.</p>	<p><b>01.33</b> (Sorina) Our lady director has spoken with the guy, and it's going to be just fine.</p>
<p><b>01.38</b> (Luci) Ce înțelegător, mă.... Mă întreabă ăla... vrei sa fii agent publicitar?...</p>	<p><b>01.38</b> (Luci) Fine my ass! He'll ask me: "Why do you want to be an ad agent?"</p>
<p><b>01.40</b> (Luci) ...zic da; da' știi ce e aia?, păi și eu ce-o să zic?... păi, nu știu, dar m-ar interesa...</p>	<p><b>01.40</b> (Luci) And what do I say: "I don't even know what an ad agent does."</p>
<p><b>01.44</b> (Sorina) O să zică el, da' măcar o să-ți dea bani...</p>	<p><b>01.44</b> (Sorina) They'll tell you! But at least you'll be paid.</p>
<p><b>01.47</b> (Sorina) Tu nu vrei să ne mutăm naibii odată de-aici?</p>	<p><b>01.47</b> (Sorina) Don't you want to get away from this place?</p>
<p><b>01.51</b> (Luci) Ce-au făcut ăștia, mă?</p>	<p><b>01.51</b> (Luci) What the fuck have they done?</p>
<p><b>01.56</b> (Luci) Ia stai un pic aicea.</p>	<p><b>01.56</b> (Luci) Wait here!</p>
<p><b>02.08</b> (Luci) Morții...</p>	<p><b>02.08</b> (Luci) God damn you!</p>
<p><b>02.14</b> (Luci) Auzi, mă? Cum îți permiți, mă, să-mi scoți lucrurile afară din casă fără ca măcar să m-anunți?</p>	<p><b>02.14</b> (Luci) Hey, how dare you move out my stuff without even letting me know?</p>
<p><b>02.18</b> (Luci) Zi, mă, ți-a dat ăsta șpagă să-l bagi în locul meu?</p>	<p><b>02.18</b> (Luci) Is he the guy that bribed you to let him move into my place?</p>

<b>02.22</b> (Administrator) Auzi, mă... Cum vorbești tu cu frate-miu, mă...	<b>02.22</b> (Administrator) Hey, how do you think you're talking to my bro?
<b>02.23</b> (Administrator) Bre, nea Emile... ia vino-n coa'!	<b>02.23</b> (Administrator) Uncle Emil, come here!
<b>02.28</b> (Luci) Tu-vă-n... de hoți!	<b>02.28</b> (Luci) Stinking thieves!
<b>02.30</b> (Administrator) Ce faci, mă... mă-njuri... Gura mății de nenorocit... că dacă vin după tine acuma...	<b>02.30</b> (Administrator) You fucking son of a bitch, don't you curse or I'll come after you!
<b>02.34</b> (Administrator) Lasă-l bre, nea Emile... lasă-l...	<b>02.34</b> (Administrator) Leave him be, Uncle Emil.
<b>02.46</b> (Luci) Acuma, ce, îți pare rău după locu' ăsta?	<b>02.46</b> (Luci) What, know? You'll miss this place or what?
<b>02.47</b> (Luci) O să rezolvăm noi.. (Sorina) O să rezolvăm...	<b>02.47</b> (Luci) - We'll manage, somehow... (Sorina) - We'll manage.
<b>02.52</b> (Sorina) Mereu zici așa... M-am săturat până peste cap... Numa' mizerie și...	<b>02.52</b> (Sorina) That's what you say every time! I'm fed up!
<b>02.56</b> (Luci) Lasă, mă, că facem noi cumva... ducem astea la tanti și... nu știu... om sta acolo până...	<b>02.56</b> (Luci) We'll move the stuff to Aunt Leana And we'll sleep there till...
<b>03.00</b> (Sorina) Până ce? Până și chestia asta e pentru mine...	<b>03.00</b> (Sorina) Till what? Don't you see how pathetic this is?
<b>03.03</b> (Sorina) Să aștepti să moară tanti... să te muți în locul ei...	<b>03.03</b> (Sorina) To wait for the old woman to die so that we can move in to her place?
<b>03.08</b> (Sorina) Băi, să mor, mai bine ne-am căra cu totul de aici.	<b>03.08</b> (Sorina) I'll be damned! We'd better get the hell out of here!
<b>03.10</b> (Luci) Unde naiba să ne cărăm?	<b>03.10</b> (Luci) Where the hell to?
<b>03.12</b> (Sorina) Oriunde, oriunde numai să plecăm din locul ăsta de căcat.	<b>03.12</b> (Sorina) Anywhere! Just leave this shitty place.
<b>03.15</b> (Luci) Unde naiba, punem capu' în pământ și o tăiem așa aiurea? Lasă că o să...	<b>03.15</b> (Luci) - We can not just leave. We'll... (Sorina) - We'll what?

<p>(<i>Sorina</i>) O să ce?  (<i>Luci</i>) O să nu știi...</p> <p><b>03.21</b>  (<i>Sorina</i>) Nu vezi că ne dau ăștia în stradă, aici n-ai ce să faci...</p> <p><b>03.24</b>  (<i>Sorina</i>) ...decat să te plângi... O să ce?</p> <p><b>03.26</b>  (<i>Luci</i>) Și în altă parte ce crezi că e?  (<i>Sorina</i>) Nu știu...</p> <p><b>03.29</b>  (<i>Luci</i>) Peste tot e la fel.</p> <p><b>03.31</b>  (<i>Sorina</i>) Oricum, mai rău de-atât nu poa' să fie.</p> <p><b>03.44</b>  (<i>Luci</i>) Ce faci, mă?  (<i>Sorina</i>) Mă duc până la tata meu.</p> <p><b>03.48</b>  (<i>Sorina</i>) Înțelege-mă, ceva trebuie să se schimbe.</p> <p><b>03.51</b>  (<i>Luci</i>) Stai mă, noi trebuie să rezolvăm. Tata tău ce să...</p>	<p><b>03.21</b>  (<i>Sorina</i>) We're thrown out in the street,  there's nothing you can do,</p> <p><b>03.24</b>  (<i>Sorina</i>) there's no one to complain to  and you tell me it's not so bad!</p> <p><b>03.26</b>  (<i>Luci</i>) Why do you think somewhere  else is better?</p> <p><b>03.29</b>  (<i>Luci</i>) Everywhere is pretty much  the same think you're nobody.</p> <p><b>03.31</b>  (<i>Sorina</i>) Can't be worse, that's for sure.</p> <p><b>03.44</b>  (<i>Luci</i>) - What are you doing?  (<i>Sorina</i>) - I'm going to daddy.</p> <p><b>03.48</b>  (<i>Sorina</i>) I tell you,  something's got to change.</p> <p><b>03.51</b>  (<i>Luci</i>) But we must solve it ourselves!  What's your dad going to do?</p>
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Generally, the technical rules of subtitling (in Ivarsson, 1992: 83-126) have been observed by the translator:

- the total time of the subtitles is roughly the same with that of the actual utterances (although omissions were operated to this end);
- subtitles fit the standard temporal boundaries, although the 5-8 seconds limit is decreased (specific to video subtitling);
- 2 (3 at the most) lines per frame are used;
- questions and answers do not occur in separate subtitle frames;
- a maximum of 36 characters (including blanks) is inserted;
- the subtitles represent coherent logical or syntactical units;
- the sentence structure is simple (no excessive use of subordinate clauses, digressions kept to a minimum, broken into readily digestible chunks...);
- tautologies and repetitions are left out;
- muddled speech is overlooked and short dialogues are merged for conciseness (when what one speaker says is not essential to the overall meaning);
- free translations are made when the speech lacks complete phrases, has confused syntax, slips of the tongue etc;
- dialogues are condensed using dashes to point to alternative speakers;
- strong language is rendered through idiomatic equivalents and the flood of obscenities is toned down, not censored;
- juxtaposed shouts, cries, threats, curses are omitted;
- grunts, false starts, repetitions do not appear in consecutive subtitles;
- inarticulate speech is not represented by deliberate mistakes;
- no covering up occurs (translating an unimportant part so as to avoid something one does not understand).

The exceptions from the norms of good subtitling might be summed up as:

- misspelt words and phrases: *loose*, instead of *lose* – 01.26; *know*, instead of *now* – 02.46; *can not*, instead of *cannot* – 03.15; *think*, instead of *thing* – 03.29;
- wrong equivalents provided: *lady director* instead of *headmistress* – 01.33; *how do you think you're talking to...* instead of *how dare you talk to... like that* – 2.22;
- inappropriate word order to highlight modality: *In two or three weeks they will.* – 1.23, *What, know?* – 2.46; suggested modifications: *They will in two or three weeks*; *Now what?*;
- misused American slang, incapable of capturing the Romanian subcultural gist: *guy* – 1.33, 2.18, *bro* – 2.22; suggested modifications: *one*, *brother* (neutral, but more culturally appropriate);
- more than 36 characters per line from time to time: 43 in *Our lady director has spoken with the guy* – 01.33; 42 in *"I don't even know what an ad agent does."* – 01.40; 37 in *You fucking son of a bitch, don't you* – 02.30; suggested modifications: *Our headmistress has talked to someone* (33), *"I know nothing about ad agents."* (33), *You son of a bitch, don't you* (29);
- subtitles lack original text interpretation: *I'm going to daddy.* – 03.44, for example, does not capture the need to connect to traditional Romanian values like family or the past; it simply points to a destination, which misleads the viewer, since Sorina's intention is to pay a visit to her dead father's grave; suggested modification: *I'm going to ask my dad.*
- syntax and vocabulary may be simplified if the difference in terms of meaning is negligible, yet - *We can not just leave. We'll...* – 03.15 does not carry across the intended bravery that Luci (otherwise quite cowardly as a character) means to boast and accuse Sorina of lacking; suggested modification: - *We can't be driven out, we'll...*

- if more people participate in the dialogue subtitled on the same frame, dialogue dashes are used; however, there are cases of possible mix ups with sentences continued from one subtitle to another, where the possibility of using suspension dots was not had in view: (Luci) - *What are you doing?* / (Sorina) - *I'm going to daddy.*; (Sorina) *I tell you, / something's got to change.* – 03.44-03.48.

In short, the ratio is 16 to 8 in favour of good practice instances. Nevertheless, downfalls are still present, which not only signals the ever perfectible nature of any translated text, but invites at careful consideration of the status of translators and translations today. If the few wrong choices made in terms of context-based information or of subtitling prerequisites render the viewer's interaction with the filmic text cumbersome (a problem overcome by the more culturally aware audiences), the language problems are downright unpardonable.

#### 4. Final remarks

In comparison with the years immediately following the revolution of 1989, when almost all translations/subtitlings of foreign texts/films were accepted due to the simple fact that Romania had been cut off from intercultural dialogues and was now enthusiastic about allowing the West, in particular, inside its cultural frontiers, today things have changed immensely, and the change is observable in the increased quality and professionalism of translation/subtitling enterprises also. There is, of course, room for improvement (as the study shows), but the industry is developing constantly, aided by specialist contributions to the theory and practice of cultural mediation. Pending is the annihilation of the outrageously incorrect, to say the least, versions that have suffused the internet and our lives with it.

Looking into individual film subtitles with focus on ideology, culture and language might help unravel the intricacies of their scaffolding and invite at the reconsideration of the role and function of translation as cultural mediation through film – the most popular, therefore the most powerful, text globally accessed in the twenty first century.

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## Pasolini : le cinéma et la langue

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**Abstract:** *The movie-director persona of Pasolini cannot be separated from the cinema theorist one, as he considers that the 7th Art is created in an utterly unique and universal audio-visual language. Resorting to linguistic and semiologic elements, Pasolini sets out to begin scientific research on the cinematic art; moreover, he believes that the cinematic language is a double-articulated language instrument, being granted an expression manner that embodies the audio-visual reproduction of reality, impossible to confront with other languages, as its arbitrary and conventional nature only concerns itself.*

**Key-words:** *Pier Paolo Pasolini, theory, cinema, language*

### Introduction

Ecrivain, poète, scénariste, metteur en scène et acteur, Pier Paolo Pasolini s'est affirmé dans le monde littéraire et cinématographique et est reconnu comme l'une des figures centrales de l'art italien du 20<sup>e</sup> siècle, dont l'œuvre engagée a marqué les critiques et a suscité des controverses ardentes.

Publiée et traduite en français en 1976 chez Payot, *L'expérience hérétique* fait illustrer la forte tension poétique, philosophique et politique de son auteur qui arrive à considérer son activité artistique comme un combat. Pasolini cinéaste était inséparable de Pasolini théoricien du cinéma ; pour lui, le 7<sup>e</sup> Art n'est plus seulement l'objet d'une interrogation sur l'image mais aussi sur le langage.

Le cinéma se constitue dans une véritable langue audio-visuelle unique et universelle. Avec recours à la linguistique et à la sémiologie, Pasolini se propose d'ouvrir une recherche de caractère scientifique sur le cinéma ; ainsi considère-t-il que la langue du cinéma est un instrument de communication doublement articulé et doté d'une faculté d'expression consistant en la reproduction audio-visuelle de la réalité, impossible à confronter avec d'autres langues, car son caractère arbitraire et conventionnel ne regarde qu'elle-même.

### Christian Metz, fondateur de la sémiologie du cinéma

Dans les années 70, beaucoup de domaines apparemment non-linguistiques ont pris comme modèle la linguistique structuraliste. Comme la sémiologie s'intéresse à l'étude des codes, règles et configurations structurales spécifiques, l'analyse sémiologie a commencé à réunir plusieurs disciplines, parmi lesquelles le cinéma.

Le premier à s'intéresser à ce domaine fut Christian Metz, dont les travaux constituent à la fois une contribution à la théorie française du cinéma et à la sémiotique visuelle. En 1964, il publie l'article *Le cinéma, langue ou langage ?* dans la revue *Communications* où, assez loin de l'intention originale annoncée dans le titre, il essaie de déceler si le système filmique pourrait ou non être expliqué par les méthodes de la linguistique structuraliste. Metz évite le langage traditionnel de la critique du film et préfère un vocabulaire technique tiré de la linguistique et de la narratologie. Plutôt que de donner des réponses, il ouvre des voies nouvelles vers la recherche: le cinéma est-il un système de la langue ou plutôt un langage artistique ? Est-il légitime d'utiliser la linguistique pour étudier un milieu « iconique » comme le film ? Si oui, y-a-t-il dans le cinéma un équivalent du signe linguistique ? Si un tel signe existe, la relation entre signifiant et signifié est-elle motivée ou arbitraire, comme chez Saussure ? Le signe cinématographique est-il iconique, symbolique, indexical, ou la combinaison de ces trois ? Le cinéma offre-t-il un équivalent à la « double articulation » de la langue [1] ? Quelles pourraient être les analogies avec l'opposition saussurienne paradigme et syntagme ? Y-a-t-il une grammaire normative du cinéma ? Quels éléments pourraient jouer le rôle des

marques de l'énonciation ? Quel est l'équivalent de la ponctuation dans le cinéma ? Comment les films produisent-ils du sens et comment sont-ils entendus ?

Metz poursuit ses essais durant vingt-cinq ans avec : *Essais sur la signification au cinéma* (1968 et 1973), *Langage et cinéma* (1971), les *Essais sémiotiques* (1977), le *Signifiant imaginaire* (1977) et arrive à définir le cinéma comme un « langage sans langue » ; pour lui, le cinéma est un langage culturel et, à ce titre, il ne se définit pas par des unités ou éléments linguistiques, à l'instar de la langue, mais tout d'abord par des règles langagières syntagmatiques et ensuite, paradigmatisées. Chez Metz, la syntagmatique est la règle d'usage langagier fondamentale du cinéma qui possède plusieurs caractéristiques : premièrement, elle représente un code cinématographique par excellence, qui organise la logique d'action et le message du film ; ensuite, c'est une règle qui spécifie les figures, segments ou syntagmes qui puissent apparaître dans la bande d'images, au niveau des grandes unités du film narratif classique ; troisièmement, elle désigne les types d'agencement qui régissent le « discours filmo-narratif », c'est-à-dire le récit pris en tant que discours narratif ou narrativité. La sémiologie envisagée par Christian Metz est fondamentalement basée sur la syntagmatique, puisque la paradigmatisée est, selon lui, « indéfinissable » et « illimitée » ; autrement dit, les unités qui entrent en communication restent indéfinies et les spectacles pro-filmiques sont, à eux seuls, illimités. De plus, Metz distingue quatre autres codes spécifiques, nécessaires à la construction de l'intelligibilité du film qui sont dépendants et provoqués les uns par les autres : les codes de ponctuation, les mouvements de l'appareil, l'organisation du son par rapport à l'image et le montage.

### **La langue écrite de la réalité**

Dans l'essai *La langue écrite de la réalité*, conçu comme réponse au premier essai de Metz et comme esquisse d'une grammaire cinématographique, Pasolini rejoint certaines thèses du sémiologue français, mais s'en écarte aussi en affirmant, que, tout au contraire, le cinéma est premièrement « langue » et ensuite « langage ».

Les exposés sur le cinéma ont été presque toujours de type stylistique et normatif, lorsqu'ils ne traitaient pas la question sous l'angle mythique ou technique, affirme l'auteur ; expliquer le cinéma par le cinéma, n'était ni suffisant ni scientifique : Pasolini est parmi les premiers à soutenir que seule l'intervention de la linguistique et de la sémiologie pourrait ouvrir une recherche de caractère scientifique sur le cinéma. De là s'ensuit un conflit terminologique entre les termes techniques utilisés dans le discours cinématographique et les termes linguistiques qui devraient être employés.

Sur la question préliminaire et fondamentale de savoir si le cinéma est « langue » ou « langage » ou les deux à la fois, contrairement à Christian Metz, Pasolini soutient qu'on peut déceler une véritable « langue » du cinéma : une « langue » audio-visuelle et que, par suite, on peut esquisser une grammaire du cinéma, même si elle ne sera certainement pas normative :

Il est probablement erroné de parler de cinéma : il serait plus exact de parler d'une « technique audio-visuelle », comprenant également la télévision. En outre, le mot « cinéma » tend à se confondre avec l'œuvre cinématographique (et jusqu'ici les œuvres cinématographiques ont fait le « cinéma », en étant réunies de manière indistincte par leur caractère principalement « narratif » de « prose » : dorénavant, cela sera impossible. Le cinéma commence à s'articuler, à se différencier en divers jargons spécialisés). [2]

Pour bien illustrer son point de vue, le cinéaste s'arrête sur plusieurs points de la théorie de Metz : tout d'abord il critique la déconstruction des théories linguistiques du



cinéma antérieures qui étaient en fait des théories stylistiques, et dont le code n'était pas linguistique mais prosodique ; ensuite, il souligne que la caractéristique de la communication cinématographique n'est pas, contrairement à ce que dit Metz, « une impression de la réalité », mais « la réalité tout court » ; et à propos de la « double articulation », qui serait refusée au cinéma, il avance la nécessité d'élargir et de révolutionner la notion de langue et « être prêts à accepter jusqu'à l'existence scandaleuse d'une langue sans double articulation » [3]

Pourtant, ajoute-t-il, le cinéma possède aussi une double articulation : l'unité minimale du cinéma n'est pas l'image, mais les divers objets réels qui composent un plan, impossibles à changer parce qu'ils font partie de la réalité.

Prétendre nous exprimer par le cinéma sans employer les objets, les formes, les actes de la réalité, sans les insérer et sans les incorporer dans notre langue, serait aussi absurde et inconcevable que de prétendre nous exprimer linguistiquement sans employer les consonnes et les voyelles, c'est-à-dire les phonèmes (les matériaux de la seconde articulation). [4]

Par analogie avec « phonèmes », Pasolini invente le mot « cinèmes », pour appeler tous les objets, les formes ou les actes de la réalité permanente à l'intérieur de l'image cinématographique. Pourtant, à la différence des phonèmes qui sont peu nombreux, « les cinèmes sont infinis, ou du moins innombrables », sans que cela soit une différence importante du point de vue qualitatif ; et, ajoute Pasolini, « de même que les mots ou monèmes se composent de phonèmes, de même les monèmes du cinéma – les plans – se composent de cinèmes ».

La langue du cinéma – remarque l'auteur – forme une « continuité visuelle » ou une « chaîne d'images » : autrement dit, elle est linéaire comme toute langue, ce qui implique une succession dans le temps. Pour les cinèmes, note-t-il, il est vrai que ceux-ci se montrent tous ensemble, et non successivement au regard, mais il existe toutefois une succession des perceptions : physiquement, nous les remarquons tous ensemble, mais « un graphique cybernétique de notre perception indiquerait une courbe de successivité ». [5]

Pour aboutir à sa définition de la langue du cinéma, Pasolini paraphrase Martinet qui précisait que « chaque langue a une articulation particulière », et que, par conséquent, « les mots d'une langue n'ont pas d'équivalents exacts dans une autre ». Mais cela, demande-t-il, ne contredirait-il pas la notion de langue cinématographique ? A cette question il répond négativement, dans la mesure où le cinéma est une langue internationale ou universelle, unique pour quiconque l'utilise. Aussi est-il matériellement impossible de comparer la langue du cinéma avec une autre langue du cinéma.

La langue du cinéma est un instrument de communication par lequel on analyse – d'une manière identique dans les différentes communautés – l'expérience humaine, dans des unités reproduisant le contenu sémantique et dotées d'une expression audio-visuelle : les monèmes (ou plans). L'expression audio-visuelle s'articule à son tour dans des unités distinctives et successives, les cinèmes, ou objets, formes et actes de la réalité, qui subsistent, reproduits dans le système linguistique, et qui sont discrets, illimités, et uniques pour tous les hommes à quelque nationalité qu'ils appartiennent. [6]

De cela découle, ajoute Pasolini, paraphrasant toujours Martinet, que la langue du cinéma est un instrument de communication doublement articulé et doté d'une faculté d'expression consistant en la reproduction audio-visuelle de la réalité ; et il en découle encore que la langue du cinéma est unique et universelle, et qu'on ne peut donc pas la confronter avec d'autres langues ; son caractère arbitraire et conventionnel ne regarde qu'elle-même.

Avant de construire son schéma de grammaire de la langue du cinéma, Pasolini fait une analogie entre la langue orale et la langue écrite et le cinéma qui pourrait avoir une dichotomie semblable. L'auteur renvoie ici à son assertion selon laquelle il existe avant tout un « langage de l'action » : « Le premier langage des hommes me semble donc être leur action. La langue écrite-parlée n'est qu'une intégration et un moyen de cette action ». [7] Ce qu'il faut donc faire, insiste le cinéaste, c'est la sémiologie du langage de l'action ou tout simplement de la réalité, car, à son avis, « La vie tout entière, dans l'ensemble de ses actions, est un cinéma naturel et vivant : en cela elle est linguistiquement l'équivalent de la langue orale dans son moment naturel ou biologique » [8] La camera devient alors un moyen mécanique « d'écriture », et ce qui en résulte c'est le cinéma, le moment « écrit » d'une langue naturelle totale, qui est l'action dans la réalité.

D'ailleurs, dans une entrevue accordée à Nico Naldini, Pasolini remarque qu'en étudiant le cinéma comme système de signes, il est arrivé à la conclusion que c'est un langage non conventionnel et non symbolique, différent de la langue parlée et qui exprime la réalité non pas à travers des symboles, mais par l'intermédiaire de la réalité même.

Le cinéma est un langage qui exprime la réalité avec la réalité. [...] Je me suis rendu compte que le cinéma est un système de signes dont la sémiologie correspond à une sémiologie possible du système des signes de la réalité même. [...] Quand je fais un film, je suis toujours dans la réalité; il n'y a aucun filtre symbolique ou conventionnel entre la réalité et moi, comme c'est le cas dans la littérature. Ainsi, en pratique, le cinéma a été une explosion de mon amour pour la réalité. » [9]

## Conclusions

Il nous semble que Pasolini est le premier théoricien à avoir tenté de construire une sémiotique du cinéma, indépendante de la linguistique. D'ailleurs, tous ses écrits cinématographiques réunis dans le volume *L'expérience hérétique* en sont un témoignage. Cependant, le mérite d'avoir établi et développé de façon rigoureuse et bien fondée une sémiotique du cinéma revient à Gilles Deleuze dans ses deux volumes *Cinéma 1 : L'image-mouvement* et *Cinéma 2 : L'image-temps*. Dans ces ouvrages, l'auteur a fait du cinéma et de la sémiotique du cinéma une science descriptive de la réalité, ainsi qu'elle a été envisagée par Pasolini. Deleuze a réalisé une synthèse théorique remarquable en fondant les principaux chapitres de la sémiotique pure du cinéma et en dégagant les principaux concepts suscités par les plus grands auteurs, écoles, mouvements et tendances du cinéma.

## Notes

1. entre les phonèmes en tant qu'unités minimales du son et les morphèmes en tant qu'unités minimales du sens
2. Pasolini, P., *L'expérience hérétique*, Payot, Paris, 1976, p. 48
- 3, 4. Idem, p. 51
- 5, 6. Idem, p. 53
- 7, 8. Idem, p. 55
9. Naldini, N., *Pier Paolo Pasolini*, Gallimard, Paris, 1991, p. 235

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## Une dystopie russe contemporaine: *La journée d'un opritchnik* de Vladimir Sorokine

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**Abstract:** *In an interview given to “Der Spiegel” in 2007, Vladimir Sorokin confirms that his book **Day of the Oprichnik** (2006. Moscow: Zakharov Books) is undoubtedly a book about the present. But since the Sacred Russia he imagines as set in the not too far 2027 is the inheritor of the state ruled by Ivan the Terrible and especially since the novel is a dystopia, one may wonder whether to use the prefix post- in order to delimit periods in history is to have in mind only temporal aspects and by no means genuine changes in ideology, political system, mentalities. Despite the fact that the title seems to announce an individual protagonist, the book may be considered to actually present one day in the life of the oprichniks. The character who tells the story is representative for the police brotherhood he's a member of and there's nothing really significant to differentiate him from his fellows. The world in which they are so much feared, the autarchical state, equally feudal and futuristic, strongly reminds of the very one promised by F.M. Dostoevsky's **Grand Inquisitor**, while the narrator obviously descends from Yevgeny Zamiatin's **D-503**.*

**Key- words :** *contemporary novel, political fiction, dystopia, character*

### I. Littérature et civisme. Les paradoxes de la (dé)familiarisation

Dans une interview accordée en 2007 au magazine “Der Spiegel”, Vladimir Sorokine explique l'enjeu et le format de son roman, *La journée d'un Opritchnik*, paru en 2006 à Moscou. Vu que le livre peut être inclus sans aucune difficulté dans la catégorie des dystopies (d'ailleurs, l'auteur lui-même confirme que l'on y parle de l'actualité russe), la présentation de la perception de l'écrivain sur le présent historique apparaît comme le pendant nonfictionnel de l'oeuvre. Le même souci alimente néanmoins les deux types de discours, la différence consistant dans le fait que, dans l'interview, son expression est directe. Les arguments de l'état en cause ne tardent pas à paraître et Sorokine les expose d'une manière tant simple que convaincante. Par exemple, il invoque le fait que l'individu normal de Russie ne détient pas vraiment, comme son “homologue” dans les pays démocratiques, le statut de citoyen. Au pôle opposé, mais dans le même cadre du déséquilibre, il y a ceux de l'appareil d'État, que Sorokine nomme prêtres du pouvoir et qui se trouvent à imposer le sacrifice. Ce sont ceux qui construisent – dans la bonne tradition soviétique – un concept d'ennemi censé à justifier toute liberté; ceux qui accommodent l'orthodoxisme, l'autocratie et les traditions nationales à une nouvelle idéologie et qui, pourtant, ne comprennent pas qu'il y ait quelque incompatibilité entre cause et fraude. Et si de telles choses ne peuvent pas être réclamées par les écrivains, en général, que par la satire, Vladimir Sorokine avoue d'un ressort intérieur qui se trouve au fondement de son livre sur la Russie dans laquelle il vit: la manifestation du citoyen à l'intérieur de l'artiste. Le détail est extrêmement intéressant au sens où il permet une généralisation, à savoir la description de l'auteur d'utopie, indifféremment de la configuration pour laquelle il opte, de même que celle qu'il élabore, en tant qu'artiste qui se découvre comme citoyen.

Dans ce cas, la conscience civique semble avoir marqué essentiellement la construction intégrale du livre, mais pas seulement de manière extensive. À partir des éléments de paratexte, tout rappelle constamment le fait que l'auteur vise l'évolution de la Russie au long de l'histoire, même si le régime fictionnel est douteux, dans la matière de l'histoire pouvant être identifiées même des greffes de fantastique. On pourrait dire/écrire que l'auteur fonde son monde fictionnel tout en gardant au coin de l'oeil une réalité inquiétante: celle d'un présent qui descend directement de la médiévalité et qui, justement au fondement d'une continuité volontaire, risque de ne pas pouvoir la dépasser. Évidemment, le terme de risque lui-même rend compte toujours de la vision de celui qui

désire vivre “non-enclavé” du point de vue temporel et spatial et – implicitement – du point de vue spirituel, moral et intellectuel. Mais, cependant, s’il s’agit du choix et non du risque, un choix qui se fait à son nom aussi, celui-ci ne peut pas lui apparaître qu’en tant qu’une condamnation à une réalité mystifiée, retrograde, essentiellement violente.

Le titre lance une première ancre dans l’histoire de la Russie, plus exactement à l’époque d’Ivan le Terrible, au temps et à l’initiative duquel on avait fondé l’opritchnina. Institution ayant un rôle policier, sous la directe subordination du tsar, celle-ci lui a desservi dans la lutte contre les aristocrates, adversaires de la politique de centralisation. Au seuil immédiatement suivant, la dédicace établit une nouvelle liaison, en outre, avec la même précision. La tradition de la réservation de cet espace pour des devoirs moraux, sentimentaux etc. et qui fait que les destinataires restent inconnus, malgré l’indication onomastique, est abandonnée. Sorokine dédie le roman à “Grigori Lukianovici Skuratov-Belski, appelé Maliuta”, c’est-à-dire à l’un des plus odieux chefs de l’opritchnina. Par la suite, le texte proprement-dit exploite ces ponts jetés de la rive connue vers celle “découverte”: “La Sainte Russie que l’auteur imagine comme ranimée dans l’année, pas trop éloignée, 2027, est l’héritière de l’État gouverné par Ivan le Terrible et le personnage-narrateur fait partie de la confrérie des Opritchniks. La convention même surprend de plusieurs points de vue, parmi lesquels nous accorderons la priorité à ceux qui concernent le principe traditionnel de l’utopie littéraire, en général, et l’enjeu de la fixation de l’action dans le futur, spécifique à la dystopie.

Dans la vision de Peter Ruppert, l’utopie procède d’abord à la défamiliarisation du temps historique et de l’espace réel et ensuite à la familiarisation de l’alternative du non-lieu et du non-temps [1]. Ce qui attire l’attention dans ce roman est l’illusion de la coïncidence des espaces réel et imaginaire, respectivement le décalage temporel mineur. Dans la fiction et dans ses ouvertures vers l’histoire, il s’agit toujours de la Russie. Sorokine accuse la Russie réelle, présente, celle “de l’année 2006” dans une projection fictionnelle à l’histoire de laquelle il “ajoute” seulement vingt-et-un ans; en même temps, il la révèle comme descendant directement de la Russie médiévale, mais toujours de manière indirecte, à savoir en indiquant le fait que la Russie fictionnelle est la continuatrice de la Russie réelle, du Moyen-Âge. Évidemment, comme toujours, la fiction construit son référent, qui est différent de celui réel. Cependant, il nous est impossible de ne pas remarquer que l’auteur est préoccupé à superposer les deux niveaux et qu’il crée ainsi un effet de transgression de leurs frontières.

Les moyens sont ceux qui appartiennent au code propre de l’art du roman – la construction du cadre, son peuplement, la conduite de l’action, la justification du monde –, et à peine la spécificité de leur actualisation rend compte de l’intention signalée par l’auteur, de même que de son art. Un premier signe de la renaissance de la Russie est le fait qu’en 2027 (le présent de l’action), on la retrouve en tant que tsarat. Mais le changement a aussi une composante d’une nouveauté complète: la nouvelle Russie est une Russie autarcique, qui s’est délimitée du reste du monde selon un modèle asiatique, à savoir en élevant le Grand Mur Russe. Elle a écarté tous les éléments étrangers (des supermarchés aux ambassades), car ceux-ci constituaient un défi pour les valeurs russes et un obstacle vers l’accomplissement de la vocation politique et mystique du peuple russe. Cependant, la nouveauté tient plutôt aux formes qu’au fond et, même à ce niveau, on a fait certains découpages. Les traditions populaires et cultes sont délibérément détruites, ce qui intéresse étant exclusivement le fond obscur, instinctuel. Les institutions sont représentées par des ordres (l’Ordre du Secret, l’Ordre des Nouvelles, l’Ordre Intelligent, l’Ordre de la Culture, l’Ordre Commercial, l’Ordre de l’Ambassade, l’Ordre de l’Armée), mais tous ont été asservis au pouvoir. Le changement de la Russie se déroule dans un climat d’isolation et de persécution, car c’est uniquement par la violence que le programme de développement

peut être imposé, avec ses objectifs et son organisation. La population est entraînée dans ce projet d'instigation et de chantage: d'une part, on réclame constamment l'envie, de même que la débauche étrangère, d'autre part, on pratique une politique interne du type *tabula rasa*.

D'une manière nullement accidentelle, les aristocrates de bonne famille et les intellectuels sont ceux qui sont susceptibles d'une résistance traîtresse, par conséquent, ils font l'objet de châtiments exemplaires ou de la quarantaine. La lutte contre la mémoire et la conscience est menée sur des fronts multiples et connaît une promptitude et une spécialisation effrayantes. L'état de siège est devenu un prétexte pour les horreurs, qu'il s'agisse des libertés que ceux de l'appareil d'État s'arrogent réellement ou de la re-écriture tendancieuse de l'histoire et de sa confiscation. L'histoire récente réunit des événements et des époques comme le Grand Nettoyage, la Confusion Rouge, la Confusion Blanche, la Confusion Grisâtre, l'incendie des passeports, dans la place publique, dix-huit ans auparavant. Dans le sous-texte du roman, un tel geste de dévotion et un tel rituel de purification doivent être interprétés comme un renoncement à l'exercice de la conscience. Un argument important en faveur d'une telle interprétation est fourni par la réponse-récompense offerte par le régime: les linges servant de chausson qui viennent d'être lancées sur le marché sont confortables comme un berceau et le scénario de la publicité – une métaphore de la condition de l'individu commun, dont la conscience a été assoupie, mais dont on utilise le corps.

Peu à peu, la Russie victorieuse apparaît comme une fiction dans la fiction. Elle prétend garder la véritable croyance, alors qu'en fait, elle l'a corrompue délibérément et elle la pratique formellement. Malgré l'efficacité relative de la stratégie originaire, elle rêve à la mettre en oeuvre toujours à force d'épée, mais, au moment décisif, on garde le fond payen, en prisant plus les services de la clairvoyante que le service divin. D'ailleurs, c'est la seule institution dont la maison royale reconnaît l'autonomie; à son tour, même dans une manière propre et en quelque sorte à son propre compte, la clairvoyante soutient l'action de destruction de la Russie spirituelle, même si elle n'aime pas ceux qui la gouvernent.

Quant à la substance épique, nous précisons, dès le début, que le jour de l'Opritchnik annoncé par le titre est le cadre-prétexte pour la construction du monde dans toutes ses dimensions. En conséquence, il ne reste pas suggestif uniquement pour le personnage qui fonctionne lui-même comme un cadre mobile (sans qu'il ait au moins la conscience de son rôle de narrateur), mais aussi pour les personnalités, respectivement les catégories sociales que celui-ci focalise. Trois choses sont inscrites dans le programme de la journée d'Andréi Danilovitch Komiaga, mais l'action s'étend sur dix épisodes: la destruction du foyer d'un aristocrate; le rassemblement pour la prière dans la cathédrale d'Uspenski; l'initiation d'une enquête dans le cas du gendre du Souverain, devenu la cible d'un pamphlet; la négociation d'un sauvetage de la mort en échange à l'une des plus puissantes drogues; la séance illégale de priser, avec une participation exclusiviste (uniquement l'aile gauche de l'opritchnina), mais sous le patronage de son leader, Pépère; une affaire douanière et une réprimande inattendue d'un Opritchnik par une dame "de race"; la visite de la clairvoyante Praskovia; l'opération échouée d'élimination d'un poète qui satirise les moeurs de la Souveraine; la visite de Komiaga chez celle-ci; le repas et le bain offert par Pépère, de même que l'union physique des Opritchniks au cadre d'un rituel d'érotisme scabreux et blasphématoire qu'il gouverne; le meurtre du gendre du Gouverneur par les jeunes membres de la confrérie.

Le déroulement épique est couronné par le discours de croyance de Pépère. Sa disposition doctrinaire à la fin d'une telle journée constitue l'artifice par lequel l'auteur donne la mesure (hyperbolique) de la mystification, car il s'agit de la justification de l'autarcie, de la violence, de l'exclusivité, de l'affirmation de l'élitisme religieux, mais aussi – surprenant – de la propreté.

Beaucoup d'aspects signalés jusqu'ici permettent de passer au deuxième effet de surprise engendré par la construction du monde fictionnel. En nous empêchant de perdre de vue la Russie contemporaine, Sorokine nous familiarise avec un royaume qui semble être celui prophétisé par le Grand Inquisiteur, mais il se ressent aussi du souvenir des mondes des dystopies exemplaires, même de ceux qui reprennent le modèle librement. Les échos de la Légende de Dostoïevski sont nombreux: l'État est édifié par une fausse religion, car Dieu a été trahi, mais l'action est propagée comme étant conduite à et pour Son nom; les dons de l'esprit sombre ont été acceptés et la perte de la rédemption – assumée, discrètement, mais au nom de tous; la mystification s'est élargie à toutes les représentations; par exemple, Komiaga est attaché à une icône qui montre un âpre Sauveur; le prêtre Juvernal est un descendant habile du cardinal, l'opritchnina – une armée du César; la gloire est réservée à Dieu et les remerciements – au Souverain, mais le texte laisse apercevoir que Dieu n'est plus que le Souverain, Jésus – plus que Pépère, les apôtres – plus que les Opritchniks.

Cependant, comme dans la Légende, à peine celui qui détient la position intermédiaire dans la hiérarchie donne forme au mal et Pépère est, dans ce sens, éminent: il reprend le modèle christique, mais en l'adaptant à la vie du monde, transpose l'eucharistie et le baptême dans des pratiques sodomiques, invente un jeu des crucifixions partielles etc. Au pôle opposé se trouve un écho de la "souterraine" de Dostoïevski, passé au moins par la leçon d'Evgueni Zamiatine, mais repérable uniquement dans le personnage de Komiaga: il s'agit de son unique poussée d'humanité, une brèche dans le comportement conditionné, c'est-à-dire la tristesse apparemment immotivée que la publicité pour les nouveaux linges servant de chausson lui inspire.

Plus nombreux encore sont les échos du roman dystopique de Zamiatine *Nous*. Le personnage-narrateur est toujours un individu qui se trouve au niveau supérieur de la hiérarchie politique. De même, un militant et non pas un fidèle passif du régime d'État. En expliquant le sens de l'action de changement de la Russie, il reconnaît qu'il y a encore des brèches, des carences, des obstacles qui ajournent l'achèvement. Dans ce sens, il fait des références à la résistance de l'intérieur, de même qu'à celle de l'extérieur et, dans les deux, on peut reconnaître autant le modèle (la fiction de Zamiatine) que l'innovation. Par exemple, la fondation et le fonctionnement par la violence de l'État n'ont pas réussi à éradiquer la protestation, il peut y arriver même qu'une mission des organisations de sécurité échoue. De telles situations sont gérées toujours en faveur de l'idéologie officielle: dans le miroir de la mystification, l'échec devient une confirmation de l'enjeu élevé de la politique de l'État, c'est ainsi qu'elle motive en plus les participants et justifie le redoublement des agressions. Il tient cependant de la spécificité de l'ironie de Sorokine que ceux qui ont une vocation pour le fanatisme soient féroces en vue de l'accomplissement des ordres, tout en affichant un sentimentalisme de cliché, pénible, dans l'expression du dévouement et de l'adoration envers les supérieurs. Ayant une épouse demi-juive, le Souverain tient à exterminer ceux qui ont du sang aristocrate; en même temps, celle-ci de même que leur gendre se vouent aux passions d'une sexualité aberrante, devenant le sujet de notoriété des créations satiriques illicites.

En revenant à la "tradition" de Zamiatine, rappelons aussi la peinture tendancieuse de l'histoire, l'évaluation du monde selon la grille idéologiquement correcte (ce qui montre que le regard du personnage est, en fait, impersonnel), l'offre d'échantillons de poésies "courtoise" (tout en indiquant les critères de valeur et les récompenses), l'observation de la différence de taille entre l'individu commun et le Souverain et – immédiatement après – l'éloge du bonheur éprouvé lorsqu'on se confie à lui, qui est magnanime, omniscient et équilibré. De même, l'explication du caprice de l'intimité comme honte, sentiment qui suppose une conscience du péché et indique ainsi une nature pécheresse ou - au pôle opposé – un persiflage risqué de la politique d'État, c'est juste, par une dame "de race". Évidemment, comme dans le cas de ce roman, le lecteur assume bientôt l'exercice de la lecture antiphrastrique des commentaires du personnage. Il existe cependant aussi un autre

enjeu, qui tient de l'intertextualité, c'est-à-dire la manière dans laquelle l'auteur choisit de s'approprier certains des détails du monde du roman de *Zamiatine*.

Un premier exemple dans ce sens est constitué par la citation des informations concernant la réalité russe, des informations qui sont disséminées aux postes libres de radio, qu'ils soient hors la loi ou étrangères. Dans *Nous*, en élaborant le poème voué à présenter le crime et à justifier le jugement, R-13 a cité les formulations de son camarade qui avait incriminé le Bienfaisant et il devait être exécuté. Toutefois, celles-ci ne se retrouvent pas dans le discours du personnage-narrateur, car il frémit en entendant leur caractère criminel; par conséquent, il fait seulement des références quant au contenu de la création de son ami, – certes – la signification contestataire lui échappe.

Un développement similaire connaît le côté traître et/ou blasphématoire du personnage-narrateur. Tout comme D-503, Komiaga procède à des évaluations personnelles dans un monde où l'indépendance de la pensée est considérée comme criminelle, même sans le concours de la distance entre son opinion et la loi. Il s'agit d'une double déviation, de la loyauté, de même que de la sincérité, les deux devant être totales. D'autres moments sont, eux aussi, significatifs. Alors qu'il est excité, à travers son propre expérience, par un plaisir interdit, Komiaga fait des efforts pour penser aux devoirs de l'État. Deux de ses comparaisons sont défavorables au Souverain: il reconnaît à la Praskovie une autorité plus impressionnante, respectivement il vit des émotions plus puissantes dans la présence de la Souveraine. Il est vrai, dans ce dernier cas, il existe aussi un adjuvant, de nature libidinale que Sorokine exploite en premier lieu dans le contexte de la construction du personnage Komiaga. Cependant, la superposition blasphématoire de l'image du Souverain sur celle de la Vierge se veut aussi un emblème pour une Russie qui s'est fondée sur et se nourrit d'une mystification violente et scabreuse.

Il y a encore un sens de ce deuxième exemple qui s'avère profitable: il permet de saisir le fait que certains "emprunts" sont passés aussi par la "leçon" des autres classiques du roman dystopique. Nous nous référons surtout à Aldous Huxley et George Orwell, mais, avant de clore ce chapitre, nous précisons que leurs oeuvres, tout comme celles des autres auteurs de dystopies (Arthur Koestler, peut-être aussi Richard Brautigan), alimentent l'imaginaire de Sorokine de manière directe aussi.

En conclusion, nous considérons que la convergence des deux paradoxes de la (dé)familiarisation donne une idée du dialogue intense du roman *La journée d'un opritchnik* autant avec l'histoire qu'avec la littérature.

## **II. Une Russie feudale et futuriste. Le personnage représentatif et le personnage collectif**

Le roman peint une société qui est, en même temps, feudale et futuriste. Les espaces intérieurs et extérieurs, les structures sociopolitiques et leur manière de fonctionner, le sens que les officiels donnent à l'action de développement de la Russie et celui que les gens lucides et sans crainte déchiffrent, le type de gouvernement et les réactions par rapport à celui-ci, la vie domestique et la vision sur l'existence représentent seulement quelques-uns des éléments du monde où l'on retrouve les signes de la médiévalité et de la modernité radicale.

Cependant, l'illustration la plus consistante et la plus percutante de cette essence oxymoronique du monde est l'opritchnina. Le recrutement place déjà le personnage en cause entre deux fatalités, celle de l'admission et de l'exclusion, par conséquent de la vocation, respectivement d'une déviation sanctionnée avec quelque chose de beaucoup pire que la mort (comme indique vaguement, mais frissonnant le personnage-narrateur). Le "matériel" qui a motivé le recrutement va être modelé afin d'être valorisé, mais surtout valorisé au maximum. Le manque de sommeil est délibéré, l'un des enjeux du programme surchargé étant celui qui fait que la vie de groupe couvre le plus possible l'intervalle de chaque journée. Les différents types de conditionnement convergent en vue d'une

(inter)dépendance totale et d'une identité collective des Opritchniks. Aux conditionnements de nature idéologique, chimique ou matérielle, on ajoute celui de nature psychique. Pèpère polarise une affection qui par tradition se dirige vers les parents naturels, mais il se préoccupe à cultiver aussi le sentiment de la fraternité absolue des Opritchniks, c'est ainsi que l'orgueil d'être un des élus ou l'éventuelle passion pour une amante occupe irrémédiablement les positions inférieures dans une hiérarchie des valeurs psycho-affectives.

Quant à la fluence des actions de cette confrérie, elle est assurée par les signes et les privilèges, mais aussi par des lois internes de fonctionnement. Les armes à feu, les blasphèmes, les jurons, la littérature porno sont défendus à ces soldats de la croyance. Même les enjeux immédiats, pourtant élevés (sécurité, hygiène et éducation) nécessitent l'appui convenable. Dans ce cas, l'aide vient autant de l'intérieur (la mythologie propre à l'opritchnina – celle de la solidarité, du pouvoir, du héroïsme) que de l'extérieur (encouragement, récompense matérielle, validation par l'Église). D'ailleurs, les raids, les sièges et les retraites tiennent d'une régie qui mêle l'argument politique avec le rituel magique et avec la bénédiction supposée sacrée, tout en conférant aux Opritchniks un halo de justice sacrée.

Évidemment, ils ne représentent qu'une confrérie policière dans l'image de laquelle l'auteur parodie l'idée d'un ordre double, militaire et monacal. Son héroïsme, même érotique, est artificiel et grossier et le mysticisme – apparent, lorsqu'il n'est pas transposé en blasphémie, dans des scénarios scabreux. Même la loyauté s'avère absente, en ce qui concerne la structure du groupe, de même que pour l'individu vu séparément. La trahison existe, l'important c'est qu'elle ne soit pas découverte. Rien n'individualise pas vraiment Komiaga, de telle manière à l'abstraire, d'une part, du personnage collectif qui est opritchnina, et – d'autre part – l'exempter du statut de personnage représentatif. En plus, en tant que partie qui définit l'entier, il est, comme le héros de Zamiatine, le grand dupe, car il fait possible l'horreur de manière volontaire. Ce qu'il croit être la vocation pour faire l'histoire et – ponctuellement – pour aider l'accomplissement du destin d'un peuple peut être lu comme une humiliation pénible, irresponsable. Son engagement éveille le mépris, mais fait aussi frissonner, car renoncer à la dignité humaine devient la forme de dévouement envers une cause, selon les mots de Livia Cotorcea [2] – de lèse-humanité.

## Notes

1. Ruppert, P., *Reader in a Strange Land (The Activity of Reading Literary Utopias)*, Georgia Press, University of Athens, 1986, p. 39
2. Cotorcea, L., in Evgheni Zamiatin, *Biciul lui Dumnezeu (Antologie de povestiri)*, Editura Moldova, Iași, 1993, p. 8.

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## **The Blind Generation and the Space of Ideological and Cultural Dialogue (or Autism)**

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**Abstract:** *The obnubilation of individual subjectivity, psychoanalysis and language theories as well as the hyper-technologization of society, the transformation of the human being in a screen that registers everything and anything but believes in nothing, all these are only some of the main coordinates for the post-modernization process of the conception about the human being. Is it enough to simply re-describe/re-contextualize the play of narrations and languages in opposition, to modelate the story we want to tell about us or about our culture? Or, considering the postmodern anthropological relativism, it takes more to change the world than just redescribing it?*

**Key words:** *culture, ideology, relativism, postmodernity, subjectivity*

In *The End of Modernity: Nihilism and Hermeneutics in Post-modern Culture* (1991), Gianni Vattimo tries to build some correspondence between the present discussions round the concepts of *modernity* and *postmodernity*, and the two great philosophers of late modernity, Nietzsche and Heidegger.

Having as a source of inspiration the rationalism of the 18<sup>th</sup> century's Enlightenment and as a climax the Romantic movement of the 19<sup>th</sup> century, the Utopian vision of an idealism centered on humanism and progress (which modernity had at its very heart) has been placed under question by a large number of thinkers pointing at the fact that hazard and the unconscious have always played a major role in the structuring of history. Man was displaced from the center of the universe and traditional humanism demolished mainly by Nietzsche, the philosopher whose influence can be felt today more than ever. Both for him and the phenomenologist Heidegger, “the being is no longer a fixed, unchangeable plan, a reference point for the real world phenomena, but a fluctuating, contextual, contingent entity” (Cărtărescu, 1999: 19).

In the study *Loss of the Self in Modern Literature and Art*, Wylie Sypher demonstrates that Western literature and art have been forced, since the 19<sup>th</sup> century to gradually change the ideas about the nature of the self and individual identity. Starting from the Romantic notion of identity according to which the individual is considered supreme value and substance, one arrived to the existentialist search for identity, in hope of discovering *minimul ireductibil al experienței noastre, care poate fi identificat în mod onest ca aparținându-ne* (the irreducible minimum of our experience, the one that can be honestly identified as our own) (Sypher in Pütz, 1995: 37).

If in modernity (the realist-psychological literature) the focus was on the relationship *self – world*, proof of the interior exile of the writer and/or the characters, in Lyotard's and Foucault's democratic and pluralist postmodernity, with its true explosion of nuances, groups and differences, the author's attention is not only on individual identity but also the group's or the minority's in its relationship with the majority. The syntagm *identity crisis*, recurrent in discussions about postmodernity, can be used in both ways; and some more. Consequently, postmodern thinking completely assumes nihilism as the last chance and works with nihilistic ideas such as the ‘weak’ character of the being and thinking system and the ‘end of history’, both seen as man's endless evolution in quest for his own self. Furthermore, it reevaluates the notion of ‘truth’ which for postmodernity ceases to be a gnoseological concept turning into an aesthetical. To this, Hassan adds his optimistic

conclusion expressing his confidence in an imminent revival of the real people, different and complicated, once the *ideal man* is dead and leaves the stage open.

Vattimo endorses all of the above claiming that the philosophical front set up for defending the humanistic values and authenticity (former existentialism, phenomenology, marxism, contemporary hermeneutics) seems to have failed and that “total nihilism proved to be much more benign and constructive than all ideologies that brought about wars and dictatorship” (Vattimo qtd in Cărtărescu, *op. cit.*: 22). On an aesthetic plan, the theme of the *death of the art*, of central interest in modernity, gets an altogether new meaning with postmodernity.

The debates/discussions focus on the end of the high/elitist/exclusivist art of modernism and its dissolution into the social through the mass-media (and not only) distributing information, culture and entertainment on a unique aesthetic criterion, *pleasure* (otherwise central in many postmodern artistic manifestations): “the pleasure and the advantage rather than the meaning and the truth... the ludic, the playfulness of life...” (Greenblatt in Anghelescu Irimia, 1999: 182)

F. Jameson, a representative of the New Marxist literary criticism in the United States, suggests in *Postmodernism and Consumer Society* that “postmodernism distinguishes itself from modernism by its ‘populism’, by its incorporating elements of popular or mass-culture, ... which makes that everything that used to be stigmatized as mass or commercial culture have free access between the boundaries of a larger cultural territory...” (Jameson in Foster, 1983: 124)

Once on the territory of literature and literary criticism, we cannot ignore the voice of professor Valentine Cunningham, who identifies nuances in the discussion of the legitimation of truth:

*once discredited the idea of statements having a truth - value, or of the validity of truth leading to discussion on reality, imagination, fiction, etc., we obviously stumble... Once discredited the idea of the writer's duty to render truth the best he can, we come to an inevitable deadlock. Consequently, I think it is dangerous to mock at the idea that truth is a goal, be it in literature or criticism. Fortunately, most people guide their lives by other precepts and values than these... sceptics...* (in Anghelescu Irimia, *op. cit.*: 120)

In *Cinci fețe ale modernității* (1995) (Five Faces of Modernity), Matei Călinescu also deals with the subject of the *postmodern ontology*, pointing out “within the most common postmodernist repertoire of strategies... a new existential or ‘ontological’ use of narrative perspectivism, different from that, rather psychological, of modernism” (252). He enumerates here the double or even multiple beginnings, endings and narrated events, taking as an example the alternative endings in Fowles’ *The French Lieutenant's Woman*, the parodic theme of the author (a manipulative author, with a typically postmodernist self-ironical disposition) and of the *reader* (as character or characters in the text - Italo Calvino, *If One Winter Evening a Traveller*).

Other such typical postmodernist devices are, according to Călinescu: the treatment on an equal footing of both action and fiction, reality and myth, truth and lie, original and imitation, so as to emphasize the lack of precision (the ontological instability or Hassan’s ‘indeterminacy’); self-referentiality and metafiction and other structural and stylistic conventions characteristic for postmodernist writing. The one who first coined the syntagm *change of dominant* is Brian McHale, attracted by the multifarious aspects of postmodernism. Roman Jakobson defined the dominant as “the focusing component of a work of art: it rules, determines, and transforms the remaining components. It... guarantees the integrity of the structure...” (in Matejka and Poworska, 1971: 203). McHale changes

the terms of the distinction and, instead of opposing the modernist *epistemological doubt* to the postmodernist *epistemological impossibility*, he prefers to talk about an *epistemological dominant* of the modernist fiction and an *ontological dominant* of the postmodernist one (in Fokkema and Bartens, 1984: 75). He formulates two general theses: the first is about modernist fiction, the dominant of which is epistemological and which

*deploys strategies which engage and foreground questions such as: How can I interpret this world of which I am a part? And what am I in it? ... What is there to be known? Who knows it? How do they know it, and with what degree of certainty? How is knowledge transmitted from one knower to another, and with what degree of reliability? (op. cit.: 58)*

The second one concerns postmodernist fiction and states that

*the dominant of postmodernist literature is ontological. That is, postmodernist fiction... foregrounds such questions...: What is a world? What kinds of worlds are there, how are they constituted, and how do they differ? ... What is the mode of existence of a text, and what is the mode of existence of the world (or worlds) it projects? (op. cit.: 60)*

In McHale's opinion, the shift from epistemological to ontological questions is circular and reversible. In support of his two theses, McHale places under discussion W. Faulkner's *Absalom! Absalom!*, S. Beckett's *Malone Dies*, *Molloy*, *The Unnamable*, A. Robbe-Grillet's *La Jalousie*, *Dans le Labyrinthe*, C. Fuentes' *Artemio Cruz*, *Cambio de Piel*, V. Nabokov's *Lolita*, *Pale Fire*, R. Coover's *The Origin of the Brunists*, *The Social Construction of Reality* and T. Pynchon's *V.*, *The Crying of Lot 49*. In the same time, he points out that the distinction *MODERNISM/ POSTMODERNISM* can be made when analyzing one writer, but also sometimes one single piece of writing. As to the world, or rather 'possible worlds', he identifies in the above-mentioned novels (representative for literary postmodernism), he joins the club of the literary critics who characterize postmodernism through its *ontological instability and indeterminacy*, through the loss of a world that might be accepted willy-nilly, as an already given of experience.

In the chapter "Possible Worlds", McHale brings forward the issue of the existence of impossible worlds even, asking (in the same manner as the vast majority of postmodernist writers experimenting new narrative techniques) for "the willing suspension of belief as well as of disbelief", as Thomas Pavel puts it, unlike Umberto Eco who excludes logical impossibility from the statements one can make about the worlds: any statement must be either true or false, it cannot be both, obeying "the law of the excluded middle".

We were taught that in postmodernity everything is problematized, placed under question, mocked at, parodied, left open for multiple ending scenarios, presented and/or represented, (con)textualized, (re)visited, deconstructed to be reconstructed, marginalized to be centered, decentered to be marginalized and centered again, etc. Nevertheless, if we 'stop and think' (how could the postmoderns that we are avoid logos?!), it becomes obvious that in these (im)possible worlds, within the postmodernist frame of mind, there is only relative truth, *i.e.* no definite, final, transcendental truth, so ideas do not matter; in our postmodern world, issues are not the issue and no one takes almost anything seriously anymore. But this might be the very definition of *non-problematization*, a comfortable and yet deeply uncomfortable in the same time conclusion (however temporary).

And yet, enter postmodernism and one thing becomes crystal clear: a major ideological revolution is on its way and a *no man's land* is created for oppositions unsolved but dissolved in mutual tolerance. A liminal space, not inside, but neither outside, or simultaneously inside and outside, becomes possible, and everyone is invited to contribute.

Beginning with the postmodern cultural turn and, why not, the postmodern ideology, claims to objective and universal truth are regarded as intolerant, uninformed, even dangerous, and we are witnessing a broad based backlash against the authority of reason. Starting Derrida and deconstruction, any *text* is open to any number of meanings, none of which is better than any other, as all texts are full of contradictions and ambiguities, hidden assumptions and rhetorical tricks and therefore not capable of demonstrating anything. All of these undermine the very possibility of all objective reasoning, including philosophy and science (although the voice of commonsense may pertinently claim that this must include post-structuralism itself). Thus, objectivity, or truth in the conventional sense, becomes an illusion. There is no universal, absolute truth, only local and relative truth. Since Western thought builds on ideas of universal truth, post-structuralists see Western rationality as in crisis.

On the other hand, the global mutations in the architecture of the contemporary world and the mentality of the (post)modern being determine the cultural approach that today, more than ever, takes part in the social and communicational weaving of the world, models it and becomes one of its most significant epiphenomena. Entering postmodernity involved a long and painful process for the intellectual (and not only), trained in the spirit of humanist culture, and witnessing the destruction of most fundamental premises of their placement in the world. Restlessness and disorientation experienced when facing an apparently indetermined, chaotic and unstable world, become more and more intense for the individual attached to some ideals and values that he thought eternal.

Postmodernists are mainly relativists: what is rational or true for one group at one time may not be rational or true for another group at another time or even for the same group at another time (as anyone could witness in the context of the international financial/economic/social crisis over the past few months). There are not truths that apply to everyone everywhere, or so-called *metanarratives*, our world being one of shifting truths and multiple points of view, with no means of determining who is right and who is wrong, all being relativism and subjectivity. It is all about interpretation, not about what is real or true.

Every time somebody claims to be in possession of *the* truth, it ends up repressing people. What is wrong with modern ideologies, postmodernists believe, is one part of humanity imposing its ideas and values and control over other parts, one nation imposing on another, or one group in society imposing its values on other groups.

The price to be paid for all the generous principles of postmodern ideology is that a growing number of people, especially among the emerging generations, believe that reason and truth are inherently political and subversive. That may be why they are often so cynical: advised by voices in contemporary culture (including many academics willing to make themselves visible as up-dated scholars) to consider claims to truth as being clever disguises for the pernicious *will to power* (which, unfortunately too often, are exactly that), they conclude that rather than dominating others with our *version of reality*, we should accept all beliefs as equally valid. Openness without the restraint of reason, and tolerance without moral appraisal seem, again unfortunately, sometimes to be the new postmodern mandates. For too many people, the postmodern outlook seems more absorbed rather than thought out. A vast majority came to believe (and many of us even teach it, in good will, of course) that truth is relative. But only few know *why* we think that way. Still fewer have any clue about how our beliefs practically relate to our own lives, that often they are

hopelessly contradictory or that we often live inconsistently with them. In general, we tend to be ideologically confused rather than deeply committed to our convictions. So while we hear the rhetoric of openness to everything and tolerance for everyone, it is rare to find someone who really understands what this means. It has become the socially appropriate attitude to display. Thus, postmodern ideologues have been successful in transforming ideology into *popular zeitgeist*.

Postmodernism, beyond its disturbing, confusing, maddening characteristics, may be a blessing. It offers, with praiseworthy generosity a *smorgasbord*; the only question seems to be “what are you hungry for?” Plus, it does not force anyone to come up with answers. It claims it is not the task of the philosopher, writer or academic to act as the Big Other who tells us about the world, but rather to challenge our own ideological presuppositions.

The picture is that of a puzzle painting our postmodern condition: a mixture between *slaughter-house* and *fun-house*, so characteristic of postmodernity and so demanding for a ‘blind generation’ who has to face the obnubilation of individual subjectivity as well as the hyper-technologization of society, both (and others) transforming the human being in a screen that registers everything and anything but believes in nothing.

Hassan warns us:

*It may be that some rough beast will slouch again toward Bethlehem, its haunches bloody, its name echoing in our ears with the din of history. It may be that some natural cataclysm, world calamity, or extraterrestrial intelligence will shock the earth into some sane planetary awareness of its destiny...I have no prophecy in me, only some slight foreboding, which I express now to remind myself that all the evasions of our knowledge and actions thrive on the absence of consensual beliefs, an absence that also energizes our tempers, our wills. This is our postmodern condition.* (Hassan qtd in Cărtărescu, *op. cit.*: 106)

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## Redefining the Literary Canon: The Romanian Cultural Institute

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**Résumé:** *En utilisant comme point de départ le contexte culturel, littéraire, historique et politique, tout comme l'initiative de l'Institut Culturel Roumain de promouvoir la littérature roumaine à l'étranger, cet article se propose de présenter la situation de l'export des écrivains roumains à l'étranger après la chute du régime communiste. Les programmes financés par l'Institut Culturel Roumain, les autres programmes développés ces dernières années en Roumanie, tout comme les initiatives de certains écrivains roumains vivant à l'étranger se proposent de faciliter l'accès du public étranger à la littérature roumaine et de favoriser la présence des auteurs roumains sur le marché international du livre. L'article se propose donc de présenter la situation de ces traductions, qui représentent une des possibilités de redéfinir le canon littéraire roumain.*

**Mots clés :** *l'Institut Culturel Roumain, redéfinir le canon, écrivains roumains*

Starting from the wide cultural, literary, historical and political context and the initiative of the Romanian Cultural Institute for promoting the Romanian literature abroad, this paper aims at presenting the situation of the Romanian writers' "export" abroad after the fall of the Communist Regime. The programs supported by the Romanian Cultural Institute, together with the other programs operating in the last years in Romania, as well as the initiatives of some Romanian writers living abroad are intended to facilitate the access of the foreign public to Romanian literature and to support the presence of the Romanian authors on the international book market. The paper thus aims at presenting the situation of these translations, which are, among other things, a (possible) means of redefining the Romanian literary canon.

According to Mihaly Szegedy-Maszak [1], canons play an extremely important part in creating the identity, the legitimacy and in shaping the image of a community, and the establishment and preservation of a canon is perceived as part of what we are used to call tradition. Founded on judgements of value, the canons are sets of texts that acquire the reputation of units of measurement. A certain text can be seen as part of a certain tradition only to the extent to which it represents a set of common values. And therefore, its canonicity can be defined only if analysed in terms of value, community, institutions and history. Canons are strictly related to communities and any change of canon is strictly related to the changes occurring in the communities they are developed in. The stability of a canon is closely related to the stability of the institutions supporting them. The canons also govern education and the study of the texts, which inevitably indicates the political involvement and the ambiguous role they play. At the same time, canons are indispensable to education and can also have a negative effect since they can be manipulated. Through canonisation, some books get to occupy a unique or at least a special place within a given community and each canonical work represents a decisive stage in the development of that particular community. The university curricula and translations are also important factors in strengthening the canons.

The critic Ion Simuț [2] posits that each literary age establishes its own canon, more often than not completely different from the previous one. 1918 separates the period of the great classics (the epigones and the beginnings of Symbolism) from the inter-war Modernism; 1945 announces the Prolekult; 1960 announces the Neo-modernism, and around 1980 begins (in Romania) the open offensive of the Postmodernist movement. Every literature entails thus a change of canon: on the one hand, the new era operates small changes or adjustments in the old canon, and on the other, a new canon is established. Moreover, several types of audiences demand for several types of literature, based on the principle of consumerism and pleasure. For the post-communist period, extremely eager to

consecrate the change (just like the period after 1918, 1945 or 1960) it is too early to talk about a new canon in its own rights, fundamentally innovative and well consolidated. The canon of the interwar period (the Modernist one) was destabilised by the new literature that appeared after 1945.

The Prolekult erased the interwar Neo-modernism, and entailed an acute crisis of Modernism, a radical contestation of Modernism in the years following World War II (1948-1959); then we witnessed a restoration of the aesthetic, with the clearing of the critical perspective which rehabilitated writers such as Tudor Arghezi, Lucian Blaga, Ion Barbu, Liviu Rebreanu, Hortensia Papadat-Bengescu and others. In the 1960-1970s we witnessed the simultaneous development of two phenomena: on the one hand, the interwar canon was restored and confirmed in its essential terms by the new criticism, and on the other there were the great writers of the new era, writers that aimed at a place in the new canon, the one of the Neo-Modernism. A few years after the fall of Communism in Romania, we witnessed the radical questioning of the entire literature from the Communist period. It aimed not only to change the canon, in the sense of operating changes within it, but at a radical denial, a complete substitution of the canon with other values.

The “image” of a particular literature is closely connected to the historical events taking place in that particular cultural area (for example, the historical events in Romania in the period following the 1989 revolution); also, this image can be preserved by personalities already consecrated in other fields (as in the case of Mircea Eliade, whose work was highly translated, being preceded, in the West, by the great reputation he enjoyed as a historian of religions; or in the case of Cioran, whose Romanian work was translated due to its widely known French writings). Equally, this “image” can also be easily disgraced (as it is the example of the same revolution), which makes the investments and promotions in it compulsory. All the “small”, “peripheral” countries pay great money for their “image” and “promotion”. Image and promotion means first of all adequately and responsibly inform foreign publishing houses, which need to be sent on a regular basis catalogues with selective, updated, carefully realised presentations of important books, or books that could arise an actual interest in the socio-cultural context of the target-country. A good example in this respect is the Romanian Cultural Institute and its branches in various countries. They set a good example in the promotion of Romanian culture by realising catalogues of significant titles, presented in a convincing manner and sent to foreign publishers; another notable example is the case of the Observer Translation Project initiated by the *Observatorul Cultural (The Cultural Observer) magazine*.

The literary text is at the same time an object of art, an object endowed with meaning, and also a kind of merchandise. Therefore, the publishers are in their turn dual characters, whose task is to reconcile art and money, the love for literature and the aim of making profit. The publishers are the ones who have the power to provide a text with a “public existence”. In other words they have the power to “recreate” a text, by the very act of publishing it, which involves, in Bourdieu’s view [3], an act of consecration, a transfer of symbolic capital.

Any text that is published in a translated version is taken out of its original context, which can never be “imported” together with the original text. More often than not, the text will be interpreted and reinterpreted, since the meaning and the function of a foreign text are determined not only by the source culture, but also, at least to the same extent, by the target culture. First, because the meaning and function of the source culture are often completely ignored; then, the transfer from one national field to another is realised by means of a set of social operations: selection (What works are translated?, What is published? Who translates? Who publishes?), a marking operation (of the demarked product) through a publishing house, a collection, a translator, the person who writes the



foreword (and presents the work, annexing it to her/his own vision, and to the area of interest of the source/ target culture); and then, there is the reception of the translated text through the process of reading, where the readers apply their own perceptions to the work, and the perceptions produced in a different context, that is, the target culture.

The entrance on the target market and in the target culture is facilitated by what Pierre Bourdieu called “discoverers”, the selectors, whose options are never “neutral”, but based on an ideal objectivity built on the criterion of value; unfortunately, more often than not they follow subjective gains, the selection being thus motivated by marketability. Besides translation proper, the propagation of the translated text on a foreign market is a complex activity in which the translated text undergoes a sinuous trajectory: the selection, the demarcation and the remarking of the text during the free circulation of ideas, which decides in fact the meaning and the function of a translation in the target culture.

Moreover, the success of a text on its origin market is never a guarantee of its success on the host market. Therefore, in order to increase the “marketability” of a translated text, publishers often resort to a “symbolic investment” in paratexts (a less known author is introduced by a notorious author in the target culture, thus the importance of forewords, afterwords, translators’ notes and editors’ notes).

Another important aspect is the synchronisation in themes and formulas with what “sells in the West”. But this synchronisation does not mean imitation; it means finding ways to promote the Romanian “specificity”, proposing some Romanian themes which could be joined to human universality.

In the communist years, there were some writers who took advantage of the contacts established with the countries having the same political system, who knew how to use the “dialogue” – strictly controlled by the official ideological dialogue – between the “allied cultures”. This explains the publishing in the Soviet Union and in Poland, Hungary and other states in the socialist camp, of books signed by authors such as Zaharia Stancu, Marin Preda, Marin Sorescu, Nichita Stănescu and others.

In the communist period, the nationalist orientation of the Romanian communism is certified by an intense translation and retranslation of the works considered to belong to the canon, considered to be classical. Especially Minerva Publishing House was in charge of publishing these translations which were produced in Romania, and then sent abroad. During the communist years, the translators from Romanian were either professional Romanian translators, or the so-called ideal formula was used, composed of one Romanian native speaker and one target language native speaker (such is the case of the 1978 edition of *Amintiri din copilărie (Memories of My Boyhood)*, translated by Cartianu / R.C. Johnston). The orientation was mainly towards the source culture, that is, the Romanian culture. The high number of footnotes in the Cartianu/Johnston edition, in which the cultural terms were explained, aimed in fact at familiarizing the target-language reader with the realities of the Romanian culture. During the communist years, the translated Romanian literature was highly promoted towards the great European cultures.

Few were the cases of Romanian writers published in the West. One such category was formed in the 70-80s by the dissidents, the protesters, and prohibited authors living in exile: Paul Goma, Dumitru Țepeneag, Nicolae Breban. It is again personal efforts and special conjuncture that explain the more recent international success in the period following the fall of the Communist Regime in Romania, of writers such as Norman Manea, established in the United States, Matei Vișniec in France or Mircea Cărtărescu.

