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THEORY, HISTORY AND LITERARY CRITICISM

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## Erich Maria Remarque, “*All Quiet on the Western Front*”: Nazism – Collective Responsibility and Individual Option

Florica Bodiștean\*

### **Abstract:**

This study analyses the novel *A Time to Love and a Time to Die* by the anti-fascist writer Erich Maria Remarque. It deals with a specific representation of the individual of the twentieth century, that of the relationship between the heroic and the erotic, between the involvement on the public level of History and the private level of individual fulfilment. The novel illustrates the restructuring of the traditional categories of heroism and reveals the fact that in the past century, involvement in war was a matter of personal opinion, of consciousness, not one of duty or calling. My study aims at proving that this novel, although written in a serious, journalistic style, follows established patterns, as it is infused with two myths: that of initiation, closely related to a spiritual master, and that of love and the recovery of mankind’s golden age through a cyclic catastrophe – the only way to cast off the horrors of Nazism.

**Keywords:** humanism, Nazism, twentieth century, individual option, the myth of initiation, the myth of the golden age

In the humanitarian and antifascist tradition of the German literature – Thomas and Heinrich Mann, Lion Feuchtwanger, Heinrich Böll, Berthold Brecht, Wolfgang Borchert and Ernst Jünger – Erich Maria Remarque has been considered, due to his enormous success, the writer of a single book, *All Quiet on the Western Front*. Although unequal in value, his work is much more than that. It is a chronicle of the twentieth century, a “seismograph” of the great events seen from Germany, the country he left in 1932 for an exile of no return: World War I, the Weimar Republic, the crash, the ascent of Nazism, World War II.

With a plot covering only several weeks, *A Time to Love and a Time to Die* depicts the rapid collapse of the German army on the Eastern front, especially the allied bombing of Germany in 1944. Ernst Graeber, like his predecessor of World War I, Paul Baumer of *All Quiet on the Western Front*, finishes school and goes directly to the front. Facing the

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tough reality of war, he realises that empty rhetoric has poisoned his mind. This is just another war of parents fought by sons who have not grown up yet. Graeber's inner enlightenment does not occur all of a sudden, as it does in the case of Baumer who, once on the front, wonders what he is doing in the war; in Graeber's case, it is a process during which problems arise at times when depressing defeats have replaced heartening victories. Russia has put the German army to shame and the reflection on the causes of failure has arisen. Hence the attribute of *bildungs*, "a novel of personal development" (Murdoch, 2006: 173), with the inevitable act of becoming self-aware determined by the encounter with a providential being – a classical topos in the literature of initiation, like in *Parsifal*, where the young knight is sent to a hermit to ask for advice (*Ibidem*: 177). Pohlmann, the former religion and history teacher in disgrace with the Nazis, acts like a catalyst for Graeber. He does not give him solutions, but makes him discover them himself. The contact with his directing conscience, the military and political experience influenced by an older brother-in-arms, Fresenburg, the erotic experience guided by his own instinct and the... pressure of generalized death, as well as the direct observation of the actions taken by the Nazis and their supporters – all this has changed the way Graeber perceives the German soldier's role at the end of a world cataclysm called war. The major ideological issue of the novel concerns collective and individual responsibility, the difficulty, especially for a soldier, to avoid guilt when living in the Nazi state and being forced to fight for the Nazi regime. Graeber's generation, says Pohlmann, is absolved of guilt; it is the generation that has had no time to assume the present lucidly, since its representatives were intoxicated by the Nazi propaganda machine before they were able to judge things by themselves. But what happens when they start judging by themselves?

Although *All Quiet...* and *A Time to Love...* describe the horrors of war, neither of them is a re-enactment of war. They both internalize it, showing it first of all as an impact on man's destiny and especially as an attitude of the protagonist. From one novel to the other, however, Remarque changes from a writer of the lost generation to a *homo politicus* (Wagener, 2001: 103). In *A Time to Love...*, the question of responsibility and obedience is debated under all its aspects, until Graeber has formed his own political conscience that he displays through an act of resistance. Killing Steinbrenner, his comrade and a Gestapo spy (a scene similar to the one in *Arch of Triumph*, when Ravic kills the Gestapo torturer Haake), is not only a way to avoid the execution of the presumed Russian partisans whom he is supposed to

watch, but also his own protest against Nazism. The denouement, the fact that Graeber will be killed precisely by one of the prisoners he has released, is an example of bitter irony that is also part of the war “recipe”, proving the absurd effects of the fight for survival under terror.

### **War as a Different World**

*A Time to Love and a Time to Die* is an atypical war novel. In the narrative present, the main character spends too little time on the front and much more time at home, in a three-week leave. Symbolically, we never see soldier Graeber attacking, we see him only in defence. All circumstances lead to the preconceived idea that the novel does not contain enough narrative, but the front at home will prove to be more or less similar to the front in Russia, though without cannons and guns, but equally dangerous. Death rules everywhere, notices the soldier when he arrives in his hometown and finds that his house has been bombed and his parents are missing. He expects nothing else from his leave but to spend it alone and to meditate far from the war, to put order in his conscience that has started to wake up in the gloomy Russian steppes, but has been inhibited by the idea that any debate on this theme is useless and dangerous. Back in his country, the reality he faces is different and the feeling of guilt is for the first time expressed clearly in front of his ruined parents’ house, the only “real” ruins among the thousands he has seen so far (“I too have dug graves”, thought Graeber; many graves”). The interiorization of the empty house and the desolate town breaks any connection with the heavens, as a result of a mistake made in a ritual. The stairs of his parents’ house evoke the degraded image of Jacob’s ladder climbed no longer by angels, but by planes that have rendered the earth useless and turned it into a cemetery. Dissolving one’s intimate space and losing one’s roots connote the distortions occurring deep down in one’s identity and induce the idea of a man who has been “thrown into the world”: “Mother! My soul is empty. I have lost my head, I have lost my innards.” The absolute orphan, left without parents on earth and in heaven, unable to make the weakest connection with his world, can only have existentialist experiences.

A broken human being, Graeber discovers a new feeling: love. In this novel, more than in any other book, love is the counterbalance to generalized death and his chance to mend both his soul and body, in a new representation of his self. In a catastrophic situation, his relation with a woman is at first only temporary – as is the Ravic-Joan Madou couple in *Arch of Triumph* – a friendly relationship between two comrades: you find someone you can share your vodka with in the

evening, because it may be your last vodka. Or you can eat out together one night, because that may be your last night. In another novel about a love affair started during a soldier's leave, *This Above All*, by the English author Erich Knight, the love affair is as unexpected as in *A Time to Love*.... It starts from sex, from an absolutely temporary and unequivocal situation so typical of war times: picking up a girl one Saturday night for a quick mating ritual that both sides take as mere amusement without serious involvement. Under the circumstances and starting from this level of expectation, love can turn into a dangerous accident, as behind categories defined by "skirt", "trousers", "uniforms" lies man and his soul under various types of "camouflage". If this man is an intellectual, usually a complicated intellectual, he is undesirable. The psychology of love, as Remarque's novel shows, changes with the shaping circumstances, invalidating an entire mythology which seen under the magnifying glass of lucidity becomes naturalist materialisation. The love discourse is rendered in biological terms, under the sign of a temporary reality of the "let's see if it works" type; the protagonists always pay attention to gender stereotypes which they invalidate at the earliest opportunity. War has its merit in reminding people what authenticity means.

Remarque's novel insists upon the drastic changes of habits occurring during a crisis. In times of war, all seeming frivolities – a sumptuous meal, a fancy dress, a new hat that you don't actually need – are linked with an ultimate feeling and become naïve attempts to restore normality and intimacy, even the festive aspect of life. To live a carefree life of luxury, the symbol of a "safe bourgeois existence" before the war, becomes a challenging adventure that requires huge efforts which in peace times would be considered ridiculous.

Only the solidarity between two survivors who don't have anybody else in the world links Graeber and Elisabeth Kruse, his former school mate. After her father is taken to a concentration camp, she becomes a prisoner in her own house, where her father's denouncer, Frau Lieser, a fervent Nazi supporter, has come to live as well. The "attraction pact" lacks any seduction strategies or generic patterns: Graeber admits that what he expects from his female companion is neither mirth, nor compassion, but complete honesty and reciprocity: "We should not delude each other. This is not an easy thing to do." War undermines the current notions of necessity and uselessness and interferes with the representations of gender identities. Even the main characters are debatable identities that keep changing from one day to another, from the days on the front to the days spent on leave, from the military

uniform to civilian clothing, from the air-raid shelter to the space of intimacy. The current perception of sexual morality is also overturned: prostitution is seen as a “patriotic act” when soldiers are involved, while adultery is a matter of “self defence” if the life companion is missing – as Böttcher, Graeber’s funny counterpart who wastes his leave searching for his missing wife, says. Generally, the more or less serious assertion that “the ten commandments are not for the military” shows the difference between war and peaceful times. Based on abolishing the rules that govern everyday existence, Roger Caillois compares war to the festivals of the primitive society. Both of them are images of the “primordial chaos. This is because both primitive festivals and war allow acts that otherwise would be considered sacrilege or unforgivable crimes: the former imposes incest, the latter recommends killing” (Caillois, 2006: 198–199).

In Remarque’s novel, the major change that predetermines the whole range of overturned representations is that affecting the space-time perception marked by the suggestion of *being a prisoner* and its succession of externalizing and internalizing types of behaviour: confinement in all possible ways – from the concentration camp to the harsh conditions of an air-raid shelter – no future possibilities, the permanent need to hide, to depersonalize oneself, to turn into a chameleon. In the novel, war is configured as a physical and psychological reality so concrete and precise that it turns it into a special world caught in a network of oppositions: alive-dead, natural-artificial, biological-mechanic, empty-full. Space is reduced to a number of minimalist variants of a ghetto: the tomb-like room in the dark, the air-raid shelter, the common graves or the precarious shelters improvised among ruins by those left without a home, the hospital that, in any novel of this type, shows that war mutilates as much as it kills. Both from an objective and a subjective perspective, the image of the town is that of a huge grave covered in the dark veil of the blackout, in which a general wake is held and days are counted after the number of air raids. The novel builds the brutal image of an earth on which it is easier to die than to live. The open, natural space, the air, the wind, the moon, the trees are all part of the inaccessible dreams of the mole-people who, hidden in the dark, adjust gradually to the subterranean psychology and become troglodytes again, re-experiencing exacerbated egotism and the survival instinct, routine existence, general suspicion or denouncement that keeps you safe. Switzerland, the place to which Europeans traumatised by war flee in their dreams, is the country of light and, symbolically, Elisabeth’s wedding gift is an album with

images of Switzerland given to Graeber by Pohlmann. Light and food are two obsessive themes in the novel. It is not accidental that the first love scene between the two protagonists occurs in open air, following the revelation of having survived another disastrous bombing episode, and the vaulted earth that Graeber touches while making love to Elisabeth must be the equivalent of the shell hole he has experienced on the front.

To a great extent, *A Time to Love...* deals with food – one reason for which the novel has attracted criticism. Food becomes currency: the fanatical Nazi supporter Frau Lieser can be bribed with half a kilo of sugar; the pantry of Binder, Graeber's former school mate, now a *kreisleiter* ("county leader"), is the image of paradise; and the major concern of the new couple Ernst-Elisabeth is to gather food supplies for the next days. Love's psychosomatic expressions suffer fundamental changes: if, under normal circumstances, falling in love involves an "inner struggle", in war the idea of erotic happiness must correlate with that of nourishment. In a larger context, this problem relates to the absolutization of a bodily perception: "Any war experience is, above all, a bodily experience. In war, it is bodies that make use of violence and suffer it at the same time" (Audoin-Rouzeau, 2009: 329). In *All Quiet...*, Remarque speaks about the reduction to the elementary as a consequence of dissolving the notion of personality:

The soldier is on friendlier terms than other men with his stomach and intestines. Three-quarters of his vocabulary is derived from these regions, and they give an intimate flavour to expressions of his greatest joy as well as of his deepest indignation.

Drink is more than necessary, it is something more, something connected to life's cheerful side, praised be the wine, for it can make you see things differently. Turn each day into a celebration – this is the concrete meaning that the novel assigns to *Carpe diem!*, which is no longer a philosophy of life, but a philosophy of... the moment, reminding us that man is nothing but an ephemeral creature that should not despise "animal happiness". And the best reason to celebrate is that you are glad to be alive. If you are alive, you can celebrate all your anniversaries at a time, it is worth celebrating them like this, since the only time that exists is the present. The future, when approached, is "a kind of future", a projection you should speak about with fear, lest you might challenge fate. Only subjective perception can prolong the short love break and the couple's attempt to self-delusion is not only tearful, but also dramatic.

**... and Love As a Digression in the Empire of Death**

On analysing the critical and psychological realism with which the writer depicts “the tragic egotism [...] resulted from the unleashed desire to survive”, Mihai Isbăşescu also underlines the less debated subtext of his novel, namely the trust in man’s primary values: camaraderie, generosity and love (Isbăşescu, 1968: 450). In *A Time to Love...*, the theme of love as the way of restoring normality in men under all aspects, particularly the symbolical one, is the first explanation of the invigorating feeling that a work of horror fiction provides. Thanks to love, the novel is among the few exceptions in the twentieth-century war literature, especially the World War II literature, that are narratives focused on male characters. Remarque returns to the valid and well-established formula of “love in times of war” and, although he follows the realistic manner of writing, the huge gap between the intimate experience and the aberrant background moves the narrative into the sphere of mythical significances. Unlike Hemingway, for whom love, in *A Farewell to Arms*, was a form of evading any kind of involvement, for Remarque love is the expression of the desire to evolve, the Great Salvation not from death, but from dehumanization, the reason “to make a better future” (Sargeant, 2005: 95), a future in which the chance of the couple to conceive a child is also symbolical. A child planned to be born and grow up to rebel against all the bad things in the world. The American editor of the novel changed its title to *A Time to Love and a Time to Die*. He preferred a combination that would be both successful and underline the importance of the erotic theme along with the more “serious” themes like Germany during war or the impact of the Third Reich on the population.

Indeed the plot of the novel motivates the evolution of the young 23-year-old soldier from the convenient state of non-involvement to personal option through understanding and feeling and also through the assumption of both, which is a great act of courage. Graeber becomes aware of himself using both reason and feeling. From Pohlmann he wants to hear nothing else but the “truth”, “what he should do”, “where complicity starts”, more precisely, “when does what people call heroism become murder?” This is the key question of the book. However, like any teacher that intends to teach his disciple how to live on his own, Pohlmann confirms what he has already suspected, that the answer lies within Graeber and everyone has to decide for themselves. Facing an “impossible solution” – he has to go back to war, otherwise he, his parents or Elisabeth will be shot; if he returns to the front, he will have to kill, not just soldiers, but also civilians like those he leaves behind.



All Graeber is left with is life, life without purpose, life as it is, with what it has to offer. And this life lasts for the two weeks that have remained from his leave. When he finally “knows”, he feels at peace with himself and waits for the evening, for the date with Elisabeth, “as if a truce has been decided upon.” Despite his terrible despair, his love grows stronger following a simple logic, that of emptiness calling for fullness of life in compensation.

Yet in Remarque’s novel, love, “the love of death” in works of fiction dealing with passion (as Denis de Rougement says about Tristan’s love), has its basic meaning. It is not seen through a filter, but as “love of life”, the most intense expression of vitality, as it gives the individuals the chance to leave the context and rediscover “the inborn kindness of the human being” existing in themselves. Death being the general context, at night, when the windows are open and you can see the moon, the naked bodies, the thought that you can use “your hands and arms to do something else than shoot or throw grenades” marks the return to innocence and the real age of people who have grown older, but have been deprived of the experience of youth. Food, drink, love, all obsessions, all excesses represent a picture of longing for “the lost paradise of animality”, part of an innocent dream of the golden age. During the day, however, in the middle of the ruins of the town, the spell dies and the feeling of being expelled from the world returns. Seeing his face in a mirror, the absolute orphan identifies himself with his spectre, watches himself “objectified” on the background of generalized death. He sees himself haunted by death, a stranger whose face he does not recognise, devastated and fearful of the nothingness. Death as the dissolution of the human being is revealed in the most existentialist, concrete manner. The hero of the twentieth century is complicated, metaphysical, an inert Gilgamesh filled with anguish when seeing the decomposed body of Enkidu, his double. If what one calls heroism is nothing but murder and terror, death is completely meaningless; it is a sentence to Nothing. Through this we return to Gilgamesh and the civilising values that replace the heroic ones:

It was neither panic nor struggle, nor the spontaneous cry of life trying hard to protect itself, to be more vigilant – it was a kind of fear, hardly perceptible, persistent, cold, almost impersonal, a fear you could not send away because it was invisible and resistant and it seemed to have sprung from the void where huge, silent pumps sucked blood from the veins and life from the bodies. Graeber could still see his image in the mirror, but it seemed to him that soon it would become blurred, and its undulating edges would fade away and vanish, absorbed by the silent pumps, leaving behind the real and the short-lived, accidental materialisation named Ernst Graeber – and would return to the infinity that is not only death, but



also something else, more terrifying: dissolution, decay, death of the ego, a meaningless whirl of atoms – nothingness.

In the realistic novel, the counterweight of death can no longer be the mythical search for immortality, but that for an anchor in the evanescent world that gives the individual his minimal essence and fills his empty self. The solution that a man without a past and without a future sees at hand is marriage, a marriage like in war, preceded by temporary commitments and practical arguments. However, when living under such terrible pressure, the other side of the coin is the discovery that love is not a sweet, but a heavy burden, that not being alone means being responsible for another life; the fear for the other's destiny comes to replace the fear of death that love renders insignificant. In times of war, this seems to be the most solid proof of love. In this way, Graeber will discover that the war at home is different, it two, three even for times more dangerous than on the front, because when guns are fired, the target is not only you, but also each of those who are close to you. Family is the chain hanging on everyone's neck and makes vulnerable once again. Moreover, paradoxically, when you are married you are even lonelier when you are physically alone. On the front, the light of love does not bring him comfort; on the contrary, it is the cruel mirror showing him how sickening the swamp he lives in is. The front and the leave he obtains, the death and the life he has recently found cannot be linked together, because reality has several facets. Sick at heart, torn by a terrible dilemma, Graeber is another devastated soul, another Apostol Bologa from a different, yet similar War. Back on the "Eastern front", the concept of "enemy" changes. SS Steinbrenner is a more dangerous enemy than the Russians taken as prisoners and, when forced to choose, Graeber kills the former. On a mythical level, this is the classical confrontation with the monster that ends the hero's initiation; on the realistic level, it is a fatal error, because the war machine, when stopped, becomes vulnerable, and ironically Graeber will be killed by one of the Russians he has just released, precisely the moment he experiences the feeling of having freed himself of any moral burden. Discovering love, Graeber also discovers that he is still alive, that he is still a man in a world threatened and perverted by death. This is both good and bad. In a fight, it is better to be alone. Hemingway thought the same and expressed his belief through Robert Jordan. For Remarque's character, love means much more, is the conversion to a new religion. If before he acted out of duty – a familiar excuse – and like a mechanism whose aim was to save his life, when he meets Elisabeth the situation becomes

more complicated. Once life has regained him on its side, he is no longer able to kill. Women, as all heroic stories tell us, complicate man's straight and well-established relation with death and life. They make him uncertain, metaphysical, and inert. They deviate him from the right path he has chosen, they make him ponder over the matter of necessary death and question his own existence. In *A Time to Love and a Time to Die*, we rediscover, in the historical context of World War II and the twentieth century, the eternal story of becoming more human through love, meaning the shift from the vocation for death to that for life. This is not the only possible way. The Romanian hero Apostol Bologna becomes human through mystical revelation and discovers himself as a being who obeys the "Thou shalt not kill" commandment. In Remarque's works, women and love play the major guiding role. The woman is the connection with a normal utopia, she is peace, light, the pillar of life whose help the *absolute orphan* needs in order to project himself in the virtual, post-war world. If war destroys bridges, as Hemingway's novel suggests, women as anchors in the river of men's evolution are the only beings who can re-establish the connection with the earth.

It is not difficult to notice the mythical scheme of this serious novel, though it is often naturalistic and mostly journalistic in style: the journey home is the journey to the hero's self that requires passing through certain evolutionary stages: death and spiritual rebirth. To be reborn, one has to die first, to become the First Man, the absolute orphan without identity, past or future, without a place in this world. This also explains Elisabeth's destructive desire to see her house ablaze, so that she can start everything from the very beginning under the most benign circumstances: in open air, in a church yard or the garden of the Witte restaurant, a symbolic oasis in the ash desert where no ruins can be seen. One should notice here the mythical need of universal regeneration through mankind's disappearance and reappearance. This desire is materialised in the "eternal return" scenario. According to this scenario, says Mircea Eliade, "life cannot be *restored*, but only *re-created* [author's emphasis] through repetition of the cosmogony" (1999: 81), which, despite all expectations, leads to an "optimistic character" reduced to "a consciousness of the normality of the cyclical catastrophe, to the certainty that it has a meaning and, above all, that it is never *final*" [author's emphasis] (*Ibidem*: 88). Remarque's novel also conveys the idea that the totally compromised cycle must be replaced with a new one that has the potential of a new beginning, that the whole prestige of primordial creation is concentrated in the surviving and pure archetypal

couple, able to start the world from the very beginning under much better circumstances. Seen from this perspective, *A Time to Love...* becomes an allegory of Nazism as an Apocalypse of humanity, and the myth surrounding the plot is a form of rejecting a perverted History that brings nothing else but misery. Despite its tragic, absurd end, the novel conveys a general humane message expressed by a stateless man like Pohlmann: “If there comes a time when you lose trust in your own country, you should anchor your hopes in the rest of the world. Solar eclipses are always possible, but an endless night isn’t.” The solution of the eternal return to modern times lies, if not in time, than in time’s memory, where mankind’s consciousness can be rediscovered. One must only ask the right question. Like a new Parsifal, Graeber abandons obedience and puts the question that can restore truth and salvation and hope in mankind’s regeneration.

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## Henriette Yvonne Stahl: A Special Case in the Romanian Literature

Laura-Lia Bălaj\*

**Abstract:**

The Romanian author of French origin and contemporaneous with Simone de Beauvoir, Henriette Yvonne Stahl enriches our country's literature through a sensible touch of the particular feminine universe (and of the couple, through extension), eluding the social-communist context which overwhelms and engrains the artistic manifestations of mid past century. Preoccupied with the meaning of the existence and baiting a proustian type of prose, the author launches out in a realistic and well-rounded writing on dikes of her own life experience, permanently juggling between concepts such as *reality*, *the illusion of reality*, *human evolution* and *understanding of life*. Partner of two important Romanian writers from different periods of her existence – Ion Vinea and Petru Dumitriu –, the Romanian writer of French origin invested herself frenetically in her work just like a profoundly preoccupied artist of the message sent to his peers, a pure humanist one.

**Keywords:** the illusion of reality, the meaning of being, the obstacles of human evolution

Special among Romanian writers, Henriette Yvonne Stahl writes all her life in the language of our country and convincingly claims that she lives and feels Romanian. In spite of the fact that she is born in France and that she is received in the French Society of Authors due to the resounding success of her novel *Between Day and Night* (*Entre le jour et la nuit*) published by the French publishing house du Seuil in 1969, the author is asked by her native country to renounce her double citizenship. As she refuses to stay away from her adoptive country, the writer favours the Romanian citizenship over the French one, and she does it with the dignity of a genuine patriot, motivated by deep inner unyielding reasons; “Adoptive citizenship, acquired willingly and not because of necessity or coercion, becomes a duty of honour” (Cristea,

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1996: 149), states the author as she recalls the moment when, at the beginning of her career, her mother forces her to choose the language she wants to write in. She chooses Romanian even though no Romanian blood runs through her veins. Her situation is unique in the Romanian literature and her relationship with the traditional Romanian countryside remains a symbol of mature and conscientious choice. If the *Memoirs* of her contemporary writer Simone de Beauvoir consist of no less than five large volumes, the confessions of the Romanian prose writer of French origin are published in only one volume (*Witness to Eternity*), followed by *About the Reality of an Illusion. Talking to Henriette Yvonne Stahl*. The volume includes her conversations with the very young journalist Mihaela Cristea and is published only in 1996.

The creator, unique due to her atypical features – her French origin and Romanian citizenship – is “one of the few writers of her age who paid no tribute to the «socialist realism»” (Micu, 2000: 284), unlike Sanda Movilă, Cella Serghi, Ioana Postelnicu, or even Petru Dumitriu – the author’s second husband – who becomes the darling of the political power. Aspect is important in order to understand her prose, which in spite of the fact that it does not focus directly on the political realities (in a period of time when avoiding them meant the end of one’s literary career or even prison), it does not elude them completely in novels like *Voica* or *Lena, Anghel Mărgărit’s Daughter*. More precisely, out of the three styles (Micu, 2000: 272) of writing specific to the analytical prose in the inter-war period (Dostoevskian, Proustian and authenticism), Henriette Yvonne Stahl – Dostoyevsky’s declared admirer – is an admirer of the treasures of the human soul, of the human mystery and explorer of its depths together with Hortensia Papadat-Bengescu, Felix Aderca, Ticu Archip, Sanda Movilă, Cella Serghi, Ioana Postelnicu, Lucia Demetrius, Dan Petrașincu, Mihail Șerban, Ieronim Șerbu, Ovidiu Constantinescu and Dinu Pillat. With a tendency towards the Proustian prose through sensitivity and split contradictory personalities made of several facets that the reader has to put together, she builds a diegetic universe where emotion, impression, receptivity, experience and inner reaction, pride and sexual passion prevail over intelligence, rationality, over the concrete and even over the objective present. The return to the past and the effort to bring it back to present become noticeable and logical since Stahl’s world is made up of all the moments that have preceded the day, the hour and the moment of the event. As they live their lives in their subjective universe, the “round” characters vibrate in their search for their meaning and purpose in life. Rising above the ordinary and getting rid of their passions, most of the characters succeed

in “avoiding moral degradation and do not accept love on any terms. And, even more important, they are able to rise above disillusion and humiliation. [...] Matei Ventura, in *My Brother, the Man*, feeling guilty, punishes himself and sends himself to prison. Maria Măneanu in *The Slaves’ Star* gets over the pain caused by her passionate and degrading love for Sașa. Ana Stavri in *The Pontiff* refuses to succumb to her humiliating passion while Emanoil Reich in *A Way of Fire*, has the strength not to deny his beliefs and to take blame on himself in spite of his pain of love” (Cristea, 1996: 292). In this context, the emotional reaction, the sensation, the perception gain the precision of gauges that can measure and indicate truth in the presence or the absence of love, and also the life experience of the author that has become a source for the text.

On this subject matter, Proust never agreed with Sainte-Beuve, according to whom “literature cannot be separated from the man”. The subtlety of Proust’s vision underlines his already notorious profoundness. Thus, the book is, according to Proust, the “«product of a different ego than the one we express in our social life and in our own shortcomings». «We can reach this ego, says Proust by trying to look into ourselves, in the depths of our being»” (Berindei, 1971: 71). If we take a closer look, the two ideas do not contradict one another, but Proust succeeds in subtly differentiating, *avant la lettre*, the status of the narrator and the connection between the concrete author – the abstract author – the later enunciated author. Thus, without actually naming it, Proust notices the non-identity of what Paul Ricoeur called “the prefigurative level” (referring to the real world and the author’s life experience) and the “configuration level” (the world of the text and of the author’s work) but also the interdependency of the two worlds. In this way, the writer simply wants to signal the difference, both appropriate and necessary, between the author of the narrative discourse and the narrator, between the real narrative situation and the fictional narrative situation. He does not dispute the source of the literary work: the person itself and their inmost being, and it would be impossible for him to do it since he makes use exclusively of the homodiegetic narrator and the man as stream of consciousness. Rigorous and extremely sensitive, Proust dissipates the confusion that is usually made between the public and the private person, between the person known by his friends and the one who writes the novel, between the man who plays his social part, the author of the book and the narrator, or between the narrator and the character. On the other hand, the Proustian work of Henriette Yvonne Stahl is a mixture of reality and fiction in strict doses,

impregnated with more or less direct autobiographic elements which the author admits to, and turns to a good account in complete honesty. Still, the idea that impels her while writing is that she does not want her creation to be lifeless but able to convey messages and personal perspectives. Even though she is able to transfigure her own reality, the author is convinced that “it is not the events that matter, even the extraordinary ones, but your ability as an author to give them valid meaning” (Cristea, 1996: 23). More precisely, for her: “Not all deeds [...] reflect the author’s inner attitude towards life. But this is the only important thing: the author’s moral or immoral attitude towards life, and not the deeds themselves” (Cristea, 1996: 24).

A fictionalized biography of the author could make use of her birth status and consider it a triggering point for the mysterious artistic forces loaded with the burden of an exceptional destiny, prohibited and conquered at the same time. As Henriette Yvonne Stahl (for whom the family, when and the conditions in which you were born are of great importance) confesses, her lineage goes down to the obscure life story of a young and talented Normand painter, her great grandfather, Niard, who went to Rome to collect his prize that would exempt him from military service at the age of twenty. His absurd death, due to a mistake committed by a murderous hand, led his family into tragedy, as, shortly after his death, his wife died of griefleaving behind a girl, Irma Niard. This “*pauvre orpheline*”, Irma, becomes Henriette Yvonne Stahl’s long-lived grandmother, the famous “*bonne-maman*” who never wanted to learn Romanian, in spite of the fact that she came to Romania to work as a French teacher; “Yet she was an excellent teacher. She knew French grammar to perfection” (Cristea, 1996: 208), remembers her granddaughter filled with admiration. Irma Niard’s husband, the German Baron Joseph Stahl, from Bavaria, was “a highly intelligent person and an eminent scholar, a philologist who spoke about twelve languages and knew all their historical implications” (Cristea, 1996: 208). Due to his excellent education he is chosen to form part of the suite of Otto of Bavaria who became the first King of Greece. He is taken prisoner by the Turks, but not for a long time as Prince Barbu Știrbei of Romania, impressed by his extraordinary qualities mediates his freedom, and asks for him as an interpreter in Constantinople (as the Baron spoke Romanian among other Romance languages). Prince Barbu Știrbei brings him to Wallachia in 1852–1852. Here he teaches foreign languages (together with his second wife, Irma) and becomes the manager of a private boarding school. The baron had a daughter from his first marriage, Ana Stahl (1853–1929) – Tanty Nety for Henriette



Yvonne Stahl – who becomes the heroine of the psychological short story *Aunt Matilda*. Henry Stahl, the writer's father and Nicolae Iorga's friend for a lifetime, was Baron Stahl's son with his second wife, Irma. Blanche Alexandrine Boeue, a talented young French teacher, who had a son, Gustave Boeue, from a previous affair, comes to work at the boarding school run by Henry Stahl after his father's death. Henry Stahl and the young teacher feel immediately attracted to each other and their relationship, based on love and respect, will last for a lifetime and will overcome all the obstacles that prevent them from being together.