Starting with 2000, we witnessed an increase in the interest of the European publishing markets, a phenomenon that coincides (strangely or not) with the beginning of the negotiations for the European integration of Romania, which officially started at the end of 1999. The more and more systematic circulation of Romanian art, although still at

its early beginnings, comes from this very cultural “integration”, accompanying the political and economical ones. We witnessed an increasing demand in “translatable” Romanian literature, more and more exhibitions of visual art organised, more and more singers and bands performing on foreign stages, theatre companies performing in international festivals, and Romanian films winning numerous prizes in the last years.

What should we export? There is little agreement in this respect. Some people maintain the idea that we should focus on exporting our “specificity”, our local, strictly “Romanian” values, while others state that we can stir the interest only through forms that are 100% international, cosmopolite and “à la mode”, through copies of the recipes that are successful nowadays worldwide. Apparently different, both categories illustrate the same complex of marginality, according to which being “peripheral”, we should promote picturesque, “exotic” authors, and disguise in “westerns”. But what Romania as a European country and culture has to show is its very European normality, its diversity, and its compatibility with the “European model”, in its Romanian versions, modulated on local contexts (history, traditions, etc.).

In an era of intellectual openness, globalisation, multiculturalism and the desideratum of abolishing the borders between centre and margin, we are still facing a struggle to reach the West, that is, the centre. The centre, the West is the one who blesses, homologates, and consecrates.

Some of the research performed previously was aimed at establishing the reception of the Romanian Francophone and Anglophone works in Canada, and it took into consideration some important Canadian university libraries: Ottawa, Montréal, Quebec, University of British Columbia and Toronto. We tried to find out which the most translated Romanian authors were, and which titles were recorded in the Canadian libraries. Another important issue is related to the period in which these translations were produced and the reasons dictating their production. We also tried to answer questions related to the prevailing literary genre, the authors translated and, of course, the translators. One important outcome of the study, of particular interest for the present paper, revealed two main categories into which the translated works present in the Canadian libraries could be classified: writers belonging to the Romanian literary canon vs. modern Romanian writers, and, on the other hand, the writers of the Romanian exile. Thus, we noticed that most of the authors translated belong to the Romanian literary canon. Among these we mention for prose the names of Ion Creangă, Ion Luca Caragiale, Liviu Rebreanu, Mihail Sadoveanu, Ioan Slavici, Gala Galaction, Panait Istrati, Camil Petrescu, Marin Preda, Zaharia Stancu, Ionel Teodoreanu, Vasile Voiculescu, Mihail Sebastian; for poetry: Mihai Eminescu, Tudor Arghezi, Lucian Blaga, Marin Sorescu, George Bacovia, Ana Blandiana, Nichita Stănescu, Octavian Goga, Alexandru Macedonski, Ion Barbu; and for drama: Lucian Blaga, Marin Sorescu, Ion Luca Caragiale. There were, nevertheless, contemporary writers whose translated works are present in Canadian libraries; and we mention, in this respect, the names of Mircea Cărtărescu, Horia Roman Patapievici, Stelian Tănase, Gabriel Liiceanu, Nicolae Breban.

On the other hand, there are writers of the Romanian exile, like Mircea Eliade, Petru Dumitriu, Paul Goma, Dumitru Tepeneag, Felicia Mihali, Benjamin Fondane, Tristan Tzara, Panait Istrati and Eugene Ionesco. These writers, choosing or being forced into exile, and eager to be included into the host literary environment, often marked by the indifference of a more or less hostile audience, or by the discomfort of the exile, confronted with linguistic difficulties turned into insurmountable barriers, decide to give up their mother tongue and write in the language of their new home, that is, directly in English or French, or practising self-translation, hoping for a faster insertion into the literary field of their new home country. An interesting case from this perspective is that of

Mircea Eliade, who, writing most of his works during his permanent exile from his homeland, is world renowned for his academic work (written in French), but his literary work is less known, since it was written in Romanian. Eliade himself explains this situation in an interview: “From time to time I feel the need to seek out my roots, the land of my birth. In exile, the native land is the language, is a dream. And it is then that I wrote my novels.”[4]

Although, as it results from the table given in Annex 1, the highest number of works belongs to the Romanian writers who spent much of their life abroad (entering thus much easier on the foreign market), there are also cases where a Romanian author is present with several works in the libraries’ catalogues. In the Toronto library catalogues we counted for example 6 titles for Mihail Sadoveanu: *Povestiri (Tales of War)*, *Burdujenii (The mud-hut Dwellers)*, *Baltagul (The Hatchet)*, *Baltagul; Viața lui Ștefan cel Mare (The Hatchet; The life of Stephen the Great)*, *Hanul Ancuței (Ancuta's Inn)*, *Povestiri (Evening Tales)*, and 3 titles for Liviu Rebreanu: *Ion*, *Pădurea spânzuraților (The forest of the Hanged: a Novel)*, and *Răscoala (The Uprising: a Novel)*. We also recorded 4 titles for Ion Creangă, and 2 titles for authors like Augustin Buzura, Ion Luca Caragiale, George Călinescu, Ioan Slavici, Zaharia Stancu, and Vasile Voiculescu.

Prose (and especially the novel) is generally the worldwide dominant form of expression. Poetry remains of course an important sector, but in terms of mediatic importance, in terms of economic reality, number of copies and circulation, or considering the practice of reading, poetry occupies a marginal place as compared to prose. And this issue of literary genre is also taken into consideration in the present day debates on the shaping of the new Romanian literary canon.

Since 2005, the number of Romanian authors translated and published abroad has increased significantly, and many of these translations have appeared at the initiative of the Romanian Cultural Institute. The programs developed, such as the *Translation and Publication Support Programme*, the programme “20 authors”, and *Publishing Romania*, aim at promoting the Romanian literature abroad, at facilitating the access of the foreign public to the Romanian literature and culture and at supporting the presence of the Romanian authors on the international book market.

The Translation and Publication Support Programme (TPS) is addressed to the foreign publishing houses applying for a financing for the translation and publication of the Romanian authors. Through this programme (TPS) launched in 2006, foreign publishers file an application with the Romanian Cultural Institute, application analysed by a jury composed of external experts. Translation costs are financed totally, and publishing costs are also partially covered. This strategy is not one of imposing the Romanian authors to the foreign publishers; the institute offers catalogues of the publishing houses and translation samples (translations carried out by native speakers of the target language, and who benefit from translation grants), and once the publishing houses opt for a certain text, the Institute grants the financing.

The programme “20 authors” was initiated at the end of 2005 and it aims at identifying the Romanian titles that might arouse the interest of the western publishing houses. It consists of a list of 20 Romanian books, selected by a jury formed of literary critics, in order to be suggested to foreign publishers. These titles benefit from translation and publication financing.

And last but not least, there is the program *Publishing Romania* designed for the support of books or albums dealing with the Romanian art and culture, and signed by foreign authors, as well as for the support of foreign magazines that publish numbers or series dedicated to the Romanian literature.

Literary critic Nicolae Manolescu [5], president of the USR (Romanian Writers Association) and ambassador of Romania to UNESCO stated that we should count on the translation of “live” authors, on contemporaries, that is on writers such as Dan Lungu, or Filip Florian, rather than on Slavici. “We should move on to another type of politics, a more aggressive one in this field and not go on with the shy one we’re practicing at the moment”, stated Manolescu, adding that “in the end we will find a successful writer who will pull the others, just like an engine”. [6]

The grants for trainee translators are also financed by the RCI; the training sessions are carried out at the Mogoșoaia Castle, in two series of two months each, every year. The trainees, coming from Portugal, Spain, Italy, Greece, the United Kingdom, Slovenia, Poland, the Czech Republic, Serbia, Croatia, the United States, Germany, Austria are included in a training program that includes courses in Romanian literature (delivered by critic Luminița Marcu and Paul Cernat), practical courses in translation (Florin Bican), meetings with contemporary writers, translation workshops with the writers, translation workshops within the Translation Studies MA at the University of Bucharest, contacts with the literary and cultural life of Bucharest.

On the other hand, through the RCI programs, some of the Romanian classical writers, such as Mihai Eminescu, Camil Petrescu, Mircea Eliade, Mihail Sebastian, Mateiu Caragiale, Nichita Stănescu, are also translated, some of them being already available in several languages.

Moreover, the need to translate canonical writers is felt especially in academic environments, such as readerships and departments in Romanian literature and culture. And therefore, the question we need to ask ourselves is: will this separation between what “sells in the West”, what should be promoted on the international book markets, and what still needs to be studied in schools, lead to the creation of two literary canons?

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#### Notes

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#### Annex 1

Ottawa		Montréal		Quebec		UBC		Toronto	
Author	Titles	Author	Titles	Author	Titles	Author	Titles	Author	Titles
1.D.Cantemir	Online	1.D.Cantemir	Online	1.D.Cantemir	Online	1.M.Bibescu	1	1.A.Bakonsky	1
2.I.L.Caragiale	1	2.E.Cioran	1	2.I.L.Caragiale	1	2.D.Cantemir	Online	2.A.Buzura	2
3.M.Cărtărescu	1	3.I.P. Culianu	1	3.G.Călinescu	1	3.M.Cărtărescu	2	3.D. Cantemir	Online
4.E. Cioran	2	4.P.Dumitriu	1	4.E. Cioran	6	4.E. Cioran	10	4.I.L. Caragiale	2
5.I. Creangă	1	5.M.Eliade	6	5.I. Creangă	3	5.I. Creangă	2	5.G.Călinescu	2
6.I.P.Culianu	1	6.M.Sadoveanu	2	6.I.P. Culianu	2	6.I.P.Culianu	4	6.M.Cărtărescu	1
7.P.Dumitriu	3			7.P. Dumitriu	2	7.P. Dumitriu	4	7.E. Cioran	8
8.M.Eliade	16			8.M. Eliade	26	8.V. Eftimiu	1	8.I. Creangă	4
9.P.Istrati	2			9.P.Istrati	3	9.M. Eliade	23	9.I.P.Culianu	2
10.L.Rebreanu	1			10.C. Noica	1	10.P.Goma	1	10.P.Dumitriu	5
11.M.Sebastian	1			11.L.Rebreanu	4	11.P. Istrati	3	11.M.Eliade	32
				12.M.Sadoveanu	2	12.G.Liiceanu	1	12.G.Galaction	1
				13.M. Sebastian	1	13.G.Naum	1	13.P.Goma	1
				14.I. Slavici	1	14. C.Noica	1	14.P.Istrati	5
				15.I.Teodoreanu	1	15.H.R.Patapievici	1	15.G.Liiceanu	1
				16.V.Voiculescu	1	16.C. Petrescu	1	16.G.Naum	1
						17.D.R. Popescu	2	17.D.R.Popescu	1
						18.M. Preda	1	18.T.Popovici	1
						19.M. Sadoveanu	3	19.L.Rebreanu	3
						20.Z. Stancu	2	20.M.Sadoveanu	6
						21.S. Tănase	1	21.M.Sebastian	1
						22.I.Teodoreanu	1	22.I.Slavici	2
						23.D.Țepeneag	4	23.Z.Stancu	2
						24.H.Vintilă	1	24.I.Teodoreanu	1
								25.D.Țepeneag	2
								26.V.Voiculescu	2



## Le statut de l'intellectuel des années '90 dans les articles de presse de Mircea Nedelciu

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**Abstract :** *Mircea Nedelciu's journalistic discourse tackles four main topics: politics, the 1980 generation and, implicitly, the status of the intellectual, culture and literature, the nature of the daily reality and his life experience. His perceptions are accurate and his analysis work deeply, forming convincing theories and naming viable conclusions. He emphasizes the essence of the problem and the serious topics of the society exploited in the process of the serious matter, parody, irony and self irony. It can be easily noticed that in some articles he makes use of the formulae from the fictions texts, but this aspect does not cut off the idea, but stresses it deeply and realistically. This aspect proves that their author is able to feel the rhythm of the society in which they live and which they analyse attentively, coherently and positively, even offering solutions, when he thinks it is necessary.*

**Key-words :** *journalistic discourse, fictional strategies, politics*

Le discours journalistique de Mircea Nedelciu se greffe autour de quatre grands thèmes : la politique, la génération des années '80 – ce qui implique le statut de l'intellectuel, – de la culture et de la littérature, le spécifique des réalités quotidiennes et sa propre expérience de vie. Ses perceptions et ses propos sont précis, les analyses se font dans les profondeurs. Il articule des théories convaincantes et formule des conclusions viables. L'écrivain met l'accent sur le fond du problème et sur les questions épineuses de la société, exploitées avec les moyens du sérieux, de la parodie, de l'ironie et de l'auto-ironie. Il est à remarquer le fait que dans certains articles de presse, Nedelciu utilise les formules qu'il applique également dans ses textes de fiction, mais cet aspect ne mène pas à la fragmentation des idées, bien au contraire, il leur donne un contour clair et réaliste, tout en montrant que l'auteur est à même de saisir le pouls de la société où il vit et qu'il analyse avec une attention particulière, cohérente et concrète, en livrant à la fin des solutions s'il le juge nécessaire.

Son premier article dans le tout récent *Contrepoint (Contrapunct)* paraît dans le deuxième numéro de la revue, du 12 janvier 1990. « L'écrivain craint-il la politique ? » (« Se teme scriitorul de politică ? ») se constitue en article-manifeste, Mircea Nedelciu prenant cette revue pour « une sorte de détachement de génie (dans le sens militaire du terme) »<sup>1</sup>, et les écrivains qui y publient, pour des « militaires des troupes de génie », des jeunes talents qui « font leur entrée dans la littérature à partir d'aujourd'hui ». Dans ce sens, les objectifs du *Contrepoint* sont : tenir les jeunes à l'écart des « pièges tendus par un régime dictatorial enragé (et indompté par la corruption) [*notre trad.*] ; combattre pour l'introduction dans la Constitution et dans les lois de l'Etat de la « stipulation impérative du fait qu'aucun service de sécurité du pays ou de contre-espionnage n'a le droit de surveiller les informations du milieu littéraire » ; redéfinir le terme de *documentation* : « L'écrivain doit avoir accès aux archives et aux analyses sociologiques commandées par le gouvernement, aux projets à long terme et aux traités avec les grandes puissances, à l'observation directe de la vie quotidienne et à l'échange culturel authentique entre les écrivains de partout. Ce qui est strictement secret lui serait interdit comme documentation », la presse doit devenir « un medium qui informe pour informer », non pas pour « éduquer (dans je ne sais pas quel esprit), la lutte pour « la priorité de l'identité culturelle roumaine envers tout rapiècement économique », l'opposition « devant toutes les formes de manipulation » quelles qu'elles soient, économiques ou politiques, l'éducation des jeunes écrivains « qui arrivent [directement] de la rue où ils ont fait de la politique parmi les balles, pour ne plus avoir peur ». En considérant la révolution des poètes comme

« un acte poétique », Mircea Nedelciu attire l'attention sur le fait que, du point de vue politique, « personne ne l'avait prévu(e) ». Ce manifeste comporte des points très clairs et bien structurés, mais son langage est toujours tributaire aux termes appropriés aux documents de parti où se mêlent des expressions familières ayant le but déclaré de voir dans cet article-programme une option qui reste, cependant, personnelle.

Le dernier numéro du *Contrepoint* qui date de 1990 se constitue en un bilan de l'activité qui s'est étalée sur presque toute une année de la revue fondée par l'Union des Ecrivains justement pour que les écrivains de la génération des années '80 puissent y exprimer leurs réflexions. Malheureusement, le sentiment dominant reste le désenchantement, puisque les projets sont restés lettre morte. De surcroît, le profil initial de la revue avait dégénéré et était devenu manifestement politique. L'article de Mircea Nedelciu, « E mult de atunci » [« Il y a longtemps depuis »], jette un regard lucide sur le passé et sur l'avenir par le prisme de la solidarité et du droit de la personnalité de renaître grâce au caractère individuel. Il affirme au début de l'article en question que « LA SOLIDARITÉ [*c'est l'auteur qui le souligne*] est un sentiment occasionnel [...], une faiblesse, une certaine façon de céder, de renoncer à sa personnalité pour se confondre dans la foule »<sup>2</sup>. A leur tour, les foules / les masses sont incitées par un état de conflit (non pas interne, mais entre deux masses antagonistes), qui assurent leur cohésion : « la solidarité des gens de bonne volonté naît de la certitude que les "méchants" sont solidaires entre eux ». Une fois la foule adverse éloignée, il est nécessaire que l'individu de l'autre camp parcoure le chemin inverse, vers une « renaissance de son individualité » – chose difficile parce que « il y a des liaisons qui se sont formées, des liaisons qui ont l'air des amitiés éternelles, il y a des pensées qui se sont ajustées et à présent elles ont l'air d'être des convictions, des réflexes se sont créés et ils doivent être remplacés par des actes délibérés et tout cela demande de l'effort [...], on ne parle plus du préjugé moral : si nous avons été unis pour le mal, pourquoi devons-nous nous séparer lorsque nous commençons à nous sentir bien ? » La « nostalgie de la solidarité » génère « la réinvention de l'adversaire afin de revivre "son plaisir" (à elle) et, à la fin d'un combat, tout désemparé par la victoire, il nous semble être plus agréable d'avoir tort avec les siens que d'avoir raison tout seul ». C'est pourquoi Mircea Nedelciu est conscient de cet aspect et pense qu'il est très difficile de prendre l'une de ces voies parce qu'il nous faut une force extraordinairement grande pour nous arracher nous-mêmes à une foule solidaire. Quelque blessant que soit, pour ceux qui nous entoure, le fait de rester auprès d'eux, de continuer ensemble ou le manque de reconnaissance de leur part du droit de l'individu de se séparer quand on n'a plus besoin de lui, la reconstitution du « fantôme de l'ennemi ne fût-ce que pour goûter de nouveau à la drogue de la solidarité est le signe d'une faiblesse extrême ». C'est ainsi que « l'homme vraiment libre est tout seul et non pas la composante d'une masse solidarisée dans une noble idée ». Voilà les raisons pour lesquelles Mircea Nedelciu choisit le chemin de la liberté individuelle « depuis la fondation de la revue *Contrepoint* » et il lui semble bien qu'« il y a plus d'un an depuis ». Il ne sait toujours pas si cela l'arrange mieux, tout ce qu'il a essayé de faire était d'avoir eu raison tout seul, en se désolidarisant des autres et pour cause : il n'y a plus de raison pour rester ensemble tant qu'il n'y a plus contre qui lutter.

Dans l'article « De l'enfer du début au purgatoire de la consécration » [« Din infernul debutului în purgatoriul consacării »]<sup>3</sup> en partant de « l'histoire du groupe "les Nouveaux" », depuis les préoccupations des étudiants en lettres de la promotion '69-'70, qui ont traversé « l'enfer du début et le purgatoire tarabiscoté et censuré de la consécration », Mircea Nedelciu finit par conclure que « l'écrivain d'aujourd'hui, à peine sorti de l'adolescence » devrait commencer par un « purgatoire du début naturel », et par la suite, c'est à chacun de l'assumer à temps et au fur et à mesure. En fait, cet article se



voulait à la fois un reproche à l'adresse des gens du groupe des « Nouveaux » pour avoir attendu trop longtemps jusqu'au début en volume (certains ne l'avaient toujours pas réussi jusqu'à ce moment-là, bien qu'ils fussent considérés comme de vrais écrivains) et un conseil adressés aux jeunes talents, celui de rendre le temps leur allié et de se consacrer tout en évitant l'éclipse inhérente d'après le début.

L'article « Le Soleil aussi est "dalmatien" » [« Și soarele-i „dalmațian” »] ne choque pas par le titre, mais justement par la phrase de début : « habituée avec injustices de toutes sortes, la génération des années '80 a commencé à se rendre injustice toute seule »<sup>4</sup>, phrase suspendue pour développer dans une digression « les choses symboliques, au sens propre du terme », qu'il devrait en recevoir avant la Révolution de '89 : « accès dans l'Union des Ecrivains, une revue, des boulots ». Il constate que ces droits sont considérés comme des « cadeaux », liés « avec un ruban (tricolore) ou ficelé » et surprend avec ironie la réaction de sa génération et de ceux à même d'octroyer des droits : « A son tour, la génération des années '80 n'a pas encore eu le temps de considérer de près les nuances. Ce qui on lui doit, on lui doit et ça y est ! Quoi encore ? Il y en reste ? Aucun problème, d'autres [droits] arriveront sous peu ». La sélection des nouveaux membres de l'Union des Ecrivains offre un spectacle digne de l'écrivain I. L. Caragiale. Les tout puissants de l'Union ont pris soin à ne pas recevoir parmi eux « quelque jeune écrivain qui a su profiter sous le régime de Ceaușescu », ce qui pourrait tacher le prestige de l'institution. L'ironie acquiert des accents sarcastiques : « Très bien, ont affirmé nos congénères, en oubliant de penser aux centaines d'écrivains qui se trouvaient y faire partie justement pour des raisons opposées. Justement parce qu'ils avaient fait ce que les nouveaux venus n'avaient pas fait ». Un deuxième « cadeau » entraîne un troisième : certains écrivains avaient été intégrés dans les collectifs de rédaction des revues de prestige, tandis que d'autres sont devenus des camarades de combat et d'idées dans la rédaction de la toute récente revue *Contrepoint*, « soutenue par l'Union ». Nedelciu lance de nouveau l'hypothèse de l'injustice qu'il s'est rendue lui-même, mais il tient à souligner que l'arme de sa génération a été l'ironie, qu'il est l'adepte du principe conformément auquel « dire la vérité ne suffit pas, il s'impose aussi de parodier le mensonge », que « l'humour, en général, n'a fait défaut à la génération des années '80 dans aucun moment difficile » que les écrivains ont traversé ensemble. Il arrive finalement à l'injustice qu'il a évoquée dès le début de l'article qu'il dénonce avec véhémence : « la revue *Contrepoint* n'a pas un brin d'humour. Pas de rubrique [d'humour], pas un coin dans la page, même pas une petite caricature à la fin, comme c'est le cas pour la toute sobre revue *La Roumanie littéraire* ! N'est-ce pas là une injustice à crier aux cieux ? » Les questions rhétoriques de ce genre s'enchaînent de la même manière en offrant des solutions aux problèmes identifiés. Il insiste sur le fait que « pour comprendre "notre nouvelle réalité" », il est nécessaire d'avoir « un esprit ironique, ludique et sarcastique ». Nedelciu avoue avoir écrit ces lignes dans un lit d'hôpital, loin de l'agitation quotidienne, mais il ne se plaint pas du malaise ressenti, du fait qu'il se sent abandonné par ses amis, mais du fait que ces amis-là sont devenus très sérieux, « n'ont pas d'humour ou l'ont gardé, vraisemblablement, pour la soirée où on devrait fonder un CLUB de la génération. Ils l'imposeront peut-être dans ce club-là. » Mais on n'a pas affaire à un écrivain qui se complaise dans des lamentations. Il dit ses quatre vérités et, par la suite, avec l'optimisme qui le caractérise bien, il fait une blague : il espère avoir le lendemain [de la fondation de leur club] une visite, qu'on lui raconte l'atmosphère et lui, qu'il rit et qu'il guérit ainsi. Il regarde entre temps le soleil dont les astronomes affirmer avoir des taches, et, dans un jeu de mots à partir de la Côte de la Dalmatie, il arrive à l'idée que « l'Europe a des taches [...], donc [...] elle est "dalmatienne" ». Il est conscient du fait que tout le monde a des taches, il annonce de manière déclamatoire qu'il « adhère » lui-aussi au « CLUB des écrivains de la génération des années '80 pourvu qu'ils rient tous ! » Dans un

postscriptum discret, il exprime sa joie d'avoir vu son rêve s'accomplir : Sorin Preda l'a appelé et ils ont ri ensemble, et Gabriel Năstase lui a rendu visite et ils ont ri ensemble de nouveau, donc l'esprit de la génération ne s'est pas éparpillé.

« Informație-colaps » [« Information-collapse »] se constitue en une longue et ironique question rhétorique sur les sources d'inspiration des « pauvres écrivains du sensationnel »<sup>5</sup> qui n'ont plus d'apport à une littérature de consommation digne d'une vraie économie de marché ». En fait, il ne s'agit pas seulement d'un simple problème de la circulation de l'information, mais des moyens par lesquels le monde est empêché de se manifester vers une évolution à cause des mesures-limites ou absurdes. Les aspects radiographiés sont introduits par l'invariable « si ». Il y en a d'autres qui sont complétés avec des parenthèses éclairants. Mircea Nedelciu énumère quelques problèmes nationaux et internationaux qui agitent la mappemonde de ce temps-là, et compare, afin d'étayer son argumentation, la situation actuelle à la période des années '80 et à la fiction de Boulgakov ou aux films de Pintilie : l'information ne circule pas, les chefs des services d'informations et de contre-informations déclarent lors des procès intentés qu'il ne savent rien, « les parlementaires » sont les derniers à être au courant de quoi que ce soit, l'Europe libre transmet des informations non vérifiées, la presse ne communique pas ses tirages, les journaux n'arrivent pas dans toutes les localités du pays à cause d'une diffusion défectueuse, les moyens d'imprimer ne sont pas importés ou l'on interdit leur installation, Antonesei et ses proches sont empêchés d'imprimer et obligés de faire la grève, « en exposant la ville de Iassy au qu'en-dira-t-on ». A Bucarest, les représentants des agences de presse recueillent des informations et les envoient « aux quatre coins du monde », un ancien officier de la Securitate se souvient que l'information réelle et vraie recueillie par lui-même était bloquée par ses chefs et qu'il devait inventer « des espions, des agences d'affaires, des franc-maçonneries et des cabbales », les écrivains font de la « macro-politique (en se disséminant au sein des dizaines de partis politiques) et de la micro-politique (les élections qui ont eu lieu à l'Union des Ecrivains ont été « savoureuses », affirment les participants au scrutin de '81) » (*ibidem*), la banque ne publie plus dans la presse le cours des devises (21 lei pour un dollar américain par exemple), mais, à l'Athénée, on connaissait autant la valeur courante de cette devise étrangère (115 lei pour un dollar) que celle qui aura dans une semaine (130 lei pour un dollar), personne ne sait ce qui se trouve dans les wagons qui apportent des aides de l'étranger parce que personne ne s'offre pour les décharger, « les milliards de dollars bloqués dans les ordinateurs pourrissent parce qu'il nous manque les disquettes et personne n'a plus envie de compter la monnaie pour autant », les revues fondées il y a un mois sont déjà au seuil de la faillite parce qu'elles ne se vendent pas, « les fermes ayant moins de 60 hectares ne sont ni viables, ni rentables dans notre économie de marché » (*ibidem*), on ne connaît non plus les terroristes de Brăila (l'aveugle de Braille, vraisemblablement), le CLUB 89 « des écrivains de la génération des années '80 et des suivantes) vient d'être fondé et est en train de s'enregistrer comme personne juridique », le 6<sup>e</sup> point de la constitution de l'URSS est en train d'être abrogé, le président Bush confond la Jérusalem à la Gaza, tandis que le président Gorbaciov « ne confond plus la Lituanie à l'Afghanistan », la carnaval de Florence commence à ressembler à celui de Rio, « la terrible dame de fer de l'autre côté de la Manche [il s'agit du Canal de la Manche] commence à avoir les mêmes problèmes que tout autre premier ministre obscur d'un pays sans les traditions démocratiques de l'Albion (et l'on dit qu'elle ne finira pas son mandat) », « les mineurs qu'elle a respectueusement calmés en les laissant faire la grève ont été cependant payés avec des fonds venus de l'étranger ». En ironisant Margaret Thatcher, la cible est en fait Petre Roman [le premier ministre roumain de cette époque-là] qui acceptait que les mineurs en grève soient néanmoins payés. L'écrivain a énuméré jusqu'à ce point-là assez de sujets à même de

devenir sensationnels, mais ces informations n'arrivent pas jusque chez les journalistes, il leur reste les repères culturels – la cinématographie, la littérature – à condition qu'ils aient vu les films et aient lu les romans auxquels on renvoie parce qu'autrement, « Mitică de Pintilie ne sonne plus le glas (de ses ficelles, cher ami !) », tandis qu'Anuska (de Boulgakov) ne renverse pas l'huile ». L'auteur tient à préciser que beaucoup de maisons d'édition ont été pourtant fondées en Roumanie, par voie de conséquence les reporters ont toutes les conditions pour écrire, à moins qu'ils fassent attention autour d'eux pour les exploiter, et ce n'est pas le problème de « l'information-collaps », mais bien du « pauvre écrivain du sensationnel » qui se plaint de ne pas pouvoir s'adapter à l'économie de marché.

« L'écrivain-saltimbanque » [« Scriitorul-saltimbanc »] s'érige en critique dure, mais non pas véhémence, à l'adresse de la médiocrité et de la misère de certains membres de l'Union des Ecrivains, qu'il ne désigne pas par leur nom. L'assemblée générale de cette institution a fait le point sur la question et a livré des conclusions autant lucides qu'amères. La première conclusion serait que « le modèle de l'écrivain-saltimbanque inventé par le pouvoir et entretenu par celle-ci jusqu'aux limites maximales, voire grotesques, a fonctionné de façon plénière en Roumanie, et, malheureusement, n'a pas toujours disparu »<sup>6</sup>. La deuxième conclusion se rapporte à la récurrence du mot « dignité » dans les discours, mot employé faussement et avec véhémence, qui s'est transformé « dans sa propre parodie dans le même et unique usage ». La troisième conclusion touche aux certaines « idoles depuis toujours » de l'Union qui « lèchent les bottes pour des bagatelles à flatter l'orgueil », ce qui a provoqué le désenchantement des 200 écrivains récemment entrés dans l'Union, « par amnistie », comme l'affirme par dérision un écrivain des années '80 et dans un délai très court, en leur reconnaissant ainsi un droit. Mircea Nedelciu tient à préciser qu'il ne parle pas au nom des collègues de sa génération, surtout que lui et Ștefan Agopian ont été acceptés dès 1983 dans l'Union des Ecrivains. La quatrième conclusion est que la frustration ou la privation de certains droits de la génération des années '80 pendant la dictature « l'a mise à distance des expériences spirituelles encore plus dégradantes », en la protégeant. Pour formuler la dernière conclusion, l'auteur fait appel à la médiocrité de la classe politique roumaine, qui devient de plus en plus grave, et il donne par la suite l'exemple de l'électorat français qui considère leurs élus comme des carriéristes, mais il les vote quand même. L'interrogation rhétorique finale apporte un brin d'optimisme vaguement ombragé par des accents sarcastiques : « Pourquoi sommes-nous déçus par ceux que nous avons choisi nous-mêmes dans le Conseil de l'Union, lorsqu'il n'y avait que nous et "les nôtres" dans la salle ? » Soit, il est d'accord, mais on a déjà affaire à deux camps.

Nous constatons que Mircea Nedelciu se répète dans ses articles, il revient sur des notions et des idées qu'il juge d'extrême importance, en les présentant sous divers éclairages, en fonction du contexte. Ses réflexions tournent parfois en confessions : « la déprofessionnalisation comme la cause de tous les maux sociaux, l'incapacité de vrais intellectuels de se constituer en un parti d'opposition puissant à cause des faux intellectuels, la loi de la presse avec ses victimes, la démagogie politique, surtout celle des débuts de la démocratie, le désespoir comme péché et le pardon comme solution, parfois ironique, le sort de la génération des années '80, de la culture, de l'information, de l'écrivain en tant qu'« animal narrateur », du livre qui arrive de plus en plus difficile à son lecteur.

## Notes

1. Mircea Nedelciu, « Se teme scriitorul de politică ? » [« L'écrivain craint-il la politique ? »], dans *Contrapunct [Contrepoint]*, no. 2/ janvier 1990, p. 1. Toutes les traductions du roumain nous appartiennent.
2. Mircea Nedelciu, « E mult de atunci » [« Il y a longtemps depuis »], dans *Contrapunct [Contrepoint]*, no. 52/ décembre 1990, p. 7
3. Mircea Nedelciu, « Din infernul debutului în purgatoriul consacrării. Istoria grupului „Noii” » [« De l'enfer du début au purgatoire de la consécration. L'histoire du groupe "les Nouveaux" »], dans *Suplimentul literar și artistic al Tineretului liber I [Supplément littéraire et artistique de la Jeunesse libre I]*, no. 7/ février 1990, p. 5.
4. Mircea Nedelciu, « Și soarele-i „dalmațian” » [« Le Soleil aussi est "dalmatien" »], dans *Suplimentul literar și artistic al Tineretului liber [Supplément littéraire et artistique de la Jeunesse libre]*, no. 8/ février 1990, p. 5.
5. Mircea Nedelciu, « Informație-colaps », [« Information-collapse »] dans *Suplimentul literar și artistic al Tineretului liber [Supplément littéraire et artistique de la Jeunesse libre]*, no. 11/ mars 1990, p. 5.
6. Mircea Nedelciu, « Scriitorul-saltimbanc » [« L'écrivain-saltimbanque »], dans *Suplimentul literar și artistic al Tineretului liber [Supplément littéraire et artistique de la Jeunesse libre]*, no. 17/ avril 1990, p. 5.

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## **Interferențe și conexiuni lingvistice**



## Les nouveaux clichés linguistiques de l'environnement idéologique post totalitaire

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**Résumé :** *Ce qu'on appelle canoniquement « langue de bois » représente une technique discursive qui se sert principalement de clichés. Les clichés linguistiques ont la capacité de réduire les problèmes les plus importants à des phrases raccourcies, faciles à répéter et à apprendre par cœur. Les régimes totalitaires en ont copieusement profité pour des raisons idéologiques très bien ciblées : dispenser de toute discussion réelle, de toute réflexion et expression personnelles. En occurrence les exigences doctrinaires aboutissaient à manipuler l'expérience personnelle et les sentiments et à les placer selon le catalogue officiel. Nous nous proposons d'identifier les caractéristiques du renouveau discursif post totalitaire et saisir les éventuels changements dans la fabrication des clichés.*

**Mots clés :** *cliché, novlangue, langue de bois, manipulation, mot trompeur*

### La langue de bois et les nouveaux clichés anciens

Christian Delporte, spécialiste des médias et de la communication politique, considère que l'acte de naissance de la *langue de bois* serait paraphé par la Révolution française de 1789 quand Saint-Just et Robespierre deviennent maîtres d'un art oratoire magnifique d'ennui. Il est vrai que le syntagme *langue de bois*, en tant qu'expression métaphorique, désignant un langage stéréotypé, propre à la propagande politique d'extrême gauche ou droite s'emploie à partir des années 1950 en l'ex Union Soviétique, en Pologne, en Italie et, bien avant, en 1930, en Allemagne et en France (Alaman, 2009 : 174). En réalité, cette technique discursive existe depuis toujours, depuis quand les gens tentent d'éluder les questions embarrassantes ou parlent pour ne rien dire, depuis quand les hommes politiques brossent les électeurs et manipulent leur pensée.

Dans les régimes totalitaires, là où les rituels sont très contraignants, la langue de bois ou la pratique de la manipulation, atteint le triomphe. Suivant la logique, dans les régimes démocrates, là où les libertés individuelles sont respectées, la langue de bois ne trouverait pas sa place. Cependant, la manipulation de l'opinion publique n'est pas l'apanage des sociétés totalitaires ; elle est active même dans les sociétés les plus anciennes et les plus démocrates et, par conséquent, le discours post totalitaire, lui aussi, détourne la réalité par les mots.

Le syntagme *langue de bois* se retrouve dans les dictionnaires usuels à partir des années 1980, dans l'acception

(...) d'expression métaphorique désignant un langage stéréotypé, propre à la propagande politique d'extrême gauche ou droite (Alaman, 2009 : 175).

Le Petit Larousse de 1982 le définit comme :

(...) phraséologie stéréotypée utilisée par certains partis *communistes* et par les médias des divers États où ils sont au pouvoir.

Le Grand Dictionnaire encyclopédique Larousse de 1984 ajoute à la définition de 1982, le texte suivant :

(...) toute manière rigide de s'exprimer qui use de stéréotypes et de formules figées.

Pour certains linguistes la langue de bois est une contre-langue, coupée du langage courant, un véritable « dialogue de sourd » (Amossy et Herschberg Pierrot, 1997 : 114).

Traditionnellement, la langue de bois réfère à la politique artificielle, populiste et, par extension de sens, elle s'applique à la télévision, la presse écrite, à d'autres types de discours figés, répétitifs, stéréotypés. (Pineira & Tournier, 1989 : 14).

Dans les régimes communistes, totalitaires, la langue utilisée dans les discours politiques devient un véritable instrument idéologique de la pensée policière. Elle est la langue du faux, forgée par un système qui a besoin de légitimité. Présentées d'une manière péremptoire, les idées présentent l'avantage de se dispenser de toute discussion réelle, de l'exploration d'interprétations diverses, de toute réflexion et expression personnelles. (Alaman, 2009 : 177).

Les origines du terme sont russes : avant la révolution bolchévique on utilisait la *langue de chêne* pour qualifier la bureaucratie du régime tsariste. Après 1918, elle deviendra la *langue de bois* du discours idéologique de l'Union Soviétique ou le *sovlangue*. Appelé aussi *xyloglossie* [1], ce type de discours est intentionnellement truqué et délivre un message manipulateur, coupé de la réalité. Le discours du *politiquement correct* ou l'*art de ne rien dire* passe par les apparatchiks staliniens, le *novlangue* [2], le *sovlangue*, l'*eurolangue* des technocrates européens, le *sarkolangue* ou par la langue des médias. Tantôt exalté, tantôt docile, ordurier ou haineux, il a des réponses à tout, en figeant les raisonnements et en empêchant les autres à penser.

Dans les régimes totalitaires, la langue devient un moyen idéologique de contrainte et agit selon quelques règles discursives étroitement liées :

1. interdire l'utilisation de certaines réflexions personnelles ;
2. dissimuler la vérité tout en feignant de la décrire ;
3. élaborer un point de vue étalon et le prescrire dans l'ensemble de la société ;
4. faire adhérer à une idée en donnant l'impression de s'intéresser aux préoccupations du plus grand nombre ;
5. imposer une idéologie ou une vision du monde ;
6. abandonner définitivement, les rêves et les révoltes.

Généralement, la vérité est cachée par la désémantisation de certains mots qui acquièrent des connotations négatives :

*burghez* - *Le bourgeois dépasse le sens originel* d'habitant des villes ayant une certaine aisance *pour qualifier négativement* un mode de vie médiocre et décadent) ;

*moşier* (grand propriétaire foncier), *patron* - *Le grand propriétaire foncier et le patron sont les riches qui « sucent » le sang du peuple travailleur pour faire grandir leur fortune ; capitalism (capitalisme) ;*

*imperialism (impérialisme)* – C'est Lénine qui écrivait « L'impérialisme, stade suprême du capitalisme », affirmant la nécessité de supprimer le capitalisme pour mettre fin aux guerres impérialistes ;

*sectã* - *La secte* devient un groupe totalitaire de contrainte, hors-normes, très dangereux ;

*revoluţie* - *La révolution* implique l'idée d'action violente pour renverser le pouvoir, en suggérant que toute idée de révolution est nocive, néfaste ;

*ideologie* - L'idéologie acquiert le sens d' « idées totalitaires ».

Nous avons choisi quelques exemples de mots que les officiels de l'État socialiste utilisaient avec précaution afin de dissimuler la vérité. En revanche, ils n'arrêtaient pas de parler à chaque occasion de démocratie, liberté, égalité, alors que ces droits n'étaient que virtuels et très contrôlés. Cette pratique lexicale de redéfinition des mots présente deux avantages : premièrement discréditer et éliminer toute opposition de la part des médias et du public et, deuxièmement, rendre certaines notions impensables, ahurissantes.



Les clichés sont partout, ils sont inévitables et, une fois disparus de l'usage, ils continuent pourtant à exister par l'apparition de nouveaux clichés. Les gens en ont toujours besoin puisqu'ils doivent s'exprimer, s'exclamer, répéter, convaincre, manipuler. Chaque époque a ses propres clichés qui répondent aux besoins de la société ou plus encore, aux intérêts de la classe politique.

L'agence de presse Polémia a publié un petit dictionnaire qui comprend plus de 250 mots, les plus employés de nos jours par les politiques et les médias. Il comprend cinq types de mots :

1. **trompeurs** - les mots désémanés qui signifient souvent le contraire de ce qu'ils exprimaient auparavant ;
2. **subliminaux** - les mots utilisés pour produire certains effets de répulsion ou d'approbation chez le récepteur ;
3. **marqueurs** - les mots qui expriment l'idéologie dominante ;
4. **tabous** - les mots que l'idéologie dominante s'efforce de supprimer ;
5. **sidérants** - les mots qui visent à disqualifier les adversaires du Système.

**Mots trompeurs** : CULTURE : activités subventionnées par les collectivités publiques et incomprises par la majorité des Français quand elles relèvent de l'art cosmopolite déraciné (traduction: ahurissement). PAIX : ce qu'est censée apporter l'Union européenne aux Européens voire aux autres peuples lorsqu'elle prétend s'interposer pour prévenir les conflits (exemple: « force de paix ») (traduction: soumission). KAMIKAZE : car utilisé à contresens ; désigne aujourd'hui les auteurs surarmés d'attentats suicides contre des civils sans défense (alors que le kamikaze était un militaire qui en temps de guerre attaquait des cibles militaires extrêmement bien défendues) (traduction : attentat suicide). SOCIÉTÉ CIVILE : qualifie les représentants autoproclamés de groupes qui prétendent parler au nom du peuple français mais sans l'onction de son suffrage (traduction : groupes de pression). TOLÉRANCE : vertu affichée par le Système, sauf à l'égard de ceux qui contestent sa domination, et qui vise à encourager les comportements destructeurs des valeurs de la société traditionnelle (traduction : laxisme, encouragement). UNION EUROPÉENNE : espace sans frontières déterminé uniquement par l'adhésion de ses membres aux « valeurs » du marché, de l'atlantisme et des droits de l'homme et destiné à s'étendre toujours plus (traduction : zone). VOLONTÉ, VOULOIR: la volition occupe une place importante dans le discours de N. Sarkozy (ex. : « je veux ceci ou cela pour la France ») mais a la même signification que la promesse électorale : elle n'engage que son auditeur (traduction : intention).

**Mots subliminaux** : DÉTERMINATION : mot destiné à suggérer le volontarisme présumé du gouvernement ou du président de la République (voir « Volonté ») ; en général consiste en déclarations non suivies d'effets concrets (traduction : intentions, paroles). LEADER : employé uniquement pour désigner les présidents et responsables nationaux des partis populistes et d'extrême droite (par référence subliminale à Führer, sans doute) (traduction : président). PRÉCAUTION (PRINCIPE DE). Doit s'appliquer en tout sous le contrôle vigilant de la justice, sauf en matière de peuplement (traduction : pusillanimité). PROXIMITÉ (cf. « juge de proximité », « police de proximité »). Elle est réputée curieusement tout résoudre pour ceux qui font profession de foi mondialiste. ANGLAIS. Langue des dominants. Note : il est de bon ton de ponctuer son discours d'anglicismes voire d'expressions purement anglaises (traduction : jargon).

**Mots tabous** : IDENTITÉ. Terme tabou sauf lors des discours électoraux ; pour l'élite dirigeante l'identité de la France réside cependant dans ses « valeurs » uniquement

(traduction : nature). Note : la manifestation de l'identité des « autres » s'appelle « communautarisme ». NATION. Mot tabou ; construction réputée arbitraire, à la source de tous les maux de l'Europe et constituant un obstacle à l'efficacité totale du marché selon l'idéologie dominante (voir « Frontières »). INDÉPENDANCE. Terme tabou désormais interdit aux Européens et politiquement incorrect au sein de l'Union européenne, qui préfère le concept « d'autonomie stratégique » (trad. : souveraineté, liberté). PEUPLE. Mot tabou y compris à gauche ; en général ne s'écrit plus qu'au pluriel pour désigner ceux qui ne sont pas européens ; les peuples européens sont en effet réputés constituer un obstacle aux « réformes », à l'Union européenne et mal voter.

**Mots sidérants :** PROXIMITÉ (cf. « juge de proximité », « police de proximité »). Elle est réputée curieusement tout résoudre pour ceux qui font profession de foi mondialiste. RACISTE : mot sidérant ayant changé de sens ; au siècle précédent : personne affirmant en général la supériorité d'une race (la sienne) par rapport aux autres ; aujourd'hui : personne affirmant que les races humaines existent (traduction : observateur). POPULISME. Mot sidérant destiné à disqualifier la prise en compte des aspirations populaires lorsqu'elles vont à l'encontre de l'idéologie dominante (trad. : démocratie). MÉTISSAGE : présenté comme l'avenir de l'humanité et destiné en réalité à valoriser l'immigration de peuplement en Europe ; par extension qualité valorisée par l'élite dirigeante (exemple: « musiques métisses ») ; voir aussi « Mêlées des cultures » expression que le système a tenté de promouvoir à l'occasion de la coupe du monde de rugby [3].

Cette riche typologie lexicale employée de nos jours par les politiques et les médias français s'harmonise bien avec le discours public roumain. Cependant, le paysage posttotalitaire actuel se distingue par quelques tendances particulières telles que les aspects linguistiques (la résémantisation, la réinvention des clichés et des mots emblématiques) et les aspects rhétoriques (l'ironie et l'euphémisme), dues aux nouvelles réalités de la société roumaine postrévolutionnaire. On les appelle termes emblématiques parce qu'ils sont employés dans des contextes qui diffèrent d'une époque à l'autre et, par la suite, ils sont temporaires mais définitoires pour une certaine époque. Ainsi a-t-on des époques distinctes pour : *grevă* (*grève*), *tranzitie* (*transition*), *reformă* (*réforme*), *integrare în NATO* (*intégration à l'OTAN*), *integrare europeană* (*intégration européenne*), *economie de piață* (*économie de marché*), *corupție generalizată* (*corruption généralisée*), etc.

Les mots influencés sémantiquement par l'idéologie communiste se redéfinissent petit à petit, après 1989, en éliminant les éléments négatifs de leur définition: *burghez* (*bourgeois*), *moșier* (*grand propriétaire foncier*), *patron* (*patron*), *capitalism* (*capitalisme*), *imperialism* (*impérialisme*), *sectă* (*secte*), *revoluție* (*révolution*), *ideologie* (*idéologie*), *democrație* (*démocratie*), *libertate* (*liberté*), *egalitate* (*égalité*), *afacere* (*affaire*) [4], etc.

Au contraire, certaines unités phrastiques ont changé du statut d'unités positives à celui d'unités à connotation négative : *dosar de cadre*, *luptă de clasă*, *gazetă de perete*, *economie etatizată*, *economie socialistă*.

L'espace post totalitaire est propice au développement libre d'une nouvelle langue de bois qui réinvente les anciens clichés et en impose d'autres pour des raisons idéologiques et stylistiques. Ce sont les fonctions communicative et expressive de la langue qui justifient la dynamique extraordinaire du phénomène. La langue s'enrichit avec des termes provenant de domaines différents :

- *technique* (*emana, asana, manipula*) ;
- *économique* (*gestiona, gira, afacere, business, brand, marcă, promoție*) ;
- *médical* (*miopie, colaps, infuzie, transfuzie, terapie de șoc, pulsul pieței*) ;

- *juridique* (flagrant delict, expertiză, mandat) ;
- *sciences* (algoritm politic, spectru politic) ;
- *géologie* (clivaj, falie, cutremur/seism politic), etc.

*Dans le discours des médias d'aujourd'hui on rencontre des mots peu usités et prétentieux, des barbarismes, des clichés, des expressions facilement mémorisables pour frapper les esprits: antama, antamare (entamer, entamement); implementa, implementare (implémenter, implémentation); standard, standardiza, standardizare (standard, standardiser, standardisation); vanghelion, vanghelizare; emana, emanație, emanat (émaner, émanation, émané); consens, consensual (consensus, consensuel); oameni de bine (hommes de bien); eșichier politic (échiquier politique), paradigmă (paradigme), retorică (rhétorique), etc.*

*Les nouveaux clichés se reconnaissent à l'une ou plusieurs de ces caractéristiques :*

1. *le flot de paroles inutiles dans le but de noyer l'auditeur (logorrhée) ;*
2. *l'utilisation abusive de constructions pléonastiques réalisée par coordination copulative ou par juxtaposition : dar însă, decât numai;*
3. *l'utilisation abusive de pléonasmes étymologiques : adunare festivă consacrată sărbătoririi, exigență cerută, emulația întrecerii, escaladare treptată, evoluție ascendentă, fani fanatici, ușor și facil, greu și dificil, conducere managerială;*
4. *l'abus de constructions passives ;*
5. *la présence des expressions stéréotypées (qui ne permettent pas de saisir le responsable).*

### **Peut-on éviter les clichés ?**

Il peut y avoir des idéologies totalitaires et d'autres qui ne le sont pas mais ce qui est certain et que l'utilisation de la langue de bois s'accommode fort bien d'une façade dictatoriale que d'une façade démocratique. La langue de bois est partout, dans les manuels scolaires, dans la publicité, dans le discours politique ou dans les médias. Les clichés qu'elle utilise, efface ou réinvente sont des outils inévitables qui confirment bien les paroles, généralement attribuées à Talleyrand et citées par Stendhal:

*La parole a été donnée à l'homme pour cacher sa pensée.*

### **Notes**

1. *Xyloglossie* du grec *xylon* (bois) et *glossos* (langue).
2. *Le novlangue* est la langue officielle d'Océania, le pays fictif inventé par George Orwell pour son roman *1984* (publié en 1946). La dictature du Big Brother est une logocratie, régime dans lequel l'ordre est avant tout maintenu par l'idéologie et un contrôle de la pensée de chaque citoyen, par le biais d'une nouvelle langue
3. [www.fdesouche.com/dictionnaire-de-novlangue](http://www.fdesouche.com/dictionnaire-de-novlangue)
4. Le contenu négatif du terme *afacere* (affaire) a été transféré à un terme synonyme *bișniță* (de l'anglais business)

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## **Analogia ca formă de manifestare a creativității limbajului. Cu privire la concepția lingvistică a lui Eugeniu Coșeriu**

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**Abstract:** *As it was defined by Eugeniu Coșeriu, language (understood as “speech”) is a creative, free and purposeful human activity. Language creativity – one of the universals that define language reality – is the outcome of a creative authority’s activity, which is the speaker himself. When dealing with linguistic change, Eugeniu Coșeriu demonstrates that this natural phenomenon, affecting the existence of any living language, is nothing but the creative energy (Gr. *energeia*) that is scientifically objected and turned into “knowledge” (Gr. *dynamis*), thus becoming tradition and serving as a model for future innovations. Man’s freedom of creation is not unlimited; the existence of some linguistic tradition and patterns of expression makes the speaker proceed analogically whenever he wants to create in his own language. Any speaker is the owner of some knowledge of a saber (“competence”) that represents the starting point of a speech that is always new and always to come. However, this “novelty” or originality of speech is relative, because on the one hand it goes beyond the *dynamis*, and on the other hand it returns to the *dynamis* status, in case linguistic innovation is adopted as a pattern (for future but analogical innovations) and turns itself into tradition. In such an interpretation, stating that analogy represents an aspect of *dynamis* means that it is given a special significance within the process of linguistic change or, better said, within the framework of language creativity.*

**Keywords:** *analogy, linguistic change, language creativity, energeia, dynamis*

Cunoscută astăzi, în general, sub numele de *lingvistică integrală* [1], ideologia lingvistică coșeriană este considerată a fi una dintre cele mai solide și mai bine articulate teorii ale limbajului de la structuralismul saussurian încôace [2]. Expusă, în liniile ei esențiale, în câteva lucrări originale de mare amploare, publicate în anii '50 – '60 [3], și dezvoltată, ulterior, în numeroase studii și articole ce îmbrățișează aproape toate domeniile lingvistice majore, această ideologie are în centrul ei înțelegerea limbajului ca *activitate creatoare, liberă și finalistă*.

Una dintre temele centrale ale reflecției teoretice coșeriene asupra limbajului și limbilor este problema *schimbării în limbă*, problemă pe care savantul a abordat-o, în manieră monografică, în studiul de referință obligatorie *Sincronia, diacronia e historia* (Montevideo, 1958), subintitulat *El problema del cambio lingüístico* (Problema schimbării lingvistice). În acest studiu, Coșeriu ia ca pretext mult discutata și controversata chestiune a schimbărilor în limbă nu pentru a demonstra că limbile se schimbă într-adevăr (lucru de altfel evident și subînțeles de însăși funcționarea limbii ca instrument de comunicare) și că, deci, nu sunt imuabile (cum credeau unii structuraliști), ci pentru a susține că limba, înțelesă în primul rând ca *vorbire*, este activitate creatoare. Limba nu este și nici nu poate fi statică; atâta timp cât este vorbită, ea se schimbă în permanență, iar singura cauză eficientă aici este libertatea creatoare a vorbitorului [4]. Limba nu este un „produs” pe care vorbitorii și-l însușesc fără nicio modificare sau intervenție, ci ea se află într-un proces de permanentă facere și re-facere, în acord cu nevoile comunicative și expresive ale vorbitorului, fiecare vorbitor fiind un creator de limbă prin simpla utilizare a ei.

Coșeriu își construiește întreaga demonstrație în jurul a trei concepte fundamentale: *energeia – dynamis – ergon*. După cum mărturisește savantul însuși, înțelegerea limbii ca *energeia*, ca activitate creatoare, i-a fost revelată de Humboldt, care, cu o intuiție extraordinară, afirma că limbajul în sine este activitate, *energeia* (germ. *Tätigkeit*, gr. *ἐνέργεια*), și nu produs, adică fapt în(de)plinit, *ergon* (germ. *Werk*, gr. *ἔργον*) [5]. Ulterior, plecând de la Humboldt, Coșeriu ajunge la Aristotel (cel căruia i se atribuie de fapt interpretarea limbii ca *energeia*), la care descoperă și o a treia dimensiune a dialecticii *limbă ca activitate – limbă ca produs*, și anume *dynamis*-ul (gr. *δύναμις*) – *limba ca potență*, ca „avere” lingvistică, ca știință

de a vorbi potrivit tradiției unei comunități (vezi Coșeriu, *Sincronie*, p. 41 și urm.). Coșeriu aplică toate aceste trei noțiuni la limbaj, depășind astfel teoria lui Humboldt, prin aceea că înțelege realitatea limbajului nu în manieră dihotomică (*energeia – ergon*), ci ca pe o ecuație cu trei termeni, al treilea fiind *dynamis-ul* aristotelic, care nu este altceva decât facultatea, posibilitatea de a realiza o activitate. Există în această demonstrație un aparent paradox: acela că limba ca *energeia* precedă *dynamis-ul*, adică este anterioară propriei sale potențe. Însă este doar un aparent conflict, căci, spune Coșeriu, *energeia* este actul creator pur, care, deși se bazează pe *dynamis*, adică pe existența unei tradiții istorice, a unui mod de a face consacrat, îl poate depăși, întrucât *energeia* nu este o activitate oarecare, o simplă acțiune, ci este o „activitate liberă și finalistă, care conține în sine scopul său și este realizare a scopului, și care, în afară de aceasta, este, în sens ideal, anterioară «potenței»” (Coșeriu, *Sincronie*, p. 42). Limba ca activitate creatoare de semne nu depinde în întregime de potența ei, ci o depășește, și e și firesc să fie așa, căci orice act de vorbire fiind, în același timp, istoric (vorbim întotdeauna o limbă istoricește determinată) și liber, are o extremitate ancorată în necesitatea sa istorică, care este limba ca „avere” lingvistică, și o altă extremitate îndreptată către o finalitate semnificativă inedită, care, astfel, trece dincolo de un anumit model lingvistic, anterior stabilit. De aceea este importantă observația lui Coșeriu că „Limba *se refăce* pentru că vorbirea se bazează pe modele anterioare și înseamnă a vorbi – și – a înțelege; limba *se depășește* prin activitatea lingvistică, pentru că vorbirea este totdeauna nouă: și limba *se reinnoiește* pentru că înțelegerea înseamnă a înțelege dincolo de ceea ce se știa dinaintea actului vorbirii” (Ibid., p. 96).

Privită în cadrul mai larg al inovației și schimbării lingvistice, problema *analogiei* nu poate fi discutată în afara raportului dintre *energeia* și *dynamis*, adică a raportului dintre libertatea de creație a individului vorbitor și determinările impuse de existența unei tradiții lingvistice, a unor modele deja realizate istoric. Vorbitorul își creează sau își structurează exprimarea utilizând o tehnică anterioară și un material anterior, pe care i le furnizează „știința” sa lingvistică (sp. *saber*), care este o știință tehnică, o știință de „a face”. Cu toate acestea, limba nu i se impune vorbitorului, ci i se oferă: vorbitorul dispune de ea pentru a-și materializa libertatea de expresie [6]. Această libertate are însă anumite limite, căci vorbitorul nu își inventează în totalitate exprimarea, și asta datorită caracterului de „alteritate” pe care îl are limbajul și care înseamnă „a fi împreună cu altul” prin limbaj, prin dialog. Limbajul este, în acest sens, „primul fundament și primul mod de a se manifesta al intersubiectivității, al faptului de *a fi cu altul*, ceea ce coincide cu ființa istorică a omului” (Ibid., p. 63.). Prin urmare, pentru a crea într-o limbă, vorbitorul nu întrebuițează altă tehnică, ci utilizează sistemul care îi este oferit de către comunitate și, mai mult decât atât, consimte la realizările pe care i le furnizează *norma tradițională*, tocmai pentru că le recunoaște ca „tradiție”. El nu își inventează în întregime exprimarea, ci utilizează modele anterioare, fără ca prin aceasta vorbirea să înceteze a mai fi libertate de expresie și de finalitate semnificativă individuală. Pe de o parte avem, deci, sistemul, care este un ansamblu de posibilități – cu granițe deosebit de elastice – ce asigură libertatea de creație a individului, iar, de cealaltă parte, avem norma, constituită din modele de limbă realizate anterior și care dirijează creațiile individuale de acord cu o anumită tradiție lingvistică. Grație *sistemului*, o limbă nu este numai ceea ce deja s-a spus prin tehnica sa, ci și ceea ce, cu aceeași tehnică, se poate face; nu este numai trecut și prezent, ci are, de asemenea, și o importantă dimensiune viitoare, fără de care o limbă ar fi condamnată la moarte. O limbă „vorbită” e o limbă care se „refăce” continuu, pentru că vorbirea se bazează pe modele anterioare, pe un *saber idiomatico* ce constituie punctul de plecare pentru o vorbire totdeauna viitoare și totdeauna „nouă”. Această noutate a vorbirii este însă relativă, căci, pe de o parte, ea reprezintă o depășire a *dynamis-ului*, iar, pe de altă parte, în măsura în care inovația lingvistică se adoptă ca model pentru creații ulterioare și se fixează

ca tradiție, ea redevine *dynamis* [7]. Atâta timp cât esența limbajului se manifestă în dialog, iar *a vorbi* înseamnă *a comunica*, adică „a vorbi și a înțelege”, ceea ce înseamnă a te exprima pentru ca ceilalți să te înțeleagă, vorbitorul nu are cum să își inventeze în întregime exprimarea, ci utilizează modele anterioare. Într-o astfel de interpretare, a spune că *analogia* reprezintă un aspect al *dynamis-ului*, înseamnă a-i acorda acesteia o însemnătate deosebită în procesul de schimbare lingvistică sau, mai bine spus, în spațiul creativității lingvistice.

Pentru Coșeriu, *creativitatea* și *alteritatea* reprezintă două dintre *universaliiile limbajului*. Teoria coșeriană privind universaliiile lingvistice a fost formulată de marele savant în comunicarea *Les universaux linguistiques (et les autres)*, publicată în volumul *Proceedings of the Eleventh International Congress of Linguists* (Bologna, 1974, p. 47-73), dar autorul a revenit asupra problemei respective în mai multe rânduri; aici, recurgem la precizările și aprecierile pe care Coșeriu le-a făcut cu ocazia unor prelegeri susținute la Institutul de Fonetică și Dialectologie „Al. Rosetti” al Academiei Române, în noiembrie 1996, și publicate postum sub titlul *Filozofia limbajului*, în FD, XX-XXI, 2001-2002, p. 65-140: „eu susțin că există cinci universalii esențiale ale limbajului, care sunt anume: *creativitatea*, *semanticitatea*, *alteritatea*, *istoricitatea* și *materialitatea*; trei dintre ele, primare: *creativitatea*, *semanticitatea* și *alteritatea*, și două secundare sau derivate: *istoricitatea* și *materialitatea*” (Coșeriu, *Filozofia limbajului*, p. 73).

Prima universalie, *creativitatea*, nu e specifică doar limbajului, ci e comună pentru toate formele culturii, ca activități libere. În cazul limbajului însă, *creativitatea* se produce în cadrul *alterității*, adică întotdeauna în cadrul formei istorice a *alterității*, care este întotdeauna o limbă. Pentru a putea fi, în același timp, *alteritate*, *creativitatea* trebuie să se situeze pe o bază comună mai multor subiecte. Din aceasta rezultă *istoricitatea* limbajului, căci a vorbi înseamnă întotdeauna a vorbi într-o limbă, înscrisă într-o anumită tradiție istorică a unei comunități istorice. De aceea este foarte greu, dacă nu imposibil, să „inventăm” ceva într-o limbă. Chiar și când e vorba de cuvinte noi, acestea sunt „inventate” întotdeauna în acord cu posibilitățile oferite de sistem, prin analogie cu modelele tradiționale [8]. Vorbitorii au conștiința deplină a relațiilor sistematice ale limbii, ceea ce le înlesnește o bună orientare în planul „creației lingvistice”.

Ca proces desfășurat în cadrul unei comunități de vorbitori, schimbarea lingvistică nu se reduce la „inovație”, care este întotdeauna un act individual, ci implică, în mod necesar, o serie de adoptări succesive, ceea ce înseamnă că, în ultimă analiză, orice schimbare este la origine o *adoptare*. Raportul dintre *inovație* și *adoptare* este, până la urmă, raportul dintre *energeia* și *dynamis* sau, altfel spus, raportul dintre *activitatea creativă* și *activitatea în potență*:

„Tot ceea ce, în spusele unui vorbitor, se îndepărtează – ca *mod lingvistic* – de modelele existente în limba în care se stabilește conversația poate fi numit *inovație*. Iar acceptarea de către auditor a unei inovații, model pentru exprimări ulterioare, poate fi numită *adoptare*. Această distincție (...) este fundamentală pentru înțelegerea și punerea corectă a problemei teoretice a schimbării lingvistice [...]. Problema schimbării lingvistice, redusă la termenii săi minimi, este însăși problema adoptării” (Coșeriu, *Sincronie*, p. 70-73; subl. a.).

Inovația reprezintă un „fapt de vorbire”, în timp ce adoptarea, ca achiziție a unei forme noi, a unui mod de selecție, în vederea unor acte viitoare, înseamnă constituirea unui „fapt de limbă”, transformarea unei experiențe în „știință tehnică”, în „mod de a face”, în „potență”. Difuzarea unei inovații, în sensul adoptării ei de către mai mulți vorbitori pune problema „regularității” sau/și a „generalității” adoptării. Din punctul de vedere al vorbirii, o schimbare în limbă implică două tipuri de *generalitate*: o generalitate în vorbirea tuturor membrilor unei comunități, pe care am putea-o numi *generalitate extensivă* (sau *generalitate*

pur și simplu) și o *generalitate* în toate formele de limbă în care există condiții analoage celor care au dus la apariția „inovației”, și care ar putea fi numită *generalitate intensivă* sau *regularitate* [9].

Coșeriu consideră că aceste două faze, deosebit de importante în procesul adoptării unei schimbării lingvistice – *regularitatea* și *generalitatea* – oferă o rezolvare la vechea problemă a așa-ziselor „legi fonetice”, în sensul că inovația fonetică care afectează un fonem „se adoptă (ca posibilitate) pentru acel fonem în orice cuvânt și în orice poziție; iar dacă afectează un fonem într-un grup sau într-o poziție determinată, ea se adoptă pentru toate cuvintele care conțin fonemul respectiv în acel grup sau în acea poziție. Și aceasta nu datorită vreunui mister de nepătruns, ci pentru simplul fapt că modul fonic adoptat este, în fiecare caz, *unul singur*: ceea ce se adoptă nu este un element « făcut » [cutare sunet în cutare cuvânt], ci un element formativ, o regulă, un *mod de a face*” (Coșeriu, *Sincronie*, p. 83) [10]. Iar dacă se constată „excepții” de la acțiunea unei legi fonetice, acest fapt nu elimină problema regularității legilor, pentru simplul motiv că nu trebuie făcută confuzia între regularitate și generalitate. Un mod de articulare nou nu se poate ivi deodată ca general, căci articularea este individuală, dar el este de la început „regulat”, fiindcă este unic. „Faptul că legea fonetică înseamnă o modificare articulatorie implică « regularitatea » ei (aplicarea ei în toate cuvintele care conțin modul de rostire înlocuit); dar nu implică și « generalitatea » ei, care poate rezulta numai din interacțiunea activităților lingvistice individuale” (Ibid., p. 85). Tocmai „limitele” generalității extensive pot oferi o soluție la „excepțiile” de la legile fonetice, căci, de multe ori, cuvintele care nu se „supun” unei legi fonetice provin din graiuri în care nu s-au produs schimbările corespunzătoare. A vorbi de excepții în atare condiții înseamnă a considera limba ca o singură tradiție omogenă și a ignora faptul că o limbă istorică este rezultatul interacțiunii mai multor tradiții lingvistice.

De exemplu, pentru istoria limbii române a fost formulată o „lege fonetică”, după care un *o* neaccentuat se încheie la *u*: *arborem* > *arbure*, *boletus* > *buret*, *cognatus* > *cumnat*, (*dies*) *dominica* > *duminică*, *formica* > *furnică*, *moriri* > *muri*, *monstrare* > *mustra*, *porcellus* > *purcel* etc. O problemă viu disputată este dacă forma *român* continuă direct lat. *romanus* sau este o formă refăcută, printr-o apropiere analogică de etimonul latinesc, dat fiind că, prin evoluție fonetică „normală”, *romanus* ar fi trebuit să evolueze (și a și evoluat) la *rumân*. Mai trebuie spus că aici criteriul vechimii atestării este aproape irelevant, deoarece ambele forme apar încă în cele mai vechi texte scrise în limba română (sec. al XVI-lea). În baza studierii documentelor vechi și a numeroase hărți dialectale, Vasile Arvinte consideră că atât o formă, cât și cealaltă sunt la fel de îndreptățite din punct de vedere etimologic, fiind autentic populare și având o bază dialectală de necontestat. Faptele analizate îl conduc pe acest autor la concluzia că pe teritoriul dacoromân există două arii lingvistice, „prima cu varianta *-u-*, cuprinzând: Muntenia, Oltenia, Banatul, Crișeana, Maramureșul și Transilvania propriu-zisă, iar cea de-a doua, cea mai mare parte a Moldovei, precum și multe puncte din Muntenia și Dobrogea, în care se folosește forma *român*. Alternanța dintre *u* și *o* este de dată străveche și este vie și astăzi la nivelul graiurilor” (Arvinte, *Român*, p. 62). Prin urmare, nu e vorba de o „excepție”, nici de „analogie”, ci de limitele adoptării extensive a transformării *o* neaccentuat latin > *u* românesc.

În ceea ce privește relația *lege fonetică* – *analogie*, care, pentru neogramatici, ca și pentru numeroși alți lingviști preocupați de principiile care guvernează evoluția limbii, era una de natură conflictuală, Coșeriu susține că acestea pot fi reduse la un principiu unic superior, anume cel al *uniformizării materiale a ceea ce este funcțional echivalent*. Acest principiu, care, de altfel, fusese enunțat încă de Hermann Paul în *Prinzipien der Sprachgeschichte* (Halle, 1880), nu este altul decât însuși principiul *sistematicității limbii*, ceea ce ne îndreptățește să afirmăm că „« legea fonetică » și analogia își au amândouă originea în *simțul sistemului (Systemgefühl)*” (Coșeriu, *Sincronie*, p. 89) [11]. Diferența ar consta în faptul că „în cazul *schimbării fonetice*, formele se schimbă pentru că anumite « sunete » sunt recunoscute ca echivalente; în cazul *analogiei*, « formele » se schimbă pentru că ele înseși sunt recunoscute ca parțial echivalente sau pentru că sunt asociate. Cu alte cuvinte,



schimbarea fonetică se produce în cadrul unui « sistem »; analogia, în cadrul unei « paradigme » sau al unei opoziții determinate” (Ibid., p. 88-89; subl.a.).

Realizând o încadrare a limbii române în tipul lingvistic romanic, Eugeniu Coșeriu atrage atenția că dacoromâna (în special dacoromâna constituită ca limbă comună) se caracterizează prin două fenomene sau două tipuri de fenomene foarte generale: *regularizarea* și *hiperdeterminarea*. În legătură cu primul fenomen, Coșeriu remarcă „extrema regularizare” a limbii noastre: „Adică, de la un fapt mai mult sau mai puțin izolat, procedeul întrebuintat s-a aplicat apoi peste tot, în tot felul de cazuri care erau asemănătoare, care prezentau analogii. Avem, deja, în fonetică alternanțe foarte multe, însă toate cu totul regulate, pe care străinii le pot pricepe și remarca cu greutate, însă pe care românii le-au interiorizat de mici și aplică aceste reguli” (Coșeriu, *Limba română*, p. 180). Ca exemplu, autorul se oprește asupra alternanței fonetice *a / ă* ca marcă a pluralului unor substantive feminine: „Dacă avem *sabie*, știm că pluralul este *săbii*, și dacă e *corabie*, va fi *corăbii*, și dacă e *vrăbie*, va fi *vrăbii* ș.a.m.d.”, adică un mod de a proceda perfect analogic (Ibid., p. 180). Mai interesantă este însă, în opinia savantului, „regularizarea extremă în gramatică”, acolo unde toate posibilitățile sunt realizate sistematic, ca în cazul pronumelor și adverbilor cu valoare interogativă construite cu *ori-* sau *-va* (*unde, când, cum, care, cine, ce, cât*, și apoi: *oriunde, oricând, oricum, oricare, oricine, orice, oricât*, și *undeva, cândva, cumva, careva, cineva, ceva, câtva*) sau în cazul construcțiilor iterative cu adverbul tot (*tot una, tot eu, tot aici, tot acolo, tot atunci* etc.).

Cât privește al doilea fenomen general, *hiperdeterminarea*, acesta se manifestă printr-o diversificare a formelor și funcțiunilor articolului, ca și printr-o preferință, mai ales la nivelul dialectului dacoromân, pentru cumulumul de mărci ale categoriei determinării.

Analizând conceptele de « tendință » și « analogie » [12], invocate deseori în tot felul de explicații lingvistice, Eugeniu Coșeriu respinge cu totul existența unor „tendințe” ale limbii, întrucât limba însăși nu poate tinde spre nimic, nefiind subiect dotat cu intenționalitate [13]. Așa-zisele „tendințe” ale limbii nu sunt, de fapt, decât „tehnici ale vorbirii”. Numai vorbitorii pot manifesta tendințe, dar ele nu se referă la modificarea „tehnicii lingvistice”, ci la o anumită manieră de exprimare pe care o preferă mai mult la un moment dat. În aceeași ordine de idei, deși recunoaște rolul important al analogiei în generalizarea faptelor sistematice, mai ales a faptelor morfematice, cu toate acestea Coșeriu consideră că analogia nu este nici o forță, care acționează independent de voința vorbitorilor, și nici nu poate oferi „explicații” cu privire la un fapt de limbă: „analogia nu este o forță sau o entitate capabilă să acționeze, ci numai un procedeu utilizat de către vorbitori în activitatea lor de a produce și a reproduce limba; nu este o motivație, ci o modalitate a faptelor” (apud Copceag, *Realismul lingvistic*, p. 17).

Strâns legată de principiul universal al creativității limbajului și, prin aceasta, de problema schimbării lingvistice [14], analogia reprezintă, într-adevăr, un procedeu și un instrument de care vorbitorul se servește în permanență în activitatea vorbirii și cu ajutorul căruia prelucrează limba, „renovând”-o continuu, „creând”-o în fiecare moment pentru a o adapta unor intuiții noi:

„Omul cunoaște și în același timp gândește și simte, stabilește analogii inedite în intuiție și în expresie, analogii care conțin și manifestă modul său specific de a lua contactul cu realitatea. Creațiile individuale sunt imitate, iar prin imitație se difuzează, devin tradiție, patrimoniu de modele lingvistice ale comunității, devin « convenționale », dar cel puțin pe parcursul unui anumit timp conservă amprenta unui individ creator care a realizat actul revelației inițiale [...]. În fiecare moment se manifestă ceva care a existat deja și ceva care n-a existat niciodată înainte: o inovație în forma cuvântului, în folosirea lui, în sistemul său de asociații. Această schimbare continuă, această năzuință neîntreruptă de creație și de re-creație (...) este tocmai ceea ce numim realitatea limbajului” (Coșeriu, *Creația metaforică*, p. 32-33).

Limbajul este o formă de cunoaștere în orice moment, căci simbolurile se creează și re-creează în permanență, în fiecare act concret de vorbire, ceea ce presupune operații complexe de natură cognitivă [15]. A afirma natura cognitivă a limbajului nu înseamnă însă a ignora sau a neglija celelalte aspecte cu privire la un fenomen atât de complex ca activitatea vorbirii, și nici nu înseamnă a reduce lingvistica la logică sau la teoria cunoașterii, căci „ceea ce numim cunoaștere lingvistică diferă în mod esențial de cunoașterea logică” (Ibid., p. 15), și asta pentru că limba nu este un „produs” decât în măsura în care „« produsul » nu este altceva decât schema abstractă a activităților deja realizate sau a unor activități virtuale” (Ibid., p. 16). Pe baza elementelor comune (mai mult sau mai puțin asemănătoare) ale unor acte lingvistice precedente constatabile în memorie, care sunt acumulate în memoria unuia sau a mai multor vorbitori, limba este activitate repetată sau repetabilă, deși niciodată în mod absolut identic. De aceea, cunoașterea lingvistică este mai degrabă o cunoaștere creatoare, cunoaștere care se desfășoară nu prin intermediul unor categorii ale rațiunii, ci prin imagini și simboluri și în prezența unor analogii stabilite nu dintr-un punct de vedere strict formal, între cuvinte, ci între „imagini”. Pe de altă parte, este tot atât de adevărat că orice act lingvistic „nou” este, într-o măsură oarecare, tributار modelului unor acte lingvistice anterioare – „realizare nouă a elementelor virtuale care constituie « sistemul », totalitatea activităților repetate anterior” (Ibid., p. 16).

Ca activitate liberă și finalistă, creativitatea limbajului este rodul activității unui subiect creator, care nu este altul decât vorbitorul, singurul care hotărăște ce și cum trebuie să schimbe, să adauge sau să scoată ceva din limbă. Libertatea de creație a individului nu e însă nelimitată, iar adevărul este că în limbă nu există creații *ex-nihilo* sau absolute (vezi Bréal, *Essai*, p. 327) [16]. Existența unei tradiții lingvistice, a unor modele de exprimare îl determină pe vorbitor să procedeze analogic în cazul oricărei creații lingvistice [17]. Pentru vorbitor, limba nu există pe segmente, ci ca un tot, pe care îl percepe ca fiind coerent și articulat. Puterea lui de orientare în interiorul sistemului limbii este mult ușurată de multiplele relații pe care el le stabilește, mai mult sau mai puțin intuitiv, între diversele compartimente și elemente ale limbii.

Dacă prin *formă analogică* înțelegem o formă făcută după modelul uneia sau mai multor forme conform unor reguli determinate, atunci cea mai mare parte a acestui proces se săvârșește înainte de apariția efectivă a formei noi. Activitatea continuă și conștientă a vorbitorului, ce analizează și descompune unitățile care îi sunt date, conține în sine nu numai toate posibilitățile unei vorbiri conforme uzului, ci și pe toate cele ale formațiilor analogice posibile. De altfel, așa cum sublinia E. Coșeriu „și pentru vorbitor limba nu e trecutul și nici prezentul strict. Și pentru vorbitor limba este un bagaj de cunoștințe, de posibilități pentru o vorbire totdeauna viitoare. Și când eu am adoptat ceva în limba mea, ca sistem de posibilități, acest fapt nu este adoptat în acest moment și pentru acest moment, ci pentru o vorbire viitoare, ca să-l întrebuițez mai târziu. Și pentru vorbitor limba este dinamică, deschisă spre viitor, de acord cu aceleași reguli sau cu același sistem de opoziții sau de funcțiuni” (Coșeriu, *Lingvistica integrală*, p. 78) [18].

#### Note

[1] Termenul de *lingvistică integrală*, folosit pentru a descrie concepția lingvistică coșerienă, a fost propus, pentru întâia oară, în 1985, de către doi dintre discipolii maestrului: Nicolae Saramandu și Stelian Dumistrăcel.

[2] Pentru întreaga problematică a gândirii lingvistice coșeriene, vezi Coșeriu, *Lingvistica integrală*.

[3] Este vorba, în primul rând, de *Sistema, norma y habla* (1952), *Forma y sustancia en los sonidos del lenguaje* (1954), *Logicismo y antilogicismo en la gramática* (1957), *Determinacion y Entorno: dos problemas de una linguística del hablar* (1957), *Sincronía, diacronía e historia. El problema del cambio lingüístico* (1958).

[4] „După câte știu, în lingvistică nimeni până acum n-a atribuit libertății umane rolul pe care i-l atribuie Coșeriu” (Copceag, *Realismul lingvistic*, p. 13).

- [5] Wilhelm von Humboldt, cel mai mare teoretician și filosof al limbajului de la începutul sec. al XIX-lea, ale cărui intuiții cu privire la viața limbii au hrănit sistemele de idei ale multor lingviști din sec. al XX-lea, afirmă că limba „este o ființă vie, unitară și spirituală” și ca atare „trebuie să considerăm limba nu ca pe un produs mort, ci mai degrabă ca pe o producere [...]. Limba însăși nu este un act (*ergon*), ci o activitate (*energeia*) (Humboldt, *Diversitatea structurală*, p. 81-82, 85).
- [6] Potrivit lui Coșeriu, limba – ca orice fapt social – îl depășește pe individ, dar nu-i este în niciun fel „exterioară”. Faptele sociale nu i se impun individului, ci individul le adoptă ca moduri necesare și adecvate pentru expansiunea sa. Și în cazul limbii deci, nu putem vorbi de o obligativitate (în sensul de impunere externă), ci de ceea ce s-ar putea numi „obligatorietate”, în sensul de caracter de îndatorire sau angajament, de obligație consimțită (Coșeriu, *Sincronie*, p. 40).
- [7] „O lege generală a existenței omului în lume este aceea potrivit căreia acesta nu poate institui nimic în exteriorul său care să nu devină imediat o bază cu repercusiuni directe asupra sa și a creațiilor sale ulterioare” (Humboldt, *Diversitatea structurală*, p. 268).
- [8] „[...] date fiind determinările exterioare ale limbajului și acea *conditio sine qua non* a comunicării, actul lingvistic nu este și nu poate fi creație în totalitatea sa, altfel spus, nu poate fi în întregime creație *ex novo*, ci se structurează în baza modelului unor acte lingvistice anterioare” (Coșeriu, *Creația metaforică*, p. 16).
- [9] Pentru înțelegerea fazelor schimbării lingvistice în teoria coșeriană, vezi Munteanu, *Introducere*, p. 314-318.
- [10] Datorită acestui fapt, libertatea de mișcare a vorbitorului, privit izolat, este, cel puțin teoretic, nelimitată. Vorbitorii profită din plin de această libertate (chiar cu riscul încălcării unor norme), care se explică și prin faptul că necesitatea de a inova, ca și posibilitățile de a o satisface sunt neobișnuit de mari. Contribuie la aceasta și sentimentul vorbitorului că, întrucât intervin procedee proprii limbii sale native, el își poate permite să inoveze ori de câte ori simte nevoia (cf. Iordan, *Inovații*, p. 26).
- [11] De altfel, Coșeriu utilizează, de multe ori în paginile studiului său, termenul de „creație sistematică” prin care înțelege, de fapt, *inovația analogică* (vezi Coșeriu, *Sincronie*, p. 121, 122, 131, 212 ș.a.). Fiind creație sistematică, adică realizarea unei posibilități a sistemului, analogia înseamnă schimbare în „normă”, dar nu în sistem.
- [12] Vezi studiul *Estudios de teoría y metodología lingüística*, Madrid, Gredos, 1977 (vezi și trad. rom., în versiunea comparativ-cumulativă realizată de Dorel Fînar, în Coșeriu, *Omul și limbajul său*, p. 36-52).
- [13] „Sunt o iluzie aceste tendințe. Este, pur și simplu, dinamismul limbii (...). Limba nu poate tinde la nimic, fiindcă este o obiectivare, un fapt abstract, când spunem că însăși limba « tinde » la ceva. Numai vorbitorii pot tinde la ceva, fiindcă ei sunt subiecte, limba nu este subiect” (Coșeriu, *Lingvistica integrală*, p. 91-92).
- [14] „[...] schimbarea lingvistică nu este decât manifestarea creativității limbajului în istoria limbilor” (Coșeriu, *Sincronie*, p. 95; subl.a.).
- [15] Pornind de la Leibniz, care identifică mai multe grade de cunoaștere, E. Coșeriu afirmă că limbajul, respectiv cunoașterea lingvistică, se situează la două niveluri: *cognitio clara vel confusa* (cunoașterea sigură, însă fără justificare: „așa se spune ...” în limba română, de exemplu) și *cognitio clara distincta vel inadequata* (cunoașterea sigură, care poate da primele justificări imediate, dar fără justificarea pe care o poate da specialistul, în speță lingvistul) (Coșeriu, *Lingvistica integrală*, p. 15-16).
- [16] „Nu va exista, așadar, niciodată vreă creație *ex nihilo*, ci fiecare inovație va fi doar o nouă aplicare a unor elemente furnizate de starea anterioară a limbajului. Astfel, inovația analogică, într-un anume sens foarte distructivă, nu face decât să continue – fără a-l putea rupe vreodată – lanțul elementelor transmise încă de la originea limbilor” (Saussure, *Scrieri*, p. 161); cf. Coșeriu, *Sincronie*, p. 53: „Inventatorii de cuvinte inventează întotdeauna cuvinte « posibile » în sistem (într-un sistem)”.
- [17] „Dezvoltându-se într-un context istoric, actul individual de vorbire nu creează el singur o limbă, ci doar noi forme lingvistice, pornind de la cele preexistente” (Munteanu, *Introducere*, p. 88).
- [16] Regăsim aici mult din filozofia humboldtiană privind caracterul energetic al limbii. Și pentru Humboldt, pe lângă elementele deja formate, limba constă, înainte de toate, și în metode potrivite să asigure continuarea activității spiritului, căreia îi trasează itinerarul și îi indică forma. Elementele stabil configurate constituie, ca să zicem așa, o masă oarecum inertă; această masă poartă însă în sine germenele viu al unei determinabilități infinite” (Humboldt, *Diversitatea structurală*, p. 96-97).

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## Reconsiderări terminologice pe terenul spiritualității tradiționale

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**Abstract:** *The present paper points out Petru Caraman's contribution to the study of Romanian folk magic terminology. It aims to underline Petru Caraman's influence upon the popular spirituality research.*

**Key-words:** *Petru Caraman, popular spirituality, magic elements*

Lucrarea de față propune includerea în lexicul magic a unor cuvinte care în mod tradițional erau considerate ca aparținând lexicului obiceiurilor; în realizarea demersului nostru am pornit de la sugestiile oferite de cunoscutul folclorist Petru Caraman, într-o carte fundamentală pentru cunoașterea spiritualității populare: *Descolindatul în orientul și sud-estul Europei*. O carte cu un destin aparte: regimul comunist a amânat ani în șir publicarea ei lipsind știința românească de o cercetare extrem de valoroasă. Marele folclorist a murit în 1980, iar lucrarea va apărea abia în 1997.

În prima parte a studiului nostru ne vom referi la o serie de reevaluări terminologice introduse în circuitul științific de P. Caraman (*cântec, a cânta, a colinda, a descolinda* etc.), urmând ca în continuare să prezentăm propunerile noastre de reevaluare a unor termeni ai lexicului mitofolcloric românesc.

Cuvântul *cântec* a avut, după părerea lui P. Caraman, valoare magică pe teren românesc și folcloristul atrage atenția asupra faptului că *descântare* și *descântec* „se opun, în plan magic, lui *cântare – cântec* (P. Caraman, *Descolindatul*, p. 345). În limba latină *carmen* „nu însemna numai *cântec* ca de obicei, ci foarte adesea însemna și *formulă de vrajă*” remarca etnologul ieșean. Urmând sugestiile lui Caraman, Tr. Herseni consideră că prezența termenului *descântec* este o dovadă a existenței substantivului *cântec* cu sensul „vrajă, farmec”; în plus, Herseni înregistrează, în zona Măguri, din Munții Apuseni, expresia *nu e cântec fără descântec* și verbul cu semnificație magică *a cânteca*, format de la cuvântul *cântec* (Tr. Herseni, *Literatură*, p. 126).

*A cânta* este un termen controversat al lexicului magic; P. Caraman susține că pe teren latin *canto-are* avea sensul „a vrăji prin cântec, a descânta” (P. Caraman, *Descolindatul*, p. 346). Ca argumente în sprijinul ideii sale, profesorul ieșean menționează faptul că, în aromână *a cânta* are și astăzi sensul „a vrăji”, iar adjectivul participial *cântat* are sensul „fermecat” (*Idem*). În concluzie, și acest verb este inclus de etnologul ieșean în lexicul magic românesc.

În ceea ce privește verbul *a încânta*, contribuția lui Caraman la includerea acestuia în lexicul magic este mai redusă: deja autorii DA definiseră anterior cuvântul în discuție: „a fermeca (prin cântarea sau enunțarea unor formule magice)”; Profesorul Caraman are meritul de a fi „consolidat” opinia autorilor DA prin aducerea în discuție a verbului meglenoromân *ancont* „care evident nu poate avea alt prototip decât pe latinescul *incanto*” (*Idem*). Această intervenție a fost necesară pentru a dovedi că *a încânta* nu este un reflex al franțuzescului *enchanter*, așa cum au crezut unii cercetători, ci a existat independent pe teren românesc.

O contribuție remarcabilă a avut profesorul ieșean la studierea implicațiilor magice ale *descolindatului*; este primul cercetător care supune unei minuțioase analize o întragă clasă terminologică din cadrul lexicului magic popular românesc.

După cum observa P. Caraman, verbul *a descolinda* nu este înregistrat în dicționare, dar este prezent pe teren popular, în Muntenia și Dobrogea; sensul acestui verb este „a întoarce în rău urările de bun augur ale colindei sau ale colindelor cântate anterior”

(P. Caraman, *Descolidatul*, p. 327). Profesorul Caraman demonstrează că, de fapt, *colindatul* și *descolidatul* „constituie două laturi ale aceluiași fenomen cu caracter magic” (DMPR, p. 69). Verbul *a descolidă* a generat alți câțiva termeni magici: *descolidare*, *descolindație*, *descolindat*, *descolindă*. Să amintim că profesorul ieșean aduce în discuție și alte cuvinte care fac parte din sfera semantică a descolidatului: *batjocură*, *bârfeală*, *cobitură*, *pocitanie*, *poznă*, *hulă*. De remarcat faptul că acești termeni sugerează caracterul punitiv al acțiunii colindătorilor în cazul în care ei nu sunt mulțumiți de comportamentul gazdei și mai ales de răsplata primită.

Cercetările lui P. Caraman, după cum se poate constata, au contribuit la reconsiderarea unor aspecte ale culturii populare, la îmbogățirea inventarului de termeni magici. Avem de a face, în ultimă instanță, cu o „deschidere”, cu o înțelegere mai profundă a manifestărilor folclorice. Credem că „deschiderea” sugerată de etnologul ieșean poate fi utilă și în cercetarea unor elemente de folclor ritual, care după părerea noastră, poartă amprenta magicului. Alături de *a colinda* și *a descolidă* credem că și verbele *a ura*, *a semăna*, *a sorcovi* denumesc acțiuni magice și, în consecință, pot fi considerate elemente ale lexicului magic.

Să examinăm, în continuare, propunerile noastre de reevaluare a unor termeni din lexicul obiceiurilor (*a ura*, *a semăna*, *a sorcovi*), termeni care trebuie incluși după opinia noastră (a se urmări argumentele) în lexicul magic românesc.

Verbul *a ura* este înregistrat în dicționare cu mai multe sensuri, primul dintre acestea fiind de obicei următorul: „a adresa cuiva o dorință de bine, cu prilejul unei aniversări, al unui început de acțiune etc.” (DEX, p. 1137); „a dori cuiva noroc” (DULR, p. 680); „a formula o dorință de bine la adresa cuiva” (DLRLC, IV, p. 588). Din punct de vedere istoric acest sens este, de fapt, derivat din sensul pe teren magic, pe care, de obicei, dicționarele îl menționează pe locul al doilea în cadrul articolelor dedicate verbului în discuție: „a ura de Anul Nou” (DULR, p. 680); „a recita plugușorul sau alte colinde de Anul Nou, umblând în grup cu alții de la casă la casă” (DLRLC, IV, p. 588); „a recita versuri populare care conțin urări, când se umblă cu colindatul” (DEX, p. 1137). De altfel, cercetătorul Ion Ghinoiu atrage atenția că, pe teren popular, verbul analizat mai apare și astăzi „cu înțelesul arhaic *a ursi* sau *a prevesti* roade bogate și sănătate pentru noul an” (I. Ghinoiu, *Obiceiuri*, p. 209). Să remarcăm în treacăt că, pe teren tradițional, verbul *a ura* a fost înregistrat în Maramureș, mai precis, în zona Oașului cu sensul „a blestema” (*Compendiu*, p. 396); și acest sens ne arată că termenul în discuție este puternic implicat pe teren magic românesc; *a ura* provine din latinescul *orari* (DEX, p. 1137) și a generat o serie întreagă de derivate și de cuvinte provenite din conversiunea unor forme ale sale, cum sunt *urare*, *urat*, *urătură*, *urător* care la rândul lor intră în cadrul lexicului magic:

*urare* „faptul de a recita colide de Anul Nou” (DLRLC, IV, p. 588); „acțiunea de a ura” (DULR, p. 680);

*urat* „colindatul pe la case în seara de Anul Nou, cu recitarea plugușorului” (DLRLC, IV, p. 588);

*urător* „cel care colidă (în grup cu alții) de la casă la casă în ajunul Anului Nou și recită plugușorul” (DLRLC, IV, p. 588);

*urătură* „text recitat de colindători când umblă cu plugușorul” (*Idem*).

Să remarcăm încă două fapte:

- termenul *urător* a fost înregistrat în zona Argeș cu un sens pe teren magic diferit de cel amintit mai sus: „cel care zice orațiile de nuntă sau care zice urările nașilor, mirilor, socrilor etc.” (D. Udrescu, *Glosar*, p. 283);
- tot în Argeș a fost înregistrat și *urătoreasă*, derivat de la *urător*, ce este echivalentul feminin al lui *urător* (*Idem*)

Verbul *a semăna* a avut inițial semnificație de ordin agrar, dar de mult timp prezintă, după părerea noastră, certe semnificații mitico-magice pe terenul spiritualității populare: „a arunca boabe de grâu, de orez, bomboane, stafide etc. la Anul Nou, la nuntă etc. însoțind gestul de o urare” (DLR, tom X, partea a II-a, p. 662). Ca și în cazul acțiunii denumite de verbul *a sorcovi*, *a semăna* implică realizarea a două activități ale actanților:

- transmiterea mesajului augural membrilor familiei urate;
- aruncarea boabelor.

În esență, această a doua acțiune ne arată mai bine substratul agrar al obiceiului amintit.

Verbul *a semăna* este sinonim cu expresia *a umbla cu semănatul* (ALR II/I, h. 198), în care recunoaștem o altă modalitate de denotație rituală pe teren popular, și anume utilizarea unui verb ce indică deplasarea (*a umbla*, *a merge*, *a se duce* etc.) și denumirea obiceiului vizat.

Actanții ce realizează acțiunea denumită de verbul analizat poartă numele de *semănători* și, ar fi de observat că, pe teren popular, ei se individualizează față de alte tipuri de actanți, ceea ce poate să pară astăzi surprinzător: „colaci pentru colidători, plugari, *semănători*” (DLR, tom X, partea a II-a, p. 665)

În acest context alături de *colidători* apar și *plugarii* definiți în felul următor de către dicționarul academic:

„flăcăi care umblă cu plugușorul în ajunul Anului Nou” (*Ibidem*, tom VIII, partea a III-a, p. 808)

Deși este una colaterală observația de mai sus ne obligă să includem și cuvântul *plugar* în cadrul terminologiei magice populare românești. Să revenim însă la verbul *a semăna*. Se pare că în stadiul inițial acțiunea denumită cu termenul *a semăna* era numai cea de tip agrar (aruncarea boabelor), după cum atestă unele ecouri din credințele populare:

„A doua zi dimineața, sfârșesc lucrul de cu sară, mergând pe la case *semănând*, iar din gură felicitând” (Elena Niculiță-Voronca, *Datinile*, I, p. 83).

După cum se observă, acțiunea augurală (de felicitare, după cum reține autoarea lucrării) era privită ca oarecum exterioară celei denumite cu verbul *a semăna*; se pare că amprenta agrară era încă suficient de puternică în conștiința populară, astfel încât acțiunea verbală era privită ca mai puțin definitorie pentru obiceiul în discuție, poate și datorită faptului că urările erau ceva cu totul obișnuit în contextul tuturor obiceiurilor de iarnă.

*A semăna* provine din latinsecul *seminare* (DEX, p. 972) este atestat (cu sens pe teren agrar) încă din secolul al XVI-lea și este răspândit, cu sens magic, în Moldova, Dobrogea și Muntenia de est (O. Bârlea, *Folclorul*, I, p. 388)

Verbul *a sorcovi* poate fi, și el, inclus în lexicul magic, după părerea noastră; contrar opiniei exprimate de autorii DLR, nu credem că acest termen ar proveni de la bulgărescul *surcvam* (DLR, tom X, partea a IV-a, p. 1247), ci este derivat de la substantivul românesc *sorcovă*, ce denumește instrumentul ritual utilizat în cadrul acțiunii denumite de verbul în discuție. Sensul principal al verbului prezentat este „a ura cu sorcova” (*Idem*), ceea ce semnifică transmiterea unui mesaj augural (de către actanți) membrilor unei familii, în contextul limitat al sărbătorilor de iarnă. De fapt *a sorcovi* denumește două acțiuni diferite: cea de transmitere a urării (deci o acțiune de tip verbal) și o alta de atingere a celui urat cu sorcova, care transferă, conform credințelor virtuțile ei magice persoanei atinse. P. Caraman oferă o explicație detaliată a semnificațiilor gestului lovirii cu sorcova:

„lovirea cu mlădița verde pare a avea de scop, la origine, nu numai provocarea sănătății, ci concomitent, ea îndeplinea și un fel de rol exorcizant: scoaterea bolii personificate din corpul celui lovit și alungarea ei departe de dânsul. E vorba de o îndoită funcție” (P. Caraman, *Studii*, II, p. 275)

Acțiunea de sorcovire vizează pe fiecare membru al familiei în parte, după cum ne amintește și I. Creangă:

„Cu sorcova copiii intră în casă, încep a sorcovi pe fiecare din ai casei”

Studiind obiceiul în discuție, P. Caraman atrage atenția asupra faptului că, deși există un substrat european „ritul sorcovei are la noi o bază autohtonă” (P. Caraman, Studii, II, p. 271). Verbul *a sorcovi* prezintă varianta *a sorcovăi* și este sinonim, pe teren popular, cu expresia *a umbla cu sorcovitul*. Pierderea semnificațiilor magice ale acestui verb este atestată de existența sensului derivat, „a bate cu bățul” (DLR) care s-a dezvoltat pornind de la una dintre acțiunile realizate de actanți în cadrul scenariului sorcovitului, și anume lovirea simbolică a celui urât cu sorcova.

Dacă acceptăm ideea că verbul discutat denumește o acțiune magică, atunci terminologia magică populară românească se îmbogățește cu un „set” întreg de termeni:

*sorcovă, a sorcovi, a sorcovăi, sorcovit, sorcovăit, sorcoveală, sorcovăială, sorcovitor, sorcovitoare, sorcovăitor, sorcovăitoare, sorcovar*; să adăugăm și cuvântul *surva* înregistrat în zona Brașovului, cu sensul „sorcovă” (DLR, tom X, partea a V-a, p. 2097).

Se impun câteva scurte concluzii:

- studiul lui Petru Caraman a impus, după părerea noastră, o nouă viziune asupra fenomenelor mitofolclorice, asupra lexicului obiceiurilor;
- au intrat în discuție noi „sectoare” ale culturii populare, ce păreau a nu mai oferi ceva nou cercetătorilor;
- extinderea ariei de investigație realizată de etnologul ieșean trebuie să constituie un model pentru o abordare mai îndrăzneță a manifestărilor tradiționale; în acest sens se poate lua în calcul includerea în lexicul magic a cuvintelor ce numesc leacuri ce au denumirea identică cu denumirea bolii pe care o tratează (armurar, orbalț, pleșcaviță, șopârlaiță etc.). Problema a fost abordată de noi în DMPR (a se consulta articolele corespunzătoare.
- valorificarea folclorului obiceiurilor din perspectivă magică a permis studierea mai profundă a domeniului;
- în planul cercetării lingvistice se poate constata îmbogățirea semnificativă a inventarului de termeni magici;
- cercetarea noastră pornește de la sugestiile oferite de P. Caraman; sperăm că argumentele prezentate de noi au fost convingătoare și, ca urmare, putem include în lexicul magic românesc verbele *a ura, a semăna, a sorcovi* și derivatele lor; acceptând această concluzie înseamnă a accepta implicit aproximativ 25 de noi termeni în lexicul magic românesc.

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## Die Werbung und die Ideologie der Manipulation

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**Abstract:** *Advertising is a major revenue source for mass media. Television networks, newspapers, radio stations, and even Internet sites sell space to advertisers so they may promote their product/service to us, the public. We will be discussing how advertisers use their skill to manipulate the minds of their audience. Messages designed to influence people's attitudes, desires and decisions fall upon society urging those people to buy a certain product, vote for a certain political figure, or support a "worthy" cause. The daily attack of media and advertising persuade the public to be one and the same, rather than allowing them to function as humans who follow their own beliefs.*

**Key words:** *advertising, manipulation, mass media, promote, persuade*

Wir sehen auf die Strasse viele Plakate, künstlerische Bilder: Mc'Donaldsprodukte, sehr bekannte, köstliche Getränke, hübsche Frauen, moderne Autos, hören ins Radio eine verführerische Stimme, oder bekommen ein Flugblatt. So sind wir von Werbung in den verschiedensten Formen umgeben.

Werbung und Reklame verfolgen den Zweck Ware zu verkaufen. Aber Täuschung und Manipulation gehören dennoch leider auch dazu. Dabei wird voll in die Trickkiste der psychologischen Manipulation gegriffen. Die Werbung bekräftigt, dass der Besitz und der Gebrauch von Waren Glück bringt, und zwar umso mehr, je mehr Waren produziert und konsumiert werden. Der Konsumismus ist nichts anderes, als eine neue Form des Totalitarismus. In den Kaufbefehlen der Reklame liegt ein versteckter Terror. Die Propaganda der Werbung zeigt den Leuten, wo es langgeht und wer nicht mitmacht, kann kein vollwertiges Mitglied der Gesellschaft sein. In der heutigen Welt bleibt jedoch die nüchterne Feststellung, dass wir Konsumenten, die wir tagtäglich von Werbebotschaften bombardiert und terrorisiert werden, diese indirekt sogar selbst bezahlen müssen!

Die Art der Anpreisung basiert natürlich auf immer wiederkehrenden Basiskonzepten. Grundbedürfnisse, Sehnsüchte und Instinkte werden angesprochen. Wie sonst liesse sich der angeblich betörende Duft von Rasierwasser verdeutlichen, wenn nicht durch die plötzlich empfangenen liebevollen Zärtlichkeiten? Wo würde ein kühles Getränk besser schmecken als am heissen Meeresstrand?

Wie jeder Verkäufer in seiner Grundausbildung unter dem Begriff „Eisbergtheorie“ lernt, geht es darum, das Unterbewusstsein des Kunden anzusprechen. Dieser Begriff wurde deswegen gewählt, weil ein Achtel des Eisbergs aus dem Wasser herausragt und der Rest unseren Augen verborgen bleibt. Ähnlich soll es um das Verhältnis zwischen Bewusstsein und Unterbewusstsein stehen. In diesem Sinne werden Verkaufsgespräche aufgebaut. Im gleichen Sinn ist herkömmliche Werbung konzipiert.

Wer beeinflusst oder Einfluss ausübt, kann Meinungen, Einstellungen, Entscheide, oder Handlungen so beeinflussen, dass Gedanken verändert, stabilisiert oder neu gebildet werden.

Das Spektrum vom Begriff "Beeinflussen", der ethymologisch von "Den Fluss von Ideen oder Gedanken in die Gedankenwelt einer anderen Person einfließen zu lassen" stammt, reicht von "Einfluss geltend machen" bis hin zur "Suggestion", "Manipulation" oder "Propaganda", Beeinflussungsarten, bei denen Personen gegen ihren Willen beeinflusst werden.

Wir werden von den verschiedensten Seiten beeinflusst: Familie, Medien (TV, Radio, Internet, Zeitung, Bücher), Werbung, Mode (Kleider, Sprache, Stimme), Erziehung, Schule, Arbeitsplatz, Kirche.

Beim Beeinflussen durch "Überzeugen", "Verkaufen" und "Sich-durchsetzen" lohnt es sich, das Schwergewicht der Ausbildung auf die Förderung der kommunikativen Kompetenz zu legen. Die "Überzeugungspyramide" veranschaulicht, dass wir in diesen Bereichen der Beeinflussung in erster Linie über unsere Persönlichkeit und zu einem recht grossen Teil auch mit unserer Stimme überzeugen.

Nicht nur beim autogenen Training, auch bei der Hypnotherapie sind bildhafte Sprachformen sehr wirkungsvoll. Wer bildhaft spricht, spricht eindringlicher. Die Bilder werden im Langzeitgedächtnis verankert. Wort und Bild - d.h. rechte und linke Hirnhälfte - werden gekoppelt. Die Suggestion des Bildes auf das Verhalten ist erstaunlich. Fast alle Werbungsstrategien nutzen das Beeinflussungshilfsmittel bildhafte Überzeugungsmagie mit grossem Erfolg.

Aber zu oft geht das Spektakuläre dem Wesentlichen vor, das Wichtige wird von Unfällen und Verbrechen überlagert, das Bedeutsame vom Sensationellen verdrängt. Überbordende Quantität und unzureichende Qualität bewirken eine ernsthafte Desinformation der Information, die viele Leute daran hindert, klarzusehen und Zusammenhänge richtig zu erkennen.

Informieren hat nicht nur die Bedeutung von "unterrichten" oder sich "Kenntnis zu verschaffen über irgend etwas". Informieren hat auch etwas zu tun mit *in-formare* - etwas formen. Wer informiert, der kann beeinflussen, formen, etwas in eine bestimmte Form bringen, indem er es auch in einer bestimmten Form vermittelt (Nachricht jemanden nach etwas richten). Wenngleich wir davon ausgehen können, dass jeder Mensch geprägt ist und dazu neigt, eher das zu glauben, was seine Meinung bestätigt, so lässt er sich trotzdem von Inhalten beeinflussen, die ihm vorgelegt werden.

Gegen die Idee, Produkte anzupreisen, über neue Entwicklungen und Qualitätskriterien zu informieren, gäbe es grundsätzlich nichts einzuwenden. Selbstverständlich will der Konsument in irgend einer Form informiert werden, wenn ein bestimmter Autohersteller ein neues Modell herausbringt, das besseren Fahrkomfort, mehr Leistung und mehr Sicherheit, und das alles bei niedrigerem Kraftstoffverbrauch, bietet. Allerdings, wären die Fakten alleine überzeugend, müsste das glänzende Gefährt im Werbespot nicht bei strahlendem Sonnenschein über völlig unbefahrene Bergstraßen gleiten – und noch dazu mit einer alles übertreffenden Schönheit am Beifahrersitz.

Gedanken lassen sich allein schon insofern steuern, als der Informant darüber bestimmt, was wir denken oder reden sollen. Er bestimmt das Denktraktandum. Es ist deshalb nicht verwunderlich, wenn z.B. bei Jugendlichen, die sich dauernd mit dem Thema Drogen auseinandersetzen müssen, plötzlich auch mit Drogen experimentiert wird. Das gedankliche Fokussieren hat allmählich unbewusst Interesse und Neugierde geweckt. Die Medien, welche die Themen und Bilder auswählen und bestimmen können, verfügen über ein grosses Machtmittel im Bereich Beeinflussung. Dann, wenn Information zur Desinformation wird, gilt es bei Beeinflussungsprozessen wachsam zu sein. Vorab dann, wenn der Informierende übertreibt, bewusst verknüpft überbewertet, verdreht oder absichtlich oder unabsichtlich verfälscht. In Krisen- und Kriegssituationen hat sich bestätigt, wie wichtig Informationen als Beeinflussungselemente sind. Wer informiert und wer informiert wird, muss sich ferner damit abfinden: Jedermann ist präformiert, das heisst geprägt, und kann das Subjektive nie vollständig ablegen.

Auf der Suche sind nach konkreten Antworten auf die Frage, wie zu informieren muss auch ein Blick auf Desinformationstechniken geworfen werden. Desinformation meint den Akt, eine Information zu unterdrücken, die Bedeutung einer Information herunterzuspielen, oder deren Sinn zu verändern -, dies bewirkt eine Desinformation.

Im Bereich der psychologischen Kriegsführung spielt die **Desinformation** eine wichtige Rolle. Der Propagandaminister von Hitler z.B. beherrschte die verbale

Verführungskunst. Bewährte Regeln der Verführungskunst aus dem dritten Reich sind auch modernen Demagogen nicht unbekannt: volkstümliche Sprache, wenig Grundbehauptungen, geeignete Schlag - und Reizworte, Grundbehauptungen unermüdlich wiederholen, Übertreiben, Verwischen der Grenze zwischen Wahrheit und Lüge, mit allen Mitteln das Ziel erreichen.

Instabilität und Unsicherheit sind günstige Voraussetzungen, nachhaltig zu beeinflussen. Jeder Mensch sucht bei Phasen der Unsicherheit Stabilität. Wer dieses Phänomen kennt, nutzt destabilisierte Situationen, indem er seine Beeinflussungsbotschaft mit einem Prinzip des Bewährten koppelt.

Die typischen Beeinflussungstechniken bei der Propaganda sind:

- Vorteile übertreiben
- Nachteile verniedlichen, verschweigen (ausklammern)
- Andere Meinungen übergehen, zensieren
- bewusst falsche Behauptungen aufstellen
- Missverständnisse in Kauf nehmen
- Persönlich werden
- Quellenangabe vertuschen
- Appell an Emotionen (Vorurteile)
- Sachverhalte einseitig darstellen
- Gegenseite verunglimpfen.

Systemveränderer nutzen labile Situationen der Orientierungslosigkeit. Weltverbesserer müssten gleichsam destabilisieren, bevor sie beeinflussen. Rattenfänger verstanden und verstehen es immer wieder, in Zeiten der Not ihre Heilslehre zu verkünden! Denn die Beeinflussung gelingt nach einer Destabilisierung am besten. In den schlimmeren Zeiten der Rezession und Arbeitslosigkeit haben angebliche Retter mit einfachen Rezepten Hochkonjunktur. Vor dem zweiten Weltkrieg verstand es Hitler, die Krisensituation als Nährboden seiner Heilslehre zu nutzen. Er versprach Arbeit, Brot und Stabilität (Ruhe und Ordnung). Die Beeinflussung der Massen gelang nachhaltig.

Psychologen, die bei Firmen wichtige Neuerungen einführen wollen, wenden ebenfalls die Destabilisierungstheorie an. Bevor die Neuerungen eingeführt werden, muss der ganze Betrieb destabilisiert werden (neues Logo, neue Räumlichkeiten, neue Strukturen usw.). Dank der gezielten Destabilisierung ist es dann leicht, die Belegschaft so zu beeinflussen, dass die stabilen Neuerungen akzeptiert werden. Wenn eine Meinung von einer (angeblichen) Mehrheit getragen wird, überzeugt sie. Wer beeinflussen will, tut gut daran, seine Aussage so zu verkaufen, als ob die Mehrheit damit einverstanden sei. Zum Beispiel mit gezielter Leserbriefauswahl - oder entsprechendem Bildmaterial.

Bei eigenen Veranstaltungen können Claqueure organisiert werden (Lachmaschinen bei Filmen, Publikumsauswahl bei elektronischen Medien). Bei der Bilderauswahl könnten bevorzugte Anlässe so wiedergegeben werden, dass der Betrachter das Gefühl hat, die Veranstaltung sei von der Masse getragen. Bei unerwünschten Veranstaltungen hingegen, könnten die Mitläufer eher unterschlagen werden (mit entsprechendem Blickwinkel). Die Angst, mit seiner Meinung allein dazustehen und zum Aussenseiter zu werden, ist grösser, als die eigene Überzeugung oder der Wunsch nach Wahrheit. Wer in der Minderheit ist, tendiert eher zum Schweigen.

Nicht nur die Mehrheit beeinflusst unschlüssige Denker (da jeder bei den Siegern sein möchte), auch Gruppen beeinflussen Individuen. Welche Rolle ein Jugendlicher einnimmt, wird weitgehend von der Gruppe bestimmt. Auch Massen (bei Grossveranstaltungen und Demonstrationen) wirken beeinflussend auf den Einzelnen. Das Gros, d.h. die gesellschaftlichen Umstände, prägen das Verhalten der Einzelpersonen. So wie die

sozialen Faktoren der Gruppe Einfluss ausüben auf Normen (Kleider, Sprache, Musikgeschmack usw.), kann die Abhängigkeit von der Gruppe auch bei Massenveranstaltungen zu unbegreiflichen Nachahmungsritualen führen... Politiker, Agitatoren und Bandmanager wissen die Massenphänomene geschickt zu nutzen. Um Massen zu beeinflussen, gab es nicht nur die bekannten **Claqueure**. Es gab früher auch **Pleureusen** (die auf Kommando schluchzten) oder **Bisseurs** (die bis d.h. Wiederholungen herbeiriefen und "encore" schrien. Als Vorläufer der Lachkonserven (Film, TV, Radio) gab es auch den **Rieur** (der wegen des ansteckenden Lachens angestellt wurde). Bezahlt wurde früher nach offiziellen Ansätzen, pro Applaus oder pro Zwischenruf. Die Manipulatoren im Publikum werden auch böseartig "das Klatschvieh" genannt.

Auch heute werden Massen mit angeblich ungestellten Interviews oder mit gezielt aufgebotenen Zuschauergruppen beeinflusst. Die Beeinflussung erfolgt lediglich weniger plump. Leute, die Vertrauen ausstrahlen, wirken beeinflussender. Sie überzeugen nachhaltiger. Anerkannte Schauspieler, Künstler, Filmstars, Dichter, bekannte Ärzte und unumstrittene Denker d.h. Menschen, denen wir positive Gefühle entgegen bringen, haben eine besonders starke Einflussgröße. Dieses Phänomen wird bei der Werbung und bei Abstimmungskampagnen genutzt.

Die amerikanische Pepsi hat schon einige prominente Unterstützung im Laufe seiner Zeit ergattert. So hat Michael Jackson seinen berühmten Song „Billy Jean“ für diese Cola extra zu einer Pepsi-Generation-Performance eingebettet, in der Kinder die Pepsi im Beat zu Michael Jackson trinken. Britney Spears, Pink und Beyonce zeigten in einer späteren Ausgabe einer Pepsi-Werbung ebenfalls wie erfolgreiche und einprägsame Werbung aussehen kann. Sie haben als Gladiatoren ordentlich Schwung in eine Stierarena gebracht. Mit dem Song „We Will Rock You“ heizen sie die Menge ein. Enrique Iglesias, der im Publikum einen erhabenen Mann spielt, ist davon nicht so begeistert. Vor lauter Entsetzen fallen ihm alle seine Pepsi-Dosen runter zu den drei Kämpferinnen. Britney, Beyonce und Pink trinken diese dann natürlich mit hohem Genuss nach ihrer Performance. Ebenso interessant ist es, dass bei sämtlichen weiblichen Parfums hübsche Schauspielerinnen eingesetzt werden. So spielt Sienna Miller eine glückliche, verspielte begeisterte Frau, die das Parfüm Boss Orange mit Leidenschaft trägt. Aber auch *Kate Winslet* stand bereits für Trésor von Lancôme mit ihrem Namen sowie *Nicole Kidman für Chanel*.

Die Intention dahinter ist folgende: Stars repräsentieren Glamour und Lifestyle. Menschen die in großen Filmen mitspielen, berühmte Sänger oder Sportler sind, werden gern imitiert. Sie sind die Idole vieler Menschen, da sie in der Öffentlichkeit stehen und etwas Großes erreicht haben. Zum Beispiel könnte eine Frau denken, dass wenn Sienna Miller Boss Orange trägt, es ja wirklich etwas stilvolles sein muss. Zudem haben Stars viele Fans, die ihnen nacheifern. Das geht sogar soweit, dass die Fans das tragen, essen, trinken und machen wollen, was ihre großen Idole ebenfalls tun.

Vielleicht hat der Mensch ein anerkanntes Gehorsamsbedürfnis. Vielleicht deshalb weil wir die Annehmlichkeiten des automatischen Gehorsams erleben, fällt es uns recht leicht, mechanisch zu gehorchen. Die Werbung hat sich dieses Beeinflussungsphänomen der Expertengläubigkeit zunutze gemacht. Pseudo-Aerzte, Pseudo-Krankenschwestern, Richter, die von Schauspielern imitiert werden, werben erfolgreich für Produkte. Die Rechnung geht auf: wir lassen uns immer wieder von gespielten Autoritäten beeinflussen.

Im Alltag dominieren drei typische Angstvorstellungen. Mit diesen Angstbildern lassen sich Verhaltensänderungen beeinflussen:

1. Wir könnten Erworbenes verlieren (z.B.: aus Angst, den Job zu verlieren, lassen wir uns einspannen. Damit wir den Partner nicht verlieren, wird das Handeln angepasst).
2. Die Angst vor Ungewissem (die Lebensversicherungen profitieren von dieser Angst. Da die Zukunft ungewiss ist, sind wir bereit, das Gewissen zu beruhigen).
3. Angst vor der Realität

Versicherungskauflleute haben dies längst erkannt, nämlich denen anbieten, geleitet durch die Angst der Menschen, die hier das Produkt kaufen sollen. Ein Auto muss extra versichert werden, ebenso gibt es die Glasbruchversicherung. Was vor einigen Jahren noch im Packet enthalten war, muss heute extra versichert werden. Den Menschen wird Angst gemacht, es wird ihnen eine Tat suggeriert, die im Verhältnis zu den aufgedrückten Versicherungskosten in keinem realen Verhältnis steht.

Eine weitere Art der Manipulation finden wir im zwischenmenschlichen Bereich. Da wird unter Druck gesetzt, aus Angst den anderen zu verlieren, es geht aber noch ein bisschen weniger auffällig, nämlich so, dass es der Andere erst einmal gar nicht bemerkt, was da eigentlich in demjenigen vor sich geht, wenn dieser das glatte Gegenteil von dem sagt, was Sie sich gerade erhoffen. Egal wie man es drehen und wenden will, beide Beispiele zeigen nur eines: Angst. Und gar nicht mal so selten, schlicht und ergreifend, um Macht und Dominanz auszudrücken, von der eigenen Angst abzulenken.

Manipulation ist ein uraltes Mittel der Beeinflussung. Sie wurde seit je von allen Kulturen bis zum heutigen Tag angewendet.

Bei der Manipulation geht es um bewusste oder unbewusste Lenkung. Manipulierte Darstellungen basieren auf eigenen Zielvorstellungen. Es passiert nicht nur Politikern oder Journalisten, dass Informationen verfälscht, ausgewählt, verschwiegen oder nur einseitig weitergegeben werden.

Zur Manipulation und Beeinflussung gehört aber auch der Adressat, der durch Kenntnis der Manipulationstechniken und Schärfe seiner Kritikfähigkeit viel dazu beitragen kann, nicht manipuliert zu werden.

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## On Post-communist Mentalities Illustrated in the Romanian Vocabulary

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**Résumé :** Notre travail se donne comme but l'approche des phénomènes linguistiques et, en particulier, des mutations survenues au niveau du lexique, dans certaines conditions historiques, du point de vue de la philosophie du langage, ce dernier fournissant des informations en mesure d'expliquer une série de phénomènes qui font l'objet de l'histoire des mentalités.

**Mots-clés :** *lexique, mentalités, idéologie politique, philosophie du langage*

There is a correspondence between the economic and political structures of a society, and its cultural foundations. An analysis of the political culture presupposes taking into consideration all these components, the most significant being political values, ideologies and mentalities. It is imperative to discover the correlations among beliefs, ideas, values, attitudes and behaviours, which represent the backbone of political culture. As it is well known, mentalities represent the most profound element of collective psychology and the structures which prove the most reluctant to change. That is why the change of political mentalities is a central analysis topic in understanding the post-communist transition.

A heated debate is in question nowadays, regarding the relations between the cultural, political and economic structures of a society. The issue is whether the political structures of democratic inspiration and the mechanisms of market economy which became dominant in Western societies are compatible with the cultural structures of non-Western societies, such as Asian, African, etc. Cultural structures refer here to religion, art and philosophical thinking, customs and beliefs, lifestyles, traditions, family and behavior types, morals, representations of divinity, nature, humanity, forms of educations, etc. What is the influence of all these aspects on a political and economic level? Any national economy is supported by the people lifestyle, their mentalities and their economic and social behavior, their specific cultural context.

Specialised literature often deals with the possibility of a convergence between language philosophy and the study of mentalities. Thus, the authors of the *Encyclopedic Semiotic Dictionary* consider that “(...) *the facts regarding the world are often discovered through the analysis of the language by means of which the world is talked about.*” (our transl.) The same authors reflect on the possible relations between language philosophy and the study of mentalities, as they occur if an analysis is performed upon the contextual meanings of certain words at a given moment and their definitions in explanatory and encyclopedic dictionaries.

In an attempt to find the essence of language philosophy, the starting point may well be the comprehensive definition provided by Eugen Coșeriu who, in *Introduction in Linguistics*, states the following: “*Language philosophy does not study language in itself and for itself, but in relation to other human activities, first of all in relation to thinking, trying to establish the essence and place of language among the phenomena expressing the human essence. The fundamental issue of language philosophy is to answer the “What is language?”, while Linguistics attempts to find not necessarily what language is, but rather the manner that language manifests itself in its historical forms, which are languages.*” (our transl.)

Thus, it may be considered that the approach of linguistic phenomena from the point of view of language philosophy, especially the mutations occurring at the level of vocabulary, under certain historic circumstances, may explain a series of facts related to the study of mentalities.

So, our purpose is to demonstrate this hypothesis by the contextual analysis of the definitions provided for a number of meanings for two verbs, as they are recorded in various Romanian dictionaries.

An initial illustration is the verb *a da* used with the meaning of the verb *a vinde*. The second edition of the DEX, as well as the first edition (1975) register under point 7 in the definition of the verb *a da* the colloquial synonym "a vinde", in the phrase "Cum dai merele?". The same meaning also appears for the verb *a da* in the *New Universal Dictionary of Romanian Language*, which defines it under position 8 as synonymous with *a vinde*, *a oferi contra plată*: "Dă odăi cu chirie.; Cum dai pepenii?". *A vinde* as an explanatory synonym for *a da* is absent in all editions of Șăineanu's dictionary (1896, 1906, 1914, 1922, 1925), as well as in the dictionary of Candrea and Adamescu (1931) and in *The Academy Dictionary* (1915-1940). In fact the explicit form of the question *Cum dai merele? / Cum dai pepenii?* As well as its accurate formulation is "*Cu ce preț vinzi merele / pepenii?*". The construction *Cum dai merele?* implies the possibility of negotiation specific to the trade in local markets, also reinforced by the use of the second person singular for the verb, instead of the plural, which is specific to official, standard, impersonal relations. That is why the use of the verb *a da* meaning *a vinde* is not practiced and recommended in fixed-price stores. However, during the communist era constructions of the type: "*Se dau banane la alimentara.*" instead of "*Se vând banane la alimentara.*" were quite frequent.

After the 80s, food products were ever harder to find, and their distribution was rationalised, thus leading to the idea that occurred in the collective mind that these products were a gift from the leaders and not "sold" and "bought". The communist state policy was to inculcate the idea that elementary rights were favours the citizen had to be grateful for. That is why phrases like "*Se dă carne la alimentara, dar nu am bani să cumpăr.*" were quite common – in which the verb *a da* is exclusively a partial synonym for "a vinde".

The 1989 revolution and the following period determined among others a progressive abundance of food products on the market, which resulted in decreasing the use of the verb *a (se) da* meaning *a (se) vinde*, especially among the young people. An interesting phenomenon takes into account the age of the subjects. Thus, many of those who in the 80s used to employ the verb *a (se) da* instead of *a (se) vinde* have ceased to do so when referring to the present, but still do it when referring to the past. This is why formulations of the type: "*Merg să cumpăr 1 kg de banane. Pe vremuri erau cozi immense când se dădeau banane.*" should not sound surprising, especially when uttered by older persons.

A similar approach is to be seen in Cristina Florescu's article "Au-delà de la langue de bois. Une interprétation sémantique", who registers the semantic richness, the multitude of denotative and connotative meanings of the verb *a vinde* from a diachronic perspective. To sum up, the author makes a number of observations, among which the following: "In the 80s, (...) in colloquial language, there is occurs a spectacular distortion: it seems as if nothing were sold anymore at the endless lines characterizing that era and social mentality, and the merchandise were given away, instead of sold. People almost no longer ask "Ce se vinde aici?"; but replace the question by "Ce se dă?". Thus the verb *a vinde*, semantically mutilated because of the more general *a da* seemed irreversibly deteriorated. (...) Linguistically speaking, the hope remains that one day when talking to our confused children that, in an era that has disappeared forever, *a vinde* was almost completely superseded by *a da*, our children will ask in stupefaction: "Dar cine dădea?"

In a similar situation from several points of view is *a lua*, which used to be employed as a potential synonym for *a cumpăra* or *a încasa o sumă de bani*. These meanings are registered in both editions of the DEX (1975, 1996), but are absent from all the five



editions of Șăineanu's dictionary, from the dictionary of Candrea and Adamescu and *The Dictionary of Romanian Language* (1965, -). These facts support the theory according to which before 1950 the verb *a lua* was not used in free variation with *a cumpăra* or *a încasa o sumă de bani* and much less as their replacement. Nevertheless, it is common occurrence to hear, even in young subjects, formulations such as: „Și-a luat o casă / mașină /obiect vestimentar nou(ă).” In fact, the subjects in questions did not take these objects, but bought them, participated in a transaction, did not benefit from a charity or steal them. Also as a result of communist power, which attempted to impose in the collective mentality the idea of "favor", the phrases: *Se dă salariul. Se dau banii de concediu.* instead of "Se plătesc salariile." took shape and imposed themselves in the language. As proof of the deep rooting in the collective mentality one may also quote phrases used in advertisements of all types. For example: "Ia-ți abonamentul promoțional de Crăciun..." – where it is obvious that the verb *a lua* is used in order to mean *a cumpăra*. Even if in the daily language they occur quite frequently, specialised dictionaries (the two editions of the DEX, *The Academy Dictionary, The Dictionary of the Romanian Language*, the dictionary of Candrea and Adamescu) do not register *a da* instead of "a plăti", nor *a lua* instead of "a încasa". It is a sign that these expressions may disappear from the vocabulary, even if mentalities are known to evolve slowly and with difficulty.

In guise of conclusion, it may be said that the studies of language philosophy cannot alter mentalities, but may lie at the foundation of in-depth analyses of such phenomena which, in turn, should be actualised in a number of explanatory normative texts.

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## Approaches in the Study of Mass-Media Functions

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**Abstract:** *Nobody can deny the fact that media answers to certain needs or endeavors belonging both to individuals and to society. Even if these needs are certain or diffuse, they have the power of shaping the discourse of the press; in the same time, media creates conditions in order to influence social life, though modifying the actions of individuals. Starting from this point, journalists, politicians, philosophers, psychologists and sociologists have tried to find out the place that media takes into social existence, the bond that appears between press and other groups or institutions, the power of these interactions and the importance of media through the processes of economical, social, political or cultural change.*

**Keywords:** *media, society, political institutions, discourse*

Mihai Coman identifies the following functions, while operating restrictions in the naming process: *informing, interpreting, "connecting", dissemination of culture, entertainment.* (Coman, 2004: 37) It is quite obvious that the *informing* function identified by Coman corresponds to the *surveillance of the milieu* (Bertrand). Similarly, we can establish the following connections: *interpreting – presenting an image of the world, "connecting" – "forum," dissemination of culture – cultural transmission, entertainment – stimulating entertainment.* Of the six functions acknowledged by the French theoretician, only five can also be found in Mihai Coman's list. For the purpose of integrating the *promotion of consumption*, Dorin Popa identifies a sixth function of the media: the *advertising* function. (Popa, 2002: 71) Although most works on the topic attribute only a secondary place to this particular function, setting it under that of informing, Popa finds solid arguments in favour of the division: he approaches advertising first from an economic perspective, then from a historical one, making then a short presentation of the structure of advertising industry. Finally, the researcher insists on the importance of choosing the suitable distribution vehicle by the buyers of advertising space.

We cannot overlook the presentation made by Cristian Florin Popescu in his *Dictionary*, where the concept of *function* is seen as diffuse, interpreted in various manners, but always in close connection to another concept: *effect*. It is not mere coincidence that Claude-Jean Bertrand mentions, in connection to the *forum* function of mass-media, that: "Government officials make their achievements and their projects public. Politicians try to use mass-media to convince the electorate, not without distortions or omissions. Those who steer economy also use mass-media, more discreetly, but more efficiently. That is why an eminent observer like Jacques Ellul considers that the essential function of mass-media is propaganda." (Popescu, 2002: 184) Popescu gives special notice to Serge Tchakhotine's effort (1939) to explain the hypnotic effect of the Nazi propaganda on the German people, focusing, among others, on a relatively new medium at the time: radio.

The behavioural perspective, according to which the public, as "inert mass", can be spontaneously moulded by the message (the stimulus-reaction diagram), is supplemented by the primary variant of the function-effect line, by the course established by Harold D. Lasswell (1948), who sees the relationships between media and the social system as being organized on three levels: a) media supervises the environment; b) media correlates the different components of society; c) media transmits the socio-cultural heritage from one generation to the next. We notice, therefore, a "rudimentary" form of the list proposed by Bertrand, where the functions of informing, connecting and disseminating culture can be identified.

C. F. Popescu mentions that the function of coagulating different social elements will become the subject matter for the research initiated by the Empirical School, which will re-evaluate the role of the social context to which the individuals receiving the media messages belong. Thus, two paradigmatic models become imperative: the *theory of the limited effects*, the main concern of most treaties on the sociology of communication and the *two-step-flow*.

*The theory of limited effects*, which maintains that messages are received by way of three filters (perception, exposition and memorization – all selective), started from the idea that media tells us what we should think and what we should do. Additionally, the technological paradigm considers that media designs a thinking pattern for us. The *two-step-flow* theory presupposes the following division: firstly, media influences the leaders (be they formal or informal) who, in their turn, influence the members of the group. In time, the concept is completed by the *multi-step-flow*, a view which starts from the reality that an individual belongs to more than one group (family, church, school, workplace, etc.)

Next, C. F. Popescu remarks that the theories of limited effects and of two-step-flow produce an implosion of the imperative, the *have to* level somehow indicating the power of the press and the journalist's status as leader of opinion. In the same area of effects, the political paradigm is also illustrated by the *setting agenda* (described by McCombs and Shaw in 1976), according to which the media, by showing increased interest in one problem, shapes the structure of the citizen's hierarchy of preoccupations. This will constitute the subject matter for the Frankfurt Critical School (T. Adorno, W. Benjamin, J. Habermas, H. H. Marcuse), which will emphasize the idea that the economic and the political systems rule the media system and, through it, they control society. The radical nature of these views can be explained by the Marxist descent of the above mentioned school of thought; nevertheless, even with this in mind, Herbert Marcuse's statements (1977) seem shocking at the present. According to him, the function of language and the media would be that of creating the *one-dimensional* man, completely atrophied as a critical element of society.

Moving on (historically) to the liberal perspective, we notice a change in emphasis; from the mechanistic view of the Tchakothine-Marcuse line, according to which the media is all-powerful, and the people mentally, and, therefore, socially helpless, one reaches the modern view, according to which the public is an active one. The problem is no longer *what the media does with people*, but *what the people do with the media*. As a formula, active receiver + the pluralism of the media supply (including entertainment, see Bertrand) = segments of the public (even "publics"). In this case, the public *makes* the press, and the functionalists (B. Berelson, C. Wright, J. Blumler) believe that the *receiver* is more important than the *message*, therefore it occupies the central place in the circuit of information, in the detriment of the media, becoming, at the same time, the subject matter for the sociology of reception or for the reception aesthetics (U. Eco, H. R. Jauss).

We arrive at the more recent approaches to the functions of the media. Mihai Coman mentions, beside the classic stand-point of Lasswell, the more ample plan belonging to Wright, which draws a scheme that distinguishes, on the one hand, between *functions* (consequences in favour of maintaining the system) and *dysfunctions* (unfavourable consequences), and, on the other hand, between *latent functions* (unexpected consequences) and *manifest functions* (the expected, predictable and desired consequences) (Coman, 2004: 78-79) An American sociologist, Leo Thayer, identifies seven functions of the media: socializing, identity, mythologizing (which can be assimilated, to a certain degree, to the cultural function), compensating (which offers vicarious experiences), informing, entertaining, and educating. To be remarked is that the *compensating* function identified by Thayer can be partially identified with the *cathartic* function labelled by Jean

Stoetzel, as quoted by C. F. Popescu (Popescu, 2002: 312), a function which would stand for the *life by proxy* of the media receiver (the so-called vicarious experience, or the *identification of the receiver*, done through film, reports, reality-shows, etc.) Mihai Coman also quotes F. Balle, who identifies the functions of *social insertion*, *recreation* and *soul purging*, and M. Mathien, who opts for a seven function alternative, somewhat similar to the one detailed by Thayer: escape, social cohesion, knowledge distribution, actuality deposit, guide for actuality, recreation, purification. M. Wiley maintains that the media fulfils five functions (providing and interpreting information, providing a reference frame for knowledge, entertainment and distributing encyclopaedic knowledge), whereas D. McQuail classifies the functions in two main types: a) for society (informing, correlating, ensuring continuity, entertainment, mobilizing); b) for the individual (informing, establishing personal identity, social integration, entertainment). (Coman, 2004: 74-76)

Being in the position to choose among so many classifications the one that would satisfy a series of disputable criteria, we opted for Claude-Jean Bertrand's view. The French theoretician has the appearance of someone who can achieve completeness, but who prefers conciseness, without abdicating from the earnestness appropriate to an academic endeavour.

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## Perception Verbs in English and Romanian- Markers of Conversational Negotiation

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**Résumé :** *Les verbes de perception en anglais et en roumain peuvent acquérir des valeurs pragmatiques en tant que marqueurs de la négociation conversationnelle ayant le but de rendre la communication plus sensible aux attitudes et émotions des protagonistes.*

**Mots clés :** *verbe de perception, conversation, pragmatique, locuteur, valeur*

Previous research on perception verbs in English and Romanian highlighted the semantic and syntactic complexity of this class of verbs by signaling both points of similarity and contrast (Dima 2003, 2005, 2006).

The present paper focuses on illustrating some aspects concerning the pragmatic behaviour of seeing verbs in samples of dialogues picked up from literary works.

Seeing verbs such as *a vedea*, *a se uita*, *to see* and *to look* can become markers of conversational negotiation while showing the negotiators' attitudes and emotional involvement directly relating to subjectivity analysis and negotiation outcomes. The background where negotiation takes place is provided by the dialogue or conversation defined as :”[...]a goal-oriented conventional framework in which two speech partners reason together in an orderly way, according to the rules of politeness or normal expectations of cooperative argumentation for the type of exchange they are engaged in”(Walton 1998 : 3).

The language patterns containing the verbs proposed stand for the influencing strategies and tactical moves that both the speaker and the listener make in order to negotiate meaning through verbal exchange:“ The verbs of perception [...], are necessarily subjective and more personal than the verbs denoting activity, process, event and state of having or being. The use of perception verbs signals the openness to feedback from the opponent.” (Sokolova, Szpakowicz 2006: 6).

The analysis is thus centered on a variety of selected statements, from the declarative affirmative and the imperative to the interrogative, negative and interrogative-negative ones. Such an option has made the pragmatic profile of the verbs more relevant contextually.

### Affirmative statements

#### 1) Acceptance to satisfy expectation

The speaker makes the listener accept the state of things or react so as to satisfy expectation.

a) The speaker acts as if the listener already aproved his standpoint, favouring cooperation:

C1: R1: - *Ce gentil ești dumneata, domnule Pascalopol, vezi, de aceea te iubesc eu !*

R2: *Uite, așa e viața! Am luptat pentru ideal, pentru artă, și acum trebuie să las totul.*

C2: E1: *A few corns of wheat must always drop off, you see, before one can get the harvest.*

The verbs *vezi*, *uite*, *you see* are used to amplify the offer by focalising upon the speaker's move, adding new elements:“ Focalisation is at the core of both communicational and informational foreground, bringing forth brand new pieces of information into communication” (Dictionar 1997:204). We can notice the use of *you* as a focus mark in English: “The use of personal pronouns signals higher immediacy. In that case the

negotiator explicitly says what he wants the opponent to do” (Sokolova, Szpakowicz 2006:5).

b)The speaker strengthens cooperation, case in which *a vedea*, *a se uita* and *to see* become markers of peremptory assertions, having an emphatic role.

C3: R1: *Iubirea – măsură ea vorba - e un cuvânt mare, dar apoi vezi că singură n-ajunge.*

R2: *Uite-ți jur pe amintirea mamei mele ... că mi-a spus doctorul că n-ai nimic.*

C4: E 1: *You see, one hasn't been trained for it.*

## 2) Restriction on turn - taking

The speaker restricts the listener’s reactions concerning his offer .

a)The speaker avoids a straight, direct answer, leaving the listener insecure about his turn-taking:

C5: R1: *Uite ce e, amice - zise Georgeta - întoarce-o cum vrei, că nu te mai ascult.*

R2: *În sfârșit, vom vedea, îți voi spune eu mai pe larg unele lucruri.*

C6: E1: *We shall see. And you shall wait my pleasure*

Cataphoric markers, *a vedea* and *to see*, are used in the simple future, first person plural, delaying the listener’s turn-taking.

b) The speaker interferes abruptly, warning the listener about a coming reproach, reprimand, remonstrance. He presses a presumption ahead in the dialogues too aggressively without giving the listener enough room to respond:

C7: R1: - *Uite, așa se-ntîmplă când tinerii fac lucrurile de capul lor și nu-ntreabă pe cei bătrîni.*

R2: - *Tinere, vād că nu mai vii pe la noi să-l ajuți pe Titi al meu. Poți să vii neinvitat.*

C8: E1: - *Now, see here, George : what are you up to that girl?*

c) The speaker tries to influence the listener’s standpoint using the verbs *see* and *a vedea* as hedged performatives, where *see* is dominated by the illocutionary power of modal *will*, aiming at threatening, intimidating the listener:

C9: E1: *You will see some day. Now, I will tell you but one word.*

R1: *Las' că ai să vezi tu într-o bună zi.*

## 3) Evaluation of preceding assertions

Anaphoric markers, used in or related to the past, *a vedea*, *to see* and *to look* send the listener back to previous assertions revealing a cause -effect relationship.

C10: R1: *Cucoana Aglae, pe cît am văzut - observa Felix, nu are ochi prea buni pentru Otilia.*

C11: E1: *We saw before the reason why Hermes is said to be the son of Maia.*

E2: *Now, look what has come out of it. She's crying!*

## Imperative Sentences

The speaker states his offer but also blocks it by launching alleged conclusions anticipating a reproach, a suggestion, a persuasion. The verbs *a vedea*, *a se uita* and *to see*, *to look* become markers of argumentative theatricality.

C12: R1: *Vezi ce frumoasă este rochia marei favorite! Am să-mi fac și eu una la fel.*

R2: *Uite, lumea petrece! Așa trebuia să fac și eu cînd eram tînără.*



- C13: E1: **Look here**, Dr. Hare, I don't have a picture at this time!  
 E2: **Look you!** They protested to the BBC yesterday over the timing of its only party political broadcast.  
 E3: **Let us see** - one o'clock - it is a fine day: the Mall will be crowded.

#### Interrogative/Negative/Interrogative- Negative Statements

##### 1) Monitoring the Message

The speaker checks up the feedback. This monitoring activity is linguistically rendered by inserting the verbs *a vedea* and *to see* at the beginning or the end of the sentence; pragmatically, they acquire the function of decisive pointers to the protagonists' attitudes and feelings.

- C14: R1: **Vezi?** Oamenii se înfățișează ciolănoși și uscați ca pământul care îi naște.  
 C15: R2: **Te iubesc, tu n-ai văzut?**  
 C16: E1: *I wasn't really looking at him, you see?*  
 C17: E2: **Ah! Can't you see** that my heart is breaking?  
 C18: E3: **Don't you see** how wrong it is, to trick this man out of his job?

##### 2) Rejecting the Countermove

The speaker rejects the listener's reply in a polyphonic discourse; it then follows a reference to a contradictory process which suggests divergent opinions between the partners.

- C19: E1: **I don't see you** dying yet awhile, said Dr. Quimper.  
 C20: E2: **I can't really see** this journey has been any good at all.

In example 2 we can notice the use of the adverb *really* with an illocutionary value, that of a disclaimer.

The analysis has shown that the main function of perception verbs is to influence the listener by dynamic tactical moves in a negotiating activity, where the speaker as negotiator wants to argue about the necessity of the next action or prevent an undesirable step. In the contexts presented, the verbs *a vedea*, *a se uita*, *to see*, *to look* acquire various pragmatic values as synthesized below:

- focalizers, markers of the speaker's insistency on the offer, as in C1, C2.
- emphasizers, markers of amplification in C3, C4.
- disclaimers in C19, C20.
- turn-taking delayers in C7, C8.
- cataphoric markers in C5, C6.
- anaphoric markers in C10, C11.
- hedged performatives, markers of intimidation in C9.
- decisive pointers or monitoring markers in C14, C15, C16, C17, C18.
- markers of argumentative theatricality in C12, C13.

The patterns of the perception verbs' usage disclose conversational immediacy, one of the most relevant negotiation parameters, through deictic markers: *I*, *you*, *we*, *here*. Nevertheless, their contribution ranks high among the instruments used by the protagonists to make judgments about the sequence of argumentation in their meaning exchange.

The research has demonstrated that contribution to or impeding the goals of dialogue through perception verbs in the two languages is highly subjective, with an increase in the speaker's role as main negotiation proponent.

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## Sloganul electoral dincolo de norma lingvistică

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**Abstract:** *The slogan is one of the forms it may take the public discourse in the attempt of facilitating human communication through the use of fixed/repeated phrases (clichés). Slogans, particularly, are tools for facilitating political communication in that it can transmit the essence of political ideology, in easy to memorize, short and rhythmic formulas. The purpose of this paper is not, however, to achieve an inventory of election slogans, but to signal a new and dangerous trend i.e. ignoring linguistic rules by repeated violations.*

**Key words:** *slogan, public discourse, linguistic rule, breaking patterns.*

### Preliminarii

Istoria oferă numeroase exemple de instaurare a diverselor sisteme politice cu ajutorul mecanismelor limbii, sau, mai exact, prin deturnarea limbii și uneori chiar prin modificarea radicală a esenței ei în scopul dorit. Fenomenul se caracterizează, în mare, prin aceleași trăsături având ca scop manipularea prin cuvinte, diferențele apărând doar la nivel de ideologie. Dovadă a recunoașterii interrelaționării politicului cu lingvistica sunt numeroasele lucrări apărute în ultimele decenii interesate de aspectele pragma-stilistice ale fenomenului. O astfel de lucrare este cartea Rodicăi Zafiu care, purtând titlul *Limba și politică*, asociază două realități care se determină reciproc pentru că, așa după cum precizează autoarea, „politica se poate descrie în mare măsură ca o activitate de limbaj, care stabilește acordul și pregătește acțiunea” (cap. *Limba și politică*: 15). Deși controversat, autoarea alege să utilizeze termenul limbaj, apreciind că „A vorbi despre *limba și politică* înseamnă a considera că există în realitatea culturală un asemenea cod constituit și ușor de recunoscut” (cap. *Limba și politică*: 14), iar mai des întâlnitul *discurs* „desemnează o practică de comunicare esențialmente contextuală: un ansamblu de strategii lingvistice actualizabile în mod tipic într-o situație anume, cu un scop dat” (cap. *Limba și politică*: 14). Așadar, *limba și politică* se identifică mai degrabă printr-o serie de strategii discursive și prin conținutul ideologic decât prin trăsături pur lingvistice.