This is what Henriette Yvonne Stahl says about this tempestuous and atypical relationship: “There was a tremendous scandal when my mother arrived at the boarding school in Bucharest and my father fell madly in love with her. My grandmother, «*madam la directrice*», «*Barone de Stahl*», was thoroughly annoyed. It seemed absolutely intolerable to her that her son – «*mon fils, que j'ai élevé comme un prince*» – fell for a woman who was three years older than him and who had a child, and when Blanche Boeue became pregnant with me «*madame la directrice*» simply fired her. My mother went to stay with her sister Maria in Lorena, France, in the town of Saint-Avold, where I was born. When she left to France, my father could not bear the separation. He loved her. He told his mother that if Blanche did not come back, he would commit suicide. He knew that I had been born. He knew that the doctors declared me «*non-viable*». The thought that everything was due to his love was driving him mad. He truly loved my mother all his life. [...] When my mother came back, the misunderstandings between mother and daughter-in-law lasted for all their lives. [...] My mother and my grandmother were completely different. My grandmother was theatrical and declamatory, while my mother was very intelligent, practical and quiet. [...] “*Bonne-maman*”, with her neat hands, with long black dresses, with “*fanchon*” on her head, all brought from France, did not know how to boil an egg but she knew perfect French grammar. My mother very skilful, and a good teacher herself – she worked as a teacher all her life – had the time to do the housework. She was a perfect cook. [...] in the last years of life she took care of my grandmother very well. [...] They needed a lifetime to get along and overcome their misunderstandings. «*Bonne-maman*» lived for 92 years” (Cristea, 1996: 211–213). Daughter and granddaughter of gifted teachers, great-granddaughter of a talented painter, and sister of a renowned, Henriette Yvonne Stahl inherits not only fragility, talent, a good name, great vitality, and excessive temperament”, but also great beauty; what is more, she inherits great elegance of spirit which she

modestly calls “sensitivity”, sensitivity that “could not stand the cruelty, or the absurd” (Stahl, 2002: 14). Declared “non-viable” at birth, the weak, slender girl has poor health that slows down the rhythm of development during her childhood and adolescence; she goes to school two years later than other children of her age. As if she had set her mind do everything the wrong way (Blaga could not speak until he was four), Henriette Yvonne Stahl was unable to read until the age of nine. Her father, exasperated, involuntary exclaims: “And yet she does seem to be an idiot...”. How the girl, suspected of slowdown in her development, learns to read, and the importance reading gains for her, is another story... Without any doubt, spiritual development was always the most important thing in the writer’s life (a tenacious self-taught person, eager for learning and preoccupied with ennoblement and personal elevation). She admits to being a “very bad student” at school, the proof being that she refused to finish high school and to achieve the university degrees expected from a girl of a good family. At an older age she sees this “handicap” with the wisdom given by the long, rich life experience, not without regrets but without a belated major sense of frustration:

I was eager to understand things and I have to admit that, in my own strange way, I played with the cultural problems. I never read for exams, but to understand. Metaphysical or philosophical problems were, in my point of view real life problems. *Today I regret the mentality I had when I was eighteen.* [s.n.] It would have been useful if, without losing interest in the philosophical problems, I had learned them the way all people did as it would have made it easier for me, later in life, to support my conclusions and experiences. *Self-teaching is not enough.* [s.n.] when you have to deal with people who, proud of their university titles, show contempt to an analysis or a confession, regardless of its validity, if it complies with a learned explanation and specific vocabulary. Of course this handicap will not prevent me from putting forth my conclusions and from sharing my experience. [...] *I am aware of my limits* [s.n.], but still, I have decided to «witness» some important experiences for me and thus for every person able to look deep into his inner self, to find and bring to the surface these possibilities. The effort I make to express my thoughts, of course not without faults, seems necessary to me. (Stahl, 2002: 21–222)

Even though she is not satisfied with what she has achieved during her lifetime, Henriette Yvonne Stahl considers her work as a writer to be a struggle “to understand the meanings of pain, of joy, of life”; “to discern Eternity in the transitory” (Stahl, 2002: 223) is also one of her obsessions... Torments that turn into anguish – “complete anguish” engrafted in the stem of the metaphysical preoccupations always alive, green and vigorous – make Henriette Yvonne Stahl an extremely vigilant, sensitive and empathic writer; the acute awareness of human

suffering torture her to the core (the information from her childhood proves it, so does the story written when she was five) endowing her with constant cognizance of the fact that “there is no second on earth without tears, moan, cry and agony, even though at the same time you are listening to the perfect music of Mozart or Bach” (Stahl, 2002: 224). The wish to die, the suicidal thoughts that cross her mind at the age of eighteen are in fact a form of defense, an attempt to find a solution to the “unbearable anguish” caused by the hell of the World War One. The terror of men’s ability to torture one another which she witnessed but remained incomprehensible to her, marked her whole life. A witness to the two world wars and two social systems at the least, Henriette Yvonne Stahl writes about aspects she witnessed or lived, condensing at a smaller or larger scale certifiable truths and realities. This is how *Voica* (1924), *Aunt Matilda* (1931), *The Slaves’ Star* (1934), *Between Night and Day* (1942), *My Brother*, *The Man* (1965), *The Pontiff* (1972), *Le Témoin de l’Éternité* (*The Witness to Eternity*, 1975), *Lena*, *Anghel Mărgărit’s Daughter* (1977) or *Fire Road* (1981) came into being. During her periods of silence, she translates from Eugene Sue, Marcel Brion, André Maurois, John Galsworthy, Emily Brontë, Rabindranath Tagore, Shitkibu Murasaki. Starting with the destiny of the ordinary peasant and ending with the one of the complex, educated and sometimes solitary intellectual, Stahl’s work is marked by devastating lights and shadows. The instinct, pure wickedness, cruelty and obsession for land in the countryside as expressed in *Voica* give way to internal drama, torment, murder and crisis, homoeroticism or maculation in the urban areas before, during or after World War II, when eroticism is perceived as wilderness, when people take drugs or waste their money just to feel that they are alive. An autonomous universe, without noticeable influences from outside.

Few were the writers in the Romanian literature who were as generous with details regarding the sources of their work as Henriette Yvonne Stahl, who was deeply fascinated by the extraordinary that can be found in real life. The writer proves extremely serious when she talks to the journalist Mihaela Cristea about the mechanism of construction of her novels, and generally speaking about reality and fiction in her work, offering thorough answers, explaining with simplicity the aestheticism of an assumed realism: “The reality of life is so extraordinary that I have always endeavor to make the most of it” (Stahl, 2002: 25) admits she with the maturity of a person who has given much thought to the matter. Thus, reality becomes for the author of French origin the vivid, hot, sensational nucleus of her novels or short stories. It is the case of *Voica*,

an original and powerful social novel, illustrating life in the countryside and the peasant's psychological profile, where the main character shares the features of both *Ion* (by Rebreanu) and *Mara* (by Slavici), but also of other novels up to a certain point; the first volume was awarded both in Romania (1924) and in Paris (1930). When she speaks in her memoirs about G. Ibrăileanu (the person who facilitated her debut in the inter-war literary world), Henriette Yvonne Stahl emphasizes his intellectual vivacity and his nobility. On this occasion the writer's definition of literature is outlined: "His perspective on literature met my own expectations from this art: a transfiguration of reality to gain the artistic potential necessary for deeper insight". In one of her talks with Mihaela Cristea the author humorously recounts that it was M. Sadoveanu who awakened the awareness of her responsibility as a writer. When he comes to her home to congratulate her for *Voica*, he is surprised to come across not a mature writer but a teenager in poor health who is repeating the school year because the fact that instead of learning she spends her time in the countryside engrossed in reading. When *Voica* is published as novel, Henriette Yvonne Stahl has already graduated from the Conservatory of Music and Drama in Bucharest and has given up ballet, painting and drama in order to dedicate herself to writing. One of her professors at the Conservatory was the famous Alice Voinescu, who was teaching Drama History and who, in spite of her unattractive appearance, was cultivated, intelligent, charming and most of all a distinguished orator. There are dozens of important, notable Romanian and foreign names mentioned in the memoirs of Henriette Yvonne Stahl, names that are able to conjure up the atmosphere of "la belle époque", and of the "obsessive decade". The eyes, the heart and the mind of this extremely beautiful woman, a brilliant but controversial presence in society, have recorded and filtered reality in a personal and convincing way both in her real life and in literature. Talented, without children, twice married (first to Ion Vinea for fourteen years, then to the younger Petru Dumitriu), Henriette Yvonne Stahl left behind the image of a mysterious, and refined personality, clear-minded beyond tolerance.

Throughout the successive periods of peace and war, the writer talks about the two special men in her life in the same way they wrote about her in their novels: Laura in *The Lunatics*, or Isabela Giurgea-Roșcanu in the third volume of *A Family Chronic* (the former a disabled person and the latter an intellectual one) recreate the educated, beautiful, distinguished woman: Henriette Yvonne Stahl – intense, dignified, implacable in love and beyond it. After having refused to talk about Ion Vinea for years, she does it at the eleventh hour with unrestrained

affection and admiration. The portrait she draws for her former husband is left incomplete on purpose, as the ineffable cannot be put on paper: “Talking about Ion Vinea, is the most difficult thing. His contradictions make him impossible to define. [...] The accounts of twenty people about him would be different. Maybe the phrase «*ce prince de la poesie*», used by Eugen Ionesco defines him best...” Son of a handsome, seductive father and of a highly educated and very intelligent mother (a teacher of ancient Greek and Latin who has studied in Constantinople), Ion Vinea was an exceptional man, able to create a unique atmosphere: an incredible presence, “smart, knowledgeable, of deep poetic sensitivity but frivolous at the same time”, generous, original, handsome and charming, lyric and romantic, idealistic, daydreamer, sparkling, vibrant, undisciplined, playful. He had two great passions: he loved dogs and... women. Henriette Yvonne Stahl was an actress at the National theatre when she met Vinea; she was thirty and he was thirty-five. Their love story was a romantic one: she dropped her gloves and he picked them up seducing her with the blue of his eyes and his charming smile... They lived together for fourteen years and, the most interesting thing was that they continued to be friends to the end of their lives... The word that would best define their relationship is, in her opinion “wait”... Continuous, assiduous, intense, painful and sometimes dreadful wait for him as, because of his jealousy, he kept her isolated from town and society three seasons out of four... Together they live in the most unusual, romantic and poetic places and she goes through stirring and sometimes even risky experiences, living a kind of a prolonged and demanding asceticism, which proves constructive in the end. Often a solitary prisoner in the little house in an almost deserted area in Braşov, the writer leads a strange life but, according to her,

Maybe it is not Ion to be blamed for leaving me alone for such a long time, but I for enduring it [...] In that solitude I could read, write and build my character the way it is now. I do not know how valuable reading, writing or the character is but I am under the impression that the life I was subjected to for fourteen years gave me the strength to discipline myself in solitude and hard work.

Kind, mature and keen in observation, yet with a touch of regret (“enduring”). Only at the age of eighty-one does Henriette Yvonne Stahl recount to Mihaela Cristea her strange (“maybe the strangest”) encounter with Petru Dumitriu in 1945. She confesses that, even though she was beautiful and still good-looking at the age of forty-five, she needed considerable courage to accept a gorgeous and valuable man who was only twenty-one. She held countless interesting and endless

conversations with the young man who had just returned from Germany with a degree in Philosophy. In times of economic crises and poverty she gradually involves him in the problems of the day. Petru keeps writing, and he does it successfully. He earns money and achieves success, getting in touch with many of the personalities in the country. The two atypical lovers get on perfectly, their relationship (made official to protect the “decadent” writer against the communist authorities) lasts for ten years, “the best years” in Henriette’s life (who says that no other person in the world, not even her mother, has treated her as well as Peter did). They meet daily, even after their divorce in 1954 just to be able to talk. Unable to tolerate the censorship and the adjustments made to his writings, Petru Dumitriu leaves the country in 1960. Living in constant expectancy, the writer is arrested eight months after her husband’s flight. She is questioned and forced to sign a document in “Glasul patriei” admitting that she was the author of *A Family Chronicle, Road with no Dust, Storm Bird*. She goes to prison for a year and forty days; her health deteriorates, she loses weight and she contracts a heart disease. She has the awareness of her assumed sacrifice. When she is finally set free, she is banned from writing for the next three years (there has also been another ten year ban because of her brother, Gaston Boeueve or Șerban Voinea). Petru Dumitriu starts writing to his former wife only in 1968, when she goes to Paris for ten months to have her book, *Between Night and Day*, published by du Seuil. Even though she has the right to acquire French citizenship, the writer returns to Romania, surprising the authorities when she declares that she is Romanian and refuses to renounce the Romanian citizenship in favour of the French one. In spite of the fact that they could have met in France, Henriette Yvonne Stahl never sees her former husband again: he is still angry that the writer refused to issue a public denial of what she had signed without having written eight years before in “Glasul patriei”; the pain caused by the separation from the man with whom she was so intimate is still alive at the age of eighty. But, according to the writer herself, “No one can know exactly when they make a mistake and how big the mistake they make is and everyone is ready to justify their errors. No one can truly judge someone else’s deeds.” Recounting her memories to Mihaela Cristea, Mrs Stahl keeps coming back to the opening topic of the conversation, the game of reality and fiction in her novels. Analyzing them in chronological order, she comes to the conclusion that all her writings are without any doubt connected to reality:

For me, says she, it has always been a certainty the fact that life is not easy and that each of us had to deal more or less with things that were difficult to endure: tragedies brought about by people such as injustice, humiliation, jealousy or natural tragedies like disease, old age or death. But the man's struggle to understand life and to achieve harmony within himself is innate. [...] This is why I fought my fight, and it is the example of my fight that I wanted to express in all my works. Even in these pages that, when published I would have talked only about the effort I had made to understand the meaning of our existence, and effort which seems that I have made throughout my life. (Stahl, 2002: 157)

For a writer who does not like to talk about himself as a person, the novels become almost transparent masks, facile camouflage for his true self, exerting fascination and delight similar to those you have when you disguise yourself for a fancy dress ball and no one can recognize you. Unlike Simone de Beauvoir, the author states that she will not tell everything in her *Memoirs* because "One cannot tell the whole truth even to oneself. There is no such thing as absolute sincerity. Man is a mystery even to himself" (Stahl, 2002: 206). It is interesting that for Stahl pride is "more tenacious even than the sex drive itself" even though in her book *The Witness to Eternity* she states that "sexuality is of huge proportions and, at the same time, its slyness is of incredible subtlety! It can make you lose your mind!" Henriette Yvonne Stahl believes these two basic instincts or powerful forces (pride and sex drive) to be the two main obstacles in the way of becoming a high quality human being and in achieving perfection, as much as it is possible here on Earth.

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## *L'Architecte* de Mircea Cărtărescu – un projet identitaire de la quête et du sacrifice\*

Bogdan Rațiu\*\*

*The Architect* by Mircea Cărtărescu – an Identity Project of Quest and Sacrifice

### **Abstract:**

In our study we try to analyze the novel *The architect* of volume *Nostalgia* from a new perspective, creating the identity of stages for the creation of the main character – Emil Popescu. Mircea Cărtărescu's novel is alternatively consider an imaginary match tension caused by authentic identity and on the other hand the sacrifice (re) found in the postmodern world. Also, the theme of superhuman passion of the Architect meets the theme of communication (ethos, pathos, logos) and sacrifice for creation Balkanism gained.

**Keywords:** ethos, pathos, logos, vision, communication, sacrifice, identity

Au cœur de notre recherche se trouve la nouvelle *L'Architecte*, qui appartient au volume *La Nostalgie* écrit par Mircea Cărtărescu, paru en 1993 à la maison d'édition Humanitas, Bucarest. Le volume est constitué de trois séquences : Le PROLOGUE (*Le Roulétiste*), La NOSTALGIE (*Le Mendébile, Les Jumeaux, REM*), L'EPILOGUE (*L'Architecte*). Il s'agit d'un genre mixte (R. M. Albérès), ayant un caractère spécifique par la séduction qu'il a sur le lecteur et par le caractère ambigu de l'art roumain.

La critique littéraire a dirigé son attention plusieurs fois vers le volume *La Nostalgie*, de la critique de l'intellectualisation de l'émotion esthétique (Eugen Simion, Mihaela Ursa, Ovidiu Moceanu, Andrei Bodi, Constantin Cubleşan), histoire littéraire (Nicolae Manolescu, Alex Ștefănescu) et chronique littéraire (Ioana Pârvulescu, N. Barba, Corina Ciocârlie, Vasile Popovici, Emil Alexandrescu), celles-ci le considèrent formé d'un groupe de nouvelles où dominant le fantastique

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hyperréaliste, l'onirique, les visions cosmiques, les obsessions sexuelles, les symboles sophistiqués et l'aspect métalittéraire (Manolescu, 2008 : 1347). Dans les nombreux commentaires, il n'y a pas d'interprétations concentrées sur la nouvelle *L'Architecte*, quelques fois elle étant même omise, car elle est différente comme discours, articulation des idées, personnage et visionnarisme.

Le volume *La Nostalgie* de Mircea Cărtărescu est réalisé sur l'axe temporelle de la redécouverte et de la projection. La redécouverte des idées, personnages et événements de l'enfance et de l'adolescence se réalise par la communication « en et par distance » (Paul Ricœur), collaborant avec la projection d'un monde du texte. Comme tout le monde le connaît, la prose postmoderne se trouve sous le signe de la nostalgie, ce que l'auteur-même affirme dans son œuvre *Le postmodernisme roumain* : « fantomatique, translucide, illusoire, le monde psychique du postmodernisme serait éternellement dé-fondé s'il ne se fondait justement sur la nostalgie des réels, du paradis perdu » (Cărtărescu, 2010: 432).

Au-delà d'une compréhension intuitive, nous envisageons la réalisation d'une interprétation herméneutique, phénoménologique, culturelle, mais ayant des influences de l'imaginaire, de la rhétorique et de la narratologie, projetés sur le modèle rhétorique ethos-pathos-logos (l'adaptation de la théorie d'Aristote), comme « pattern » (motif) textuel dans la création d'un espace poétique qui peut être configuré sous le signe du double.

Notre ouvrage vise ainsi la recherche de :

- *l'ethos identitaire* de *L'Architecte*, comme projection du désir mimétique de l'enfance et du Monstre, comme double par l'acte de la création musicale ;

- *le logos* qui redimensionne le texte par le détail symbolique significatif (comme acte hiérophanique) et par le discours narratologique musical qui est projeté du nœud thématique ;

- *le pathos* du compositeur, qui devient médiateur, abolit les limites et se projette dans le macro-univers par l'acte du dédoublement.

Dans l'espace de la fiction, la triade aristotélique a une autre manifestation que dans le texte argumentatif. L'image de l'écrivain est transmise au narrateur qui à son tour, dans la fable, réussit à archiver tous les événements, les dédoublements dans un ethos identitaire. L'écrivain devient architecte par la spatialisation de l'être, ou en sens heideggérien, par le fait d'exister dans le monde par le logos, mais aussi par le pathos créateur de l'Architecte-personnage. On comprend l'être de l'Architecte commençant par l'ethos pré-discursif, pour qu'on la

définisse ensuite par la capacité de l'ethos d'extérioriser la plénitude de l'être, par le logos qui devient la manifestation de la pensée symbolique et par le pathos qui crée une intimité avec le monde, convertissant le chaos dans un spectacle et élargissant le cadre de son influence sur les deux autres principes, aussi. Ainsi, l'Architecte est un prolongement de l'araignée de REM, une autre nouvelle du même volume, étant à la fois recul et expansion.

L'ethos extra-discursif met en évidence l'image de Mircea Cărtărescu, l'auteur roumain contemporain le plus traduit et vendu, en parlant à la fois en termes élogieux et, évidemment, avec envie et méchanceté.

Les convictions poétiques de l'auteur se reflètent à la fois dans notre désir d'interpréter l'identité du personnage, d'un individu conscient de ses limites et dont le désir est de l'infini au sens de Gabriel Liiceanu, et dans l'observation d'un modèle existentiel de connaissance par le détail significatif, qui peut déterminer les zones d'éclat de la hiérophanie, car le sacrifice et la projection, l'identité et le sacré se déterminent l'un l'autre dans un ample *projet de quête*. En ce sens, pendant une interview en 2000, Mircea Cărtărescu définit la nouvelle que nous analysons :

*L'Architecte* est prose entièrement rêvée. J'ai raconté un rêve que j'ai eu il y a beaucoup de temps. J'ai été toujours fasciné par les narrations linéaires et asymptotiques, qui aspirent à l'infini, allant jusqu'à la limite de la compréhension et essayant de refléter par la parabole la manière dont on peut réfléchir encore plus loin, au-delà de la limite de la compréhension humaine. J'ai essayé de réaliser ce genre de narrations dans le premier et le dernier texte du volume *La Nostalgie* – une sorte d'ouverture et de fermeture du livre... Le dernier (la nouvelle *L'Architecte n.n.*) crée un principe absolutiste du monde, qui affirme que chacun d'entre nous est l'univers, nous sommes le monde dans son entier. (Alexandrescu, 2000: 11)

D'ici on observe l'identité monstrueuse, narcissique du personnage, qui cherche à se refléter dans le concret et dans l'abstrait.

Une lecture rapide de la nouvelle nous présente quelques informations sur la vie d'Emil Popescu, nouvelle à un seul personnage, qui est architecte et se spécialise dans la construction des usines d'huile, pendant que sa femme, qui est son collègue, se spécialise dans la construction des usines de lait. Les deux réussissent à acheter une voiture, mais, jusqu'à ce que l'homme reçoit le permis de conduire, les deux y passent des heures, essayant de s'accoutumer à la condition de chauffeur. C'est le moment où les problèmes commencent, parce que l'architecte devient obsédé par le klaxon de la voiture, qui se gâte, et il arrive à acheter un klaxon musical, mais après qu'il observe que la mélodie n'est pas à son goût, il le change avec une chaîne musicale. La

relation avec sa femme se détériore, elle demande le divorce et commence une relation avec un professeur qui, à son tour, devient influencé par la musique que l'architecte réussit à créer. Sans connaître l'histoire de la musique, il reproduit les moments essentiels de la musique universelle, transformant le quartier dans le centre de l'univers, tout le monde connaissant son image.

La quête de l'identité est réalisée par le dédoublement. La première forme de dédoublement se produit par l'approfondissement dans l'archétype de l'enfance ; au début de l'œuvre le monde de l'enfance s'ouvre, un *regressum* nostalgique (si ce n'est pas un pléonasme), qui va dévoiler l'approche à ceux qu'il deviendra comme désir mimétique :

La passion de faire des projets pour les usines d'huile était très ancienne. Il l'avait souhaité avec ardeur dès qu'il n'était qu'un gamin qui vivait son enfance dans l'ombre immense de l'usine d'huile près des dépôts ITB et du cinématographe Melodia de la rue Stefan cel Mare. (Cărtărescu, 1993: 291)

Dès le début, nous nous arrêterons à analyser le logos, aussi, qui redimensionne l'ouvrage. Par cette analyse nous changeons la direction de la critique actuelle, interprétant la nouvelle comme une configuration de la hiérophanie, ce qui nous rappelle les nouvelles de Mircea Eliade. La dominance du détail significatif devient symbole qui porte le sacre dans l'espace ordinaire. Le symbole est assemblé dans la tectonique du texte, du trope qui peut provoquer analogie et donne de l'espace à la hiérophanie. Il s'agit du sacrifice (scriptural, architectural) et le symbole va récupérer l'original. Le mot symbolique dénote encore une analogie : *huile – lait*, respectivement *époux – épouse* ; le symbolique paraît être de plus en plus écrasant, par l'intimisme qui le révèle. La première liaison qu'il provoque est avec l'image de l'Israël, défini comme « le pays qui ruisselle de lait et de miel ». La différence de Bucarest, miel – huile, peut être interprétée toujours par le symbolisme religieux, ainsi, l'architecte est celui qui, à l'origine, apporte la guérison ou la chance de l'onction et de la consécration. Car l'huile et l'onction sont destinées à la con-sécration totale – une forme nouvelle de comprendre la totalité, que l'auteur désire dans chaque mot poétique. La multiplication de l'architecte dans les usines d'huile est, finalement, le moment de la création d'un espace unique, ayant identité et pouvoir, image de l'archétype de l'intimité.

L'union avec sa femme les fait devenir ensemble ceux qui réussissent à trouver « les délices de l'intimité », d'abord par l'essence-même de l'intimité maternelle (le lait) et ensuite par la perpétuation des vertus offertes par la con-sécration dans le réel (l'huile), pour qu'à la fin dans

le centre/dans la voiture (un autre symbole) ils soient tel les jumeaux. La traduction au niveau du logos se fait par le reflet dans l'acte poétique, car dans l'ordinaire de la vie d'un architecte/écrivain on a la chance de *con-sécration*, de partage du sacré, d'un acte hiérophanique.

« Ayant construit toujours... je crois vraiment que je me suis construit moi-même. » (Valéry, 1989: 244) étaient les paroles d'Eupalinos de Mégare qui traduisent en quelque sorte le plaisir d'Emil Popescu de voir en chaque bâtiment l'image de l'usine d'huile ; le souvenir de l'enfance, la redécouverte de ceux moments en chacun de ses actes, ce sont des éclats de ces moments originaires avec une auréole – « il vit vraiment l'usine d'huile de son enfance dans presque tous les bâtiments qui s'élevaient, infinis et mélancoliques » (Cărtărescu, 1993: 291). Il fait des projets spécialement pour des usines d'huile dans tous les places les plus importantes du monde et il réussit à obtenir le respect de tout le monde. Ces usines projetées dans un espace ordinaire réussissent à devenir cette *autre* chose (forme de l'altérité), ainsi le double architectural est une réalité extérieure au sujet, une forme de la psyché qui se dévoile aux hommes.

Parlant du statut d'Architecte, en ce qui concerne le premier dédoublement, il faut remarquer qu'il est très proche de la biographie de l'auteur et en même temps il peut avoir un sens ontologique. Dans le volume *Toujours jeune enroulé en pixels* (Cărtărescu, 2004: 26–30) : les essais *L'Architecture de merde* et *Le médecin et le sorcier*, nous présentent la vision de Mircea Cărtărescu, l'écrivain. En premier sens, l'Architecte de Cărtărescu peut être celui qui est conscient de la construction de la ville de Bucarest, qui ressent l'influence balkanique du mythe du sacrifice pour la création (aspect développé par quelques-uns des chercheurs de la nouvelle, aussi), mais qui, nous le verrons ensuite, se détache de celui qui construit de proche en proche sa propre identité au niveau du macro-univers. Le rapprochement au domaine de l'architecture est facile à observer dans l'œuvre entière de Mircea Cărtărescu ; par les descriptions amples des édifices de Stefan cel Mare, de la rue Floreasca, par exemple, des édifices de la capitale et jusqu'à la présentation des souvenirs de son enfance, des années 50. Dans ce sens, l'essai *L'Architecture de merde* présente l'intérêt et de désir de l'auteur vers l'espace projeté(tant). Dans le deuxième essai mentionné on observe que pour Cărtărescu la légende du maçon Manole n'a pas un but métaphysique, nationaliste et ni même esthétique ; étant seulement un acte de la mentalité primitive et criminelle. Dans le deuxième sens, au niveau ontologique, l'architecte peut être compris comme un dessinateur d'espaces, de mondes, reprojction de la propre identité, dans une

tectonique du sacrifice avec des détails symboliques par lesquels le sacré et le profane coopèrent pour réussir à la fin la projection de l'individu au niveau du macro-univers.

La deuxième image du double, de la forme de quête de l'identité authentique est le Monstre, qu'on interprète dans les traces de R. Girard (1995). Un nostalgique postmoderne, avec des fortes racines dans le romantisme, Mircea Cărtărescu nous paraît à apporter la même modalité de création du chant comme Novalis. La musique n'est plus un acte mineur comme pour Platon ou Kant, mais en sens hégélien, c'est une modalité de connaître l'absolu. ETA Hoffman appréciait la musique en *Écrits sur la musique* et Novalis en *Heinrich von Ofterdingen* atteint l'érotisme par le chant du mineur de Bohême (à la fois le mineur et l'architecte sont des hommes de la pierre), il se représentant comme un dominateur passionnel de la terre. Nous avons mentionné seulement deux d'entre ceux qui développent le double comme principe poétique, car Architecte devient le plus récent traité visionnaire de la création de l'identité par la musique dans un acte narcissique de relancement.

Emil Popescu (encore sous l'image de l'homme-Architecte) commence à créer dans une manière paradoxale, en même temps timidement, mais vigoureusement, voulant accaparer toute l'histoire de la musique. De Onesicrates, Cantus planus gregorian, Dunstable, Palestina, Dufay, Ockeghem, Josquin Des Prés, continuant en transition avec Beethoven, essayant de maîtriser de plus en plus précis les moyens techniques et expressives par Adagio de Bach, recréant l'atmosphère d'un bal à Vienne par la Valse de Ravel et continuant à nous inviter à valser par l'oeuvre de Weber et créant pour nous une composition comprenant tous les douze sons de la gamme chromatique, par la musique de Schönberg. Il est dans une continuelle quête de sa propre identité, une transformation qui mène à l'évolution de 10 sons à la composition à 12 sons, un acte du perfectionnement de vivre parce que « créer de la musique n'est pas une façon d'exprimer des idées, c'est une façon de les vivre » (Cărtărescu, 1993: 317).

Dans ce contexte du perfectionnement des sons, Emil Popescu attire les gens, quelques-uns admiratifs, les autres un peu envieux, mais il renforce sa nouvelle identité devenant un médiateur de l'amour.

Il réussit à créer pour tous, il devient admiré et sollicité, ceux qui auparavant avaient une attitude violente vers lui, maintenant lui demandent d'augmenter le volume de l'amplificateur pour écouter la musique qu'il avait créée. La dépendance de lui, l'admiration pour ce qu'il crée rappelle la carrière d'Architecte. C'est un trait spécifique au personnage : être appliqué, travailler avec du talent et pour le plaisir,

étant une projection de son désir : le souvenir de l'enfance vs le désir de saisir le macro-univers.

La musique comme l'identité est à la fois performance et narration, elle décrit le social de l'individuel et l'individuel du social, l'esprit du corps et le corps de l'esprit ; comme N Bauman l'affirme, aussi. Ainsi, la musique devient une métaphore de l'identité, offrant une perception du soi et des autres, du sujet dans le collectif. Au cas de l'Architecte, son corps change, s'agrandit toujours, la musique offre des expériences inédites, devenant le Monstre, une fusion entre la fantaisie créative et les pratiques corporelles, arrivant à être méconnaissable : « Il était plein de sang. Il s'éleva et regarda le Monstre de la voiture » (*Ibidem*: 312). Le pathos de la création et l'ethos inscrit dans la sève des notes musicales ne font autre chose que dédoubler l'être de l'Architecte dans un monstre qui monopolise l'attention par l'image qui attende au visuel :

Le monstre même grandit. La carrosserie de la Dacie resta incrustée dans son dos blanchi, comme une coquille minuscule. Le corps couvrait une surface immense, et les doigts infiniment ramifiés se prolongeaient maintenant, commençant des deux bras, tout autour, comme une toile d'araignée. Dès les premiers attouchements des milliards de touches terminales, les derniers hommes se sont transformés, eux-aussi, en poussière. Ce n'était plus de musique – ou c'était la musique dont parlaient les pythagoriciens. (*Ibidem*: 314)

La popularisation du nom de l'architecte, les cars de télévision, les reportages, les articles en Flacăra, ou à Londres et à Paris (*Un génie aux portes de l'Orient; A Man of Genius at The gates of Orient*) ont mené à la création d'un individu connu dans le monde entier. On peut voir ici une variante de saisir le logos, que Bachalard débat par rapport à l'importance du média; spécialement du radio. On peut interpréter cette promotion de l'architecte comme une « réussite quotidienne du psychique humain », en se créant un langage cosmique et une nouvelle réalité de l'homme. « L'homme du moment » devient connu, aussi, parce que la rêverie s'établit à la fois par la musique même créée par le nouvel artiste et par le fait que les inconscientes communiquent et se communiquent. Sa musique peut offrir à l'Autre « un repos absolu », réussissant à le faire pénétrer dans la rêverie. L'architecte s'enracine une fois par les usines créées et ensuite par sa musique qui a un écho en ceux qui le connaissent par ses transmissions.

La passion des gens pour l'architecte est extraordinaire, la terre dans l'irréalité du fait, devient minuscule auprès de la force et grandeur de l'architecte. Celui-ci a réussi à se reconstituer et à se projeter au niveau macro : « Par là avançait maintenant l'architecte, comme un nébuleux de

plus en plus étendu, avalant des constellations entières, volant dans le battement des champs électromagnétiques, mais émettant toujours comme une grande volonté. L'homme a, au niveau de son désir, selon les observations de Girard, une tendance mimétique de doubler ce qui vient de l'intérieur par les voix de l'extérieur. Ce vertige dionysiaque, où l'architecte se manifeste, réussit ce qu'il désire dès le début, à communiquer et à se communiquer, ainsi que « la réalité entière est saisie dans le jeu, produisant une existence hallucinante qui n'est pas une synthèse, mais un mélange informe, difforme, monstrueux d'êtres normalement séparés » (Girard, 1995: 173).

Pour arriver à se dédoubler, il se sacrifie comme personne sociale. Le klaxon est celui qui sépare les deux époux. C'est pour la musique/le sacre qu'Emil lutte. Il connaît sa capacité de projection, de révélation de la psyché. Aussi s'y dérobe-t-il à son monde, à son confort et accepte-t-il avec sérénité et courage la découverte d'une nouvelle et vraie identité. La séparation les a unis quand même, car par la musique qu'il crée il attire près de lui le collègue de Telente, son voisin, qui raconte à l'autre la gamme qu'il a entendue chanter au restaurant. Par curiosité, il arrive à connaître Emil, il devient obsédé par sa musique et par son ancienne femme. L'architecte apparaît de nouveau sous l'image du médiateur de l'amour d'entre les deux. La scène amoureuse entre les amants est triangulaire. De Sappho et Virgile, Dante et Cervantes, R Girard consigne la thèse du désir triangulaire. Le professeur ne tombe pas amoureux tout d'un coup d'Elena, mais de la musique de l'Architecte :

Quand le saxophoniste, après quelques soirs de tâtonnement et une intimité spirituelle de plus en plus confuse, toucha sa joue avec les doigts (il s'assit enfin, lui-aussi, sur la banquette arrière), Elena fit elle la première le geste de lui chercher la bouche avec les lèvres entrouvertes. Ils y firent l'amour, sur les premiers accords de l'Adagio du concert pour violon et orchestre en Mi majeur de Bach. Dès ce moment-là, le trio devint inséparable. Arrivant du travail, Elena trouvait les deux d'habitude dans la voiture. (Cărtărescu, 1993: 306)

Cet amour paraît être l'amour de Didone pour Énée, spontanée, rapide, totale, mais c'est un double de la première image de couple qu'elle a eue avec Emil. Il fait partie de son passé et la médiation devient pour lui une stimulation de la quête de la vraie identité, mais aussi de « stimulateur du saut existentiel comme évènement révélateur – comme evento ! – par lequel la rencontre essentielle avec le soi se réalise.

Toujours au niveau du logos, on observe qu' « une quête du ton », employant les mots de Nichita Stănescu, peut se réaliser par



l'observation du dédoublement de la musique au niveau discursif. La nouvelle entière s'impose par le rythme *in crescendo*, dû à l'amplification et au dynamisme plein de tension, par le glissando des objets qui entrent dans le rayon d'action de l'architecte, par le fait que l'architecte au niveau de l'imaginaire, et le narrateur au niveau discursif deviennent un voix-de-ville. A la fin, on arrive à observer que la musique est projetée dans le tempo des séquences narratives.