O formă specifică de prezentare a limbajului politic este sloganul sau lozinca. Oferind astfel un cadru ideologic care limitează libertatea de gândire, toate ideile sunt comprimate în sintagme scurte în scopul îngrădirii lingvistice a indivizilor. Una dintre definițiile existente pentru slogan o găsim la Sebastian Dâncu: „formule penetrante, ce trebuie, în același timp, să atragă atenția și să fie ușor memorate” (*Retorica argumentării*, p. 143). În cadrul sloganurilor, folosirea unor *formule-stereotip* are menirea de a oferi avantajul că, provenind din proverbe, cântece, titluri, filme, vorbirea cotidiană, etc., sunt ușor de recunoscut.

Încercând să găsim un argument pentru aplecarea către slogan în peisajul exprimării politice, pornim prin a ne referi la teoria lui Eugen Coșeriu care apreciază că „vorbirea este un fel de pictură cu colaj simultan, adică în parte este tehnică actuală și în parte sunt *bucăți de vorbire* deja existente și duse de tradiție în toate aceste expresii, locuțiuni fixe, proverbe, citate, etc.” (Coșeriu, *Limba funcțională*, p. 295) Aceste *bucăți de vorbire* poartă numele de *discurs repetat* și, în referirea la ele, vom folosi definiția coșeriană care acceptă ca discurs repetat “tot ceea ce în vorbirea unei comunități se repetă într-o formă mai mult sau mai puțin fixă, fragment lung sau scurt a ceea ce s-a spus deja” (idem). De fapt, în vorbire nu facem decât să adoptăm clișee pe care, la un moment dat, nu mai simțim nevoia să le rostim în întregime, convinși fiind că interlocutorul nostru poate identifica sensul și dintr-un fragment de discurs, aflându-se și el în posesia acelorași cunoștințe despre valențele expresive ale discursului. Trebuie subliniat că discursul repetat nu se impune ca

modalitate aparte de ordonare a vorbirii numai prin forma fixă, care e mai mult sau mai puțin explicită, având în vedere că oamenii exprimă conținuturi psihice proprii prin expresii a căror formă a servit drept suport ideilor și afectelor multor generații de vorbitori, dar și prin intenția vădit persuasivă și didactică. Intenția perlocuționară a discursului repetat este de a ajuta la formarea unor convingeri și deprinderi apelând la experiența și înțelepciunea comunității.

Eugen Coșeriu identifică mai multe forme prin care tradiția lingvistică se manifestă ca discurs repetat. O primă formă de manifestare a discursului repetat este citatul, situație în care tradiția literară se inserează în tradiția lingvistică. Atunci când se utilizează în comunicare fragmente literare sau altele, fie chiar cu mici modificări, vorbitorul se referă la anumite texte și, uneori, aluzia la text se configurează ca imitație parodică a unei opere literare.

Stelian Dumistrăcel, în *Modificarea enunțului aparținând «discursului repetat» în textul jurnalistic* (p. 18), propune o abordare mai de amănunt a celor două aspecte introduse de Coșeriu, considerând că „tehnica liberă a vorbirii” impune, mai întâi, distingerea a două tipuri principale:

[A] enunțuri „anonime” și

[B] enunțuri cu autori cunoscuți.

Enunțurile „anonime” [A] sunt, la rândul lor, de două tipuri:

[A<sup>1</sup>] populare și

[A<sup>2</sup>] culte.

În prima categorie [A<sup>1</sup>] autorul distinge două clase:

[α] EDR reprezentând „vorbirea” și

[β] „citatele” din literatura populară.

[α] Contextele din vorbire aparțin, în principal, următoarelor categorii:

[a] locuțiuni expresive;

[b] expresii idiomatice;

[c] parimii (zicători, proverbe);

[d] formule uzuale / stereotipe de comparație.

[β] Din literatura populară sunt solicitate, cu statut de EDR, următoarele categorii de enunțuri:

[a] versuri propriu-zise;

[b] formule stereotipe din basme;

[c] „ghicitori”;

[d] „cimilituri”.

[A<sup>2</sup>] Enunțurile anonime „culte” sunt reprezentate, în principal, de următoarele categorii de contexte:

[a] formule din discursul religios;

[b] dictoane;

**[c] sloganuri;**

[d] formule tehnice din diferite texte aparținând stilurilor funcționale

[e] nume proprii de notorietate, categorie mai puțin importantă, inclusă aici din cauza înrudirii generale ca statut, în procesul comunicării, cu cele precedente.

[B] Enunțurile cu autori (în principiu) cunoscuți sunt reprezentate de următoarele categorii:

[a] titluri de opere de diverse genuri (beletristică, istorie, eseistică, opere muzicale, filme, opere de artă plastică);

[b] citate propriu-zise din opere (scrise) din categoria precedentă;

[c] cuvinte „celebre”, atribuite unor personalități din istorie, din cultură (literatură, filozofie, arte), din diverse domenii ale științelor și din viața publică.

Așadar, găsim sloganul printre formele de manifestare ale discursului și dacă adăugăm la factitatea pe care o reprezintă structura fixă și nevoia vorbitorilor de a se exprima asemeni celorlalți sau așa după cum așteaptă ceilalți, atunci obținem argumentul pentru care sloganul are un impact și o pondere atât de mare în practicile discursive, fiind reprezentate de termeni abstracti infuzați cu intenție moralizatoare și mobilizatoare folosiți în discursurile politice pentru a reprezenta idealurile unui grup și pentru a cere acordul colectiv în vederea atingerii unui scop. Ușor de memorat, scurte și ritmice, sloganurile reprezintă esența ideologiei și simplifică exprimarea unor idei complicate ceea ce face ca frecvența lor în discursul politic să fie cu atât mai mare cu cât limbajul politic, prin esența sa, manifestă tendințe clișeistice și lozincarde.

### Nevoia de clișeu exprimă nevoia de a congrega

Discursul politic se aproprie de cel al comunicării private printr-o funcție specifică - funcția fatică, o funcție neglijată în majoritatea lucrărilor de specialitate datorită accepției și rolului secundar pe care i le acordă Roman Jakobson. Pentru a ne argumenta afirmațiile ne întoarcem așadar la accepția lui Bronislaw Malinowski (*The Problem of Meaning in Primitive Languages*, în *The Meaning of Meaning – A Study of the Influence of Language Upon Thought and of the Science of Symbolism* by C.K. Ogden & J.A. Richards with supplementary essays by B. Malinowski & F. G. Crookshank, A Harvest Book, Harcourt, Brace & Company New York, 1923, p. 313) asupra faticității unui mesaj. Plecând de la premisa că funcția principală a limbii nu este aceea de a exprima gândirea, Malinowski identifică drept funcție fundamentală a comunicării aceea de a juca un rol pragmatic în comportamentul uman. Este vorba aici despre limba folosită ca instrument de comuniune socială demonstrând că oamenii se adună și comunică între ei pentru a arăta că fac parte dintr-un grup. Schimbul zilnic, banal de amabilități care se întâlnește în comunicare este numit de autor cu termenul „sociabilities” pentru a sublinia nevoia omului de socializare.

Din observațiile lui Malinowski reiese că limba este folosită, în primul rând, pentru a îndeplini funcții sociale, adică relațiile și interacțiunile sociale sunt negociate prin intermediul expresiei lingvistice. Ne referim aici la ceea ce autorul numește „comuniune fatică” și pe care autorul o descrie ca fiind: „simțul apartenenței la o comunitate” (idem). Comuniunea fatică implică menținerea sentimentului apartenenței la o comunitate, a solidarității între membrii grupului, dar și un sentiment de acceptare a celorlalți și de acceptare de către ceilalți.

Astfel relațiile între membrii unei comunități lingvistice pot fi descrise, în termenii lui Malinowski, astfel:

<i>contact / relații ierarhice / sentimente pozitive = comuniune fatică</i>	
<i>solidaritate</i>	}
<i>comuniune fatică</i>	
<i>relații sociale</i>	
	<i>statut social</i>

Toți acești factori definesc limba ca un fenomen dinamic pentru că interacțiunea fatică presupune acordul în privința semnificațiilor, iar faticitatea poate fi negociată și construită prin expresii. Comuniunea fatică stă la baza proceselor interpretative la care cititorul trebuie să participe în scopul identificării corecte a semnificațiilor intenționate de către autor dar neexprimate explicit.

Clișee lingvistice ca: *sistemul ticăloșit, sistemul mafiot, analiștii tonomat, mogulii, etc.* sunt preluate și propagate tocmai din nevoia de comuniune.

Discursul politic actual se construiește ignorând funcția fundamentală a limbii – aceea de comunicare, pentru că deținătorii codului specific acestui tip de discurs nu mai creează enunțuri prin care să se comunice pe sine, ci realizează doar colaje de clișee care nu se adaptează situației de comunicare și, în consecință, nu transmit nicio informație. În aceste condiții, vorbirea se face doar pentru a se înșira cuvinte nu pentru a se expune idei și reducând funcțiile particulare ale limbii la funcția fatică, centrată pe contact, cu rol în menținerea coerenței textului, și la cea metalingvistică, centrată pe cod. Cea referențială însă, centrată pe context, care stabilește legătura între limbaj și lumea despre care se vorbește, este cel mai adesea ignorată. Astfel devine posibil ca acest tip de discurs să devieze de la realitatea vorbirii și să genereze numai simulacre de comunicare; motiv pentru care vorbitorii ajung să se încălcească în hățișul ideologiei. Prezentăm spre exemplificare un fragment dintr-un discurs care se axează pe cuvinte cu încărcătură afectivă, la care ascultătorii să reacționeze, dar ale căror referenți sunt greu de identificat în realitate : „Prioritățile națiunii române în acest an - decisiv pentru integrarea României în Uniunea Europeană - dar și în următorii ani, rămân asigurarea continuității procesului de normalizare a vieții sociale, precum și susținerea unor ritmuri înalte ale creșterii economice, superioare mediei europene, în condițiile păstrării echilibrelor macro-economice. Pe această bază vor fi posibile crearea de noi locuri de muncă, creșterea bunăstării cetățenilor și, totodată, consolidarea democrației și a statului de drept (...)” (Discursul lui Ion Iliescu ocazionat de lansarea candidaturii domnului Adrian Năstase la funcția de președinte al României, în campania electorală 2004, București). Sunt prezente aici o serie de expresii care induc ascultătorilor păreri eronate. Conform discursului „procesul de normalizare a vieții sociale” pare să fie în plină desfășurare din moment ce se speră la continuarea lui, creșterea economică poate fi interpretată ca semnificativă dacă se apreciază că înregistrează „ritmuri înalte”, iar macro-economia pare să-și fi găsit echilibrul. Nepermițând accesul la informația exactă și la contactul cu realitatea discursul face ca ascultătorii să rămână prinși ca într-o cursă din care nu pot ieși decât făcând compromisuri și asumându-și codul impus ca pe un dat firesc. De altfel, discursul acesta putea fi al oricărui politician interesat să atragă aderenți pentru că toate discursurile au un set de subiecte comune care asigură adeziunea alegătorilor, cum ar fi: corupția, integrarea europeană, mărirea salariilor și recalcularea pensiilor, măsuri de protecție socială pentru tineri etc. Astfel de subiecte revin obsesiv în discursuri, fără a înregistra diferențe majore de abordare, doar pentru a sensibiliza audiența.

### **Sloganul electoral – concis, eficient dar ... în afara normei lingvistice**

Scopul lucrării de față nu este însă acela de a realiza un inventar al sloganurilor electorale, ci acela de a semnală o tendință nouă și periculoasă care se manifestă recent în limbajul politic românesc, tendință care este cu atât mai evidentă în cazul sloganului cu cât este vorba de formule condensate de expresie. Tendința pe care vrem să o semnalăm este aceea de a ignora norma lingvistică prin încălcări repetate. Norma lingvistică ajunge să fie astfel încălcată la toate nivelurile, dar cele mai flagrante sunt încălcările normei ortografice și de punctuație.

În această ordine de idei, constatăm că sloganul electoral contemporan pare a avea ca public țintă un public ignorant, agramat care este dispus să aprecieze doar tonul autoritar și mesajul general al sloganului fără a fi deloc deranjat de forma pe care o îmbracă mesajul în sine.

Un prim exemplu pe care îl avem în vedere pentru a argumenta cele afirmate mai sus este acesta care a însoțit campania electorală a lui Sorin Oprescu pentru Președinția României.



Sloganul electoral a fost scris ignorând faptul că, în limba română, atât interjecția cât și substantivul în vocativ sunt izolate prin virgulă.

Tot virgula pune probleme și în sloganul electoral al lui Crin Antonescu. În acest caz avem de-a face cu o construcție eliptică unde lipsa verbului trebuia semnalată prin virgulă, deci : *România bunului-simț, Antonescu, președinte !*



În afară de virgulele buclucașe, sloganul ignoră și forma corectă a calculului *bun-simț*. Care poate fi identificat tot fără cratimă și în sloganul lui Traian Băsescu (dincolo de impardonabila lipsă de imaginație lingvistică care i-a făcut pe toți cei trei candidați la președinție să facă apel la același slogan cu ușoare variațiuni), ca dovadă că bunul simț politic, nu înseamnă, obligatoriu și bun simț lingvistic și cu atât mai puțin bun-simț.



Un alt exemplu, mai grav de data aceasta, este sloganul electoral al Prof. Univ. Dr. (după stă menționat și e banner) Nicolae Mischie care folosește aberant cratima în structurile "v-a slujit", "vă v-a dezamăgi", repetând greșeala astfel încât să nu încapă dubii

în privința faptului că toți cei care au creat și avizat acest mesaj sunt de părere că era nevoie de aceste cratime:



Oricât de absurdă ar fi situația, pentru că plecăm de la premisa că, în campania electorală, eligibilii fac apel la profesioniști pentru a se asigura că imaginea lor nu are de suferit, ci, dimpotrivă primește un plus de valoare, încercăm totuși să găsim argumente pentru această tendință generalizatoare. Un prim argument ar fi acela că stafful de campanie nu a fost atent selecționat și nu cuprinde profesioniști, deși foarte slab sau impardonabil pentru cei care vizează funcții publice, poate totuși fi luat în considerare o astfel de explicație. Probabil candidatul însuși este ignorant în ceea ce privește natura limbii.

Un alt argument ar putea fi faptul că e vorba chiar de o adevărată strategie de campanie, aceea de a selecta un public țintă agramat care trebuie să își recunoască în mesajul electoral propriile ezitări și inconsecvențe și să se identifice astfel cu modelul propus.

Oricare ar fi explicația, ambele argumente ni se par la fel de periculoase căci arată tendința eligibililor de a stabili comuniunea cu alegătorii acceptând degradarea discursului, în loc să stabilească o comuniune în sens invers.

## Concluzii

Ideea de comuniune fatică ne ajută, în cazul de față, să înțelegem mai bine felul în care sunt negociate relațiile emițător-receptor în cazul sloganului.

În final putem aprecia că limbajul politic actual este, așa cum admit majoritatea cercetătorilor, o nouă limbă de lemn care nu face decât să copieze structura oricărei limbi de lemn, cu ușoare variațiuni la nivel lexical. Se poate adăuga aspectelor specifice inventariate în lucrările de specialitate o nouă trăsătură: încălcarea normei lingvistice. Dacă limba de lemn, în general, se caracterizează prin ignorarea referentului și ignorarea contextului, mai nou, putem vorbi despre tendința ignorării normei lingvistice, în încercarea de a câștiga un anumit segment din electorat.

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## A New Christian Fundamentalism?

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**Abstract:** *One of the most used terms in the last decade is "fundamentalism", permanently associated with Islamic religion and terrorism. Encyclopedia Britannica defines fundamentalism as a type of militant-conservative religious movement, characterized by promoting strict conformation to the holy gospel. Initially used exclusively connected to American protestants who, at the end of the 19<sup>th</sup> century insisted over Bible's infallibility, as a reaction to theological modernism, which was aiming to reshape traditional Christian beliefs in order to accept the new facts that social and natural sciences had discover, especially the evolutionist theory, the term "fundamentalism" was mostly used starting the end of the 20<sup>th</sup> century, referring to a large variety of religious movements.*

**Key-words:** *fundamentalism, religion, Christianity*

In the United States, Christian fundamentalism is an ongoing movement, but the goals are the same: promoting the biblical vision over Creation and the rejection of evolutionism. The movement is so powerful that in some states, such as Louisiana, there are laws which allow school boards to approve teaching lessons with the purpose of criticizing scientific theories like evolutionism or global warming. But in USA, Christian fundamentalism never developed against other confessions.

September 11<sup>th</sup> 2001 represented, no doubt, an important turn in political history of the post-war world and in inter-confessional relations. It was the extremely painful step that marked the end of a world, that of military and political confrontation between two poles of power, east and west, and the beginning of a new era, which officially stated the new opponent of the democratic world: terrorism. It took the World Trade Center attack to make a lot of people realize that the cold war was over and that the number one enemy is common to the old opponents.

Terrorism was defined in many ways, but vital, through the definition itself, is the fact that it appeals to fear, to paralyzing crowds and people. Terrorists do not think to a certain purpose, to make as much victims as possible, there only goal is that their acts to be famous. And media, many times, do their game and the citizen stars to feel afraid to leave his home, to frequent crowd places, terrorists' favorite target. An individual terrorist attack will not be treated at a large scale by the press. It is a different situation when a crowd is involved. And crowd, in desperate situation, are paralyzed and lose their stability.

Certainly, terrorists (and we will refer, from now on, to Islamic groups, although it is necessary to mention that not all Arabians are terrorists, as not all terrorists are Arabians, and the incidents between protestants and Catholics in Ulster are a powerful example) never thought before executing their targets or maybe they were not interested in a very important detail: in states where attacks happened: USA, France, Spain, Great Britain, live large communities of Muslims. Who, from obvious reasons, were not very excited by their coreligionists' acts? After the World Trade Center attacks, there was very hard for Muslims in USA to explain their position concerning the tragic event: they did not approve what happened. A multicultural society begins a syncretic process, which leads to the appearance of tolerance. The "third culture" is born, the ideal solution to living together and the American society realized the need of this compromise decades ago, example followed by other western countries. The difference between multiculturalism and the third culture must be done. Multiculturalism has a bi-dimensional vision (two spheres interact, but they are still different) based on bringing together the culture of the two parts and on a better knowing between the members of a mutual territory. This kind of culture is meat in France, where the creation of a third culture was not necessary or forced. The third culture

has a tri-dimensional vision – the first two give birth to the third one, which is a new creation, different and able to assimilate parents' culture. It appears only if certain goals are mutual, which change in time, and if damaged or touched – the third culture can disappear, if new paradigms do not interfere.

This is the reason why it took official Muslim leaders from America to firmly state their position against terrorism. But not all Americans were convinced by USA Muslims' good intentions. Press presented few cases of Muslim shops vandalized, often by breaking the windows. It is important to mention that the authors were slightly influenced by radical Christian organizations. Although produced in small number, these attacks are symptomatic for a society considered to be, at least in the last decades, extremely tolerant and opened to any confession.

The continuation of terrorist attacks in Europe, the number of victims in Madrid and suburbia, the London subway attacks, the violent threats in other European capitals, trap-mail started to influence the degree of tolerance of a lot of Europeans. For decades, the western world, seeking for development and owning a great work market, based on cheap force work from poor countries. France and Great Britain took advantage of citizens from ex-colonies from Africa and Asia, now independent states, but with a low level of living. In time, economic crises and the rise of unemployment made the governments of those states to reconsider the position over the politics of immigration. Sociologists and anthropologists named the phenomena "the colonies doom". Many Africans and Asians invaded the metropolis, obtained citizenship, made families, promoted a high rate of birth and the demography started to present terrifying situations for pure blooded Europeans. A study made in France over the birth rate proved that this is highly superior in what concerns the black people or those came from magrebian countries, while white population has a low indicator, leading to the possibility that in 2035, France not to be a catholic white majority country any more. Although the awaiting horizon is large, Great Britain confronts with the same problem, generated by the flux of black people and the flux of Indians, Pakistanis or Asians, who invaded isle's cities.

Not few were those who predicted a dark future, marked by racial and confessional disputes between groups that still cohabite in these countries. This situation was nor obvious until now. Extremist organizations were not characterized by acts of racial violence until now. A special case is Germany, where neo-fascists, burn headed king, act against immigrants, registering a great rivalry with a Turkish community, which is very numerous (millions).

Terrorist attacks begun an explosion of indignation between West Europe citizens. Many believe now that immigrants and citizens of other confession, especially Muslims, do not appreciate the tolerant system in adoptive countries. The religious integration, the conflicts born due to imams' intolerance, the new Jihad, launched by religious leaders of integration organizations against Jewish people created, instinctively, a new type of Christian fundamentalism, first discovered inside each person. Europeans raise their voice against everything that menaces their harmony and comfort. Due to the activity of media, which made Osama Bin Laden an evil genius, the word refers now to all Muslims, especially after people found out that most terrorist are Islamic, raised and educated in the good tradition of western tolerance and democracy.

Now, Western Europe started to reject, instinctively, the values of Muslim civilization. We will analyze some situation, without pursuing a chronological line, which is less important. The vital information is that the tolerant spirit, the multiculturalism that existed in Western Europe is about to disappear and the reason is given by this terrorist attacks, which shook the grounds of western citizens' careless lives.

Muslim women's traditional vail, burka, generated great disputes in states like Belgium, France and Italy. In French Canada there is a big pressure over forbidding the outfit in public places. Great Britain is not an exception. The statesman Hollobone initiated a law that makes illegal covering the face in public. *It's like walking with paper bags on your face* said Hollobone to Daily Mail. The deputy took the project to the Parliament, in order to be debated. Criticized by colleagues, the initiator said that all his opponents are misinformed. In an interview for "The Independent", Hollobone mentioned that if he would meet a woman who wears the vail, he would ask her to take it off - *If she would refuse it and she can see my face and I cannot, then I will consider that she is not the one she says she is. God gave us faces so that we can express ourselves. Many consider that it has to be done something with the vail, but do not speak about it, they are afraid to be considered racists. The British way of life is about walking on the street, smiling to the people, salute them, no matter if you know them or not.*

Muslims are accused by the English Parliament that they refuse to integrate. Statesmen say that it is impossible to interact if your face is covered and that the vail it is a sign that Muslims do not want to be a part of the society.

Shaistei Gohir, representing Muslim Women Association agreed that wearing the vail has negative effects over the integration in community, but that most Muslims do not consider burka a religious obligation. *There are over one million Muslim women in Great Britain and only ten thousands wear the vail. Forbidding the vail will not help those women integrate. It will represent only another reason for extremists to start to fight* - she explained.

Manager of the "Stop violence against women" campaign, belonging to Amnesty International in Great Britain, Heather Harvey, had a similar opinion. "For those women who are forced to wear burka, the situation will only get worse. They will be blamed if leave the house or, most likely, they will not be allowed to get out on the street."

British secretary of Immigration, Damien Green, declared that a measure like that is slightly possible, because British society *is a tolerant one, which practices mutual respect*. The statesman also said that it is not acceptable that the Parliament dictates people how to dress in public, adding that, unlike France, where The National Assembly adopted a law initiative in this case, United Kingdom it is not a "secular aggressive" state. Two other members of the Government, Caroline Spelman, Secretary of the Environment, and Sayeeda Warsi, president of the David Cameron's Conservative Party, first Muslim female Secretary of the United Kingdom, have similar positions.

The vail that arose so many controversies in Europe can cover the entire face (burka) or it may let the eyes uncovered (niqab). The regular Muslim vail (hijab) covers only the hair of the one that wears it.

It Great Britain is likely to see female teachers or female doctors who wear the Islamic vail (but not burka or niqab). It is true that sociological studies show that two thirds of those questioned approve forbidding the cover of the face in public, but it is also true that, similarly, although death punishment is down for 45 years, the same studies reveal constantly the majority's approval for the capital sentence.

Those in favor of forbidding the vail mention that this could be a way of protecting from terrorist danger, but official voices say that it is compulsory to show your face when checking driver license's, passport photos or when crossing the border. Among people who sustain the law which forbids wearing the Islamic vail in public – which would affect only a minority of Muslim women (3 percents of British population it is estimated to be formed by Muslims), there are few Moderate Muslims leaders who state that this piece of wardrobe has no Muslim character, but a tribal one, belonging to countries like South Arabia or Afghanistan.

First country that took out the law wearing the veil is Belgium, in 2010, after the statesmen from this country voted in unanimity the initiative that forbidden burka. Denis Ducarme, liberal deputy, sustained that a message with a major impact is sent to Islamic people. More precisely, not the Islamic veil is the blame, but the whole veil, which is considered to be an extremist measure. No more, burqa anoles women as individual entity: no face, no nothing. This is important because it states that law is not an attack to Islamic religion itself, but to an extreme way of rethinking woman and limiting her rights. In other words, we talk about two perspectives: the equality between men and women, feature of the western world versus Islamic paradigm regarding women. Phyllis Chesler is an American professor known through the books he wrote: *The death of the feminism*, *The new era of the anti-Semitism* or *Letters to a young feminist*, where she created herself the image of feminist. Phyllis Chesler consider that the integral Islamic veil it is a severe form of social isolation and the limitation of sensorial. More than that, she disqualify the critics of the law: it is not about censuring the right to free expression, but burqa, in fact, it is an intolerant measure, that anoles this right.

But there are voices that sustain that burqa does not violate western people's rights, although they feel insulted and protest against it. Burqa does not stop European women dress as they like. It is a part of a culture and as there are not inferior and superior cultures, superior and inferior religions do not exist either. Is it ethical to limit a practice of a religion because it interacts with a different culture? If you take off the veil out of the law, don't you trespass a right? Forbidding the veil would make women statute better in the Muslim world? Controversies will continue to exist. Every man is free to look for his happiness as long as through his actions does not limit other man's rights. So, someone who chooses to wear burqa what rights would trespass? Would he limit his own freedom? The answer is obvious, the veil that we are speaking about trespasses the Belgian laws.

The French Parliament voted for forbidding the Islamic veil in June 2009. The text of the law does not mention the Islam, the Government stating that only wants to protect women from the obligation of wearing the veil. Burqa is considered an attack to values of the French nation like dignity and equality. In France, less than 2.000 women wear this veil. The law offers a six months training to explain women who wear burqa that they can be arrested or be fined if they will continue to wear it in public. Also, a man who forces a woman to wear the veil can be fined up to 30.000 euros or he can be sentence to prison.

Measures like the ones in France and Belgium were taken in Spanish cities and in Italy a woman was fined because she refused to show her face to the police.

Most Swiss (57,5%) do not want to see minarets risen in their country, result shown after a referendum in November 2009, despite the sociological studies that estimated that such a lack of democracy will not get the support of more than 37 percents of population. ONU reporter for religios freedom, Amsa Jahangir, qualified the Swiss' decision as an obvious discrimination against the Muslim community. The European Council and some European Governments had a similar position. Vatican stated that this was a rough offense to religious freedom that Swiss catholic bishops had not approved.

France had a rough position, first through External Affairs Secretary, Bernard Kouchener, who described Swiss' will as an expression of intolerance. The French Secretary of Immigration said: "We do not have to stigmatize a religion, the Islam". Meanwhile, messages came from Islamic countries were full of irritation. For the great religious leader of Egypt, the referendum "it is not just a touch brought to religious freedom, but an insult to the feeling of Muslim community in Switzerland and everywhere else."

The Swiss Secretary of Justice, Eveline Wildmer – Schlumph, started to excuse her compatriots' decision, stating that the vote was not a referendum against Islam, but one

that aimed for stopping fundamentalist evolutions. Although the Government and the most important Swiss parties worked against the result, it was enough for two right wing parties (UDC and UDF) to convince people. Their explanation was that the result does not restrict the right of practicing the religion for the 400.000 Muslims. The four minarets already raised in Switzerland stay in their place and Muslims have the right to built mosques, but minarets must be forbidden as “an apparent symbol of a political religious demand.”

Swiss’ decision left traces all over Europe. In Holland, PVV leader, Geer Wilders, saluted Swiss’ act, which he considered to be an important step in “stopping the Muslims conquer Europe.” Wilders reopened the controversy, announcing that he will propose a similar referendum in Holland.

In Germany, Wolfgang Bosbach, spokesman of External Affairs Committee in Bundestag, considered as unproductive criticizing Swiss people. The Christian – democrat believes that the fear of Islam exists in Germany, too and it must be taken into serious by statesmen.

The Swiss referendum against building minarets brought back once again the problem of the rising presence of Muslims in Western Europe. In Switzerland there are about 200 mosques and prayer places, situated mostly in factories and abandoned warehouses. Only four of this have a minaret. Stefano Allievi, an Italian sociologist from Padova University made a report about mosques entitled “The conflict over European mosques: problems and political perspectives”. The report starts with a review of different controversies appeared in Europe due to Islamic presence: the Rushdie case in Great Britain, the Mohamed cartoons case in Denmark, the violent acts caused by terrorism, by woman statute in Muslim religion.

Speaking about mosques, Allievi explains that the problem is not about building churches only, but about its visibility in European cities, fact with a great symbolic value. And then is the problem of the adhan, the call to prayer, and the Muslim cemeteries and the right to have reserved space in existent cemeteries. It is a mistake, says the report, to analyze this conflicts only as a result of political intrusion. In reality, continues Allievi, it is about great social and cultural problems.

Historically speaking, the problem concerning Islamic churches is connected to the presence of Muslims workers in Europe, started centuries ago. Initially, explains Allievi, prayer rooms appeared in the arias where they were living and working. At the end of the ’80, there was a progressive spreading of the prayer rooms, based on the rising of immigration. In time, the number multiplied and the concentration of Muslims in local communities rose. In consequence, especially in big Capitals, important Islamic centers were built. This fact was possible due to external financing, came often from Muslim League, an organization under the control of Saudi Arabia. Except big cities, mosques that were built were placed in industrial suburbia, were it was easier to find edifices with diminsions appropriate to the goal or in ethnical neighborhoods.

A part of Allievi’s report contains an analysis regarding the number of mosques in Europe. The author compares the number of mosques with the number of Muslims in Europe. In Western Europe he calculates that live 18 million Muslims and 10.869 mosques, equivalent to one mosque to 1.600 Muslims. This report it is comparable to the situation in many Muslim countries and other religions’ churches. The report excludes dates from Bosnia, where Islam has a long historical presence, and Turkey. The result is that Muslim immigrants’ world, about 16.6 millions person, has 8.701 mosques, which means o mosque for 1.890 Muslims that live in Europe. *This fact may look surprisingly, because many people think Islamic churches are just a few*, notes Allievi. Except that, if compared this number of Muslims that practice effectively their religion, about a third, according to a recent study, the number of Muslims for a mosque reduces significantly.

*That is why, the problem concerning a lack of mosques does not exist, concludes the author.*

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# Oralité [1] et appropriation [2] du français dans la littérature africaine : le cas de *Allah n'est pas obligé* d'Ahmadou Kourouma et de *La joie de vivre* de Patrice Nganang.

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**Abstract:** *Building on an ethnostylistics approach, this article aims at analyzing the ways in which African oral literature and self-appropriation of the French language by Africans has challenged and reconfigured the writing of Francophone African modern literature. Ahmadou Kourouma's Allah n'est pas obligé and Patrice Nganang's La joie de vivre are scrutinized in this article to show that the above mentioned features – orature and appropriation of the French language- are paramount paradigms useful to assess the reception of the Francophone African fiction aesthetics, as well as that of the discourse which is thereby produced.*

**Key-words:** *africanization of French, aesthetics of blending, linguistic contact, popular French ethnostylistic, Ahmadou Kourouma, Patrice Nganang.*

## Introduction

Si pendant un temps la littérature africaine d'expression française était largement influencée par le modèle occidental, remarquons qu'aujourd'hui une nouvelle génération s'efforce de s'affranchir de cette tutelle en recherchant les voies d'une esthétique nouvelle, différente. Cette génération s'attelle à créer des œuvres plus conformes à son inspiration, à son tempérament et surtout à la culture africaine. C'est ce qu'exprime Thomas Méloné (1970 : 18) lorsqu'il écrit qu'il s'agit de produire des œuvres qui s'inspirent des récits traditionnels et des valeurs africaines, des œuvres originales, authentiques,

sur la base de notre propre sensibilité esthétique, de notre propre évaluation des civilisations négro-africaines, de notre propre vision du devenir africain, dans le cadre de l'originalité de notre rythme, du mouvement inquiet de notre langue et des lois du patrimoine culturel  
[...]

À cet égard, *Allah n'est pas obligé* et *La joie de vivre* manifestent une organisation formelle atypique à laquelle l'analyse stylistique traditionnelle n'apporte pas véritablement de réponse : il s'agit notamment du lien entre oralité et appropriation de la langue française. Or c'est précisément dans l'idéal de fusion entre ces deux réalités, aspiration réelle de ces écrivains, que doit être compris le renouvellement des techniques d'écritures du texte littéraire africain. Kourouma et Nganang ont donc su tirer parti à la fois des ressources de la tradition orale africaine et de la dynamique de la langue française en Afrique pour ce qui est des structures esthétiques et thématiques. Ainsi, avec audace et créativité, ils composent et construisent des œuvres structurées entre réalité pragmatique et inventivité fertile et imagée. Aussi, à travers l'écriture en français, ces deux écrivains transcrivent les particularités linguistiques, culturelles et sociales ; d'où la problématique d'une poétique de la subversion des structures discursives, faisant du texte le lieu des manifestations de phénomènes sémantaxiques [3] dont il convient de cerner les différentes modalités dans le cadre d'une ethnostylistique [4]. Pour ce faire, la présente étude abordera, dans une première partie, les mécanismes à travers lesquels s'opère le transfert de l'oralité à l'écriture ou la fusion de l'oralité à l'écriture et la découverte des termes dans lesquels se pose la cohabitation des sources orales avec la langue d'écriture ; par la suite, il s'agira d'analyser les différentes formes d'africanisation du français dans les textes littéraires, ceci à l'effet de montrer comment les écrivains africains s'approprient le français de la manière qui leur semble à même d'assurer l'efficacité et l'esthétique littéraires de leur imagination.

## 1. De l'oralité

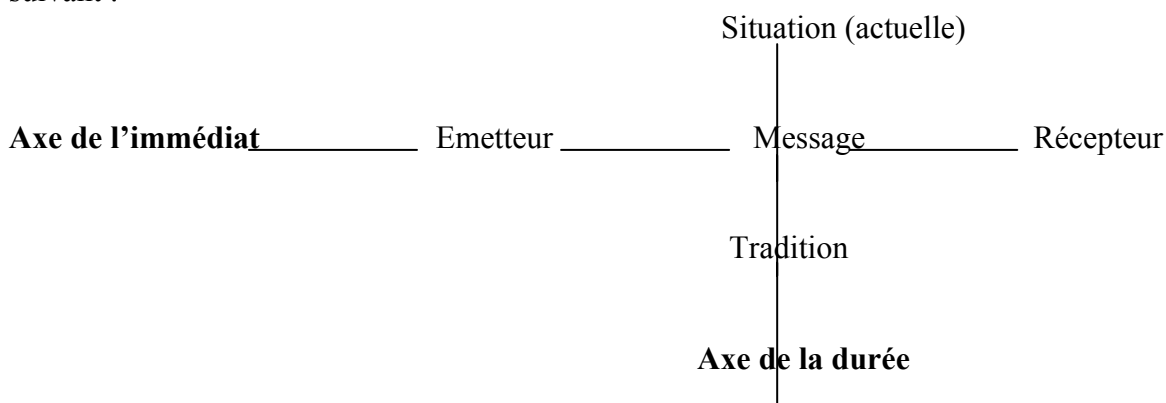
Lors d'un symposium à Mainz Bayreuth en 1992, le critique ivoirien Amadou Koné introduisait sa communication en déclarant :

La thèse selon laquelle le roman africain, comme la poésie et le théâtre est aussi un prolongement de la parole artistique traditionnelle s'impose de plus en plus dans les études littéraires. Des travaux de plus en plus fiables ont montré que si le roman est un genre nouveau en Afrique, le romancier africain n'est cependant pas orphelin.

Cette déclaration inscrit d'ores et déjà le texte africain dans une logique esthétique particulière, marquée du sceau de l'oralité. L'oralité constituant le fondement même des sociétés africaines, l'écrivain africain se voit victime du poids d'une « hypoculture ». De ce fait, l'écriture s'avère être le lieu par excellence de l'inscription, le dépositaire de cette culture.

S'il est vrai que toute société communique oralement, notons que l'oralité peut constituer dans une certaine mesure la particularité, la spécificité de certaines sociétés. C'est cette nuance que nous voulons ici suggérer, parlant de l'oralité, en rappelant avec Cauvin (1980 : 6) qu'il « ne s'agit pas d'une oralité limitée aux mille gestes de tous les jours, mais d'une oralité fondatrice d'un type de société » : la société africaine.

Ceci étant, les Africains sont soumis à une tradition (orale) qu'ils intègrent et manifestent de façon inconsciente. Cette tradition modèle leurs discours, oriente leur vision du monde, détermine leur comportement. Se présentant de façon virtuelle, puissancielle sur l'axe du passé, la tradition est actualisée, concrétisée sur l'axe du présent : elle s'adapte en fonction des situations. En guise d'illustration, Cauvin (op. cit. : 87) propose le schéma suivant :



On a donc une double configuration horizontale et verticale. Du point de vue horizontale, on peut identifier la classique dialectique jakobsonienne de la communication : un émetteur transmet un message à l'endroit d'un récepteur, communication ponctuelle, instantanée. D'un point de vue vertical à présent, partant du niveau inférieur vers le niveau supérieur, on perçoit l'impact de la tradition sur le message. De là, la tradition est modelée et incorporée au message qui s'adapte à la situation (actuelle).

En transposant ce schéma dans la communication littéraire africaine, au message se substituerait l'œuvre littéraire. Les écrivains en viennent ainsi à donner un cachet d'authenticité à leurs écrits, à leurs œuvres, qui deviennent du coup le lieu par excellence de l'expression d'une culture. Aussi Mendo Zé (1982 : 26) peut-il remarquer que

l'écrivain africain prône généralement le retour aux sources pour faire prévaloir des valeurs culturelles autochtones. Le texte apparaît

ainsi comme la peinture des hommes à la recherche de leurs identités perdues [...] En outre, l'homme africain se définit par rapport à sa propre vision du monde. C'est la raison pour laquelle le texte sera marqué du sceau de la tradition et de l'oralité.

Au total, une des fonctions du texte oral, remarque G. Noumssi (2008 : 172-173) « demeure le « bien dire » ; en sorte que la manipulation de la parole n'est pas soumise au hasard, mais vise des effets esthétiques à la réception, moyennant un ensemble de processus rhétoriques. Aussi la parole s'énoncera-t-elle sous forme de maximes, de chants, de contes, ou de proverbes ».

Chez Ahmadou Kourouma et Patrice Nganang le phénomène de l'oralité se manifeste par la présence, dans le texte, des proverbes, du « français populaire » et de l'imbrication des genres.

### 1.1. Les proverbes

Le proverbe est un court énoncé exprimant un conseil populaire, une vérité de bon sens ou d'expérience et qui sont devenus d'usage commun. Il est enraciné dans la culture d'un groupe social.

Les proverbes sont fréquents dans *Allah n'est pas obligé* et permettent au roman de Kourouma de consolider le registre de l'oralité de même que l'imaginaire des traditions africaines :

- « Il faut toujours remercier l'arbre à karité sous lequel on a ramassé beaucoup de bons fruits pendant la bonne saison » (*ANPO* [5] : 17) ; ce proverbe est l'expression de cette philosophie africaine qui combat l'ingratitude et l'égoïsme. Il permet ainsi à Birahima de témoigner sa gratitude vis-à-vis de son beau-père Bambara, à qui il doit la majeure partie de son éducation ;

- « Le genou ne porte jamais le chapeau quand la tête est sur le cou » (*ANPO* : 11) : cet énoncé met en exergue le respect du droit d'aînesse qui est une valeur fondamentale de la cohésion sociale dans la vision du monde des Africains ;

- « Un enfant n'abandonne pas la case de sa maman à cause des odeurs d'un pet » (*ibid.* : 18) : quelle que soit le problème, un enfant ne doit assister sa mère, il doit toujours être à ses côtés ;

- « Un pet sorti des fesses ne se rattrape jamais. » (*ibid.* : 28) : on ne contrôle plus un secret livré au grand public ;

- « Le chien n'abandonne jamais sa façon éhontée de s'asseoir ». (*ibid.* : 153) : les vieilles habitudes ont la peau dure ; chasser le naturel, il revient au galop ;

- « On suit l'éléphant dans la brousse pour ne pas être mouillé par la rosée ». (*ibid.* : 173) : on se sent protégé lorsqu'on est à l'ombre d'une personne âgée.

L'usage de ces proverbes dans le récit n'est pas gratuit. Le narrateur se présente comme le dépositaire d'une sagesse collective ancrée dans la tradition orale. L'on reconnaîtra avec G. Noumssi (2002 : 48), qu'il s'agit là « d'une réponse au problème de communication socioculturelle et au besoin qu'éprouvent les [écrivains] négro-africains de transmettre et de pérenniser leur culture et sagesse ancestrales ».

En plus des proverbes, l'autre fait d'oralité dans le texte africain réside dans l'emploi du « français populaire ». En effet, en Afrique francophone, à côté du français standard, se développe un autre type de français le plus souvent perceptible au sein des classes sociales marginales. La particularité de cette langue qui a ses propres règles grammaticales et son lexique riche et varié est de révéler l'esprit et le sens de créativité de ses locuteurs. Ce

français populaire africain est en train de s'imposer de plus en plus comme une deuxième langue.

## 1.2. « Le français populaire »

Afin de maintenir le processus de l'oralité, Kourouma et Nganang, intègrent dans le roman le « français populaire » africain comme on peut le voir avec les expressions populaires suivantes:

- *le bat-la-terre* : « une femme moderne doit savoir danser le *bat-la-terre* » (*LJV* [6] : 234) ;
- *famlaman* : « elle qui sans tarder reconnut bien un *famlaman* » (ibid. : 254).
- *ça* : « laissez-moi lui écraser *ça* ». (ibid. : 227) ;
- *donner* : « tu cours où comme *ça* ma ndolo [...], viens ici que je te *donne* » (*LJV* : 222) ;
- *chauffer* : « on va la *chauffer* aujourd'hui ». (ibid. : 240).
- *mouillage de barbes* : « par *mouillage de barbes* ou bakchich des douaniers, les paniers de colas embarquaient au port d'Abidjan, arrivaient et sortaient au port de Dakar sans payer un sou de taxes ou de droits ». (*ANPO* : 40) ;

La prose de Kourouma et de Nganang comporte aussi des occurrences de calques qui sont autant de marquages de l'oralité du récit romanesque :

- *Refroidir le cœur* : « ils m'ont essuyé les larmes ; ils m'ont demandé de *refroidir le cœur* » (ibid. : 28/29) ;
- *Mettre la marmite au feu* : « elle allait vendre de la banane dans les rues de Monrovia et rentrait à six heures pile pour *mettre la marmite au feu* » (ibid. : 94/95) ;
- « *vous avez déjà vu quoi ?* » (ibid : 233) ;
- « *est-ce qu'un grand est un petit ?* » (*LJV* : 296).

Au-delà de jouer un rôle « purement ludique » comme certains [7] ont tendance à faire croire, la présence de ce « français de la rue » ou plus précisément du « français populaire » dans le texte africain, autant que les proverbes, rend véritablement compte d'un des éléments culturels [8] à part entière de l'environnement africain. Le français populaire, remarque (J. Sévry 1997 : 35), « permet d'exprimer la vision africaine ou les éléments de la cosmologie africaine ».

Enfin, la volonté d'oralisation du texte est encore plus marquée grâce à l'esthétique du mélange des genres.

## 1.2. L'imbrication des genres : entre roman, fable et essai historique

L'un des traits qui définissent l'oralité africaine est le mélange des genres. Dans une préoccupation esthétique doublée du souci d'autorevalorisation, plusieurs écrivains africains empruntent cette technique de l'oralité traditionnelle et produisent des œuvres qui violent au plus haut point les règles de séparation des genres. Tout se passe comme s'ils avaient reformulé leur approche des genres littéraires, ainsi qu'on peut l'observer dans le roman : « dans la littérature orale traditionnelle, [...] il n'y a pas de frontière étanche entre les genres [...]. Le roman africain connaît une imbrication similaire des genres » (L. Mateso, 1986 : 346).

En effet, dans *La joie de vivre*, on note un certain nombre de séquences narratives qui sont à la limite entre le conte et la fable. C'est le cas lorsque le narrateur raconte les périples de la jeune Mirabelle à travers la forêt :

... elle parla aux colibris et aux moineaux, elle ne se tut même pas devant les hiboux et les chouettes, et elle siffla devant la dangereuse musique des serpents. Les hyènes et les charognards s'épuisèrent à

attendre sa mort car elle avait vite fait un pacte avec les arbres et avec les racines et avec les animaux les plus forts et avec les plus vils [...] La fille éclata de rire [...] « pourquoi ris-tu ? » lui demanda le gros serpent étonné [...] « c'est ton tour maintenant » dit la panthère, curieusement insatiable [...] la panthère ne la laissa même pas achever sa phrase, ni encore moins montrer la première partie de son corps [...] L'éléphant lui cassa les côtes d'un seul coup de défense [...] la fille grandit dans l'intimité de la terre, dans la compagnie des animaux et dans le courant fou des eaux qui la possédèrent pour la vie [...] partout où elle passait, elle répandait la guérison... (LJV 117-120).

Dans cet énoncé transparait ce qu'on pourrait appeler le décor parfait de la fable : forêt imaginaire, présence d'animaux sauvages et surtout féroces, dialogues permanents et interactions entre le règne animal, le règne végétal et le règne humains, tout ceci associé au merveilleux féérique (intervention de la magie) : on se situe bien à la limite du roman.

Plus loin, on va plutôt assister à l'évocation d'une scène au caractère entièrement épique :

... et quand la cour de l'école fut enfin prise dans sa mégalomanie, il coupa la voix de tout le monde en un grand signe de main, fit deux, trois, quatre, cinq, six acrobaties, et s'arrêta pour se laisser applaudir. Il fit encore une acrobatie joker, sur une seule main, sauta sans rien tenir et se retourna deux fois en l'air [...] Lui qui a tiré une Mercedes Benz avec ses dents [...] Tous nous ouvrîmes notre bouche d'émerveillement... (ibid. : 215-217).

Dans cet extrait il y a comme une sorte d'exagération, lorsque le narrateur conte les faits glorieux de Samson alias Super Makia, l'oncle des frères jumeaux : c'est la poétique de l'éloge, semblable à celle d'une épopée, où sont vantées les prouesses d'un guerrier, ou celles d'un grand génie.

Par ailleurs, l'autre aspect majeur de ce mélange des genres réside dans le rapport que le roman entretient avec des faits historiques : le roman se trouve absorbé par l'histoire. Dans *Allah n'est pas obligé*, on remarque une sorte d'oscillation entre roman (genre fictif) et essai historique.

Les premiers romans de Kourouma [9] se sont illustrés par un recours à l'esthétique des genres traditionnels oraux qui, dans une relation intertextuelle et intergénérique mesurée et originale, renouvelait le genre romanesque sans lui dénier son essentiel côté fictif. Dans *Allah n'est pas obligé*, ce dialogue se fait désormais avec le texte historique dont la surabondance porte atteinte à « l'intégrité générique » du « roman ». Le processus d'historicisation de la fiction affecte différents niveaux de l'écriture (romanesque) dont les plus importants sont le choix du sujet de la fiction, la conception des personnages et la présentation des cadres géographiques.

Le sujet sur lequel Kourouma a choisi de porter sa fiction est un pan notoire de l'histoire mouvementée de l'Ouest-africain : les guerres civiles et tribales du Liberia et de la Sierra Leone. Le tissu textuel tout entier est fait de développements et de notations renvoyant à des faits référencés de cette histoire. Le rappel de l'antagonisme, au Libéria, entre les Natives et les Afro-américains, d'une part, et entre les Yacous / Gyos et les Guérés / Krahns, de l'autre (ANPO : 76 et 103), le détail des circonstances réelles de la prise de pouvoir de Samuel Doe (ibid. : 103-109) et de sa mort (Ibid. : 142-146), la dissidence de Prince Johnson du NPFL de Charles Taylor (Ibid. : 142), les extraordinaires

remises en cause des négociations par Foday Sankoh (ibid. : 180-185) et sa boucherie « pas de bras pas d'élections » illustrent, entre autres, cette sur-représentation de l'Histoire. *Allah n'est pas obligé* est si profondément fécondé par la matière historique que son intrigue et le faire de son héros sont parfois informés par les véritables intrigues militaires et diplomatiques qui ont alimenté les deux guerres.

L'historicité de la matière discursive de *Allah n'est pas obligé* est encore plus flagrante dans la présentation des membres du personnel fictif. Les « personnages » de ce roman, du moins ceux de l'histoire que Birahima écrit, ont une existence historiquement avérée. Le procédé onomastique adopté par Kourouma est sans ambiguïté. Pour dire cette société qui a perdu ses repères, il semble avoir pris le parti d'« appeler les choses par leurs noms ». Aussi ne s'embarrasse-t-il pas de fausse dissimulation lorsqu'il met tour à tour en scène les « bandits de grand chemin » Doé, Taylor, Jonhson, El Hadji Koroma et Foday Sankoh, acteurs réels des guerres du Libéria et de la Sierra Leone ; et les Présidents Houphouët, Compaoré, Lassana Conté, Sani Abacha, Kadhafi et Kabadj [10] impliqués, d'une manière ou d'une autre, dans les deux conflits. Le type de présentation est le même pour les personnages et acteurs d'un autre type que sont l'ULIMO, le NPFL, le LPC et le RUF, factions rivales qui se partageaient les territoires des deux pays et les organisations médiatrices comme l'ONU, l'OUA, la CEDEAO, l'ECOMOG et le HCR.

À l'image des noms des personnages, les toponymes comportent une charge historique réelle. Les espaces désignés comme le Libéria, Monrovia, La Sierra Leone, Freetown, la Côte d'Ivoire, Abidjan, le Burkina Faso et la Guinée sont les lieux véritables de l'histoire que le roman essaie de fictionnaliser.

Cette écriture qui exige du lecteur de ramener constamment la fiction romanesque à l'ordre historique et qui tire le roman vers le témoignage et la chronique historique est la traduction scripturale de l'implication de l'auteur dans les faits qu'il rapporte.

Au vu de ce qui précède, on constate que le romancier rompt avec les principes traditionnels du roman. Une nouvelle esthétique est mise en œuvre, caractérisée par l'imbrication des genres. En effet, interrogée sur l'esthétique textuelle négro-africain, Were-Were Liking trouve que le mélange des genres est fonctionnelle quand elle dit que ce « n'est qu'en mélangeant les différents genres qu'il [lui] semble possible d'atteindre différents niveaux de langue, différentes qualités d'émotions et d'approcher différents plans de consciences d'où l'on peut tout exprimer [...] (B. Magnier, 1985 : 19).

Outre cette esthétique de l'oralité, les écrivains africains francophones modernes font face à un problème de langage. Leurs textes affichent « une écriture libertine et subvertie [...] La volonté d'enrichir la langue et celle de se l'approprier atteignent un tel développement que la confusion fait croire à une prolifération des français dans la langue romanesque [en Afrique] » (L. M. Onguene Essono (2004 : 200).

## **2. De L'appropriation linguistique**

L'écrivain sénégalais Massa Makam Diabaté, répondant à une question de Bernard Steichen sur la problématique des littératures nationales disait ceci : « J'essaie de donner à mon français, qui n'est pas le français de France, une coloration africaine, en y mêlant des proverbes, des récits et surtout en faisant, comme je l'ai toujours dit, quelques petit bâtards à la langue française [...] ». Dans un entretien avec Michèle Zalesky (1988 : 5), Ahmadou Kourouma remarquait aussi que « les Africains, ayant adopté le français, doivent maintenant l'adapter et le changer pour s'y trouver à l'aise. Ils y introduiront des mots, des expressions, une syntaxe, un rythme nouveaux. Quand on a des habits, on essaie toujours à les coudre pour qu'ils moulent bien, c'est ce que vont faire et font déjà les Africains du français. »

Voilà deux déclarations fortes qui font de l'appropriation de la langue française un aspect intéressant de la production romanesque en Afrique.

En plus, le phénomène de l'appropriation du français participe de l'originalité stylistique des textes africains. Partant de ces considérations, l'on se propose de cerner, dans *Allah n'est pas obligé* et *La joie de vivre*, les formes d'appropriation du français qui contribuent à une esthétique spécifique du texte africain moderne.

Ahmadou Kourouma et Patrice Nganang procèdent à une « acclimatation » de la langue française, afin de lui permettre de prendre en charge les réalités de leurs environnements. Aussi remarque-t-on dans leurs proses une extraordinaire créativité néologique.

## 2.1. La créativité néologique

Le français africanisé caractérise à merveille la littérature africaine francophone d'aujourd'hui. Dans *Allah n'est pas obligé* et *La joie de vivre*, l'africanisation du français est visible par la création néologique. Cette création néologique concerne principalement la néologie de forme. La néologie de forme se fait le plus souvent par composition [11] et par dérivation [12].

Dans *Allah n'est pas obligé*, on des cas de composition comme :

- *Prêt à crever* : « tout le monde écoutait l'enseignement religieux, y compris [...] les aveugles et les *prêt à crever* » (ANPO : 149/148) ;

- *marabout devin* : « Tiécoura était [...] *marabout devin* » (*ibid.* : 39/38)

Chacune de ces expressions est formée à partir de deux lexèmes autonomes : prêt + à + crever ; marabout + devin.

Quant à la dérivation, plusieurs occurrences lexico-sémantiques du corpus reposent sur ce processus. C'est le cas de :

- « fainéantise » : (*ibid.* : 96) ;

- « vauriennise » (*ibid.* : 97).

Ici, on assiste à une dérivation par suffixation. Dans les deux cas, le suffixe « ise » vient s'ajouter aux différentes bases lexicales. En contexte, ces expressions ont une visée satirique, dans la mesure où leurs suffixes dénotent une certaine bêtise de la part des personnages politiques africains. Cette interprétation est également valable pour *La Joie de vivre*, où les néologies dérivent des termes à connotation politique comme dans ces deux adjectifs :

- *ahidjoïste* : « Tagni ne marchait plus sans afficher clairement son allégeance *ahidjoïste* » (*LJV* : 228) ;

- *upéciste* : « Douala où il avait été jadis interdit de porter la tenue *d'upéciste* rallié pour éviter les ambiguïtés » (*LJV* : 228).

Chez Patrice Nganang, la référence à ces deux néologies (*ahidjoïste* et *upéciste*) relève d'une intention réelle : souligner les rivalités politiques au Cameroun post-indépendant entre les partisans d'Ahmadou Ahidjo, premier chef de l'État camerounais, et les militants nationalistes de l'Union des Populations du Cameroun (UPC), le plus ancien parti d'opposition au Cameroun.

Toutefois, en plus des procédés classiques de formation des mots (notamment de la néologie de forme), l'ingéniosité de Ahmadou Kourouma et de Patrice Nganang réside dans un jeu de composition lexicale plus complexe. On note comme une subversion dans le processus de composition avec parfois une juxtaposition de plus de cinq lexèmes libres :

- « le transporteur-taximan-débrouillard-bamiléké » (*ibid.* : 175) :

Dét + nom + nom + nom + nom

- « ces tailleurs-soyaman-coiffeur-bijoutier-vendeur-de-pagne-masques » (*ibid.* : 276)

Dét + nom + nom + nom + nom + nom + prép + nom + nom

Ces syntagmes nominaux traduisent à suffisance le degré d'instabilité socioprofessionnelle qui sévit dans le contexte de référence : aujourd'hui on est transporteur, demain coiffeur, ainsi de suite, en fonction de la situation. Cela pourrait également traduire le degré de misère qui caractérise les populations de cet environnement, obligées de pratiquer tous les petits métiers pour avoir de quoi survivre. D'autres syntagmes, construits sur le même modèle, auront un caractère discriminatif. C'est le cas de :

« le visage des upécistes bamilékes boycotteurs de la fête de l'indépendance » (ibid. : 197) :

Dét + nom + prép + nom + nom + nom + prep + dét + nom + prep + dét + nom

« un nègre noir africain indigène » (ANPO : 10-9) :

Dét + nom + adj + adj + adj

« un vrai enfant nègre noir africain broussard » (ibid. :13)

Dét + adj + nom + adj + adj + adj + adj

« un médicament indigène de sorcier féticheur africain noir nègre et sauvage » (ibid. : p.25) :

Dét + nom + adj + prép + nom + nom + adj + adj + adj + conj + adj

« Douala-l'irrésistible-fille-de-fleuve » (ibid. : 22) : Nom + dét + nom + adj + prép+nom

« Douala-la-toujours-trop-politisée » (LJV : 228).

On peut noter comme une sorte de surdétermination nominale dans ces différents syntagmes nominaux tant à valeur discriminative péjorative qu'à valeur discriminative méliorative. Cette composition lexicale qui se caractérise par son accumulation ou plus précisément par une exagération, un grossissement, confère aux expressions un humour grotesque.

Il en est de même avec le jeu par la dérivation affixale. Ainsi, on note tout d'abord des procédés de préfixation en « re- » :

- « ré-réinstaller »
- « ré-ré-réinstaller »
- « ré-ré-ré-réinstaller »

Du petit employé des postes qui, seul candidat dès le départ au poste de Président de la République, s'était installé, se réinstallerait, se *ré-réinstallerait*, se *ré-ré-réinstallerait* et même se *ré-ré-ré-réinstallerait* dans l'ancien palais du haut commissaire, à Yaoundé. (LJV : 190).

Il se dégage de ce procédé un humour satirique : l'auteur semble, par un détour comique, se moquer d'une certaine élite administrative.

L'humour satirique chez Nganang est de plus en plus marqué dans l'opération de suffixation :

- caresse		<b>caresseur</b>
- baise		<b>Baiseur</b>
- cogne	+ [-eur] =	<b>cogneur</b>
- défend		<b>défendeur</b>
- pénètre		<b>pénétreur</b>
- vagin		<b>vagineur</b>
- bêtise		<b>bêtiseur</b>

Cette entente du silence te permet de construire dans l'obscurité [...] le Royaume de ta béatitude, toi le Capo, c'est-à-dire le Premier



client, le Premier *Caresseur*, le Premier *Baiseur*, le Premier *Pineur*, le Premier *Gnoxeur*, le Premier *Défendeur*, toi, oui toi, le Premier *Secoueur*, le Premier Associé, le Premier *Bêtiseur*, toi Mambo – ou alors Madou, diminutif d'Ahmadou, Ahmadou Ahidjo, le petit père de la Nation. (ibid. : 313).

Remarquons que chacun des lexèmes commence par une lettre capitale, tout comme l'adjectif « Premier » qui revient de façon répétitive. Étant donné que la lettre capitale est un procédé de mise en exergue et de personnification, nous inférons que le narrateur voudrait attirer l'attention sur les actes d'une personne bien déterminée, bien que voilée par une pseudo confusion avec le personnage Mambo : « *Mambo – ou alors Madou, diminutif d'Ahmadou, Ahmadou Ahidjo...* ».

Par la néologie donc, il ne fait aucun doute que les auteurs voudraient traduire une réalité particulière, réalité qui relève de leur socioculture. [13] Cette pratique est davantage perçue à travers la présence des emprunts aux langues africaines.

## 2.2. L'emprunt lexical

Disons avec Dubois et al. (op. cit : 177) qu'« il y a emprunt linguistique quand un parler A utilise et finit par intégrer une unité ou un trait linguistique qui existait précédemment dans un parler B et que A ne possédait pas ; l'unité ou le trait emprunté sont eux-mêmes appelés emprunts ». Toutefois, avec A. Queffelec (1998 : 247), « l'on distinguera les emprunts intégrés (par leur fréquence) de simples emplois, xénismes ou pérégrinismes, qui sont des mots sentis comme étrangers et cités en quelque sorte ». En effet, on relève dans les textes de Kourouma et Nganang des emprunts ou des xénismes issus des langues locales [14] et du pidgin english camerounais. Ces emprunts sont parfaitement intégrés dans le texte romanesque :

\* Les emprunts au Malinké :

- *les gnamas* (la malédiction) : « je suis poursuivi par les *gnamas* » (*ANPO*. : 12.) ;
- *un koroté, un djibo* : (poison, fétiche) : ils ont lancé contre la jambe droite de ma maman un mauvais sort, un *koroté* [...], *un djibo* trop fort, trop puissant » (ibid. : 24) ;
- *un bilakoro* (un non circoncié) : « je ne pouvais pas quitter le village parce que j'étais un *bilakoro* » (ibid. : 36.) ;
- *gbakas* (car, automobile) : « ça grouille autour des *gbakas* en partance pour le Liberia » (ibid. : 54) ;

\* Les emprunts au pidgin english

- *sapack* (dévergondée) : « regardez, ma fille est déjà une *sapack* » (*LJV*. : 237) ;
- *bayamsalam* (revendeuse) : « le pagne serré entre les jambes ne fut, il est vrai, adopter que par les *bayamsalam* » (ibid. : 227) ;
- *mbitacola* (variété de fruit tropical amer) : « les hommes du Grassfield qui [...] mastiquaient la cola ou le *mbitacola* durant toute la journée » (ibid. : 38) ;
- *tchotchoro* (homme de petite taille ; minuscule) : « les femmes étaient amusés par ce *tchotchoro* » (ibid. : 301).

Tous ces termes apportent des connotations socioculturelles au récit. Des mots issus du cadre régional, « directement puisés dans la langue maternelle de(s) écrivain(s) (et qui) ont pour but de plonger le lecteur dans une atmosphère culturelle particulière » (Ngalasso, 1984 : 18). En plus la compréhension de ces emprunts nécessite une certaine compétence culturelle.

## Conclusion

Dans cet article, il était question de cerner quelques aspects essentiels de l'africanisation de l'esthétique romanesque chez les écrivains africains notamment dans *Allah n'est pas obligé* d'Ahmadou Kourouma et *La joie de vivre* de Patrice Nganang. À cet effet, on peut dire que l'univers du roman est bâti sur un modèle de narration littéraire beaucoup marqué par le genre oral et l'appropriation de la langue française. Cela étant, la présence de l'oralité africaine dans le texte est destinée à véhiculer une vision du monde, celle de l'Afrique. Ce faisant, les écrivains africains, par delà la langue considérée comme un simple outil au service de la pensée, entendent faire partager ce qui fait le fondement de la vie communautaire, de l'harmonie sociale, de la bonne entente entre les hommes en Afrique. En plus ces écrivains, écrivant en situation de contact linguistiques, proposent, à travers la narration romanesque, un français enrichi de tournures et expressions indigènes ou populaires. Ce français est marqué par les néologismes, calques et autres transpositions dues aux substrats dialectaux des langues en contact.

Au total, nous pouvons dire avec J. Derive (1985 : 32) que le recours au patrimoine de l'oralité dans l'écriture romanesque africaine fait partie « *des procédés qui ont contribué à l'africanisation, à différentes échelles, des œuvres dans leur forme* ». Le même point de vue est valable pour ce qui est de l'appropriation de la langue française dans les textes. Ces deux procédés jouent un rôle fondamental dans l'élaboration du tissu narratif. Il s'agit des ethnostylèmes qui confirment l'africanisation de l'esthétique romanesque.

## Notes

1. Œuvre impersonnelle et intemporelle, l'oralité doit être considérée comme une modalité de civilisation par laquelle certaines sociétés, notamment les sociétés africaines, assurent la pérennisation d'un patrimoine verbal conçu comme un élément essentiel de ce qui fonde la cohésion communautaire (G. Calame-Griaule, 1987 : 18).
2. Selon Ploog K. et Rui, B, (2003 : 11), « s'approprier signifie, s'agissant d'un code linguistique, faire sien. Faire la langue sienne, c'est agir à travers elle ; c'est toujours, à travers elle, construire son identité individuelle et sociale ».
3. Selon G. Manessy (1994), il existe certains procédés d'expression spécifiques aux négro-africains, dus à leurs « manières africaines de voir les choses et de caractériser l'expérience ». Cette propriété langagière relève de la sémantaxe.
4. Le concept d'ethnostylistique dérive l'ethnolinguistique qui est une science dont l'objet d'étude est le langage dans sa liaison intrinsèque avec la culture des peuples. De ce fait, la fonction symbolique du langage est privilégiée, et l'on tâche de cerner les rapports qui existent entre l'homme et le monde qui l'entoure (G. Noumssi et R- S Wamba, 2002 : 41).
5. Lire *Allah n'est pas obligé*.
6. Lire *La joie de vie*
7. Batiana, A. (1998), « La dynamique du français populaire à Ouagadougou (Burkina Faso) », in A. Batiana & G. Prignitz, eds., *Francophonies africaines*, Rouen, Université de Rouen (« Collection Dyalang »), pp. 21-33.
8. Selon A. Bissiri (op. cit. : 780) « Le « français populaire » est une manifestation culturelle cruciale de notre époque, et en tant que tel, il mériterait d'être pris en compte dans la pratique littéraire ».
9. Il s'agit, en l'occurrence, de : *Les soleils des indépendances* (1968), *Monnè, outrages et défis* (1990) et *En attendant le vote des bêtes sauvages* (1998).
10. Ce sont, respectivement, les Président de la Côte d'Ivoire, du Burkina Faso, de la Guinée Conakry, du Nigeria, de la Libye et de la Sierre Leone au moment des guerres qui constituent la trame de fond de *Allah n'est pas obligé*

11. Un mot composé (ou composition) est une juxtaposition de deux lexèmes libres permettant d'en former un troisième qui soit un lemme (« mot ») à part entière et dont le sens ne se laisse pas forcément deviner par celui des deux constituants.
12. La dérivation, « elle consiste en l'agglutination d'éléments lexicaux, dont au moins un n'est pas susceptible d'emploi indépendant en formes uniques » (Dubois et al., 2001 : 163).
13. La **socioculture** relève non seulement de l'héritage culturel (coutumes, mœurs, langue, histoire, Arts) d'un peuple dans sa diversité et son originalité, mais également de son vécu sociopolitique, de ses réalités empiriques.
14. Par langues locales, nous entendons les langues identitaires d'Afrique.

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## Post-totalitarian Difference and In-difference Différence Post-totalitariste et In-différence

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**Résumé :** *Le but de cet article est de discuter le problème des attitudes post-totalitaristes envers quelques différences qui sont la conséquence des pressions sociales. D'une part, la pression d'être différent peut générer un résultat surprenant, la condition de devenir indifférent. D'autre part, l'investigation de ce qui se trouve derrière une différence conduit à une spécificité roumaine dans la manifestation factuelle et dans l'analyse critique. En explorant plusieurs articles contenus dans la publication *Dilema Veche*, je signalerai des hypostases comme l'utilisateur de blog adulte, le consommateur ethno-botaniste, la femme qui tient un journal intime, le uichendist dans *Land of Choice*, l'enfant autiste. Tous ceux-ci forment une liste de rôles qui occupent la première et la deuxième place dans la société roumaine. Ces sujets sont examinés par une variété d'auteurs flexibles dans leur argumentation et préparés du point de vue de la rhétorique à nous convaincre que ces caractères ont un statut qui les singularise. C'est une illustration de la réflexion de Henry David Thoreau qui croyait que si un individu ne peut pas s'intégrer c'est parce qu'il entend une autre voix. Je vais analyser les réalisations métaphoriques du posttotalitarisme et les techniques discursives que chaque contributeur à la publication *Dilema Veche* (M. Chivu, L. Popescu, S. Giurgeanu, E. Istodor et M. Șchiopu) utilise pour construire la thèse de la différenciation de l'individu qui entend une autre voix.*

**Mots clés :** *differentiation, model, pressure, social role, emotional support*

This article purports to approach the issue of displaying post-totalitarian attitudes towards a few differences resulting from social pressures. On the one hand, the pressure for being different may generate a surprising outcome, the condition of becoming indifferent. On the other hand, the investigation of what lies inside a difference leads to a Romanian specificity in factual manifestation and in critical analysis as well [1]. While exploring materials contained in one *Dilema Veche* issue (#316/2010), I will point out hypostases such as 'the elderly blogger', 'the ethno-botany consumer', 'the female diarist', 'the uichendist of Land of Choice', 'the autistic child'; they all make up a workable list of roles that seem to hold primary and secondary positions in Romanian society. These 'patients' are scanned by a variety of authors flexible in argumentation and rhetorically prepared to convince about these characters' singularizing status. It could be like in Henry David Thoreau's reflection that, if a man does not keep pace with his companions, perhaps it is because he hears a different drummer. I will analyze metaphorical enactments of post-totalitarianism and discursive devices with which every contributor to *Dilema Veche* puts forth a thesis of differentiation for someone harking to a peculiar drumbeat [2].

The initial issue of picking on catchwords in the ideological discourse of today's Romania [3] has taken me to a belief that political ingredients are invading cultural areas, thus contributing to a new human mould for the younger generations unaware of what totalitarianism has meant. Am I dealing in this article with new, differing, dynamic or just problem-raising models? Let's go down to details. I shall use a few samples of what belongs to reality-based infotainment culture and assures us that things have not yet snowballed out of control. One more specification is required: whenever the pronoun *we* occurs in the text of the article, it should spell out the appositional idea 'we, Romanians'.

In trying to oppose the essence of a totalitarian situation with the subordination of all aspects of life to an authority, instead of a charismatic leader that should act as the ultimate authority, our day proposes the blogger as the ultimate authority in current dealings. Private needs are highly focused, probably not to see large-scale domineering negative forces legitimized. This personage has a variety of spelling renditions in Romanian, out of which I restrict my list to *blogar*, *bloghist*, *blogăr*, *bloggeriță*, even the accidental *blogangiu* (in *România literară*, 9&10/2007, Rodica Zafiu has a wide coverage of all the family of words). *Blog* rhymes with *log* and eventually is considered to refer to written accounts on the web (the lexeme is obtained from 'web' plus 'log') but it is not accepted by DEX among Anglicisms in Romanian. However, the family of words pushed

forward by Romanian texts is on the increase: *blogging*, *blogosferă*, *a bloga*, *a blogui*, and so on. Some believe blogging is playing in the form of online versions for a boarding-school missie's diary; others proclaim it a free space for graphomania. A key attraction for some bloggers is constituted by others' *comments* and their own. Why should the new idea of *blog* never deserve a translation into Romanian? It is assumedly the shortcut to international understanding. It is the formula of compromise, it is a hybrid in form, it is the journal online – a new cultural reality admittedly open in a democratic manner, enjoying media usefulness and a high rating. At the same time, it is time-consuming (even voracious), dispersive, exhausting and much too interactive to generate writing satisfaction and a feeling of fulfillment. Some say that the blog is only an illusion of creation: it is like opening a pair of alienating parentheses within earnest writing! In the circumstances in which a blog gives vent to personal hatred and venomous words against those you disagree with, the blog turns into a terrorist form of cultural dialogue. In one magazine [4] the activity of *blogging* is described as a way of granting happiness ('una dintre garanțiile fericirii' is the expression of the enthusiasm of a young Internetist!) because it offers a wonderful feeling of belonging: through what you write there, you become an opinion-creator, be it for five people or a few thousand. 'A pen sucks!' or 'Stiloul e deja fumat', so a mere tapping of keys and the world will read you. Others are of opinion that, thanks to blog authors, there is some likelihood that a new recipe for spreading cultural notions and practices has been initiated. Culture catches with the public when setting up a promotional system of small talk, gossip, 'innocent' urges, recommendation from a 'nobody' joined by a few other anonymous guys. Unfortunately this system tells on a nation that is insecure in the extant levels of education. Professor Paul Bradshaw [5] from the University of Birmingham identifies four types of contributors to blogs or other sites: *experts* (already enjoying a good reputation and fame for what they post on the web); *voices* (with the know-how for argumentation, actually rivalling professional journalism); *ears* (knowledgeable about what is going on from picking the brain of insiders); *occasional reporters* (with a video camera or mobile phone on them, they witness an event and upload the material on trusted sites). Perhaps this is a picture of the future for journalism in the world! In DV, 316/2009, Lucian Popescu signs the article bearing the half-Romanian half-English title «Blogul nu mai e cool» and the subtitle «Blogurile se clasicizează și se orientează spre mainstream» (perhaps the angles should have embraced those Anglicisms that need rewording in plain Romanian). This is the crux of the matter: youngsters' online communicative habits have changed, among others the very young teenagers showing preferences for socializing networks like Facebook and MySpace. With percentages and numbers, the article of L. Popescu documents the (Romanian too) alteration in the Web social contacts. The blog seems now much more attractive to elderly people, whereas their juniors no longer choose it, no longer go for unlimited public exposure, no longer accept the possibility of making their own errors widely diffused, and so on. A higher-level protection of what they understand by intimacy is desired at present. Diversity is still their point of honour, but they do not mean that their messages should be as universally accessible as before. What takes a back seat is the communicative effervescence (in this form) of five years ago or so.

A blogger being an avatar of the old-time diary-writer, it is easy to make the transition in this article towards the next role that captures attention, the female diarist. Constanța Buzea (out on the book market with *Creștetul ghețarului. Jurnal 1969-1971*) comes from a domestic hell, synthetically present in the review signed by Marius Chivu (DV #316). Buzea's sincerity – reworded by the reviewer – is the ideal mark for any diary, but this one in particular must be admired for making reference to household names, known personalities first on the literary stage, secondly in the historical *past* that was history's *present* in the totalitarian sixties and seventies. Chivu writes as follows, in my translation: "The diary opens eight years after the two got wed, at a moment when love is irreparably ruined, and the pages over-brimming with lonesome feeling do nothing but

record the daily practice of fidelity and resistance by the young wife who has already quit rebellion (if she ever tried that) or fight for fair-play in marriage. With one kid home and another one on the way, writing seems to be the only comfort in a wedlock above the parents' consent, thoughtless union marked by poverty and dragged through either too small or peripheral apartments that the lady of the house fails to turn into a home" [6]. This book, in which memories shape the self-concept, is not under our eyes; instead, the likely egocentric bias is counteracted by the indirect report presupposed by the writing of a book review. The projection of the reviewer, solely achieved from the woman's angle (making a compact group with the offspring), is not concerned with parental values, but perdition through infinite tolerance, analyzed transversally in time over a long number of years. In an oversized type of reality, personal options fade and a subsequent incapacity of responding to aggressive stimuli will lead to individual absorption into a whirlpool that drowns wills and causes biological suppression. Our glance at minor categories that refuse suppression has been and will be worth having, even though, one cannot say that one comes across 'beautiful' or 'inspirational' stories, such as the Romanian audiences usually crave for. To echo Radu Cosașu, who writes a column in the same publication (in DV #316, citing and quoting the English in their mother-tongue): "when you outsmart the enemy", you get one item on the list of "mici mari bucurii" (the little grand joys). Returning to the hardships indicated by the female diary's entries, I can generalize saying that – in totalitarian tradition – external social pressure on females prescribed the impossibility of separation, and also an urgency for 'saving the appearances'. In post-totalitarian years, in Romania, what is to be found out can be described with Voicu's (2008: 180) words in the chapter on "Family values in Romania and in Europe", "value orientation is not characterized by an increase in undifferentiated tolerance, but for assumed individual choices, for responsible life options". What persists and is cureless in post-totalitarianism is loneliness as such, described by Brehm (1990: 207) as the most common of all social deficiencies, probably occurring during any time of transition which simultaneously is a form of disruption. "Almost everyone has at some time felt lonely in a crowd and happy as a clam in complete solitude", Brehm writes. "In *social isolation*, a person wants but doesn't have a network of friends or relatives; in *emotional isolation*, a person wants but doesn't have a single, intense relationship" (ibidem). Since loneliness is associated by psychologists with anxiety and with depression, it is logically possible to go on with a discussion of antidepressants on the Romanian market of disillusionments.

From 'ethnobotany' defined restrictedly by DEX as the study of the folk denominations for plants, the media discourse and parliamentary debates have retained the euphemistic wish to point to illegal trade of psychotropic plants. In today's civilization, one aspect of much interest is to obtain an analysis of hallucinatory effects, for it is accepted that illusions can give rise to chronic patterns of self-destruction. French science explains ethnobotany as the investigation of the relationship between a certain community and its flora, therefore there is a strong environmental component. To it, the French add medical and magic practices alongside with the use of plants. There is a semantic problem for us, the pleonastic content of the expression 'plante etnobotanice' [7], already solved by canceling the noun and substantivizing the adjective, according to Anglo-American use too, 'ethnobotanicals' (cf. R. Zafiu's example, "nu vrea să renunțe la etnobotanice"). Stela Giurgeanu (DV #136) shows the readers – using a rhyming pun – how 'legal' became 'lethal' on the drug market. She says that [8] *Legal Smoke* is the place where you float elatedly. "Until the other day. For happy floating that lasted for two years has suddenly come to an end. People passed away. A prime-minister panicked. A health minister made a few cynical statements. Specialists (seven in all) came along with a discovery, as recent as all that, about noxious substances. To wash their hands of the matter, they put a ban. Better than to take upon themselves advising consumers, correctly informing while allowing for free choices. We close down as quickly as we license and we change one sound and two letters in the law, from legal to lethal. Overnight..." (my translation). In this text, the

author is primarily concerned with syntax that can put across the relevant message in small spurts – each spurt being one clause long. Thus the writer (and the reader) can focus better on only one small piece of the overall information about a problem of economic and public-health interest that cannot be whisked off with consumers at risk for potentially deadly effects. When therapy tries to reduce emotional sensitivity or depression, blunting sensitivity may do little good to those suffering recent setbacks or any form of personal loss. Nonetheless, instead of insisting that those on drugs do not really need them, it would be safer for authorities to figure out which treatment works for them, for their special needs cannot be dwarfed.

In a humorous vein (beginning with the lexical adaptation ‘uichendist’), the portrait of the weekend tourist [9] is composed out of the basic points of interest for the ‘escapist’ of two days for relaxation. The guidance comes from first-hand observation checked against other reports collected before the travel. The information in Istodor’s article is dense, pre-eminently about prices, objects to purchase and places to see in this order), in a fast-flowing presentation mirroring the behaviour of the hurried visitor who cannot trifle with time. The collection of practical platitudes making up Istodor’s text does not even call for reproducing, may they be short chunks, here. The experience that this text proposes is neither more cultured nor less motivated than its counterpart in totalitarian weekends that certain generations still carry in memory, yet the more exciting adventure now is feasible owing to the kind of freedom not to be disposed of previously. Consequently, the weekender can have an option between being home or being abroad; he can also very easily scoff at a weak minister or at the latest absurd national brand ‘Land of Choice’, meant to obliterate the previous incomprehensible blend, the portmanteau word ‘fabulospirit’. In the same DV issue, Cezar Paul-Bădescu epitomizes Romania as the country that makes one tough, that accustoms one to rough moments. If persons are books to read, the tourist’s host has fallen into the pitfall of judging a book by its cover. Since balance is created by reciprocity, visitors in their turn judge by appearances. It is perfectly true that, in considering differences and in-difference, there is some danger of looking only at spectacular surfaces and the country brand is rather expected to be rooted in matters of appearances by the side of cheap philosophy, easy-of-reach for the common ranks. When the author (any author) has recourse to an energetic scattering of images, the fact becomes as a rule highly effective in humorous discourse, and even though – as my case stands (see the texts in the appended notes below) – humour is out of question, one cannot rely either on the idea of moving the audience to graver feelings.

For the media construction of reality, things may or may not happen. The press never dozes off, it works amplifying, demolishing, restoring, inventing, analyzing, performing, hiding, flouting, blackening, whitening, handling subtexts instead of facts, and rumours instead of humours [10]. The discourse samples selected here are also interesting for interlocking material worlds with institutional worlds, on the one hand; the actants, on the other hand, are caught between material values and spiritual values even in one and the same experience. Moreover, if I reconsider and anticipate the situated meanings embedded in our sampled texts, I can see that every author co-constructs with his role-holding protagonist an identity that refers to the past without a sidelong glance at the implications for the future. This kind of projection reinstates failure and misery more than achievement and success. Finally, this takes me to the last case to act as counterpoint in the ‘stories’ I have selected from DV propositions.

Autism carries along with it the media-generated notoriety of the early millennium’s affliction. It is true that diagnostic possibilities have improved so as to signal even the slight manifestations at the debut. Anyway, there is good reason for worry. The only certainty refers not to causes but to awareness that there is no cure, and the help needed differs from one patient to another. Mihai, Catinca and other kids help M. Şchiopu build meaning in narratives: she writes their true stories and notes down [11]: “Movies like *Rain Man* starring Dustin Hoffman or books like our touching *M’s Portrait* by Matei



Călinescu promote a rather light version of the malady's 'high-functioning'. In about three fourths of the cases, autism is accompanied by retardation and symptoms occur correlated with epilepsy, motion deficiencies, violent outbursts. On the family side, there begins a daily assault on darkness. Full months of costly therapy to get the utterance of a word, the performance of a basic skill, such as going round an obstacle on the way or appeasing violent conduct with a potential for self-mutilation. A child isolated in his mind's fortress has to be gradually restored to our world. Every detail in the struggle for normal living is of importance: and it is so without anticipating miracles or amassing vain hopes. There is a whole world blogosphere kept up by autists themselves or their parents, siblings, therapists" (my translation).

The sad figure of speech saying that we, today's adults, are closer and closer to manifesting ourselves as autistic comes from factual, external developmental delays. Related literature on this particular disorder sounds encouraging with statements such as "autism is not a curse – it is just a difference, and a difference that can be worked around. Your loved one can still be a happy, stable, calm, successful and productive person" (from author Craig Kendall on the web).

In sum, what we have done above has been to check out whether difference must coexist with indifference – as part of the routine life of Romanians – and it seems it must; hopefully, I have not outsized the phenomenon. On the strength of the DV extracts given above, I might argue that oversize is, by itself, a metaphor for all the queries we leave unsolved while trying, day after day, to talk ourselves into believing that everything is as it should be. Are the people documented above enabled to find a refuge from the lack of personal accomplishments in their individual existence? The answer can be positive [12]. Eric Hoffer (2002) says that such an individual is, in a later stage, assimilated into a compact collective body and 'fact-proof screens from reality' are established. One conclusion from the enactments of post-totalitarian effects is that when humans are too soft, pleasure-loving and selfish to sacrifice for a higher cause, they are vitiated by an inner moral and biological decay. Another conclusion can be that it is not for the actor in a role and it is not for the story in a sad world to generate indifference about differences; what we have discussed is the aftermath of our lived experience in a post-totalitarian space.

## NOTES

1. The Romanian totalitarian regime functioned, like all the others, by suppressing civil society. It is only during post-totalitarian years that Romanians can also begin to learn how to escape intolerance. For as long a period as the day of the Sophists until now, there has been an equality sign placed between politics and rhetoric. But then, the current discussion in the Romanian milieu about professionalizing political life is rooted in the unloved figure of the party-activist known to be dumb, brain-washed, hatefully good-for-nothing. In the passage from totalitarian to post-totalitarian icons, there can be risks for the analyst, while considering differencing phenomena and attitudes of indifference, to look at spectacular surfaces exclusively. Yet, people cannot show indifference (if they ever did) to what our politicians do, and proof to it is the number of summer schools that have been active during these two last decades. They are meant to lay foundations for a responsible training of those young figures who will dedicate perhaps a lifetime to correct governing or to wise parliamentary opposition in our country. The dilettante is not to be magnanimously ignored. Moreover, common expectation is that not only superior brains can make a difference, but also a character's rectitude.

2. The New World Encyclopedia (Internet source) stipulates that totalitarianism is a feature emerging only in the twentieth century as long as "the means for total social control did not exist before that time". Thus, one can look upon Thoreau as a predecessor of real fighters for the breaking of unfair total control resembling warping army discipline. In this article, I do not take into account big-time history and post-totalitarianism, but the stories of apparently less significant spokespersons for smaller groups in our country. The focus on them is worth our while since they trigger a different kind of indifference and this is not to be tolerated. Historians themselves, in fact, have taught us to believe the 'common ranks' with their peculiarities are as significant as rulers for the sound knowledge of History.

3. We can briefly illustrate with the following catchwords: 'a calling for exaggeration' / *vocația exagerării*, 'the power to reinvent oneself' / *forța de a te reinventa*, 'a pack mentality' / *instinctul de turmă*, 'a crisis population' / *o populație de crizați*.

4. The mentioned magazine is *eu/ro* 26, no. 3/dec. 2007 and the original text about the pen reads as follows: "poți deveni rege numai prin simpla mânuire a tastaturii, că oricum stiloul e deja fumat" (p. 9).
5. Available at <http://onlinejournalismblog.com>
6. „Jurnalul începe la opt ani după căsătoria celor doi, când iubirea s-a degradat iremediabil, iar paginile încărcate pînă la refuz de singurătate nu fac decît să consemneze exercițiul de fidelitate și rezistență zilnică al tinerei soții care a renunțat, dacă a făcut-o vreodată, să se revolte, să mai lupte pentru ceea ce e corect într-o căsnicie. Cu un copil acasă și încă unul pe drum, scrisul pare singura consolare a unei căsnicii realizate fără consimțămîntul părinților, căsnicie pripită, marcată de sărăcie și plimbată prin mai multe apartamente mici sau de la periferie pe care femeia nu reușește să le transforme în cămin.”
7. See also Rodica Zafiu, “Etnobotanice” in *România literară*, 17/2010.
8. S. Giurgeanu: “*Legal Smoke* – locul unde plutești fericit. Pînă mai ieri. Pentru că plutirea fericită care a durat doi ani s-a întrerupt brusc. Au murit oameni. Un premier s-a alarmat. Un ministru al Sănătății a dat cîteva declarații cinice. Au venit specialiști (șapte) și au descoperit, abia acum, că respectivele substanțe sînt... nocive. Ca să se spele pe mîini, le-au inclus pe lista de interdicții. Mai bine așa decît să ne asumăm educarea publicului, informarea corectă prin care s-ar propaga liberul arbitru. Le închidem la fel de rapid precum le-am dat avizul de funcționare, schimbăm o literă a legii și le transformăm din legale în letale. Peste noapte...” Hence, there are constructs of culture (beneath and behind the interplay of surfaces) that suffuse legitimizing practices.
9. See the article by Eugen Istodor (DV #316) written in the following style: "Au două companii de transport, ACTV și ATVO. De la aeroportul San Marco se ia autobuzul pînă în Piazzale Roma. Preț, undeva pe la 3 euro sau 5,5 dus-întors. De aici... ori pe jos, ori cu taxi, ori cu gondola, ori cu alte vaporase, pe canale. Pentru turiști, pun la dispoziție abonamente valabile cîteva zile, atît pe autobuze, cît și pe vaporase. Au și transport de noapte, așa că poți ajunge ușor după ora 23 de la aeroport în oraș." Etc. If we shift perspectivity from the Romanian tourist abroad to the foreigner visiting us at home, we quote from a translated opinion formulated by Rupert Wolfe Murray (DV #316): "Abordarea turistică a României este complet greșită. Și nu mă refer aici doar la acțiunile costisitoare și absurde puse la cale de diverșii miniștri ai Turismului, dar chiar și la nivel local oamenii nu par să înțeleagă ce anume trebuie făcut. Străinii educați din clasa de mijloc – publicul-țintă ideal, s-ar zice – nu caută vile kitsch cu acoperișuri albastre, televiziune prin cablu și aer condiționat în fiecare cameră. Ei vor să se bucure de viața rurală a României, pe care o percep ca fiind originală, exotică, prietenoasă și cu valoare estetică. Din păcate, tocmai acest lucru este greu de găsit..." Etc. The argument, along with the style, is qualitatively different. Both quotes make us ask: what is to our credit, ultimately? Istodor's discourse apparently is much more tightly involved with 'props' rather than feelings. Consequently, what is going on seems to be an interaction of discourses sooner than an interaction of humans, as desired by Murrey.
10. Rhetoric has humours. Walter Nash (1992: 167) comments: "Rhetoric in its humour is learned, elaborate, sly, often delightfully subtle; but its first requirement is a happy flouting of the rules of measure and decorum that sober practice imposes."
11. M. Șchiopu (DV #316): "Filme de tipul *Rain Man*, cu Dustin Hoffman, sau cărți cum ar fi, la noi, emoționantul *Portret al lui M* semnat de Matei Călinescu prezintă mai degrabă versiuni ușoare, „high-functioning“ ale maladii. În aproximativ trei sferturi dintre cazuri, autismul este însoțit de retard mintal și apar simptome corelate de epilepsie, deficiențe motorii, ieșiri violente. Din partea familiei, începe o luptă zilnică cu întunericul. Luni întregi de terapie costisitoare pentru rostirea unui cuvînt, învățarea unor deprinderi de bază, cum ar fi ocolirea unui obstacol apărut în cale sau calmarea ieșirilor violente, cu potențial de automutilare. Copilul izolat în fortăreața lui mentală trebuie adus treptat în lumea noastră. Fiecare detaliu în bătălia pentru o viață normală contează: și asta, fără să te aștepți la minuni sau să-ți faci speranțe deșarte. Există o întreagă blogosferă internațională întreținută de persoane autiste ori de părinții, frații, terapeuții lor. Încet-încet, existența autismului începe să fie recunoscută și în România. Pentru început, prin mărturiile părinților – de obicei intelectuali, locuind în mediul urban: bloguri-jurnale care descriu înfruntarea cotidiană cu boala.”
12. Our finding is that these cases disclose not so much differing models as problem-raising models for our social life. There is also a possibility for us to develop an overview discussing stress and coping. Every situation described above can be rephrased as a coping strategy, in which thoughts, feelings, behaviours are expressive of an individual's attempt to reduce stress, no matter whether it could turn out to be an ineffective response.

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## Impartialité et subjectivité dans les pratiques discursives des médias contemporains

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**Résumé :** *On assiste, de nos jours, à une interférence et coexistence des modèles de communication car l'apparition d'un nouveau modèle n'entraîne pas la disparition d'un autre, même si les nouveaux modèles sont dominants. Les nouveaux modèles ont déterminé un changement de la qualité et de la quantité des participants à la vie sociale dans l'Espace Public. L'analyse des pratiques discursives des médias est fondée sur le fonctionnement de l'acte de communication. Celui-ci se produit dans l'échange entre deux instances : rédacteur/scripteur et récepteur et le sens qui en résulte dépend de la relation d'intentionnalité qui s'établit entre la production et la réception de l'acte de communication. Notre communication cherche à repérer dans le discours d'information médiatique d'aujourd'hui, certaines marques de la subjectivité /impartialité.*

**Mots clés :** *formes du discours médiatique, construction du sens, modalités d'énonciation, subjectivité/impartialité*

### Formes du discours médiatique.

En général, le journaliste choisit un genre journalistique pour chacun de ses articles. Le choix du genre dépend du type de communication que le journaliste veut établir avec son public. Les formes du discours médiatique sont des catégories que les journalistes utilisent pour décrire la forme que prendra leur texte [1]. Chaque genre a une forme précise mais aussi des fonctions nettement distinctes. Une première classification des genres journalistiques est celle des genres journalistiques qui peuvent être réalisés sans se déplacer, c'est le journalisme « assis » (par exemple l'éditorial ou la critique) et celle des genres qui nécessitent des compétences à découvrir l'information, le journalisme de « terrain », dont le plus renommé est le reportage.

Les spécialistes en journalisme affirment que les discours médias ne transmettent pas ce qui se passe dans la réalité qui nous entoure mais ils imposent leur construction de l'espace public. L'information transmise dans les discours médiatiques est véhiculée par le langage ; celui-ci n'est pas transparent au monde et c'est sous sa propre opacité que le langage construit une vision et un sens particulier de la réalité de l'espace public. Dans ce contexte, P. Charaudeau [2] dit que même l'image qui est considérée comme la plus apte à refléter la réalité telle qu'elle est, a sa propre opacité qui se dévoilera d'une manière évidente lorsqu'elle produira des effets. On pourra, donc, affirmer que si les médias sont un miroir, il s'agit d'un miroir déformant ou, pour mieux dire, il y a plusieurs miroirs en même temps [3] qui rendent une vision parcellaire de l'espace public.

La visée du discours journalistique est celle d'information: c'est une intention de « faire savoir » et non de « faire faire ». L'énonciateur journaliste préoccupe par sa crédibilité aux yeux de son public cible. Selon les spécialistes, l'organe d'information dans lequel écrit le journaliste est en position de concurrence avec d'autres organes et d'information ; « c'est un rapport de concurrence et non de rivalité. Dans le premier il s'agit d'être contre l'autre ; dans le second d'être meilleur que l'autre. Aussi, dans le discours journalistique, est-il conduit, au nom de la finalité commerciale et de l'enjeu de captation qu'elle entraîne, à glisser vers un discours persuasif... » [4].

Le discours de la presse écrite (et non seulement écrite) dispose de différents genres qui ont une importance essentielle dans l'interaction langagière puisqu'ils offrent la possibilité d'appréhender les énoncés d'une manière globale : « Les genres du discours organisent notre parole de la même façon que l'organisent les formes grammaticales (syntaxiques) » [5]. Si l'on connaît les structures habituelles d'un genre, on pourra

interpréter plus facilement un texte préparé dans un tel moule car on disposera des critères nécessaires qui conduisent à l'établissement des questions à poser au texte pour dévoiler sa signification.

Le discours du journaliste est la résultante de l'interaction de trois instances :

1. L'instance représentée par *le producteur d'information* (l'organe d'information et ses acteurs) ;
2. l'instance de réception représentée par *le consommateur d'information* (les divers types de public : téléspectateurs, auditeurs, lecteurs) ;
3. le produit *texte médiatique* sous la forme des articles de presse, des journaux télévisés ou des bulletins radiophoniques.

L'acte de communication de l'information est un échange entre les instances de production et de réception et le sens qui en résulte, dépend de la relation d'intentionnalité qui se crée entre les deux premières instances.

Dans son livre *Les médias et l'information : l'impossible transparence du discours*, Patrick Charaudeau affirme : « comme le contrat médiatique se déploie dans une relation triangulaire entre une instance d'information, un monde à commenter et une instance consommatrice, trois enjeux sont au cœur de la construction de tout genre d'information : un enjeu de *visibilité*, un enjeu d'*intelligibilité* et un enjeu de *spectacularité* qui font écho à la double finalité d'information et de captation du contrat ». [6]

Par l'enjeu de visibilité, les nouvelles diffusées attirent le regard ou l'écoute de l'instance consommatrice. C'est « l'effet d'annonce » du discours médiatique qui aide le consommateur de nouvelles à démêler les voies de l'information médiatique. Par l'enjeu d'intelligibilité on réalise une hiérarchisation dans le traitement des nouvelles (événement rapporté, événement commenté, événement provoqué) et, en même temps, on met en scène verbale, visuelle et auditive l'information médiatique. Par l'enjeu de spectacularisation on œuvre ces différentes scènes pour attirer l'intérêt et pour éveiller l'émotion de l'instance consommatrice.

Les spécialistes en analyse du discours et en discours média [7] s'accordent à reconnaître la légitimité de l'étude des genres journalistiques. E.U. Grosse trouve trois raisons pour lesquelles établir une typologie des genres des discours média est une priorité :

1. le langage des textes dépend du genre choisi ; les lecteurs ont en vue les différences entre les genres lorsqu'ils lisent tel ou tel article de la presse écrite ou lorsqu'ils choisissent à regarder telle ou telle émission à la télé : « les genres intéressent autant les journalistes en ce qui concerne la production discursive que les lecteurs lors de la réception textuelle. »

2. les discours média quotidiens se distinguent par les genres qu'ils favorisent et donc regarder divers genres de plus près, nous aide à caractériser les divers journaux (dans la presse écrite, audio ou télévisée) ;

3. « la diversité des genres nous rend conscients du fait qu'il y a un large éventail de possibilités pour structurer un texte. » [8]

### **La construction du sens**

Les théories linguistiques inspirées de l'ethnométhodologie affirment que produire du sens exige un travail interactif constant. Il s'agit de divers processus de coadaptation, de reformulation, de sollicitation, d'explicitation qui engendrent des significations dépendantes des sujets en présence et du cours qu'ils donnent à leur interaction. « *En s'entendant sur la situation qui est la leur, les participants à l'interaction sont tributaires d'une tradition culturelle dont ils tirent parti tout en la renouvelant ; en coordonnant leurs actions par la reconnaissance intersubjective de prétentions à la validité susceptibles*

*d'être critiquées, les participants à l'interaction s'appuient sur leur appartenance à des groupes sociaux, tout en y renforçant leur intégration »* [9].

La construction du sens signifie plus que les seules dispositions sémantiques des messages, elle signifie aussi s'entendre sur les situations et la façon de les gérer en s'appuyant plus ou moins explicitement sur des présupposés culturels.

De l'enchevêtrement des conditions extradiscursives et les productions intradiscursives, découle le sens de l'information, sens qui se construit par un double processus de sémiotisation de *transformation* et de *transaction*.

*Transformation* veut dire transformer le « monde à signifier » en « monde signifié ». La transformation se produit par la structuration de ce monde selon des catégories exprimées par diverses formes : catégories qui nomment les êtres du monde, catégories qui assignent des propriétés à ces êtres en les qualifiant, catégories qui décrivent les actions de ces êtres en narrant, etc.

Par le processus de *transaction* le sujet qui produit un acte de langage donne une signification psychosociale à son acte, à savoir, suppositions sur l'identité du destinataire/récepteur (position sociale, connaissances, aptitudes, intérêts, etc.), l'effet qu'il (le sujet) veut avoir sur son acte, le type de relation qu'il se propose d'instaurer avec le destinataire, etc. A propos du mécanisme de la construction du sens qui est possible grâce aux deux processus transaction et transformation, nous allons conclure que l'acte d'informer, par le processus de transaction, fait circuler entre les acteurs de la communication « *un objet de savoir que l'un d'entre eux est censé le posséder et l'autre pas, que l'un est chargé de transmettre et l'autre recevoir, comprendre, interpréter, subissant du même coup une modification par rapport à son état initial de connaissances* » [10].

Le discours, quel qu'il soit son type, avant de témoigner du monde, témoigne d'une relation. La même chose se passe avec le discours d'information où le sujet informateur impliqué dans le processus de transaction, ne réussira pas à construire son information qu'en fonction des données caractéristiques à la situation d'échange.

### **Modalités d'énonciation de la subjectivité dans le discours médiatique.**

Beaucoup de journalistes considèrent que les effets d'objectivité de leur rhétorique sont suffisants pour convertir la construction de l'information en quelque chose d'impartial en raison de la perception qu'ils ont sur la nature du langage. Ces journalistes « *font comme si dire objectivement « la perception neutre » de faits était une option du système de la langue* » [11]. Selon P. Charaudeau « *Aucune information ne peut prétendre, par définition à la transparence, à la neutralité ou à la factualité. Car elle est un acte de transaction, et donc dépend du type de cible que se donne l'informateur et de la coïncidence ou non-coïncidence de celle-ci avec le type de récepteur qui interprétera l'information donnée selon les paramètres qui lui sont propres et qui n'ont pas été nécessairement postulés par l'informateur* » [12]

Les discours médiatiques se trouvent entre deux pôles différents dont l'un est neutre (celui qui est dit informatif et exclusivement descriptif) et l'autre engagé, c'est-à-dire argumentatif. Les journalistes glissent d'un pôle à l'autre car ils n'ont pas de mots assez consistants pour prétendre la séparation entre faits et commentaires : le fait constitue le discours « neutre » et le commentaire, la prise de position autorisée. C'est de cette manière que les journalistes ne se rendent pas compte qu'on ne peut séparer, du point de vue de la linguistique, « *la part référentielle de la sémantique de ses dimensions pragmatiques et argumentatives et que les subjectivités énonciative et intersubjective sont inhérentes à la langue...* » [13].

L'énonciation du journaliste est soumise elle-aussi aux règles fondamentales de n'importe quel discours, à savoir celles qui impliquent la présence particulière de l'énonciateur dans son discours, la subjectivité du locuteur énonciateur journaliste étant exprimée de manière implicite ou explicite. L'effet de subjectivité est rendu par les modalités d'énonciation du locuteur qui met l'accent sur lui-même en tant que sujet d'énonciation et moins sur un référent extérieur.

Par le biais des modalités d'énonciation le journaliste qualifie sa propre énonciation et peut exprimer une intention de synthétiser ou de condenser les informations (*il s'agit essentiellement de... ; bref...*), ou bien d'en donner une représentation plus « personnelle » (*à strictement parler... ; on peut carrément dire que... ; franchement*) : « Les modalités d'énonciation sont de puissantes marques de subjectivité dans la mesure où la qualification ne porte pas sur une réalité extérieure au locuteur, mais sur la manière dont celui-ci choisit de s'exprimer » [14]. Des modalités subjectives telles *curieusement, malheureusement, etc.*, nommées modalités d'affectivité, expriment les sentiments du locuteur énonciateur ce qui nous conduit à être d'accord avec Jean Charron (voir note [14]) selon lequel ce type de modalités sont incompatibles avec une rhétorique d'objectivité pure.

Jean Charron repère aussi dans le discours journalistiques les modalités aléthiques qui sont les modalités d'énonciation les plus présentes dans le discours médiatique « car elles marquent la factualité d'un énoncé en lui attribuant un degré de probabilité, de certitude ou de vraisemblance (*certainement, possiblement, probablement, etc.*) ou encore en l'associant à une perception (*apparemment, distinctement, visiblement, etc.*) [15]. En utilisant ce type de modalités, le locuteur – journaliste envoie à son public des consignes de compréhension et d'interprétation de ses propres énoncés.

Dans le discours médiatique de nos jours, les journalistes emploie de plus en plus fréquemment ce type d'expressions qui ne caractérisent nullement l'énonciation objective et neutre qui devrait définir le discours médiatique. Il est vrai que les mots font écran entre l'homme et l'objet, autrement dit entre le sujet d'énonciation (le journaliste) et son lecteur, son co-énonciateur. Dans ce contexte, il n'existerait que des apparences d'objectivité dans le discours médiatique quelles que soient les prétentions d'objectivité et d'impartialité du journaliste énonciateur.

Mais, on peut parler d'effets d'objectivité obtenus par l'effacement du sujet d'énonciation dans le cas de la tournure impersonnelle et de l'infinitif, par un ton autoritaire en dépit du conditionnel d'atténuation, par la vérité présupposée de la proposition subordonnée au verbe « reconnaître », par la sélection des dénominations « évidence », « fait établi » etc. [16]. Les spécialistes en manipulation considèrent que l'atténuation et la « dé-subjectivisation » de la prise de position pourraient être appréciées comme des procédures de la rhétorique qui « protège la liberté de pensée de l'auditoire et la prise de position de l'énonciateur » [17].

### **Pour conclure...**

Il est évident que la transmission d'informations véridiques constitue une obligation capitale du journaliste car la vérité est considérée comme un élément indispensable à la qualité de l'information. La crédibilité dépend des qualités telles l'exactitude et l'impartialité et représente un attribut essentiel d'une entreprise d'information. Dans le procès de collecte de l'information il faut considérer les éléments contextuels indispensables à la compréhension et à l'interprétation de l'information diffusée et observer en même temps les moyens utilisés pour l'obtenir. En d'autres mots, « Il s'agit en somme de se demander si on a affaire à la vérité qui éblouit ou à celle qui éclaire, celle qui aveugle ou celle qui ouvre plutôt les yeux » [18].

## Notes et références

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# **Didactică**



## Cognitive Distorsions as Collective Tools of Representation and Action in Post-totalitarian Eras

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**Résumé :** *Les stéréotypes sont des structures cognitives stockés dans la mémoire qui affecte la perception, les représentations et le comportement dans le groupe. Les stéréotypes, en plus du rôle fondamental qu'ils jouent dans le processus de différenciation intergroupe, ils ont une importante fonction groupe explicative et justificative. La différenciation intergroupe a comme but la formation d'une identité distincte et positive, tandis que les fonctions explicatives et justificatives indiquent que groupes utilisent les stéréotypes pour comprendre les événements sociaux et pour justifier leurs actions envers d'autres groupes. L'idée principale est que les stéréotypes ne peuvent pas être considérés simplement comme des produits privés individuels. Ils ont plutôt une nature collaborative et interactive, impliquant un processus collectif de négociation et de gestion, qui est constamment influencé par les intérêts et le positionnement des groupes par rapport à d'autres groupes, et par les modèles idéologiques de structuration des relations sociales.*

**Mots clés :** *stereotypes, préjugés, categorisation, comportement*

Contemporary psychologists consider that stereotypes are a natural consequence of how the human mind works, some psychologists consider that we get to stereotype because in this way we satisfy some psychological needs, or because we are pushed into this direction by our personality, while other psychologists examine stereotypes as determined by social factors.

While most psychologists say that we have too much information, being obliged to filter it out, others, especially the supporters of the theory of social identity and the theory of auto-categorization, believe, on the contrary, that we have too little information available and we have to search for it, i.e. stereotypes enrich reality, they do not simplify it; they provide information, they do not filter it.

The vision on stereotypes differs: for the cognitive tactician stereotypes are, in the first place, some means of cognitive saving, while, for the meaning-seeker, stereotypes are a very good response to its need to explain the world; in addition, they may very well represent readymade beliefs which we assimilate from the environment we live in and we use them because we see that others use them, too.

Stereotypes can be seen, very frequently, as elements of socio-political programs developed by the social elite and later spread among the masses (e.g., the stereotype of Hungarians coming from the steppes of Asia in order to steal our Transylvania or the stereotype of the Hungarians about Romanians seen as shepherds coming from a civilized Hungarian Transylvania, that they would end dominating through an excessive birth rate). (Mungiu -Pippidi, 1999).

It is clear that such stereotypes based on historical theories could not be explained without admitting the overwhelming influence of cultural and political elites.

Unfortunately, even if this solution partially saved the situation, it represents a series of problems hard to ignore. For example, it does not explain very well why, in some cases, the masses easily accept the programs of the elite, while in other cases they are much more reluctant.

Henri Tajfel's work has a key role in promoting cognitive approach in the study of intergroup perception and evaluation, primarily because he has shown that stereotypes and social attitudes may be a consequence of the process of social categorization.

In order to make the surrounding reality understandable, people must somehow organize the various information that reaches them. This means that they will divide the world into categories which provide it with sense. As a side effect, this process can lead to

cognitive errors that distort reality. The simple division of a multitude of stimuli into two distinct categories has significant effects on perception, in the case of intracategorical emphasis (the classical study of Tajfel and Wilkes, 1963). Subsequent studies have managed to demonstrate that, in such circumstances, effects of emphasizing the intracategorical similarity also occur. This discovery has been thoroughly studied by several lines of research: cognitive processes that lead to intracategorical contrast and intracategorical assimilation effects.

Applying this theory led to the investigation of out-group homogeneity effect, and also of favoring the in-group. The operation mode of social prejudices is similar to the categorial distinction effect; they cannot be explained solely in cognitive terms. The prejudices imply, in addition, two basic processes: assimilation (individuals take from their cultural environment readymade social categories) and coherence (people use these categories to confer sense to the world they live in). The explanation given to this coherence is that of the need, of the positive self-image.

Unlike the categorization of non-social objects, the categorization of human groups also involves a motivational dimension. The latter believes that stereotypes can be understood as thoughts whose direction and content are dictated by the need to satisfy some significant needs, such as keeping a positive self-esteem, system justification, social dominance or reducing the anxiety caused by the awareness of their own mortality.

According to the theory of social identity, people would be motivated to maintain a positive self-esteem and the group membership would play an important role in the same direction, whereas a positive image of the in-group may help maintaining a high self-esteem. In other words, people would be motivated to favor their own group because it makes them feel better. Recent research (Ashburn et al., 2001) showed that this phenomenon occurs at the level of the unconscious as well. On the other hand, adverse attitudes and violent, aggressive behavior towards out-groups are determined not by low self esteem but by threats to the most cherished aspects of self-image, thus associating intergroup favoring to a high level of self-esteem.

Research has shown that, despite a widespread opinion that negative stereotypes are learned from a very early age, children show positivity towards the in-group rather than negativity towards the out-group.

The research of Tobena et. al. (1999) analyzes and interprets cognitive errors and those of the stereotypes and prejudices in terms of their adaptive value. According to these authors, cognitive errors, either at the perceptual, memorizing, or social level, etc., are determined by the functioning of specialized neural modules that operate automatically. Social errors would depend on the properties of the neurocognitive modules mediating the perception and categorization of relevant social stimuli, such as face, look, voice, emotions, etc., being almost inevitable.

These research results have shown that stereotyping and social categorization also appear at a very early age, when cultural influences are excluded. For example, at the age of 2-3 months already, the children are looking for a longer time at attractive faces rather than at unattractive ones, and they are easily categorizing at the age of 2-3 years, according to race, gender or age.

More important, numerous studies have shown that the specific neural modules help processing the social information. For example, it has been demonstrated that recognition of emotional expressions of fear and anger is primarily made in tonsillitis. The functioning of these neural modules is determined by the laws of evolution and their errors are seen as mere side-effects of adaptation.

The similar conclusions of most research on social cognition show that the limited processing sources of the human brain make the heuristic processing strategies with a high

error potential a necessary compromise for its efficient functioning. And there are many evolutionary advantages implied by different errors: taking fast, automatic decisions allows a more effective detection and concentration on targets.

Activation dynamics of stereotypes is not simple, the people's needs being able to reactivate stereotypes that would normally be dissipated during a social interaction. It is unclear yet whether stereotype dissipation occurs simply because time passes or if this depends on the information that individuals obtain through interaction, whether the people's attitudes and goals affect this process.

Stereotyping can affect not only the subsequent impressions of social actors but also their behavior. This problem has been studied in two lines of research, one focusing on how human performance can be affected by stereotypes about their own group, while the second focuses on a direct link between perception and behavior.

Claude Steele (1997) argued that people strongly identified with an area for which there is a negative stereotype about their group may be preoccupied with the thought that others judge them in terms of that stereotype, an experience that is threatening to itself and may cause reduced performances in the stereotyped area. Many authors consider that the reduction of the performance due to the stereotype threat occurs because the threat reduces the capacity of the humans' working memory. The phenomenon can also occur because the threat generates anxiety and the nerve activation related to it constrains the humans' cognitive resources or because people try to inhibit these emotions and thus cognitive resources that should be used to solve the task are elsewhere assigned (Croizet et al, 2004, Quinn and Spencer, 2001, O'Brien and Crandall, 2003, Schmader and Johns, 2003).

On the other hand, Seibt and Forster (2004) have advanced a broader explanation, according to which the activation of in-group stereotypes affects our behavior because it changes the styles of processing the information by inducing some specific regulatory guidelines. More specifically, negative stereotypes lead to a cautious, exact style of processing, manifested through a higher speed and creativity, but through a low analytical thinking. This idea suggests that the nature of the effects caused by activation of in-group stereotypes depends not only on their positive or negative valence, but also on the type of the task performed.

Since the stereotypical threat may have negative social effects, many researchers have wondered: how can we protect ourselves against these consequences? A first answer is derived from the definition of the stereotype threat: because the phenomenon occurs in the case of those who are strongly identified with the stereotyped area, it turns out that reducing the level of identification can ameliorate the effects of the stereotype threat. The same applies also for identification with the stereotyped group. A recent solution is also derived from the above definition. Given the fact that the stereotype threat generates the concern of being judged in terms of in-group stereotypes, the most practical way to fight the negative effects of the stereotype threat would be to eliminate this concern, for example, by introducing a positive social combination which would lead to similar effects and there is found, indeed, that the information about an in-group member who is successful in the stereotyped area reduced the participants' concern of being judged in terms of the in-group stereotype, thus improving their performance in the respective field.

Another response is derived from the explanatory mechanism of the stereotype threat: if the threat creates anxiety and reduces people's cognitive resources, thus affecting their performance, then the factors that reduce anxiety should also mitigate the effects of the stereotype threat. In line with this vision, it was shown that people with a high sense of humor are less affected by stereotype threats, whereas the sense of humor reduces anxiety generated in these contexts. On the other hand, the concepts concerning the skills needed to solve tasks also have an important role. While people with an entitativist vision of

intelligence feel the effects of the stereotype threat in a stronger way in a task that requires intelligence, people with an incrementalist vision are protected against the negative effects. This is because those having an entitativist theory believe that human intelligence is a fixed, unmalleable trait, and always tend to show to themselves that they are smart, which makes them anxious in front of difficult tasks, while those with an incrementalist theory that intelligence is flexible, dynamic and they seek to improve their skills and performance, feeling less anxiety in front of difficult tasks.

The effects of the stereotype threat can also be reduced by creating safe environments in which social identities are not devalued.

As a result of their research, Wheelur and Petty (2001) concluded that there are two processes through which the activation of stereotypes can affect behavior: a cognitive and a motivational one. The two processes may act either independently or together.

In other research, they suggest that stereotypes do not activate a certain behavior, but the category itself. For example, it was demonstrated that priming the elderly category has a significant influence on behavior and stereotypes, but we can also highlight the fact that the activation of stereotypes does not mediate the effect of priming the category on behavior. This suggests that both stereotypes and behaviors are directly associated with the social groups in the humans' memory. These issues are consistent with the contemporary views on the attitudes being perceived as consisting of cognition, affects and behaviors, which are components that can act independently and in unequal proportions from each other.

Such research is important because it gives empirical weight to the research based on the idea that stereotypes can function as prophecies that self-fulfill. If you interact with a member of an "aggressive" out-group, the stereotype associated to the group will activate in your mind and will unconsciously affect your behavior, which will become more aggressive. But your behavior will generate, in turn, more aggressive reactions from the one you interact with and, ironically, you will get to perceive that person as being aggressive because of your own automatic behavior.

All studies are based on the idea that stereotypes' activation occurs after the categorization of social targets has already occurred. Before saying about a gypsy that he/she is so and so, we must first classify him/her as a gypsy and then we must apply the group stereotype. However, stereotypes can be also activated in the absence of categorization, based only on the presence of features specific to the stereotyped category. This means that we can classify a person as being Romanian and yet automatically assign him/her features specific to the gypsies. This happens when that person has physical traits that make her/him close to this social category (e.g. dark skin), because, in time, we not only come to associate the stereotypes to the social class, but also to its specific physical attributes.

People are aware that they can stereotype on the basis of social categories, but apparently they are not aware that they activate stereotypes also on the basis of physical features of the social targets. In addition, the two types of activation of stereotypes differ in terms of their controllability, meaning that people can control the activation of stereotypes when it occurs in the basis of the process of categorization, but they seem unable to do the same when activation is based on physical traits. It is also quite difficult, even impossible for us to determine the social class of a person on the basis of physical traits. For example, it is easy to decide upon this when it comes to race, gender or age, but things get complicated if you need to identify a communist, a pedophile or a Nazi.

Castelli et al. (2004) showed that it is sufficient for us to know at some point about a person that he/she belongs to a social group that we hate, even if we do not remember

who he/she is and what group he/she belongs to; however, her/his presence triggers in us a tendency to avoid and it also activates a negative attitude associated with the group.

Cognitively speaking, we tend to see connections between groups and traits even when they do not exist in reality (illusory correlation), or they are not as we imagine them (pseudo-contingencies), and secondly, the simple act of categorization makes us exaggerate intergroup differences and mitigate intragroup differences (categorical accentuation and assimilation). Such processes are more evident in the case of individuals with a high degree of authoritarianism or those with an increased need for cognitive clarity.

Once formed, the stereotypes are activated and applied to individuals belonging to social groups, often in an automatic way (the time necessary for the stereotypes to activate is very short, a few hundredths of a second). They affect both our impressions and behaviors (through the stereotypical threat mechanism or through the mechanisms of the direct perception-behavior link). In order for these processes not to be automatic, we should have sufficient cognitive resources available; we should be sufficiently motivated or have more weak stereotypes, conditions which are not easily to meet in everyday life. The use of stereotypes can be benign, but it often has negative social consequences. For example, stereotypes can function as prophecies that self-fulfill.

Our psychological processes deal with the stereotypical and counter-stereotypical information in such a way that it very often contributes to the maintenance of the stereotypes, rather than change them.

For example, if we adhere to an entitativist theory on the human person, we will pay more attention to the information that confirms our stereotypes, this type of information being also better stored, especially in the social memory of people. Also, in order to protect our stereotypes, we isolate individuals that contradict these beliefs within some subcultures, psychologically separated from the group stereotype.

Stereotypes are also maintained because we attribute the counter-stereotypical information to some unstable internal or external causes (external awards enable individuals to be seen as an exception to the rule, whether they are typical or atypical for their group, and the group stereotype will remain unchanged).

In order for the stereotypes to change, many basic conditions must be fulfilled. For example, the contact between two groups can lead to changes of the stereotypes in a positive way, only if the groups have an equal status, common goals and cooperate in a regulatory tolerant environment.

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## Knowledge Based Society - Ideological Challenges and Changes in Educational Policies<sup>1</sup>

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**Abstract:** *The global vision concerning the development of education and knowledge-based society is illustrated in strategic documents on European development in which there are stated the political intentions to create a prosperous Europe, to promote knowledge creativity and human capital by integrating all European policies, so that they contribute to the achievement of cultural, educational, economic, social and environmental objectives.*

**Keywords:** *knowledge-based society, educational policies, school organizations development, educational changes.*

The society continuously records social, political, ideological, cultural changes, which, reflected in the educational system, outlines the various behavioural patterns according to the values promoted at that time. Throughout time, it has been shown the impact which these patterns have on the formation of young people personality, the school being in this sense, the main source of behavioural models with a formative and educational value, a status recognized by the large share of formal education in human development. The new conditions require the orientation of specialized studies towards interdisciplinary approaches, which are capable of analyzing the changes driven by the knowledge-based society and to highlight ways of restructuring the educational system so as to promote behavioural patterns concordantly with social values and desiderata. In this context, the knowledge-based society and the issue concerning human resource development lies in the actuality of educational research, these points of interest being tackled as fundamental premises for the development of the society, with theoretical and practical implications on the process of reforming educational systems and thereby on the formation and efficient recovery of capital. In this context, the analysis of educational policies and strategies for human resource development through education, of professionalism patterns, standards and professional competencies, as well as the identification of the requirements, characteristics, best practices, procedural failures and changes induced by the development towards the knowledge-based society is a necessity to optimize this approach in terms of quality in education.

The characterization of the knowledge-based era necessarily involves the analysis of the intensive technological development, which generated a huge potential and broad accessibility. Possible limitations of technological development have their sources in the possibility of human factor knowledge, namely the capacity for assimilation, acceptance and development of these technologies for use in new fields, new products, services and activities. The understanding of the knowledge-based society is related to another scientific concept and reality - knowledge-based economy. The society represents the integrator framework in which the culture, economy, science and advancement of knowledge ends with the exquisite formation of human personalities. In this regard the European Union has assumed in the Lisbon declaration to develop within a decade the most competitive knowledge-based economy. This statement contains an action plan showing the main strands of the target mentioned in our analysis: education, research, information society.

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The three directions represent a unique chapter in “the action plan” developed by the Committee of the National Strategy for Economic Development of Romania, during April-May 2000.

In a knowledge-based society, similar to those contemporary societies in full development, the school as an institution of knowledge holds a fundamental position. The measure of progress of the Romanian society can be identified not only by economic and life quality indicators, but also by those with view to education school quality, namely indicators on how to organize knowledge and learning, the types of expected performance quality of education and methods for distributing education in society. The development of modern societies depends on human and intellectual capital at a rate that competes with other forms of capital - physical, economic, financial, etc. The school is the one that enshrines the level and quality of employed human capital development. Here is an organizational reality which acts as a two-dimensional social context: global - historical - characterized by a specific ideology that takes the form of traditions, norms and practices - and an immediate context represented by the concrete situations of institutional policy derived from the ideology and the culture specific to school organizations. The emphasis on the impact of socio-economic and cultural factors on educational field proves that the school, through its structure, rules, regulations, climate, institutional policies, etc., creates a "social learning framework", framework that can be stimulating, favourable for the process of development or, on the contrary, can block the individual - organizational - social transformation process (Păun, 1999, p. 14).

The study of the current changes with which educational institution are facing allows the delimitation of the large context of *paradigm* change and global and concrete practices in which the educational system must work. The European policy in the field of knowledge development, education and research, states that the essential concept of "European Research Area (ERA = European Research Area), which involves enhancing and deepening cooperation within the European Union and beyond its limits. The importance of research was highlighted by a European Commission report, which shows a deficit of the European Union's import-export balance in high technology and is conditioned to make efforts to intensify the research. The ERA concept was implemented with the Sixth Framework Program (2002-2006) which provides an unprecedented degree of concentration of research efforts by providing funding on the following areas: financing large projects that are to solve key problems and ensure European competitiveness, network of research, partnerships between states. Romania has the chance to participate as a member country of the EU, which means that we can not ignore the benefits of knowledge, but on the contrary, we must focus on the latest global developments in general and in Europe in particular.

The relationship between education and society, as well as the impact of social changes on schools and educational policies has to take into account the specific ways of educational changes, the fact that these are not immediate and direct objectives of social requirements, but rather mediated and often distorted by the internal logic of the educational system. The social logic and the educational logic are not always convergent, because the internal educational logic is the result of its own history – points out P. Bourdieu (1970) - a result of successive systematization which generates a set of practices, attitudes and pedagogical mentalities that have a tendency of self-preservation and self reproduction, relatively independent of external pressures and changes, holding the role of ‘filter’ in the relationship with the school office. The restructuring of the Romanian educational field is felt both theoretically and practically through the requirement to adapt the new strategies for school development to basic principles of the knowledge-based society. Educational factors have to restructure their activities supporting the idea that

development and innovation through knowledge is the goal of any educational institution that wants to survive in the contemporary world, and the mechanism of institutional and individual development is represented by change.

The specificity of changes in the educational field is given on the one hand by the long history of the Romanian school, which generated a rich and powerful corporate culture and on the other hand the complexity of school organizations that may be part of the area provided with four major dimensions:

- The structural dimension: human resources, objectives and organizational culture;
- The instrumental-strategic dimension: the physical agent, material conditions, strategies and methods of action, means of intra and extra-organizational communication, management;
- The socio-emotional and motivational dimensions: interpersonal and inter-group relations, ways of motivating and promotion, organizational climate;
- The community integration dimension: local community, regional, national and international community.

Any attempt to educational development and evolution does not apply in an empty space but in a Romanian school organization that has centuries of experience and social culture behind. This is why the genuine school change assesses the correlation between components and development strategies, i.e, between the WHY, WHAT and HOW of change, in order to create an appropriate approach to change the contemporary society. This goal can be achieved by fulfilling specific conditions arising from the new type of knowledge-based society:

- Change, instability and resistance in all facets of society, not only in education, should be considered realities of contemporary life. Although inevitable, changes are not always positive, and this why people and schools have to filter them off. Nevertheless resistance is considered irrational.
- Succeeds in the context of a school with a “rich” culture - to create a collaboration among teachers in order to promote educational development – practical models are needed, in which schools can build cultures based on collaboration and development.
- If a change should occur, the aims and activities of various individuals and institutions involved must be consistent and that’s the reason why partnerships are mostly recommended. A positive school policy can build productive connections between educational partners.
- Achieving sustainable school development projects, tailored to individual schools and involving all members of the organization. Weak projects in education have increased reluctance to change! The greatest resistance is found in schools where people need to implement educational change but who have been excluded from taking most of the ultimate decisions. Such practices have led schools to become conservative institutions which over time have resisted change and sought to maintain continuity with their past experiences.
- Reality has shown that these attempts for school development, through lack of school members’ involvement have failed in the past and will fail in the future, because teachers have not taken part in the changes and do not find personal weight in the cause- hence the need to involve teachers in designing and implementing educational changes.

At times, genuine change occurs very slowly, due to the complexity of the educational and school organization field. A school can plan its own evolution over a

period of time if it takes into account official and school board initiatives, the mosaic of its unique context and students, parents, teachers and other community factors. One of the conditions of success and resilience over time is that people who blaze change must come from within the education system to strengthen the initiatives for change and thus achieve the institutionalization of change.

The knowledge-based society suggests a different approach to education. The mission of the education reformers is becoming increasingly difficult due to the reconfiguration of the aims of education under the new cultural, political, economic, ever-changing requirements, subjects to the specific requirements of the 21st century. The educational policy decisions become the global changing project's foundation of human resource formation through educational reforms initiated at European level, which gives them a character of universality. The exacerbated socio-economic crisis in the recent decades, determines as strategic solutions, a series of reforms with a focus on optimizing the relationship between social requirements and the quality of education, between personal and organizational development.

Research, development and innovation depend on social and political investment in key elements of a knowledge-based society and economy. The achievement of the global objectives for sustainable development is conditioned by the restructuring of the educational system and the adoption of educational policies and strategies for human resource training specific for "information societies where knowledge and creativity represent the most important capital and the success of any society consists in educating its members in order for them to lead and work in this continuously changing socio-economic environment.

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## Gender Differences Influences upon Educational Practices

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**Abstract:** *Literature has shown that parents and teachers tend to consciously or unconsciously reinforce children's gender-stereotyped behaviors. The family interactions are the primary source of gender role socialization, while the traditional classroom interactions offer gender-based behaviors, interests, cognition styles, and performance evaluations. Thus, parents and teachers must be informed about the issues of gender differences in educational practices and they must recognize the necessity of them valorization or compensation.*

**Key-words:** *gender, behavior, education*

Even since he is born the child comes into contact with the norms and the socio-cultural beliefs which establish the adequate and the inadequate behaviors of its gender and thus implicitly the social contexts are created for him in order to be grown and educated. The gender category will establish the relationship between the child and his environment (irrespective of the social agents which take part in the development of the child along his life), the way of responding and behaving in different social situations, the opportunities he gets into contact with, the activities he can undertake and, sometimes, even the expectations he can have in as far as the success in an activity is concerned.

In time, the social environment will hallmark the child, the friends, the school and the mass-media influencing the training and above all the development of the self, of the gender's beliefs and behaviors, reinforcing the attitudes and the congruent actions with the gender stereotypes promoted at socio-cultural level and enforcing the incongruent ones.

Leaper & Friedman (2007) affirm that, most of times, the contemporary theories which try to explain the way the gender develops, from a psychological point of view are rather complementary than contradictory, because most of them admit, explicitly or implicitly, the combined influence, bigger or less, of the socio-structural, interpersonal, cognitive-motivational and biological factors. However, theories differ in point of the degree of role stressing and importance of each process in transmitting and developing the gender. (Bussey & Bandura, 1999). The socio-cultural factors include the division of labor and the prevalence of the patriarchy in the wide society.

The interpersonal factors affect and motivate the types of opportunities, the way they render the world they live in and the child's reactions to them. The child becomes aware of the group he belongs to, described by a certain characteristics, that of the gender, this turning into the basis of the social identity.

The cognitive-motivational factors organize the child's behavior and the way he renders the world he grows in. In that way, the child uses certain gender schemas, which are configured by means of the child's socio-cultural experiences. For example, Sokal, Seifert and Piotrowski (2001) proved the fact that boys have a capacity of resuming the gender broader than girls', due partly to the fact that from a socio-cultural point of view the non-gender-typed behaviors are more severe enforced in the case of the boys.

The biological factors refer to the physiological differences between sexes which are (or are not) relevant for the development of certain roles or activities.

The gender differences influence the educational practices irrespective of the field, the level of application or the implementing social agents.

Normally, the parents are the first social agents who influence the children's behaviors and playing preferences. Various researches highlighted the parents' in forming and developing the stereotype behaviors of children from the very first year of life. By

choosing the toys (Leonard & Clements, 2002), the clothes' color or even the games and activities adequate to the gender, parents do not do anything else but to encourage and to strengthen some behaviors considered specific to a gender or another. They act as patterns which can influence the children's developing ideas and values, sometimes expressing indirectly their attitudes, encouraging the behaviors and the gender-typed activities and enforcing the non-gender-types ones, incongruent with the norms and the values imposed at the society (or family) level.

Gelman, Taylor și Nguyen (2004) marked out the fact that by using some statement as „girls play with dolls” or „boys play with trucks”, children's gender stereotypes can be transmitted and reinforced in such a way that they could learn and develop gender behaviors approved at social level.

Also, ever since the pre-school period, differentiated activities can be noticed based on children's gender, rewards granted differenced, role plays and sometimes even forming the groups for activities are based upon the gender differences (Hayden-McPeak et al., 1993).

Teachers can influence the development of the attitudes and of gender values by emphasizing or diminishing the gender relevance in the activities performed.

A very important aspect is that of the gender differences evinced at the expectations, the motivation and the academic success levels. Studies and researches have pointed to the fact that parents' gender-typed attitudes can influence children's choices, success and academic expectations (Sokal, L.; Seifert, K. & Piotrowski, C. 2001). Parental educational practices mark out different study fields for boys and girls.

Thus, mathematics and sciences are academic fields „reserved” to the boys, the girls showing their capacities in fields such as literature or social sciences. Many times parents manifest their own gender stereotypes in different expectations they have in as far as the academic success of their children is concerned: if they have low expectations from the part of the girls then their trust in their mathematical abilities and capacities will decrease, which determines a decrease of the motivation and a sub-evaluation of the importance of the mathematics for their children's academic future.

Bussey și Bandura (1999) highlighted the relationship between the perceived level of the competence and the expectations referring to the success and motivations and of the performance. Boys show a higher interest in exact sciences and the girls in the social ones, the success and mostly the expectations referring to the success in one field or another being in fact the result of the gender stereotypes influences formed and developed during the years previous to the school period.

The educational practices are different not only in point of the science field, manifestations of the gender stereotypes are also noticed in the field of the sports. From a cultural point of view, the sport and the activities requiring physical effort have always been associated to the masculinity.

The parental education encourages the physical activities and the involvement in the field of the sports. However, many times these behaviors are reinforced positively only in the case of the boys, whereas the girls are directed towards activities/ sports which suppose less physical effort. Many parents consider that their sons are more competent in sports than their daughters. Thus, many times these beliefs can become self-fulfilling prophecies, by means of self-efficacy decreasing in own sport abilities and in girls' motivation of involving in sports activities.

The Romanian educational system promotes mostly the academic success and encourages less the sports success. For all that, sports activities, even if they are in minority, enforce, to a greater extent the gender-typed behaviors.

Nowadays, as a result of numberless studies and researches, a change in educational practices and their direction towards the equality of gender is tried to be modified. Although a resistance concerning this change is noticed both from the parents' and the teachers' sides, it is obvious that it needs equal chances and a decrease of the gender differences in point of organizing and developing the educational activities, irrespective of their level of organization.

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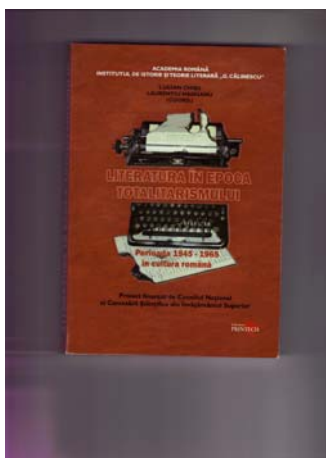


# Recenzii



## De la littérature à l'époque du totalitarisme. La crise de la culture et la diffamation de l'esthétique<sup>1</sup>

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Résultat d'un projet de recherche financé par le Conseil National de la Recherche Scientifique dans l'Enseignement Supérieur (CNCSIS), le livre intitulé **La littérature à l'époque du totalitarisme**, coordonné par Lucian Chișu et Laurentiu Hanganu (Maison d'édition Printech, Bucarest, 2008) réunit les préoccupations d'un groupe de chercheurs affiliés à l'Institut d'Histoire et de Théorie littéraire « G. Călinescu » de l'Académie Roumaine, visant la problématique du rapport politique-littérature.

Au début du livre, l'étude **Vers et sous le réalisme socialiste**, élaboré par le critique littéraire Dumitru Micu, analyse les avatars du réalisme socialiste sur la scène idéologique, sociale et culturelle de la période 1945-1965, se focalisant sur l'étape de l'épuration politique et des écarts par rapport au critère esthétique, de certains écrivains remarquables qui cèdent aux pressions du régime communiste. La presse qui préserve l'importance du critère esthétique survit difficilement, tandis que les journaux à caractère strictement politique se développent de plus en plus et parviennent à confisquer l'espace entier de la presse libre. Pour mieux surveiller le processus de création, pour éradiquer la littérature en tant que valeur esthétique, le régime crée, en septembre 1950, *L'école de littérature et de création littéraire* « Mihai Eminescu ».

Les attaques contre la génération des grandes écrivains roumains de l'entre deux-guerres, certains d'eux encore vivants, sont utilisés comme tremplin pour les écrivains et les critiques du régime et comme instrument idéologique dont le but est de compromettre le canon esthétique roumain. La critique marxiste – un hybride théorique envisagé comme généralement valable – se manifeste, faute d'un métalangage spécifique, par violence et agressivité. Ensuite, l'élimination des grandes personnalités, représentatives pour la vie littéraire et surtout pour le discours critique esthétiquement orienté – de l'enseignement aussi que de la vie publique – complète le projet minutieux et très efficace de démolition de la culture roumaine. Les grands intellectuels de l'époque – Hortensia Papadat-Bengescu, Tudor Vianu, Pompiliu Constantinescu, Camil Petrescu, Al. Philippide etc. – dénoncent la gravité de la crise culturelle. Les partisans de l'art pour l'art regardent, sans

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avoir la possibilité d'en riposter, la manière dont « la critique marxiste met en question, pendant une première étape offensive, de légitimation (1944), la crise du système culturel de l'entre-deux guerres, capitaliste, considéré anachronique par rapport au nouvel monde. » (p. 124, notre trad.)

A partir de l'analyse du rapport proletkult - réalisme socialiste, Laurențiu Hanganu définit, correctement, les deux idéologies littéraires empruntées à la doctrine communiste soviétique, et souligne la composante romantique à fonction manipulatrice de celles-ci : « il s'agit des mécanismes idéologiques et littéraires très simples, et grossières du point de vue de l'histoire littéraire européenne – conçus dans le but de détourner le potentiel politique de l'art et de le diriger vers le changement social prévu. » (p. 136, notre trad.)

Le livre propose, aussi, un recueil d'études dédiés aux poètes les plus importants de l'époque de l'entre-deux guerres, soumis à l'épuration – les hommes, mais aussi leurs œuvres : **Le processus du modernisme. I. Tudor Arghezi sur le lit de Procuste** (par Petruș Costea) et **II. Les cas Blaga, Ion Barbu, Bacovia** (par Lucian Chișu) ; s'y ajoute **Le défi de la critique esthétique. Les cas Titu Maiorescu, Eugen Lovinescu, G. Călinescu** (par Andrei Grigor).

En ce qui concerne le destin de la critique littéraire, l'agonie de la critique esthétique continue, suite aux attaques idéologiques qui se prolongent et s'intensifient jusqu'à ce qu'elle soit perçue sinon inutile, au moins obsolète. **L'abrégé d'histoire de la littérature roumaine**, par G. Călinescu, est attaqué, dans le champ culturel, au fur et à mesure que le processus d'institutionnalisation de la critique marxiste s'accroît à l'aide des nombreuses publications politiques de l'époque. Vilement attaqués, eux-aussi, les théoriciens de la critique esthétique sont presque éliminés de la scène des idées littéraires. Le métier d'écrivain change de sorte que ceux-ci deviennent « des agents de propagande, des architectes des œuvres devenues, à leur tour, des instruments de propagande. » (p. 251, notre trad. – à voir l'étude **Le statut de l'écrivain pendant les années 1944-1947** (par Oana Safta).

Récompensés, s'ils acceptent d'obéir au parti communiste, ou éliminés – dans le cas contraire -, les écrivains doivent tous choisir soit de préserver la liberté de création, soit de se soumettre aux impératifs idéologiques. Il s'agit, au fond, d'un problème lié à l'écriture littéraire de n'importe où et de n'importe quand.

## Ciprian Mihali – *Inventarea spațiului (Arhitecturi ale experienței cotidiene)* sau despre o nouă hermeneutică topologică

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Lucrarea universitarului clujean Ciprian Mihali apărută în 2001 la editura Paideia propune o interesantă abordare a problematicii spațiale din perspectivă fenomenologică și hermeneutică, mizând pe autoritatea a două modele tutelare – Heidegger și Patočka – declarate încă din *Introducere* drept repere fundamentale ale demersului analitic: ”Plecând de la tentativa filosofului ceh de a întemeia spațialitatea în relația de co-prezență, pe de o parte, și în sensibilitate, pe de altă parte, ne vom îndrepta către modelul heideggerian analitic-existențial.” (p.7) Experiența asumată a spațiului translatează astfel dinamica newtoniană a toposului ”omogen și infinit, ordonat și abstract, obiectiv și matematizabil” către ”lumea trăită”, ”o lume în care spațiul se produce neîncetat, un spațiu care, fenomenologic vorbind, se configurează relațional și se umple de conținuturi subiective.” (p.23) Eșafodajul teoretic este structurat în trei mari capitole – *Modele de constituire a spațiului, Spațiu și loc, Topografia cotidiene* – fiecare dezvoltând câte o viziune complexă cu multiple extensiuni de sens, din care amintim selectiv: *Spațiul ca realizare a relației originare, Spațialitate și lume ambientă, Hermeneutica spațiului – parte a hermeneuticii existențiale, Spațialitatea Dasein-ului și spațiul lumii, Loc și spațiere - realismul lui Heidegger, Locuire și domiciliere: Heidegger versus Lévinas, Seducția transgresivă a rutinei (seducția cotidiană a transgresiunii), Monument și narativitate – sau despre centru și frontieră în viața cotidiană, etc.*

Premisele cercetării punctează atât nivelul teoretic (”abilitatea reflexivă în filosofia contemporană a cotidianității”), precum și pe cel social contemporan („mutațiile care au avut loc în ultimii zece ani în Europa Centrală și de Est și revenirea brutală la cotidian”), legitimând teza *imanenței spațiale* care cere o atitudine critică diferită: ”Să nu considerăm cotidianul ca un lucru în sine (cu două atitudini posibile: fie de fetișizare ori idolatrizare, fie de subapreciere și dispreț), ci să-l tratăm mai degrabă în multiplicitatea fețelor sale, refuzându-i, din punct de vedere teoretic, orice închidere în jurul unui centru, a unei esențe, în raport cu care să-i măsurăm întinderea, durata, intensiunea, extensiunea, interioritatea și exterioritatea.” (p.178) Postmodernitatea girează o asemenea proiecție asupra spațiului prin nașterea societății *topofage*, ”care își produce propria alteritate spațială. Foucault decide să-i spună *heterotopie* și s-o considere drept prezență efectivă înăuntrul societății a locurilor care o reprezintă, o contest și o subvertesc, locuri aflate în afara tuturor locurilor instituite și totuși situate în interstițiile societății.” (p.189).

Prin proiecțiile analitice prin care le propune, lucrarea se dovedește a fi productivă în special în analiza spațiului literar, deoarece deschide, în mod inedit, oportunitatea unei noi grile de lectură, motivată de inter-relaționarea eu-lume, specific, de altfel, discursului literar.

## Ideologia și complexele „memoriilor” lui Adrian Marino\*

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În aproximativ patru decenii de activitate (1965 – 2005), numele lui Adrian Marino a dobândit o anume notorietate, grație mai multor volume apărute (unele în străinătate) între limitele acestei perioade.

Format sub tutela spirituală a lui George Călinescu, căruia îi este asistent timp de doi ani (1945-1947) la Literele bucureștene și din a cărui viziune istorico-critică se revendică „Viața lui Alexandru Macedonski” (1966) și „Opera lui Alexandru Macedonski” (1967), neagă destul de repede această tutela și se dezice de fostul său tutore despre care nu va vorbi niciodată în termenii gratitudinii. De altfel, în afara înclinației către munca asiduă, a dedicației față de investigația documentaristică și a dorinței completitudinii, spiritul său pare impermeabil la scriitura de talent și la spectacolul construcțiilor critice caracteristice operei călinesciene.

De aceea, deși stimabile sub cele trei aspecte enumerate mai sus, studiile sale impresionează prin efort, capacitate de organizare și de sinteză a unei materii ample, dar rămân sensibil îndepărtate de universul creativității și de deschiderile imaginative necesare analizei critice de finețe. Meritele rămân însă și își află justificarea în primul rând în cele câteva sinteze ample și laborioase, istorie și inventar de idei [1], dar și în faptul că „se oferă programatic drept premise pentru efortul constructiv al generațiilor tinere de cercetători”. [2] Fără îndoială, nici în această privință exemplul și lucrările lui Adrian Marino nu sunt singulare, din fericire, în timpul cultural contemporan, deși nici foarte numeroase nu s-ar putea spune că sunt. Chiar *Dicționarul General al Literaturii Române* la care face trimitere nota [2] este un foarte bun exemplu de implicare a efortului constructiv al „generațiilor tinere de cercetători”, sub bagheta incontestabil prestigioasă a academicianului Eugen Simion. În sfârșit, din motive care pot face obiectul altei analize, chestiunile privitoare la modele și exemplarități, de la cele profesionale la cele morale, sunt destul de amestecate în cultura și în lumea intelectuală de astăzi.