Par la nouvelle *L'Architecte*, Mircea Cărtărescu conclut le volume *La Nostalgie*, comme un genre mixte où le reflet et le hasarde, le souvenir de l'enfance, les jumeaux et l'androgénie deviennent des marques d'une poétique du double, qui peut se finaliser en *crescendo*. Et on le pense parce que l'architecte, dans la simplicité du fil épique, cache le parcours de la projection au niveau macro, de la création d'une identité par le sacrifice pour la création. La projection de la psyché, de la force créatrice et de l'identité dans un espace où l'ordinaire et la hiérophanie donnent ce que je nommerais dédoublement dans un être, dans le sens du syntagme *l'entrée dans l'être* (Constantin Noica), mène à l'abolition des limites et le moi se propage par réinvention et par une nouvelle dimension. Le principe du narrateur corroboré par l'image du Monstre consomme l'idée de réel, vers le fantastique, la hiérophanie sacre-profane se définit par sacrifice et l'icône résultat après le dédoublement ne fait que pousser vers la quête de la troisième dimension, au-delà de l'originare et de la création, le double refusant maintenant la *nostalgie* et étant capable du relancement *noétique*.

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## Cella Serghi – Variants and invariants of a novel

Lavinia Ionoaia\*

### **Abstract:**

This study uses the comparative method inside the same piece of work. Although variants of only one novelistic structure (*Barotă's Daughters* and *Parallel Love Stories*), presenting consequently numerous elements of cohesion, I considered necessary to approach especially the intention differences, the style thoughts, the way in which a theme is built or moulded from an edition to another.

On the other hand, I highlighted the existence of a context being extremely consistent and problematic that led to rewriting of some works concerning Cella Serghi, well known during the inter war period through the popular novel *The Spider web* and who was forced, beginning with the Communism era, to make a lot of compromises regarding literature, in order to be published.

**Keywords:** socialist realism, rewriting, theme, character, classical style, movie construction

### **Premises**

Cella Serghi is an author with a relative small number of original works. The thing that attracts the reader's attention (being professional or unprofessional) is the obstination (some people would say attention) which the writer re-evaluated, rewrote, added and published her work with. The causes of this permanent rewriting are connected both with ideological criteria and biographical and aesthetic.

It is already well known the fact that the author manifested, during her whole life, a concern almost motherly, dynamic, for the fate of her works, willing desperately that these works should enter inside the public consciousness such as values of the Romanian literature. Unfortunately, because of the literary communist politicians' needs, Cella Serghi, being willingly to remain an active writer, not to be added to the index, such other great names of our literature, accepted to rephrase some paragraphs, to charge her characters with shields of great communist warriors, to throw away names with a historical importance, replacing

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them with new examples and models, in order to publish her work. This situation of nodding her head in front of the communist sword is still a subject of discussion during the Stalinist communism era, as we can see in Mircea Al. Petrescu's intervention in "The Morning Journal" from November the 14th 1946, regarding *The Crisis Of The Romanian Culture*:

The founder is not able nowadays to let his inspiration free. He is obliged to adopt only some themes and treat them in some formula, which if he dissuades from, he is bent to the infamy log. He is invited especially to descend to the crowd, to take part to their problems which he later expresses and gives solutions. This invitation itself is dishonest. Because, in reality, the artist is not called to give any solution – the solutions are known before and they are political – and his participation is reduced to the repetition of some patterns. We undoubtedly live in an era of slogans. (Nițescu, 1995: 38)

What followed this period is well known and it is said by Vladimir Tismăneanu: "The Party destroyed all the opinion differences, both on the inside and on the outside. There were campaigns to eliminate the «objective and cosmopolitan» currents" (Tismăneanu, 1997: 52).

At the end of the communist era, the literary history chose to purify the Romanian literary pantheon, by throwing away names, such as Mihai Beniuc (maybe the most representative), Maria Bănășu or Dan Deșliu.

The fright of forgetfulness is felt at Cella Serghi, who comes back again and again to ignoring her writing by the critics, to successive rewriting of her works which she aesthetically motivates: „It was purely a need. Because, every time I had the luck to get a book published, I realised that it might have been written better. I rephrased a lot.” (Serghi, 2005: 53–54). About the “needs” of ideological nature, the writer speaks like about some conditions that were impossible to be eluded for her work appearance.

Marian Popa is one of the voices that judges the writer for these rewriting ideological conditioned, minimalising her writing destiny: “it is a wellknown case of a writer who modifies her whole life two or three novels, accordingly to political opportunities”, the aesthetic reversal being determined by “small freedom officially approved to novel writing and by the necessity of looking back to what she had published before, in 1950” (Popa, 2009: 248).

At this statement, not entirely unfair (the writer has a relatively small number of works which is not though an enough criterion to discredit an author), we might add Cella Serghi's extraordinary lack of chance and of the other young writers known through “Sburătorul” to be

surprised in full launch by the Communism, which they tried to resist to, as writers, during the post war years and later during endless decades, even if they could write their important works due to the concession they had done to the comunist era.

**From *Barotă's Daughters* to *Parallel Love Stories* – pluses and minuses of the rewriting**

Less known or appreciated by the critics, the novel *Barotă's Daughters* appeared in the initial variant at the end of the obsessive decade (in 1958), inevitably suffering of ideological-stylistical markers of this black period of the Romanian literature.

The 1974 edition, renamed *Parallel Love Stories*, reflecting a renewed narrative technique and an accent movement, from Barotă's way, narrated from the perspective of an omniscient narrator, to the writer's narrative splitting with a narrator character, Victor. He tells his bourgeois family history and describes its derisory history, to finally split up with it and make his own destiny.

*Barotă's Daughters* is written in a classic style which approaches it to the novels *The Spider web* and *The Walls Are Falling Down*; the descriptive passages reveal the author's wish to create a typical inside bourgeois atmosphere, being here in disolution. The pages where Victor's family past is described are dense and extremely sugestive for the atmosphere of that period.

The first variant of the novel has typical beginning for the tehchique of the writer, focusing on the description of the old bourgeois family house:

Seeing it on the outside, you would have said that it is a tower raised by a child's hands who had lapped three cubes by playing. A big window at the ground floor, one at the first floor and one, almost as large as the wall at the attic. Built after Artemisa's sketch, the house did not have frills the same as her manly suits. The yard seemed a narrow street, almost covered, now at the end of April, with the branches full of flowers of the bourgeois trees of next doors. Some narrow and twisted stairs with broken side ways were taking you – if you had the courage, all being rotten – to the attic above the stable. (Serghi, 1958: 5)

The construction of the first editing of the novl is typically Balzacian, the character bing connected to the way of his living. Artemisa is the only genuine woman of her family, a worthy relic of an old era, which she does not regret, as well as she does not regret anything. She seems to be placed in narration not to take part in it, but to comment, like an authentic *raisonneur*.

*Parallel Love Stories* benefit of a narrative technique, but not always with positive effects in aesthetic plan.

The novel prolog is a prolepsis destined to make a connection between the narrator and the narratee. The narrator (Victor – character) confesses to the narratee (a writer, friend and Artemisa Mindru’s former secretary, the narrator character’s aunt), about his experience in Bărăgan. The narrator’s letter introduces the frame of the action and the characters, which allows the narratee (professional writer) some remarks about the technical faults of the narration:

Victor intends to tell that all the characters are fictional and any resemblance with the reality is casual. (But their real names are there used). He fictionally moved the house in Grivița neighbourhood, where the house are being demolished and blocks of flats are being built, but the Visarion church steeples always appear. The grandmother is a comic character, but the scene where the new lodger is waited, seems to be a movie. (Serghi, 1991: 13)

The first chapter of the rewritten edition of the novel proposes a dialogue between the narratee and the narrator who tells his story. These pages include meta-novel issues, the two of them discuss about the flusters of the writer, caught in his own manuscript. The narratee has the mission to put the novel sheet – “so bushy and so mingled” – into order.

The citation from Gide, proposed by Victor as a motto for his novel, actually tells Cellei Serghi’s conception about creation:

Life and work are so tightly dependent one to another, despite the effort that art makes to put everything under *speciae eternitatis*, so intimately filled with their vice versa influence, that nothing can touch one and not to affect the other. But it is a common truth: the artist’s creation gets an intolerance which is not possible only with a decisive act, through an adhesion full of exclusive patience, from spirit to idea and which absorbs inside it all the force, all the life. (Serghi, 1991: 26)

The reference of the French writer, it is made as a motto in the first edition of *The Spider web*, too, reveals the writer’s wish to go back to her artistic belief.

The author’s intention to change a novel of generic plot, latent, between the bourgeois family, fallen into disgrace and the new type of social microstructure (the proletarian family, with a “clean” past and with a bright future) in a cinematic novel, which sacrifices inner nuanced monologues and very good descriptive passages of the background and of the portraits.

Through the monologue in *Barotă's Daughters* the narrator watches very closely and effectively the way a character's thoughts (here Clemansa, Artemisa's sister, a former lawyer) define his character:

The silver was shining in the dining room that you were blinded. Mother let it to Misa. She gave it to Elena. I wouldn't have done it for sure. I would have surely left it to her but later. She is our daughter actually. Poor Mac, he thought I was not married, Clemansa smiles to her past. It was at a ball, I was wearing a veil dress, an orange-red dress like the flames. What made Elena ask me about this dress the other evening? But where would the underskirt be? When did it disappear? There is always something missing in the trunk. Would it be possible that Victor had a key? Why doesn't Misa allow me to move my trunk into her room? Tomorrow on Victor's birthday, I will be more patient. I am giving her the milk now, maybe she is in a better mood. Since she got jaundiced she has been sick and it is not easy to catch her in a good mood. And with all these, she recognises herself that for a party, Elena would sell my trunk... "For a party Elena would even sell her mattress..." (Clemansa did not dare to quote Artemiza). She has father's bad habit. Father was swearing worse than Barotă. Meanwhile I was exactly like my mother... a highborn, a saint. (Serghi, 1958: 18)

This paragraph overtakes all Clemansa's character traits: the avarice, the self admiration, the fear and envy to her sister, Artemisa, the nostalgia for the brilliant past of the family, the hypocrisy.

The paragraph from *Parallel Love Stories* is more concise, the inner monologue of the character seeming a crop mark of the initial variant, with notable lacks in his thinking:

What parties! The silver was blindly shining! Mother let it to Misa on her dead bed. She gave it to Elena when she got married. I would not. "When you die, you do not take a needle with you", Misa says. "But when you live, you need even a needle" she answers. What made Elena to ask me about the red dress! îi răspunde. (without a contextualization, this part of the monologue does not have the effect of the initial variant) How did the underskirt disappear? It was made of tabby! When did it disappear? Would it be possible that Elena had a key? Or Victor? Why am I not allowed to move my trunk into Misa's room? At least now, on Victor's birthday. I would be more patient. Maybe I find her in a better mood. She has just said that Elena is able to sell even her mattress... Clemansa did not dare, not even in her mind, to repeat Misa's words.

"She has father's bad habit. Mother is a highborn, a saint." (Serghi, 1991: 32)

In *Parallel Love Stories* variant, Clemansa's monologue seems to be a chain broken by the woman's small chores, that do not go beyond the avarice.

The same suppression of the logical connections between the character's thoughts appears in the following paragraph, too: "Stepping into the kitchen again, Clemansa runs to the window. Only Barotă is

coughing today as you can hear him from a distance. And he is spitting. How come he is at home at this hour?!" (Serghi, 1991: 31). The author counts on conciseness and at a receptive level, on the reader's ability to establish inferences.

In the paragraph from *Barotă's Daughters*, the character's thoughts are more coherent: "Stepping into the kitchen again, Clemansa is looking through the window. Should it be Barotă? He usually coughs as you can hear him from a distance. And he spits from the house to the street, until the sidewalk of across, as the punks" (Serghi, 1958: 16). For the edition from 1974, the author attenuates the ininitial punt of the novel at maximum (the tension between the two families who live in the same house), and the removal of this last part of the monologue is according to the writer's wish. But as the ininitial plot is respected *Parallel Love Stories* pare seem a storyboard without an obvious semantic direction, as the first novel. For the purpose in which it was written, *Barotă's Daughters* is better than *Parallel Love Stories*.

The ininitial dialogues are compressed too, for the second edition of the novel, the characters' speech losing important aspects for characters' shaping and for the relationships between them. Let's compare two variants of dialogue between Artemisa and Clemansa:

"Since Victor's birthday, Elena has been buying and selling... Do you think she wants to get him engaged?"

"She wants to, but she cannot decide between Ivona, who has four estates, I mean she had them, and Armanda, who has four vineyards, I mean she will, when all her four aunts die 'the delegacy'..."

"What about Nicoleta? Does she have a fortune too?"

"She will when her father comes back with dollars, 'when the old ages come back', I mean at tomorrow come never."

"Elena says..."

"Do not match..."

"I see that she has been happy for a while. She would know something."

"What should she know, little girl, what should she know? She pays visits to the wealthiest relatives, she want to knot here all the fibs..."

"Let her walk. To go aut and have some fun".

"I do not like this happiness. It seems that she has been altering for a while."

"Has she been altering? Clemansa wonders".

"Well she uses to drink a little. She is like..."

"How come, Misa?"

"Well you give yourself a little courage, too..."

"When my stomach hurts... Or when I am afraid. Look, now that I have noticed there is no samovar, I got lost".

"Chill down, give me the milk and put your glasses on. Look, there they are on the armchair. You would be able to sit down on them..." (Serghi, 1958: 22)



There is the same dialogue in *Parallel Love Relationships*:

“Elena has been buying and selling for a while! She intends to get Victor engaged on his birthday.”  
 “But she cannot decide between Yvonne, who has two estates, I mean she had them, and Armanda, who has four vineyards, I mean she could have had them, if her four aunts had died on time, ‘the legacy’...”  
 “Nicoleta is wealthy, too!”  
 “She will when her father comes back with dollars.”  
 “Elena says...”  
 “Don’t be against it...”  
 “I see that she is happy. She would have found out something.”  
 “What should she have found out, little girl, what? And who from? From her wealthy relatives, the fibs that she wants to knit here?”  
 “Let her have fun too, the little girl! To go out. I see that she has been happier for a while.”  
 “I don’t like this happiness. I think it has been rotten...”  
 “Rotten?! Clemansa wonders.”  
 “She uses to drink a little. Such daughter... Do you think I don’t know that you give yourself a little courage, little Clemansa?”  
 “When my stomach hurts, Misa. Or when I am afraid. Look now, that I have noticed there is no samovar, I got lost!”  
 “Leave your soul and call it stomach and give me the milk. Don’t sit down on my glasses. They are over there, on the armchair” (Serghi, 1991: 36–37)

In the first variant of the dialogue, as well as in all the dialogues between the two sisters in *Barotă’s Daughters*, Artemisa’s intellectual superiority and the irony against her sister can easily transcend, the derisory dialogues are an excuse to highlight the tensioned relationship of the two women who used to love the same man, “poor Mac”.

On the other hand, in *Parallel Love Stories*, the same dialogue is changed into a chat without substratum, with a feeble message. Artemisa’s precise irony is almost cancelled, both against her sister and the living. If in 1958 the character is regarded with a sympathy and admiration by the narrator, in 1974, it is sacrificed in favor of concision, being able though, against construction, to remain a detached and superior appearance.

On the contrary, sometimes, the concision specific to the second edition of the novel, supports Artemisa’s irony and the frank way of being. In a dialogue with her sister, too, the former lawyer’s answers are changed as the following: “A too juicy pastel, too fainted”, “Yes, it was making me sick”, “Well, I see that you are good at these stupidities, too, sister” become in 1974: “Juicy! Fainted!”, “They were making me sick” and “You are good at these stupidities, sister!”.

Although Artemisa is projected in *Parallel Love Stories*, too, as a superior character (by Victor, the real narrator of his family novel), the worry for construction in the first variant of the novel reveals a fine, educated woman, from another world, who the author cannot dissimulate her admiration for. The former lawyer's monologue about music and interpreting recommends her as a well prepared critic:

Our Elena is a stupid. She was afraid to have Barotă's daughter as a daughter in law... She prefers to be daring, the aggressive pseudo intellectual about town. But Voica will ve a great singer. Only Darclée was passing from coloured parts, The Queen in *Hughenojii*, to contralto, *Life for a Tzar...* [...] Nothing can stop Voica to be the second (Darclée – n.n.). of course she needs to study much, but her voice has a crystal purity, an incredibly sweet, velvet timbre, clarity and perfect articulation. Artemisa was talking more for herself: Of course she will have to make wild sacrifices, the bigger the talent is, the bigger give ups will be imposed. But, fortunately, Voica has the sense of the artist's vocation, she the consciousness of her vocation. (Serghi, 1958: 27)

In *Parallel Love Stories*, Artemisa's exposure about art is reduced and subordinated to the context of discussions with her sister. The artistic sensitivity is almost forgotten, being insisted on the allusive and mean coments that are connected with Artemisa's ironic mood.

Other dialogues are entirely changed from an edition to another. If in *Barotă's Daughters* the author had to take into consideration, even partly, the liniar writing, developing an implicit plot beginning with the differnce between the fallen bourgeoisie and the new social class represented by the worker Barotă, in *Parallel Love Stories*, the novel construction concentrates on the subversive relationship between the two sisters and the two love relationships: Between Horia and Geta on one hand and Victor and Voica on the other.

The technical paragraphs, numerous in the first variant of the novel, (where the generation gap can be noticed by paying attention to the discussion about polishing and sharpening the scalpels in electrolytic bath).

They are the tribute to the socialist realism, beeing eliminated in *Parallel Love Stories*.

There are other paragraphs eliminated in *Parallel Love Stories* (such asa the discussion between Barotă and his siter in law, Maria), the accent being placed to feelings, sensitive relationships and Victor's evolution as a character, the most valuable part of the novel actually.

Regarding the speech style, in *Barotă's Daughters* the orality and the free indirect style can be noticed. The narrator's intercessions such as: "But look, a truck has been placed across" (Serghi, 1958: 104), "Two

tall, young people come from the top of the street. He is tall haunched, seeming to wish to protect the girl from the dust that raises like a whirl. Isn't she Barotă's daughter? The red haired? Look they don't even care there is a storm" (Serghi, 1958: 144). The naivety of this style (typical to realistic-socialist writing) is cancelled in *Parallel Love Stories*, where the plot is compact and the style is more neutral.

At the dissertation level it is passed from the predilection for narration to the dialogue which is more appropriate to a subject film making.

In *Barotă's Daughters*, the romanticism of the relationship between Voica and Victor, two young artists, is entirely sacrificed to a critical and tendentious vision to the human inconsistency of the male character, who guilefully lives, having a love affair with another woman. His character carries Voica off (a character without contradictions), who remembers the pub scene, where Victor reveals himself as a precious and awkward character:

Voica's thoughts were turning back... A dirty pub where tram number three was turning Casa Scânteii... There was mud and cement on the floor. The forks were breaking. Victor was writing poems on the spotted with wine and fat table cloth and he thought he was François Villon... He was drawing and he thought he was Toulouse Lautrec. He was looking into his pockets: "My mother is poor and sobre but the times that are going to follow will be squandering and exuberant. So she sometimes likes a glass of wine. Until then I am going to live from my own small doubtful business. I have learnt from Clem. My grandma likes to be called on her name... I steal from her from what she steals from the backbasket". Then to the waiter: "Here are six lei, give us one hundred grams of tzuica, two saussages and three slices of bread". There were only bacchanals around. It was snowing. My father, Geta were witing for her...

Another evening. There was a pub at Kiseleff. Victor, Nicoleta, Costache. Late at night they fought with snow balls. Victor and Nicoleta, drunk, were rolling into the snow. They were laughing. Costache, hampered, wishing to defend his friend, was praising him: "Very educated, amazing memory, a great talent. He is looking for something new. If he doesn't always succeed, it is because he doesn't follow the path. Victor is the pride of our generation. All the girls are in love with him." Voica remebers now about a pub – Victor was picking those with spotted table clothes, a lot of cats, dogs – close to The Triumph Arch. The orchestra was playing *Pavana*. A girl with a green dress and thick ponytails was singing and she was accompanying herself with a guitar. Late, at home, father was waiting for her with that face of fearful and knocked down man, which was giving her a turn... "What a shame, Voica... What a shame". And Geta, like an echo: "What a shame!" (Serghi, 1958: 233–234)

In this paragraph, the artist who live chaotically and selfishly is torn to pieces, like a puppet, from the perspective of the new type of vision

on art and the artist's vocation, who had to be employed by the communist society, which was being built.

Victor, the artist, gets his right to dream, in *Parallel Love Stories*, to bohemian existence, in the same "dirty pub" in *Barotă's Daughters* and it occasions a reader's finding on his own, with the empathy of two artist souls:

A dirty pub was living its last days. There was cement, mud on the floor. The forks were breaking. Victor is writing poems on the spotted with wine and fat table cloth and he thinks he is François Villon. He is drawing and he is telling Voica about Toulouse Lautrec. There were only bacchanals around.

"Victor, why are you drinking?"

"After two glasses of wine, you are happier. After three, you are calmer, after four, you are started, enlivened, after five, you become brilliant." And to convince Voica: "I am Will and I want to get your soul true, / growing next to my love. [...]" You have noticed that Will is a name, it is verb, it is will, it is wish, it is everything. Voica, I am translating Shakespeare's sonnets for you."

She was listening to him being strained, not to miss a word. She was thirsty of everything that meant culture and now, for the first time, she was charging herself after her appetite. She intended to perform at the Opera. He was giving her pieces of advice:

"A line, a gesture specify the source of song. You can not greet Nero as you would greet Ludovic XIV. When you sing, you have to move, to walk, accordingly to the dress you wear [...]"

There were phrases taken exactly from the famous singer Yvette Guilbert's book, *The Art to Sing a Song*, but Voica couldn't know that.

"The art is love, Voica. To create art means to love and you are not able to love."

"If I didn't love him, I wouldn't be here!" Voica thinks worryingly.

"Let's go, Victor, it is late."

"Can't you forget that it is late?"

Being furious, he intended to annoy her, saying phrases from the same book:

"Your neck is too long. [...] Otherwise you are nothing but charm. [...]"

Voica was at a white heat.

"We have to go, Victor."

"How happy I am that I found you, Voica! I was having so many backup plans..."

But Voica was lucid:

"How long have you been storing? How long have you been waiting for me?"

"Ever since I was born and maybe before I have inherited my father's nostalgia, his unfulfilled dreams and the same need of a powerful person's presence. You have a child's innocence and freshness, but in the same time you are well armed for this jungle called life. I am during my shedding phase. I need a strong man next to me..." (Serghi, 1991: 129–131)

The relationship between the two characters is nuanced in *Parallel Love Stories* and through a sensitive gesture semantics, entirely absent in *Barotă's Daughters*, a novel of the proletarian pragmatism:

Sleeping at the shadow of the hay, his lips were so close to hers, that he was feeling her vibrating. His fingers were moving on her hot neck. Voica didn't know if there was the sun burning her, or his fingers and lips. But although she was defending. Victor felt she was unhappy. She didn't want to be. Why? She didn't trust him. Why was she covering her breast with her hands, why did she suddenly stand when she felt his hands on her hips? (Serghi, 1991: 133–134)

The others' conspiracy to split the two lovers is told by Victor, too, in this variant of the novel: "The closeness between Artemisa and Voica was made without my knowledge. All the characters from up to down took part, except Barotă, too worthy, too proud for these getting lefts" (Serghi, 1991: 144).

Artemisa's motivation is one equal to her open intelligence and vision to life:

I did it for your own good and hers. You are too young to tie your hands and feet, and you are artists... Don't forget this: art asks sacrifices. You won't be able to accomplish only by doing it alone. Maybe you will meet each other one day. She is a singer, you are a poet. A writer. But until then, I thought it was better to talk to you like this, on my own language: leave the girl alone. And to her: it is not for you, little girl!... (Serghi, 1991: 152)

The failed love relationship between Voica and Victor is the most lively in the whole novel, retrieved in 1974 only for its erotic dimension.

The relationship between Geta, Voica's sister and Horia is subordinated to the author's purpose to create the image of a powerful couple, typical in its intention, for the new social class. The two lovers solve their contradictions in the moment of principles conciliation of two types of proletarians: for Barotă, the inventor of parageal and the future son in law, Horia, the inventor of scalpel polishing procedure.

On the other hand, if in *Barotă's Daughters* the narrator divides the vision on facts with the characters (through indirect free style), in *Parallel Love Stories* the punch are cut to two.

In *Barotă's Daughters*, Victor, the character, is a lost descendant of the nobles, always looking for something, always wandering without a purpose; in *Parallel Love Stories*, he is more present, more determined and more alive, and the perspective to the events is divided between him and the narratee, (the writer who becomes step by step the narrator of the plot).

**The invariant as an *imagination***

The construction of Victor's character is actually an invariant of Cella Serghi's work, concerned with what, Charles Mauron calls it *imagination* (Mauron, 2001) in almost all of her works.

Victor is an avatar of the same *imagination* of the author projected in Diana Slavu and in Mirona. Cella Serghi borrows to all these characters life experiences and especially her own concern about the artistic field. Diana Slavu writes her own life novel, Mirona fully experiments her creativity and Victor translates Shakespeare's sonnets.

Pushing the interpreting of Cella Serghi's work according to Charles Mauron's criticism, we can find enough arguments to launch the idea of a character web that lead to the idea of a personal myth, found in the authors' novels.

By overlapping texts of the same author, Charles Mauron intends to introduce us to new associations or groups of obsessive and unwilling images. In his study, the critic notices the way the networks repeat, the groups "or with a more general word, the revealed structures by the first procedure. In practice, these structures rapidly draw figures and dramatic situations. All the degrees are able to be seen, from the association of ideas to the imaginative fantasy; the second procedure combines the analyses of different themes with that of dreams and their metamorphosis. She leads to the image of a personal myth" (Mauron, 2001: 33-34).

Another invariant of Cella Serghi's work is the presence of landscape and atmosphere description. Both in her most writings (*The Spider web* and *Mirona's Book*) and in *Barotă's Daughters/ Parallel Love Stories* the pleasure of detail and nostalgia to the previous times are obvious. The author chooses the Balzacian manner of description and in this novel, the focus is moved from the house exterior to its inside.

**Conclusion:**

Cella Serghi was an opportunist or strong author (it depends with what eyes you watch her), who wrote almost her entire work during the communist period. The rewriting of the novels is a constant concern of the author and there are both contextual reasons (the inferences of the totalitarian period) and some of an aesthetic and biographical nature.

The network of significances is built between, among and beyond these reasons and it is extremely rich and in a psychocritical approach this type of texts reveals the author's personal myth and imagination.

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## The Nightmare in Kingsley Amis's Novels\*

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**Abstract:**

Amis is chiefly known as a comedic novelist of mid-to late-20th century British life, but his literary work extended into many genres – poetry, essays and criticism, short stories,, anthologies, and a number of novels in genres such as science fiction and mystery. Amis, originally wished to be a poet, and turned to writing novels only after publishing several volumes of verse. He continued throughout his career to write poetry which is known for its typically straightforward and accessible style, yet which often masks a nuance of thought, just as it does in his novels.

**Keywords:** Angry Young Man, Lucky Jim, biography, fiction, nightmare

The conservative trend also began to be perceptible in Amis's novels of the 1960s, in which he turned his attention from the unsatisfied outsider figure to insiders who were often portrayed as obnoxious representatives of this decade. In 1965, he divorced his first wife and married the novelist Elizabeth Jane Howard. His novels of the 1960s, the “mainstream” books of any rate – feature a closer, more cynical look at the morals and follies of marriage, and the relationship between men and women. The turn toward deeper seriousness that first appeared in *Take a Girl Like You* is echoed in the frequent sadness and the wasted emotion and wasted lives of books such as *One Fat Englishman* (1963), *The Anti Death League* (1966) and *The Green Man* (1969). This period also evinces a greater interest in experimenting with “genre” fiction, mysteries, ghost, stories, science fiction, and James Bond.

The next four novels, *The Green Man*, *Girl 20*, *The Riverside Villas Murder* and *Ending Up*, are proofs of Amis's increasing concern with the question of human depravity, the ambiguity of perfidy, and the existence of evil forces in a world that we like to conceive of as being driven by good. In *Take a Girl Like You* and *The Anti Death-League*,

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evil is felt as a dark power loose in the world, as a vague, indefinite force that pervades modern life and takes shape in society and its institutions. In the novels of the late sixties and early seventies, however, the outside evil not only threatens and pursues; but now calls out to an evil within, and sometimes finds a ready answer. In these novels Amis's characters live on a darkling plain in a nightmare world in which both young and old are victims of a predominant malevolent presence. The potency of evil, the destructiveness of guilt, the often uncertain quest for identity and peace of mind, these are some of Amis's central philosophical concerns during this dark period.

*The Green Man* is beyond the shadow of a doubt his most peculiar, unsettling work of fiction. The novel offers a preoccupation with God, death and evil reminiscent of *The Anti Death-League*, but it is different from its predecessors in both sentiment and technique. It begins with a mixture of social satire, fable, comic tale and ghost story. Interested in fantasy from his childhood, Amis had always wanted to write a ghost story but had been waiting for the right idea to strike him. One day it presented itself to him: "What happens when the man who sees ghosts is an alcoholic?" (Salwak, 1992: 165). Finding the answer was compelling enough to start his new novel.

In *The Anti Death-League*, God has left His heaven, all is wrong with the world. Nevertheless in *The Green Man* the struggle is not similar to the one in the previous novel. The battle here is not against the sensations of emptiness created when morality disappeared; it is a fight against a manifest agent of evil: Dr Thomas Underhill. The seventeenth-century "wizard" has raped young girls, created obscene visions, murdered his wife as well as his enemies, and now invades the twentieth century in pursuit of the narrator's thirteen year old daughter.

Like *That Uncertain Feeling*, this novel is narrated retrospectively from the first person viewpoint of its protagonist, Maurice Allington. The story begins on a hot summer day in August 1968. The Green Man is a medieval coaching inn at Fareham Hertfordshire, and fifty-three-year old Maurice Allington is its landlord. Maurice is a man who spends most of the time thinking about death-or at least the total extinction. Unlike Jim Dixon, John Lewis, Garnet Bowen, Patrick Standish and others, Maurice Allington is given the unique opportunity to make sense of the world through supernatural intervention. His transformation is from an alienated man to an unwitting hero who chooses to take on the responsibilities of an absentee God.

There are several parallels between Maurice and his creator. By the end of the 1960s Amis's drinking habits were beginning to endanger his

health and, his sanity. Jane testifies to the fact that he would often match the bottle-a-day intake of Maurice. The bouts of anxiety attacks that he had feared in the late 1940s were symptoms of mental disorder. Maurice suffers from “jactitations”, an uncontrollable twitching of limbs frequently accompanied by “hypnogogic hallucinations”, and so did Amis. Jane remembers that Amis would sometimes hallucinate. On several occasions he became incapable to distinguish between actual and imagined events; once he spent a day arguing with her and forgot who exactly had said what the previous evening.

Maurice slept with Diana on the day after his father’s death. It is surely not a coincidence that when Amis, after his father’s death, was living with Hilly, he was also having an affair with Jane. While William Amis was living with his son’s family the situation was endurable, yet for father and son uneasy. Maurice, like his creator, is decent and tolerant towards his father, but his description of him is that he cannot understand his life; this can be a description of Amis’ father too.

Martin, like Maurice’s son, did not like his father, and he was frequently angered by the way in which he regarded his own world as more important than the one he was supposed to share with his family.

Three years after the publication of *The Green Man*, Amis gave a broadcast on BBC radio called “Kingsley Sees a Ghost”. In it he describes how he had supposedly wandered into near-duplicate events of *The Green Man*, himself playing Maurice’s part. The broadcast was a “hoax”, but Amis had no interest in taking his audience in, he later exclaimed:

I had done some work on making it sound credible, calling self and wife by our names, of course, mentioning friends by name, and using a conversation style, with plenty of “sort of” and “I mean”. All I’d hoped to do was carry about three – quarters of the listener with me until about three-quarters of the way through when they’d say, “Oh, come off it, that is absolutely impossible”, and would listen to the rest of the story as sort of thriller. (Salwak, 1992: 173)

On the subjects of ghosts he told one interviewer:

It’s difficult to say whether or not I believe in them. My feelings changed in the course of writing the book. You point a camera at a ghost, and there’s nothing on the film: but this is not to say you didn’t see something. I find it remarkable that different people seem to use the same thing, years and years apart. So: do I believe in ghosts? No. but I’m afraid of them. (Salwak, 1992: 174)

The next novel, *Girl 20* involves two male protagonists, both of whom reflect features of Amis. Sir Roy Vandervane is a 53-year old

composer and conductor, and his friend and confidant Douglas Yandell, who tells the story, is a music critic and twenty years younger. Their age difference functions as an autobiographical trick, because Amis passes on to Vandervane many of his own temperamental and behavioural features from his early thirties; he is irresponsible and egotistical. As narrator, Yandell serves as Sir Roy's conscience, criticising his behaviour, trying to correct his mistakes, and attempting to rekindle in him a sense of obligation to himself, his family, and his music. The *Girl 20* of the title is actually seventeen, and Sylvia Meers is an awful combination of the anarchy, narcissism and hostile indulgence that, in Amis' view, were the predominant features of contemporary youth culture. She is also Vandervane's mistress; in 1971 Amis was not having an affair with a seventeen year old girl, but his creation of Sylvia was one element of the novel's private investigation of a state of mind.