Ultima carte semnată de Adrian Marino, apărută postum, conform unei dorințe testamentare, la cinci ani de la moartea autorului, contrariază – stârnește admirații sau le intensifică pe cele deja exprimate, determină reacții adverse, dezbateri, analize, replici și replieri, jubilații, puneri la punct, clarificări, corecții, explicații, justificări, adică o serie de atitudini mai mult natural omenești decât culturale, care i-au putut determina pe unii care au intrat în arena controverselor să o proclame „cartea anului 2010”. În opinia mea e cam mult, sau, în orice caz, nu este ce ar trebui să fie în dreptul acestei titulaturi care desemnează în mod curent profesionalismul de excepție, izbânda culturală și nu amintirea profund marcată de ranchiună, enunțul constructiv și nu cel denigrator.

Deși dă de multe ori impresia că sunt semnul unui narcisism postum – și chiar sunt, într-o măsură considerabilă – memoriile lui Adrian Marino reprezintă mai degrabă o atitudine de total negativism, opera autorului însuși aflându-se sub apăsarea propriului verbiaj negator. În mod paradoxal, într-un capitol cărturarul nu contenește să-și deteste cărțile, pe rând, cu meticulozitate și temeinicie. Obida nu vine, cum s-ar putea crede, din vreo dorință ardentă de perfecțiune nesatisfăcută – sub acest aspect, memorialistul nu are

îndoieli că opera îi este impecabilă – ci din suferința că nu a fost întâmpinată cu entuziasmul și explozia de urale pe care autorul a așteptat-o și din bănuiala că lumea în care a dat-o la iveală nu o merită și nu îl merită. Altminteri nu s-ar putea înțelege de ce evocarea fiecărei lucrări se însoțește cu suferința că cineva (Mircea Eliade, Fănuș Neagu, René Étiemble și alții) nu a reacționat cu gratitudinea sperată, cu extazul intelectual dorit. Nesatisfăcută, aspirația la unicitate (excepționalitatea i se pare insuficientă) a memorialistului se transformă în agresivă tendință de punere a celorlalți, a tuturor aproape, sub acuzația de deficit caracterial, moral și chiar intelectual. E vorba aici mai degrabă de un complex al singularității decât de obsesia și suferința sentimentului de singurătate.

Dincolo de această coordonată a memoriilor, susceptibilă să fie supusă unui demers psihanalitic mai mult decât unei analize documentare, sunt de spus câteva cuvinte despre ideologia care structurează acest text.

Adrian Marino și-a făcut faima unui strălucit ideolog liberal, calitate care i-a fost deseori evidențiată și admirată și pe care el însuși o prezintă, de multe ori ca pe o insignă de preț, în „Viața unui om singur”. Sub insignă, cel puțin unul dintre sensurile cuvântului și conținuturile doctrinei nu este de găsit. Libera competiție culturală și toleranța față de ceilalți îi sunt străine memorialistului care demonstrează că mult mai familiare și mai dragi îi sunt termenii de opoziție ai acestor două atitudini.

Pare că pentru Adrian Marino nu există - și nici nu ar trebui să existe – decât propria persoană și propria operă.

O aversiune nereținută, necenzurată față de „intelectualul de primă generație” se exprimă cu mare frecvență în rândurile memoriilor. Nici o rezervă, nici o întrebare asupra eventualei valori a „detestabilei” categorii nu însoțește vreodată acest dispreț. Nici o grijă față de propria doctrină care ar fi trebuit să admită că un șir social poate fi rupt prin talent, competență, profesionalism, măcar din când în când, și că individul nu poate fi condamnat de vreo normă să rămână fixat într-o categorie.

În plus, memoriile lasă loc impresiei că puțini, foarte puțini scriitori/intelectuali merită atenția și prețuirea lui Adrian Marino. Fie ei români sau străini. Orice semn de indiferență manifestată față de persoana memorialistului, reală sau închipuită, atrage aspre muștrări, o iremediabilă obidă și o iute expediere a celui care a făcut imprudența să nu-i acorde atenția și admirația așteptată. Așa se întâmplă cu mai toți intelectualii români, dar și cu René Étiemble, Roland Barthes, Jean Starobinski...

O afirmație cum este cea reprodusă în rândurile următoare ar putea să uluiască, indiferent de cine ar fi rostită, dacă nu ar fi în tonul, în ideatica, în fluxul resentimentar rămase constante pe întreg parcursul memoriilor:

„Am refuzat în bloc și definitiv întreaga cultură și literatură a epocii comunist-ceaușiste. N-am studiat-o, n-am citit-o. [...] Dar refuzul meu, categoric și absolut, era și a rămas de ordin pur ideologic”.

O atitudine care nu necesită și nu merită prea multe comentarii, indiferent care i-ar fi determinările ori susținerile „teoretice”.

Fragmentul citat ar putea, de altfel, să țină loc de orice analiză dedicată „Vieții unui om singur”.

#### Note

\* Adrian Marino, *Viața unui om singur*, Editura Polirom, București, 2010

1. *Hermeneutica ideii de literatură*, Cluj-Napoca, 1987 și *Biografia ideii de literatură*, 7 volume, Cluj-Napoca, 1991-2003) sunt, poate, cele mai bune exemple

2. Monica Spiridon, *Marino, Adrian*, în *Dicționarul General al Literaturii române*, L-O, Editura Univers Enciclopedic, București, 2005



***Ești COOL și dacă vorbești corect, Institutul de lingvistică "Iorgu Iordan – Al. Rosetti", Ministerul Educației, Cercetării și Tineretului, Consiliul Național al Audiovizualului, Editura Univers Enciclopedic, București, 2010, p. 140***

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Începând din anul 2007, ACADEMIA ROMÂNĂ prin INSTITUTUL DE LINGVISTICĂ „IORGU IORDAN – AL. ROSETTI” s-a alăturat Consiliului Național al Audiovizualului în acțiunea de monitorizare a posturilor de radio și televiziune privind calitatea limbii folosite în diverse emisiuni. Această colaborare a dus la alcătuirea Raportului de consultanță care se face public anual și care, în anul 2010, a stat la baza editării unei cărți destinate elevilor, în principal. Din echipa de cercetători care a interpretat datele monitorizării fac parte: Blanca Croitor, Andreea Dinică, Adina Dragomirescu, Ana-Maria Mihail, Carmen Mîrzea Vasile, Isabela Nedelcu, Alexandru Nicolae, Irina Nicula, coordonator Rodica Zafiu, iar monitorizarea a vizat 12 posturi de televiziune (*TVR 1, Antena 1, Pro TV, Realitatea TV, Prima TV, TVR 2, TVR Cultural, Kanal D, Antena 3, B1 TV, OTV și N24 Plus*) și două posturi de radio (*Radio România Actualități și Europa FM*), alese în funcție de: audiență, acoperire națională, pondere a emisiunilor informative și de dezbatere, asumarea unui rol cultural și educativ. S-au efectuat (ca și în etapele precedente, din aprilie și iunie 2010) 300 de ore de monitorizare, urmărindu-se în primul rând transmisiunile de la ore de vârf, în special emisiunile de știri și dezbateri. Au fost monitorizate sub aspect lingvistic, ca de obicei, doar intervențiile verbale și mesajele scrise (titrări, crawluri) pentru care își asumă responsabilitatea redactorii și colaboratorii posturilor respective, nu și secvențele verbale aparținând invitaților în studio.

Cartea inspirată de acest studiu este astfel concepută încât să prezinte diferite tipuri de greșeli, prezentate pe niveluri de limbă, dar – ceea ce e cel mai important – ea oferă și modalitatea de evitare sau de corectare a respectivelor greșeli. Așadar, meritul deosebit al cărții este acela că nu rămâne un simplu ghid normativ, ci funcționează mai degrabă ca un îndreptar de limbă română corectă. Manualul cuprinde opt capitole: „Pronunțare, despre sunete și accent”; „Grafie, unde găsești câte ceva despre «i» și cratime”; „Punctuație, ca să afli unde să pui și unde să nu pui virgulă”; „Morfologie, care începe cu frumoasa aventură a «substantivurilor»”; „Sintaxă sau cum se înlănțuie cuvintele”; „Lexic și semantică sau de ce sunt importante sensul și forma cuvintelor”; „Stilistică, adică aventurile băieților de cartier care vorbesc la televizor” și „Cum rezolvi unele exerciții, ca să nu-ți bați singur capul”.

Această inițiativă a celor două foruri menționate mai sus, de a valorifica rezultatele monitorizărilor sub forma unei broșuri-îndrumar, a fost de susținută de Ministerul Educației, Cercetării și Tineretului (MECT) care anunța la lansare că broșura "Ești cool și dacă vorbești corect!" va fi distribuită tuturor unităților de învățământ. Scopul acestei

lucrări este de a servi drept material de studiu suplimentar atât pentru cursul de limba și literatura română, cât și pentru cursurile opționale, având ca scop educarea elevilor în spiritul vorbirii corecte a limbii române.

În comunicatul de presă emis de MECT se explică faptul că "Utilizarea audio-vizualului drept caz de studiu vine ca urmare a influenței din ce în ce mai mari pe care acesta o exercită, alături de școală și părinți, în educația elevilor".

Plecând de la premisa că mass-media reprezintă un veritabil formator de opinie, oferind tinerilor modele pe care aceștia le urmează negreșit, ghidul acesta vine să zdruncine acest mit și să le arate elevilor că jurnaliștii mai și greșesc. Lucrarea mai are însă un scop, urmărindu-se și impactul invers, ca jurnaliștii să conștientizeze tipul de greșeli la care sunt supuși și gravitatea lor. Această intenție este expresă și în declarația coordonatorului acestui studiu, Prof. univ. dr. Rodica Zafiu: „*Un lucru e să te observe, să te monitorizeze și să te judece un grup de lingviști sau CNA, eventual chiar să primești niște observații, atenționări și mult mai grav mi se pare să știi că toți copiii sunt cu ochii pe eventualele greșeli, le recunosc, pentru că stau cu cărticica în față*“, declarație ocazionată de lansarea cărții.

**- Workshop exploratoriu -**

**“ Politizarea programelor și a manualelor  
școlare în perioada postbelică”**



## De vorbă cu academicianul NICOLAE BREBAN despre statutul scriitorului în perioada postdecembristă

N.B.: Aveți o temă pretențioasă. Dialogurile ideologice - m-au sunat deja la un mic interviu și le-am spus deja că - și cultura e ideologie. Deci e un sistem de idei. Din păcate, marea presă ideologică, dacă vreți, politică, sociologică, nu prea se ocupă de cultură, cum nu s-au ocupat nici guvernele în ultimii 20 de ani. Vedeți că bugetul culturii este penibil, 0,13 – 0,16, din care, mare parte merge la patrimoniu, nu merge la cultură, unde sunt licitații etc. Și ceea ce e grav e că, și asta o critic eu de multă vreme, după Revoluție, faptul că statul român s-a retras din susținerea financiară a culturii. La o întrunire, acum vreo 15 ani, l-am încitat pe un fost ministru a spune că ar vrea totuși ca statul să intre în edituri, să susțină una, două edituri direct pentru a facilita apariția acelor serii de scriitori naționali, din literatura clasică română, literatura modernă, dintre războaie. Țările din nordul României, foste comuniste, Ungaria, Cehoslovacia, Polonia, au astfel de interese, și guvernamentale, să nu se piardă, să existe la îndemâna studenților, a profesorilor, a publicului larg, să existe ceea ce comuniștii chiar făceau - serii de mari scriitori.

La ora asta în România, de 20 de ani nu există decât institut comercial. Măcar în televiziuni mai există și câteva canale naționale care nici ele nu se preocupă de cultură, și din păcate imită pe cele comerciale, dar editurile comerciale, chiar dacă sunt de bună factură, cum e, de exemplu, Polirom, cu diversitate mare de colecții, nu sunt interesate direct de cultura românească, tradițională, cea care a fondat spiritul românesc, cea care a fondat România. Să știți că România de astăzi a fost înființată, principatele romane au fost fondate și apoi întreaga Românie, de câțiva mari scriitori și câțiva mari boieri luminați.

E gravă situația în editurile românești. Și grav e faptul că se pierd din cititorii de ediții, care se formează cu greu, care sunt convinși că încă existau, și citeau ediții de mari scriitori, mai ales clasici și moderni. Efectiv mor. Mor încet, încet și nu sunt înlocuiți pentru că nimeni nu-i plătește, nu există interes. Situația e gravă nu atât pentru cei care suntem încă vii, ci pentru oamenii care ne-au fost modele între războaie și mai ales începând cu Maiorescu, *Convorbiri Literare*, ca să nu mai vorbesc despre pașoptiști, Heliade și ceilalți. Eu mă consider un neo-paşoptist; se consideră și un amic de-al meu, prieten de-ai mei, mare scriitor, Adrian Marino, care în cartea lui postumă se declară mereu pașoptist. Adică un fel de nebun, ctitor de cultură, ctitor de generații, ctitor de ideologii culturale.

Asta-i situația. E adevărat că e o fluorescență enormă de reviste în toată țara, mai ales în provincie, și aici provincia e grozavă că poate apela la primăriile locale, la oamenii nu numai din centrele mari, ci și din centrele medii, și de asta sunt câteva zeci, câteva sute de reviste, nu toate de foarte înaltă calitate, dar există apariția acestor reviste ce nedumerește pe mulți. Unii veniți de la Paris, Țepeneag, de exemplu, și alții, se mirau cum de apar atâtea reviste în România, când la Paris sau în Germania sunt câteva, doar câteva reviste, cu tiraj foarte mic. Și eu am spus: probabil că scriitorii români, poate chiar nația română, ca să vorbesc ca un pașoptist, simte pericolul, faptul că din nou, cultura este neglijată, nu de turci, de tătari sau de austro-maghiari, ci este neglijată chiar de oamenii noștri. Și se pare, e un efort, e o ebuliție, e o afirmare de conștiință de sine a valorilor literare. Sigur că în aceste reviste, ca și foarte multe cărți care apar, miile de cărți, se strecoară foarte mulți veleitari și impostori, bieți netoți, care săracii nu au deloc cultură poetică sau scriptică și își închipuie că își pot cuceri rapid un nume. Exact când în România a dispărut cenzura. Din păcate au dispărut cele două cenzuri: cea politică, ceea ce e foarte bine, dar a dispărut și cea profesională, or asemenea prostie nu există. Or, dispărând cea profesională, ani de zile s-a spus: la noi nu e posibilă cenzura, și atunci apar toate aceste produse de maculatură, subculturale, uneori suburbane chiar. A apărut în ultima vreme și o

generație foarte tânără care merge direct spre pornografie, confundând erotismul cu pornografia.

Sunt, sigur, multe probleme aici, în legătură cu dialogurile culturale în spațiul post-totalitar. Nu mai știu dacă suntem în spațiul post – totalitar. Se pare că nu suntem în niciun fel de spațiu.

Când l-am sfătuit pe Răzvan Teodorescu în 95 să iasă la tribună să spună că Ministerul Culturii susține o editură, a apărut un vechi amic de-al meu, nu știu dacă ați auzit de el, Gabriel Liiceanu îl cheamă, care a venit și a spus că ar fi un scandal dacă statul s-ar implica în edituri pentru că, zicea domnul Liiceanu, principiul liberal interzice ca într-un stat liberal, statul să facă concurență editurilor particulare. Eu m-am exprimat după Gabriel, cu care mai înainte, sub Ceaușescu, am fost prieten și l-am susținut când era un tinerel necunoscut și nu avea unde să publice, și am spus: e un scandal ce spune el.

Noi nu suntem un stat liberal. Nici în 90 și cred că nici azi încă nu suntem. Suntem o țară, într-adevăr, în tranziție spre, nu numai spre liberalism, spre democrație. De aceea unii contestă încă realitatea unei revoluții. Eu nu o contest, deși am spus într-un text de-al meu că revoluția a fost dacă va fi. Adică, dacă instituțiile care se formează, valorile, oamenii vor arăta în România viitoare, vorbim mereu de România viitoare, vor arăta că într-adevăr s-a schimbat structura acestei țări, din dictatură, din bunul plac, și din unipartitism, adică de comandament al unei biserici partid, partidul public era ca o biserică, imitând biserica moscovită bineînțeles.

Deci noi nu suntem încă nici într-o democrație comparabilă cu cele mari, poate nici măcar cu cea dinainte de război, deși se pare că nici înainte de război nu era o democrație formidabilă în România pentru că era o țară constituită din trei bucăți mari care au stat secole la rând sub genunchiul a trei mari imperii profund antagonice: Moldova, stat sub tătari și ruși, Valahia, stat sub turci, și noi, în Ardeal, sub austro-maghiari. Dar spuneam și spun încă mereu că unirea nu e încă perfectată și că ar trebui să facem încă o dată unirea și să luăm exemplul Franței, care, după marea revoluție din 1789 a mai făcut încă trei revoluții în 1830, 1848 și 1870 și abia atunci s-a instalat, după un secol, revoluționar intens și continuu, acel „l'esprit republicain” de care francezii sunt așa de mândri, acest spirit care a încastrat în conștiința generațiilor faptul că nu te mai poți întoarce la dictatură, la monarhie în cazul lor.

Din punct de vedere al susținerii de către stat, de guverne, cultura română e inexistentă, nu interesează pe nimeni. Problema identității din Franța - de curând, acolo, au început ziarele și televiziunea să se intereseze de problema identității. Chiar președintele Sarkozy s-a implicat în discuție. Franța, care nu are nici o problemă de identitate, are o identitate veche. Eu, în textele mele, ultime, de eseuri, vorbesc de cele trei țări care s-au constituit târziu, foarte târziu, poate prea târziu. Prietena lui Heidegger, țineți minte, filosoafa evreică germană, are o teorie după care toată extrema dreaptă asasină, nazistă, toată această de structurare, toate aceste turbulențe în politică au venit din faptul că Germania s-a constituit prea târziu. Țineți minte, la 1870, sub Wilhem I, sub Bismark. Cu Italia s-a întâmplat la fel – Rissorgimento – unirea Italiei târziu – Garibaldi. Și la noi la fel. Eu am fost – prima mea călătorie când eram tânăr, adică mai tânăr decât sunt astăzi – prima mea călătorie a fost în 66 în Polonia și am asistat atunci la festivități de 1000 de ani de stat polonez. 1000 de ani! Noi peste nouă ani vom comemora 100 de ani de existență statală unitară și independentă. Eu cred că unirea mai trebuie făcută o dată și perfectată.

Țin minte când am venit la București, am venit la București la 18 ani, vroiam să mă înscriu la Litere, visam să ajung scriitor, știți cum sunt tinerii, au vise fantasmatiche... Și șefa de secretariat la Universitate mi-a aruncat o privire cu dispreț – tatăl meu era preot greco-catolic și avea vreo două fabrici și fabricuțe de ulei și am ratat atunci.

Dar m-am întâlnit peste câțiva ani cu cei cu care trebuia să fiu coleg de an, cu Matei Călinescu și Nichita Stănescu și am avut de la început discuții în legătură cu Valahia, cu

ardelenii. Ei râdeau de mine pentru că, cu voce șovăitoare recitam din Goga, deși le-am explicat că aceste versuri au apărut la 1905, în Ungaria, în Budapesta, într-o revistă românească. „La noi sunt codri vezi de brad”, nu? Pe când amicii mei, ei laudau Miorița pe care eu o contraziceam violent și am spus că, și în textele mele o fac de multe ori, am amenințat că dacă noi vom face din Miorița o baladă emblemă, vom fi victime pentru istorie, în totalitate, ceea ce se și întâmplă. S-a întâmplat. Și bineînțeles că unii îmi reproșează, mă contrazic. Dar ce alte balade să luam? Oricare dar nu Miorița, care sigur că e fermecătoare, acea metaforă cosmică splendidă, dar am spus, eu prefer Toma Alimoș, prefer Meșterul Manole, care are un mit care străbate tot sudul Europei, sacrificiu de temelie. Dar eu prefer Toma Alimoș care e o bună gazdă și care când e șocat și atacat de musafirul său, se ia după el și-l omoară. Deci noi suntem ospitalieri până la o anumită limită, zic eu, de aceea ar trebui să fim atenți cu cei pe care îi primim în ospitalitate. În orice caz, ospitalitate cu limite și în sensul civilizației.

Deci, iată, această unire pe care eu am simțit-o ca tânăr, aveam 18 ani, am simțit-o când eu eram în România și nu eram în România, eu veneam din Maramureș în care popii Breban vreo 8-10 generații au zidit biserici și au stat lângă țaranul român, și au fost închiși de unguri, și tatăl meu a fost dus de jandarii unguri și a fost îmbrâncit în închisoare pentru că a refuzat să arboreze steagul maghiar, în 40, când guvernul laș de la București a cedat Ardealul fără să se tragă un glonte, când am pierdut Basarabia, când România era să fie în pragul dezastrului încă o dată, cum a pățit acum Basarabia, deci ala a fost un moment dificil, Carol II a trebuit să fugă, și iată, noi am rămas în continuare fără Basarabia. Întâmplător, Stalin ne-a redat înapoi Ardealul. Altfel, vă închipuiți cum ar arăta România astăzi.

Mulți tineri, și dumneavoastră, și mai tineri, li se pare foarte normal că România e cum e, posesoarea unui teren atât de mare, de bogat. Nu e nimic firesc și totul se poate schimba într-o noapte, să știți. Încă cele 3 imperii care au hălăduit pe aici și s-au hrănit de aicea, încă pot emite pretenții și unele chiar și emit pretenții. Vedeți că Rusia sovietică ne-a dominat și ne-a exploatat în primii 10 ani enorm, ne-a spoliat. Dar nici celelalte puteri. Noi ar trebui să fim puțin sceptici față de toți binevoitorii care ne împrumută miliarde și după aceea ne cer dobânzi enorme. Vedeți că momentul de astăzi este acesta, când România are probleme de dobânzi și de plată. Nu ne putem nu numai hrăni pe noi, dar nu ne putem asigura nici viitorul imediat al copiilor noștri. O țară atât de bogată! Am trecut de exemplu prin Ungaria, țară mult mai mică și mai săracă și care nu are problemele noastre, care are șosele, care are..., în fine.

Ca să revenim și să termin cu dialoguri ideologice culturale, eu conduc o revistă de 20 de ani care este *Contemporanul*. De 10 ani e adjuncta mea și o conduce și o face și ea foarte bine – Aura a venit acum chiar din Basarabia și într-un fel ne-am împrietenit și numai pentru faptul că e un talent puternic poetic, eseistic și epic, dar care simte ca și mine, maramureșeanul, că mai e de lucru în unificarea românească. Noi avem această rană încă necicatrizată a umilințelor teribile trecute, a nesiguranței.

Termin acum un capitol cu identitatea românească. Din nou am citit o carte mai aventuroasă, *Prezentul dramatic al istoriei românești*, în care vorbesc din nou de identitatea românească. E momentul să atacăm această problemă pentru că eu cred că identitatea românească pe care eu o egalizez cu frica în primul rând și cu nesiguranța. Identitatea noastră diferă de identitatea engleză sau spaniolă, care are momente de superbie și de lupte cavaleresti istorice, cu Islamul, cu Franța, cu Napoleon. La noi, unul din elementele constitutive, cred eu, nemărturisite, este nesiguranța. Nesiguranța și în esența sa, celula subterană psihică, subconștient, frica, care bineînțeles a dominat populațiile astea timp de atâtea secole, are o remanență și are izbucniri de tipul vulcanic, uneori. Să se vadă Mișcarea legionară, care este un capitol pe care îl scriu chiar acum.

Deci, problemele identității ar trebui să fie unul din elementele de dialog. Un element de dialog, și cu asta chiar am să termin, să vă las și pe dumneavoastră să-mi

spuneți ceva, a fost timp de 10-15 ani, și de asta critic pe unii prieteni ai mei, sau foști prieteni, ca Manolescu sau Liiceanu (noi am fost buni prieteni până la Revoluție), s-au ocupat timp de 15 ani să fie de un fals dialog în cultura română: comunist și anticomunist. Știți foarte bine că în jurul GDS – Grup de Dialog Social, și în jurul Revistei 22 s-a constituit un nucleu. N-am crezut. Eu am venit de la Paris în 1990. Am crezut că GDS-ul va fi o reprezentanță a societății civile, a unei contraponderi față de guvernele care vor urma, de alunecările spre stânga, spre dreapta. Din păcate GDS-ul s-a structurat practic, în câțiva ani într-o sectă, cum spun eu, o sectă care a desemnat pe unii scriitori ca fost comuniști – dintre care: Eugen Simion – și au fost scandaluri în predarea criticii, o spun clar că în anul 90, la prima ședință a Uniunii Scriitorilor, grupul Eugen Simion – Valeriu Cristea – Fănuș Neagu și Marin Sorescu au fost tratați ca post-comuniști, pro-comuniști. Nu au avut funcții, au susținut literatura bună, în frunte cu Simion, cu Cristea. Mă rog, Cristea a și murit de amărăciune. Cristea are o carte care este unică în Europa – *Tipologia lui Dostoievski* în 2 volume, nici rușii nu au așa ceva. Nu mai zic de Marin Sorescu, un uriaș poet, Fănuș Neagu, un mare nuvelist de aici din zona noastră. Au fost considerați deja un grup post comunist. În timp de dl Liiceanu și ceilalți se considerau anticomuniști, sub pulpana dnei Monica Lovinescu și a altora, care s-au trezit să lupte contra comunismului când nu mai exista nici un comunist în Europa, când țările din est s-au grăbit să se afilieze la NATO. E clar că nu poți să fii comunist când ești în NATO. Era cazul ca unii domni ca Liiceanu și alții să lupte contra comunismului când comunismul exista, era ticălos și fioros.

Sigur că asta m-a costat 18 ani, 5 ani fără casă, 18 ani fără nici un fel de venit și o izolare enormă a colegilor mei și a prietenilor uneori foarte apropiați. Aveau dreptate. În România și în Valahia mai ales, dar în România, nu te poți pune cu voievodul. Voievodul și camarila lui nu numai că au dreptate dar au și o putere uneori discreționară. Dar, în timpul acela Breban a scris cărțile sale importante: *In zori de zi*, *Buna vestire*, *Drumul în zid*, *Don Juan*, arătând că se poate, enervând încă o dată pe cei de la partid și colegii mei cărora le demonstrez că se poate, se pot scrie capodopere, chiar într-un regim restrictiv. De altfel, paradoxul face ca de 20 de ani nu apar capodoperele care au apărut sub comunism. Tinerii care astăzi sunt inteligenți, impertinenți, frumoși, deștepți, vagabondează frumos în marile țări. De 20 de ani n-am văzut să apară capodopere. Poate singura excepție, acest *Orbitor* al lui Cărtărescu. N-am citit decât un volum care e bun. Nu știu cealaltă 2 volume. E, evident, un foarte bun scriitor și eu l-am susținut și pe el și pe Traian Coșovei când au apărut ei cu primul volumaș scos pe banii noștri că băieții au făcut o chetă la birtul Uniunii Scriitorilor și a apărut *Aer cu diamante* la o editură care se zicea că e Editura Litera. Dar dincolo de asta, vedeți că libertatea nu crează mari evenimente culturale, cum crează dictatura. În dictatură era aproape imposibil să publici o carte bună. Dar când o publicai, deveniai peste noapte maestru și cunoscut de milioane de inși. Nichita era cunoscut nu de mii, de sute de sute de mii, și Blandiana, și Sorescu. Uite, vorbeam pe drum cu Aura, este un poet de mâna întâi la Cluj, Ion Mureșan. Cine dracu îl cunoaște în România pe Ion Mureșan? Nici universitățile, nici școlile nu-l cunosc. E și vina lui că publică puțin. Dar Nichita, oricât de dezordonat și spectaculos era în viața privată, a publicat totuși 25 de volume. Deci Nichita, și poezii au reușit să facă România, ceea ce era uimitor pentru francezi și nemți: cum la voi poezia are o audiență atât de mare? Avea, pentru ca, la unii, nu la majoritatea, erau versuri, cronici rimate sau patriotarde sau închinare partidului. Și mai ales personalități, cum a fost Doinaș, de exemplu, care publica volume de poezie parnasiană, neoclasică și face traducere din Faust mai bună decât maestrul său, decât Lucian Blaga, mai aproape de textul lui Goethe. Deci, iată, ce paradoxuri crează uneori istoria. A propos de dialog, cand nu există dialog apar evenimente și personalități, și când e posibilitatea dialogului, el nu se înfiripă sau este fals. Cum vă spuneam, timp de 15 ani a existat un fals dialog între noi și foștii noștri prieteni: care suntem comuniști și care suntem post-comuniști sau anti-comuniști.



## Femeia în literatura și în cultura realismului socialist – reprezentări mitice, mitificare a istoriei și propagandă ideologică<sup>1</sup>

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**Abstract:** *Placed between the literary and non-literary space, but always subjected to the political aims of the Party, the texts published in **Viața românească** of the 60's focuses on the new re-reading the aesthetic values. Written by well-known authors of the period, the texts point out different feminine images – the woman as mother and comrade of man, involved in the Communist struggle for the new-born goals – enhancing or just creating mythical feminine profiles. Beyond the power of literature to create new myths, the old borders between the literary, non-literary and political ideology are fading away, putting women on the first stage.*

**Key-words:** *ideology, literary text, feminine profiles*

Prezența activă a femeilor pe toate planurile vieții sociale și politice reprezintă, în contextual cultural și literar al perioadei comuniste din România, un punct important pe ordinea de zi a strategiei bine etapizate ce urmărea crearea omului nou și a unei noi lumi, a egalității și a păcii între popoare, dar și, paradoxal, a dictaturii proletariatului. Așa se face că, de pildă, în paginile Vieții românești din 1960 [1], femeia-scriitor și femeia-critic se întâlnește cu dinamica femeie-cadru didactic și formator de opinie în rândurile tineretului studios.

În ceea ce privește poezia, am selectat două exemple semnificative prin opoziția dintre ele și, împreună, pentru rolul rezervat femeii în ecuația ideologică a epocii. Cunoscută atât pentru longevitatea ei creatoare, cât și pentru reajustările successive ale discursului poetic, fără îndoială valoros din unghi estetic, Nina Cassian publică, în numărul din ianuarie al revistei [2], poezia intitulată, simplu, *Căsnicie*. Erotikon-ul domestic, desfășurat – mai corect spus, sugerat a se desfășura – într-un spațiu intim, încărcat afectiv, asociază simplitatea discursului liric și accesibilitatea, curete de doctrina politică și de critica marxistă investită cu atribuțiile criticii literare, nu este lipsit de sensibilitate poetică. Obiectele banale – corelatele obiective ale sentimentului – dobândesc relevanță arhetipală aproape neașteptată dar, dat fiind talentul autoarei, îndreptățită.

Măruntele componente ale universului casnic – patul, ceainicul albastru, perdeaua, peretele, covorul – se autodefinesc drept „argumente ale dragostei lor” și proiectează cuplul de îndrăgostiți, nenumit ca atare, într-o atmosferă în care dragostea este calmă, împlinită. Iar sentimentul are forța de a îndepărta banalul din existență. Sub auspiciile simbolice ale dubletului pâine și sare, îndrăgostiții sunt proiectați în decorul familiar al românității, dar și în istoria mitizată a acesteia.

Pe de altă parte, poezia Aurorei Cornu, intitulată, ostentativ, *Închinare* [3], este dedicată oamenilor muncii, partidului unic – comparat destul de stângace cu o corabie pe valuri - și conducătorilor acestuia. Încercând să construiască imaginea lirică a luptei comuniștilor în ilegalitate, Aurora Cornu asociază simbolul comunist al rezistenței antiburgheze, închisoarea Doftana, cu imagini stereotipizate ale vocației sacrificiale și ale luptei pentru democrație. Pluralul inclusiv al formelor pronominale are menirea de a face din vocea poetei – despre eu liric nu poate fi vorba, întrucât nu o voce autonomă a textului

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liric este creată aici, ci scriitoarea vorbește direct, nemediat – cutia de rezonanță a întregii clase sociale a muncitorilor:

„Când pe egalul fluviu al masei noastre-apar  
Conducătorii noștri ca pe o punte mare  
Ca valul forța noastră renaște; tresărire  
care ne umple pieptul în aspră dăruire;  
Sunt ei care hrăniră cu viața lor în fiare  
Acea revoltă căreia-i sunt zidarii.

Doftana.”

La unison, prin vocea poetei aservite doctrinei comuniste, printr-o suită de metonimii incapabile să producă lirism, dar care sunt menite să cheme sub același steag pe muncitorii din uzine, de pe vase, din mine și din... artă, întregul proletariat împărtășește vocația sacrificială a comuniștilor ilegaliști:

„Pe zumzetul acesta, pe care-l naște-avântul,  
Ah, când suna-va versul splendidul gong de aur  
Care va bate-n artă, ogoare și uzine.  
Și vasele din porturi, luminile din mine  
Cea mai de preț monedă, îmbogățind pământul.”

O altă voce feminină este cea a Eugeniei Tudor care, într-un studiu despre *O problemă de stil în proza tinerilor – pe margine volumelor: „În plină zi” (Vasile Rebreanu) – „Ningea în Bărăgan” (Fănuș Neagu) – „Drumul trece prin păduri” (Ștefan Luca)* [4] analizează, cu instrumentarul rudimentar și stereotipizat al criticii din epocă, și din unghiul doctrinei atotputernice, texte destul de cunoscute, pe atunci, ale unor scriitori dintre care cel de-al doilea și-a dovedit, ulterior, puternica și longeviva vână creatoare.

Pentru accesibilizarea textelor și pentru a crea suportul argumentativ al demonstrației, autoarea articolului - destul de bine alcătuit de un ochi critic dispus să facă, din când în când, concesii bunului simț - rezumă conținutul textelor supuse analizei urmărind, apoi, relevanța etică – nu și estetică – a personajelor, evidențiind scăderile sau măcar ambiguitățile ideologice, și comentând concordanța dintre teza social-politică doctrinară și aspectele formale.

În proza literară a lui Vasile Rebreanu descoperă tipologia deja standardizată a personajelor, și polarizarea obligatorie – chiaburii Paramon și Sever, primarul satului, vândut hitleriștilor, precum și țărani care, după ce omoară un soldat nemaț, se revoltă, sub conducerea comuniștilor, și scapă de nemți. Atitudinea ideologic corectă a scriitorului este imediat remarcată: Vasile Rebreanu „se dovedește și aici un foarte atent observator al universului țărănesc proiectat pe fundalul unor realități sociale. Sub o aparență greoaie, țărani săi ascund o cănștiință curată, aspirând spre adevăr și libertate.” [5]

Personajele care ies în prim-plan sunt Iova, femeia săracă ce se descurcă singură, cu demnitate și curaj - „rămasă singură, împovărată de grijile gospodăriei pentru că bărbatul i-a fost luat pe front, Iova înfruntă sărăcia și răutățile noului primar, om de încredere al hitleriștilor, cu o dârzenie bărbătească.” [6] Caracterul tare al femeii își are pandantul în bătrânul Simion, personaj în care autoarea articolului găsește deplina originalitate a operei lui Vasile Rebreanu. Pe nedrept neglijat de critica literară, moș Simion este departe de țărani sfătoși ai lui Sadoveanu, ce au în spate o tradiție literară îndelungată. Încercând să coaguleze formele individuale ale revoltei țăranilor într-o mișcare coerentă – lucru cu puțință doar prin intervenția comuniștilor – moș Simion ia asupra sa vina de a-l fi omorât pe soldatul nemaț, sperând că astfel va salva satul de la distrugere.

Ca un alt Istrati – relevant prin opțiunea sa politică de stânga, nu și prin abdicarea categorică de mai târziu – Fănuș Neagu se înscrie, în opinia autoarei articolului, în mod fericit pe traiectoria ferm desenată de politica de cultură a partidului unic: „el detectează cu

predilecție, condamându-le, manifestările vechiului în mentalitatea oamenilor, în raport cu realitatea socială nouă pe care o trăiește satul nostru de azi.” [7]

Asocierea realism-socialismului, ca singura metodă agreată de creație, cu poetica romantismului permite acoperirea – parțială și oricum defectuoasă – a lacunelor de metalimbaj și metodologice ale criticii marxiste. Așa de plidă, Chiriac, din bucata intitulată *Cocoșul negru*, dă foc caselor chiaburului care l-a despărțit de Tița, fata pe care tânărul o iubește: „romanticul Chiriac, fire pasionată, apare mai mult ca un răzbunător al propriei sale pasiuni neîmplinite decât ca un răzbunător al condiției sale sociale.” [8] Și totuși, personajul poate fi recuperat ideologic, iar spiritul revoltatului romantic transformat în emblemă tipologică a realism-socialismului: „În ciuda zdrențelor cu care este îmbrăcat, Chiriac este un om liber, curajos, avântat, și nu se teme de stăpân, înfruntându-l și obligându-l să-și respecte slugile.” [9]

Și Ștefan Luca descrie mediul muncitoresc, dar Eugenia Tudor – preocupată atât de mesajul emoțional al nuvelei, cât și de aspectele tehnice – sancționează insuficiența forței de conturare a lumii muncitorilor – una viguroasă și demnă: „elementele componente ale acestui climat sunt prea palide pentru a zugrăvi cu destulă pregnanță” [10] mediul ce se vrea cu deosebire activ, al clasei muncitoare.

Iar simplitatea cu orice preț - semnalând, probabil, și o slabă înzestrare creatoare – etse și ea sancționată: „am văzut că nu totdeauna căutările [...] sunt încununete de succes acolo unde de dragul stilului frumos în sine sau a simplității frumos înțelese, este sacrificată claritatea mesajului sau profunzimea imaginii artistice.” [11]

În fine *Viața românească* găzduiește, în numărul... [12], o dezbatere intitulată *Critica literară și școala*, la care iau parte cadre didactice, critici, precum și redacția revistei. Profesorii-femei – jumătate la număr din totalul participanților (Coralia Călin, Adriana Niculin, Emilia Milicescu, Clara Georgeta Chios, Silvia Petrescu – nume reale sau inventate) semnasează absența unui punct de vedere unitar asupra canonului școlar și invocă, drept singura posibilitate a elevilor de a se informa, revistele literare ale vremii: *Gazeta literară*, *Luceafărul*, *Contemporanul*.

Prin vocea profesorilor se cere, direct, existența unei convergențe de opinii în critică, promovate printr-un număr semnificativ de volume de critică – altfel spus, se cere uniformizarea discursului critic și monopolizarea acestuia de către ideologia de partid. Ca exemple de critici consecvenți în opiniile lor și, implicit, obediți față de doctrina politică, sunt menționați Ion Vitner, cu studiul despre volumul 1907, al lui Arghezi, Silvian Iosifescu, și studiul său despre *Moromeții*, Paul Georgescu, și punctul său de vedere asupra *Pădurii spânzuraților*, Vicu Mândra și studiile de dramaturgie, iar Dan Grigorescu este sancționat pentru a nu se fi declarat de acord cu opinia critică dominantă în ceea ce-l privește pe personajul *Petre Petre* din romanul *Răscoala*.

Dar, fiindcă aparențele democratice trebuie păstrate, iar oamenilor trebuie să li se întrețină iluzia libertății de opinie, Adriana Niculin afirmă: „Dacă există mai multe păreri în privința unei opere sau unui personaj, cu atât mai bine. Aceasta ne prilejuiește, între altele, să arătăm diferența dintre interpretarea criticilor idealști de odinioară față de cea a criticilor marxiști de azi.” [13] Dezbaterea continuă – Silvia Petrescu: „Am vrut să insist asupra pericolului instabilității părerilor criticii și asupra dificultății de a se elabora un manual definitiv, atâta vreme cât schimbările ce se petrec sunt destul de frecvente.” [14]

Se dau și exemple concrete: Emilia Milicescu aduce în discuție cazul simbolismului și al lui Ion Minulescu. Prezentat în manuale drept un curent diversionist și reacționar, simbolismul trezește, totuși, interesul elevilor, iar poezia lui Minulescu le place. Problema constă, de fapt, în găsirea unei soluții pentru recuperarea literaturii române și refacerea canonului sub autoritatea doctrinei politice unice. Ca urmare, Adriana Niculin semnaleză lacunele serioase în materie de concepte operaționale – noțiunile de curent și de metodă.

De departe vocea cu autoritate a echipei cadrelor didactice, Coralia Călin – care pare a avea soluții pentru toate chestiunile ridicate – evidențiază principala problemă a procesului didactic – neconcordanța dintre programa universitară și procesul didactic din școli. Studenții veniți în practică pedagogică au informații lacunare, ca și probleme de asimilare a metalimbajului criticii marxiste, insuficient fundamentat. „Ar trebui să cunoașteți mai bine programa analitică, să atacați în primul rând problemele dificile ale analizei textului literar și ale unor opere de mare circulație”, trasează ferm o directivă de comportament didactic Coralia Călin. [15]

Iar redacția revistei propune o comparație considerată ca obligatorie între generațiile anterioare de critici și cei ai momentului, obediți politic și dispuși să sacrifice definitiv ideea de valoare estetică: „În ce măsură aveți sentimentul, pe de-o parte, că noua critică acoperă suprafața problemelor de istorie literară, așa fel încât elevii să nu se adreseze unor interpreți vechi fără o pregătire prealabilă?” [16] Întrebarea în sine nu mai are nevoie de răspuns, căci spune singură totul.

#### Note

1. *Viața românească*, revistă a Uniunii Scriitorilor din R.P.R., 1960
2. *Viața românească*, revistă a Uniunii Scriitorilor din R.P.R., nr. 1, ianuarie, an XIII,1960, p. 73
3. *Viața românească*, revistă a Uniunii Scriitorilor din R.P.R., nr. 6, iunie, an XIII,1960, p. 12
4. *Viața românească*, revistă a Uniunii Scriitorilor din R.P.R., nr. 3, martie, an XIII,1960, pp. 143-150
5. **Ibidem**
6. **Ibidem**
7. **Ibidem**
8. **Ibidem**
9. **Ibidem**
10. **Ibidem**
11. **Ibidem**
12. *Viața românească*, revistă a Uniunii Scriitorilor din R.P.R., nr. 3, martie, an XIII,1960, pp. 52-63
13. **Ibidem**
14. **Ibidem**
15. **Ibidem**
16. **Ibidem**

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## The 50's . Children's Literature – Communist Means of Education

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**Abstract :** *The re-reading of the Romanian literature written during the communist regime is indispensable in the Romanian cultural space, mainly because of the fact that until the present moment there have been great hierarchic subversions. The writers' behavioral analysis and that of the writing techniques in the totalitarian period may be included in a veritable history of the Romanian literature.*

**Key words:** *political regime, children's literature, patriotic education*

The communist ideology has as a starting point the social determinist theory, according to which a person's behavior is not induced by his own individuality but by the class he belongs to. As a result, the education in the spirit of the new communist society becomes compulsory, for it is stated that only this type of society can ensure the development session.

For example, here's the story of N. Mosov: "A small happy family." It is a short story about the happy life that the Soviet children were living back in those times. The main characters of this story are two schoolboys, who have decided to build a brooding, thinking about the great contribution that these broodings bring to the collective and state farms. Thus, in a wonderful language, there are told the adventures of the little boys until the very moment they manage to build the brooding, the nights on the lookout in order to monitor the temperature, and then the harsh scolding from the detachment of pioneers for their having neglected their lessons. How beautiful are the moments when the other colleagues learn about the existence of the brooding and decide to guard it in turns, urging the two boys to pay more attention to their lessons! Then, it is described the joy of that very evening when the first chick hatched. The message that this short story sends towards children's education is to face life with courage and unwavering will, never to complain about shortages, to love and strive since early ages in order to contribute to the flourishing of the country. The Youth Publishing House published Arcadie Gaidar's wonderful story "Timur and his boys" and the dramatization of the story by A. Grosman and A. Goldberg.

There are narrated the exciting happenings in the life of a group of Soviet children, who, understanding how much grimness and self-sacrifice are needed in order to protect their country and defeat the fascist invaders, find excellent ways to contribute with their forces to battle against the enemy. They organize themselves so as to help the families of the Soviet soldiers who went to war manage the household while their parents are fighting for their Socialist homeland. Where else could Timur and his friends grow up, if not in a state of happiness, of a bright future unfolding continuously? Timur's simple and glorious motto is the motto of a Soviet man, perfectly in control of his life and future: "If you are convinced that justice is on your side, may you not be afraid of anything in the world."

In the field of historical biographies, the Youth Publishing House published the story of N. Muratov: "Towards distant shores". In this story, it is described the travel of a Russian merchant, Afanasie Nichitin, who was the first to cross the road to India, before the Portuguese Vasco de Gama. In the book there are mirrored the Middle East life, the poverty of the people in contrast to the rich palaces of the sultans. Afanasie Nichitin loves his Russia, recalls his wonderings on foreign lands far away from his homeland, considering it far more beautiful than any other country in the world. Muratov's story urges children to love traveling, history, first of all to cherish their motherland and fight for its flourishing.

The Youth Publishing House translated a short story also belonging to the Soviet children's literature. It is a story about the life of a Soviet child named "Vasca, Bobca and the Rabbit". The main educational message that is sent through this short story consists of the following ideas: the special care for the received task, the concern to carry it out successfully. As a result, the Youth Publishing House will have to be concerned, in the field of translations, with choosing the most representative works of Soviet literature for children. They'll have to translate the verses of Marşac or Barto in Mihacolv creations, from the Soviet fairy-tale writers.

A wonderful initiative of the Youth Publishing House was the reprinting of our classics' literature. Thus, the beauty of Mihai Eminescu's fairy-tale "Price Charming of Tear" is available for children in an exquisite edition. After a while Creanga's fairy-tale appears: "The White Moor".

From the progressive universal literature, the Youth Publishing House has translated a passage of the novel "The Miserable" by Victor Hugo. It is the story of the little boy named Gavroche, the child of Paris, the city where the road is crossed only in elegant carriages, with saloons full of feasts, but which he doesn't belong to. He belongs to the Paris in which the small and cramped houses hide, where the ordinary, the oppressed people live, with peripheral narrow streets haunted by hunger and poverty. The little Gavroche loves honesty, truth, and all the people endowed with these qualities. He wonders the city streets with shinning eyes, hoping for a better life. Therefore, when Paris rebelled in 1830, together with the whole nation who could not endure the bitter treatment of the bourgeoisie, Gavroche fights heroically with all his youth enthusiasm. When the enemy bullets' hit him, Gavroche dies with this song on his lips:

"Beat on the drums! For the light of dawn rises! "

The parable of the brave and courageous little boy, Gavroche, is very instructive for the children in our country.

In the field of original literature, the Youth Publishing House has not yet taken an important step. Until now it was only one book that has been published: "Come on, guess who?" by I.Mihail. Under the form of versified questions, there are described a range of objects and animals, that are usually more acknowledged by children. The book is addressed to very young children; still it should have contained themes such as: the theme of work and heroism. The descriptions are too static and do not urge children to learn about the things they are told about. It can't be seen the human contribution through work, through perseverance when creating objects and domesticating the animals described.

In the field of original literature for children, the Youth Publishing House has still serious shortcomings. There haven't been published books about work and pioneers game, about our collective households, the beauty of our country. The Youth Publishing House has to develop the genuine spirit of our original literature for children, so as to contribute significantly to the communist education of the younger generation. The Youth Publishing House will have to edit books for children about life, work and concerns of working people, youth workers of our country. The publishing house will have to proceed boldly to publish fairy tales, fantasy stories to develop courage, initiative and manhood. Children's fantasy literature shows how powerful the notion of good is when fighting with audacity, how helpless becomes evil when drove away with courage. The misinterpreted orientation of the publishing house which chose to avoid fantastic literature has come out in the translations of Soviet literature. Until now, the Youth Publishing House did not publish any fairy tale or a Soviet miraculous story.

The Youth Publishing House should not only confine to the role of control and supervision of the ready written works for children. It must itself become an engine of literary activity for children. By gathering all the writers around the publishing house, it

can suggest the most appropriate subjects to continuously support the creative work of writers and contribute to the early organization of the healthy development of children's literature.

Between 1948 and 1953 there have been initiated the most serious anti-national actions in our entire history: the extermination of the elite, the indoctrination of the population, the infliction of behavioral and reasoning pattern out of the tradition, the Russification and Sovietization of the lifestyle, the governmental purge, the murder or the marginalization of an overwhelming number of writers, the destruction, the burning and indexing of the most important books of the Romanian literature, the ideological influence over culture, literature and art, the quasi-total isolation from the Western world and European cultural phenomenon. The entire literature and culture becomes subordinate to politics, thus being converted into an instigation and propaganda tool. After the setting up of the communist regime, culture is subordinated to politics, while the most important publishing houses are printing only the books that are included in the Sovietization program. There have been an established list of publications, selected works and authors that were allowed to be published and lists with prohibited papers and writers that were supposed to be drawn off the cultural space. The libraries have been invaded by translations from Russian literature, Russian films have flooded the screens and newspapers were put under a strict ideological control. Novelistic fiction (prose in general) is transformed into an ideological guide for educating the masses from early ages. Education will be done in the spirit of renovation and reinvention of the world, which belongs entirely to the party's guiding social life.

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## The Remains of a Dying Culture: Dieter Auner's *Leaving Transylvania* (2006)

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**Résumé:** *Présenté au Festival International du Film Documentaire et de l'Anthropologie Visuelle de Sibiu, Astra Film Fest, en 2006, Leaving Transylvania jette un regard nostalgique sur la vie des communautés saxonnnes de Transylvanie, qui, après la chute du régime communiste, semble avoir été condamnées à la ruine et à une lente extinction non seulement par le déclin économique mais surtout par l'exode de la jeune génération pendant les années 1990. Pour les vieux Saxons qui sont restés en Transylvanie, la vie dans la société roumaine en transition est devenue un combat assidu contre la solitude et les problèmes financiers qui finissent par les combler un à un, tout en restant des témoins impuissants de la mort de leur culture séculaire.*

*Notre article s'inscrit dans le cadre d'une recherche menée dans le projet international Gender, Migration and Intercultural Interactions in the Mediterranean and South-East Europe: an interdisciplinary perspective (7<sup>e</sup> PC - Ge.M.I.C.). Nous y proposons une étude imagologique, étayée par les éléments d'analyse du texte filmique, des représentations de l'identité d'un petit groupe de vieux Saxons roumains que l'histoire (la Seconde Guerre Mondiale, l'essor et le déclin du régime communiste) et les différences ethniques et socio-économiques ont remodelés, parfois par des expériences traumatisantes. La décision difficile de rester ou d'émigrer est incessamment remise en discussion tout le long du film.*

**Mots clés:** *migration, identité, appartenance ethnique, film documentaire.*

The process of transition from the Communist regime to democracy and capitalist market economy that followed the 1989 Revolution in Romania entailed radical changes at all levels of the Romanian society that, among other things, boosted mobility across national borders. Driven by an increasing feeling of social and financial insecurity, many Romanian citizens sought to take advantage of the liberalization of passport administration and international travel, and assumed the risks of displacement and of the encounter with the other on foreign ground through emigration to different (non-)European destination countries. Thus, throughout the first post-1989 decade, migration outflows underwent significant modifications as the number of emigrants from Romania increased and the reasons behind migration – whether perceived as ‘adventure’ or ‘exile’ – shifted from mainly political to mainly economic ones (even in the case of the asylum-seekers<sup>1</sup>).

In this context of constantly evolving dynamics of permanent and temporary, legal and illegal emigration flows, there was, at least in the early days of post-Communist Romania, a slightly different category of emigrants, for whom economic reasons for migration added to the strong awareness of cultural differences against the background of a troubled past. Thus, growing numbers of ethnic minority Romanian citizens – chief among which the Saxons<sup>2</sup> – chose to leave Romania in favour of destination countries to which they felt more or less bound by their sharing the same cultural roots. The consequences were devastating, especially in the rural areas: breaking out vigorously in the early 1990s (i.e., 1990-1993) to decrease then until more or less ceasing in the early 2000s<sup>3</sup>, the Romanian Saxons' exodus caused entire Transylvanian villages to die by depopulation, thus seriously damaging the economic potential and the cultural heritage of the region.

*Leaving Transylvania* (2006), Dieter Auner's documentary film, focuses precisely on the circumstances that led to the slow decline of the Saxon communities in post-Communist Transylvania. The first directing experience of a Saxon exile<sup>4</sup>, this film blends personal narratives (some of which are most likely very similar to those of the filmmaker's relatives who decided to emigrate in 2001) with the meditation on “the last deep breath of [Transylvanian Saxons'] cultural existence”<sup>5</sup>. Casting a nostalgic look on his grandparents' village Arbegen/Agârbiciu, Dieter Auner attempts to re-establish a link with his

(once) homeland and sets out on a quest for his “‘own’ Saxon heritage”, “construct[ing] a visual essay articulating the loss of collective identity”<sup>6</sup>. Thus, the inner conflict of individuals foregrounded by documentary-specific storytelling strategies is symbolically intended to invite the exploration of a universal theme of disorientation when facing the dissolution of a centuries-old community.

The dominant characters are Hans and Maria Kenzel, a Saxon couple in their sixties. Their life is inextricably related to that of the significantly diminished Saxon community in Arbegen: they take care of the old Saxon church and cemetery, and contribute to the preservation of the Saxon traditions and way of life. But, despite their age and profound attachment to their homeland, they decide to migrate to Germany. The narrative thread that develops around the reasons why they eventually make the difficult decision of leaving behind the village where they lived their entire life and the steps they take in order to legally migrate is constantly interrupted and completed by interviews with other Saxons from Arbegen, friends and neighbours of the KENZELS like: Jutzi Stuehler, a very close friend who helps Hans and Maria fill in the papers they should submit in order to get a passport and who is also to migrate in December 2001; Jirk Schneider, Hans’s closest friend, who helps him take care of the church and the cemetery; Inge Petru, a younger neighbour, probably in her early fifties; Maria and Misch Wolf, who range among the eldest members of the community; and, last but not least, Hans Hatt, a clergyman who comes occasionally to take the local priest’s place, when the latter is ill or cannot organise the religious service.

Out of the kaleidoscopic presentation of these people’s life experiences and ‘philosophy’ of the self/other interaction, the film constructs a more complex picture of the Saxons’ migration. All the interviewees are aware that the exodus of their Saxon fellows in the early 1990s had disastrous effects on the community, which is now in danger of becoming extinct. (There are only 22 Saxons left in the village.) Yet, they react differently to contextual and in-group changes and have various opinions with regard to the reasons why the majority of the Romanian Saxons chose to migrate to Germany. Through the juxtaposition of their more or less divergent discourses on migration, identity and economic, social, ethnic/cultural differences, the film develops its main underlying patterns sustained by the Saxon/Romanian, East/West, rich/poor, rural/urban, young/old dichotomies.

For instance, Hans and Maria Kenzel advance the dramatic decline of their local Saxon community as one of the reasons why they intend to leave as well: since there is almost nobody left to visit and to socialize with, they would rather go to Germany. In addition, the two bring to the foreground of their stories economic reasons that can hardly be ignored. Hans has at least a small pension, but Maria does not. They worked hard over the years, growing corn, selling pigs and eggs to make and save some money, but that was not enough.

Moreover, the narrative therapy that these two subjects willingly submit to subtly reveals their frustrations related to Saxons’ life under the Communist regime. Maria remembers that her family was well-off and owned vineyards, sheep, bulls, but in 1945 the Communists took everything away from them. So Maria had to work hard her entire life. As she and her husband are growing old and can no longer strive to earn their daily bread, they see no other way out but to join their relatives who migrated to Germany – to Augsburg, to be more specific – and who might help them through their old age. Naturally, they find it very difficult to leave behind the house in which they lived for decades and they are aware that they will probably die longing for their home in Romania, but they do their best to overcome their fear of displacement and are convinced that they can manage, just as Maria’s sister Bini (who was older than Maria – 79 – when she left) did. Eventually,

the reluctantly accepted idea of leaving home – Romania – to return home – to the space which they share with their family members and ‘cultural peers’, i.e., Germany – seems to be the only ‘solution’ to the couple’s problems.

The same social and economic reasons, with a particular stress on the social ones – i.e., on family reunification – determine Jutzi Stuehler to migrate as well: she has her children in Germany, so she intends to join them.

Jirk Schneider is, however, convinced that the exodus of the Saxon community was rather motivated by the defective policies of the Romanian state with regard to the restitution of the property confiscated by the Communists. He claims that, after 1990, the Romanians got their lands back, but the Saxons did not, and he believes that, had the Saxons recovered their forefathers’ land, as the Romanians did, nobody (here including his friends Hans and Maria Kenzel) would have migrated.

With the eldest of the interviewees, Maria and Misch Wolf, the debate on migration and cultural differences is taken much further and the economic reasons become rather secondary to the ethnic (and political) ones when set within a larger historical frame that encompasses the rise in power of the Communist regime and inter-ethnic conflict in the aftermath of World War II, when, on account of their German otherness, many Transylvanian Saxons were persecuted and deported “to redeem by working their ‘German’ guilt”<sup>7</sup>. The couple’s comments seem to sustain – just like Maria Kenzel’s and Jirk Schneider’s – Dumitru Sandu’s argument according to which, in the 1990s, the Saxons did not migrate *primarily* for economic reasons: they were partly motivated by the frustrations accumulated during the Communist period<sup>8</sup>. Yet, with Maria and Misch Wolf, more than with any other characters in the documentary, the sense of identity is defined by generalizing oversimplifications and negative representations of the Romanian Other. After they nostalgically evoke the good days and the beautiful traditions of their Saxon community, Maria and Misch Wolf reveal their having evolved over the years towards a rather xenophobic attitude in relation to the Romanian majority. They bitterly remember the days when, in 1945, the Romanians took them all the land and animals, causing a lot of hardships to the Saxon minority. Though not entirely siding with the Saxons who left because their exodus brought to ruin a once strong community with an 800-year-old cultural and historical heritage, Maria and Misch Wolf consider migration regretful, but fully justified and, hence, do not wish for their fellow Saxons’ return:

“Maria Wolf: Always the Saxons, the poor Saxons! Why was it only the Saxons who were deported to Russia in 1945? Why not deport other ethnic groups? There were many other nationalities at the time. They selected the Saxons for deportation...”

Misch Wolf: Herded up like sheep. The Romanians did. Yeah, the Romanians. Now they say that they are sorry that the Saxons are gone.”<sup>9</sup>

The frustration-engendering xenophobia emerges in the old couple’s narrative, without however, entailing any violent manifestation towards the Romanian community they have to share the village with. Their attitude is one of bitter resignation and refusal to mingle with the Romanian out-group.

At the opposite pole, the film presents, though as rather marginal, the attitudes of Saxons who, having lived as migrants, changed their opinion of the ‘benefits’ of migration or who simply do not embrace the ‘solution’ of such cross-cultural dynamism. Prior to their departure to Germany, the Kenzels are visited by an unnamed Saxon friend, who emigrated after 1990 but then returned to make a living in a Romanian town. He claims that life in Germany is not so different from that in Romania and strongly believes that, since they have all they need in Romania, Maria and Hans Kenzel should not emigrate.

His opinion seems to be shared by Hans Hatt who occasionally comes to replace the local priest. He acknowledges that migration to Germany might have its financial advantages, but it threatens the very existence and cultural heritage of the Saxons in Romania, so it is better to stay. (“It is true that the Saxons in Germany have some wealth, but those who stayed have their homeland.”<sup>10</sup>) For him, “identity is defined in terms of belonging to a community whose spiritual unity, built over the centuries, must be maintained in spite of all changes at the social and political level.”<sup>11</sup>

The artistic framework in which the characters’ personal narratives are set draws the viewers’ attention upon the director’s undeniable creativity and, at the same time, highlights, through the skilful play on oral testimonies, visuals and sounds, the dynamics of image-making unravelling at the intersection between ideological, socio-cultural and aesthetic aspects of discourse. Thus, “to refer to reality symbolically”<sup>12</sup>, Dieter Auner chooses to lay particular stress on iconographic representations of the dichotomically conceived spatial frames of countryside and town, East (Romania) and West (Germany). There is a certain irony in the way in which the film juxtaposes images of the natural landscape, almost idyllic in autumn and generous with the people who work hard and who are rewarded with rich crops, and the desolate look of the houses abandoned by the Saxons, of the old Saxon church and of the bad road that connects Arbegen with the neighbouring villages. The locked, crumbling houses, invaded by vegetation, the old church in ruin, the almost abandoned cemetery visually emphasise the disastrous consequences of the Saxon exodus; these are the remains of an 800-year-old cultural heritage that is slowly lost and forgotten. As long as there were people like Hans and Maria Kenzel to work the land, to take care of the Saxon church, to sweep the floor, to toll the church bell, to organise parties in the Saxon style, this heritage was preserved; with their departure – which means that one more house is locked and there will be no one left to care about the community’s spiritual life (as most of the few Saxons still living in the village are too old) – the continuation of the Saxon way of life in Arbegen seems impossible.

Several typically ethnographic sequences that are essential for the representation of the sense of identity of the local rural community provide hints with regard to women’s roles in the small, closed group of last ageing Saxons in Arbegen. Maria and her female friends (Jutzi Stuehler, Inge Petru, etc.) seem to spend most of their time in the kitchen or the canteen, close to ovens and stoves, when not helping men in the fields or tending to the poultry, pigs, cattle, etc. Yet, without turning gender identity into a major theme, the film occasionally seeks to escape the universal, patriarchy-dominated constructions of femininity, showing Saxon women in the position of companions, not subjects, to their husbands and of preservers of the Saxon traditions.

All in all, life in the Romanian countryside is obviously contrasted with that in Romanian towns, though the same sense of decay seems to affect the latter as well. As Hans and Maria Kenzel travel to Sibiu/Hermannstadt (once the very ‘heart’ of the Saxon community in Transylvania) to submit their papers for migration, the filmmaker does not seem interested in showing the better preserved central area of the town, but parts of the old town that have not been restored. These shots add to his representation of cultural decline that the Romanian society in transition, struggling to come to terms with its numerous contradictions, seems incapable to stop. Hans and Maria feel rather at a loss in the middle of the town crowd or in front of a clerk’s counter at an otherwise poorly furnished, messy emigration office, where they are very disappointed to find out they need to submit a whole pile of papers from different Romanian authorities, before they could get the permission to migrate. The railway station equally provides a rather distressing sight.

The final sequence of the film allows for a contrastive approach to the Romanian and the German urban spaces, as Maria and Hans are interviewed in their new flat in

Augsburg. The visual material reveals the striking difference between the comfortable, well-lit and modernized living space to which Maria and Hans have to adapt (where they do not have to work, where they do not get dirty and where there is no dust to clean over and over again), and the old-fashioned, humble house where the couple lived in Arbegen. Moreover, there is an obvious disparity between the neatness and peace of the German town and the decay, noise and pollution characterising the Romanian ones.

Altogether, visual symbolism and the astonishing collage of (non-)musical sounds is systematically exploited in underlining the recurrent *ubi sunt* motif that emerges from the characters' speech. Images of the elderly Saxons who can barely cope with deprivation and loneliness, the stay-or-leave dilemma and the awareness of their loss of cultural identity, alternate with glimpses at a bull herd in the river that might be interpreted as an allegorical representation of the Saxon community endeavouring to resist the ravages of time and to preserve their culture. But the bulls leave, one by one, the river to climb the cliff and to return home; so, the Saxons make the decision to leave behind their Transylvanian home and to embark upon the journey to the West, now all the more difficult since they are old, in order to join their families in Germany, and to return thus to the cradle of civilisation from where their ancestors were initially displaced in a distant medieval past. Heavy silence is violently broken by high-pitched, dissonant tunes that change their rhythm to better highlight the protagonists' feelings or to make way for the live sound of the singing Saxons attending an unglamorous dinner or of a Saxon band in the end of the film, a faint echo of the songs and dances of 'the good old days'. The soundtrack sustains by its contrasts and melancholy twists the conclusion that one of Hans Kenzel's remarks summarises with poignant simplicity:

"It's a devastating situation. Who would have ever thought? That a time would come when the Saxons would leave their homes. There were over 300,000 of us. There is only the song remaining about the Saxons who lived here: 'We're here for the past 800 years...'"<sup>13</sup>

Dieter Auner defines his *Leaving Transylvania* as "an extended chapter of [his] own history"<sup>14</sup>. Once an 'adventurer' daringly moving across national borders in search for better opportunities and education, the director casts a grim and doleful exile's gaze on his native Saxon community in Arbegen that radical societal changes and problematic inter-ethnic interactions have brought to ruin. This "love poem", as a critic calls it<sup>15</sup>, is, however, structured so as to exceed the limits of individual case study and to address themes of a wider scope like the dying culture of the – rural and ethnic – margin, the identity-shaping interplay between self-perception and perception of the other, and the re-negotiation of the Transylvanian Saxons' understanding of 'home' in the context of migration. Cross-cultural displacement is here reflected upon from the perspective of a migrant director and that singles out the filmic text as different from other discursive representations of migration. Without being explicitly pessimistic, Dieter Auner does not rule out the possibility that the Saxon emigrants/exiles may return to Transylvania or that the Saxon community may one day regenerate. Yet, his creative documentary seems to ultimately suggest that, for this particular category of 'wanderers', there is, nonetheless, less hope left than for the majority of Romanian migrants: "To the question: where do we go? Novalis answered: always home! We, the *Transylvanian Saxons*, are left only with some memories of it..."<sup>16</sup> Ultimately, this filmic elegy invites the viewers to appreciate the recuperative power of film that can save from oblivion the 'remains of a dying culture' and to meditate on cultural dynamics from integration to disintegration and reintegration.

#### Notes

1. The phenomenon of asylum-seeking considerably decreased over the decade 1990-2000, tending to reach zero level – from 116,000 in the early 1990s to less than 10,000 in 1996 (Ethnobarometer, 2004, section II.2)

- and it lost most of its political connotations. Studies of migration are unanimous in showing disbelief as to the genuine nature of the Romanian/Roma migrants' asylum-seeking motivations, suggesting that they rather served as a 'cover' mechanism to migration for labour. See M. Baldwin-Edwards, "Migration Policies for a Romania within the European Union: Navigating between Scylla and Charybdis" in *Mediterranean Migration Observatory*, Working Paper no. 7 (December), Panteion University, Athens, 2005, p. 10; O. L. Simina, "Next in Line – Romanians at the Gates of the EU (emigrants, border control, legislation)" in *SISEC Discussion Papers*, No. II, Issue 1 (February), Universitatea de Vest, Timișoara, 2005, p. 9; L. Nicolescu and D. L. Constantin, "Romania's External Migration in the Context of Accession to the EU: Mechanisms, Institutions and Socio-Cultural Issues" in *The Romanian Journal of European Studies*, No. 4, Editura Universității de Vest, Timișoara, 2005, p. 56; and G. I. Colipcă and I. Ivan-Mohor, "Context Analysis and Methodology Review Report (WP2). Romania", *Gender – Migration – Intercultural Interaction Ge.M.IC.*, 2009, p. 4.
2. Most of the studies on the migration trends characterising the first decades after the fall of the Communist regime, which tackle the intersection of economic decline and ethnic difference as the ground for permanent mass migration, refer to the Transylvanian Saxons and Hungarians. Roma migrants, as an ethnic group "which ended up being neither exchanged, assimilated nor tolerated", have not always been systematically recorded as Roma, hence the scarcity of data available regarding their migration. (M. Baldwin-Edwards, "Patterns of Migration in the Balkans" in *Mediterranean Migration Observatory*, Working Paper no. 9/ January, Panteion University, Athens, 2006, p. 6) See also G. I. Colipcă and I. Ivan-Mohor, *op. cit.*, p. 4.
3. For example, in 1990, out of the 96,629 Romanian citizens who migrated legally and settled their permanent residence abroad, 60,072 were Saxons. (Anuarul Statistic al României. Populație, 2006, section 2.30, p. 59) By contrast, in 2005, the number of Saxon emigrants was significantly reduced to 93. See G. I. Colipcă and I. Ivan-Mohor, *op. cit.*, p. 4.
4. Born in Transylvania (Central Romania), Dieter Auner migrated in 1990 to Germany. In 1994, he chose to move further to Ireland. He settled in Galway, where he has been working on Irish and international productions as a photographer, camera operator, film editor, and, more recently, film director. (<http://www.leavingtransylvania.com/the-director-dieter-auner.php>)
5. D. Auner, "Extras. Director's notes" in *Leaving Transylvania. A Documentary Film by Dieter Auner*, 2010, available at <http://www.leavingtransylvania.com/director-notes.php>.
- [6] *Ibidem*.
7. G. I. Colipcă, I. Ivan-Mohor, M. Praisler, G. Dima, A. M. Dumitrașcu and M. Neagu, "National Case Study – National Identity and the Media (WP4). Romania", *Gender – Migration – Intercultural Interaction. Ge.M.IC.*, 2010, p. 50, available at <http://www.gemic.eu/wp-content/uploads/2010/07/WP4-Report-Romania-final.pdf>.
8. I. Speteanu, "Leaving Transylvania, comunități în amurg. Interviu cu Dumitru Sandu", *Dilema Veche*, Nr. 181/ 26 iulie - 1 august 2007, available at <http://www.romaniaculturala.ro/articol.php?cod=4738>.
9. See the script of *Leaving Transylvania* (2006). Director and producer: Dieter Auner. Languages: Transylvania Saxon, German and Romanian. Duration: 52 minutes.
10. *Ibidem*.
11. G. I. Colipcă, I. Ivan-Mohor, M. Praisler, G. Dima, A. M. Dumitrașcu and M. Neagu, *op.cit.*, p. 50, available at <http://www.gemic.eu/wp-content/uploads/2010/07/WP4-Report-Romania-final.pdf>.
12. P. Aufderheide, *Documentary Film – A Very Short Introduction*, Oxford University Press, New York, 2007, p. 3.
13. See the script of *Leaving Transylvania* (2006).
14. D. Auner, *op.cit.*, 2010, available at <http://www.leavingtransylvania.com/director-notes.php>.
15. C. Maguire, "Highly recommended", in *Leaving Transylvania. A Documentary Film by Dieter Auner*, 2010, available at <http://www.leavingtransylvania.com/highly-recommended.php>.
16. D. Auner, "Extras. Director's notes" in *Leaving Transylvania. A Documentary Film by Dieter Auner*, 2010, available at <http://www.leavingtransylvania.com/director-notes.php>.

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### **Filmography**

*Leaving Transylvania*. Documentary, Ireland/Romania 2006. Director and producer: Dieter Auner. Languages: Transylvania Saxon, German and Romanian. Duration: 52 minutes.