Most reviewers of the novel saw it as not only as a satire on youth orientated culture but also a statement of lasting truth about the human situation. *The Times Literary Supplement* noted Amis's serious concern with sex and aging (Salwak, 1992: 175). While John Higgins in the *London Times* cited the novel as a book of the year and proclaimed it an entertaining and accurate observation of popular manners (Salwak, 1992: 175). Bernard Levin said that it is "more searching in its revelation of human truth than almost anything he has written". In a letter to Amis, Levin expanded on his views, claiming the novel to be "magnificent", one of the best things Amis had ever written:

That is was going to be funny I knew in advance, but even I – who an no lukewarm admirer of yours – was hardly prepared for the superb pace (dare I say Mozartian ?), the iron control of the shape, and the inexorable progress towards an ending which, though one of the most appalling and moving things I have ever read (I literally couldn't sleep at all that night as it went round and round in my head), was seen, as soon as it arrived, to be contained in what had gone before and the fixed point towards which everything else had been moving. My dear friend is an honour to be living in the same world as a man who can write like that. (Salwak, 1992: 175)

Its settings and locations are its most explicit autobiographical component. It begins with Yandell receiving a phone message asking him to visit his old friend, Vandervane, with who he has been out of touch for several years, at his residence on the outskirts of London. Yandell has not been there before, and his account of the place is an almost exact representation of the house in which Jane and Amis lived from 1967 to 1975. When Amis and Jane returned from the United States in 1968 they began looking for a larger house. The one in Maida

Vale was not big enough to accommodate its expanding number of permanent and occasional residents. Gladsmuir in Barnet was a detached, Georgian country house. The eight years in Barnet were pivotal in several ways. When they arrived, the fun and optimism of Amis's first three years with Jane were still the predominant features of their relationship, but by the time they moved to Hampstead in 1975, they were both trying to preserve something that had disappeared. *The Green Man* was written in the early years when the sign of the disintegration appeared and *Girl 20* casts even more pessimistic shadows which would continue to fall across his fiction until the mid-1980s.

The previous four novels had described the progress of his relationship with Jane, but after *Girl 20* there seemed little more to be said. For the first time, Amis chose to set a novel in the past, his own. *The Riverside Villas* supplements regret and belated affection with reinvention. Like most writers, Amis wanted to return to his childhood. After publishing nine novels from a darkening adult perspective, perhaps his contemplation of some of his own adolescent interests offered an escape into simpler and more innocent emotions.

The setting is autobiographical. The central character, Peter Furneaux, is fourteen, and 1936 is the year of the story. The family in *Riverside Villas* is an exact reproduction of the post-First World War semi detached way in which Amis's family lived in Norbury, and Peter's school, Blackfriar's Grammar, is a version of Amis's City of London. His father always referred to William Amis as Captain Furneaux. Peter disagrees with him on everything from cricket to correct English, in much the same way that Kingsley and his father had engaged in bouts of verbal warfare.

Amis had first written to Sir John Betjeman after the latter's enthusiastic view of *Lucky Jim*. They became friends and communicated regularly by means of letters. Amis had sent him an early review copy of *The Riverside Villas Murder* and asked for his impressions. He wrote: "I am savouring it slowly. It is full of the poetry of your acute observation and delightful juxtaposition of words". A couple of weeks later, Betjeman wrote again:

I enjoyed every word of the book, including the extremely complicated end, but top for me is the chapter called "Moments of Delight". I think it would be very nice if you were to write a school story. No one has done it properly for years. What is so wonderful about your writing about Peter Furneaux, old boy, is that you've entered completely into the unshockable practical mind of Peter and his friend, Reg. that's the way to do it... It's a wonderful book and your style is so vigorous; your observation is so sharp, and our narrative power so strong and economical. It is an honour to know you, old top. (Salawak, 1992: 181-182)

In an interview conducted soon after publication, Amis held that the novel was a new departure, a murder mystery whose plotlines would be far more significant than those of mainstream fiction. The specifics of who committed the crime, how and what clues were left, would effectively determine the behaviour, the future and the emotional condition of the characters involved. He also spoke of how the nature of the project had involved him in more research than ever before. He had chosen a date of *The Time*, *Punch*, and *Radio Times*. He wanted his invention of the narrative of the crime to be accompanied with the actualities of its setting, other crimes reported in the papers, sport, and weather, what people would be listening to on the radio (Bradford, 1989: 273).

The murder of the title is committed by the Furneaux's neighbour, Mrs Trevelyan, who kills herself before she is charged. The victim is her lover, Inman, and a few days before the crime she introduces Peter to sex. She is presented as a married woman whose intelligence along with her emotional and sexual unorthodoxy is at odds with the world in which she lives. Amis was doing two things. He is projecting his late adolescence into his early adulthood, and he is recalling an event that reinforced the irreconcilable differences between him and his father (Bradford, 1989: 274). In the summer of 1947 Amis was at home when his father, searching for cigarettes in his coat, found a pocket of condoms. William Amis informed him that not only was sleeping with a woman a vile matter, but that the issue becomes even more immoral if the woman is married, like Elizabeth Simpson was. In 1943 Amis was 21 year old, soon to confront the distinct possibility of violent death, and his father treated him as though he were still fourteen. Elizabeth Simpson had not killed anyone, but for William she was guilty of an equally appalling crime in which his son had connived. William Amis died on 18 April 1963, when the Amises (Kingsley and Hilly) were in Spain. And in "In Memoriam W.R.A." written afterwards, Amis's tone is apologetic, regretful, and slightly guilty. In *The Green Man* Maurice's father, too, has seen the ghost, but Maurice is always too busy to listen to him and he dies, desperately trying and failing to speak to his son about an experience he knows they have shared. And in Amis's novel *You Can't Do Both*, Robin is outside his ill father's hospital room, knowing that it is too late to talk to him about their previous arguments, their mutually felt but avoided feelings of affection. The years in Swansea with his father could have been different if Amis had been more tolerant.

*The Riverside Villas* is an intriguing piece of work because it reinforces the truth according to which Amis' fiction was his

autobiography. The only major figure in the novel that seems not to be based upon Amis' recollections is Colonel Manton, the detective in charge of the case, but he is in fact a version of Amis himself.

Any writer who is interested in the full range of human activity will not omit old age as a topic of thought and exploration. In 1973, Amis, aged fifty-one, wrote in a letter:

I enclose the opening of my still-untitled current work of fiction. That sounds like jargon, but in fact I don't know whether it's going to be a novel or a short novel or a novella of greater or lesser length or what. 120–150 pages are my guess. I've done 70... One thing the book isn't going to be is a serious study of old age... At least, that's what I say now. (Amis, 1973: 186)

Intimations of morality occur to his characters in all his early novels – from John Lewis and Patrick Standish to James Churchill and Maurice Allington. In *Ending Up*, death is more than a suggestive presence, for old age enters in the form of five characters, all miserable, lonely septuagenarians. There is real sadness and compassion in this book, and outrage, too. Betjeman wrote to Amis that it is “a book to make one want to cut one's throat before getting old. It is your best” (Betjeman, 1978: 187). One day Amis asked himself, “What would this sort of arrangement be like if one had a pack of characters who were all about twenty years older?” He tried to imagine “a situation where everybody had been there for a good long time, so each other was most vulnerable”.

Malcolm Bradbury said about the novel that it “brought to the centre of his writing a theme that had long belonged to it, that of the pains of aging and morality” (Salwak, 1992: 188). The origins of that theme can be traced to Amis's first published novel, *The Legacy*, completed when he was twenty one. In the early work, the protagonist meets Mr Masters and wonders what life would be like at the age of sixty, “without money or family or friends; tawdry, ridiculous and terrifying, it advertised the supremacy of loneliness among all known evils”. The protagonist decides that he must devote all his waking hours to “the systematic avoidance of such a horror” (Salwak, 1992: 188).

In *Take a Girl Like You*, Patrick's muted awareness of his own mortality, flares up on occasional painful realisations, while in *The Anti Death-League* and *The Green Man*, death is an omnipresent threat. This theme is extending from the *Green Man* to this novel, as Martin Green points out when he observes that while “the expectation and the wish for death is only incidental” there, “it is central to *Ending Up*” (Salwak, 1992: 189). As a result, Amis creates the illusion of seeing a great deal



happen in a short temporal space. “To put it bluntly”, Philip Toynbee writes for the *Observer*. “Mr Amis has never done better. Everything in *Ending Up* is beautifully spare and accurate” (Salwak, 1992: 189) and Bernard Levin called it “as good and as powerful and as haunting as anything he has ever written” (Salwak, 1992: 189). In 1976 it was named Book of the Year in the *Yorkshire Post* and was nominated as a finalist for England’s most prestigious literary award, the Booker McConnell Fiction Prize.

Part of what is remarkable about *Ending Up* is that in such a short novel Amis is able to reveal so much about his five central characters: Adela Bastable and her brother, Bernard, Derrick Shortell, Marigold Pyke and George Zeyer. The creation of the inhabitants of Tuppeney-Happeny Cottage, in a state of obliged togetherness was a projection of Amis’s feelings about Lemons. The permanent residents were himself, Jane, Monkey and Sargy. For three years, until 1971 when she died, Katherine Howard, Jane’s mother had lived with them. Soon after that her room was reoccupied by the poet laureate Cecil Day Lewis, an old friend of Jane, who died there in 1972.

Bertrand is seventy-five, dying of cancer; Amis calls him “the most unpleasant of my characters”. He is an ex-army officer. Homosexuality in the novel is a device employed by Amis to divide features of him between two separate male characters. The characters’ army background was taken from Amis’s. During the army he had frequently ridiculed and attempted to break down the class-based division between officers and squaddies.

Amis told his biographer, Eric Jacobs, of how Jane had complained that Victor Gollancz, whom she had met, could never remember who she was and kept mistaking her for an actress. From here, Amis created a female character, Marigold, who is selfish, vain and an ex-actress. The fifth member of the household is George Zeyer, an ex-academic. He had a stroke, has to spend much of his time in bed and suffers from aphasia. Again, there are echoes of Lemmons. George is a refuge from Czechoslovakia who acquires the title of Emeritus Professor of Central European History from Northampton University. When Amis began planning the novel one of his closest friends, Tibor Szamuely, had recently died of cancer. Szamuely is from Hungary not Czechoslovakia, but was also a historian whose most respected work, *The Russian Tradition* was published posthumously in the same year as *Ending Up*. Amis created George Zeyer as a tribute to his last friend. He became the least pretentious, perhaps the most endearing resident of the cottage.



In *Ending Up*, death has taken over the role which love traditionally plays in fiction as the most central and significant experience of life, which must illuminate and confer meaning to everything. Martin Green argues:

Indeed, there is something more impressive than compensation in the novel: there is already recognition of the virtues of these humiliated and self – humiliating people... *Ending Up* successfully controls and indeed turns to profit the sense of misery, both individual and general, out of which it arises. It is as successful on its own terms as *The Green Man*. But those terms are harrowing ones. As a document, both personal and cultural, it is very painful. (Green, 1984: 162)

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## Noaptea fantastică. Forme și funcții ale nocturnului în literatura supranaturalului

Emanuela Ilie\*

### **The Fantastic Night. Forms and Functions of the Nocturne in the Supernatural's Literature**

**Abstract:**

An essential aspect regarding the difficult process of constructing the fantastic atmosphere is the lucid option of the fantastic stage designer for the nocturne. Even the innocent reader of the fantastic text or the ingenuous admirer of a fantastic painting can observe the night recurrence in these works of art: practically, the nocturne appears as the ideal frame for conceiving and proliferating the monsters that the auctorial fantasy uses and sometimes overbids. The general impression is that the fantastic art and literature doesn't utilize the sacred, Eleusis night, but the terrifying night that prefigures the demonic apparitions. Our study is focused exactly on the forms and functions of the nocturne in the supernatural's art and literature. We will analyze them closely only after a theoretical prologue centered on the night's mythological significances.

**Keywords:** nocturne, mythology, fantastic, monster

Un aspect esențial în procesul de configurare a atmosferei fantastice privește opțiunea lucidă a scenografului însărcinat cu procesul de mobilare a acestui univers cu totul particular pentru mediul nocturn. Neîndoielnic, și pentru receptorii neinițiați ai textului de gen, nocturnul apare drept cadrul ideal nașterii și proliferației monștrilor de care fantezia auctorială face uz, uneori supralicitându-i. Indiferent de natura acestora (după cum s-a observat în mai multe rânduri, hibridii imaginați în textul fantastic pot apărea drept simpli alteri exteriori, fără o legătură aparentă cu subiectul care îi proiectează, dar pot la fel de bine materializa porniri, tendințe, obsesii adânc ocultate într-un subconștient încărcat, uneori peste măsură), mediul nocturn le potențează la maximum potențialul terifiant ori destructiv. Căci, firește, literatura și în genere arta fantastică nu valorizează atât noaptea sacră, eleusină, cât noaptea coșmarescă, încărcată de prefigurări ale demonicului. Cum se explică această

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preferință? Care sunt formele și funcțiile nocturnului în arta și mai ales în literatura supranaturalului? Care sunt textele ce ilustrează cel mai bine importanța elementului nocturn în configurarea veritabilei „geografii a misterului”, specifice prozei fantastice? Iată doar câteva dintre întrebările la care încercă să răspundă paginile ce urmează.

Arhetip în a cărui trenă se ghicește o întreagă încărcătură mitologică, simbol primar ori, după caz, principiu ordonator/ clasificator în mai toate paradigmele arhaice ale lumii, noaptea este asociată unei palete extinse de vocabule definind realități primordiale precum: întunericul și haosul, moartea și infernul, pământul și silvestrul, confuzia și ne(re)cunoașterea, în sfârșit, inconștientul. În numeroase mitologii, ea înseamnă, de fapt, începutul tuturor lucrurilor, fie ele pozitive ori negative.

Pentru vechii greci, spre exemplu, Nyx – zeiță și personificare a Noapții, ce locuiește în infernul lui Hades – este una dintre divinitățile infernale, născută prin urmare din însuși Haos, zeitatea asexuată a vidului. La rândul ei, fie singură, fie însoțindu-se cu propriul frate, Erebus (zeul și personificarea Întunericului primordial), Nyx va da naștere unor zeități precum aerul (Aether) și ziua (Hemera), somnul (Hypnos) și moartea (Thanatos), apoi unor figuri asociate sorții (Nemesis), vrajbei (Eris) sau, din nou, morții (cunoscutul luntraș Charon). În mitologia aztecă, un posibil echivalent al lui Nyx sau al lui Erebus este Tezcatlipoca, unul din cei patru fii ai lui Ometeotl: această zeitate primară este asociată atât aerului (cu variantele: cerul nopții, vânturile din noapte, uraganele), cât și pământului, divinației, vrăjitoriei, în sfârșit, variilor forme ale discordiei, de la simplul conflict la războiul atotdistrugător. În mitologia scandinavă, corespondentul cel mai evident pare a fi Hod, zeul orb al Întunericului și iernii, unul din fiii zeității supreme, Odin, și ai soției sale, Frigg. Din panteonul egiptean, notăm existența unui zeu al întunericului și descompunerii din pământ. În mod firesc, Sokar (Sokaris, Soker) este perceput și ca sol al morții sau paznic al drumurilor infernale. Iconografia egipteană îl imaginează adesea la intrarea în sanctuarul său, *Ro-Setau* (Poarta Drumurilor), unde se pregătește să se hrănească, avid, cu inimile morților. În sfârșit, să notăm că Shiva, una dintre cele mai importante zeități din panteonul hindus, este înfățișată cu un al treilea ochi în mijlocul frunții; acesta simbolizează Soarele, Luna, focul și noaptea, iar uneori și înțelepciunea transcendentală (Gibson, 1998: 26).

Nu vom întârzia, în cele ce urmează, asupra complexelor funcții ale acestui simbol. Cu atât mai mult cu cât, precum orice simbol esențial, noaptea reține majoritatea funcțiilor semnificative teoretizate de

simbologi, semioticieni șcl. Ea pare a ilustra, bunăoară, de minune funcția *exploratorie* a simbolului: „Ca o antenă proiectată în necunoscut, simbolul scrutează ce se află în jurul lui și tinde să exprime sensul aventurii spirituale a oamenilor lansați în spațiu-timp” (Chevalier, Gheerbrant, 1993: 39). Ori funcția *de substituire* a acestuia, pentru că noaptea poate fi înțeleasă ca un substitut perfect al relației eului cunoscător cu mediul înconjurător, cu situația sa ori cu sine însuși. Ca să nu mai vorbim despre rolul *de mediator* și de *unificator* al simbolului nocturn: la fel ca puține alte simboluri, *noaptea*

alcătuiește punți, reunește elemente separate, leagă cerul de pământ, materia de spirit, natura de cultură, realul de vis, inconștientul de conștiință. Tuturor forțelor centrifuge aflate în posesia unui psihism instinctiv, înclinat să se risipească în noianul senzațiilor și al emoțiilor, simbolul le opune o forță centripetă, stabilind cu precizie un centru de relații la care se referă multiplul și în cadrul căruia își află unitatea. (*Ibidem*: 42)

Nu putem uita nici ambivalența nopții; cealaltă față a sfârșitului sau al morții este chiar începutul sau nașterea. Pe urmele lui Jean Chevalier, care observă dublul aspect al nopții („de întuneric în care fermentează devenirea și de pregătire a zilei, când va țâșni lumina vieții”), Ivan Evseev notează că acest simbol

în multe calendare ale vechilor civilizații este începutul zilelor, care se numără de la căderea serii; acest lucru este valabil și pentru cultura tradițională românească. Este timpul gestației, germinării, preparării acțiunilor și proceselor ce vin să se manifeste la lumina zilei. (1998: 302)

Precum majoritatea simbolurilor esențiale, noaptea deține, apoi, o valoare universală și eternă; ea se referă nu numai la *realități primordiale*, fie ele cosmice, terestre sau acvatice (aer, apă, aer, pământ, cer, astrul selenar etc.), ci și la *situații definitorii ale ființei* (naștere, înmormântare, inițiere, sexualitate etc.). Deloc întâmplător, prin urmare, în unele culturi tradiționale cele mai semnificative rituri ale umanului sunt asociate nopții. În primele trei nopți de la naștere apar, spre exemplu, cele trei Ursitoare din mitofolclorul românesc, echivalentul autohton al Moirelor grecești sau al Parcelor romane. În noaptea dinaintea înmormântării au loc, în mai multe culturi tradiționale (inclusiv în cea românească), diferite ceremoniale sacrificiale, precum tăierea de berbeci negri, găini etc., din carnea cărora se pregătește ospățul funerar. Tot noaptea are loc priveghiul menit să pregătească „dalbul de pribeag” pentru marea călătorie etc. etc.

În mentalitatea tradițională, totuși, intrarea în noapte este pusă adesea sub incidența unor figuri mitice conotate malefic (să ne gândim, spre exemplu, la cei trei frați din mitologia românească: Murgilă sau De-cu-seară, Miezilă sau Miază-noapte, Zorilă sau Zori-de-zi). Practic, „căderea nopții semnifică o revenire la indeterminare și haos; e timpul epifaniei forțelor malefice” (Evseev, 1998: 302). Ceea ce explică inventarul bogat de interdicții sau de precauții prin care oamenii simpli înțeleg să își asigure protecția nocturnă împotriva spiritelor rele, necurate sau „spurcate”: închiderea ușilor și a ferestrelor, introducerea în casă a obiectelor uitate, peste zi, în curte, acoperirea oalelor și a vaselor de mâncare, interdicția de a se mai scoate ceva din casă ș.a. Natural, cele mai mari temeri umane se leagă de miezul nopții, când se consideră că apogeul dezlănțuirii duhurilor necurate este atins. La români, spre exemplu,

Empiric cronometeorologic, miezul nopții se măsoară în *trei ceasuri*, zise ale cântărilor, care corespundeau celor trei *cântări de cocoși*: desemnând începutul ceasurilor nefaste, rele, demonice din noapte, toiu activităților și încetarea oricărei activități demonice. Aceste trei cântări (care uneori erau în coruri de cucuriguri) erau: cel de la 12 noaptea, cel dintre 1,30 și 2 noaptea și cel de la 3-3,30 din noapte. Aceste trei ceasuri din noapte erau considerate nefaste pentru că în intervalul lor se credea că circulă în voie demonii, semidivinitățile rele (Iezmele, Ielele, Strigoii, Moronii, Pricolicii, Zburătorii, Muma-Pădurii, Fetele pădurii etc.), ca și nălucile, vrăjitoarele, oamenii răi și animalele infernale. Cel surprins în drum de ele trebuia repede să zgârie pe pământ în jurul lui un cerc și să stea neclintit în mijlocul cercului, rugându-se la fârtat să-l apere de ceea ce vede și aude în juru-i. (Vulcănescu, 1987: 437-438)

În fapt, pentru mentalitatea specifică populațiilor solare, întunecarea sau înnoptarea este valorizată negativ – este asociată distrugerii demonice, haosului. Într-un pagină substanțială de *Demonologie populară*, inclusă în studiul (la rândul lui dens în informații și cuceritor în tratare) *Folclorul copiilor. Reminiscențe magico-populare*, Andrei Oișteanu afirmă, de altfel, că:

Receptarea *întunecării* ca fiind un fenomen cosmic nefast este simptomatică și definitorie pentru mentalitatea unor populații care divinizau Soarele și Cerul (senin). Cauzele care produceau aceste întunecări ale „chipului” zeului uranian – indiferent dacă este vorba de *eclipsă* (vârcolaci), *noapte* (demonul Apophis) sau *furtună* (balaurul norilor) – au avut parte de un tratament analog: valorizare negativă, demono-morfism, acțiuni concertate și solidaritate ale zeului și oamenilor pentru răpunerea (alungarea) lor și restabilirea ordinii cosmice. (subl. aut.) (2004: 358)

O parte din trena aceasta de semnificații mitologice trece în sensurile spiritual(izat)e ale nopții în creștinism. Acolo unde, dincolo de nopțile ritualice, nopți ale marilor revelații (călătoria celor trei magi, Nașterea pruncului sfânt, rugăciunea lui Iisus de pe Muntele Măslinilor și din Grădina Ghetsemani, Cina cea de Taină, trădarea lui Iuda și multe alte evenimente transfiguratoare se petrec în cursul nopții), apare și ideea unei nopți nefaste, valorizate negativ:

În sens figurat, spiritual, cuvântul noapte este folosit substantival, reprezentând totdeauna un element negativ, ca întuneric al neștiinței, al răutății, personificate sau nu. Astfel, zice Apostolul: «Ziua este aproape. Să lepădăm iar faptele întunericului și să ne îmbrăcăm cu armele (faptele) luminii» (Rom. 13. 12), «Căci voi toți sunteți fii ai luminii și ai zilei; nu suntem ai nopții, nici ai întunericului» (I Tes. 5, 5), Cei «ai nopții și ai întunericului sunt cei ce dorm în neștiință și păcat». De aceea – zice – «să nu dormim ca și ceilalți, ci să priveghem și să fim treji». (I Tes. 5, 6)

Prin noapte se înțelege și moartea și noaptea veșniciei, când Mântuitorul spune: «Trebuie să fac, până este ziua, lucrurile Celui ce M-a trimis pe Mine; că vine noaptea, când nimeni nu poate să lucreze. Atât cât sunt în lume, sunt Lumina lumii», zice el (Ioan 9, 4-5), înțelegând aici, prin noapte, noaptea Lui și încetarea activității Sale pământești. Cât a fost în lume, El a săvârșit opera mântuirii.

Cu moartea fiecăruia, începe noaptea cea lungă și fără de sfârșit a veșniciei pentru toți cei care, cât au trăit în această viață, au stat nelucrători sau «au dormit», ca cei «ai întunericului și nopții» (I Tes. 5, 5–7), care au trăit în păcat. Aceasta este «noaptea finală» când cei păcătoși merg în iad unde nu există lumină, ci «noapte veșnică» și «întunericul de nepătruns» (II Petru 2, 17) (Mircea, 1995: 355)

Correspondentul în plan psihologic al negrului/ nocturnului infernal este, cum bine se știe, dispariția oricărei cunoașteri distincte, analitice, exprimabile, mai mult chiar, lipsa oricărei evidențe și a oricărui suport psihologic (Chevalier, 1993). Simptomatic, în deschiderea capitolului despre „Simbolurile nictomorfe”, inclus în *Structurile antropologice ale imaginarului. Introducere în arhetipologia generală*, Gilbert Durand amintește diferite teste psihologice în cursul cărora poate apărea „șocul la negru” sau o „angoasă în miniatură”, legată după unii psiho-diagnosticieni de „teama infantilă de negru, simbol al unei frici fundamentale de riscul natural, însoțită de un sentiment de vinovăție” (1998: 87). Pentru cunoscutul antropolog, însă, noaptea reprezintă arhisimbolul unui șir considerabil de forme ale imaginarului și modalități de valorizare pe care le conține într-o formulă memorabilă, *Regimul nocturn al imaginii*, aflat constant „sub semnul conversiunii și al eufemismului”, legat într-un mod aparte de reprezentările complicate ale lui Cronos:

În raport cu fețele timpului, o altă atitudine imaginativă se schițează așadar, care constă din captarea forțelor vitale ale devenirii, din exorcizarea idolilor ucigași ai

lui Cronos, din transformarea lor în talismane benefice, în sfârșit din încorporarea, în ineluctabila scurgere a timpului, a figurilor liniștitoare ale constantelor, ale ciclurilor care în chiar cadrul devenirii par a aduce la îndeplinire un proiect veșnic. Antidotul timpului nu va mai fi căutat la nivelul suprauman al transcendenței și al purității esențelor, ci în liniștitoare și caldă intimitate a substanței sau în constantele ritmice care scandează fenomene și accidente. Regimului eroic al antitezei îi va urma regimul plinar al eufemismului. Noaptea urmează nu numai zilei, dar, mai ales, beznei nefaste (Durand, 1998: 195).

Emblematic, încă din studiul introductiv (*Introducere: Încercare de a defini arta fantastică*) la cunoscutul său op sintetic dedicat operei de artă fantastică, René de Solier punctează raportul inextricabil al acesteia cu noaptea. Cel puțin „O parte însemnată a lumii imaginilor s-a născut – notează istoricul și teoreticianul artelor – fără doar și poate din ideea de teamă și de potrivnicie a elementelor, noaptea”. Pentru că aceasta din urmă, la fel ca pădurea, naște sau, și mai bine, (re)naște/ actualizează în om spaime ancestrale:

Arta fantastică ne oferă numeroase indicii asupra modurilor de gândire și viață anterioare trecerii lor în dogmă. Legată de formele necunoscute ale „primejdiei”, dominantă „nocturnă” poate fi interpretată în sens cosmologic: imaginile artei fantastice îngăduie surprinderea „antropologiei de atunci” – omul fiind o creatură alcătuită din Elemente și Tenebre! Ostilitatea lor, conjugată, determină aria rețelei de temeri ori spaime (de Solier, 1978: 36).

Indiferent cât este de vizibilă raportarea condiției nocturne a umanului la acel Anthropos original, înlănțuit în Tenebrele primordiale, s-ar părea că aproape întotdeauna ea îi stârnește ființei umane cel puțin o stare de insecuritate, dacă nu chiar groază. Acest teritoriu de afecte cutremurate ar fi, în orice caz, dacă nu însămânțat, măcar desțelenit de arta fantastică. Firește, inventarul operelor analizate în *Arta și imaginarul* (titlul original este chiar *L'art fantastique*) îi facilitează cercetătorului francez operația de generalizare. Începând cu litografiile lui Dürer, *Ispitirile* lui Bosch, Teniers și Deutsch, *Cerșetorii*, *calicii și infirmii* lui Bruegel sau Bosch și *Arabescurile fantastice* ale lui Bracelli și terminând cu *Naiadele-cataracte* ale lui Max Ernst, *Girafa în flăcări* a lui Dali ori *Arborele cu șarpe* al lui Fuchs, arta fantastică pare a privilegia nocturnul care naște monștri, nocturnul care amenință și în consecință terorizează ființa:

Seria stabilită: *crepusculum*, *fax* (clipa când se aprind torțele; cf. Apuleius, *Met.*, 11, X, 6: prima face), *concupium* (ora somnului), *nox intempesta* (vremea în care orice activitate este suspendată), *galicium* (cântecul cocoșului), *conticinium*



(liniștea), *aurora* (zorii) maschează frica și stările unei vieți nocturne nesolitare... Fără conflict de prisos (arta fantastică dispune de resursele naturalului sau având aparența naturalului), Noaptea este virtualitate, germen: totul amenință; cea mai mică umbră devine o sursă de groază. Tenebrele reprezintă un loc al schimburilor, iar demonii Obscurității, ai Pământului, *haosul creației*, se manifestă în timpul nopții (*Ibidem*: 38) (subl. aut.)

Ei bine, trebuie să recunoaștem că în majoritatea capodoperelor fantasticului literar (și cu precădere în cele scrise în secolul al XIX-lea) regimul nocturn are o semnificație greu de ignorat, indiferent de forma în care el se materializează. Prima impresie a cititorului unora dintre textele cele mai reprezentative ale fantasticului romantic, spre exemplu, este aceea că liniile temporale care cartografiază istoria supranaturală/neverosimilă servesc de minune unei regii abile a terifiantei. Căci în noaptea fantastică harta realului se estompează treptat, până când spaima ființelor de hârtie care populează scena narativă ajunge să corporalizeze monștrii născuți, practic, de psihicul lor tulburat. În pagini dedicate fie atmosferei specifice acestui gen, fie constantelor compoziționale sau de construcție a personajului tipic, teoreticienii fantasticului observă în treacăt că obscurul, penumbra sau întunericul absolut agită, neliniștesc sau îngrozesc în egală măsură:

Qu'est-ce que la nuit ? L'entrée en scène des apparences, le surgissement des ombres sans épaisseur, la fuite des contours et l'effacement des identités manifestes, la dilution enfin de ce qu'un regard avait cru pouvoir assurer. La nuit, le réel s'atténue, l'envers de ce que l'on avait cru nier revient. Le flou, l'opaque et le pénombreux jouent le même rôle : ces « fluides » ou ces « milieux » constituent le monde en écran. Vient se refléter là ce que précisément je crains d'y voir surgir. Ce qui provient de l'obscurité se craint : la silhouette nocturne, l'ombre, la marque dans le noir, ce qu'on ne voyait pas et qui pourtant se tenait là. (Grivel, 1992: 120)

Chiar și în situațiile în care instanța auctorială se limitează la o simplă încadrare a evenimentialului în intervalul temporal circumscris, în linii mari, nopții, semnele alterării naturalului obligă cititorul la înțelegerea nocturnului ca avertisment asupra denaturării ontologicului și, implicit, asupra consecințelor tragice ale acestei devianțe. Debutul confesiunii „cum nu se poate mai ciudate” a Berthei din *Eckbert Cel Blond* de Ludwig Tieck este plasat, bunăoară, într-un cadru nocturn ce anticipează sinistrul sfârșit al cuplului incestuos Bertha-Eckbert:

Toamna era în toi, când într-o seară încețoșată, Eckbert ședea la gura sobei alături de soția sa, Bertha, și de prietenul lui, Walther. Flacăra arunca o lumină vie în încăperea și juca până în tavan, noaptea se ițea neagră la ferestre și copacii de afară se înfiorau de frig și umezeală. (Tieck, 1968: 30)

Identic, atât rama istoriei *extraordinare* ce polarizează interesul auctorial, cât și debutul acestei istorii marcate de *Semnul* supranatural, marca Villiers de l'Isle-Adam, sunt fixate într-un cadru temporal ale cărui linii descriptive prefigurează viziunile întunecate ale personajului-narator:

*Într-o seară de iarnă*, mă aflu într-o societate de oameni inteligenți cu care îmi luam ceaiul în jurul unui foc bun, la un prieten comun, baronul Xavier de la V\*\*\* (un tânăr palid, pe care excesivele eforturi ale unei cariere militare începute prea de timpuriu în Africa îl făcuseră de o debilitate de comportament și de o cruzime a moravurilor cu totul neobisnuite). Conversația căzu pe un subiect dintre cele mai sumbre: era vorba de *natura* acelor coincidențe extraordinare, stupefiante, misterioase, ce survin în existența unor oameni.

– Ascultați, ne spuse el, o poveste pe care n-am s-o însoțesc de nici un comentariu. E o poveste reală. Poate o s-o găsiți impresionantă.

Ne-am aprins țigările și am ascultat următoarea povestire:

În 1876, la solstițiul de toamnă, într-o vreme în care numărul din ce în ce mai mare de înmormântări efectuate în grabă – în sfârșit, mult prea precipitat – începuseră să scandalizeze Burghezia pariziană și să o pună în stare de alarmă, *într-o seară, deci, pe la orele opt*, m-am simțit, ajuns acasă, invadat de acel *spleen* ereditar a cărui neagră obsesie de joacă și reduce la zero toate eforturile Facultății de Medicină (de l'Isle-Adam, 1982: 253–254) (subl. ns., E.I.)