## **Womanhood in „Pe strada Mântuleasa” by Mircea Eliade** **The Answer to Communism’s Agression: Love at the Center of the World**

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**Abstract:** *Some children searching for mystery and its signs on Mântuleasa street, a story teller who defends himself from an unknown aggression, by inventing the facts, by trying to escape from the main story, by building a labyrinth from his memories, an author, Mircea Eliade, living in Chicago, longing for the fairy tale space of his childhood – those are the ingredients of the most complex short story of the writer, “Pe strada Mântuleasa”. At the center of the story, womanhood interferes with an ancient curse that leads to uncanny events. Women like Oana, Arghira Zamfira, Marina, Leana, or Anca Vogel represent together the changing face of womanhood in Eliade’s short story. The narrative voices, the appeal to Romanian or universal myths and symbols, unexpected characters, the text’s plans, epic developments, configure a unique text in Mircea Eliade’s works panorama.*

**Key-words:** *Mircea Eliade, feminine character, fantastic narrative*

The story starts with the visit that the primary school teacher Fărâmă is paying to one of his students (or the man whom he believes to be his former student). It is woven against the background of the early years of communism, in Bucharest, where the primary school teacher Fărâmă – the Mântuleasa’s school principal – is arrested by the political police, for the guilt of trying to visit his former student, nowadays a major in the same political police of the repressive system. Fărâmă (the name is well chosen as it means “bit” suggesting from the very beginning the humble condition of the principal) is questioned about some things that the agents of the political power presume he knows.

Very quickly, the story develops along two plans: one concerning Fărâmă’s “visit” to the national security police, the second – the stories that come from Fărâmă’s memory. The frame story tends to be very simple: thinking that Fărâmă “knows something”, Dumitrescu arrests him, keeping the teacher inside the security building (or prison) for a year, trying to find out what the former director has to say. After meeting Economu, Anca Vogel, feeling cold and receiving warmer clothes, while the interrogators change several times, Fărâmă is set free. One day, he walks along Mântuleasa street, sits on a bench, two youngsters sit beside him and try to question him about something. Nobody seems to find what Fărâmă knows, and the interrogating characters change as the space of the interrogation also changes.

The objectives of these interrogators – Dumitrescu, Anca Vogel, Economu, others – are different. As the last interrogators say, Anca Vogel and Economu believe that Fărâmă can reveal to them where the Polish national treasure is hidden, in order to take it. Dumitrescu also wants to find out what the position and the origin of Vasile Bogza is and so on.

The second plan consists in Fărâmă’s memories. They focus on Oana’s image. Fănică’s daughter is the main character in this story. The family lives under a malediction: every male child that is born in the family would be abandoned by his wife and every female child would have gigantic sizes and would have sex with animals. By the time of the early years of the children that search through the Mântuleasa cellars, Oana fulfils only the first part of the curse: she is gigantic. Very beautiful, she looks like a statue, compared by Fărâmă to Venus or to the Jewish people that crucified Jesus the Savior, because only they could have had such sizes or such power, as the shepherd women say.

But Oana is not the only strange female in the text. She is anticipated by Arghira, the wife of boyar Calomfir, very beautiful, very clever, loving the arts, especially the theatre, but also blind. Her loving husband tries all sorts of medicines in order to find the cure for the blindness of his wife, but Arghira will only be cured by a woman, Zamfira.

The latter is paid for her service with the Mântuleasa street properties. She is also the grand-grandmother of Calomiferscu, Marina's cousin, the ageless woman Darvari falls in love with. All of the women are familiar to the mystery, so that Leana, the singer-forecaster would prevent everybody from making mistakes.

The four women are anticipated in the frame-text by the faces Fărâmă sees in the block where Vasile Bogza lives. They are the opposite of the women in Fărâmă's tales: pale, fearful, without life, they seem more like phantoms of pale memories than real persons. They do not remain forefront long enough to become characters, although their image is strange enough.

The single female character that draws our attention in the real world of Fărâmă, is that of one of his interrogators, Anca Vogel. State secretary, she tries to find out, as mentioned above, what has happened with the Polish treasure. She uses all the female strategies in order to accomplish her goal. She extracts Fărâmă from the confinement space, makes him feel comfortable, pours him champagne and serves the teacher "Lucky Strikes", waiting for her own "lucky strike". Yet the strike is not lucky, as other interrogators are searching for the same treasure. Anca Vogel and Economu will be arrested. She is the only female character that reaches a bad end in the novel.

The main motif of the short story is the search. Every character in the text searches for something. The boys are looking for the passage to the other world, Fărâmă searches for his former student, supposing that he could find some information about other students, but he also believes that he could understand what happened in the childhood of the students, Oana searches for a suitable man, Calomfir searches for a cure for his wife and so on. The search is associated with the motif of the mystery. Mysteries are all around: the cave where the passage is hidden, the Polish treasure, the knowledge of some people. But the main mysteries are carried out by the women in the story. The number of female characters, their importance, tells about the significance of womanhood in this strange text.

The main character carrying mysteries in Eliade's short story is Oana. Resembling a goddess, she is cursed to be giant and have sex with the animals: "her destiny is rooted in some magic background – the curse" [1], as Sergiu Pavel Dan postulates in his book. She searches through caves with the boys, but she doesn't recognize the signs the boys know. She goes to the mountains two times: first, when the Magician takes her and the boys and second, when she goes to the mountains searching for the suitable man. But before that she has to fulfill the curse. So she is raped by the shepherds, than she becomes insatiable. The shepherds' women come to her asking Oana to search for a really suitable man, as the shepherds are suitable only for them. Oana climbs to the mountains and finds a bull, fulfilling thus the curse. The village people usher the police and when they come to take her, she observes a man riding horses. She recognizes the last sign of her destiny, but the first sign of a hidden world: the man who is to be her husband and who takes her to be his wife. The story kinks here several times, as Fărâmă doesn't remember everything that happened at that time, he doesn't understand all the events or he loses contact of some of the participants.

But the main mystery of the story goes on with the dream that reveals the passage to the other world, before Oana's wedding. Oana dreams about a diamond sparkling cave, the gate to the other world, as the signs show. The signs themselves are revealed by Abdul, the young tartar who chases away the flies. He tells them to the boys, but they are also revealed to the women in the story, as Leana asks Fărâmă not to let Darvari go down into de cellar. Marina also understands the signs as she tells the boys that her name is not real, but that she has borrowed the name of the woman who healed Arghira from her blindness. She claims that the reason for her coming into the world was that she had to teach

manhood to see. She means that she wanted to teach the people to see beyond the surface of reality.

Reminding of Minas wife, Oana is the expression of a strange and overflowing sexuality, fascinating for the former teacher as well as the shepherds. She is cursed, but she manages to escape the evil, by meeting her giant husband. Otherwise, her destiny would have been to give birth to a monster. But in order to heal from this curse, she has to set herself free from the temptation of a low spirit. She has to set herself free from the ties of instincts and primary feelings, in order to gain a special communication with the sacred. After breaking free from the prison of the body's necessities, Oana is able to accede to the sacred. Only at that time could Oana have the revelation of the diamond cave, the gate to the other world, a world, reminding, in Sergiu Pavel Dan's words, a world of the meek, an underworld that Romanian legends speak of. The revelation can only take place in a monastery, as a place of abstinence.

But Oana carries also a mythological track in her height. She is giant, reminding of the people who lived on earth in the early years, coming from the union between angels and women. She has therefore an angelic side. Her size also symbolizes height, as Gilbert Durand [2] mentions, also sending to the sacred communication between man and god.

The short story contains other similar symbols, as Lixandru's arrow which never comes back after it is thrown into the sky. Other women carry other forms of sacred communication: Zamfira, calling herself Marina is one of them. She claims to be the granddaughter of Marina, the female that healed Arghira of her blindness. But, as she says, she came into the world in order to teach the people how to see. She doesn't speak about the real eye and real sight, as her grandmother did, but about a special eye, an inner one. The one that should help the people see the sacred – hidden into the real world, one of the main theories of Eliade.

What do these women look for in this short story, one of Eliade's best? The theme is the search, the search for the hidden sacred, yet women don't have free access to the sacred. They have to pass through several stages of abstinence, in order to become virgin and able to communicate with the other world. So why do the women, not the men, carry out the mystery and the revelation, why does Eliade use a feminine model in his work (the story uses an oriental fairy tale model, *Seherezada's* story; in *Halima*, the woman is telling stories to the prince, in the hope that, by her narrations, she saves her life)? Is it only the need for a model, is it only the fascination of womanhood? Is it more than that? All the women in the story are very beautiful, very special: Arghira, Calomfir's wife loves arts, but she is blind; Marina has special gifts and can heal Arghira's blindness, even if Calomfir, in spite of all the research he carries out in the caves of his castle, couldn't. The cave fills with water, he has to ask his servant to clean it, but he can't heal Arghira. Even the love that he shows for his wife is useless in front of the woman's blindness. Marina does the miracle of giving Arghira her sight. Centuries after this story, Zamfira claims that she came into the world in order to help the people to see, to find the keys of the sacred, hidden in the world. Zamfira-Marina is an amazing woman: she can change her age. Darvari sees her as very young, but in the morning he flies away in his plane and never comes back; he sees the woman as being thirty years older than the young girl he slept with. Yet Marina isn't young, just as she isn't old. She is the age that she is, as she says, and we have to believe that she found the secret of eternal youth. She is out of time, condition that Darvari can't manage and that is the main reason for his departure.

But Marina is not only out of time: like Leana, she knows the signs to the other world, she also knows the consequences of the quest and that is why both women try to convince the men not to search for the underworld country.

Moreover, all these women are connected to the idea of love and sex. Arghira is the beloved wife of Calomfir, the woman to whom he builds the castle; Marina is the woman Darvari falls in love with; Oana is an interesting character also, associated with love and sex. They are therefore associated to creation. They rule the world through the mysteries they reveal and the force of love and fascination.

Does that mean anything? If we go back to the frame story, we can see that the interrogators of Fărâmă are not interested in creation, mystery, love or any of the main ways of building a world. Communism is a world of destruction, not one of creation. Proof is Fărâmă himself. As Sergiu Pavel Dan says, he enters the communist prison, tells the story, can't reveal the mysteries that the interrogators are interested in. Then he comes out. Other people (maybe his own beloved students) try to extract some information from him, but he is not the same talkative person anymore. He is rather quiet, so that the men sitting beside him on the bench can't have any conversation with him. Destruction is also proved by the aggression of the system, as Fărâmă is taken from the street, he remains in the prison for a year, in an absurd way, for a guilt that nobody can tell. Among the interrogators there is only one woman, Anca Vogel, but in spite of her beauty, she is not seen by the former teacher as female. Her otherness is rather connected to the aggression of the system, to the fear for one's life. Anca Vogel is not very different from the men in the story. The women Fărâmă meets in Bogza's block of flats are also very pale, very weak. They don't have sensuality or beauty, or female features that build the world.

This is why Fărâmă has to build another world: sacred, mysterious, dynamic, special. At the centre of this world he places woman [3]. She is the goddess that organises the chaos, the being that reveals the mystery, the person who can bring light from darkness. The imaginary world is opposed to the real one: the first one is built on real sacred values, the second one is chaotic, without real values. The second one is an aggressive world. It aggresses the human being, his beliefs, his freedom, as well as his body. The fascinating world that Fărâmă builds from words is thus the answer to the communist aggression, to the chaotic and absurd oppression. And it is valid for Mircea Eliade also: his short story, as many others he has written, is an answer to the absurd system his country was swept in. A sort of inner salvation. Through womanhood.

#### Notes

1. Dan, Sergiu Pavel, *Povestirile în ramă*, Paralela 45, Pitești, 2003, pp. 153-162. (our translation)
2. Durand, Gilbert, *Structurile antropologice ale imaginarului*, Univers, București, 1978.
3. Eliade, Mircea, *Sacrul și profanul*, Polirom, Iași, 2003.

## Rezistența prin cultură în discursul intelectual posttotalitar: Norman Manea – Despre artiști, dictatori și alți demoni

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**Résumé :** *C'est presque un lieu commun, dans la critique roumaine post-totalitaire, la stigmatisation de l'asservissement politique des intellectuels et surtout des écrivains qui auraient dissimulé, par-delà la mythologie de la « résistance par la culture / écriture », leur pacte avec un régime qui les avait transformés en médiateurs ou bien « vulgarisateurs » de l'utopie politique officielle. Il s'y agit non pas des « bardes » institutionnalisés du pouvoir dictatorial, mais des écrivains qui ont pu passer, sous l'ancien régime, pour des auteurs d'une littérature subversive, conçue aujourd'hui comme une modalité de déculpabilisation ayant à masquer le manque d'un engagement authentique contre l'aberration totalitaire. Cette fausse dissidence qui constitue l'objet des déconstructions contemporaines serait l'un des facteurs déterminants dans le processus d'automystification qui avait affecté la société roumaine dans son ensemble pendant et après les décennies de dictature communiste. Pour l'explorateur du passé totalitaire, les « récits de vie », tels que le livre de Norman Manea, Despre Clovni: Dictatorul și Artistul (Sur les Clowns: Le Dictateur et l'Artiste, notre trad.), constituent un champ d'investigation indispensable : une histoire qui ne tient pas compte des points de vue subjectifs des victimes et des bourreaux ne peut pas être considérée légitime. Par le truchement d'un tel produit de la mémoire individuelle (qui comprend « autant d'affabulation que de mémorisation »), on arrive à reconstituer l'histoire « réelle » « de la grandeur et de la décadence » de l'artiste engagé dans le pacte avec le pouvoir communiste. Comme toute histoire, celle-ci est engendrée au point d'intersection du discours référentiel et du discours fictionnel, car toute « histoire de vie » suppose une « idéologie » qui agit, en même temps, dans l'espace de la fiction légitimatrice.*

**Mots-clés :** *Norman Manea, récit de vie, engagement politique, compromis, résistance, idéologie biographique*

« Cenzura este mama metaforei » spunea Borges. Adevărul fusese forțat să-și afle refugiul în literatură, supraviețuind prin coduri ingenioase, în forme adesea echivoce și obscure. Cititorul aștepta de la literatură ceea ce nu putea găsi în ziare, cărți de istorie sau de sociologie, citind printre rânduri, în căutarea șaradelor iconoclaste. Scriitorul accepta această distorsiune ca pe un preț inevitabil al solidarizării cu audiența. Un fel de exil interior. Cultura permitea, totuși, un soi de viață subterană, fracțiuni de adevăr, încrederea, fie și echivocă, în dialogul spiritual, într-o vreme când supravegherea Securității făcea dialogul real imposibil.<sup>1</sup>

Observația citată aparține unui scriitor român din exil (un exil care începe cu puțin timp înainte de căderea regimului ceaușist, în 1986): nu e vorba despre o declarație a vreunui dintre intelectualii care, după o experiență a compromisului și a rezistenței – sub dictatura comunistă, încearcă, în contextul posttotalitar, să acrediteze o mitologie compensatorie a cărei miză este dublă: exorcizarea demonilor unui trecut al culpabilității, urmată de renașterea „spirituală”, o reconstrucție identitară, în fapt. Dacă discursul critic posttotalitar ne-a obișnuit cu stigmatizarea „trădătorilor”, supuși unei „lustrații” tardive și, firește, nedrepte, atunci când ținta au fost nu doar scriitorii, ci și cărțile lor (unele de o icontestabilă valoare estetică), la fel de adevărat este că scriitorii în cauză au ripostat adesea arborând stindardul rezistenței prin estetic, care ar fi trebuit să contrabalanseze „micile compromisuri” cu regimul dictatorial. De multe ori acuzele și, implicit, negarea „rezistenței prin cultură / scriitură” au venit din partea unor personalități marcante ale emigrației românești, având o experiență relativ îndelungată a exilului: unul dintre cazurile reprezentative este cel al Monicăi Lovinescu, autoarea binecunoscutelor cronici radiofonice, extrem de acide uneori, reunite în volumele de *Est-etice*.

Nu pare să fie cazul lui Norman Manea, autorul rândurilor citate mai sus și, totodată, al conceptului sub semnul căruia își așezase Monica Lovinescu propriul demers critic: „est-etica”<sup>2</sup>. Deși nu ezită să condamne compromisurile unora dintre colegii de breaslă (fără să-i numească, de cele mai multe ori), autorul cărții *Despre Clovni: Dictatorul*

și *Artistul*, în care scriitura memorialistic-biografică se împletește cu meditația parabolică și cu eseu filosofic, adoptă în general poziția echilibrat-înțeleaptă a intelectualului care a trăit dureros experiența confruntării cu puterea totalitară, o experiență pe care continuă să o trăiască (sau să o re trăiască) și după părăsirea României ceaușiste, în spațiul literar – ficțional sau non-ficțional – care devine, declarat, o a doua „patrie”, aceea a unui exil interior prelungit. Autorul *Anilor de ucenicie ai lui August Proștu* (clovnul „mitic” în care Artistul își proiectează poziția simbolică în raport cu Puterea - ea însăși ipostaziată în figura, încărcată în egală măsură de valențe arhetipale, a Clovnului Alb<sup>3</sup>) încearcă să evite distanțarea polemică, vehement-acuzatoare, a unora dintre autoprocamații disidenți contemporani – de aici sau de aiurea – în raport cu această experiență a compromisului și a tăcerii, pe care o descrie *din interior*, de pe scena spectacolului de circ „neanunțat” pe care s-a jucat, în anii dictaturii, drama „singurătății Poetului”<sup>4</sup>.

Întotdeauna ancorat în realitatea epocii, însoțind, așadar, scriitura memorialistică, discursul critic revelează, de nenumărate ori, această dedublare a artistului, reperabilă la nivelul „opoziiilor” acceptare – negare, înțelegere – condamnare, care caracterizează opiniile referitoare la rezistența prin cultură, o dedublare intim legată de conduita histrionică<sup>5</sup> a intelectualului din spațiul totalitar:

Pare greu de crezut că într-o societate totalitară „Eul” poate supraviețui. Interioritatea era totuși o formă de rezistență, oricât de imperfectă, inevitabil imperfectă. Era centrul ființei morale, *separarea* de agresivitatea corupătoare a mediului, speranța, oricât de incertă, a integrității conștiinței. „Eul” rămâne chiar și în mediul totalitar, unde presiunile externe sunt ubicue – poate, mai ales acolo -, locul disputei dintre nevoia centripetă de conservare a individualității secrete *codificate* și aspirația centrifugă spre eliberare.<sup>6</sup> (s. n.)

Scriitorul își asumă, așadar, acest exil dinainte de exil, care implică *separarea* de „scena puterii” și transferarea confruntării în planul interiorității, devenită ea însăși spațiul unei sfâșieri și al unui joc al măștilor, un joc *codificat* față de sine, o automatizare. Conștientizarea acestei rezistențe / disidențe „imperfecte”, de înțeles în contextul dat, nu este echivalentă cu acceptarea unei atitudini defensive din partea scriitorului condamnat la retragerea în utopia personală, o ficțiune indentitară care devine factorul structurant al ficțiunii literare (subversive).

Rememorând un episod al experienței sale de scriitor aflat în vizorul cenzurii, acela al participării la o celebră dezbatere asupra problematicei romanului românesc contemporan (prilejuită de colocviul de la Târgu-Mureș din mai 1986), Norman Manea subliniază, o dată în plus, importanța „est-eticii” ca formă a rezistenței:

Eram decis să nu iau cuvântul. Și totuși... ascultând pledoaria inteligentă a unui talentat coleg de breaslă despre primatul estetic, în evaluarea operei literare, nu m-am putut abține să nu nuanțez afirmațiile sale despre inutilitatea „balastului” conjunctural și să dovedesc că, din păcate, retragerea „estetă” din fața cotidianului, ignorarea acutelor sale interogații nu au dat încă în romanul românesc actual un excesiv de mare număr de opere majore. Poate și pentru că „estetica” nu devenise încă o *est-etică*?<sup>7</sup>

Autorul *Plicului negru* sesiza, cu acest prilej, pericolul abandonării luptei, fie ea una disimulată sub masca alegorică sau simbolică, a unui joc estetic (și, în egală măsură, *est-etic*) în cele din urmă, capabil însă să reveleze chipul adevărat al unei istorii falsificate, confiscate, realitatea distopiei totalitare. Este o lecție despre literatura ca formă de rezistență - ultima redută a lui August Proștu - și despre prima de seducție pe care și-o acordă artistul în spațiul ficțiunii care transpune, într-un joc est-etic absurd, confruntarea cu Clovnul Alb, ca ipostază a Marelui Mecanism.

Condamnând retragerea „estetă” ca atitudine defetistă a scriitorului în raport cu puterea, autorul nu neagă realitatea „rezistenței” la nivelul scriiturii, conștient că „formele

de viață, de creație, de rezistență au supraviețuit adesea, în România – atât cât era posibil sub tirania crudă – prin cultură.”<sup>8</sup> Este, în cele din urmă, o formă de acceptare a „primatului esteticului” și un refuz, mai mult sau mai puțin disimulat, de a pune sub semnul egalității oamenii și cărțile. Oamenii pot fi obligați să accepte compromisuri, ca preț al publicării unor cărți valoroase, mai cu seamă atunci când o asemenea carte devine o formă mascată de protest împotriva aberațiilor sistemului. Este cazul romanului *Plicul negru*, al cărui traseu – de la varianta trimisă cenzorului la aceea mutilată, acceptată spre publicare -, rememorat de Norman Manea, este ilustrativ pentru soarta literaturii subversive sub dictatură:

Nu mă mai deranja neapărat dispariția, în versiunea editată, a unor negre detalii cotidiene sau „îmblânzirea” multor pasaje. Mai curând efectele deviatoare ale codificării. Încețoșarea. Excesul stilistic, opacitatea. Devitalizarea, ocolurile, risipirea. Succese cu efect întârziat ale Cenzurii, acolo unde nu erau vizibile și chiar în locurile unde, dimpotrivă, Cenzura păruse înșelată și învinsă. Autorul „angajat” estetic descoperea pagini, fragmente, capitole viciate de chiar artificiile prin care se apărase (nu o dată, cu senzația victoriei) de Cenzură.<sup>9</sup>

Mai mult decât atât, meditația amară citată mai sus revelează, o dată în plus, dimensiunea tragică a piesei în care joacă August Prostu și, totodată, modul în care artistul, hrănindu-se cu iluzia „luptei”, ajunge să interiorizeze, *malgré lui*, jocul puterii, până în punctul în care sfidarea „codificată” a cenzurii se dovedește a fi o acceptare / asumare (inavuabilă) a acesteia. Această atitudine polemică față de propriul angajament etic și estetic – deci *est-etic* – în istoria întunecatelor decenii ale dictaturii poate fi reperată în multe dintre romanele politice scrise, ca și *Plicul negru*, în binecunoscuta manieră „esopică” și apărute în contextul amintit: de cele mai multe ori însă, ea ține de *latența* textelor, de mitul personal, inavuabil în măsura în care el generează – și este generat – de o traumă gravă. În „povestirile vieții” publicate în contextul socio-cultural posttotalitar sau în spațiul exterior lumii totalitare (este cazul celor semnate de scriitorii din exil), ea este puternic concurată, dacă nu *ocultată*, de mitologia *manifestă* a rezistenței.

Firește, nu putem neglija, în analiza acestui tip de poziționare a scriitorului citat vis-à-vis de problema în discuție, rolul „ideologiei” biografice care generează, într-o anumită măsură, „iluzia” biografică: în ultimă analiză, acest discurs despre sine, ca variantă de „povestire a vieții”, are la bază o tentativă de reconstrucție identitară a cărei miză este imaginea *publică* a scriitorului și a modului său de angajare în istorie.

În termenii lui Pierre Bourdieu,

Tout permet de supposer que le récit de vie tend à se rapprocher d'autant plus du modèle officiel de la présentation officielle de soi, carte d'identité, fiche d'état civil, curriculum vitae, biographie officielle, et de la philosophie de l'identité qui le sous-tend, que l'on s'approche davantage des interrogatoires officiels des enquêtes officielles - dont la limite est l'enquête judiciaire ou policière -, s'éloignant du même coup des échanges intimes entre familiers et de la logique de la *confidence* qui a cours sur ces marchés protégés où l'on est entre soi. Les lois qui régissent la production des discours dans la relation entre un habitus et un marché s'appliquent à cette forme particulière d'expression qu'est le discours sur soi ; et le récit de vie variera, tant dans sa forme que dans son contenu, selon la qualité sociale du marché sur lequel il sera offert - la situation d'enquête elle-même contribuant inévitablement à déterminer la forme et le contenu du discours recueilli. Mais l'objet propre de ce discours, c'est-à-dire la présentation *publique*, donc l'officialisation, d'une représentation privée de sa propre vie, implique un surcroît de contraintes et de censures spécifiques (...).<sup>10</sup>

Norman Manea nu se putea sustrage, firește, acestei tendințe de a se face „l'idéologue de sa propre vie”<sup>11</sup> care acționează cu atât mai pregnant cu cât avem de-a face cu un scriitor, un creator de ficțiuni. Propunându-și o meditație asupra angajamentului scriitorului în contextul istoric totalitar, pe care încearcă să-l reconstituie din propria perspectivă

(subiectivă), autorul nu poate evita alunecarea într-o biografie „mitizată”. Căci, așa cum observa Daniel Madelenat, aici, ca în oricare altă „povestire a vieții”,

Refusé, renié, le mythe continue néanmoins de hanter la biographie comme ambiance indélébile de l'imaginaire (comme à l'écrivain et à son objet), dangereuse attraction, ombre accusatrice ou mauvaise conscience de tout récit « réaliste ». Il peut s'engluer et se crypter dans l'épaisseur du texte – présence palimpseste – ou s'utiliser à la surface – propagande et marketing - : toute entreprise biographique exhibe ou dissimule une dimension mythique souvent axiale.<sup>12</sup>

Există, așadar, o mitologie latentă care structurează, în profunzime, povestirea alegorică despre Artist și Dictator, « deghizați » în Clovnul Alb și August Proștul, aceea a unui eroism al asumării compromisului, al recunoașterii condiției duble a artistului în spațiul totalitar. Revenind obsesiv la cartea lui Fellini despre clovni (un soi de text matricial pentru întreaga sa operă), Norman Manea avansează o dublă interogație esențială: „Este oare și Dictatorul un „artist”, terorizat de Imposibil? (...) Este Despotul un Cavaler al Utopiei? Dualitatea există în fiecare ființă umană. *În artist cu siguranță.*” (s. n.) Răspunsul îl află, din nou, în comentariile maestrului:

„Șeful de gară din filmul meu era un Clovn Alb. De aceea, noi toți deveneam Auguști... dacă ai în fața ta un Clovn Alb, te simți îndemnat să faci pe August Proștul”, mărturisește Fellini, și adaugă: „numai apariția unui Clovn Alb mai sinistru, fascistul, ne transforma în Clovni Albi la rândul nostru, în clipa când sfârșeam prin a răspunde, disciplinat, cu salutul roman”. (...) „Ei bine, cred că sunt un August Proștul, dar și un Clovn Alb” (...). „Sau, poate, sunt directorul circului. Doctorul nebunilor, înnebunit la rândul său!” (...) Turmentat de personajele cărora le trăiește pasiunile și ridicolul, cărora le „fură” dezastrele, le radiografiază abisul, artistul nu-l poate omite pe tiran.<sup>13</sup>

Nu îl poate omite, căci îl poartă în sine: este un adevăr pe care scriitorii (și intelectualii, în genere) implicați odinioară în marile spectacole de pe scena puterii au acceptat arareori să îl recunoască, „îndreptățiți”, poate, de un context postrevoluționar care s-a dovedit a fi moștenitorul „legitim” al circului totalitar. Dintr-un spațiu de adopție în legătură cu care refuză să se autoiluzioneze, incapabil să adere la „visul american” al unei libertăți absolute, al unui paradis plasat în opoziție cu universurile concentraționare din fostele țări comuniste din Europa Centrală și de Est, Norman Manea, un exilat – prin exercițiul scriiturii – într-o lume totalitară pe care nu o poate părăsi înainte de a o fi explorat, în cautarea adevărilor ei esențiale, îndeamnă la recursul la morală și la o analiză obiectivă, onestă și lucidă a ambelor totalitarisme<sup>14</sup> care au afectat spațiul românesc în perioada interbelică și postbelică.

Eseul *Felix culpa* (Bard College, 1990), etichetat imediat după data publicării în România (1992) ca „blasfemie la adresa valorilor naționale”<sup>15</sup>, pune, pornind de la o istorie „exemplară”, aceea a „persistent[ei] amnezi[i] a lui Eliade asupra angajării sale politice din anii interbelici”, urmărind „ciudata sa evocare, vag nostalgică, în scrierile ultime, de dinaintea morții, a „fericitei culpe” de tinerețe”<sup>16</sup>, problema raporturilor intelectualilor români cu ambele regimuri dictatoriale. Din perspectiva autorului eseului, vina, la fel gravă în ambele cazuri, trebuie judecată conform aceluiași criterii, cu aceleași unități de măsură:

Dacă astăzi se discută deschis și pe larg, în România, compromisurile și complicitatea unor mari scriitori ca Mihail Sadoveanu, G. Călinescu, Tudor Arghezi, Camil Petrescu cu regimul comunist (un regim dictatorial, de la început, căruia nu era ușor să i te opui), n-ar fi nici un motiv să nu se analizeze și implicarea voluntară („vina fericită”), cu toate consecințele ei, a unor intelectuali și scriitori, precum Eliade, în mișcarea de extremă dreaptă. Cu atât mai mult cu cât comunismul nu mai este azi un pericol real în România. Nu a fost, de altfel, niciodată. Stalinismul lui Ceaușescu a devenit, treptat, un fascism deghizat.<sup>17</sup>



Criticând, cu referire strict la scrierile autobiografice ale lui Mircea Eliade, absența *onestității* considerate „dușmanul de moarte al totalitarismului”<sup>18</sup> („Din păcate aceste volume [*Jurnalul și Autobiografia*, n. n.], nu *demistifică* poziția sa ideologică și politică din timpul perioadei fasciste.”<sup>19</sup>), Norman Manea atinge, din nou, o serie de probleme asociate dezbaterii asupra „rezistenței” și care constituie supratemele eseurilor grupate în volumul *Despre Clovni...: aceea a automistificării intelectualului, a pericolului autoexilării din istorie, a fascinației utopiei cărții...*

Voința de mistificare, pentru care „cazul Eliade” devine un model exemplar (un „Eliade [care] căuta sacralitatea, magicul, misterul, chiar când duceau la mistificare”<sup>20</sup>), se dovedește a fi, în eseurile lui Norman Manea, unul dintre resorturile esențiale ale mecanismului totalitar. Dacă o astfel de atitudine poate fi înțeleasă prin raportarea la un context cum este cel totalitar, în lumea posttotalitară ea este inacceptabilă, în măsura în care permite, pe de o parte, menținerea structurilor politice, socio-culturale, mentalitare ale unui trecut compromis și împiedică, pe de altă parte, tranziția spre structurile noi și, implicit, reconstrucția identitară. Autorul eseurilor din *Despre Clovni...* o descoperă atât în receptarea, în rândurile elitei intelectuale românești, a „cazului *Felix culpa*”, generând stigmatizarea „detractorului”, a „trădătorului”, a „americanului rezemat de Casa Alba”, cât și, în general, în tendința de mitologizare a destinului spiritual al scriitorului perceput „ca „artist pur”, elitar, departe de vuietul și vulgul mulțimii”:

Angajamentul social-politic, ca și problematica morală par, mai curând, plicticoase, dacă nu și suspecte, ba, uneori, chiar păgubitoare pentru creație. Creativitatea focalizează, de obicei, asupra realizării estetice, a atitudinii spirituale și lasă să se ghicească o anume condescendență distanțare de realitatea imediată. Mulți intelectuali români par mai curând mândri decât contrariați să se vadă proiectați în sferele înalte ale seninătății imperturbabile. Iritarea se produce, adesea, când biografia accidentată a vreunuia dintre reprezentanții notorii ai intelectualității revelează că acesta, în loc de a se închide în turnul cărților și proiectelor sale, a fost intens interesat de destinul națiunii sale, gata să militeze în câmpul politic al vremii și, nu o dată, în asocieri deloc onorabile.<sup>21</sup>

Norman Manea demonstrează, în eseurile din *Despre Clovni...*, că această „retragere”, această minciună care începe prin a fi una față de Putere și sfârșește prin a fi una față de sine, acest joc teatral al lui August Prostul care își creează, în fapt, Dictatorul, este sursa majoră a răului totalitar căci, în ultimă analiză, „(...) a ne juca cu infernul și iluziile nu este cea mai bună cale de a evita infernul și de a depăși costisitoarele iluzii.”<sup>22</sup> Este mai curând calea către o lume stăpânită de „Demonul sadismului și al prostiei încăpățanate.”<sup>23</sup>

#### Note

1. Norman Manea, „Post-Scriptum” (Bard College, 1990) la „România în trei fraze (comentate)” (Washington D.C., octombrie 1988), în *Despre Clovni: Dictatorul și Artistul* (ediția a II-a, revăzută), Iași, Polirom, 2005, p. 51.

2. „[...] un joc de cuvinte, utilizat de autor într-unul din eseurile sale publicate în România ceaușistă, în care pleda pentru o estetică slujind etica activă, devenind o est-etică, nu doar o estetică.” (Cf. *Despre Clovni...*, ed. cit., p. 53).

3. Ambele figuri sunt împrumutate, declarat, dintr-un eseu / film al lui Federico Fellini, *I Clowns* (Capelli editore, Bologna, 1970), o parabolă totalitară care pune față în față cei doi clovni generici, Dictatorul și Artistul, într-un spectacol de circ devenit emblema universului absurd care este „scena puterii”.

4. Eseul care dă titlul volumului citat - *Despre Clovni: Dictatorul și Artistul. Note la o lectură din Fellini* - se încheie cu această meditație pe tema singurătății artistului: „Singurătatea Poetului. „Ce este singurătatea Poetului?”, întreba chestionarul cu care se juca, în aforisme și calambururi, un grup de scriitori, în primii ani după război. „Un număr de circ neanunțat”, așa răspunsese, acum peste patruzeci de ani, înainte de-a pleca în exilul său apusean, tânărul Paul Celan.” (op. cit., p. 95)

5. Jocul teatral, devenit o adevărată „instituție” în țările de democrație populară, un joc în care sunt angajați, deopotrivă, reprezentanții puterii și „supușii totalitari”, îmbracă, în cazul scriitorilor, forma unui „Ketman estetic”. (Cf. Czeslaw Milosz, *Gândirea captivă. Eseu asupra logocrațiilor totalitare*, Humanitas, București, 1996, p. 73). Literatura subversivă constituie un spațiu privilegiat al acestui spectacol cu măști, investit cu virtuți cathartice, care alimentează ficțiunea „rezistenței în forul interior”, oferindu-i scriitorului, în egală măsură, șansa unei disidențe în spațiul estetic. Practica Ketman-ului estetic se naște, în ultimă analiză, din conștientizarea necesității unei „est-etici”.
6. Norman Manea, „Exil” (Bard College, 1992), în *Despre Clovni...*, ed. cit., p. 271.
7. „România în trei fraze (comentate)”, op. cit., p. 20.
8. Ibidem, p. 41.
9. „Referatul cenzorului (cu note explicative ale autorului cenzurat)” (Bard College, primăvara 1990), în op. cit., p. 135.
10. Pierre Bourdieu, *L'illusion biographique* în *Raisons pratiques, Sur la théorie de l'action*, Paris, Seuil, 1994, URL : <http://www.homme-moderne.org/societe/socio/bourdieu/raisons/illusion.html>.
11. Ibidem.
12. Daniel Madelénat, *Biographie et mythe*, în *Questions de mythocritique. Dictionnaire*, sous la direction de Danièle Chauvin, André Siganos et Philippe Walter, Editions Imago, Paris, 2005, p. 55.
13. „Despre Clovni: Dictatorul și Artistul. Note la o lectură din Fellini”, în op. cit., pp. 86-87.
14. Cele două totalitarisme l-au afectat personal pe Norman Manea: copilul evreu a trecut, împreună cu familia, prin experiența deportării în Transnistria la o vârstă fragedă (între 1941-1945), pentru ca, în deceniile postbelice, scriitorul să suporte din nou presiunea politicului, de această dată din partea adversarilor foștilor săi „călăi”.
15. „Blasfemie si carnaval” în *Despre Clovni...*, ed. cit., p. 292.
16. Ibidem, p. 290.
17. „Felix culpa”, în op. cit., p. 178.
18. Ibidem, p. 157.
19. Ibidem, pp. 142-143.
20. Ibidem, p. 144.
21. „Blasfemie si carnaval”, op. cit., p. 287.
22. Ibidem, p. 306.
23. „România în trei fraze (comentate)”, op. cit., p. 13. Este un fragment dintr-un citat din Eugen Ionescu, pe care Norman Manea îl alege spre a-i servi drept punct de plecare în conturarea unui tablou al spațiului românesc ca scenă a cercului totalitar, în care se confruntă Dictatorul și Artistul: „În România legionară, burgheză, naționalistă, am văzut chipul Demonului sadismului și prostiei încăpățănate.” (subl. autorului, N. M.)

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### **Corpus**

Manea, Norman, *Despre Clovni: Dictatorul și Artistul* (ediția a II-a, revăzută), Iași, Polirom, 2005

## Discourse and Image in the Postmodern Text\*

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**Résumé:** *La postmodernité impose à la littérature une toute nouvelle perspective sur la production du texte littéraire élaboré, actuellement, comme un puzzle, par la réordination des structures textuelles et, implicitement, des structures sémantiques. Métafictionnel par définition, un tel discours établit des rapports différents avec l'auteur/le narrateur, dont il bloque les fonctions téléocentriques. En échange, ce discours se manifeste comme structure dissipée dont l'auto réflexivité et le manque de linéarité gagne une fonction de construction.*

**Mots clés :** *Texte postmoderniste, structure dissipée, métafiction, émergence du sens*

The socio-cultural background of postmodernity implies a change in mentalities which brings forwards different concepts such as: pluralism, decanonisation of culture, tolerance, the minorities' right to identity. As Ana Bantoș says, "against the background of 'the end of history' that Fukuyama talks about or the Euro-Atlantic cultural expansion (Huntington), the identity discourse grows more and more self-conscious"[1] in its attempt to gain independence off the old values of the authoritative Centre. Postmodernity has witnessed a genuine scientific explosion rejecting all kinds of determinism: the indeterminacy theory of Heisenberg, the theory of chaos, the "fractas" theory of Mandelbrot. Lyotard considers that, being "interested in the quantum, in the conflict with incomplete information, in the 'fracta', in catastrophes or pragmatic paradoxes, the postmodern science builds up the theory of its own discontinuous, catastrophic and paradoxical evolution." [2] On the other hand, the concept of "globalisation" seems to properly define the new postmodern "unity within diversity" which is characterised, as Ihab Hassan notices, by "an epistemological obsession with fragments or fractures and corresponding commitment to minorities in politics, sex and language. To think well, to feel well, to act well, to read well, according to this episteme, is to refuse the tyranny of wholes." [3]

Literature itself bears a change in structure, ideology and discourse, enhancing a different way of translating world into fiction. The new scientific theories become the roots of writing, radically changing the act of reading too. David Porush, in its "Prigogine and Postmodernism's Roadshow" [4] says that "the literary text is best viewed as the result of the intersection of the author's mind with a very peculiar technology (a sort of antimechanistic technology) designed in its most advanced forms to capture the evanescent movements and fluctuations of the mind itself. (...) It illustrates how literature generally may act as a self-organizing system, growing willy nilly through bifurcation points towards higher orders of systematic organisation. Far from taking the fun out of reading, this growth towards structure is thrilling and mysterious, since the reader is a participant, urging the novel onward in its headlong rush towards revelation." If we look upon postmodern texts as ever *emerging* fictions, then we must discuss about their self-organizing function used to re-read and re-write reality. From this point of view, "postmodern fiction in particular struggles to establish itself as that alternative which Prigogine alludes to as <<a new mode of description in which time and freedom, rather than determinism, would play a fundamental role.>> In postmodern fiction (...) we find an emphatic divergence from the naturalism and mechanical plots found in the nineteenth-century novel (Austen, Dickens, Stendhal, Eliot, et.al.) and a definite break from the mock determinism we find in modernist novels by Joyce, Raymond Roussel and Kafka. Instead, the postmodern novel and its precursors emphasize the contingent, the random, the systematic, the irrational, the unmechanistic and the subjectivistic experience of time

opposed to enslavement to clockwork regularity and chronology.” [5] Metafictional in nature, the postmodern discourse endows the fictionalised worlds with fragmented images overtly reflecting their inner structure and aesthetic identity. The quest for truth eludes the phenomenal spaces to enter the epistemological ones, pointing our at least four main features: nonlinearity, self-reflexivity, irreversibility and self-organization. Peter Stoicheff views the text as *dissipative system*, especially the postmodern ones: “A fiction text contains many strategies for metamorphosing the apparent chaos or randomness of phenomenal reality into an order comprehensible to its reader. Usually, a text employs these strategies covertly and thereby sustains the illusion that it does not mediate between reader and world, but opens a neutral window onto that world for the reader. As a consequence, the strategies recede beneath the surface of the text’s significant intensions, to counsel calmly and imperceptibly the reader’s impression of the text’s neutrality as the reading process continues, maintaining what Roland Barthes sceptically terms <<the totalitarian ideology of the referent.>>” [6] The self-reflexive narrative becomes a key feature of the metafictional text, as the subject in question is neither the ontological nor the phenomenal universes external to it, but the complex *discourse in becoming*: the finite textual space enhances infinite number of possible meanings as “metafiction exploits the understanding that a text cannot be an author-s wind-up watch confidently demarcating the universe, submissively consulted by the reader and that instead it is a chaotic system created by the text’s limitless potential for interpretation and the author’s relinquished power. This diminished status of the author precludes a magnetic north of truth in the text and frees signification to disseminate in ever-burgeoning patterns.” [7] Disregarding the hierarchies of meaning, the postmodern self-reflexive discourse turns into a labyrinth texture aiming at exposing both the covert structures that allow fiction to masquerade as reality and the processes of manufacturing illusion by revealing its artifice. The continuous game of interpretation and deconstruction is sustained by the metafictional *mise-en-abyme*, creating a pattern that stretches not toward meaning, but around it.

Nevertheless, “the metafictional text alerts its reader to the possibilities of self-generative readings that are latent in any text; in fact it produces a multiply-interpretative and highly self-conscious reader. Marked by an absence of theological meaning and a celebration of superficial pattern over significant depth, metafiction sensitizes the reader to transcoding rather than to certainty.” [8] It is the main specific status of metafiction, one that pleads for the praxis of significance through which the old unitary Image on world brakes into multiple fragmented glasses ever mirroring themselves. As Peter Stoicheff notices, “our worldly narratives, through which we construct what we think of as reality, are themselves a tissue of previous narrative texts with which they blend and clash, and which we choose to interpret in various ways. (...) A Euclidean narrative produces a Euclidean understanding of a Euclidean world. The metafictional narrative of chaos produces a metafictional understanding of a metafictional or chaotic world. The difference is that in the latter the process of self-interrogation is built into the narrative, freeing it from the tautological determinism that inhabits earlier narratives.” [9]

From this point of view, the descriptive function of Image entails the isotopic relation between seeing and interpretation, or, in other words, it puts “image as active synthesis” [10] to work. This kind of narrator “is starting from sensations to make up images during his permanent strive to recuperate both world and his own identity.” [11] The self-reflexive and ego-centered quests inter-mingle through which the *panopticum* – like discourse echoes infinite dissipated narrative instances. As Carmen Muşat pertinently notices, the polyphony of the authorial ego is brought forward during the conscious attempt to re-define text as heterotopy / “heterarchy” [12], a “chaotically ordered” discourse inevitably narrated by a dissipative voice. The metafictional extensions signal various

grades of the textual bodily profiles: the text that assists to its own *becoming*, the worldly universe witnesses the rise of the emergent worldly texts, the author who is looking for his textual body (a theme of interest for Gh.Crăciun, for instance).

Thus, the analysis of postmodern metafiction leads to the inner mechanisms of how discourse interrogation re-constitutes text and world. On one hand, the mimetic text makes up the illusion that it generates information about the world, on the other, the metafictional text reveals world constructed nature. Rejecting any hierarchical arrangement of the reality levels, postmodern metafiction generates meaning through dissipative structures and, sometimes, even local vortices. The latter allows the mixture of time and space within a text which is declared to be fragmentary and discontinuous, thus imposing simultaneity as new ontological order.

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#### Notes

1. **Ana Bantoș**, Poezia postmodernă și fenomenul globalizării, **in: Identitatea limbii și literaturii române în perspectiva globalizării, Iasi, Trinitas, 2002, p.405 (n.b. our translation)**
2. **Apud Mircea Cărtărescu**, Postmodernismul românesc, **Bucharest, Humanitas, 1999, p.42**
3. **Ibidem**
4. **David Porush**, “Prigogine and Postmodernism’s Roadshow” in Chaos and Order. Complex Dynamics in Literature and Science, **edited by N.Katherine Hayles, University Chicago Press, 1991, p.76**
5. **Ibidem, p.77**
6. **Peter Stoicheff**, “The Chaos of Metafiction” in Chaos and Order. Complex Dynamics in Literature and Science, **edited by N.Katherine Hayles, University Chicago Press, 1991, p.85-86**
7. **Ibidem, p.88**
8. **Ibidem, p.93**
9. **Ibidem, p.95**
10. **Carmen Mușat**, Strategiile subversiunii. Descriere și narațiune în proza postmodernă românească, **Pitești, Paralela 45, 2002, p.97(n.b. our translation)**
11. **Ibidem. (n.b. our translation)**
12. **Ibidem, p.120 (n.b. our translation)**

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## Visages de l'humanité dans la prose de Panait Istrati

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**Abstract :** *No matter which is the real geographic space to serve as inspiration topos, the writer Panait Istrati (belonging both to the French as well as to the Romanian literature) creates a symbolical fictional universe rooted in a deep feeling of love and faith. Thus, the topoi of Tsatsa Minnka, Kyra Kyralina or Nerrantsoula turn into genuine inner landscapes enhancing the symbolical milieu of the parable narrative focusing the human condition.*

**Key-words:** *Panait Istrati, narrative, character, symbol, myth*

Ecrivain français d'origine roumaine ou bien écrivain roumain d'expression française ? Le statut de Panait Istrati ne peut plus faire aujourd'hui l'objet d'une telle dispute.

Quel que soit l'espace géographique auquel il puise son inspiration pour créer sa littérature, le « vagabond » européen y témoigne de l'esprit d'une humanité qui franchit superbement les frontières, avant que celles-ci ne deviennent symboliques.

Y a-t-il, cependant, un *aleph* existentiel dans ses écrits ? Lus à la lumière de la biographie tumultueuse de leur auteur, certains de ses textes peuvent bien fournir une telle signification qui émerge généreusement dans tout l'espace imaginable de l'esprit humain.

La parution relativement récente des *Œuvres de Panait Istrati* (chez Phébus, édition soignée et préfacée par l'écrivain Linda Le) incite à une lecture éclairée également par cette conception.

A l'âge de quarante ans, rongé par la maladie et marqué par ses échecs, Panait Istrati rentre en Roumanie et avoue ses désillusions : « Tel est l'Occident éclairé, lorsqu'il est atteint par un chagrin. Il en va de même lorsqu'il éprouve une grande joie. A savoir qu'il ne manifeste aucun *état d'âme*, et quand il en a un, il cherche à s'en débarrasser ou le tait comme s'il s'agissait d'une honte. Il est honteux de trahir les mouvements de son cœur, qui doivent être préservés pour soi-même. (...) Le *coït* sans amour, l'ivresse sans liesse, le jeu jusqu'à la ruine... »<sup>1</sup>.

Ce n'est pas la seule déception de l'écrivain, discutable, en fin de compte, sur certains points. Celle-ci va de pair avec le désarroi provoqué par la réalité *réelle* de la Russie soviétique, puis avec le sentiment que lui inspirent les milieux littéraires, et tout cela lui a fait prendre conscience de l'échec dans la tentative d'envisager une *humanité* sans tenir compte des *hommes*. En décembre 1930, moins de cinq ans avant sa mort, il est persuadé d'avoir trouvé ces derniers à Braila, dans un univers préservé à l'écart des raffinements trompeurs, donc authentique. Le prosateur ne s'y établit pas pour toujours (le bref « toujours » qui lui restait à vivre), et d'ailleurs cela n'était pas nécessaire, puisque l'esprit de cette contrée ainsi que celui d'un certain temps vécu à Braila étaient passés depuis longtemps dans sa prose, d'où il s'ensuit que l'écrivain ne s'en était jamais éloigné. « Car – médite-t-il au cours de la confession évoquée ci-dessus – ce n'est pas notre nature, ou bien notre vie ou nos actes qui font notre existence, mais les seuls mouvements de notre cœur ».

Braila est située à l'endroit où le Danube fait un détour avant de se jeter impétueusement dans le Delta puis, plus loin, dans les profondeurs de la mer. C'est là également que le Siret tente de croiser le trajet du fleuve pour frayer son propre chemin vers la mer.

Si un critique peut se permettre de « poétiser » la réalité du monde et du texte, on dirait que le fleuve semble dévier délibérément son cours dans cette partie du monde pour

y déposer par sédiments des essences de toute une humanité ramassées sur son long parcours.

A peine peut-on saisir dans cet espace des traits spécifiques relevant de l'appartenance de ses habitants à telle ou telle « race » : grecque, roumaine, turque, russe, juive, puisque toutes ces ethnies se rattachent à l'âge d'une humanité primaire : ingénue, fruste, sans faux-semblants et superbement indifférente aux conventions. En tant que héros de la prose istratienne, ces gens font dévier imaginativement le cours du Danube lui imposant des détours vers des contrées fort éloignées de son lit réel : en Grèce, en Turquie, au Liban ou en Egypte, à Paris, ils sont identifiables par leur fonds existentiel authentique dont les traits, à reconnaître et à accepter, sont presque toujours ceux de l'espace où ils sont entraînés par leur destin.

Quant au Danube, il ne devient pas un personnage littéraire proprement dit dans la prose de Panait Istrati, sauf le cas d'une légende que l'auteur emprunte au folklore, avec son esprit, et qu'il raconte au début du roman *Tsatsa Minnka*.

Cette histoire est inspirée par les dimensions et la fertilité de la vallée du Siret, que les vieux traduisent à leur façon, soutenant que la rivière était douée à ses débuts d'une âme, comme nous autres hommes, et d'une nature ambitieuse. Ayant quitté sa Bucovine natale, le fier Siret a séduit en route une belle fille dont il était tombé amoureux et qu'il voulait porter, par ses seules forces, jusqu'à la Mer Noire et même au-delà. Son dessein était de lui faire voir des pays où poussent des orangers et des grenadiers, qui représentent ce qu'il y a de plus beau sur la terre, mais qui pâliraient de jalousie devant les charmes de sa belle, nommée Bistritza. Cette Bistritza, jeune fille impétueuse et aventureuse, embrassa aussitôt le projet de son amant et se rallia à lui pour rouler ensemble jusqu'en ces contrées, où le Danube leur cria : « Holà, il n'y a que les chemins qui peuvent se croiser, jamais les eaux. Une rivière osera d'autant moins couper le cours d'un grand fleuve ». Et le fleuve de leur barrer la route (...) Alors le Siret en colère se mit à élargir son lit jusqu'à ce qu'il fût aussi large et même davantage que celui du Danube, dans son désir de porter sa passion tout droit vers cette mer qui baigne des rivages ornés de fruits d'or. Cependant les forces étaient trop disproportionnées, compte tenu de la taille gigantesque du vieux fleuve. Quoique réunis dans un seul corps, le Siret et la Bistritza furent vaincus, et le Danube les avala tous les deux »<sup>2</sup>.

Amour, ambition, orgueils, envies et jalousies – *passions* englobées dans une histoire simple dont les actants sont des éléments naturels (tels le Danube et le Siret) cristallisés dans un mythe. Sans doute, en le résumant, Panait Istrati prend-il conscience de l'ascension spirituelle de ces symboles.

Le texte cité, en version française, date de 1931<sup>3</sup>. Auparavant, la prose istratienne connaît deux autres étapes de cette ascension des symboles.

Dans *Kyra Kyralina*<sup>4</sup>, le Danube est faiblement représenté. Parfois il sert de simple décor, par des effets stylistiques se situant au niveau minimal d'un relevé d'ordre visuel, tel qu'il apparaît dans une analogie avec « un ruban scintillant », ou encore quand on nous apprend que Stavru charge son regard de « la majesté du Danube charriant vers la mer ses énormes glaçons ».

Ailleurs, il n'a d'autre rôle que de fixer un repère dans l'espace : Stavru et Tincoutza, époux non mariés, font le projet de s'embarquer sur un bateau pour fuir à Stamboul, mais peu après le corps de la jeune femme est « repêché, sur la rive gauche du Danube, par des Lipovans », et c'est là encore que l'amant malheureux viendra se faire pardonner par la femme disparue.

Cependant, bien qu'elles soient assez rares, les interférences avec les états d'âme n'y manquent pas : l'inquiétude suscitée par « la haute vague de haine qui s'approchait »,



ou bien la menace sourde de l'abîme mystérieux se dissimulant sous les faibles flots que survole la trompeuse « brise d'un songe ».

Les passages où le Danube acquiert le statut de symbole annoncent des significations plus importantes. Dans ses eaux – fluide de la tolérance originelle – se baignent, « tout nus », comme aux temps primordiaux, les enfants « des quatre ou cinq ethnies de la ville ». Parfois, les débauchés galants de Kyra et de sa mère s'arrachent aux bras de leurs lascives amantes pour dégringoler la falaise abrupte du Danube, derrière la maison. Les veinards ont la chance de récupérer leur fez et leur guitare qui descendent à leur suite.

Dans *Nerrantsoula*<sup>5</sup>, le Danube représente toujours un élément essentiel donnant contour et permettant d'identifier une géographie des histoires istratiennes. Mais la présence du fleuve y prend une importance accrue tandis que l'absorption de la composante topographique dans l'horizon des hautes significations est bien plus nette.

Par son art naturel (mais d'autant plus convainquant) qui lui permet de manier les symboles, l'écrivain parvient à intégrer le fleuve dans un ensemble d'éléments épiques au rôle initiatique.

On peut déceler dans ce roman deux *épreuves initiatiques* témoignant, chacune à sa façon, du courage des héros, de l'amour et de la mort, considérés ensemble comme un tout passionnel.

La première épreuve pousse « les enfants du vieux Danube », ayant atteint à l'âge « impétueux » où « le Danube printanier » inonde leur cœur, à dominer leur peur pour tenter de vaincre le fleuve. Comme sous l'impulsion d'une nécessité d'ordre intérieur, ils le traversent à la nage, et l'épreuve complète consiste à faire aller-retour, mais il arrive souvent que ces braves garçons ne reviennent plus de cette expérience de la vigueur et de la mort.

Le vecteur initiatique de ce test s'appuie sur tout un réseau de significations. Arrivé sur *l'autre rive*, l'aspirant à la gloire doit sentir sous ses pieds la vase (*dilution, dématérialisation*) ou bien la terre de la Dobroudja (*le froid scythique*) – éléments chargés tous les deux de connotations liées à Thanatos. Les façons de nager relèvent à leur tour d'une synthèse des règnes et des attitudes symboliques : « à la manière du chien ou bien de la grenouille, brasse, en flottant ou bien en nageant debout ».

Les sacrifices et les triomphes sont tout naturels, personne ne les prenant pour des imprudences, et ils ennoblissent ce « pauvre petit monde », aux dires du prosateur, dans sa tentative d'affronter et de soumettre le grand univers mystérieux.

Il est vrai que, sous la menace du tragique danger, l'amour s'ingénie avec tendresse à trouver des techniques censées tromper le dieu de la mort : Nerrantsoula sauve son amant de la noyade à l'aide d'une vessie de porc gonflée d'air. C'est un univers « de l'enfance et de l'adolescence (...) étapes de la vie que personne ne comprend », ou plutôt un monde de l'innocence primaire, de l'héroïsme inconscient et des passions à l'état pur. Tel est le rituel de la danse aquatique par laquelle Nerrantsoula célèbre la joie de son retour au stade primordial de l'existence et le triomphe christique sur la mort : « Elle nageait debout en battant des mains, se cabrait pour imiter le saut d'un gros poisson, faisait des culbutes, plongeait dans l'eau à perdre haleine, sifflait comme une sirène ».

La deuxième épreuve inscrit dans un trajet initiatique l'expérience paradisiaque de la tentation du fruit interdit. En automne, au mois de septembre, c'est « la semaine des mûres tardives », noires comme les yeux de Nerrantsoula et douces comme son baiser, selon les promesses que cette adolescente au nom évoquant un « oranger feuillu » fait à ses deux amoureux.

Là aussi le Danube confère une valeur symbolique et épique au paysage. Styx dans la première épreuve, le fleuve devient maintenant un élément de configuration édénique.

Les mûres, que la jeune fille va effleurer d'un baiser avant de les offrir aux deux amoureux, poussent « dans les marais infinis du delta, loin, très loin (...), là où ne règne que le Danube magnanime » et où « le ciel semble aussi sauvage que la terre, et le silence y fait peur (...). Une feuille qui tremble, un épi se balançant, le cri d'un épervier parcourant les airs, tout cela fait comprendre à l'homme qu'il est bien insignifiant sur la terre.

C'est là encore que les héros, ayant perdu leur candeur, connaissent un destin marqué par un amour coupable et par des épreuves terribles.

La perte du Paradis est une chute tragique. L'écoulement du Danube – la marche du Destin provoquée par l'acte de la connaissance et du plaisir illicite ne se laisse plus tromper, et alors les enfants apprennent à mourir.

Dans *Tsatsa Minnka*, le Danube est en crue en même temps que se manifestent les passions humaines : l'amour, la jalousie, l'avidité. A l'embouchure du Siret le fleuve déborde, comme le Danube intérieur qui tend à déferler par-dessus les bornes naturelles de l'être. L'analogie est un procédé de style évident chez Istrati, qui fait interférer délibérément les plans : « Du jour au lendemain, tel le Danube, leurs cœurs se gonflaient sous l'assaut des vagues des passions contrariées. Il savait que sa femme se trouvait par un vrai miracle sous le même toit que lui, et l'idée de la perdre lui devenait chaque jour plus insupportable que la mort. Quant à elle, transgressant toutes les contraintes de la convention, elle donnait libre cours à son amour pour Mincu (...) ». De même ce dernier, voyant les eaux monter, sent « son propre cœur se gonfler », et il projette de supprimer son rival.

La « noyade » est catastrophique. Les eaux des deux fleuves débordés avalent l'avoir des hommes ainsi que leurs passions. Quand elles se retirent, les lieux et les âmes restent purifiés. Les consciences dévient leur cours, les passions s'assoupissent ou se lovent dans un autre nid. L'écrivain met de nouveau en fonction le mécanisme de la symbolique la plus simple ; « Quand elle noie la vallée, L'AMOUR ? l'eau ressemble à un amour dévastateur qui envahit un cœur tranquille, l'effrayant par l'insolite dont s'accompagne une telle visite. Et quand ils se retirent, les adieux qu'ils nous font laissent notre âme vide, dans un égal mélange de regrets et de remords, tels ceux que nous ressentons le jour où nous quitte une passion violente, après nous avoir fécondé de tout ce qu'elle a eu de meilleur et de pire ».

Les significations majeures portent sur l'amour et la ferveur chrétienne, et la visée moralisatrice ne fait pas défaut à cette prose. Cependant elle est estompée par son intégration à des symboles simples et naturels, parmi lesquels le Danube jouit d'une fonction privilégiée.

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## Knowledge Based Society - Relevance and Impact on Educational Policies and School Organizations

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**Abstract:** *The changes within the contemporary societies have conditioned concerns and efforts in order to reform and update the educational systems all around the world. This process of modernization has given rise to the apparition of various theories concerning the new educational policies aiming at quality education and offered different perspectives, policies and established programs for the change of the educational system. The extent to which the new educational policies will succeed to promote and apply the principles of the knowledge based society will be provided by the structure and the power of controlling the changes. From this perspective, the difficulties and the challenges encountered at the beginning of the century are given by the specificities of the educational organization, which, in comparison with other types of organizations, stems from the fact that it vested with the function to produce learning, and as a result it structures all its other organizational aspects in this direction.*

**Key words:** *knowledge based society, educational policies, school organizations*

The changes within the contemporary societies have conditioned concerns and efforts in order to reform and update the educational systems all around the world. This process of modernization has given rise to the apparition of various theories concerning the new educational policies aiming at quality education and offered different perspectives, policies and established programs for the change of the educational system.

Schools have to adapt to new requirements which are sometimes contradictory and constrain, due to a social context characterized by diversity, complexity, dynamism. It is therefore justified the emphasis on the educational policies change from the perspective of quality education assurance, direction which should be taken on by all the factors involved in the educational-informative activities. The new established conditions facilitate the educational preoccupations which approached the problematic educational change, in view of framing practical and constructive models which can be used both by the school manager and the teaching staff, in order to create and administer both personal development and organizational strategies. The impact of the changes and of the new social requirements on the Romanian educational system is felt both theoretically and practically through the imperative of the adaptation process concerning the development strategies of the Romanian schools to the basic principles of human resource investment and of quality education.

The extent to which the new educational policies will succeed to promote and apply the principles of the knowledge based society will be provided by the structure and the power of controlling the changes. From this perspective, the difficulties and the challenges encountered at the beginning of the century are given by the specificities of the educational organization, which, in comparison with other types of organizations, stems from the fact that it vested with the function to produce learning, and as a result it structures all its other organizational aspects in this direction. It can be asserted that to some extent, the whole "organizational architecture" of a school complies with the logic of the educational processes – of producing learning. As a result, the projects for change and development, involve interventions in two major and interrelated plans - the structural one and the one concerning

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the behaviour of the members of their organization. This requires an extensive effort related to social or organizational learning, issue on which we will make further references.

### **Why precisely a learning organization in the knowledge based society?**

Because school organizations must adapt to new challenges of contemporary education, such as:

- The development of new effective approaches to creating and assessing learning in terms of diversity and dynamic change – an exquisite way of challenge at the level of the educational substance
- To recognize the importance of the problem with which we are facing: the inefficiency of schools as learning organizations and other agencies and institutions outside the school.
- To be aware of the fact that alliances and partnerships outside the school are vital in order to make a substantial progress.
- You can not have students who learn permanently and collaborate effectively if there are no teacher endowed with the same characteristics; moreover, a series of objectives for students – to develop the sense of responsibility to achieve a goal, the development of the habits, investigation skills, capacity of team work and adaptability to change – are precisely the skills required by the change agents. (Sarason, 1990)

Because “School is not a learning organization. Irregular waves of change, episodic projects, fragmentation of effort and overload form the destiny of the majority of schools.”(M.Fullan, 1993, p.1). The new issue concerning the change, precisely consists in what should be necessary to transform the educational system in an organization willing to learn – which knows how to deal with change as a normal part of its activity, not only in connection with the new policy, but as a lifestyle. The reason why we need organizations capable of learning is related to the discovery of the fact that in complex systems change is non-linear – full of surprises, and finding new way of thinking would help us cope with the unknown.

C. Handy (1989) and as well as other authors develop this idea and provide two definitions for "learning organization" ("learning organization "):

1. Learning organization - refers to the ability of the school to change through organizational learning processes seen as the principal mechanism for school development, "the school as a learning organization can be considered a system where people continuously expand their capacity to produce the results they want, where they can learn new global patterns of thinking, where collective aspiration is free and where people continuously learn how to learn together "(J.C. Bayne, P. Holly, 1994). Learning organizations are organizations that have a sense of direction and a firm grasps of current reality by scanning their contexts, schools that plan effective, efficient, and flexible, organizations in which continuous change and development are integral parts of their culture.

2. The organization which encourages learning - represents the organization that promotes and produces individual learning among its members - teachers and students. School is a resource for development, training and education of pupils and students. The organization serves the individual. Students and pupils only indirectly serve the needs of the school. The focus is not on the organizational learning, but on the individual. This double feature of the school - to learn and produce learning - produces a number of features - synthesized by E. Paun (1999, p. 75) - knowledge of which we consider as influencing the successful development of school organization:

- The presence and development of two basic activities, while distinct and interrelated, the activities which are structured by two different logics management

activity - administrative - governed by an organizational logic - and instructive – educational activity governed by a logic teaching;

- The presence of more informal and expressive aspects ;
- The status and the exercise of managerial functions in the school has certain peculiarities;
- The presence of several categories of members each with a specific culture.

The same imperative approach can be found in the research conducted by B. Garratt (1987) which states that for an organization to survive and grow, *the rate* of learning within the organization must be greater than the rate of change in the external environment. Therefore, in order for a school to be effective, it must become a learning organization.

### **What does a school organization learn in a knowledge based society?**

Nowadays organizational learning is considered the first factor in producing beneficial and lasting changes. The process of *learning* takes the form of a process of assimilation and application of knowledge, values and modes of action, which are elements of school organization culture. Most of the elements of a culture are understood by the organization members themselves who are the bearers and creators of cultural and mental models created by social processes, which are nothing but social and cultural learning processes.

When a person acquires the membership of a school organization, she or he learns the rules from the outset, the modes of action and adopts the appropriate mental models. The cultural pressure of the other members is exerted on the new members of the organization, so their involvement and cultural integration is even deeper. The *learning rate* is initially slow, since it requires the identification of subjective meanings, understanding and practice when applied in the life of the school organization. Then the *learning rhythm* becomes fast and in a short period the cultural models are assimilated and then reinforced by the combination of subjective and organizational meanings, since it is considered that the new members share its culture and considers it a given.

Organizational learning occurs through individual learning done by individual members of the school organization. So, whether we refer to the individual or the organizational plan, in the implementation process of changes there are undergone two phases:

- The weaning, namely the renunciation of traditional cultural patterns
- Learning new models proposed by the changed educational plan.

Performance results of the process of learning are dependent to weaning results, namely the imposition of new modes towards the old. The difficulty of the first phase results from the psychological character, subjective, of the association of the weaning process with anxiety and resistance to change and learning. New cultural models are perceived with scepticism and the limitation to simply imposing these constraints for the organization members to adopt, has only surface effects. The weaning process in these cases is shallow, and the forms of restraint must be permanently multiplied to oversee the implementation of new models. As a result, the weaning process and learning must start in parallel.

### **How does a school organization learn in the knowledge based society?**

The fundamental mechanism is that of changes, changes that must begin in an organization deemed by the fact that the dynamism, complexity and unpredictability are not the only things that stand in their way, they are normal! Substantial change involves complex processes where the spirit of openness and research is needed to solve problems. Change is learning.

In a learning organization the dynamic focuses on open questions and testing views. People use the debate and conflict to discuss and reach consensus without it becoming a norm. It can not be otherwise, if people always looking for new opportunities. A group engaged in complex learning is not dominated by reliance on the authority or expert. The group varies between conflict and consensus between confusion and clarity.

Stacey R. (1992, p.112) explains this view stating that "a profitable and innovative organization must contain groups of people that can make learning complex spontaneously. Because in uncertain situations no one can know what the group is trying to learn, learning must start without a clear statement of what will be taught and how. "People learn in a group developing a controlled behaviour. Ties range from the discovery of individuals to change, to disruption, and finally to the possibility of choice that comes from reflection and dialogue. Behaviour is constrained in part by cultural differences of individuals and misunderstandings that prevent domination by one opinion. *Constraint is* thus a consequence of the tension between understanding and difference. As I have mentioned in the first part, most modern approaches to support the thesis according to which the problems, authentic paradoxes are those that produce learning. Here are some of the paradoxes faced by school organizations, in the learning process:

- development involves both change and continuity, the fundamental paradox of school development argues that necessary changes in deep structure of education are offset by powerful forces that emphasizes continuity in education;
- creative tension between individual and group development, between containment and cooperation, between individualism and collectivism, learning organizations determine collaborative educational changes involving overcoming isolation;
- contemporary school organization is involved in a smooth transition from an excessively centralized political school at a new approach, decentralized, but maintaining a structure and a centralized mode;

The essence of contemporary organizational learning is presented by M. Fullan (1993, p.1): "the secret of growth and development consists of learning how to fight the forces of change, using positive forces to our advantage, and also reducing the negative influence. The future world is a future of learning... We learn that it is not possible to resolve the issue of change, but we can learn to coexist with it in a more active and productive manner. "

Planned changes are a process of individual and group learning. School organization presents itself as a learning organization, which would not be possible without the full involvement of individual members and groups in which it fits.

The education system and school organizations do not change for the sake of change, but they are part of a wider development process and must respond to new changes in the environment, requirements, opportunities and constraints that arise in social occasions. In turn, while in the process of adaptation to organizational change, people should change too: they have to acquire new knowledge, to tackle new tasks, to improve their level of competence and, very often, to change their work habits, values and attitudes towards mode of organization. Education and success will depend on understanding and coordination of the individual development and organizational mechanism, changing values and attitudes being essential in this context, where change is not effective without a change of attitude.

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## Trajectoire du sujet entre la mémoire collective, l'enjeu autobiographique et la vie sous la dictature chez Herta Muller\*

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**Résumé :** *L'incompatibilité et l'inadaptabilité, la dégradation des relations interhumaines ou l'absence de communication, signes d'un désaccord majeur avec le monde réel, extra fictif, restent dans la structure de profondeur du texte romanesque, masqués par les préfabriqués littéraires, ce qui suppose soit la connivence culturelle et historique du lecteur, soit la coopération interprétative dans le décodage d'une auto fabulation, à la limite entre fiction et confession. Herta Muller raconte le quotidien dans un Etat totalitaire en écrivant L'Homme est un grand faisan sur terre, Le Renard était déjà le chasseur, L'animal du coeur, La Convocation, par des images qui vont d'un cercle de dissidents roumains à l'angoisse d'une femme convoquée par la Securitate, la police politique de l'époque.*

**Mots-clés :** *Herta Muller, écriture mémorielle, fiction du totalitarisme, Prix Nobel de la littérature*

Au-delà des cultures et des espaces culturels, la littérature suppose des tensions entre les modèles esthétiques et politiques, les répertoires thématiques et identitaires. Le temps de l'écriture et de sa mise en histoire a posé le problème de l'engagement d'un écrivain qui traverse une époque. La définition de l'intellectuel impliqué se place entre l'utopie de l'objectivité absolue et la dérive idéologique des intellectuels engagés, où se dessine un autre rôle de l'intellectuel. La quête d'identité fait naître un espace descriptif de la mémoire fictive, qui, du point de vue de la structure narrative, engendre la forme de la littérature de témoignage.

L'écrivaine germano-roumaine Herta Muller, qui a reçu le prix Nobel de littérature, évoque dans ses livres sa vie sous la dictature roumaine à laquelle elle ajoute des éléments liés à l'expérience de la déportation de ses parents au milieu de la Seconde Guerre mondiale dans la Dobroudja, territoire couvrant le sud-est de la Roumanie, ce qui donne à ses textes la dimension d'une tragédie qui dépasse l'expérience personnelle et porte un message plus large d'un destin collectif. Il y a ici une importance symbolique non seulement pour les Allemands du Banat, non seulement pour les cultures allemandes le long du Danube et dans les Carpates, mais également pour ceux qui ont été terrassés par le système communiste. Ses diverses déclarations publiques sont la preuve que son pays d'origine lui fait toujours aussi mal, et que la plaie ne se refermera jamais.

Le comité suédois du prix Nobel a rendu hommage récemment à Stockholm à l'œuvre d'une écrivaine qui a grandi en Roumanie au temps du régime communiste, qui est ensuite passée en Allemagne fédérale en 1987, en la récompensant « pour avoir dessiné les paysages de l'abandon » dans ses œuvres. Elle est la douzième femme couronnée par le Nobel, récompensée pour avoir, « avec la densité de la poésie et la franchise de la prose, dépeint l'univers des déshérités. Ses romans donnent avec leurs détails ciselés une image de la vie quotidienne dans une dictature pétrifiée, » a souligné l'Académie suédoise.

Peu connue du grand public jusqu'au début des années 2000, Herta Müller a été découverte et saluée par la critique dès 1984, avec la parution d'un recueil de récits, *Bas-fonds*, qu'elle avait réussi à faire sortir clandestinement de Roumanie. Son dernier roman *Bascule du souffle (Atemschaukel)*, évoque l'exil des Allemands de Roumanie vers l'URSS après 1945, ces déportations dont beaucoup ne revinrent pas. *La Bascule du souffle* est, comme le texte de Soljenitsyne- *Une journée d'Ivan Denissovitch*-, la chronique terrifiante de ces années de froid, de faim et de découragement qui tuent dans un camp de travail en Russie. Mais la singularité du livre de Herta Müller réside dans sa force de dépasser le réel. Sous sa plume, le camp devient un conte cruel, une fable sur la condition humaine. Ici les arbres parlent, le ciment boit, la pendule a mal à son ressort cassé, la faim voyage dans le

corps d'un ange, et le coeur, dans une pelle.

Le précédent auteur allemand lauréat du Nobel de littérature est Günter Grass en 1999, tandis qu'en 2004, c'est une écrivaine germanophone, l'Autrichienne Elfried Jelinek, qui a reçu cette prestigieuse récompense.

Candidate à deux reprises au prix Nobel de Littérature, Herta Müller est née en Roumanie dans la communauté des Souabes, minorité de langue allemande de la province historique de Banat. Elle fait des études de langue et de littérature allemandes à Timisoara, en quittant la Roumanie en 1987 pour s'établir en Allemagne, à Berlin – ouest, mais ses premiers travaux littéraires datent de 1982.

Bien qu'elle vive à Berlin, Herta Müller continue à écrire sur son expérience roumaine : «Ma réaction devant la mort a été la soif de vivre. La soif de mots. Seul le tourbillon des mots réussissait à exprimer mon état d'esprit, » avouait Herta Müller pendant la traditionnelle lecture qui précède la remise du prix Nobel de Littérature. «En ce qui me concerne, l'expérience essentielle de ma vie, a-t-elle eu l'occasion d'expliquer, c'est en Roumanie que je l'ai faite, sous la dictature. Le fait de vivre à plusieurs centaines de kilomètres de la Roumanie, ne me fera pas oublier ce que j'y ai vécu. En partant, j'ai emporté mon passé et il faut dire qu'en Allemagne la crainte de la dictature est toujours là».

«J'ai dû apprendre à vivre en écrivant et non vice-versa. Je voulais vivre à la hauteur de mes rêves, c'est tout. L'écriture fut alors pour moi une manière d'exprimer ce que je ne pouvais pas vivre effectivement. »

Toute son œuvre est traversée par la douleur des victimes des Etats totalitaires, par la marginalisation et par la peur de la mort,. Il y a parfois dans sa prose, un mélange de scènes réalistes, de souvenirs, d'images oniriques assez surréalistes ; elle se montre assez lyrique. Son témoignage est marqué par des épisodes douloureux de son enfance. Le prix Nobel de littérature récompense chaque année l'auteur qui « produit dans le domaine littéraire l'oeuvre la plus remarquable d'une tendance idéaliste». Ces auteurs ont un point commun : un engagement largement présent dans leurs écrits. Le prix Nobel de littérature ne récompense en effet pas un ouvrage mais le travail dans sa totalité. Tous ont dépeint le XXe siècle, ses luttes, ses atrocités, ses absurdités, ses entraves à la liberté d'expression. On peut notamment mentionner les existentialistes Albert Camus et Jean-Paul Sartre, les écrivains politiquement engagés comme Pablo Neruda, Thomas Mann, une liste longue ayant des personnalités qui ont marqué la culture contemporaine. On parle d'un «vote politique» autant que littéraire.

« J'ai dédié ce livre à la mémoire de mes amis roumains qui ont été tués pendant le régime de Ceausescu. J'ai senti que s'était de mon devoir de le faire », disait, Herta Müller, médaillée du Prix Nobel pour la littérature pour son roman *L'Animal du cœur*, volume déjà récompensé en 1998 par le prestigieux International Impac Dublin Literary Award. « Quand il y a tant de peur au monde » - la citation qui ouvre le livre est prise de Gellu Naum – parle de la disparition des amis chers et représente la motivation et la source d'énergie qui fait naître l'acte artistique, au-delà de la condamnation du communisme, des distorsions ethniques, des options politiques, des conflits personnels. Une hypersensibilité refait un monde plein d'effrois qui envahissent l'homme, où qu'il soit. La grand-mère dit à l'enfant, avant de la coucher : « fais bien reposer animal de ton cœur, car tu as joué beaucoup aujourd'hui ». Le cercle herméneutique de la prose qui proteste contre le régime Ceausescu, que l'auteur ouvre par la publication de son premier livre, *Niederungen (Bas-fonds)*, dont, en 1984, la variante roumaine censurée et, en 1985, la variante originale) résiste à toutes les critiques grâce à la présence de « l'animal du cœur » et à un perpétuel processus de renouvellement formel (néo-futuriste, fauviste, naïf, surréaliste, néo-avant-gardiste absurde) de tous les romans publiés dans les années '90 par Herta Müller.

L'art de l'écrivain allemand d'origine roumaine crée un monde intermédiaire, surréaliste, placé au passage entre le silence stupéfait et l'aveu trop dur pour pouvoir être compris. Cela parce que : « La bouche plein de mots, on peut fouler aux pieds tant de choses, comme si on foulait l'herbe aux pieds. Le silence peut avoir le même effet ». [notre trad.] C'est le monde du roman *L'Animal du cœur*, un territoire conduit par un dictateur et par ses surveillants, où les gens abrutis se nourrissent du sang pris dans les abattoirs et produisent des moutons en tôle et des pastèques en bois, d'où l'on ne peut se sauver que par la poésie, par l'amitié et par la pensée de l'évasion. L'univers créé dans ce livre est une machine kafkaïenne, fondée sur l'expérience de la colonie pénitentiaire qu'était devenue la Roumanie du régime communiste. Derrière se retrouve la biographie de l'écrivain, pendant sa vie d'étudiante. On y découvre entièrement une autre logique du rêve, privée de son interprétation. L'occultation des fragments est une énigme, une devinette. Le lecteur astucieux amasse, pour déchiffrer le mystère du rêve, assez d'indices, dès les premières pages du roman : l'animal du cœur, pour citer la grand-mère « chanteresse », le « carré » de la chambre du foyer étudiant (contrainte du talonnement, dont seule Lola a fini par s'échapper, en se pendant dans son armoire), « les cœurs » des pièces du jeu d'échecs du grand-père, la petite clé de sa propre mallette dans laquelle elle gardait le journal de Lola, la clé secrète des amis Kurt, Georg et Edgar, « le cercle » apparu sur la table et sa main au moment où la couturière - qui aidait les jeunes à fuir secrètement le pays - lui lisait l'avenir dans les cartes. Chez cette femme elle avait laissé, dans la dernière année de sa vie d'étudiante, tout d'abord la clé secrète de son amitié avec les trois camarades schwanniens, puis les papiers venus de l'étranger (raison réelle du besoin de cacher la clé) que le capitaine Piele cherchait.

Le rêve concernant la montre réveil et la fillette complique la parabole / plaisanterie. Le rêveur devrait être l'héroïne, qui avait déjà fini ses études depuis un an et travaillait comme traductrice dans une usine. Elle se voit enfant, envoyée par sa mère chez un horloger, parce que leur réveil s'était abîmé. Le nom de l'Horloger serait Toni (Anton). C'est l'abréviation du nom d'un saint italien, respecté en égale mesure par l'église catholique que par celle protestante. Trop petite pour comprendre, la fillette croit que le nom de l'artisan est celui d'un ogre « Lhorlogertoni ». Celui-ci fait une mauvaise plaisanterie – comme dans le théâtre absurde d'Eugène Ionesco, ou dans celui de la cruauté d'Artaud : il rompt toutes les pièces et les mécanismes du réveil et dit à la fillette que sa mère pouvait en faire de la soupe, car il était impossible de le réparer. La première réaction de l'enfant est d'avoir peur, pensant que sa mère allait la gronder pour la destruction de la montre. La deuxième, survenue dans ce même rêve, est de retirer les petites roues, les pièces du mécanisme de la marmite, de la plus petite à la plus grande. La troisième réaction est de tout avaler, selon l'ordre intérieur du mécanisme. Elle a l'intuition d'une régénération de son être (sonnant) attaqué. L'obsession maternelle de protéger son enfant devient tentative de reconstitution de « l'animal du cœur » et de récupération du temps du bonheur. Avant d'avoir eu ce rêve, Herta Müller avait relaté la grande tentation du personnage féminin de se laisser couler dans la rivière, dans un « sac » et quelques paires de pierres ; puis la fenêtre du cinquième étage un autre « carré » qui s'annule à cause de la résistance d'un seul point de son être, « l'animal du cœur », la minuscule souris dont lui avait parlé sa grand-mère. La correspondance avec ses trois amis, Kurt, Georg et Edgar, constitue aussi des carrés (les enveloppes) collés avec la langue et signés avec un poil à l'intérieur – pour savoir si les espions qui les surveillaient et le capitaine Piele avaient intercepté les messages. La stratégie de l'expéditeur annonce, de manière codifiée, un risque proche pour les autres, ou bien même le danger majeur de l'arrestation et de la mort, par la mise du point d'exclamation après la formule de contact : respectivement de la

virgule (normalement obligatoire) pour que les officiers de la Securitate ne pigent pas le message de la demande d'aide.

Le monde créé (tout comme la ville par laquelle s'égare K., le château devant lequel attend le héros de Kafka ou l'espace créé par les notes de Harry Haller, du roman de Hesse) est une image de l'identité, un espace du dédoublement, une réalité signifiante, qui se superpose au monde par son caractère de double imaginaire de l'écrivain, mais qui suppose aussi la re-construction imaginative du lecteur. La présence des conventions de l'authenticité (lettres, documents officiels, journaux trouvés) crée un mélange contradictoire entre l'invention et le document fictif, tout en effaçant la frontière entre la fiction et la réalité, entre l'imagination et le réel. L'évasion dans l'abstrait, dans l'irréel, ou dans l'inconscient, génère une dimension métaphysique de l'existence, tandis que l'allusion livresque – une dimension intertextuelle; ce qui compte est le fonctionnement simultané des deux mondes, par fictionnalisation progressive.

Dans un entretien réalisé par Lothar Schröder, le 9 octobre 2009, publié dans la *Revue des ressources*, Herta Müller parlait de la littérature qui puisse restituer le passé : « Seule la littérature permet de faire ressortir un individu de l'Histoire. Elle accède à sa vérité par l'invention, l'imagine à travers le langage. Mais seule la recherche historique peut documenter un événement, le présenter comme une vision d'ensemble. Elle peut examiner et, à l'aide d'analyses et de statistiques, tirer des conséquences sociales, politiques et psychologiques. Toutes les deux, la littérature ou l'historiographie, sont également nécessaires – elles se complètent ». Le problème de la force de son écriture, de son authenticité permet une discussion sur la liaison entre littérature engagée et la liberté d'expression à travers la littérature, dans une époque, où les écrivains utilisaient plus des formes littéraires métaphoriques et allégoriques, un genre littéraire comme celui de Herta Müller, situé entre le roman, la poésie et l'autobiographie, ne correspondent pas à un genre littéraire commun.

Il est intéressant à voir comment la presse a apprécié le ton particulier de la confession qui structure le texte de Herta Müller. Le 9 octobre 2009, Tilman Spreckelsen appréciait, dans un article publié dans *Frankfurter Allgemeine Zeitung*, qu'elle « se rapproche d'Imre Kertész, lauréat du prix Nobel de littérature il y a sept ans. Et en remettant désormais ce prix aussi à Herta Müller, l'académie de Stockholm envoie un signal qui pourrait faire oublier quelques sottises prises ces dernières années. C'est une reconnaissance de l'art et de l'éthique comme les deux faces d'une même médaille, et notamment la reconnaissance d'une culture de la diaspora détruite et de sa plus éloquente gardienne » Herta Müller, a expliqué lundi, le 7 décembre 2009, à Stockholm, dans son discours intitulé « Chaque mot en sait long sur le cercle vicieux », qu'elle avait commencé à écrire quand les mots n'ont plus été suffisants pour décrire les événements se produisant pendant la dictature de Nicolae Ceausescu ». Ses idées sur la genèse du texte littéraire, ses souvenirs affectivement évoqués par un leitmotiv, le mouchoir, ont structuré son discours : « Le thème de la dictature entre en jeu de son propre chef, car l'évidence ne reviendra plus jamais : chacun en a été entièrement spolié ou peu s'en faut. Cette thématique est présente de façon implicite, mais ce sont les mots qui prennent possession de moi. Et ils entraînent le thème où bon leur semble. Plus rien ne va comme de juste et tout est vrai. Plus l'écrit me dévalise, plus il montre au vécu ce qu'il n'y avait pas dans ce qu'on vivait. Seuls les mots le découvrent, vu qu'ils ne le savaient pas auparavant. C'est lorsqu'ils surprennent le vécu qu'ils le reflètent le mieux. Ils deviennent si concluants que le vécu doit s'agripper à eux pour ne pas se désintégrer. A mon sens, les objets ne connaissent pas leur matière, et les gestes ignorent leurs sentiments, comme les mots ignorent la bouche qui les dit. Mais pour nous convaincre de notre propre existence, nous avons besoin d'objets, de gestes et de mots. Plus nous pouvons prendre de mots, plus nous sommes libres, tout de même. Quand

notre bouche est mise à l'index, nous tentons de nous affirmer par des gestes, voire des objets. Plus malaisés à interpréter, ils n'ont rien de suspect, pendant un temps. Ils peuvent nous aider à convertir l'humiliation en une dignité qui, pendant un temps, n'a rien de suspect ».

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## Libellous Messages in Electoral Posters

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**Résumé :** *Le langage politique contemporain semble vouloir quitter la scène du discours public afin d'occuper le territoire du discours privé, par l'usage des techniques spécifiques au dernier. La calomnie est une modalité tout particulière d'intégrer le discours public au discours privé. En tant que stratégie rhétorique efficace, souvent utilisée pendant les dernières campagnes électorales, la calomnie a poussé le discours politique vers une rhétorique violente. Notre travail se propose de souligner le rôle négatif d'une telle stratégie rhétorique.*

**Mots-cléf :** *rhétorique violente, calomnie, discours public, discours privé*

Human communication is generally seen as a direct strategy of influencing people on adopting a certain social/political behaviour thus manipulating their attitudes and beliefs. The political discourse is that particular type of discourse which can highly illustrate this communicating tendency towards manipulation. But manipulation cannot be achieved unless the target electors are very attentively selected. This selection leads to a keen observation of the stimuli that they respond best at. The choice of words may indicate a wish for empathy, in an attempt to attain the reader/hearer's sympathy and complicity. In this respect, political discourse must be as much similar as possible with the electors' discourse. Therefore we may say that the contemporary Romanian political discourse is characterized by an excessive, even vulgar familiarity, as well as an inadequate style that makes the difference between what it is supposed to be and what the political discourse really is, the difference between solemn and ordinary style. This way, slander and libel seem to become a common place with the present day political discourse, as long as the public is positively responding to such negative linguistic stimuli. The present article tries to demonstrate that the contemporary political discourse tends to glide from the public sphere into the private one through imprecation, slander and aggressiveness. Consequently, our interest here goes particularly towards libel messages in electoral posters, being motivated by their impact on public. The fact that electoral posters are exposed in public places, where they can be seen, read and interpreted by different categories of readers, determines the value of their message. When electoral posters display libellous messages (whether explicitly expressed or subliminally transmitted) they seem to invite their electors to think and act in the given key.

Before illustrating libellous messages in electoral posters we must stop and give some definitions for libel, in order to mark the limits of the concept in question here.

According to Merriam Webster Dictionary, libel is:

- (1) : a statement or representation published without just cause and tending to expose another to public contempt (2) : defamation of a person by written or representational means (3) : the publication of blasphemous, treasonable, seditious, or obscene writings or pictures (4) : the act, tort, or crime of publishing such a libel.

And according to the Legal Dictionary, libel is:

- 1) n. to publish in print (including pictures), writing or broadcast through radio, television or film, an untruth about another which will do harm to that person or his/her reputation, by tending to bring the target into ridicule, hatred, scorn or contempt of others. Libel is the written or broadcast form of defamation, distinguished from slander which is oral defamation. It is a tort (civil wrong) making the person or entity (like a newspaper, magazine or political organization) open to a lawsuit for damages by the person who can prove the statement about him/her was a lie. Publication need only be to one person, but it must be a statement which claims to be fact, and is not clearly identified as an opinion. While it is sometimes said that the person making the libellous statement must have been intentional and malicious, actually it need only be obvious that the statement would do harm and is untrue. Proof of malice, however, does allow a party defamed to sue for "general damages" for damage to

reputation, while an inadvertent libel limits the damages to actual harm (such as loss of business) called "special damages." "Libel per se" involves statements so vicious that malice is assumed and does not require a proof of intent to get an award of general damages. Libel against the reputation of a person who has died will allow surviving members of the family to bring an action for damages. Most states provide for a party defamed by a periodical to demand a published retraction. If the correction is made, then there is no right to file a lawsuit.

Trying to find arguments to our theory we traced the last electoral campaign that took place in the fall of 2009. After the first scrutiny, two candidates ran for the Presidency of Romania: Traian Basescu (supported by the Democrat-Liberals) and Mircea Geoana (the candidate of the Social-Democrats). Both parties involved in the process agreed to fight the same battle and used slander or libel as a communicating strategy of deprecating the opponent. They were equally likely to support political violence, exhibited the same distribution of trait aggression, and were equivalently responsive and prone to violent rhetoric. The Social-Democrats were as well involved in this as the Democrat-Liberals, as long as they adopted the same offensive strategy against the opponent and his supporters. We shall analyze two samples of electoral banners that collate the same libellous strategies, even if they belong to adverse parties.



Fig.1



Fig. 2



*At first glance everything looks normal in these posters (the candidate in the middle surrounded by most prominent party members, the party logo and the very well known colours assumed by each party), but a second, closer glance shows that they cannot belong to the party/candidate they seem to, because they are, in fact, a parodic version of the original posters. Both of them are libellous because they infer that the candidate is supported by corrupt people, willing to pursue their own interests only. The message with the first poster is rather subliminal, but that of the second poster is explicit. The technique here is even more evidently libellous because the one that created the message simply collated the slogans that closely became clichés and twisted their message as to obtain the opposite of the initial version.*

As a result of this denigrating campaign, the reactions of the two parties that were supposed to be involved were that of denying the libellous actions: none of the two parties were willing to admit/assume paternity of those posters. Instead, both of them filled criminal complaints against the opponents without pursuing the process up to a final point, thus letting us think that the complaints were not meant as resolute actions.

Therefore, we may say that slander and libel seem to be efficient discursive strategies, having as attributes the fact that they can easily turn on people emotions in favour or against an issue or something, all of them used in order to shock and impress the audience, and always give the impression that Everything Is Under Control – you are so familiar with these persons and their intentions that you can dominate them.

The only argument that we find for libellous/slandorous messages in electoral discourse is the attempt of getting voters adhesion and this could be seen as a common practice with human communication in its attempt to perform social functions, such as the sense of belonging to a community. Bronislaw Malinowski (*The Problem of Meaning in Primitive Languages* : 2001, 390) tried to prove that language is used to perform social functions; in other words, social relationships and interaction are geared to the use of linguistic expressions. One of such functions consists of what he called fatic communion. According to Malinowski, Language is used to maintain fatic communion - a feeling of belonging to a community. Fatic communion implies the maintenance of a sense of community, of solidarity with other members of the group, of a particular status within the hierarchies of the group, and at the same time a feeling of accepting others and being oneself accepted by others.

To conclude, we may say that contemporary Romanian political discourse tends to move from the public sphere into the private one through imprecation, slander and violence. Thus linguistic violence tends to turn into physical violence manipulating and using language as a weapon meant to annihilate any possible opponent. No differences are to be traced among the speakers any longer because the violent discourse does not allow that to happen so that the only way somebody can make his voice heard is through a similar discourse.

Either if we speak about poster messages or political discourses completely assumed by a certain public figure, we are witnessing the same strategy: violent slanderous rhetoric meant to annihilate the opponent and to fully satisfy the targeted public, a public that is not responsive to logical arguments, and willing to vote that particular candidate able to eliminate the others through violent rhetoric.

In fact, slander/libel words are just a smoke-screen used by those speakers who do not have access to other rhetorical means of persuasion but from some of our country's most prominent political figures and personalities down a certain subset of people who litter chat channels in video games and other social outlets, it seems that modesty, politeness, and respect have been widely eschewed in favour of disrespect, taunting, name-calling, hate-spew, and violent speech of one kind or another. The deteriorating quality of

public discourse makes us think that political discourse has become a discursive standard, and, despite all of the studies that demonstrate how public is divided according to social status and degree of culture, at the end of the day, the message goes out to the general public, hitting its target audiences as well as others.

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## **Résumés / Abstracts**



## Poezia lui Nicolae Leahu: de la metaforism la textualism

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**Abstract:** *The poet Nicolae Leahu is a notorious personality among the Bessarabian graduates of the eighties. Making his debut with lyrical works which were marked by the metaphoric (the booklet **Brownian Motion**, 1993), he counts on postmodernist techniques, especially on textualizing ones in **The Personage from the Poem** (1997) and **The Unnamed** (2008). The poems included in these two volumes denote, first of all, the scriptural experience of the author – he becomes an actant, an immanent instance of the text. The textualistic implications in the poetry of Nicolae Leahu constitute the proof of the connection of this creation to the concepts of modern lyrics.*

**Key – words:** *textualism, textualization, discourse, authenticity*

## Glossolalia and Perichoresis. Vasile Voiculescu's Religious Poetry

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**Résumé :** *Vasile Voiculescu est le poète roumain qui fait preuve d'une grande sensibilité religieuse. La poésie intitulée « Glossolalie sur la Sainte Trinité » constitue, en réalité, une présentation lyrique du dogme central du christianisme, une présentation versifiée de la périchorèse des personnes divines. La Trinité chrétienne est le mystère d'un seul Dieu en trois hypostases ou personnes égales et participant à une même substance. Les Trois Personnes se compénètrent mutuellement, la périchorèse nous relève l'interpénétration des Personnes divines les unes dans les autres dans l'unité de l'Amour parfait.*

**Mots clés :** *sensibilité religieuse, christianisme, Vasile Voiculescu*

## Identité culturelle multiple, jeu de la mémoire et canon littéraire – le Journal d'un écrivain roumain, l'Arménien Arșavir Acterian

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**Résumé :** *L'Arménien Arșavir Acterian avait, au moment de son début littéraire, 85 ans; et c'est l'âge qui lui a permis de connaître l'atmosphère culturelle cosmopolite, largement ouverte vers l'Occident, de la Roumanie de l'entre-deux-guerres, ainsi que la période communiste et postcommuniste. Arșavir Acterian fait partie d'une génération perdue d'intellectuels roumains (la génération des années 1927), dont la survivance identitaire a été rendue possible par la culture.*

*Dans son Journal, il fait l'éloge de ses amis, écrivains juifs, roumains, arméniens et, parfois, décrit la communauté arménienne de Roumanie. Même s'il adhère temporairement (pendant les années 1940) à la Garda de Fier (formation politique nationaliste roumaine), il reste fidèle à ses options et à ses modèles culturels et littéraires : Montaigne, Pascal, Valéry etc., et à ses amis : Virgil Gheorghiu, Mircea Eliade (Roumains), Nicolae Steinhardt, Mihail Sebastian, B. Fundoianu (Juifs), Siruni, Bogdan Căuș (Arméniens). C'est ainsi qu'il peut garder son identité et sa liberté spirituelle, surtout pendant la période communiste qui a uniformisé jusqu'à anéantir l'identité individuelle.*

**Mots-clefs :** *communauté ethnique, modèle spirituel, identité culturelle, littérature*

## Virgil Tănase- The Portrait of A Romanian Dissident

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**Résumé:** *Peux connu dans son pays, Virgil Tanase - un des écrivains représentatifs pour l'exil roumain - dépasse les difficultés de la vie grâce à son attitude, sa lucidité et sa méticulosité dues au héritage roumain. Même si la littérature roumaine actuelle a ignoré elle-aussi l'oeuvre complexe et unique de Virgil Tanase, depuis quelque temps on a (re)découvert son écriture tout particulière, cryptée, vivante et dynamique.*

**Mots-clef :** *exil, littérature, fiction romanesque, écriture*

## Reconstructing Identity in the Postcolonial Era – Salman Rushdie’s *Saladin Chamcha*

Phd Student  
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**Abstract:** *The present paper focuses on the manner in which Salman Rushdie analyses Saladin Chamcha’s process of identity transformation which is specific to the postcolonial era. The character of The Satanic Verses made a choice in his childhood to follow a British cultural model and to deny his Indian roots, but the journey to his native country helps Saladin recover his identity and the U.K. citizen Saladin Chamcha becomes once more Salahuddin Chamchawalla, the inhabitant of the hybrid city of Bombay. At this point, the character acts and reacts according to the pattern of the postcolonial era, reconstructing his reality and his identity.*

**Key-words:** *postcolonialism, identity, stereotype*

### Ochiul reprimat și embrionul creației

Asist. dr. Călin-Horia Bârleanu  
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Suceava

**Résumé** *Au cours de l’histoire, les écrivains confrontés aux régimes totalitaires ont toujours réussi à trouver, malgré l’oppression et la censure, des modalités de défendre la littérature authentique : cette dernière leur offrait, en outre, un univers compensatoire, une forme de survivance, mais aussi l’espace d’une mise en cause, plus ou moins manifeste, des idéologies politiques censées légitimer les totalitarismes. De ce point de vue, la prose littéraire de Mircea Cărtărescu propose une réconfiguration du style artistique afin que le lecteur puisse saisir le décalage entre l’écriture d’avant la révolution roumaine de 1989 et d’après.*

**Mots-clés :** *totalitarisme, littérature subversive, valeur esthétique, idéologie politique*

### Marketingul de carte.

#### Modelul Orhan Pamuk sau despre accesibilizarea Nobelului

Asist.drd.Daniela Bogdan  
Universitatea ”Dunărea de Jos” Galați

**Abstract:** *Nowadays, in Romania, the success in book sales market is based more on publishers’ luck and inspiration and on the reputation of the author whose books should be promoted, rather than on real marketing and advertising strategies and tips. Up to Orhan Pamuk’s arrival in Romania, in 2006, we didn’t experience a complete, media based strategy of promotion, as Griffon and Swans imagine for his latest novel, **My name is Red**. Even today, Pamuk’s campaign is considered the largest cultural event ever undertaken in our country, as no other publisher have the courage and the financial strength to put up an exceptional campaign, in order to overcome Pamuk’s. Writers would blame the editors, for their misfortune, editors would blame the writers for not being as popular as those from abroad, the fact is that in Romania books aren’t published according to what “the public” wants, but to the editors’ free will. In addition, publishing houses in our country, even few big ones, are short of specialized personnel: book editor, certified translator, graphic designer or even a copywriter. No wonder that few writers in Romania succeed in really surviving through selling their books, and not being forced to find a second job.*

**Key words:** *market, publishing houses, campaign, books, writers*

### Le leader politique et la (ré) structuration de la démarche politique dans la nouvelle de Constantin Negruzzi – Alexandru Lăpușneanu

Asist. drd Costandache Ana-Elena  
Université « Dunărea de Jos » Galați

**Abstract:** *This study has as starting point the political theme of Costache Negruzzi’s novella, **Alexandru Lăpușneanu**, theme interconnected with the crucial moments in the destiny and evolution of the protagonist. By taking scenes, facts and lines from Grigore Ureche’s chronic, Costache Negruzzi has managed to*

originally depict the political leader seen in many contrasting hypostases and many exceptional situations: the tyrannical and cruel leader or the feared husband. Emphasized by the author in a Romantic manner, Alexandru Lăpușneanu manages to surpass his merely historical personality (justified by his political speech) through his despotic profile, exhibiting an extreme sadism and an extreme dehumanization.

**Key words:** political leader, tyrannical, despotic attitude, sovereign, political speech

### Interdisciplinarity and Anti-disciplinarity in Literary Studies

**Drd. Constantinescu Andreea Roxana**  
Universitatea "Dunărea de Jos", Galați

**Résumé :** Cet exposé porte sur le rôle de l'interdisciplinarité dans les études littéraires. Des disciplines telles que l'histoire, la sociologie, l'anthropologie, l'histoire culturelle, les études politiques sont-elles utiles pour l'étude des textes littéraires? Dans quelle mesure l'interdisciplinarité et l'effacement des frontières entre les disciplines contribuent-ils à établir le sens du texte littéraire? Le but de cet exposé est de démontrer que la démarche interdisciplinaire avec sa foule de perspectives offre des méthodes et des paradigmes supplémentaires pour la compréhension des textes littéraires. L'utilisation des perspectives, des méthodes et des sources d'information multiples peut être un vrai défi, mais qui en vaut la peine dans notre tentative de décoder et déchiffrer le sens des textes littéraires.

**Mots clés :** Interdisciplinarité, études littéraires, études culturelles

### Spații privilegiate în opera lui Mircea Eliade

**Lect.dr.Nicoleta Crânganu**  
Universitatea „Dunărea de Jos” Galați

**Résumé:** Si le merveilleux garde les espaces privilégiés où le sacré se révèle instantanément, le fantastique propose un espace homogène, où les révélations ne sont plus possibles. Les événements transgrésifs transforment ces espaces en leur ajoutant une charge sentimentale. Il s'agit de la monastère et de l'église (empruntées du merveilleux), de l'auberge, de l'estaminet, du chateau, de l'île, de la bibliothèque ou de toute une rue. Tous ces espaces cultivent l'illusion de la réalité (l'île, la forêt, Shambala de la bibliothèque, la cave, l'auberge), et il faut leurs ajouter la ville, surtout la métropole, qui sont les espaces de l'Autrui, regardés avec peur car ils ne se laissent pas assimilés au naturel. Il s'agit des espaces étranges et aliénantes, où tout est possible, car ils sont lointains et il n'y a aucun souvenir qui puisse le rattacher au univers connu.

**Mots-cléf :** merveilleux, fantastique, illusion de la réalité, l'Autrui, événements transgrésifs

### De la misère de l'utopie dans le théâtre postmoderne de l'absurde: *L'histoire du communisme racontée aux malades mentaux* par Matéi Vișniec

**Lect. dr. Alina Crihană**  
Universitatea „Dunărea de Jos” din Galați

**Abstract:** Published in France, in 2000, almost a decade after the Communist regime has died out in the East-European countries, the book entitled *The History of Communism Told for the Mentally Sick People* proves to be, as the author himself frequently declared, a trial of the totalitarian ideologies as utopias promised to the societies involved in the re-education process. This type of tragic farce, which ironically and nostalgically re-reads the strategies and themes of the absurd theatre (as Postmodern paradigm asks for), overtly deconstructs both the Communist clichés and the mental strategies allowing the taking over of the Stalinist utopia and its devastating effect, the dissemination of the totalitarian evil – all of these within a literary text easily to be defined as dramatic and comic fable.

**Key-words:** the theatre of the absurd, utopia, communist ideology, totalitarianism, political allegory

## Constantin Virgil Gheorghiu – missionnaire de la chrétienté

Lector dr. Drăgoi Mirela  
Universitatea „Dunărea de Jos” Galați

**Résumé :** *Par les idées exprimées dans sa création littéraire, Gheorghiu a su lier un dialogue profond avec ses semblables. D'autre part, ses ouvrages religieux (Saint Jean Bouche d'Or, 1957 et surtout La Vie du Patriarche Athénagoras, 1969) mettent l'accent sur l'importance d'une communion entre la culture latine et la spiritualité orthodoxe. Engagé définitivement sur la voie de l'œcuménisme, cet écrivain roumain d'expression française entreprend entre 1960 et 1980 un grand nombre de voyages dans tous les coins du monde (en Liban, en Corée, en Belgique, en Argentine, au Canada et aux Etats-Unis) pour promouvoir une union définitive des Eglises chrétiennes.*

**Mots clés :** *spiritualité orthodoxe, voyages, C.V.Gheorghiu*

### Entre déracinement et errance.

#### Le dilemme du personnage dans les romans de Norman Manea

Drd. Gheorghiasa (Hăilă) Carmen – Irina  
Facultatea de Litere, Universitatea „Al. I. Cuza”, Iași

**Abstract:** *For a writer, to live in the cultural climate of a universe similar to a concentration camp means acquiring for ever the features of the environment in which he has formed himself. In his novels, Norman Manea creates characters captive in a universe which is both externally and internally closed. These limits give rise to a permanent need for getting away from what they perceive as a restrictive universe. A comparative analysis indicates this desire to get away as a main feature of the characters life. Overcoming the limits is, nevertheless, impossible for these characters and the attempt to leave calls for alienation, wandering around without a definite purpose and it creates the dilemma of belonging to a formative universe.*

**Key words:** *character, uprooting, wander, dilemma.*

### Obsession with the Past and Disappointment with the Present in the Cinema of the Ex-Communist Countries

Petru Iamandi  
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“Dunarea de Jos” University of Galati

**Abstract:** *The notion that the ex-communist countries could emerge as one of the most vibrant and exciting filmmaking centers in Europe, if not the world, would have seemed far-fetched a decade ago. And yet, since the beginning of the third millenium a generation of remarkably talented young directors have produced an impressive body of films that have consistently landed at the top of international critics' polls and in the coveted top tier of film festivals. Their films have become increasingly self-referential, using specific structures to draw attention to the means whereby their fiction is created and to make the spectator aware of the process of filmic narrative. Part of this is a recognition and an exploration of the specificities of the medium, not least its ability to deal with historical time. Essentially, these films acknowledge European memory, while also showing the centrality of film itself within this memory.*

**Key words:** *nationalism, cultural identity, realism, hyperrealism, surrealism*

### Image Ideology and Ideology Image in the Romanian Postmodern Narratives

Lect.dr. Nicoleta Ifrim  
Universitatea ”Dunărea de Jos” din Galați

**Résumé:** *Le paradigme actuel légitime le roman roumain postmoderne par l'idéologie que l'auteur et le texte assument explicitement, de sorte que la nouvelle réalité textuelle expose des stratégies métafictionnelles et dialogiques qui proposent un tout autre type d'image littéraire. Le monde-texte et le texte-monde*



*fonctionnent simultanément et compensent la dérive identitaire de l'Auteur qui, dissipé dans le tissu du texte, utilise d'une manière ludique et expérimentale les modèles littéraires postmodernes*  
**Mots clés :** *Ideologie du texte, image littéraire, roman postmoderne*

**Modalités d'imposer la critique marxiste  
dans les premières années du communisme roumain\***

**Prof. dr. Nicolae Ioana (Andrei Grigor)  
Conf. dr. Simona Marin  
Universitatea „Dunărea de Jos” din Galați**

**Abstract:** *Beginning with the year 1948, the political and cultural Romanian newspapers display an ideological conflict held by the followers of the Soviet Marxist politics against the aesthetics of the decadent bourgeoisie. Such errors as formalism, cosmopolitanism and impresionism which subversively guide the aesthetic criticism are banned by the new critics who plead for re-reading the classical text in an ideological mirror.*

**Key-words :** *political discourse, Communist ideology, aesthetic critics, Romanian literature*

**To Mean a Multitude of *Some*things**

**Isabela Merilă, Lecturer PhD  
Universitatea “Dunărea de Jos” din Galați**

**Abstract:** *Starting from Z. D. Gurevitch's perspective on otherness as appearing under the most familiar circumstances and as being essential to dialogue, we consider the case of Salman Rushdie's **Midnight's Children** and the stress on a multitude of perspectives as a complex interplay of positive and negative consequences on the representation of the self and other .*

**Keywords:** *identity, otherness, Rushdie, intertextuality*

**Politique, esthétique et idéalisme moral dans la représentation fictionnelle de la  
dictature**

**Prof. univ. dr. Doinița Milea  
Universitatea « Dunărea de Jos » din Galați**

**Résumé :** *Le pouvoir totalitaire déconstruit dans le texte de Zamiatin est intéressant pour le monde contemporain dans la mesure où on pose le problème de la vulnérabilité de l'intellectuel envers le Pouvoir, de son désir de diriger des destinées humaines, mais surtout de sa vanité dans la proximité du pouvoir absolu, soit-il d'extrême droite ou gauche. Son aventure devient « une variation socio dystopique où le décor de l'eutopie » se transforme en prison - cauchemar. L'échec, la désillusion radicale, habillent les vêtements du monde refusé, tout en permettant le rapprochement entre les niveaux de la réalité fictionnelle et ceux de la réalité extra-fictionnelle de la structure profonde du texte fictif. La littérature de la pensée captive projette la liberté de choisir comme une crise douloureuse, en analysant l'art de la mystification, de l'auto-illusion. Le refus de la réalité donne naissance à des projections imaginaires du monde, nées dans le corps même de la réalité.*

**Mots-clés :** *idéologie totalitaire, utopie, dystopie, fiction politique*

**Un topos de la réflexivité dans l'œuvre d'Octavian Paler**

**Drd. Miron Carmina Simona (Stoian)  
Universitatea „Ștefan cel Mare” Suceava**

**Abstract:** *This essay is an approach to a defining element of the literary of Octavian Paler, one of the most representative names of posttotalitare literature, a representative of contemporary Romanian literature essays area. Combining the memories, the confessions, the travel journal and the letter in boundary formula*

of the essay, Octavian Paler shapes an universe dominated by myths, but reflected in his inner world and contaminated with his existentielle obsessions. Whatever places he travels (Greece, Egypt, Italy or Mexico), his eye is always turned to himself. His universe, faithfully translated in his books, is a world of pure subjectivity in which myth and biography meet. Thus, a symbolic space is born, a place of birth and becoming. Regarded as a symbol of genesis, this topos is shaped both as a relief area, the mountain, and toponymy suggestion, Lisa. Octavian Paler aims not so much to the remembrance of an age, that of childhood, but to reshaping a world, a space of eternity. ("Something of a peasant in the urban luster I have left until now and, perhaps, in the depths of my melancholy, I kept the rain flavor of Lisa, remained like moisture in old trees grown in places far from the sun" - Desert forever)

**Mots-clés:** Octavian Paler, récit autobiographique, mythe personnel, narration identitaire

**Border-crossings:  
Representations of 'Home', the 'West' and the 'Migrant' in Romanian Film**

**Ioana Mohor-Ivan**  
associate professor, PhD  
"Dunarea de Jos" University of Galati

**Abstract:** Cultural texts (films included) are embedded in a social matrix, have consequences in the world, playing an important role in building imaginative geographies. The kind of kaleidoscopic cartography that film contributes to leaves invisible but permanent traces which, in turn, determine the way we perceive others and are perceived as others. The paper addresses the issue of migration, as one of the most visible societal changes impinging upon the post-communist Romanian experience by examining the textual and visual strategies through which several recently produced Romanian films – *Asfalt Tango* (1996), *Occident* (2002) and *Italienele* (2004) – construct the images of "home" and the "west" in order to probe the migrant's "stay-or-leave" dilemma. Moreover, bearing witness to the increased feminisation of post-communist Romanian migratory trends, the films focus on the differential experience of migrant women and men in the context of a gendered world. Nevertheless, their representational strategies tend to comply with traditional encodings of masculinity and femininity which conform to societal expectations fostered by their respective cultural and historical location, by constructing the woman migrant within traditional encodings of femininity which equates it with the passive object, victimhood and sexuality.

**Keywords:** representation, migration, gender, Romanian film

**L'impossible retour : écrire l'exil postcommuniste dans la littérature roumaine francophone**

**Drd. Dana Monah**  
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**Abstract :** Dumitru Țepeneag's novel *Hotel Europa* (1996) and Matei Vișniec's *Despre sindromul de panică în orașul luminilor* (2009) have as protagonists writers that left Romania for France before 1989 and that become aware of the impossibility of either building a literary career in their adoptive country or returning to their native country after the 1989 Revolution. This paper sets out to examine a double experience of failure: personal (analysing the identity splits the experience of exile determines) and professional (both *Hotel Europa* and *Despre sindromul...* have a strong metafictional dimension, musing over the painful process of writing... in one's mother tongue). However, I will argue that the two novels are the expression of a paradoxical come-back, as they mark the return of Țepeneag and Vișniec to writing in Romanian.

**Key-words:** exile, Francophony, identity

**Characters and Chronotopes in Mircea Cărtărescu's *Orbitor***

**Drd. Nechifor Ruxandra**  
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**Résumé :** Défini par Mikhail Bakhtine comme „l'interdépendance intrinsèque des relations temporelles et spatiales qui sont artistiquement exprimée dans la littérature”, le chronotope est intimement liée au développement des personnages, imposer leur statut. J'ai décrit et explique les chronotopes dans le roman de

*Cărtărescu: la rédaction du manuscrit, en regardant la fenêtre, à explorer l'univers intérieur, de la communication, la ville, la compréhension, la construction de l'identité des personnages par le biais de la mémoire et l'histoire du signes, le travail de l'histoire. Dans la littérature postmoderne, le chronotope et l'évolution des personnages sont connectés à la teory des fractales et nous ne sommes pas surpris de constater que tous ces éléments sont subordonné à la langue et dépendent de l'interprétation. Les aventures des temps et des espaces sont des constructions linguistiques, qu'il doit être interprétées, pour trouver le sens du texte. Les formes mixtes, l'intégration mutuelle des chronotopes, l'hybridation impliquent une perspective différente sur la vie avec de profondes implications dans la définition de l'individu comme un être dialogique, dont l'existence est un Art de la Fugue.*

**Mots clés :** le chronotope, la littérature postmoderne, les formes mixtes

### Literature as a Kind of Business

**Asist.dr.Lidia Mihaela Necula**  
**Universitatea "Dunărea de Jos" Galați**

**Résumé :** *Dans la société postmoderne et post-capitaliste actuelle, où le langage et le discours occupent la première place sur la scène sociale, le monde-texte (la grande mondialisation textuelle) est accompagné par le déclin des livres et des habitudes littéraires, déterminé par l'avalanche des médias. Etant donné l'impacte décisif de l'économie sur les écrivains en général et sur la fiction littéraire de David Lodge, en particulier – David Lodge est un écrivain dont les livres sont très bien vendus dans plus de vingt pays – notre travail propose une recherche du processus de médiation textuelle qui a transformé les produits culturels de David Lodge en marque commerciale facilement vendable sur le marché littéraire.*

**Mots-clés :** textualité, médiation textuelle, politique consumériste, marche lecteur

### Culture, Ideology, Subtitling – A Challenging Mix

**Alexandru Praisler – POSDRU doctoral student**  
**University of Galați, Romania**

**Abstract:** *The requirements of subtitling filmic texts are primarily technical in nature. Nonetheless, the choices a translator makes are rooted deep into the cultural cores supporting both the source language and the target language. To manage an adequate cultural representation and to decode its ideological substratum for the benefit of the outsider viewer, the translator is faced with a challenging task, which the paper aims at focusing on by resorting to the case of the 2002 Romanian film "Occident" directed by Cristian Mungiu.*

**Key-words:** culture, ideology, subtitling

### Pasolini : le cinéma et la langue

**Asist. drd. Sarău Raluca Cristina**  
**Universitatea « Dunărea de Jos » din Galați**

**Abstract:** *The movie-director persona of Pasolini cannot be separated from the cinema theorist one, as he considers that the 7th Art is created in an utterly unique and universal audio-visual language. Resorting to linguistic and semiologic elements, Pasolini sets out to begin scientific research on the cinematic art; moreover, he believes that the cinematic language is a double-articulated language instrument, being granted an expression manner that embodies the audio-visual reproduction of reality, impossible to confront with other languages, as its arbitrary and conventional nature only concerns itself.*

**Key-words:** Pier Paolo Pasolini, theory, cinema, language

### Une dystopie russe contemporaine: *La journée d'un opritchnik* de Vladimir Sorokine

**Prep. dr. Iuliana Savu**  
**Universitatea „Alexandru Ioan Cuza” Iași**

**Abstract:** *In an interview given to "Der Spiegel" in 2007, Vladimir Sorokin confirms that his book **Day of the Oprichnik** (2006. Moscow: Zakharov Books) is undoubtedly a book about the present. But since the*

*Sacred Russia he imagines as set in the not too far 2027 is the inheritor of the state ruled by Ivan the Terrible and especially since the novel is a dystopia, one may wonder whether to use the prefix post- in order to delimit periods in history is to have in mind only temporal aspects and by no means genuine changes in ideology, political system, mentalities. Despite the fact that the title seems to announce an individual protagonist, the book may be considered to actually present one day in the life of the oprichniks. The character who tells the story is representative for the police brotherhood he's a member of and there's nothing really significant to differentiate him from his fellows. The world in which they are so much feared, the autarchical state, equally feudal and futuristic, strongly reminds of the very one promised by F.M. Dostoevsky's **Grand Inquisitor**, while the narrator obviously descends from Yevgeny Zamyatin's **D-503**.*

**Key- words :** contemporary novel, political fiction, dystopia, character

### **The Blind Generation and the Space of Ideological and Cultural Dialogue (or Autism)**

**Associated Professor Steluța Stan,  
"Dunărea de Jos" University of Galați**

**Abstract:** *The obnubilation of individual subjectivity, psychoanalysis and language theories as well as the hyper-technologization of society, the transformation of the human being in a screen that registers everything and anything but believes in nothing, all these are only some of the main coordinates for the post-modernization process of the conception about the human being. Is it enough to simply re-describe/re-contextualize the play of narrations and languages in opposition, to modelate the story we want to tell about us or about our culture? Or, considering the postmodern anthropological relativism, it takes more to change the world than just redescriving it?*

**Key words:** culture, ideology, relativism, postmodernity, subjectivity

### **Redefining the Literary Canon: The Romanian Cultural Institute**

**Oana Surugiu, PhD Student,  
"Al.I.Cuza"University, Iași**

**Résumé:** *En utilisant comme point de départ le contexte culturel, littéraire, historique et politique, tout comme l'initiative de l'Institut Culturel Roumain de promouvoir la littérature roumaine à l'étranger, cet article se propose de présenter la situation de l'export des écrivains roumains à l'étranger après la chute du régime communiste. Les programmes financés par l'Institut Culturel Roumain, les autres programmes développés ces dernières années en Roumanie, tout comme les initiatives de certains écrivains roumains vivant à l'étranger se proposent de faciliter l'accès du public étranger à la littérature roumaine et de favoriser la présence des auteurs roumains sur le marché international du livre. L'article se propose donc de présenter la situation de ces traductions, qui représentent une des possibilités de redéfinir le canon littéraire roumain.*

**Mots clés :** l'Institut Culturel Roumain, redéfinir le canon, écrivains roumains

### **Le statut de l'intellectuel des années '90 dans les articles de presse de Mircea Nedelciu**

**Dr. Onorica Tofan  
Collège National « C. Negri » de Galați**

**Abstract :** *Mircea Nedelciu's journalistic discourse tackles four main topics: politics, the 1980 generation and, implicitly, the status of the intellectual, culture and literature, the nature of the daily reality and his life experience. His perceptions are accurate and his analysis work deeply, forming convincing theories and naming viable conclusions. He emphasizes the essence of the problem and the serious topics of the society exploited in the process of the serious matter, parody, irony and self irony. It can be easily noticed that in some articles he makes use of the formulae from the fictions texts, but this aspect does not cut off the idea,*

*but stresses it deeply and realistically. This aspect proves that their author is able to feel the rhythm of the society in which they live and which they analyse attentively, coherently and positively, even offering solutions, when he thinks it is necessary.*

**Key-words** : *journalistic discourse, fictional strategies, politics*

### **Les nouveaux clichés linguistiques de l'environnement idéologique post totalitaire**

**Conf.dr.Eugenia Alaman**

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**Résumé** : *Ce qu'on appelle canoniquement « langue de bois » représente une technique discursive qui se sert principalement de clichés. Les clichés linguistiques ont la capacité de réduire les problèmes les plus importants à des phrases raccourcies, faciles à répéter et à apprendre par cœur. Les régimes totalitaires en ont copieusement profité pour des raisons idéologiques très bien ciblées : dispenser de toute discussion réelle, de toute réflexion et expression personnelles. En occurrence les exigences doctrinaires aboutissaient à manipuler l'expérience personnelle et les sentiments et à les placer selon le catalogue officiel. Nous nous proposons d'identifier les caractéristiques du renouveau discursif post totalitaire et saisir les éventuels changements dans la fabrication des clichés.*

**Mots clés** : *cliché, novlangue, langue de bois, manipulation, mot trompeur*

### **Analogia ca formă de manifestare a creativității limbajului. Cu privire la concepția lingvistică a lui Eugeniu Coșeriu**

**Lect. dr. Ionel Apostolatu**

**Universitatea „Dunărea de Jos” din Galați**

**Abstract**: *As it was defined by Eugeniu Coșeriu, language (understood as “speech”) is a creative, free and purposeful human activity. Language creativity – one of the universals that define language reality – is the outcome of a creative authority's activity, which is the speaker himself. When dealing with linguistic change, Eugeniu Coșeriu demonstrates that this natural phenomenon, affecting the existence of any living language, is nothing but the creative energy (Gr. energeia) that is scientifically objected and turned into “knowledge” (Gr. dynamis), thus becoming tradition and serving as a model for future innovations. Man's freedom of creation is not unlimited; the existence of some linguistic tradition and patterns of expression makes the speaker proceed analogically whenever he wants to create in his own language. Any speaker is the owner of some knowledge of a saber (“competence”) that represents the starting point of a speech that is always new and always to come. However, this “novelty” or originality of speech is relative, because on the one hand it goes beyond the dynamis, and on the other hand it returns to the dynamis status, in case linguistic innovation is adopted as a pattern (for future but analogical innovations) and turns itself into tradition. In such an interpretation, stating that analogy represents an aspect of dynamis means that it is given a special significance within the process of linguistic change or, better said, within the framework of language creativity.*

**Keywords**: *analogy, linguistic change, language creativity, energeia, dynamis*

### **Reconsiderări terminologice pe terenul spiritualității tradiționale**

**Lect.dr.Valeriu Bălțeanu**

**Universitatea „Dunărea de Jos”Galați**

**Abstract**: *The present paper points out Petru Caraman's contribution to the study of Romanian folk magic terminology. It aims to underline Petru Caraman's influence upon the popular spirituality research.*

**Key-words**: *Petru Caraman, popular spirituality, magic elements*

## Die Werbung und die Ideologie der Manipulation

Lect.dr.Mihaela Cârnu  
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**Abstract:** *Advertising is a major revenue source for mass media. Television networks, newspapers, radio stations, and even Internet sites sell space to advertisers so they may promote their product/service to us, the public. We will be discussing how advertisers use their skill to manipulate the minds of their audience. Messages designed to influence people's attitudes, desires and decisions fall upon society urging those people to buy a certain product, vote for a certain political figure, or support a "worthy" cause. The daily attack of media and advertising persuade the public to be one and the same, rather than allowing them to function as humans who follow their own beliefs.*

**Key words:** *advertising, manipulation, mass media, promote, persuade*

## On Post-communist Mentalities Illustrated in the Romanian Vocabulary

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**Résumé :** *Notre travail se donne comme but l'approche des phénomènes linguistiques et, en particulier, des mutations survenues au niveau du lexique, dans certaines conditions historiques, du point de vue de la philosophie du langage, ce dernier fournissant des informations en mesure d'expliquer une série de phénomènes qui font l'objet de l'histoire des mentalités.*

**Mots-clés :** *lexique, mentalités, idéologie politique, philosophie du langage*

## Approaches in the Study of Mass-Media Functions

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**Abstract:** *Nobody can deny the fact that media answers to certain needs or endeavors belonging both to individuals and to society. Even if these needs are certain or diffuse, they have the power of shaping the discourse of the press; in the same time, media creates conditions in order to influence social life, though modifying the actions of individuals. Starting from this point, journalists, politicians, philosophers, psychologists and sociologists have tried to find out the place that media takes into social existence, the bond that appears between press and other groups or institutions, the power of these interactions and the importance of media through the processes of economical, social, political or cultural change.*

**Keywords:** *media, society, political institutions, discourse*

## Perception Verbs in English and Romanian- Markers of Conversational Negotiation

Dima Gabriela  
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"Dunarea de Jos" University of Galati

**Résumé :** *Les verbes de perception en anglais et en roumain peuvent acquérir des valeurs pragmatiques en tant que marqueurs de la négociation conversationnelle ayant le but de rendre la communication plus sensible aux attitudes et émotions des protagonistes.*

**Mots clés :** *verbe de perception, conversation, pragmatique, locuteur, valeur*

## Sloganul electoral dincolo de norma lingvistică

Lect. dr. Gina Necula  
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**Abstract:** *The slogan is one of the forms it may take the public discourse in the attempt of facilitating human communication through the use of fixed/repeated phrases (clichés). Slogans, particularly, are tools for facilitating political communication in that it can transmit the essence of political ideology, in easy to memorize, short and rhythmic formulas. The purpose of this paper is not, however, to achieve an inventory of election slogans, but to signal a new and dangerous trend i.e. ignoring linguistic rules by repeated violations.*

**Key words:** *slogan, public discourse, linguistic rule, breaking patterns.*

## A New Christian Fundamentalism?

Lector.univ.dr. Cătălin Negoită  
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**Abstract:** *One of the most used terms in the last decade is “fundamentalism”, permanently associated with Islamic religion and terrorism. Encyclopedia Britannica defines fundamentalism as a type of militant-conservative religious movement, characterized by promoting strict conformation to the holy gospel. Initially used exclusively connected to American protestants who, at the end of the 19<sup>th</sup> century insisted over Bible’s infallibility, as a reaction to theological modernism, which was aiming to reshape traditional Christian believes in order to accept the new facts that social and natural sciences had discover, especially the evolutionist theory, the term “fundamentalism” was mostly used starting the end of the 20<sup>th</sup> century, referring to a large variety of religious movements.*

**Key-words:** *fundamentalism, religion, Christianity*

## Oralité et appropriation du français dans la littérature africaine : le cas de *Allah n’est pas obligé* d’Ahmadou Kourouma et de *La joie de vivre* de Patrice Nganang.

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Département des Langues Étrangères Appliquées

**Abstract:** *Building on an ethnostylistics approach, this article aims at analyzing the ways in which African oral literature and self-appropriation of the French language by Africans has challenged and reconfigured the writing of Francophone African modern literature. Ahmadou Kourouma’s *Allah n’est pas obligé* and Patrice Nganang’s *La joie de vivre* are scrutinized in this article to show that the above mentioned features – orature and appropriation of the French language- are paramount paradigms useful to assess the reception of the Francophone African fiction aesthetics, as well as that of the discourse which is thereby produced.*

**Key-words:** *africanization of French, aesthetics of blending, linguistic contact, popular French ethnostylistic, Ahmadou Kourouma, Patrice Nganang.*

## Post-totalitarian Difference and In-difference Différence Post-totalitariste et In-différence

Conf. dr. Țuchel Daniela  
Universitatea Dunărea de Jos Galați

**Résumé :** *Le but de cet article est de discuter le problème des attitudes post-totalitaristes envers quelques différences qui sont la conséquence des pressions sociales. D'une part, la pression d'être différent peut générer un résultat surprenant, la condition de devenir indifférent. D'autre part, l'investigation de ce qui se trouve derrière une différence conduit à une spécificité roumaine dans la manifestation factuelle et dans l'analyse critique. En explorant plusieurs articles contenus dans la publication *Dilema Veche*, je signalerai*

*des hypostases comme l'utilisateur de blog adulte, le consommateur ethno-botaniste, la femme qui tient un journal intime, le uichendist dans Land of Choice, l'enfant autiste. Tous ceux-ci forment une liste de rôles qui occupent la première et la deuxième place dans la société roumaine. Ces sujets sont examinés par une variété d'auteurs flexibles dans leur argumentation et préparés du point de vue de la rhétorique à nous convaincre que ces caractères ont un statut qui les singularise. C'est une illustration de la réflexion de Henry David Thoreau qui croyait que si un individu ne peut pas s'intégrer c'est parce qu'il entend une autre voix. Je vais analyser les réalisations métaphoriques du posttotalitarisme et les techniques discursives que chaque contributeur à la publication Dilema Veche (M. Chivu, L. Popescu, S. Giurgeanu, E. Istodor et M. Şchiopu) utilise pour construire la thèse de la différenciation de l'individu qui entend une autre voix.*

**Mots clés :** *differentiation, model, pressure, social role, emotional support*

### **Impartialité et subjectivité dans les pratiques discursives des médias contemporains**

**Conf.dr. Angelica Vălcu**  
**Universitatea « Dunărea de Jos » - Galați**

**Résumé :** *On assiste, de nos jours, à une interférence et coexistence des modèles de communication car l'apparition d'un nouveau modèle n'entraîne pas la disparition d'un autre, même si les nouveaux modèles sont dominants. Les nouveaux modèles ont déterminé un changement de la qualité et de la quantité des participants à la vie sociale dans l'Espace Public. L'analyse des pratiques discursives des médias est fondée sur le fonctionnement de l'acte de communication. Celui-ci se produit dans l'échange entre deux instances : rédacteur/scripteur et récepteur et le sens qui en résulte dépend de la relation d'intentionnalité qui s'établit entre la production et la réception de l'acte de communication. Notre communication cherche à repérer dans le discours d'information médiatique d'aujourd'hui, certaines marques de la subjectivité /impartialité.*

**Mots clés :** *formes du discours médiatique, construction du sens, modalités d'énonciation, subjectivité/impartialité*

### **Cognitive Distorsions as Collective Tools of Representation and Action in Post-totalitarian Eras**

**Mariana Constantinescu, Ph.D. Teaching Assistant**  
**“Dunarea de Jos” University of Galati**  
**Teacher Training Department**

**Résumé :** *Les stéréotypes sont des structures cognitives stockées dans la mémoire qui affecte la perception, les représentations et le comportement dans le groupe. Les stéréotypes, en plus du rôle fondamental qu'ils jouent dans le processus de différenciation intergroupe, ils ont une importante fonction groupe explicative et justificative. La différenciation intergroupe a comme but la formation d'une identité distincte et positive, tandis que les fonctions explicatives et justificatives indiquent que groupes utilisent les stéréotypes pour comprendre les événements sociaux et pour justifier leurs actions envers d'autres groupes. L'idée principale est que les stéréotypes ne peuvent pas être considérés simplement comme des produits privés individuels. Ils ont plutôt une nature collaborative et interactive, impliquant un processus collectif de négociation et de gestion, qui est constamment influencé par les intérêts et le positionnement des groupes par rapport à d'autres groupes, et par les modèles idéologiques de structuration des relations sociales.*

**Mots clés :** *stereotypes, préjugés, categorisation, comportement*

### **Knowledge Based Society - Ideological Challenges and Changes in Educational Policies**

**Simona Marin, Associate Professor PhD,**  
**Postdoctoral Grant Recipient**  
**Romanian Academy, Iasi Branch**

**Abstract:** *The global vision concerning the development of education and knowledge-based society is illustrated in strategic documents on European development in which there are stated the political intentions to create a prosperous Europe, to promote knowledge creativity and human capital by integrating all European policies, so that they contribute to the achievement of cultural, educational, economic, social and environmental objectives.*



**Keywords:** *knowledge-based society, educational policies, school organizations development, educational changes.*

### **Gender Differences Influences upon Educational Practices**

**Asist. univ. drd. Rodica Țocu**  
**Universitatea “Dunărea de Jos” Galați**  
**Departamentul pentru Pregătirea Personalului Didactic**

**Abstract:** *Literature has shown that parents and teachers tend to consciously or unconsciously reinforce children's gender-stereotyped behaviors. The family interactions are the primary source of gender role socialization, while the traditional classroom interactions offer gender-based behaviors, interests, cognition styles, and performance evaluations. Thus, parents and teachers must be informed about the issues of gender differences in educational practices and they must recognize the necessity of them valorization or compensation.*

**Key-words:** *gender, behavior, education*

### **Femeia în literatura și în cultura realismului socialist – reprezentări mitice, mitificare a istoriei și propagandă ideologică**

**Prof.dr.Simona Antofi**  
**Universitatea ”Dunărea de Jos” Galați**

**Abstract:** *Placed between the literary and non-literary space, but always subjected to the political aims of the Party, the texts published in **Viața românească** of the 60's focuses on the new re-reading the aesthetic values. Written by well-known authors of the period, the texts point out different feminine images – the woman as mother and comrade of man, involved in the Communist struggle for the new-born goals – enhancing or just creating mythical feminine profiles. Beyond the power of literature to create new myths, the old borders between the literary, non-literary and political ideology are fading away, putting women on the first stage.*

**Key-words:** *ideology, literary text , feminine profiles*

### **The 50's . Children's Literature – Communist Means of Education**

**Asist. univ. drd. Iuliana Barna**  
**Universitatea „ Dunarea de Jos” din Galați**

**Abstract :** *The re-reading of the Romanian literature written during the communist regime is indispensable in the Romanian cultural space, mainly because of the fact that until the present moment there have been great hierarchic subversions. The writers' behavioral analysis and that of the writing techniques in the totalitarian period may be included in a veritable history of the Romanian literature.*

**Key words:** *political regime, children's literature, patriotic education*

### **The Remains of a Dying Culture: Dieter Auner's *Leaving Transylvania* (2006)**

**Associate professor Gabriela Iuliana Colipcă, PhD.**  
**“Dunărea de Jos” University of Galați**

**Résumé:** *Présenté au Festival International du Film Documentaire et de l'Anthropologie Visuelle de Sibiu, Astra Film Fest, en 2006, **Leaving Transylvania** jette un regard nostalgique sur la vie des communautés saxonnnes de Transylvanie, qui, après la chute du régime communiste, semble avoir été condamnées à la ruine et à une lente extinction non seulement par le déclin économique mais surtout par l'exode de la jeune génération pendant les années 1990. Pour les vieux Saxons qui sont restés en Transylvanie, la vie dans la société roumaine en transition est devenue un combat assidu contre la solitude et les problèmes financiers*

qui finissent par les combler un à un, tout en restant des témoins impuissants de la mort de leur culture séculaire.

Notre article s'inscrit dans le cadre d'une recherche menée dans le projet international **Gender, Migration and Intercultural Interactions in the Mediterranean and South-East Europe: an interdisciplinary perspective (7<sup>e</sup> PC - Ge.M.I.C.)**. Nous y proposons une étude imagologique, étayée par les éléments d'analyse du texte filmique, des représentations de l'identité d'un petit groupe de vieux Saxons roumains que l'histoire (la Seconde Guerre Mondiale, l'essor et le déclin du régime communiste) et les différences ethniques et socio-économiques ont remodelés, parfois par des expériences traumatisantes. La décision difficile de rester ou d'émigrer est incessamment remise en discussion tout le long du film.

**Mots clés:** migration, identité, appartenance ethnique, film documentaire.

### **Womanhood in „Pe strada Mântuleasa” by Mircea Eliade The Answer to Communism's Aggression: Love at the Center of the World**

**Lect. dr. Nicoleta Crânganu  
Universitatea „Dunărea de Jos” din Galați**

**Abstract:** *Some children searching for mystery and its signs on Mântuleasa street, a story teller who defends himself from an unknown aggression, by inventing the facts, by trying to escape from the main story, by building a labyrinth from his memories, an author, Mircea Eliade, living in Chicago, longing for the fairy tale space of his childhood – those are the ingredients of the most complex short story of the writer, “Pe strada Mântuleasa”. At the center of the story, womanhood interferes with an ancient curse that leads to uncanny events. Women like Oana, Arghira Zamfira, Marina, Leana, or Anca Vogel represent together the changing face of womanhood in Eliade's short story. The narrative voices, the appeal to Romanian or universal myths and symbols, unexpected characters, the text's plans, epic developments, configure a unique text in Mircea Eliade's works panorama.*

**Key-words:** *Mircea Eliade, feminine character, fantastic narrative*

### **Rezistența prin cultură în discursul intelectual posttotalitar: Norman Manea – Despre artiști, dictatori și alți demoni**

**Lect. dr. Alina Crihană  
Universitatea „Dunărea de Jos” din Galați**

**Résumé :** *C'est presque un lieu commun, dans la critique roumaine post-totalitaire, la stigmatisation de l'asservissement politique des intellectuels et surtout des écrivains qui auraient dissimulé, par-delà la mythologie de la « résistance par la culture / écriture », leur pacte avec un régime qui les avait transformés en médiateurs ou bien « vulgarisateurs » de l'utopie politique officielle. Il s'y agit non pas des « bardes » institutionnalisés du pouvoir dictatorial, mais des écrivains qui ont pu passer, sous l'ancien régime, pour des auteurs d'une littérature subversive, conçue aujourd'hui comme une modalité de déculpabilisation ayant à masquer le manque d'un engagement authentique contre l'aberration totalitaire. Cette fausse dissidence qui constitue l'objet des déconstructions contemporaines serait l'un des facteurs déterminants dans le processus d'automystification qui avait affecté la société roumaine dans son ensemble pendant et après les décennies de dictature communiste. Pour l'explorateur du passé totalitar, les « récits de vie », tels que le livre de Norman Manea, Despre Clovni: Dictatorul și Artistul (Sur les Clowns: Le Dictateur et l'Artiste, notre trad.), constituent un champ d'investigation indispensable : une histoire qui ne tient pas compte des points de vue subjectifs des victimes et des bourreaux ne peut pas être considérée légitime. Par le truchement d'un tel produit de la mémoire individuelle (qui comprend « autant d'affabulation que de mémorisation »), on arrive à reconstituer l'histoire « réelle » « de la grandeur et de la décadence » de l'artiste engagé dans le pacte avec le pouvoir communiste. Comme toute histoire, celle-ci est engendrée au point d'intersection du discours référentiel et du discours fictionnel, car toute « histoire de vie » suppose une « idéologie » qui agit, en même temps, dans l'espace de la fiction légitimatrice.*

**Mots-clés :** *Norman Manea, récit de vie, engagement politique, compromis, résistance, idéologie biographique*

## Discourse and Image in the Postmodern Text

Lect.dr. Nicoleta Ifrim  
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**Résumé:** *La postmodernité impose à la littérature une toute nouvelle perspective sur la production du texte littéraire élaboré, actuellement, comme un puzzle, par la réordination des structures textuelles et, implicitement, des structures sémantiques. Métafictionnel par définition, un tel discours établit des rapports différents avec l'auteur/le narrateur, dont il bloque les fonctions téléocentriques. En échange, ce discours se manifeste comme structure dissipée dont l'auto réflexivité et le manque de linéarité gagne une fonction de construction.*

**Mots clés :** *Texte postmoderniste, structure dissipée, métafiction, émergence du sens*

## Visages de l'humanité dans la prose de Panait Istrati

Prof. dr. Nicolae Ioana (Andrei Grigor)  
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**Abstract :** *No matter which is the real geographic space to serve as inspiration topos, the writer Panait Istrati (belonging both to the French as well as to the Romanian literature) creates a symbolical fictional universe rooted in a deep feeling of love and faith. Thus, the topoi of Tsatsa Minnka, Kyra Kyralina or Nerrantsoula turn into genuine inner landscapes enhancing the symbolical milieu of the parable narrative focusing the human condition.*

**Key-words:** *Panait Istrati, narrative, character, symbol, myth*

## Knowledge Based Society - Relevance and Impact on Educational Policies and School Organizations

Simona Marin, Associate Professor Phd.  
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Romanian Academy, Iasi Branch

**Abstract:** *The changes within the contemporary societies have conditioned concerns and efforts in order to reform and update the educational systems all around the world. This process of modernization has given rise to the apparition of various theories concerning the new educational policies aiming at quality education and offered different perspectives, policies and established programs for the change of the educational system. The extent to which the new educational policies will succeed to promote and apply the principles of the knowledge based society will be provided by the structure and the power of controlling the changes. From this perspective, the difficulties and the challenges encountered at the beginning of the century are given by the specificities of the educational organization, which, in comparison with other types of organizations, stems from the fact that it is vested with the function to produce learning, and as a result it structures all its other organizational aspects in this direction.*

**Key words:** *knowledge based society, educational policies, school organizations*

## Trajectoire du sujet entre la mémoire collective, l'enjeu autobiographique et la vie sous la dictature chez Herta Muller

Prof. univ. dr. Doinița Milea  
Universitatea „Dunărea de Jos” din Galați

**Résumé :** *L'incompatibilité et l'inadaptabilité, la dégradation des relations interhumaines ou l'absence de communication, signes d'un désaccord majeur avec le monde réel, extra fictif, restent dans la structure de profondeur du texte romanesque, masqués par les préfabriqués littéraires, ce qui suppose soit la connivence culturelle et historique du lecteur, soit la coopération interprétative dans le décodage d'une auto fabulation, à la limite entre fiction et confession. Herta Muller raconte le quotidien dans un Etat totalitaire en écrivant L'Homme est un grand faisan sur terre, Le Renard était déjà le chasseur, L'animal du coeur, La*

*Convocation, par des images qui vont d'un cercle de dissidents roumains à l'angoisse d'une femme convoquée par la Securitate, la police politique de l'époque.*

**Mots-clés :** *Herta Muller, écriture mémorielle, fiction du totalitarisme, Prix Nobel de la littérature*

### **Libellous Messages in Electoral Posters**

**Lect. Dr. Gina Necula**

**Lect. Dr. Marius Velică**

**Universitatea "Dunărea de Jos" din Galați**

**Résumé :** *Le langage politique contemporain semble vouloir quitter la scène du discours publique afin d'occuper le territoire du discours privé, par l'usage des techniques spécifiques au dernier. La calomnie est une modalité tout particulière d'intégrer le discours public au discours privé. En tant que stratégie rhétorique efficace, souvent utilisée pendant les dernières campagnes électorales, la calomnie a poussé le discours politique vers une rhétorique violente. Notre travail se propose de souligner le rôle négatif d'une telle stratégie rhétorique.*

**Mots-clef :** *rhétorique violente, calomnie, discours publique, discours privé*