Cu totul semnificativă, din punctul de vedere al relevanței așa zicând generale a nopții fantastice, ne apare obsesia unui personaj din proza fantastică a unui autor interbelic aproape uitat astăzi, Oscar Lemnar, pentru „enigma luminii și a întunericului”. Savantul Crookes, protagonistul povestirii *Triumful lui Crookes*, este măcinat de dorința de a construi o mașinărie producătoare de întuneric, mașină care ar dezlega, evident, înseși misterele vieții și ale morții și în consecință i-ar oferi temerarului inventator puteri nelimitate. Simbolic, însă, o existență rotunjită exclusiv în jurul unui astfel de nod obsesional nu se poate împlini decât în moarte: pe deplin convins de faptul că a reușit să contruiască mașinăria mult visată, Crookes intră în ea ca într-un templu (citește: moare). Triumful ambiguu al savantului confirmă însă mai degrabă celebrarea nocturnului ca temporalitate mediumnică, revelatoare a sensului suprem al existenței.

Este, aceasta, concluzia la care poate ajunge cititorul celor mai multe dintre textele fantastice antologice: *Elixirele diavolului* de E.T.A. Hoffmann, *Laba de maimuță* a lui W.W. Jacobs, *William Wilson* de Edgar Allan Poe, *Le Horla* de Guy de Maupassant, *Moarta îndrăgostită* de Théophile Gautier, *Omul dedublat* de F.M. Dostoievski ori *Semnul* de Villiers de l'Isle-Adam. Natural (sic!), în fiecare dintre aceste proze se pot identifica varii forme de materializare a alterității fantastice.

Recuzita de gen este, cum se știe, extrem de bogată: de la obiecte încărcate de mister care pot satisface dacă nu obsesiile dintotdeauna ale general-umanului, măcar dorințele cele mai secrete ale individualului (*Laba de maimuță* a lui W.W.Jacobs, *Pielea de sagri și Elixirul de viață lungă* de Balzac ilustrează perfect seria de alterități obiectuale straniu animate) până la vampiri, vârcolaci, mandragore, spectre și alte entități ambigue ce eludează percepția așa zicând comună despre exterioritate (*Le Horla* al lui Maupassant, nume simbolic, compus din morfemele *hors* = afară și *là*= acolo, prin care se accentuează stranietatea esenței creaturii care bântuie protagonistul, este din acest punct de vedere emblematic). Or, în miezul narativ al fiecărui text de gen este situată, cel mai adesea, întâlnirea protagonistului cu alteritatea fantastică, resimțită finalmente drept ostilă. Simptomatic, până la percepția anxioasă a *celuilalt*, generatorul de tensiune, neliniște, frică sau chiar groază este, nu o dată, chiar fundalul nocturn pe care se profilează evenimentul (Pentru clarificarea diferențelor de finețe între teroarea, respectiv groaza scripturală, a se vedea incitantul studiu al lui Cătălin Ghiță despre *deimografie* – Ghiță, 2011).

În majoritatea exemplelor invocate mai sus, impresia generală a unui cititor potențial avertizat asupra funcționalității nopții și, în consecință, preocupat să identifice semnele acesteia, uneori abil ascunse în interstițiile poveștilor fantastice, este totuși aceea că epicul nocturn alternează cu diurnul. În *Véra*, cel mai cunoscut text fantastic scris de Jean-Marie-Mathias-Philippe-Auguste, Conte de Villiers de L'Isle-Adam, noaptea pare spre exemplu autarhică. *Da capo al fine*, instanța auctorială proiectează evenimentialul (aproape diluat, de altfel) într-un decor nocturn sinistru, intuind că imposibila continuare a istoriei de dragoste între contele d'Athol și soția sa moartă nu se poate materializa decât între limitele temporale ce corespund cel mai bine doliului psihologic. Parcurgând cu atenție textul, lectorul va observa însă că și avântul este raportat la o altfel de noapte, una a plăcerilor trupești, trăite cu o intensitate ce se cere pedepsită:

Moartea, subită, căzuse ca trăsnetul. Cu o noapte înainte, iubita lui se amețise în voluptăți atât de profunde, se pierduse în îmbrățișări atât de delicioase, încât inima ei frântă de plăceri cedase, iar buzele i se umeziseră de purpura morții. De abia a mai avut timp să dea soțului ei un sărut de adio, surâzând, fără o vorbă: apoi lungile-i gene coborâseră ca niște văluri de doliu peste superba noapte a ochilor ei. (de l'Isle-Adam, 1982: 243)

Textul propriu-zis, pe de altă parte, corespunde, metaforic, lungii nopți psihologice care urmează acestei nopți lubrice încheiate cu

moartea Vérei. Distrus de durere, incapabil să înțeleagă resorturile mecanismului care a declanșat tragedia, contele d'Athol se adâncește în întunericul suferinței. Etapele doliului psihologic (negare, stări confuzionale șcl.) sunt arse, protagonistul dovedindu-se inapt să accepte realitatea pierderii și în consecință să accepte „starea de doliu”, cu atât mai mult cu cât soția pierdută prin moarte a fost resimțită drept o reprezentare feminină a propriului său eu. (Ilina Gregori a observat, pe bună dreptate, că „Motivele sufletelor gemene apare frecvent în proza lui Villiers. Frapante sunt perechile de îndrăgostiți exaltați, care și ele realizează un fel de «Doppelgängertum». Constituite parcă prin reproducerea imaculată a unui eu unic, arhetipal, ele conferă erosului un caracter reflexiv, narcisic, atașându-i totodată stigmatul discret al sterilității și morții.” – Gregori, 1996: 120–121). Fiecare dintre gesturile eroului probează, dimpotrivă, refuzul total al adevărului morții: după „îngrozitoarea ceremonie din cavoul familiei”, el își concediază neagra escortă și se închide între cei patru pereți ai mausoleului, lângă sicriul „tinerei defuncte” alături de care își petrece restul zilei. În amurg, „închizând mormântul, smulse din broască cheia de argint și, înălțându-se pe ultima treaptă a pragului, o aruncase ușor în interiorul cavoului”. Începând din acest moment simbolic al despărțirii de trupul mort al celeilalte, contele d'Athol se adâncește, cum spuneam, în lunga noapte a propriei ființe, noapte al cărei *analogon* este chiar intervalul nocturn:

Orele trecură.

Contele d'Athol privea, prin fereastră, noaptea care se ridica pe cer: până și Noaptea i se înfățișa ca o ființă aevea; - i se părea o regină mergând melancolic în exil, în timp ce agra de diamant a tunicii ei de doliu, Luceafărul, strălucea în singurătate, pe deasupra arborilor, pierdut pe fondul azurului. (de l'Isle-Adam, 1982: 246)

Un fapt mai puțin cunoscut admiratorilor prozei fantastice scrise de Villiers de L'Isle-Adam: pe același nucleu epic (doliul psihologic/suferința proaspătului vădov la moartea neașteptată, „după numai cinci luni de delicii conjugale”, a tinerei soții) se construiește și una dintre celelalte *Povestiri crude și insolite* ale acestui autor prolific. Soluția revenirii rapide este însă, în *Omul care produce tulburare*, rodul unei perspective ironice, chiar sarcastice – nu atât asupra suferinței supraviețuitorului, cât asupra obiceiului (frecvent, din păcate) al transformării înmormântării în afacere profitabilă și, prin extensie, al tarelor mentale, mentalitare și socio-politice ce au cuprins, ca un flagel, societatea contemporană. Astfel, în timpul înmormântării soției,

domnului Juste Romain i se înscenează un episod menit a-i stinge dragostea față de cea abia pierdută sau măcar „a-l scuti de crize de nervi, de șocuri cerebrale, de sincope, de convulsii și de eventuale come, pe scurt, orice manifestații inutile dramatice, putând antrena multe dezordine de natură să tulbure însăși buna efectuare a sus-pomenitei puneri în mormânt” (de l’Isle-Adam, 2003: 242). Concret, un angajat al „Societății Inovatorilor cu orice preț”, al cărei președinte-fondator este chiar proaspătul văduv, *produce tulburare* declinându-și, lângă targa mortuară, identitatea de ... amant al decedatei. Spre deosebire de *Omul care produce tulburare* (o povestire crudă și insolită, ce-i drept, nu și fantastică), *Véra* înfățișează reversul suferinței, fața ei nocturnă, singura care ar corespunde practic naturii sumbre a noii diegeze. Comportamentul protagonistului consună cu acest climat sumbru al *poveștii insolite* (citește: fantastice), forțând pe alocuri depășirea limitelor textuale. Pe spații bine delimitate, diegeza pare a se transforma în fișă de observație a unui nevrotic: contele se izolează de exterioritate, se închide în încăperea încărcată, încă, de prezența soției și, acolo, între obiectele ce mai păstrează aroma trupului feminin, își construiește un scenariu în care fantasmaticul compensatoriu și realul atroce se amestecă până la indistinție. În acest proces de sublimare, noaptea este, în mod evident, complicele ideal:

D’Athol ducea o viață dublă, ca un iluminat. Un chip dulce și palid, întrevăzut ca un fulger, între două clipiri din ochi, un slab acord auzit brusc pe clapele pianului, un sărut care-i închidea gura în clipa când voia să spună ceva, afinitatea de gânduri *feminine* ce se trezeau în el, ca răspuns la ceea ce zicea, o dedublare a propriei sale ființe într-asemena măsură încât simțea în preajma lui, ca o ceață fluidă, parfumul amețitor de dulce al iubitei sale – iar noaptea, între veghe și somn, unele cuvinte auzite în șoaptă: totul îl avertiza. Era o negare a Morții ridicată, în sfârșit, la o putere necunoscută! (subl. aut.) (de l’Isle-Adam, 1982: 249)

La fel ca pentru contele D’Athol (pe deplin convins, finalmente, de revenirea Vérei „din adâncul tenebrelor” după ce, la sfârșitul unei astfel de nopți *fantastice*, spectrul îi aruncă din patul conjugal cheia cavoului unde să îl urmeze), intervalul nocturn reprezintă pentru o serie substanțială de eroi din proza fantastică scena perfectă pe care evoluează formele terifiante ale alterității lor malefice. Să observăm, în continuare, istoria complicată din *Elixirile diavolului* de E.T.A. Hoffmann. După ce încalcă interdicția impusă în mănăstire și gustă din elixirul diavolului, călugărul Medardus părăsește spațiul sacru convins că se va schimba în bine: „Născându-mă nu mă aflasem într-o astfel de stare, îmi păream mie însumi un altul, ca însuflețit și înaripat de forțe renăscute.” Schimbarea este însă iluzorie – proaspetele forțe care îl animă sunt de fapt ale

demonicului. Simbolic, previzibilei sa căderi în lume și păcat îi corespunde cel mai adesea noaptea: la o lectură atentă, se observă că sinele tenebros al fostului călugăr se materializează în special după căderea întunericului. În intervalul nocturn, Medardus comite păcate capitale, adâncindu-se în sumbrul joc de pulsiuni și forțe malefice pe el însuși le-a creat: trăiește voluptăți carnale interzise alături de Euphemia, ucide în mai multe rânduri (în special reprezentări exterioare ale propriului sine), încearcă să își omoare logodnica, serafica Aurelia etc. Niciuna dintre tentativele eroului de a scăpa de sub înrâurirea acelei „puteri întunecate”(dunkle Macht) sub care se află toate personajele scriitorului german nu se concretizează prea repede. Dimpotrivă, în majoritatea lungilor nopți ale existenței sale infernale, Medardus e tulburat de vise în care trebuie să lupte cu proiecțiile propriului eu satanic. Iată un exemplu de coșmar în care iau naștere dublurile spectrale ce poartă mare parte din problematica moral-psihologică a textului:

Clopotul din turn sunase miezul nopții, când auzii din nou ciocănitul care în noaptea trecută mă tulburase atât. Nu voiam să dau atenție, dar bătăile se întesau și, printre ele, râsete și gemete. Bătând cu pumnul în masă, am strigat: «Liniște acolo!» sperând să-mi revin din groaza ce mă cuprinsese ; dar atunci din nou auzii râsul strident și tăios răsunând prin boltă și îngânând: «fră-ți-oa-re ... Fră-ți-oa-re... viu spre tine... spre tine... spre ti... ne, de... des... chide... deschide!» Apoi, lângă mine, sub pardoseală, cineva începu să răzuie, să huruie, să zgârâie și iar râsete și gemete. [...] O rază întunecată străbătu prin deschizătură., un braț gol cu un cuțit lucitor în mână se întinse către mine. Cuprins de oroare m-am dat îndărăt. Atunci de jos am deslușit un bâiguit: «Fră-ți-oa-re! Fră-ți-oa-re, Medardus e aici, sus... apucă, apucă, ia, ia!... Sparge... sparge, în pădure... în pădure!» Repede m-am hotărât: fugă și salvare; dezbărat de groază am apucat cuțitul din mâna care mi-l oferea și am început să sparg cu avânt mortarul dintre lespezi. Cel de dedesubt împingea energic în sus. Patru, cinci lespezi erau date în lături, atunci apăru un om gol până la mijloc și mă privi spectral, rânjind nebunește și înfricoșător. Raza lămpii căzu din plin pe fața lui și – recunoscându-mă în el – îmi pierdui mințile... (Hoffmann, 1970: 224–225)

Pelerinajul aflării de sine a personajului își află punctul terminus în aceeași mănăstire de unde a plecat, coborând toate treptele spre infernul interior. Dar salvarea totală, reprezentată aici de moarte, nu poate veni decât după necesara confruntare cu maleficul *alter-ego*. Ultima întâlnire a lui Medardus, transformată în prima (și singura!) luptă care se încheie cu victoria sa și înfrângerea propriului alter, este redată în finalul romanului, prin intermediul unei narațiuni homodiegetice semnate de unul dintre martorii purificării sale finale. Să observăm, din nou, că transformarea finală, benefică, a ontosului îndelung chinuit are loc tot

miezonoptic:

*Completarea părintelui Spiridon, bibliotecar al mănăstirii benedictine din orașul B.*

În noaptea de 3 spre 4 septembrie a anului 17\*\* multe întâmplări ciudate s-au petrecut în mănăstirea noastră. Să fi fost cam la miezul nopții, când în chilia călugărului Medardus, învecinată cu a mea, am auzit un chicotit straniu și un râset, însoțite de un vaiet jalnic și înăbușit. Mi se părea că aud limpede o voce respingătoare spunând cuvintele: «Vino cu mine, frățioare Medardus, să căutăm mireasa!» [...] M-am dus la priorul Leonardus, l-am trezit, nu fără greutate, și i-am povestit despre cele auzite. Priorul fu foarte speriat, sări în sus și-mi spuse să iau lumânări sfînțite și să mergem amândoi la fratele Medardus. Am făcut cum mi-a zis, am aprins lumânările la candela icoanei Maicii Domnului de pe coridor și am urcat scara. [...] percepeam sunete line, duioase de clopot și parcă s-ar fi răspândit o mireasmă delicată de trandafiri. Ne-am apropiat, ușa chiliei se deschise și de acolo ieși un om ciudat, de o statură impunătoare, cu barba albă crețată, într-o haină violetă; eram tare speriat, căci știam bine că omul nu poate fi decât un strigoi amenințător, deoarece porțile mănăstirii erau bine încuiate și nici un străin nu putea intra; dar Leonardus îl înfruntă cu o privire îndrăzneță, fără a rosti un singur cuvânt. (Hoffmann, 1970: 382)

Dacă debutul straniei confesiuni diaristice din *Horla* – neîndoielnic, capodopera în materie de fantastic psihologic a lui Guy de Maupassant – se situează, încă, sub semnul diurnului și al normalității psihologice (se va vedea, înșelătoare), paginile jurnalului nevrotic al protagonistului fără nume cumulează, treptat, simptomele alienării ireversibile, ale întunecării psiho-mentale, asociate cel mai frecvent nocturnului pur temporal:

*25 mai* – Nicio schimbare! Starea mea e într-adevăr bizară. Când se apropie seara, mă cuprinde o neliniște de neînțeles, ca și cum noaptea ar ascunde pentru mine o teribilă amenințare. Mănânc repede, apoi încerc să citesc; dar nu-nteleg cuvintele: abia că deslușesc literele. Umblu atunci în lung și-n lat prin salon, sub apăsarea fricii confuze și irezistibile, frica de somn, frica de pat. (Maupassant, 1982: 216)

Sau:

*4 iulie* – Fără îndoială, m-am îmbolnăvit din nou. Am iarăși vechile coșmare. Noaptea aceasta am simțit că cineva s-a ghemuit pe pieptul meu și cu gura lipită de a mea îmi sorbea viața. Da, o sugea din gâtulejul meu ca o lipitoare. Apoi s-a ridicat, sătul, și eu m-am trezit atât de sleit, zdrobit, distrus, distrus, că nici nu puteam să mă mișc. Dacă mai continuă în următoarele zile, voi pleca din nou. (Maupassant, 1982: 220)

Pe măsură ce acest gen de halucinații se repetă, protagonistul începe să capete certitudinea că este locuit de un alter ostil, care îl vampirizează noapte după noapte, captându-i întrutotul identitatea, și așa vulnerată:

8 august – Seara de ieri a fost îngrozitoare. Ființa nu se mai manifestă dar o simt lângă mine, cum mă spionează, mă privește, mă pătrunde, mă domină și e mai primejdioasă ascunzându-se astfel, decât dacă și-ar manifesta prin fenomene supranaturale prezența invizibilă și constantă. Cu toate acestea, am adormit. (Maupassant, 1982: 230)

Ori:

17 august – Ah, ce noapte! ce noapte! [...] Fotoliul meu era gol, părea gol; dar am înțeles că el era acolo, așezat pe locul meu, și citea. Cu un salt furios, un salt de animal revoltat care vrea să-și sfășie dresorul, am străbătut camera să pun mâna pe el, să-l sugrum, să-lucid! Dar scaunul, înainte ca eu să ajung până acolo, s-a răsturnat ca și când cineva ar fi fugit... (Maupassant, 1982: 233)

În mod firesc, discursul groazei provocate de „le Horla” ajunge să ia și forma groazei de întunericul care îl ascunde pe acesta. Dar nici focul pe care autorul confesiunii sincopate îl aprinde, în ultima noapte consemnată în jurnal, cu scopul declarat de a-l ucide pe vrăjmașul fără formă, nu îl poate vindeca de propriile tenebre. Monologul interior intermitent plasat după dezlănțuirea piromană, în chiar finalul textului („Nu... nu... fără îndoială, fără îndoială... n-a murit. Atunci... atunci... voi fi nevoit să mă omor eu!...”) sugerează, ca unică soluție a dramei identitare, sinuciderea.

În mai toate prozele „crude”, „insolite” sau „negre” citate și succint analizate mai sus, preferința instanței auctoriale pentru noapte și/ sau întuneric pare a traduce, adesea, inconfortul crescând al unei individualități ce nu poate suporta „întoarcerea refulatului” freudian (*die Wiederkehr des Verdrängten*). Regimul nocturn al epicului care mediază această întoarcere amplifică stările negative ale protagonistului specific. Corelată și cu unele particularități ale acestor texte – atmosfera sumbră, conținutul anxiogen al epicului, corespondențele isomorfe etc. – noaptea fantastică devine o emblemă a instinctului morții, pe care eroii sunt nevoiți finalmente să îl identifice ca atare. Chiar și atunci când lectura psihanalitică a prozelor nu se susține până la capăt, combinațiile actanțiale specifice (însuflețirea obiectelor, aparițiile dublului malefic, confruntarea cu alteritatea ostilă etc.) se articulează pe un fundal nocturn, în care legile verosimilului pot fi mai ușor rupte, iar scenariile *deimografice* (Ghiță, 2011) pot prolifera în voie.



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## Mito y literatura: hitos de la identidad cultura latinoamericana

Alina Țiței\*

### Myth and Literature: Landmarks of Latin-American Cultural Identity

#### Abstract:

In this paper we aim at emphasizing the organic connection between two essential components of Latin American cultural ethos: myth and literature. We attempt to define myth and to contextualize it within the culture of the subcontinent and, correlatively, we map a series of antinomies which delineate its spirituality, antinomies subsumed to the antithetical binomials civilization ≠ barbarity and Europe ≠ America. We also analyze the bonds that link myth, literature, identity and history, and we focus on the relationship between the image of the hero and the myth of the savior, the providential man, on the one hand, and the Latin American dictatorial figure, historic and fictional, on the other, associating both with the identitary specificity of Latin America.

**Keywords:** myth, literature, identity, hero, dictator

#### Introducción. Pensamiento, literatura e identidad en América Latina

Como manifestación genuina del pensamiento crítico en el Nuevo Mundo, la cuestión identitaria alcanza su momento de máxima visibilidad histórica gracias a una presencia constante en las inquietudes de los intelectuales latinoamericanos, fomentadas especialmente por la lógica interna del utopismo de los años '60. Dicha problemática se trasluce en una doble preocupación del *ser latinoamericano* – ontológica y topológica: por un lado, la búsqueda incesante de su propia identidad, que se refleja en las preguntas *¿Qué somos?*, *¿Quiénes somos?* y *¿Qué podemos ser?* y, por otro, la identificación del lugar que ocupa en el concierto mundial y la dirección hacia la que va: *¿Dónde estamos?* y *¿A dónde vamos?*. Estas interrogantes revelan asimismo el vínculo inmediato con el sistema de poder global y con el equilibrio de fuerzas

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entre las que América Latina se sitúa como una entidad subordinada y dependiente.

Efectivamente, al aceptar e imitar las formas de cultura de las naciones extranjeras civilizadas, – una especie de aquiescencia a la actitud tutelar de Europa y los Estados Unidos en términos ideológicos, culturales, políticos y económicos – se ha buscado de manera más o menos subrepticia la *deslatinización* de América Latina. En este sentido, el filósofo peruano Augusto Salazar Bondy afirma que en el subcontinente han prevalecido la copia y la imitación, mientras que la asimilación no ha sido más que el refugio de un pensamiento que se sentía cautivo o quizás la reminiscencia de la antigua costumbre colonial de aclimatar el espíritu europeo a un paisaje relativamente inconformista. Sin embargo, el autor piensa que el meollo de la cuestión identitaria no reside en la preeminencia del elemento halógeno, sino en la dependencia y el vasallaje, explicables no tanto por la ausencia de la motivación creadora, como por la pervivencia de un orden jerárquico y etnocéntrico que condena a los pueblos latinoamericanos a la marginalidad y el periferismo: dominados en el plano político, dependientes económicamente y deficientes desde el punto de vista intelectual (2004: *passim*).

Si para la filosofía la identidad representa una esencia interior preexistente, la sociología, en cambio, la entiende como un constructo social en torno a la idea del Otro; el «sí mismo» no es algo predeterminado, sino que se desarrolla en cada individuo a raíz de sus experiencias vitales y sus relaciones sociales, lo que implica por tanto la existencia previa de una comunidad. Complejo, multidimensional y polivalente, el problema de la identidad cultural queda plasmado en la literatura de Latinoamérica de un modo que se muestra mucho más permisivo con las ambigüedades y las contradicciones inherentes a esa realidad que en el caso de la antropología, la sociología, la historia, la filosofía o la ciencia política. La literatura tiene el don de verbalizar aspectos controvertidos, de condensar y cristalizar arquetipos, signos y símbolos de la idiosincrasia subcontinental, con una variedad y una polisemia superiores a las de otros tipos de discurso generalmente más tributarios a esquemas teóricos, culturales e ideológicos importados. Además, la ficcionalización permite también sintetizar la esencia de la cultura latinoamericana y al mismo tiempo hace posible llevar la construcción de la identidad a otro nivel de análisis, mediante el cambio constante del punto de vista que se suele emplear para estudiar lo americano: se trata de una perspectiva que no altera sustancialmente la naturaleza de los hechos o de la materia tratada, pero que los reviste de

potencialidades estéticas innovadoras. «La literatura es una respuesta a las preguntas sobre sí misma que se hace la sociedad» son las palabras con que Octavio Paz, en su colección de ensayos *Tiempo nublado*, procura resaltar la intrincación de las relaciones entre literatura e identidad en América Latina: «La relación entre sociedad y literatura no es la de causa y efecto. El vínculo entre una y otra es, a un tiempo, necesario, contradictorio e imprevisible. La literatura expresa a la sociedad; al expresarla, la cambia, la contradice o la niega. Al retratarla, la inventa; al inventarla, la revela» (1983: 161 *apud* Aínsa, 2010).

Las marcas identitarias de América Latina han variado con el tiempo, y una prueba cabal de su evolución son las corrientes literarias que, desde el barroco hasta las vanguardias del siglo XX, han generado, sucesivamente, modelos con los que habitualmente se asocia la esencia latinoamericana y, por ende, los rasgos que caracterizan la identidad cultural del subcontinente. Lo que esto significa es que en cada una de las etapas de este *continuum* histórico-literario, la plataforma estética y doctrinal del modelo predominante ha condensado una visión determinada y diferente del mundo. Sin embargo, los proyectos identitarios que han pretendido constituirse en modelos de *otros mundos* se han revelado, en última instancia, como meros remedos de la otredad civilizadora: primero, la imitación de la España absolutista, luego, las «importaciones» ideológicas y culturales de los más liberales Inglaterra, Francia y Estados Unidos y, por fin, en pleno siglo XX, los movimientos extremos circunscritos a un espectro ideológico que va desde los explícitamente revolucionarios o conservadores hasta los reaccionarios o dictatoriales. Estos modelos tan diversos y dispares, con todas sus variantes y contradicciones, aparecen como tentativas fallidas o esfuerzos dispersivos por nutrir el «cementerio de ideologías» de Latinoamérica como ingeniosamente denominaba Fernando Aínsa la historia de las ideas en el Nuevo Mundo.

**«Que América Latina sea única... no quiere decir que sea una...»**

Las imágenes y las representaciones de la idiosincrasia latinoamericana en los textos literarios se han elaborado gracias a una serie de atributos antitéticos que se neutralizan entre sí. En otras palabras, cada signo de identidad se apoya en su contrario, formando parejas antinómicas que marcan visiblemente el discurso ficcional latinoamericano – un discurso autoctonista que reivindica una identidad afincada en la búsqueda de la propia imagen a partir de sus orígenes. América Latina atraviesa por tanto un proceso de permanente construcción debido a una serie de antinomias surgidas de la confluencia

del espacio geográfico con el tiempo histórico, antinomias que reflejan el prolífico juego especular *Yo ≠ Otro*. El dualismo paradigmático de las letras latinoamericanas<sup>1</sup>, cuya tradición se remonta a las dicotomías ideológicas primarias *cristianos vs. paganos*, *civilización vs. barbarie* y *razas superiores vs. razas inferiores*, se funda en la antinomia geográfica *medio urbano ≠ medio rural*; ésta, simplificada en la oposición *ciudad ≠ campo*, genera dos antinomias de índole más general: *nacionalismo ≠ internacionalismo* y *tradición ≠ modernidad* que se pueden sintetizar a su vez en el binomio *carácter autóctono ≠ carácter universal* (Aínsa, 2005: 17–18).

El carácter simultáneamente unitario y diverso de la identidad cultural latinoamericana es parte indisociable de una historia de creatividad que engendra nuevas culturas, distintas y en perpetua transformación. Las culturas innovadoras son la expresión de un pueblo-continente cuya lengua, literatura, historia y costumbres específicas están firmemente arraigadas en un pasado grandioso del que no pueden faltar los mitos, las leyendas, los héroes y las proezas. Todo esto conforma la marca de la autenticidad nacional o lo que Herder llamaba *Volksgeist* – «el espíritu», en este caso, de las naciones latinoamericanas, que les confiere tipicidad y contribuye a la vertebración de la identidad colectiva. Pues bien, la génesis de este «estar en el mundo» tan peculiarmente latinoamericano – que requiere implícita y forzosamente estar con el mundo y con los otros– está vinculada a la cultura del subcontinente, atravesada por varias antinomias estructuradas en torno a dos binomios esenciales: *centro ≠ periferia* (espacial) y *tradición ≠ modernidad* (temporal). A su vez, los ejes espacial y temporal originan una serie de dicotomías que se interrelacionan de forma dialéctica y que están supeditadas a referentes históricos y geográficos. Tanto el eje espacial, como el temporal se combinan, según Fernando Aínsa, en un doble movimiento – *centrípeto* (repliegue y aislacionismo) y *centrífugo* (receptividad a factores exógenos) –, cuya dinámica histórica desemboca en una literatura

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<sup>1</sup> Algunas de las parejas antinómicas que caracterizan el discurso ficcional latinoamericano y que dan fe de la realidad dual de América Latina: *unidad ≠ diversidad*, *cultura endógena ≠ cultura exógena*, *cultura periférica ≠ cultura metropolitana*, *autóctono ≠ exótico*, *auténtico ≠ foráneo*, *pueblo ≠ élite*, *criollo ≠ hispánico*, *nativo ≠ inmigrante*, *indígena ≠ europeo*, *continuidad ≠ ruptura*, *identidad ≠ alienación*, *regionalismo ≠ cosmopolitismo*, *religioso ≠ laico*, *antiimperialismo ≠ dependencia*, *independencia ≠ dependencia*, *dictadura ≠ democracia*. Cf. F. Aínsa, *Espacio literario y fronteras de la identidad*, San José, Editorial de la Universidad de Costa Rica, 2005, p. 22–23.

formada a un tiempo por reivindicaciones del pasado y aperturas a influencias y novedades.

El movimiento centrípeto aboga por la reactualización y la revalorización del pasado. Se piensa que la casticidad y las verdaderas raíces de la identidad cultural se conservan en las entrañas más hondas y ocultas de América Latina, en sus recovecos históricos y geográficos más arcaicos e intrincados de donde el pasado irrumpe a deshoras con nostalgia. En la literatura, la dimensión centrípeta significa la idealización de las civilizaciones precolombinas, lo cual se traduce en promover corrientes como el indianismo o el indigenismo, al igual que el criollismo, el mundonovismo o expresiones del nacionalismo literario y del americanismo estético. Estas direcciones artístico-literarias, que enfatizan el ensimismamiento, la autarquía, la mirada hacia el interior, el retorno a los orígenes, han insistido en reivindicar el pasado, fomentar los valores propios, buscar la autenticidad nacional, combatir las ideas foráneas, evitar la alienación o denunciar la desculturización y el imperialismo cultural – todas ellas manifestaciones de la preocupación genuina sobre una identidad que se siente amenazada por las tendencias homogeneizadoras del cosmopolitismo, el universalismo y la globalización. Por otra parte, la dimensión centrífuga entiende la identidad cultural latinoamericana como el resultado de un juego desigual e ineluctable de reflejos entre el Viejo Mundo y el Nuevo, funcionando la cultura occidental y la latinoamericana como espejos que se envían mutuamente una multitud de signos, imágenes, símbolos y mitos complementarios. América Latina es por tanto el producto de un mestizaje profundo y variado, la consecuencia a la par conceptual y material de una transculturación que supone la apertura a influencias externas. Aceptar una modernidad impulsada desde el exterior se revela en definitiva como la única posibilidad de entablar de manera fecunda el diálogo plural e intercultural entre Europa y Latinoamérica. Así, el subcontinente asume la idea de su doble pasado e indirectamente de su doble legado: indígena y español, por lo que no puede prescindir ni de su propia historia, ni de la historia de Occidente. Y es el Occidente precisamente el que ha echado los cimientos de la especificidad y el origen de muchas de las antinomias irresolutas que lo caracterizan. La pluralidad y diversidad de la identidad latinoamericana que nace de esas sinergias centrífugas irrefrenables constituyen la máxima expresión de un mosaico cultural y étnico universal. Es la América mestiza la que mejor define esta identidad forjada a traspíes en un proceso de creación y recreación permanente (Aínsa, 2005: 12–15).

Paul Ricoeur habla de un *sí mismo* enraizado en la historia, cuya identidad enlaza dos modalidades distintas, indisolubles de inscripción en la temporalidad: la permanencia (inmutabilidad en el tiempo) y el cambio (apertura a lo nuevo, a lo diferente). Según el autor la identidad de una persona adoptaría las características de una operación esencialmente narrativa, es decir su historia, accesible sólo a través de un relato comprensivo y autorreflexivo. La noción de *identidad narrativa* (2006: *passim*), traspuesta del plano individual al plano colectivo, se muestra, claro está, sumamente útil a la hora de desentrañar el proceso de construcción identitaria que experimenta América Latina al entrelazar la historia con la literatura. Como proceso abierto y fluctuante, la identidad nacional y continental de los latinoamericanos es una construcción sometida a los influjos del factor temporal, que conjuga simultáneamente elementos identitarios invariables (el sustrato cultural indo-ibérico) y elementos de novedad (apertura a otros sistemas de valores o grupos identitarios: la cultura occidental). En otras palabras, la identidad de América Latina no es sino su propia historia que se plasma desde una visión retrospectiva – un retorno a los orígenes –, actual – una experiencia en desarrollo – y prospectiva – un proyecto por consumir. La historia y la literatura son en consecuencia dos de las vías por las que se han decantado las sociedades latinoamericanas en busca de su identidad cultural. No obstante, el mayor escollo en el quehacer literario ha sido y sigue siendo para los escritores justamente el de penetrar las realidades complejas de su propio continente y de dominarlas a fin de poder luego ponerlas en palabras. El esfuerzo y al mismo tiempo el reto que supone para ellos crear y recrear la identidad cultural representan de hecho una nueva modalidad de identificar a América Latina a través de la imaginación; la literatura se convierte así en un medio de construcción de la identidad que, a la vez, la refleja.

**«Nada camina tanto en este continente como un mito...»**

La identidad cultural, en cuanto expresión particular de la conciencia latinoamericana, se ha constituido a nuestro parecer al modo de la tríada hegeliana, mediante una serie de síntesis sucesivas asimétricas, en el marco de un proceso múltiple y abierto que pone de manifiesto el hecho de que América Latina misma es una gran síntesis asimétrica continental. La construcción, deconstrucción y reconstrucción de la identidad se han realizado en el transcurso del devenir histórico bajo el influjo de agentes tanto internos como externos a la misma. Ella abarca varias facetas de las cuales mencionamos aquí lo que hemos dado en llamar la *identidad étnico-racial*, la *identidad político-social* y la



*identidad estético-literaria*. Las tres siguen una trayectoria evolutiva, interactuando y compenetrándose por medio de la historia, la cual funciona como factor aglutinante en un proceso especular-complementario que entraña aspectos variados y que se apoya en un elemento medular de la tradición cultural latinoamericana: el imaginario colectivo.

El imaginario colectivo de cada pueblo alberga mitos, leyendas, iconos, héroes, etc. sobre su historia y su formación como nación. Ya incluso desde el Descubrimiento y la Conquista, el imaginario latinoamericano ha sido dominado constantemente por la figura del hombre en posesión de cualidades excepcionales; a lo largo de la historia y paralelamente a la constitución de la identidad cultural, éste ha llegado a la máxima expresión en la persona del *dictador* – modelo paradigmático de la dominación masculina en su dimensión más repugnante, brutal y violenta que reproduce a través del tiempo la imagen del conquistador déspota y arrogante. Teniendo como punto de referencia las personalidades históricas, aquellos «*individuos de la historia universal*» (1971: 56), Hegel desarrolla el concepto de *héroe* como figura cardinal para el progreso del espíritu universal. Ya fueran hombres de estado (Julio César, Alejandro Magno y Napoleón son los ejemplos ofrecidos) o filósofos, los héroes tenían la capacidad de encarnar la conciencia de un pueblo o de una época, «eran también clarividentes que tenían la intuición de lo que es necesario y *de lo que está en el tiempo*. Esto es justamente la verdad de su época y de su mundo...» (*Ibidem*: 57). Según Hegel, la misión de tales personalidades es intuir el siguiente paso en el progreso de la historia y de la conciencia, el «próximo y necesario eslabón de su mundo» (p. 57) al que se proponen como único fin y en cuya realización empeñan toda su energía. El filósofo alemán establece una clara distinción entre los hombres históricos y el resto de la humanidad: los primeros son «figuras de la historia universal» (p. 57); «sus actos y sus palabras son lo mejor de su época» (p. 57). Los demás deben seguir a «*estos guías de espíritus porque perciben el irresistible poder de su propio Espíritu interior, que se les enfrenta*» (p. 58). Estos espíritus intuitivos se encuentran, en opinión de Hegel, más allá de cualquier consideración subjetiva, tanto psicológica como moral, siendo los juicios de valor negativos respecto a su conducta simples productos de la envidia. Los «gerentes del espíritu del mundo» (p. 58) no se ven obligados a justificar sus acciones a la luz de alguna ideología, ya sea política o social. Más bien, ellos deberían vivir dedicados por entero a la consecución de sus fines particulares, entregándose a ellos sin reservas, ya que en los intereses personales está

contenida la sustancialidad que simboliza la voluntad misma del espíritu universal:

Los grandes hombres han querido para satisfacerse a sí mismos, no a los otros. Cuanto hubieran aprendido de los otros en punto a propósitos y deliberaciones bien intencionados habría sido, sin duda, lo más estúpido y desacertado de tales hombres; pues siendo ellos los que mejor han comprendido, más bien son los otros quienes han debido aprender de ellos, encontrando bueno lo suyo o, al menos, adhiriéndose a ello (p. 57–58).

Estos individuos pueden actuar por tanto de forma irreflexiva y despiadada al perseguir un propósito: «Ocurre por lo mismo que un individuo trata con ligereza otros importantes y hasta sagrados intereses, y esta conducta cae bajo la censura ética. Pero una gran figura debe aplastar unas cuantas flores inocentes y demoler alguna cosa en su camino» (p. 59). Ellos se mueven en un plano superior a la conciencia, a la moral, a la opinión pública y hasta a la voluntad de la gente común y corriente; es decir, gozan de los mismos derechos y atributos que Hegel confiere al Estado. Uno de los principios básicos del Estado es la religión: los individuos que muestran respeto por la Divinidad estarán implícitamente dispuestos a mostrar respeto por el Estado y por el hombre histórico que lo representa, ya que existe una estrecha relación entre el temor a Dios y la obediencia al dirigente y a la ley. En consecuencia, al igual que las leyes y principios divinos, las leyes y principios del Estado, así como los intereses particulares de las personalidades históricas que lo encarnan, no necesitan justificación alguna, puesto que son válidos en sí mismos, y tampoco se verán cuestionados por el pueblo mientras éste los perciba como una manifestación de la naturaleza divina misma. De ahí surge el culto al individuo superior, el superhombre nietzscheano (*Übermensch*) situado más allá del bien y del mal, que crea sus propias leyes según los deseos personales, que trasciende la moral común y desafía los valores compartidos por los demás mortales; él se desprende del vulgo ignorante, de los individuos inferiores vistos como esclavos o como meros instrumentos a los que tiene la misión de enseñar el camino sirviéndoles de guía sin someterse a las normas sociales y reglas de conducta que la plebe está obligada a aceptar. Los héroes de Hegel y su alegato a favor del carácter, la posición y el papel de estas personalidades en el gran escenario de la historia universal se hacen eco de la descripción que Raoul Girardet proporciona sobre los cuatro modelos que ha identificado como pertenecientes a la categoría del héroe-salvador:

➤ *el líder* (Charles de Gaulle) – hombre con experiencia, enteramente dedicado a su patria y «provisoriamente investido de un poder supremo» (Girardet, 1987: 74), que tiene encomendada la misión de «apaziguar, proteger, restaurar» (p. 74); dotado de cualidades morales excepcionales (firmeza, prudencia, sangre fría, moderación), ejerce la autoridad política para restablecer el equilibrio en el presente incierto y confuso de la sociedad.

➤ *el conquistador* (Alejandro Magno) – joven intrépido y ávido de gloria, «apodera-se das multidões que subjuga» (p. 75); su poder no viene legitimado por las grandes hazañas del pasado, sino por sus acciones inmediatas, rápidas y audaces. De ahí que su cometido no sea tanto proteger a su pueblo, sino más bien lanzarse a la aventura y llevarlo a la victoria.

➤ *el legislador* (Solón) – hombre que ve cumplido su destino en los tiempos venideros, él es quien funda un nuevo orden institucional, define las normas de la vida social, y construye el edificio legislativo que alumbrará a las futuras generaciones (p. 77–78).

➤ *el profeta* (Moisés) – visionario carismático, orador consumado, es conducido por un impulso sagrado a encaminar los pasos de la nación hacia nuevos horizontes, determinando así el curso de la historia; una nación con cuyo destino se identifica y que, a su vez, se refleja en la existencia del que «lê na história aquilo qui os outros ainda não vêem» (p. 78).

Volviendo a la teoría del pensador alemán, una conclusión preliminar nos indica que la asunción de las premisas hegelianas por las élites gobernantes y la influencia que ejercen en el imaginario colectivo explican, al menos en parte, la dinámica que hay detrás de ciertas figuras autoritarias carismáticas como son los dictadores latinoamericanos. La tesis del héroe hegeliano conjugada con el postulado de la superioridad del Estado – a cuyos fines deben subordinarse los intereses individuales –, y su derecho absoluto a utilizar cualquier medio para lograr sus objetivos han edificado el andamiaje ideológico de los regímenes totalitarios.

El autoritarismo, en todas sus formas, es parte intrínseca del *ethos* latinoamericano, es un rasgo genético que caracteriza el fenotipo de América Latina, y que se traduce en la propensión o apetencia cultural irrepresible hacia las relaciones sociales y políticas de carácter vertical o, en otras palabras, relaciones del tipo dueño-esclavo y dominación-subordinación. La imagen del héroe como figura autoritaria ha acompañado a las naciones latinoamericanas en su dilatado y esforzado proceso de construcción identitaria, y pertenece al acervo primordial de mitos del subcontinente; la presencia del dictador en el conjunto de

mitos fundadores a los que la identidad cultural tan a menudo recurre, hace patente el vínculo umbilical que une el imaginario mítico con el imaginario político de una sociedad.

A guisa de paréntesis, podemos afirmar que, si bien la tendencia hacia las formas de gobierno opresivas está íntimamente ligada a la idiosincrasia originaria de América Latina, la *identidad político-social* no ha permanecido estancada en esa esencia inmutable, sino que ha sufrido el efecto de los factores externos. En los últimos años, los países latinoamericanos han venido experimentando un proceso de incorporación y paulatina adaptación al contexto propio de los elementos específicos del Estado de derecho y las sociedades libres, en un denodado esfuerzo por alinearse con las naciones democráticas; la lucha entre el «gen» que incita a favorecer las estructuras autoritarias, a mantener una actitud social y política subordinada, y los valores simbolizados y promovidos por los países occidentales ha dado lugar a una síntesis que bebe en las mismas fuentes de la tradición hegeliana: la *pseudodemocracia* – una forma de gobierno que enmascara el autoritarismo inmanente al *ethos* latinoamericano mediante la adhesión formal a los principios de la gobernanza democrática.

Cada sociedad necesita resguardar su memoria cultural, puesto que ella atesora los textos sagrados, las victorias y las derrotas, las hazañas de los príncipes y héroes, las tradiciones, los rituales y los grandes relatos fundadores. Esta memoria permite a la sociedad preservar los valores y las creencias que han configurado su identidad presente y, al mismo tiempo, proyectar el destino de la comunidad hacia el futuro. La fidelidad de la comunidad para con un pasado colectivo es la base para la afirmación de cualquier identidad colectiva. Los mitos obran como un tipo de espejo de la sociedad, porque reflejan la tipicidad, las instituciones, la organización y la estructura de una comunidad. Por tanto, podemos decir que aquella comunidad que crea el mito es a la vez el resultado de éste, ya que el mito se presenta como una ilusión imperiosamente necesaria para la comunidad, siendo ella misma la que desencadena, dinamiza y sostiene, a través de una determinación interna ineludible, el proceso de mitificación y mistificación. El mito, en cuanto «‘historia verdadera’ [...], sagrada, ejemplar y significativa» (Eliade, 1991: 5), cumple la función social de conglutinar la sociedad en torno a unos valores comunes y de perpetuarlos, convirtiéndose de este modo en un mecanismo mediante el cual la comunidad se renueva a la par que garantiza y conserva tanto su continuidad como su identidad; al igual que la religión, el mito da coherencia al grupo, construye su identidad, confiere legitimidad a sus acciones y «lo inscribe dentro de una historia

más amplia, del Cosmos, de la humanidad» (Marinescu, 2009: 13), expresando en todos los aspectos bajo los que se manifiesta la lucha perenne del hombre con el tiempo. Al «vivir» los mitos, una comunidad se sale del tiempo profano, determinado cronológicamente, y entra «en un tiempo cualitativamente diferente, un tiempo ‘sagrado’, a la vez primordial e indefinidamente recuperable» (Eliade, 1991: 12). De este modo, ella reaviva y actualiza aquellos acontecimientos y personajes emblemáticos que considera fundacionales para su propia identidad, y que representan precisamente el origen de la comunidad misma; la ideología cumple el papel de inculcar la creencia de que estos acontecimientos inaugurales son constitutivos para la memoria social y a través de ella para la identidad misma de la comunidad (Ricoeur, 2002: 363). En palabras de Raoul Girardet, el mito se revela por tanto como «una narrativa: narrativa que se refiere al pasado... mas que conserva no presente un valor eminentemente explicativo, na medida em que esclarece e justifica certas peripécias do destino do homem ou certas formas de organização social» (p. 12–13); él narra una historia sagrada, relata cómo ha surgido una realidad, «una realidad viva que se cree que sucedió en tiempos primordiales, pero cuya pervivencia es tan fuerte que sigue influyendo en el mundo y en los destinos humanos» (Filoramo, 2001: 337). De hecho, la afirmación del historiador francés retoma en esencia los pasajes clásicos en los que Bronislaw Malinowski intenta discernir la naturaleza y las funciones del mito en las sociedades primitivas, destacando su capacidad de movilizar y legitimar las acciones de los actores sociales, así como su inmensa fuerza cultural para construir una unidad indisoluble, profundamente armoniosa, entre el ser humano y el pasado de la humanidad. En consecuencia, el mito es

un relato que hace revivir una realidad original y que responde a una profunda necesidad religiosa, a aspiraciones morales, a coacciones e imperativos de orden social, e incluso a exigencias prácticas [...]; lejos de ser una vana fábula, es, por el contrario, una realidad viviente a la que no se deja de recurrir; no es en modo alguno una teoría abstracta o un desfile de imágenes, sino una verdadera codificación de la religión primitiva y de la sabiduría práctica (Eliade, 1991: 13).

El mito es por consiguiente un elemento fundamental de la civilización humana que desempeña múltiples papeles: «expresa, realza y codifica las creencias; salvaguarda los principios morales y los impone; garantiza la eficacia de las ceremonias rituales y ofrece reglas prácticas para el uso del hombre» (p. 13).

Entre las distintas hipóstasis con las que cuenta la tipología del mito histórico se halla el *mito político*, el cual aparece, según el propio

Girardet, como «fabulação, deformação ou interpretação objetivamente recusável do real» (Girardet, 1987: 13). Igual que el mito religioso, el mito político es esencialmente una estructura polimórfica, dado que un mismo mito tiene la capacidad de revestir las formas más diversas y de generar resonancias y significaciones múltiples (p. 15). Leyenda que ejerce una función explicativa y que cumple un papel movilizador, dotada asimismo de un cierto dinamismo profético y de modalidades originales de expresión, el mito político es una herramienta histórica y política que proporciona claves de interpretación destinadas a facilitar la comprensión del presente y la descriptación de la relación mística que media entre la multitud y el líder, relación que el historiador francés circunscribe al *mito del salvador* (p. 15). El salvador, el hombre providencial asume desde siempre el papel mesiánico de guiar a las masas, de liberar a su patria de las fuerzas destructoras e instaurar el orden en el caos existente. Se le describe

como um lutador, um combatente. Sempre ameaçado, sempre resistindo à beira do precipício, recusa submeter-se ao destino. Quer restaure a ordem estabelecida ou a subverta, quer organize ou anuncie aquela que está por vir, é sempre, por outro lado, sobre uma linha de ruptura dos tempos que se situa seu personagem. É na manifestação do presente imediato – presente de decadência, de confusão ou de trevas – que ele se afirma e se define; com ele, graças a ele, o ‘depois’ não será mais como o ‘antes’. Associados à expressão de sua lenda, são sempre, aliás, as mesmas imagens, os mesmos símbolos que encontramos. Pode ser a árvore que se ergue e que protege. [...] Mas pode ser ainda a tocha que arde e que ilumina, o farol, a coluna, o sol ascendente... (p. 80–81).

Así, con el primer germen de la identidad cultural latinoamericana, brotado del encuentro histórico entre las poblaciones indígenas y los conquistadores españoles, tiene lugar también una *mitopoiesis* –la génesis de uno de los mitos fundamentales del *epos* latinoamericano: el mito del conquistador, el caudillo impertérito, el semidiós, el pionero civilizador, el líder providencial, el dictador carismático. Para tratar de descifrarlos, de «despojarlos» de esa aura de misterio e inaccesibilidad que tan a menudo rodea a los acontecimientos y a los personajes mitificados, los mitos se vierten en los moldes versátiles de la literatura; dicho de otra manera, una *desmitificación* y un redimensionamiento del mito –*remitificación*– desde una nueva perspectiva. Una figura o una imagen se cargan de un determinado significado en un espacio y tiempo concretos, en tanto que el mensaje que transmiten no puede ser comprendido más que por aquéllos que comparten el mismo imaginario mítico-social en el que el mensaje ha sido cifrado. Pese a que la tradición autoritaria no tiene sus raíces en el Nuevo Mundo, la figura del

líder autoritario, del *dictador*, adquiere una significación especial en el contexto de las sociedades latinoamericanas, de donde se infiere que el mensaje contenido en este mito fundador puede ser decodificado correctamente sólo por los que tienen acceso a las realidades tangibles que lo han forjado. En este sentido, igualmente importante se revela no sólo la descifración del mito, sino también la manera de receptorlo en un momento dado, según las modificaciones que se hayan obrado sobre él en diversos contextos históricos o políticos, ya que cualquier proceso de mitificación, casi siempre de forma inconsciente e hiperbólica, encierra una transformación que tiene en cuenta la naturaleza del objeto mitificado el cual, de la realidad que le es propia, se convierte en mito. Es decir, lo que ocurre es un proceso de *eroificación* que media la transición de lo histórico a lo mítico, un proceso que lleva a la «transmutação do real e [a] sua absorção no imaginário...» (p. 71). Así, una vez mitificado, el dictador real deja de ser la persona fácilmente rastreable a partir de datos con verificabilidad histórica y se transmuta en el objeto mental de una proyección mítica divorciada de la realidad. Por ello es tan vital el papel de la literatura, puesto que los escritores tienen la facultad de socavar y desacralizar el orden de las cosas implantado en la sociedad a través del poder de la palabra.

Pero, ¿en qué medida se refleja la realidad latinoamericana en la literatura? O bien, si invertimos los términos, ¿en qué medida la literatura puede crear la realidad de América Latina? Los mecanismos de *mitificación*, *desmitificación* y *remitificación* son aquéllos con los que América Latina busca construirse a sí misma a través de y en la literatura. Esta triple operación se da en uno de los segmentos de las letras latinoamericanas que toma el *mito del dictador* y hace del tirano el personaje central. Fruto del imaginario latinoamericano, la *novela del dictador*, así como el mito que le ha dado la vida, es prueba fehaciente de que la imagen del tirano y del régimen tiránico está profundamente anclada en la mente colectiva. La *novela del dictador* es un reflejo de la identidad social-política y estético-literaria, representando asimismo una muestra de la necesidad que tiene América Latina de expresar su compleja y rica experiencia cultural; ella se funda y se construye sobre esta imagen primigenia, constituyendo al mismo tiempo un cuadro que pinta la atribulada realidad histórica de América Latina: una siniestra e infinita galería de dictadores, y una proclividad casi patológica a la condición de nación dominada, subordinada, periférica; un hado genético que predispone a las naciones latinoamericanas a escoger o a entrar bajo la influencia de algún poder autoritario, interno o externo. La mitificación, desmitificación y remitificación se corresponden en el



discurso literario con estas tres mismas operaciones que la sociedad latinoamericana ha ido efectuando a lo largo de la historia en relación con los personajes de carne y hueso que han nutrido a los ficcionales; además, este triple proceso representa un nuevo proceder en la construcción de la identidad cultural e implícitamente de la *identidad estético-literaria*, lo que significa en realidad una manera diferente de internalizar la historia mediante el recurso al mito. Dicho de otro modo, si pensamos estos procesos en sentido inverso, la mitificación, desmitificación y remitificación de la historia, mediadas por estas mismas tres acciones operadas en el plano literario sobre la figura dictatorial, representan un estilo renovado de creación identitaria en el ámbito latinoamericano.

Volviendo a las palabras de Paul Ricoeur, cada sociedad se edifica a partir de un imaginario social compuesto de la totalidad de los discursos míticos y simbólicos que sirven para reafirmar un determinado sentido de la identidad colectiva. El imaginario social engloba todas esas «historias» que ejercen una influencia formativa en nuestro comportamiento social y que, por tanto, representa la realidad social. De igual modo, Ricoeur habla sobre el imaginario social o cultural como de un imaginario doble en virtud de su estructura esencialmente conflictiva. Esta naturaleza tensa se debe a la ideología y la utopía, las «dos expresiones del imaginario social», dos fenómenos esenciales que desempeñan un papel definitorio en la manera como nos ubicamos en la historia. Tras analizar la ideología y la utopía, el autor llega a la conclusión de que entre ambas hay una relación dialéctica, de complementariedad, no sólo gracias al paralelismo existente entre ellas, sino también a los intercambios recíprocos. Si la ideología tiene una función de integración social, la utopía, en cambio, cumple una función subversiva; la ideología intenta legitimar un sistema de autoridad, mientras que la utopía lo cuestiona. Por ende, mediante su componente ideológico, el imaginario social busca establecer una cierta continuidad a través de la recuperación y transmisión de símbolos fundacionales, al tiempo que la dimensión utópica ejerce su función de impugnar esta continuidad y de proyectar en otro lugar radical (p. 356–369).

En el mismo sentido, Bronislaw Baczko avanza la idea de que cada sociedad construye su identidad, desarrolla modelos formativos para sus miembros y legitima su poder gracias a unas representaciones colectivas que él llama «ideas-imágenes» (*idées-images*); éstas se plasman a partir del material simbólico de la comunidad y son capaces de ejercer una considerable influencia sobre la misma. El uso, a veces abusivo, de estas representaciones resulta ser de importancia estratégica fundamental para



conseguir y preservar el poder, ya que el poder político acostumbra rodearse de toda clase de símbolos y emblemas destinados y capacitados a legitimarlo y ensalzarlo. Siguiendo el razonamiento del autor, estas «ideas-imágenes» personalizadas por las figuras autoritarias, así como los discursos míticos y simbólicos que las significan, junto con la historia o las «historias» que las rememoran, no sólo representan sino que constituyen la realidad social (Durán-Cogan, 1997: 76).

### **Conclusiones**

En esencia, podemos decir que América Latina tiene una cultura palimpsestica, de acumulaciones y superposiciones, basada en una axiología polidimensional, que da lugar a unas formaciones nacionales y a una superestructura continental traumatizada, que oscila desde hace mucho tiempo entre varios dilemas: colonia o república, democracia o despotismo, anarquía o dictadura. El existir de América Latina se concibe como un texto múltiple, como un cuento de final abierto, creado simultáneamente por varios escritores en varias lenguas sobre la letra cuasi-desdibujada de un gran palimpsesto cultural y racial: indios, españoles, americanos, africanos y mestizos – una variopinta y singular expresión humana, un crisol en que se funden un conjunto de razas y culturas. Y así la conciencia latinoamericana queda metamorfoseada en un polílogo acorde con su estructura plural y heterogénea.

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LINGUISTICS, STYLISTICS AND TRANSLATION STUDIES

JESS

## The Predicate in Romanian Grammar Books. From Ion Heliade-Rădulescu to Hariton Tiktin\*

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**Predicatul în gramaticile românești.  
De la Ion Heliade-Rădulescu la Hariton Tiktin**

### **Abstract:**

The predicate, as main part of the sentence along with the subject, is competently analyzed for the first time by Ion Heliade-Rădulescu, in his *Gramatica românească* (1828). It approaches language from a logical-rationalist perspective, dominant at the age, according to which every sentence must be centered upon a subject and a predicate, which he calls *Prezis* (= Foretold). The next significant grammatical work in Romanian linguistics is Timotei Cipariu's *Gramatica limbii române*. Consisting of two volumes – *Analitica* (1869) and *Sintetica* (1877) –, it is considered to be the first academic grammar of the Romanian language. Conceived along the same logical-rational lines, we can find in it all the features a modern grammar should contain. The two linguists had such an impact on Romanian linguistics that, in the specialized literature, the terms *Heliade's age* and *Cipariu's age* are used. The first linguist with an authentic scientific upbringing (acquired in Paris) was Al. Lambrior. His *Gramatică română. Fonetica și morfologia* (= Romanian Grammar. Phonetics and Morphology), published in 1892, was held in great esteem among specialists. The last grammarian analyzed in this paper is Hariton Tiktin, with his *Gramatica română*, in two volumes: *Etimologia* (= *Morfologia*) and *Sintaxa* (published between the years 1891 and 1893). It is a work of unquestionable scientific value, whose greatest merit is to have introduced the basic modern terminology into Romanian grammar books.

**Keywords:** predicate, linguistics, grammar, phonetics, etymology, morphology, syntax

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In the context of the linguistic schools and theories discussed in our previous article, we deem it of great importance to survey the way in which Romanian grammarians addressed the issue of syntax, in general, and that of the predicate, in particular. Since previous grammar books do not conceptualize these notions, we shall start our analysis with Heliade-Rădulescu's *Gramatica românească* (= Romanian Grammar).

In striking contrast to previous Romanian grammar books, *Gramatica românească*, published by Heliade in 1848, surprises by "its Western design" (Ursu, 1961: 323), as well as by its rationalist approach, the author following French models. The rationalist grammar that inspired Heliade was Charles-Constant Le Tellier's *Grammaire française, à l'usage des pensionnats*, published in Paris at the beginning of the 19<sup>th</sup> century. In addition, the latter published two annexes – *Exercices d'analyse grammaticale et logique* and *Exercices d'analyse logique* –, which can also be identified in Heliade's *Gramatica* – in *Deprindere asupra Analisului Grămătesc* (1848: 116–123), and respectively, in *Deprindere asupra Analisului Loghicesc* (1848: 141–146).

At the basis of syntax, argues Heliade, stands the *Judicata* (= judgment, logical thinking) which, "when uttered, takes the name of *Sentence* [...]"; thus, the sentence is an *uttered judgment/thinking*" (Ion Heliade-Rădulescu, 1980: 129–329<sup>1</sup>).

The sentence consists of a *subject* (which Heliade calls *subjet* or *subzăcut*, i.e. "subject" or "underlier") and a predicate<sup>2</sup> (which he calls *Prezis*, i.e. "foretold").

The *subject* is essential for the sentence because without it "we have no ground upon which to base the judgment" (*Ibidem*: 130–331). In what concerns the *foretold* (predicate), "its only function in the sentence is to let know about the subject, for the subject, i.e. to show what it is like, or what it is [...]" (*Ibidem*). Taken in isolation, "the tie between these two parts cannot be perceived," which triggers the need for a link verb, i.e. the verb *a fi* (= to be), called *legătură* (= link) or *semn al judecării* (= sign of the judgment/logical thinking) (*Ibidem*). In

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<sup>1</sup> Our translation; all subsequent translations are our own.

<sup>2</sup> Heliade-Rădulescu's *Gramatica*... introduces for the first in Romanian linguistics the notion of *copulative verb*: "The concept and notion of *copula* cannot be found in earlier Romanian grammars (see also Dimitrie Eustatievici Brașoveanu, *Gramatica românească* [...]; Samuil Micu, Gheorghe Șincai, *Elementa linguae daco-romanae sive valachicae* [...]). The idea of copulative verb in a sentence, in relation to the logical copula, with reference exclusively to the verb *a fi* (= to be), appears for the first time in Heliade-Rădulescu's *Gramatică românească* (Sibiu, 1828)" [...]" (Dimitriu, 1999: 378–379). See also Frâncu (1998) and Jordan, 1978b: 165–170; ILR, 1978: 27–30 and 50–52).

numerous situations, however, “the foretold [...] shows up together with the verb,” as it happens in sentences such as *viața trece* (= Life passes/goes by), instead of *viața este trecătoare* (= Life is passing/ephemeral) (*Ibidem*).

Both the *subject* and the *predicate* can be *simple* or *compound*. The predicate “is simple when it names a single quality put forth by one or several acts of saying. Conversely, it is compound when it names several qualities allowed to the subject, each put forth by one of several acts of saying” (*Ibidem*).

The *subject* may receive certain complementation, so that it can be viewed as *complemented* or *uncomplemented*. “The uncomplemented subject is also called *grammatical*, the complemented one – *logical* [...]” (*Ibidem*); accordingly, Heliade introduces the notions of “logical subject” and “grammatical subject,” notes Valeria Guțu Romalo (*Ibidem*: 506). The *foretold* can also be *grammatical* (the “uncomplemented” one) or *logical* (the “complemented” one). Complementation of the *subject* and of the *predicate* triggers a rather complex classification of sentences. In this context we find it necessary to heed Romalo’s warning that “Heliade, following French rationalist models, grants very wide scope to the term *complementation* (*Ibidem*: 506).

The chapter entitled *Deprindere asupra Analysului Grămmăticesc* (= Getting Used to Grammatical Analysis) is illustrative for Heliade’s approach to verb analysis. Thus, in the sentence „Lumina când începe a se ivi, întunericul se-ascunde” (= When light begins to show, darkness hides away), *începe* (= begins) is “adjectival verb, active, variable; in the singular and 3<sup>rd</sup> person for the subj. *lumina* (= light); in the present tense, demonstrative mood, 3<sup>rd</sup> conjugation irregular, and conjugated in the fourth”; *se-ascunde* (= hides itself) is “Adj. V, refl., sing, 3<sup>rd</sup> pers. for the subj. *întunericul* (= darkness); in the pres. Ts., dem. M, 3<sup>rd</sup> conj. Reg. (*ib.* author’s abbreviations). *Era* (= was) – in the sentence „Aceasta (lumina) din nenorocire era stinsă” (= Regrettably the light was out) – is presented as “nominal V., in sing. nr., 3<sup>rd</sup> pers., t. Incomplete. in dem. M., aux. irreg. v.” (1980; author’s abbreviations).

If in the above chapter Heliade undertook an analysis of the parts of the sentence, or more exactly, of the parts of speech within a sentence, in the chapter *Deprindere asupra Analysului Loghicesc* (= Getting Used to Logical Analysis) he offers us models for analyzing the sentence. Thus, the complex sentence, „Lumina când începe a se ivi, întunericul se-ascunde fuge ne putînd vedea fața ei” (= When light begins to show, darkness hides, runs away, unable to see her face), is analyzed as follows: “This utterance contains in itself a complex sentence, which

can be divided into three sentences: 2 main sentences and an incidental one, namely:

1. *Întunerecul ne putînd vedea fața luminii, se-ascunde* (= Darkness, unable to see the face of light, hides away); Abs. main sentence.

2. *Întunerecul ne putînd vedea fața luminii fuge* (= Darkness, unable to see the face of light, runs away); Abs. main sentence.

3. *Cînd lumina începe a se ivi* (= When light begins to show), incid. sent, detr. determining the foretold” etc.

This kind of analysis is targeted at youngsters, “who need to gain the skill to truly and fully understand what they write and read”.

An important moment in the history of Romanian linguistics was the publication of Timotei Cipariu’s *Gramatica limbii române* (= Grammar of the Romanian language): Part I: *Analitica* (1869), Part II: *Sintetica* (1877). Before this grammar, the author had also produced *Elemente de limba română după dialecte și monumente vechi* (= Elements of Romanian language as indicated by old dialect and monuments), published in Blaj, in 1854, and *Compendiu de gramateca limbii române* (= A Compendium of Romanian Grammar), published in Blaj, in 1855. As Mioara Avram shows in her introductory study to Timotei Cipariu’s *Opere*, vol. II (= Works, 2<sup>nd</sup> vol.), published in 1992 under the auspices of the Romanian Academy, all these works received the generic name of “Cipariu’s grammar books” (Cipariu, 1992: V).

In the same introductory study, Avram argues that the topicality of “Cipariu’s grammar books” was “supported by the fact that they contain forms, constructs or observations that are absent until today from other grammars, even from sizeable ones or from detailed studies regarding certain issues, as well as by the coincidence of his views with those of our days. This coincidence becomes obvious when using Cipariu’s work today, as bibliography for some scientific research, e.g. on transformational grammar, with reference to Em. Vasiliu, Sanda Golopenția-Eretescu, *Sintaxa transformățională a limbii române* (1969: XLV; see also Mioara Avram, *Prima gramatică academică a limbii române*, 1966, nr.4: 487–507, *passim*, and subsequentes, Avram, 1966).

In what regards syntax, which makes up the second part of the *Gramatica* (i.e. *Sintactica*), Carmen-Gabriela Pamfil notes: “In the previous century, logicians, and perhaps some grammarians also, established that every word – with the exception of relational words – expresses a *notion*. The terms proposed are noun notions, adjective notions, numeral notions, verb notions, adverb notions [...]. In Cipariu’s view, however, the noun (subject) is the only category which expresses notions, while the other words, including the verb, express qualities,



determinants of the noun, therefore “notes” of a notion’s content” (Pamfil, 1983: 477, note 148). Pamfil also emphasizes that “on a European level [...], Cipariu’s age witnesses a departure from the logical-philosophical approach to language in favor of a technical kind of research” (Pamfil, 1983, nr. 2: 83), which explains the richness of “forms, constructs or observations” Mioara Avram observes.

Studying *Gramatica*, we can see that Cipariu’s approach is somewhat between the two tendencies mentioned by Pamfil. Illustrative in its sense is the definition and functions he proposes for the subject and the predicate, which are in good measure indebted to logicism.

The *in extenso* quotations below highlight Cipariu’s view of the two main parts of the sentence:

“The subject and the predicate can be *simple* or *compound*, *complex* or *non-complex* (*simplex*, *compositum*, *complexum*, *incomplexum*).

They are *simple* or *compound* according to the number of ideas or notions that they present to the mind; they are *complex* or *non-complex*, depending on whether the ideas or notions are expressed by a single word or by a complex (*complexus*) or several words”.

“The predicate is *simple* when it expresses a single quality of the subject, e.g. in the examples above: *Omnia sunt mortalia* (= Man is mortal); *Omnia sunt pulcherrima* (= Man is God’s most beautiful creature); *Sultani orientales regunt superbia* (= Asian sultans govern over their subjects with tyrannical authority). In all these sentences, the predicate is simple, albeit in the second and third sentences it is expressed via several words, as all those words contribute to building up the notion of a single quality.

The predicate is *compound* when it expresses several qualities, e.g. in the sentences: *Veteres Romani erant fortes, frugales et morales* (= The ancient Romans were brave, thrifty and moral); *Arabes sunt generosi, hospitalis, sed et vindictivi* (= Arabs are generous and hospitable, but also vengeful).

The predicate is *complex* when the main word, whose function is to state the subject’s quality, is accompanied by several words which modify its meaning, e.g. in the following: *Homines sunt caeci quia non volunt videre* (= People are blind for the things they don’t want to see); *Scrivo in omnes dies duas-tres sententias in lingua Romana* (= Every day I write two-three sentences in Romanian).

Hence results that *sentences* are also *simple* and *compound*, or *complex* or *non-complex*.

A sentence is *simple* when both the subject and the predicate are simple; they are *compound* when either the subject or the predicate is, or both of them are, compound. In the same way:

A sentence is *complex* when either one or the other is, or both the essential parts are complex; they are non-complex when neither one nor the other is complex.

Hence results that, in a complex sentence, we can identify a *logical* subject or predicate and a *grammatical* (syntactic) subject or predicate; for example, the logical subject consists of all the words that come together and are necessary to express a full notion, e.g. in the sentence: *Religiunea creștină e mai conformă rațiunii decât idolatria grecilor și romanilor* (= Christian religion is closer to reason than the idolatry of the Romans or the Greeks), the *logical subject* is represented by the groups of words: *religiunea creștină* (= Christian religion) and *idolatria grecilor și romanilor* (= the idolatry of the Romans or the Greeks); conversely, the *grammatical subject* consists merely of the words *religion* and *idolatry*, the other words being necessary to develop, extend and modify the main or fundamental notions.

The example proposed can also highlight the difference between the logical and the grammatical predicate”.

Pamfil also discusses Cipariu’s positivist approach, which becomes more obvious when the analysis is directed at the description of the predicate. The very definition of grammar – as “the science that deals with the study of the language, focusing on the *form* of words and on the way they are linked together to produce utterances [...]” – points to such an approach. In dealing with *synthetics* (syntax), however, Cipariu brings back into discussion the idea of logical projection, because “*synthetics* [...] can explain how, in speech, words are linked together to build up logical utterances [...]”. In this sense, illustrative are the linguist’ considerations regarding the subject, and especially, the predicate:

“The *predicate* (*praedicatum*) can be defined as the word that expresses the nature, quality, state or condition of the object referred to (the sentence’s *attribute*), e.g. *is good*, with reference to *God*, *mortal* with reference to *man*”.

The *copula* (*copula*), or the relator/joiner (Rom. *împreunător*) is the word which brings together the subject and the predicate, e.g. the verb *este* or *e* (= *is/’s*).

In its simplest form, the sentence is what the science of reason (Logic) refers to as *județ* (*judicium*) or *judecată* (= reason), a true

judiciary sentence passed upon a real or an unreal object: *ce este?* (= what is?) or *ce nu este?* (= what is not?).

“According to logical judgment, the *subject* is a larger *notion* (*notio, conceptus*), which contains in itself several smaller or lesser notions, the *predicate* being one of those lesser notions, also called *notes*, while the *copula* that follows represents the very utterance of the mind/idea, showing that the note expressed is by necessity either contained or not among the notions of the subject, i.e. of the larger notion [...].

By their wider or narrower extensions, the notes of the predicate may express the so-called gender (*genus*) or species (*species*), with their countless subdivisions and subordinates.

Therefore, the predicate may also consist of two notes, one generic, another specific, and then the sentence becomes what in logic is called *definition*, where the first note is called *gender/genus* and the second ultimate difference (*ultima diferentia*), e.g. *omul este animale (genus) cuvântătoriu* (= Man is a speaking animal/an animal endowed with speech) [...].

Within the sentence, the main parts – the subject and the predicate – stand in close a *relation* or *reference*, expressed by the way they correlate, so that they are called *correlates* (*correlata*), while the accidental parts of the sentence stand in a relation of *dependence* to the essential elements; hence they are *subordinates*, as opposed to the essential parts, which are *coordinates*”.

“As a rule, the *predicate* of the sentence is an adjective name, e.g. *bun* (= good), *frumos* (= beautiful), , *neputincios* (= powerless); *D-zeu e bun* (= God is **good**) [...].

However, instead of an adjective, other words can be and are placed within the predicated, as surrogates, such as:

**a)** *participles*, which, incidentally, all have adjectival forms, e.g. *muritoriu* (= mortal), *lăudat*, (= praised), *plăcut* (= pleasing), *fericit* (= happy); *Făcătorii de bine e lăudat de toți oamenii* (= Good doers are **praised** by everybody); *Faptele bune sunt plăcute lui D-zeu* (= Good deeds are **pleasing** to God); [...].

**b)** numeral names; *unu* (= one), *doi* (= two), *trei* (= three); *întâi* (= first), *al doilea* (= second), etc., since they are adjectival by nature, e.g. *Astăzi sunt treizeci de ani* [...] (= It’s **thirty** years since); *Și vor fi cei de apoi întâi* (= The last ones will be the **first**) etc.;

**c)** a *noun* standing alone, or having an adjective or some other word appended, e.g. *Minciuna încă e vorbă* (= A lie is still a **statement**); [...] *Parisul e cetate frumoasă* (= Paris is a beautiful **city**) [...]; or even an elliptical appendage, e.g. *Orologiul lui e de aur* (= His clock is **of gold**);

[...], i.e., *Orologiul lui e orologiu de aur* (= His clock is a clock made of gold) [...].

**d)** in a sentence, an adverb or an interjection can also stand for the predicate, when they take on adjectival meanings, e.g. *Cu toții suntem ca vai de noi* (= We are all so poor); *Să-ți fie de bine* (= Bless you); etc..

**e)** all verbs which carry meaning, not only a copula but also the predicate, only under a different form, e.g. *io scriu* (= I write), i.e. *io sîm scriind* (= I am writing) or *sîm ocupat cu scrierea* (= I am busy with the act of writing), like in the Latin *scribo*, i.e. *ego sum scribens*; *scribam*, i.e. *ego sum scripturus*, which are still used (18/268).

As the editor of the volume points out, “Cipariu, like all logicians gathers under the heading *predicate* the adjectives, nouns, adverbs, etc., i.e. what present-day grammars call *nume predicative* (= predicative)” (p. 477, n. 149).

In what regards the *copula* or “relator/joiner” Timotei Cipariu points out that the word which joins together the subject and the predicate and vice versa is the noun verb: *sîm* (= am), *ești* (= are), *este* (= is), etc., from Latin *sum, es, est* [...].

“Latin grammarians call the verb *sum* “supporting verb” (*verbum substantivum*), the only one of this kind among verbs, because it alone and by itself expresses the most essential notion of life, existence, and it is also the only verb that needs no other word in the utterance, expressing everything by itself, being simultaneously subject and predicate: *sum*”.

“Most Romanian grammarians of the previous century – notes Carmen-Gabriela Pamfil – called the syntactic functional verb *a fi* (= to be) either ‘noun verb’ (thus following an older tradition), or simply ‘verb’, while the predicative was referred to as ‘predicate’ or ‘attribute’” (Pamfil, 1983: 477, n. 61).

Apart from the general criticism of the book’s etymological orthography, let us state that the part focusing on syntax was received with some reserve, too, even though it exceeds both in size and amount of information everything that had been published until that moment. “The fact [...] seems significant that Cipariu was accused of too little attention paid to syntax, of his limitation to the parts of the sentence and to word order, critics failing to notice that syntax was the very branch of grammar that, compared to previous works, he developed the most [...]”

(Avram, 1966: 491). And yet, Cipariu's grammar "goes far beyond the phase of faithful imitation of foreign models" (*Ibidem*: 498)<sup>3</sup>.

In 1893, in Iași, *Editura Librăriei Kuppermann* publishes a work that carries on the front page the inscription Al. Lambrior, *Gramatica română. Sintaxa*, by Gh. Ghibănescu, teacher. The latter also signs the *Preface*. The book consists of two sections: *Section I* deals with the theory of the sentence (*Teoriei propozițiunii*); *Section II* is dedicated to Romanian syntax (*Sintaxa românească*).

In what regards the research object of syntax, it is shown in the book that "it targets *parole* that expresses *ideas, feelings* or *acts of volition* [...]" (p. 2). The word "gives utterance to an idea; and when two ideas are united, the result is a *judgment/an act of thinking*". "A sentence is a word-based expression of a judgment" (p. 3). And yet, between a judgment and a sentence there is no exact correspondence, because a judgment can often be rendered by means of several sentences. Therefore, the organization of a sentence must abide by certain logical requirements.

According to their meaning, sentences are *affirmative, dubitative, interrogative, optative* and *imperative*, and there are also those which express *amazement*, i.e. *exclamatory* sentences. According to their form, they take on "two basic forms: a) *sentences with an object*: *graba strică treaba* (= haste ruins the job); b) *sentences with an attribute*: *Eu ți-s omul* (= I'm your man); *s-a ales un rău* (= he ended badly)" (p. 7).

The terms of a *sentence with an object* are the *subject*, the *verb* and the *internal* or *external object*. "We call *subject* the term that indicates the being, *verb* the term that indicates the action. The *subject* and the *verb* are the fundamental terms of the sentence" (p. 8). In a later passage, dealing with "the verb of the sentence," the term *predicate* is employed (p. 9).

Concerning the place of the *verb* and of the *subject*, it is specified that "in Romanian, the verb never occurs at the end of the sentence, except in cases of *poetic inversion*. Usually, the verb stands in the middle of the sentence so as to establish a relation of antithesis between its two terms: the *subject* and the *object*, or the *subject* and the *attribute*" (p. 69).

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<sup>3</sup> For further references to Timotei Cipariu's *Gramatica*, see also ILR, 1978: 59–60; Jordan, 1978b: 170–178; Gheție, 1966, nr. 5: 487–502; Costinescu, 1979: 87–88; Dimitriu, 1988, nr. 2: 155–162; Pamfil, 1983, nr. 2: 84–95.

The *subject* occupies the initial position “in affirmative sentences, but it changes its place in *hypothetical* (interrogative or optative) sentences (p. 70–71).

As for *sentences with an attribute*, they occur “when the verb does not actually designate the subject’s *act*, but rather functions as connector between the *subject* and its *attribute*” (p. 10), as in: Țăranul este îndurător (= The peasant is *long-suffering*). In fact, this case regards the status of the verb *a fi* (= to be): “By its very nature, the attribute carries a double meaning: *active* or *passive*, depending on whether the feature it denotes is an action performed by the subject, or a state of affliction it undergoes” (p. 16), as in: țăranul este îndurător – active, vs. țăranul este nedreptățit (= The peasant is mistreated) – passive.

The verb *to be* is not the only one that can build up an attribute; “this *function of copulative verbs* is performed by many other verbs [...]” (p. 18), such as: *a ajunge* (= to arrive), *a să arăta* (= to show up), *a deveni* (= to become), *a eși* (= to get out), *a să allege* (= to select), *a muri* (= to die), *a să naște* (= to be born), *a să numi* (= to be called), *a să socoti* (= to estimate/reckon), *a să face* (= to be done), *a să uita* (= to look at), *a rămânea* (= to remain), *a vini* (= to come)” (p. 18–19).

In essence, “the attribute is in the sentence the term which indicates the subject’s *state*, who it is, what characteristics it has etc.” (p. 77); hence it becomes obvious that Lambrior uses the term *attribute* for what we call today *predicative* (for what modern grammars call *attribute*, Lambrior uses the term *attributive*).

Worthy of interest are also the rulings regarding the agreement between *subject* and *verb*, which are “of *number* and *person*” (p. 90); they are performed because our mind distinguishes the idea of *unity* and of *plurality*” (*Ibidem*). Agreement between *subject* and *attribute* follows *gender*, *number* and *case* differences and “is either fully operational or not”, depending on the word functioning as attribute – a *name* (noun, adjective or participle) or a *pronoun* –, and also on whether it has or not different gender forms” (p. 93).

Al. Lambrior is considered to be “the first Romanian linguist with a rigorously scientific formation, [an author who] [...] exercised a powerful influence on subsequent Romanian grammarians” (ILR, 1978: 76). His *Grammatica* – published posthumously, and partially only edited out by its author – is the first scientific grammar of our language before Tiktin” (ILR, 1978: 78).

We must also mention the fact that Al. Lambrior developed his conception regarding language under the influence of two prominent linguistic schools: that of naturalists and that of Neogrammarians. He

was a disciple of Gaston Paris and of Arsène Darmesteter, his works bearing the influence of the comparative-historical method. He collaborated to the prestigious magazine *Romania*, founded in 1872.

Another assertion of importance is his idea that “apart from *phonetic laws*, *semantic* ones must also be established, the science of language being unfulfilled until both categories of laws are discovered [...]” (ILR, 1978: 96)<sup>4</sup>.

*Gramatica română* (*Romanian Grammar*) is one of Hariton Tiktin’s most important works; the first part, *Etimologia* (= Etymology) – the old term used for *Morphology* –, was published in 1891; the second part, *Sintaxa* (Syntax), in 1893. After nearly half a century, in 1945, I.A. Candrea revised and published its 3<sup>rd</sup> edition (București, Editura Tempo), under the title *Gramatica română. Etimologia și sintaxa* (*Romanian Grammar. Etymology and Syntax*). “In this interval of time,” argues Candrea in his *Foreword* to the edition, “tens of similar textbooks were published, targeted at high school students [...]; none of them, however, can equal the flawless work of this great defunct philologist” (p. V.). “Moreover”, Candrea emphasizes, “I can say without the fear of exaggerating that so far, for no other European language has there been written a safer guidebook than this unique *Grammar*, a more accessible manual, a handbook that can get you out of trouble in all ambiguous cases” (*Ibidem*).

In his *Preface to the 1<sup>st</sup> edition*, Hariton Tiktin establishes the objectives of his grammar: “In the theoretical part I have tried to apply profitably both the latest results of modern linguistics in general and a profound knowledge of regarding the peculiarities of the Romanian language and the history of its development [...]. To reach this goal, we had to approach certain essential sections of grammar in a totally different way and to change for the most part the terminology employed so far” (p. IX).

The section dedicated to *Syntax* begins with a definition of the sentence, which Tiktin views as “a union of words by which an idea is expressed [...]”. He insists, however, that “not all grammatical word groups are sentences;” it is essential that this “union of words should express a *thought*, i.e. that it should *say something*, that it should contain in itself an *utterance*” (p. 132). Sentences are based on two main parts: the *subject*, i.e. “the word which names the being or object the sentence

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<sup>4</sup> Regarding the importance of Al. Lambrior’s grammar, see also Iorgu Jordan, 1978b: 178–182; D. Gafițianu, AUI (new series), section III (social sciences), vol. II (1956), fasc.1–2.



says something about,” and the *predicate*, which designs “the word by which something is said about the subject” (p. 137).

In Romanian there are two kinds of predicate: *action predicates* and *feature predicates*. The former “names the *act* (action) of the subject and answers the question *What is the subject doing/undergoing?*”; the latter “endows the subject with a *feature* and answers the question *What is the subject? or What is the subject like?*”

An action predicate is expressed by a *predicative verb*, while the feature predicate “by a word (or word group) which names the feature united with the subject by a verb, called *copulative verb*, or *copula*. “The word naming the feature is called *predicative*” – the equivalent of what present day grammars call *nume predicative* (p. 156).

The *predicative* can be expressed by:

- an adjective or some other adjectival name (pronoun, numeral or a participle in the Nominative case: *Casa era înaltă* (= *The house was high*); *a treia din stradă* (= *the third on the street*); *a noastră, vândută* (= *ours, sold*);
- a noun or some other nominal name in the Nominative or Genitive: *Fierul este un metal* (= *Iron is a metal*); *Aerul este al oricui* (= *Air is anybody's*).
- a participle preceded by preposition: *Buruienile sînt de stîrpit* (= *Weeds are to be stamped out*);
- an Infinitive: *A trăi este a se lupta* (= *To live means to fight*);
- an adverb or a noun with a preposition: *Soarele era sus* (= *The sun was up*). *Viața ta este în primejdie* (= *You life is in danger*) (p. 156–157).

In what regards copulative verbs, “*a fi* (= to be) is the most frequently used.” Besides it, Tiktin also lists *a sta* (= to stand), *a deveni* (= to become), *a ieși* (= to get out), *a rămânea* (= to remain), *a părea* (= to seem), *a arăta* (= to show), *a se face* (= to become), *a se naște* (= to be born), *a se numi* (= to be called), *a se chema* (= to be called), *a se alege* (= to select), etc. (p. 157).

Even though he could not shake off the influence of logicism altogether, Tiktin rejected the idea of a correlation between logical and grammatical categories. He voiced his opinions on this issue in an article entitled *O chestiune de sintaxă* (= *A Matter of Syntax*), published in *Archiva*, in 1893, asking us not to identify “our ideas with the linguistic coat in which we clothe them [...] because we can express the same idea under various forms, different from a grammatical point of view” (I. Rizescu, 1971: 45).



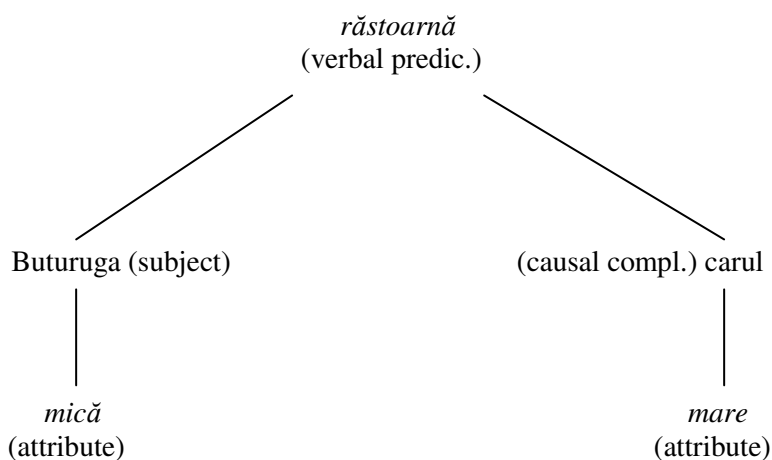
Just like Al. Lambrior, Hariton Tiktin was a Neogrammarian in his general conception regarding language, but “some of his opinions tell him apart from the rest of Neogrammarians; he believes in the existence of phonetic laws, but gradually he embraces the viewpoint according to which language is a social phenomenon, whose role is to mediate communication” (ILR, 1978: 97).

Tiktin was not fully aware of the importance of an aspect of grammatical analysis he proposes in the syntax part of his *Gramatica*: the use of illustrative schemes for syntactic connections, i.e. of a *figurative synthesis*, as he calls it; such schemes, the author argues, “also provide the best way for assessing the exactness of the analysis” (p. 204). In his *figurative synthesis* Tiktin assigns functional preponderance to the verb (predicate). By this procedure, the linguist prefigures the figurative methods proposed by Lucien Tesnière and even by the American structuralists. It is Eugen Coseriu who points to these facts in his article *Un précurseur méconnu de la syntaxe structurale: H. Tiktin*, published in *Recherches de linguistique. Hommage à Maurice Leroy* (1980, p. 48–62), of which an excerpt was reproduced in the collective volume published in 2006 by the Romanian Academy, with the title *Locul lui H. Tiktin, membru de onoare al Academiei Române, în lingvistica românească* (= The Place of H. Tiktin, Honorary Member of the Romanian Academy, in Romanian Linguistics). As Eugen Coseriu points out, “l’ordre dans lequel les unités syntaxiquement combinées figurent dans ses graphes, aspirant à reproduire l’ordre fonctionnel de la structuration syntaxique, est souvent très différent de l’ordre linéaire” (Coseriu, 2006: 149).

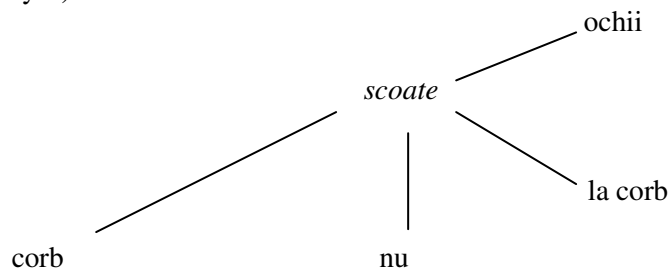
In the chapter *Analiza logică a propoziției simple* (= Logical analysis of the simple sentence) (p. 203–207), Hariton Tiktin establishes the following logical order: subject; predicative (when the verb is a copula); complement in the accusative; complement in the dative; prepositional complement; modifiers of the predicate. “For each of these elements we will also look for its determinations” (*Ibidem*).

In addition, Tiktin provides suggestions concerning the organization of the *figurative synthesis*: “The verb of the predicate will be written in the middle; the subject to the left (a little below it); the predicative and the complements to the right (a little below, too, except when there are several complements); the other determinants – below the word they relate to. Straight lines will be used to link the elements to one another” (p. 204).

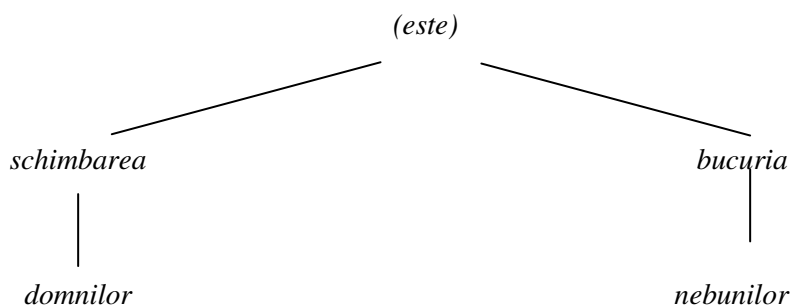
For the sentence *Buturuga mică răstoarnă carul mare* (= A small stump will knock over a big farm cart, i.e. as in the proverb *Little strokes fell great oaks*), he proposes the following scheme:



Or, for a negative form: *Corb la corb nu scoate ochii* (=Crows don't pick crow's eyes):



“The elements not expressed”, he explains, will be written in brackets, as in *Schimbarea domnilor, bucuria nebunilor* (= A master's change, a joy for fools):



Tiktin proposes such graphical representations to complex sentences, too.

“On remarquera”, Eugen Coseriu comments, “l’analogie presque parfaite dans la conception grammaticale sous-jacente au explicite, et souvent jusque dans les détails entre l’analyse («synthese») de Tiktin et celle de Tesnière” (Coseriu, 1953; Coseriu, 2006: 148). “Chez les deux auteurs”, Coseriu continues, “l’idée de base est de l’ordre «régissant»–«régé» avec le verbe conjugué en tant que premier régissant” (*Ibidem*). Obviously, there are also differences between the two linguists in this respect; what is important, however, is that they both assign primary position in the sentence to the verb predicate and that they propose to present the structure of the sentence and determinations within it schematically, thus very clearly.

According to Coseriu, Hariton Tiktin took over the method of syntactic models from German textbooks, especially from Franz Kern’s *Zur Methodik des deutschen Unterrichts* (Berlin, 1883), which makes Coseriu conclude: “En tout cas, un fait beaucoup plus important du point de vue historique nous paraît acquis: c’est que l’histoire de la grammaire et de l’idéologie grammaticale est en grande partie celle des manuels scolaires et de l’enseignement grammatical” (Hariton Tiktin, in Eugen Coseriu, 2006: 156).

Last but not least, Hariton Tiktin is also recognized for his important contribution to establishing the terminology of grammar, both in the field of morphology and that of syntax: “Tiktin uses, for the first time in a Romanian grammar book, all the terms required for naming the various grammatical categories and forms” (Hariton Tiktin, in Eugen Coseriu, 2006: 140)<sup>5</sup>.

<sup>5</sup> See also Iorgu Iordan, 1978b: 182–185; Vasiliu, 1954, nr.1: 51–60; Rizescu, 1968, nr.1: 11–14; Rizescu, 1971: 45.

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## Improving Writing Skills through the Use of Toulmin's Model of Argumentation\*

Otilia Huțiu\*\*

### **Abstract:**

The paper presents Toulmin's model of argumentation and argues that it can be used in ESP and EAP classes to enhance argumentative competence and improve the writing skills of students. It also stresses the importance of teaching argumentation to students as part of their English classes, as this may help them in acquiring not only the language but also the discursive formats and text types (genres) of academic writing in general.

Based on an analysis of argumentative and opinion essays written by students during the ESP seminars, the author highlights the fact that although the general format of these written genres is known to students, a scarcity of arguments and rhetorical strategies could be noticed.

The author concludes that exercises illustrating the layout of arguments as proposed by the Toulmin model and the various argumentative schemes that can be used may improve both the writing skills of the students and their knowledge of research and academic discourse.

**Keywords:** argument layout, written genres, warrants, claims, backings

### **Introduction**

The present paper argues for the development of argumentative skills during ESP classes and presents a possible way in which argumentative competence of students may be enhanced, i.e. Toulmin's argumentation model.

Argumentative writing is part of several written genres which are generally taught during English classes and which are of utmost importance for students for various reasons. Although during their high school years Romanian students learn subjects, such as philosophy and logic, additional training in argumentative skills obtained during English classes can be useful because it focuses on the practical aspects of reasoning and critical thinking, such as, how to recognize and use

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arguments in debates, public speaking or written text types (e.g. opinion essays, argumentative essays, reports, proposals and even letters). Some of these argumentative genres are continued to be taught at university where students generally have ESP classes in their first and second years. Even if most of the text books in use in Romanian high schools and universities that we have examined and used during classes give general guidelines for the writing of argumentative genres, they limit themselves to general remarks about the linguistic markers of the general superstructure – introduction, main body and conclusion – such as adverbs or adverbial phrases: *firstly*, *secondly*, *as a conclusion*, etc. As far as the argumentative schemes are concerned they mention only a very simple structure of *claim plus support* as being the lay out for an argument. These very general guidelines have resulted in most cases in the production of opinion and argumentative essays in which the argumentative content comprises mostly examples and personal opinions of students lacking a proper argumentative support. Therefore we believe that textbooks and other teaching materials should pay more attention to the description of argument structure and various argumentative or inference rules with a view to generate argumentative skills and a certain *discussion-minded attitude* of students.

Students need to be well trained in argumentative skills as this proves useful when they have to write various papers during their years at the university. Some of them enroll in master and even doctoral programmes and have to produce not only dissertation theses but also research articles in which, again, argumentation plays an important part. Moreover, reasoning and argumentative skills improve the critical thinking of students.

Another aspect which advocates in favour of teaching argumentation during English classes concerns the cultural differences in argumentative stylistics (Davis, 1998). Western, but mainly Anglo-Saxon cultures are well known for the emphasis they lay on reasoning, argumentation and debate and therefore, learners of English have to be trained in these argumentative strategies which are part and parcel of a good communicative competence.

J. Crosswrite quoted in Davis and Rouzie (1998) highlights the fact that written argumentation is based upon a “communicative process” comprising a series of specific speech acts which aim at solving a problem or reaching a conclusion and stresses the fact that the development of arguments enhances the discovery of knowledge and therefore it deserves more attention while teaching writing and composition. Although these authors do not refer to teaching English to

non-native speakers but to teaching writing and argumentative genres we believe that their findings about the connection between argumentation and the creation of knowledge can be useful if applied in teaching written genres during ESP or EAP classes as well.

Among the practical consequences of genre studies, an important place is held by the influence of the findings upon the process of teaching the respective genres.

The generic approach encompasses information concerning the discursive tasks and sub-tasks, the macro and microstructures, as well as a multi-level analysis of interactional moves, argument types and schemes and specific linguistic clues. The teaching of argumentative competence should envisage aspects such as identification and evaluation of argumentative schemes, types of arguments (*topoi*) and identification of fallacious argumentation schemes.

Teaching genre and text types to students has many benefits, one of them being the enhancement of argumentative *competence*. The teaching of argumentative competence within a program of second language acquisition (ESP or EAP) will have to lay emphasis not only on the linguistic aspects through which generic structure becomes manifest, but also on the salience and relevance of arguments and argumentative strategies included in the respective genres.

Within this framework we have been trying to find adequate means to develop the argumentative skills of our students during ESP classes and one way of achieving this goal seems to be the use of Toulmin's model of argumentation as a starting point for teaching the structure of a good argument. Through this model students are taught to recognize good, salient arguments as opposed to fallacious moves and to create their own valid arguments.

In the following paragraphs we shall give a description of Toulmin's layout of an argument and in the concluding part of our paper we refer to the way in which it can be included in teaching written genres during English classes.

### **Toulmin's Model of Argumentation**

In the second half of the XX th century argumentation has developed into an independent field of study. This development was achieved as '*an interdisciplinary venture*' (van Eemeren, 1997) of several disciplines like: philosophy (Popper, Habermas, Willard, Crawshaw-Williams, and Toulmin), formal and informal logic (Hamblin, Krabbe, Barth, Walton, Blair, and Johnson), rhetoric and discourse analysis (Perelman & Olbrechts Tyteca, van Eemeren,

Grootendorst, Jackson, Jacobs, Anscombe, Ducrot, a.s.o.). This interdisciplinary character has determined the articulation of several distinct trends in the study of argumentation. Thus, argumentation is seen either as a phenomenon that focuses on the persuasive aspect of communication or one that tries to generate conviction.

Within the modern trend in argumentation a special place is held by the British philosopher Stephen Toulmin whose work although concerned with epistemology has aroused great interest among scholars of informal logic, argumentation theory and communication mostly through what is known as the “Toulmin Model of Argumentation”.

His main work *The Uses of Argument* first published in 1958 was designed to be a challenge to the rule of formal logic. Toulmin pointed out that rationality can be claimed for arguments sustained by reasons, which do not follow rigid and context-free rules as the syllogism with its general structure of major premise-minor premise- conclusion. People in real life do not use this structure when they want to persuade or generate conviction among their interlocutors. The validity and relevance of an argument depends on criteria applied within a certain field of argument (e.g. medicine, jurisdiction, arts). Toulmin himself stresses the fact that some parts of argument are field-independent whereas others are field-dependent; therefore rely on different argumentative schemes or inference rules:

We shall have to notice particularly how the sort of backing called for by our warrants varies from one field of argument to another. The form of argument we employ in different fields need not varies between fields. ‘A whale will be a mammal’, ‘A Bermudan will be a Briton’, ‘A Saudi Arabian will be a Muslim’: here are three different warrants to which we might appeal in the course of a practical argument, each of which can justify the same sort of straight-forward step from a datum to a conclusion. We might add for variety examples of even more diverse sorts, taken from moral, mathematical or psychological fields. But the moment we start asking about the backing which a warrant relies on in each fields, great differences begin to appear: the kind of backing we must point to if we are to establish its authority will change greatly as we move from one field of argument to another. ‘A whale will be (i.e. is classifiable as) a mammal’, ‘A Bermudan will be (in the eyes of the law)a Briton’, ‘A Saudi Arabian will be (found to be) a Muslim’ – the words in parentheses indicate what these differences are. One warrant is defended by relating it to a system of taxonomical classification, another by appealing to the statutes governing the nationality of people born in the British colonies, the third by referring to the statistics. (Toulmin, 1963: 98)

Therefore, his book has been most warmly welcomed by those whose interest in reasoning and argumentation has had some practical



starting-point: students of jurisprudence, the physical sciences, and psychology, among others.

In the Preface to the updated edition in 1963, van Eemeren claims that:

Toulmin's aim when writing the book was to criticize the idea that "any significant argument can be put in formal terms: not just as a syllogism, since for Aristotle himself any inference can be called a 'syllogism' or 'linking of statements', but a rigidly demonstrative deduction of the kind to be found in Euclidean geometry. (van Eemeren: 1963, VII)

Toulmin considers that an argument is similar to an organism with a gross and finer structure. The finer structures consist of phases or speech acts whereas the argument itself can be conceived of as a macro-speech act, an idea similar to the Pragma Dialectic theory of argumentation<sup>1</sup>.

Toulmin's model considers that most arguments consist of the following parts: claim, data, warrant, backing, rebuttal/reservation and qualification. Thus, the *claim* (*C*) represents the statement acting as a conclusion and which has to be defended. *The data* (*D*) are the reasons, grounds or evidence used to support the claim. The *warrant* (*W*) refers to the principle, or inference rule that links the data to the claim. The *backing* (*B*) comprises the justification which enforces the warrant. Sometimes the claim made may have also exceptions and these are rendered through what Toulmin calls *rebuttal* (*R*) or *reservation*. The last part in the lay-out of an argument is the *qualification* (*Q*) that specifies the limits to claim, warrant and backing and it is usually expressed by quantifiers or modal verbs (*possibly, maybe, probably, certainly, may, can, must, etc.*)

This macrostructure is exemplified by Toulmin as follows (1958: 105):

*(D) Harry was born in Bermuda*  
*(C) So, presumably (Q) Harry is a British subject*  
*(W) Since a man born in Bermuda will generally be a British subject*  
*(B) On account of the following statutes and other legal provisions:...*  
*(R) Unless Both his parents were aliens or Unless he has become a naturalized American...*

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<sup>1</sup> For more on the link between argumentation theory, communication and pragmatics see Van Eemeren, H., Grootendorst, R A *Systemic Theory of Argumentation. The Pragma-Dialectical Approach* Cambridge University Press, 2004.

The abovementioned pattern makes a clearer distinction between various parts of an argument that the well known syllogism, familiar from classical rhetoric:

*Major premise: All men are mortal*  
*Minor premise : Socrates is a man*  
*Conclusion: Therefore Socrates is mortal.*

Comparing the two argument layouts Toulmin claims that his own manages to differentiate between the functions of the argument components- claim and data, warrant and backing – better than the minor premise-major premise – claim structure in the case of the syllogism can not. Thus, in a sound argument the backing cannot be mistaken for the warrant because warrants represent a higher level of generality than the data while the backing itself should represent chains of reasoning that enforce the warrant. In Toulmin's example quoted above *Hary was born in Bermuda* represents the sort of empirical data or information that needs more explanations in order to be supportive of the claim represented by the sentence *So, he is a British subject. The warrant expresses a more general idea i.e. men born in Bermuda will generally be British subjects* whereas the *backing* in most cases implicit rather than explicit relies on an argument of authority in this case *On account of the following statues and other legal provisions*. Thus, the backing through its appeal to authority type of reasoning reinforces the statement in the warrant.

These chains of reasoning explicitly or implicitly can be accomplished by means of six argumentative strategies: generalization, analogy, sign, causality, authority and principle. These argumentative strategies should be exemplified through exercises and examples so as to enable distinguish between the sound and the fallacious argumentative chains and then to use them in order create their own well formed arguments. The backing is the field-dependent element; therefore attention has to be given to the field in which learners have to construct their argumentative writing texts. This part should be important while teaching argumentative genres in the ESP class, as the type of backing depends on the topic treated. Thus, learners writing argumentative texts in history, economics, engineering or science have to use different argumentative strategies in order to enforce their claims. Toulmin argues that the traditional syllogism may in some cases mix up the warrant and the backing.

Although exercises based on Toulmin's models have been criticized in the literature<sup>2</sup> other stressed the importance of teaching argumentation and critical thinking to students<sup>3</sup>. We consider that in a first step exercises have to teach students how to discover the various constituents of the argumentative layout in Toulmin's model by analyzing various texts. Text analyses have the benefit that they teach students how to distinguish between the soundness and the relevance of a certain argument. The soundness refers to the well formed layout of an argument (not necessarily comprising all its constituent parts) whereas the relevance of an argument can be established within the larger frame of the discourse. A relevant argument is the one that fulfils its goal of persuading or convincing the audience, i.e. if we regard arguments as macro speech acts they are relevant in as much as they fulfill their perlocutionary force.

A second step requires argument building exercises in which students formulate their own argumentative sentences based on various topics given by the teacher. During the last academic year I have used exercises based on Toulmin's model of argumentation as a preliminary training for argumentative essays and I have noticed that my students' argumentative awareness and skills have improved. Their argumentative essays contain better argumentation lines and more relevant arguments. My corpus so far consists of 50 argumentative essays written by a group of ten students. Each student wrote two essays before the training session and three essays after they were given exercises containing argument layouts. The essays written before the training session presented invariably one or two example based argumentation in favour of a certain topic. Not more than 20 % of the students also included counterarguments. The use of qualifiers (modals or adverbs) was also extremely reduced. In half of the essays written after the training session a more elaborate argumentative structure with warrants, backings and even rebuttals was noticed. Further analysis on a larger corpus and a longer period of time is necessary in order to be able to evaluate the results.

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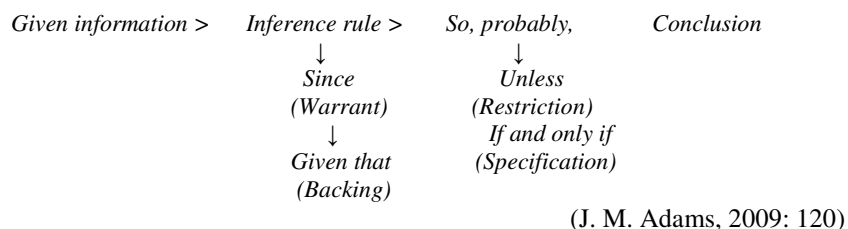
<sup>2</sup> Batteiger, R.P. *Instructor's Manual for Writing and Reading Arguments: A Rhetoric and Reader* points out to the fact that even if students can place formal features (words, phrases) of an argument correctly in texts he may not be able to use them relevantly.

<sup>3</sup> Van Eemeren, F., Grootendorst, R., *Teaching Argumentation Analysis and Critical Thinking in the Netherlands*, 1989.

### Conclusion

The enforcement of argumentative skills is a necessary stage in acquiring written competence and in enabling students to produce various genres and to ultimately acquire a wider linguistic and communicative competence.

Toulmin's model of argumentation has been a starting point for the elaboration of a more complex communicative sequence, the argumentative sequence (Adams, 2001/2009) conceived as a basic unit of any argumentative text type. Thus the argumentative sequence postulated by J.M. Adams has the following structure which largely follows that given by Toulmin:



This basic sequence can and is in many argumentative texts further elaborated so that based on inference rules and new information provided by the restriction or specification parts other conclusions can be generated which can be quite opposite in meaning with the first conclusion. Adams points to the importance of linguistic formulations and reformulations in the development of the argumentative sequences.

Although Adams uses the argumentative sequences mainly to analyze argumentative texts it can also serve as an exercises for enhancing writing competence and acquiring generic information.

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SOCIAL AND EDUCATIONAL STUDIES

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## Teacher Personal Development – a Priority of the Present Age\*

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### **Abstract:**

The author discusses the concept of teacher personal development with the purpose of revealing the necessity of including aspects that, up to the present, have been ignored. The new context of globalization and development based on knowledge and innovation has opened the necessity of an increased focus on the quality of teaching. As a function of human psychology, quality cannot be pursued without considering intuition, creativity and introspection skills. The paper examines the possibility of stimulating the inborn capabilities of teachers by resorting to a recent method of activating the INDIVIDUATION process postulated by C. G. Jung.

**Keywords:** Self Realization, transformation, thoughtless awareness, physical health, yoga

### **Purpose of the Paper**

The paper aims at revealing the necessity of enlarging the scope of Teacher Personal Development with a view to including elements that, up to the present, have been neglected by the existing educational programs and plans.

### **General Context**

If we are to refer to the general context of a unified Europe, we could start by saying that globality and the unprecedented development of science and technology have created the necessity of an increased focus on knowledge and innovation. The new models of economy are known to require a holistic image of innovation where its different components are dealt with as an assembly involving teams and resources engaged in new types of production, marketing and organization. According to the Lisabona strategy, the entire system envisaged is

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meant to foster a new Europe with a superior organization where innovation should be endowed with a maximum value when approaching all its components, that is life in general.

It is in education where innovation needs to be promoted in the first place because it is at this level that pupils and students internalize the idea of creativity, the need for producing new solutions and the openness to novelty. But how could such an enterprise be successful without the expertise of teachers who should possess the competence of developing creational skills in their learners in the first place? In one word, education should start not with the pupils or students but with the didactic staff. And, it is for this reason that Teacher Development comes out as a priority in the present educational documents. For example, the Kelly and Grenfell report “European Profile for Foreign Language Teacher Education” presented at a conference in France (2009), acknowledged the ever broadening scope of competencies required by this profession. The study included new skills like: teaching culture alongside language, awareness of social and cultural values promoted through teaching, networking inside and outside schools/ universities etc. This is only one of a long list of events attempting at a holistic view of what quality means for the teaching profession that appears to be a multi-disciplinary, multi-faceted activity. The knowledge involved appears to be widening and incorporating disciplines that are usually considered separate (the respective specialty, economy, management, politics, culture and civilization, psychology etc.).

However, the new teaching abilities and skills have an integrative nature that is still difficult to define. Skills like awareness of the actual learning needs, sensitivity towards learners as persons, enabling students to perceive their weak and strong points as well as master their emotional sides, helping them to enforce self-respect, tactfulness and sense of collectivity are still vague and left to be solved by teachers’ own intuition and interest. It is true that the educational process is primarily centered on developing learners’ personalities. But, in order to ensure the best possible development of learners’ motivation, attitudes and skills, teachers are supposed to undergo the same process beforehand. Until and unless educators have not been properly transformed as personalities, the educational process at large will remain half-baked. Part of the reason is that, unfortunately, despite of the richness of materials elaborated, the teacher personal development still appears to be a slippery concept that can mean a multitude of things to a multitude of individuals.

### **Teacher Development – Background**

The development of the teacher's personality is basically a function of human psychology that, unless underpinned by accurate psychological guidelines, could end up in neglecting essential zones in the human beings involved. Personal development does not mean, in our opinion, conformance to external parameters but a set of subtle features pertaining to the uniqueness of human nature. The psychological dynamics underlying personal development involves a scale of needs (Maslow) ranging from the lower (physiological needs, safety needs etc.) to the higher (social needs, esteem needs, actualization needs). The top level is Actualization or Integrative psychology involving value sharing and full responsibility to the needs of the respective parties. By incorporating the lower needs, Actualization manifests as the upmost achievement of personality engaged in a mutual interchange of messages and under-messages as well as sharing valuable experiences and knowledge. It is at this level that masters and learners fulfill their needs of Actualization where intuition and creativity appear to be invaluable conative dimensions. However, intuition or insight has not been explicitly included in the present materials on personal development. Among the reasons, one might list the insufficient data on the topic, the difficulty of training by using the conventional methods, the preconceived ideas created by the previous exposure to other types of training or the deeply felt reluctance to accept novelty with its involved changes in the perception of oneself and of reality. Intuition usually implies the perception of hidden relations among things that seem totally unrelated to the ordinary mind and also a strong attraction towards the New and the Strange. This function of the human psyche is related to the unconscious which includes elements outside conscious awareness that are organized into archetypes usually reaching the conscious mind in the form of metaphorical images present in dreams and revelations or in the form of abstract representations (mathematical, geometrical or chemical symbols and figures).

Alongside Rational Thinking, Feeling and Sensation, Intuition plays an important role in the human psyche. Thus, equal consideration has to be given to all these four components underpinning personal development as a complex, dynamic process the governing Principle of which is the Self. Being the controller of the entire process of evolution from the original state of unconsciousness up to the highest state of enlightened awareness, the Self actually guides the dynamics of Self Realization or Individuation. A concept created by Carl Gustav Jung, Individuation refers to the discovery of the Self and replacing the Ego

by it as the center of personality. Closely related to Maslow's actualization, the Self Realization generates the awareness that the individual is part of a higher psychic entity (the Self) from which it is, however, distinct. The final outcome is a revolutionary transformation of the individual who acquires a higher, subtler perception of Reality and Truth thereby becoming detached from his/ her previous trivial and limited motives and ways.

If we were to refer to the relevance of Self Realization to the teacher development we might stress out the fact that such a practice and resulting state would have good chances of helping teachers to effectively articulate their own approach to Personal Development. As the phrase "personal development" itself indicates, the process/ becoming involved pertains to the intimate, personal universe of the human being in his/ her teaching position. Personal development is therefore strictly personal and limited to the unique and also universal nature of the respective person/ teacher. As such, it cannot be either artificially forced from outside or mimicked by an elaborate, self-imposed attitude. On the contrary, Teacher Development is a process and a new state that has been reached after a gradual transformation from a previously unmotivated, self-complacent, non-ambitious individual to a new level where he/ she is able to perceive the Truth about himself/ herself as part and parcel of Reality, to assume his/ her latent qualities and manifest them within the harmony of the entire cosmos. Secondly, the new stage enables individuals/ teachers to attempt raising their own learners to the same heights of intellectual and spiritual knowledge where the latter are motivated to abandon routines and frozen ideas and "take the sky as the limit".

But, how relevant ascending to such levels would be for teachers in particular? To begin with, teachers are human beings not essentially different from other segments of population. Their primordial concern (see Maslow's scale) is physical health, safety and a certain level of prosperity as prerequisites of all life achievements. As far as health is concerned, it is generally accepted that, despite its progress and sophisticated technology, conventional medicine is still short of answers to the treatment of a long series of illnesses (e.g. the psychosomatic diseases) which are increasing every year. The etiology of high blood pressure, cardiovascular diseases, diabetes, cancer, psychic disorders etc. is still largely unknown, a fact which accounts for the rather low life expectancy especially in the advanced countries. Doctors get specialized in separate parts of the body without integrating either the rest of the body or the psychological and environmental aspects of their patients. In

order to control the invisible zones of the human body they resort instead to chemical drugs that are responsible for producing reactions like stress, lack of energy, sleep disturbances, irritability or depression.

Despite the current advances in physics that have discarded the mechanistic views on man and matter, both conventional medicine and the large public are still reluctant to move over to a holistic, global conception that integrates biological, social and psychological phenomena into a single whole. It is in this context that the cultural heritage of “yoga” which is known to encompass both the physical and the psychic aspect of human beings has gained a considerable momentum. Unfortunately, the false so called gurus who have been distorting and trading the ancient yoga for money-making purposes and destructive purposes have given a serious blow to the good name of yoga. The result is that people reject it altogether or, at best, reduce it to a science of physical and breathing exercises.

Most of the persons, however, are ignorant of its true essence which consists in the union (“Yoga” – to join, Sanskr.) of the Primordial Energy situated in the sacrum bone with the cosmic energy storing the entire information of the Universe. The reappraisal and updating of this ancient philosophical literature in India on this topic was made possible by Shri Mataji Nirmala Devi, a modern Indian personality, who has rediscovered SahajaYoga (“Sahaja” – spontaneous, effortless, in Sanskrit) originally described in Markandeya Purana centuries ago. Her contribution to developing a new type of intelligence called Spiritual Intelligence consisted in enabling people to awaken the above-mentioned energy (called Kundalini in Sanskrit) due to the subtle, inborn capacities of our Central Nervous System. Irrespective of one’s way of life and religious beliefs, the person whose Kundalini rises and pierces the limbic zone in the brain, feels a subtle breeze from the palms and top of head. To begin with, the repeated experience, which is consistent and verifiable, results in various diseases getting cured. Thus, the regular practice of Sahaja Yoga triggers the cure of migraine, anxiety, neurosis, arthritis, spondylitis, diabetes, asthma etc., a fact which has been supported by clinical observations and systemic research conducted within numerous doctoral projects, mainly in India, Russia and Australia.

The raising of Kundalini gives the human being the Self Realization or the state in which one realizes that he/ she is not the physical body, not the emotions, not the thoughts but a higher, spiritual entity called the Self. It is in this state that the individual gradually becomes aware of the qualities of his/ her subtle energy centers located along the spinal cord.

Sahaja Yoga, different in some ways from the other types of yoga, transforms people, who, in their turn, start transforming their environment (other human beings and objects). As a by-product of Self-Realization, one starts enjoying physical, mental, social and spiritual well-being to which each subtle center contributes with its powers.

In order to give the reader an idea of what these qualities imply and of how relevant they are for the balanced, healthy state of human beings – hence teachers – we shall provide below a short enumeration of the subtle centers and their specialized functions.

**The first center**, situated in the sacrum bone, governs excretion and genital organs and is also involved in the equilibrium of all the other centers. When “awakened”, this center brings forth vitality, good health, purity of desires, innocence, self-control, wisdom, confidence, and a sense a right direction. **The second center**, located in the aortic plexus (two centimeters below the navel), controls the kidneys, lower part of liver, pancreas, spleen and intestines. When in balance, it bestows good memory, focused attention, creativity, the power to see the truth and sense of aesthetics upon the individual. This center can be damaged by excessive thinking and planning and also by excessively emotional states and pondering over the past events. **The third center**, located at the navel, is the center of welfare through which man uses nature’s resources and becomes prosperous. It governs the stomach, liver and intestines and, on the subtle level, it operates in the field of business planning, financial problems and logic. The damage can come from bad diet, miserliness, household worries and panic. The next center is rather a zone encompassing the abdomen, which provides the ability to distinguish between truth and falsehood and also the ability to raise one’s attention out of the “ocean of illusions” into the awareness of reality. **The fourth center** is represented by the cardiac plexus, the function of which is to provide immunity and a state of courage and confidence. It can be damaged by impure, materialistic desires, worldly attachments and selfishness. **The fifth center**, located in the cervical plexus, governs the organs situated at this level and also the qualities of self-respect, detachment, diplomacy, compassion, discretion and integration into the collective. The feeling of guilt, criticism, sarcastic talk, aggressiveness or inhaling of smoke can seriously impair this center. **The sixth center**, present in the optic chiasma (center of the forehead), governs the eyes and also the power to get detached from the past through forgiveness. The attack may come from wobbling, impure eyes, unstable attention and inability to forgive. **The seventh center** –

present in the limbic area of the brain – incorporates all the lower centers and integrates them into one single whole. Upon Self Realization, it is awakened and spontaneously provides man with the awareness that makes him/ her perceive the all-pervading energy holding the universe together. In this vibratory awareness, one feels energy/ vibrations in his palms and top of the head as messages about his/ her own state of health and also about the physical and emotional state of other people. Moreover, these vibrations can be used to cure one's own energy centers and also the centers of others.

Thus, Sahaja Yoga appears, in our opinion, to be relevant to our times because it touches life at all levels and has the power to embrace not only the health, emotions, behavior and intellect of people, but also human relationships, economics and spirituality of life. It is true, however, that these vibrations, which are similar to electromagnetic waves, are not fully understood at this moment. It is only their effects that can be measured by scientific devices and that have contributed to the concept of Holistic Care by which an individual should be treated as a whole including his/ her environment as well. The 2<sup>nd</sup> c. BC sacred writings considered yoga to be the basic technique to strengthen the body health for higher states of consciousness, a fact which preserves its validity even today when the challenges of modern life are higher and when man's inner, latent potentialities need to be developed in all directions.

The cause of man's troubles, hence teacher's troubles is that he/ she is not in balance – a serious obstacle to personal well being that can be overcome by the sixth sense of vibratory awareness mentioned above. Imbalances and diseases that attack the person's/teacher's equilibrium, health and efficiency in his/ her family and working environment could be "cured" by practicing Sahaja Yoga. This includes norms of psycho-social behavior involving thoughts, attitudes, family relations, social behavior and culture in order to ensure the proper functioning of the energy centers in the body. Thus, Sahaja Yoga has updated the ideal behavioral pattern already mentioned in ancient texts that triggers the optimal functioning of the entire organism in the absence of which imbalances, stress and eventually diseases occur. Through the control of people's own emotions (anger, hatred, fear, frustration, helplessness etc.) their attitudes and perception of events change to a state of predominant peace, calm, sense of security and confidence in front of life changes.

Already in practice in different parts of the world, the method of Self Realization represents the actualization of the laws that challenge people to abandon the previous stage of limited knowledge and

experience and ascend to a new level of global knowledge and holistic integration. At this stage, the individual becomes thoughtlessly aware, thereby spontaneously perceiving the condition of another person or of the collectivity. At a still higher level, man becomes a Universal Being endowed with a powerful sense of vibratory awareness that enables him/her to perceive the truth about his environment and even to produce beneficial, “healing” effects on society and nature.

### **Our Solution**

The scientific studies performed on Sahaja Yoga effects upon the human well being have shown that the practice of meditation can bring about considerable improvement in the human health, body and brain. Although a poorly understood discipline, meditation appears to help develop the unconscious micro-behaviors that produce widespread effects on physical and psychological functioning. Sahaja Yoga meditation is different from other meditation types because it promotes the experience of thoughtless awareness based on the original tradition. This is a state in which the excessive agitation of the mind is neutralized and still enabling one to focus on the “present moment” while maintaining alertness and effectiveness. Thus, Sahaja Yoga meditation produces a characteristic theta wave activity (visible in EEG detectors) in the front and top of the brain which does not appear in other techniques and is directly associated with enhanced concentration, stress relaxation and feeling good inside.

The research conducted by the Medical Research Program (MRP) in Sydney, Australia, has revealed the peculiarities of the Sahaja Yoga meditation as opposed to other techniques or conventional relaxation. The Surveys demonstrated that the Sahaja Yoga participants improved their coping resources for personal and external challenges, thus suggesting that this technique could be an asset of teacher staff training programs. Therefore, if we are to acknowledge the profound effects of the thoughtless awareness/ mental silence in the Sahaja Yoga meditation that remove anxiety and improve cognitions, perceptions and the whole body-mind well being, the possibility of including it in the teacher development courses appears to be promising. Such an enterprise could be designed and implemented as a pilot study involving teacher volunteers enrolled in meditation groups and parallel control groups. The pre and post-experiment variables and measures should be conducted by resorting to rigorous scientific standards. The outcomes of the research stages and the quantitative and qualitative feedback could also be a starting point for further teacher educational research.



### **Conclusions**

If we are to refer to the chances of including Sahaja Yoga meditation in the present teacher development programs we would say that an outward, clear answer is difficult to give. On the one hand Self-Realization cannot be imposed by guidelines or regulations because the decision is strictly personal and depends on the inside need for filling in the spiritual gaps in one's life. Second, another difficulty is that the trainers conducting the meditation sessions suggested above have to be practitioners themselves. The last, more problematic obstacle comes from the difficulty of accepting the very theory involved. The reason is that our culture as well as the entire western tradition is still skeptical about yoga in general, mainly on account of the unauthorized systems circulated. Also, the theory presented appears to include unconventional and still controversial ideas. Last but not least, the existing studies on the topic are predominantly found in Indian scientific literature and are not easily accessible to the western world. Nevertheless, teacher development is part of the inextricable law of progress and symptomatic of the deeper historical necessity whose origins are found at the very core of the psyche. Our opinion is that, maybe, the time has come for our genuine development as teachers to shift from external, materialistic measures to the deeper world of the human psyche governed by the Self.

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JESS

## „Gura satului” (Die Stimme des Dorfes) (1867–1871) – eine sogenannte „humoristische“ Zeitschrift in Österreich-Ungarn\*

Daciana Marinescu\*\*

“Gura satului” (“Voice of the Village”) (1867–1871) – a So-Called Humour  
Magazine in Austria-Hungary

### Abstract:

The Romanian weekly magazine “Gura satului” was first published in 1867, in Pest (Hungary), by the well-known lawyer, writer and journalist, Iosif Vulcan. The magazine appeared in two series, from 1867 to 1881 and from 1901 to 1903. So far, no researcher specialized in the history of the Romanian press has dedicated a monographic work, exclusively to this periodical. Aspects relating to the place of this magazine in the Romanian modern press were analyzed only in a broader framework. The authors of all these approaches have concluded that the journal had a mainly literary character. “Voice of the Village” was therefore included in the genre of satirical press. A background analysis of the numbers of the magazine that appeared between 1867 and 1871, when its headquarters was in Pest, allows us to draw new conclusions. They point out the national and militant character of the magazine. Therefore, at least for this period, the journal may be considered one of the main Romanian political journals in dualist Hungary.

**Keywords:** “Gura satului”, Romanian political press, literary press, Austria-Hungary, dualism

Die rumänische sogenannte humoristische Zeitschrift „Gura satului“ wird 1867, dem Jahr der Bildung von Österreich-Ungarn als Staat, vom berühmten Rechtsanwalt, Schriftsteller und Journalisten, Iosif Vulcan (Mihuț, 2005: 222–243) in Pest gegründet. In der zweiten Hälfte des Jahres 1870 wird die Stelle des verantwortlichen Redakteurs vom Arader Rechtsanwalt, Mitglied des ungarischen Parlaments und

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Publizisten, Mircea Vasile Stanescu (Suciu, 1936: *passim*) übernommen. Dieser führt die Zeitschrift bis 1881, dem letzten Erscheinungsjahr der ersten Serie. Die Tatsache, dass beide ersten Chef-Redakteure Rechtsanwälte sind, Beruf dem sich mehr und mehr Rumänen in Siebenbürgen mit Vorliebe gewidmet haben, weist auf eine gesellschaftliche Entwicklung hin. In diesem Zusammenhang zählt die Führung der rumänischen national-politischen Bewegung in Siebenbürgen immer mehr Vertreter aus den Reihen der weltlichen Intelligenz im Vergleich zum Klerus (Maior, 1992: 114).

Bis März 1871 werden die Ausgaben der ersten Serie der Zeitschrift in Pest veröffentlicht. Danach, werden sie sukzessive in Arad und Gherla gedruckt.

„Gura satului“ erscheint im Kontext unglücklicher Folgen für die Rumänen nach der Errichtung des österreichisch-ungarischen dualistischen Regimes, obwohl diese die Mehrheit der Bevölkerung im Gebiet des ehemaligen autonomen Fürstentums Siebenbürgen und im Westen des heutigen Rumänien darstellen. 20 Jahre nach dem politischen achtundvierziger Erdbeben hat das ungarische Parlament folgende normativen Rechtsakte erlassen: Das Gesetz über die detaillierte Regelung der Vereinigung Ungarns und Siebenbürgens (GA XLIII/1868); das Gesetz über die Gleichberechtigung der Nationalitäten (GA XLIV/1868) – welches die Existenz und die Vorherrschaft einer einzelnen ungarischen Nation, und einer einzelnen Amtssprache – Ungarisch-, anerkennt<sup>1</sup> und schließlich das Gesetz über die Volksschulen (GA XXXVIII/1868), welches ihre Umwandlung in staatliche Schulen und, implizit, den Prozess der Magyarisierung der rumänischen Bildung erleichtert.

Die Presse unterliegt weiterhin den Bestimmungen des Gesetzesartikels XVIII von 1848, das im dualistischen Ungarn bis 1872 in Kraft ist, als ein neues Gesetz diesbezüglich verabschiedet wird. Die am meisten angefochtenen Bestimmungen der normativen Akte von 1848 aufgrund der Einschränkung des Rechts auf freie Meinungsäußerung, sind jene, die im sechsten Absatz aufgezeichnet werden. Diesen Bestimmungen zufolge werden die Bürger des dualistischen Ungarns, welche zur gewaltsamen Änderung der Verfassung aufrufen oder gegen die Vorherrschaft des Rechtssystems

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<sup>1</sup> Die rumänische Übersetzung des Gesetzestextes wird von Eugen Brode in seiner Arbeit „Cestiunea română în Transilvania și Ungaria“, București, 1895, S. 110–121, veröffentlicht. Cf. Camil Mureșanu, *Viața politică și luptele împotriva asuprii naționale*, „Din istoria Transilvaniei II“, București, Editura Academiei Republicii Populare Române, 1961, S. 231–234.

sind, mit Gefängnis bestraft und zu Geldstrafen gezwungen<sup>2</sup>. Die Chefredakteure sind für Artikel verantwortlich, die ohne Unterschrift veröffentlicht werden. Die Redakteure der „Gura satului“ zögern nicht, kritische Ansichten in einigen Pamphleten abzdrukken. Diese können folgendermaßen zusammengefasst werden: „Gott behüte vor dem ungarischen Pressegesetz, denn es ist einzigartig!“ („Gura satului“, Nr. 12 vom 4./16. Apr. 1869, S. 46). Ebenso haben die Redakteure festgehalten, dass der erste Absatz des Gesetzes, demzufolge jeder Mensch seine Ideen durch die Presse öffentlich freigeben kann, nur eine Satire ist („Gura satului“, Nr. 15 vom 9./21. Apr. 1870, S. 59).

Bisher hat kein Forscher mit dem Schwerpunkt Geschichte der rumänischen Presse eine monographische Arbeit geschrieben, die sich exklusiv mit der Zeitschrift „Gura satului“ beschäftigt. Aspekte über die Existenz und Bedeutung der Zeitschrift sind bisher nur in Bänder analysiert, welche die rumänische Presse im dualistischen Ungarn oder nur in Arad behandeln. Die Autoren dieser Arbeiten haben festgestellt, dass das Magazin in seiner gesamten Erscheinungsperiode, einschließlich der zweiten Serie zwischen 1901–1903, einen überwiegend literarischen<sup>3</sup> oder „komplexen“<sup>4</sup> Charakter hat. Die Zeitschrift „Gura satului“ wird deshalb dem Genre der satirischen oder humoristischen Presse zugeordnet.

Dennoch hebt eine Hintergrundanalyse der zwischen 1867–1871 erschienenen Ausgaben der Zeitschrift die Tatsache hervor, dass fast ausschließlich Nachrichten oder Kommentare mit politisch-nationalem Charakter gedruckt werden. Literarische Texte spielen keine entscheidende Rolle. In den ersten fünf Erscheinungsjahren der Zeitschrift versuchen die Redakteure sie als ein literarisches, „humoristisches“ oder „witziges“ Magazin, nicht so sehr den Lesern, als den ungarischen Behörden, vorzustellen. In Anbetracht der begrenzten Meinungsfreiheit im dualistischen Ungarn lässt sich diese versuchte Täuschung der Behörden erklären. Folglich haben die Journalisten die politische national-rumänische Botschaft subversiv ausgestrahlt. So veröffentlichen sie, unter dem Schutz der Anonymität, Pamphlete in

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<sup>2</sup> Die ungarische Übersetzung des Gesetzestextes findet man unter: <http://www.1000ev.hu/index.php?a=3&param=5286> – [26.05.2012].

<sup>3</sup> Vielsagend in diesem Sinne ist folgende Arbeit: Iulian Negrilă, *Presa literară românească arădeană (1869–1944)*, Arad, Editura Multimedia Internațional, 1999.

<sup>4</sup> Relevant in diesem Sinne ist folgendes Studium: Claudia Bucura (Mercurean), *Ipostaze caricaturale ale revistei satirice Gura Satului (1867–1881;1901–1903)*, „Transilvania“, Sibiu, Nr. 8/2011, S. 59.

Prosa oder Versform, Allegorien, imaginäre Dialoge u.a., die bestenfalls nur formell einen literarischen Wert haben.

Wenn die Redakteure der „Gura satului“ ihre Zeitschrift nicht unter dieser Tarnkappe publizieren, würden sie sich einer Reihe von missbräuchlichen und diskretionären Strafmaßnahmen aussetzen, ähnlich denen, die ungarische Behörden gegen andere Zeitschriften, wie „Federațiunea“ (Neamțu, 2004: 31–92), herausgegeben in Pest, oder „Albina“, herausgegeben in Wien, bereits unternommen haben. Zu solchen Vergeltungsmaßnahmen zählen: Beschwerden gegen die Redakteure der rumänischen Zeitschriften, die offen im Kampf um die Förderung nationaler Interessen engagiert sind, das Verbot ihrer Verbreitung in Ungarn, wie im Fall der „Albina“, oder die Einführung einiger Presseprozesse. Infolge der Prozesse werden einige der verantwortlichen Redakteure bis zu einem Jahr Haft verurteilt.

Diese Verfolgungen werden in Artikeln unter der Signatur der Redaktion meistens auf der ersten Seite der Zeitschrift veröffentlicht. Sie werden auch in Form von Karikaturen auf der letzten Seite jeder Ausgabe des Magazins gedruckt. In der Karikatur „Was der Postbote bringt“, zum Beispiel, wird die Redaktion der „Gura satului“, ganz erschrocken abgebildet. Die Journalisten fürchten sich davor, dass der Postbote nur Beschwerden „als Frucht der ungarischen Post“ („Gura satului“, Nr. 8 vom 29. Febr./12. März 1868, S. 32) liefert.

Im November 1869 haben die ungarischen Behörden die Verfolgungen gegen Alexandru Roman (Chef-Redakteur der „Federațiunea“) und den Druck auf die rumänische Presse verstärkt. Unter diesen Bedingungen haben die Herausgeber der „Gura satului“ denen, die davon träumten, dass „jemand ihnen den Kopf zerschlagen wollte“, geraten, nicht die Wahrheit zu sagen und nicht kritisch zu schreiben („Gura satului“, Nr. 37 vom 21. Oct./2. Nov. 1869, S. 147).

Zu Beginn des Jahres 1870 stellen die Redakteure mit Hilfe der beliebten Schelmenfigur „Păcală“ mit bitterer Ironie fest, dass es in Ungarn für Journalisten genial ist, „die Wahrheit zu sagen und doch keinen Presseprozess zu haben“. „Păcală“ rät seinem Bruder „Tândală“ „höflich“ wie die meisten Rumänen zu sein, „ein Mann zu werden, der hohe Politik macht“<sup>5</sup> und, wenn er einen Artikel zu veröffentlichen beabsichtigt, soll er „keine wahren Sachen, sondern nur leere Sätze

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<sup>5</sup> Das Syntagma „ein Mann der hohe Politik machte und lange Diplomatie hatte“ wird von den Redakteuren der „Gura satului“ oft benutzt, um jene Rumänen zu ironisieren, die, um persönliche Vorteile zu genießen, bereit waren, den ungarischen Behörden hörig zu sein und sogar die Ideale ihrer Nation zu verraten.

schreiben“. So „würde niemand einen Presseprozess gegen ihn führen“ („Gura satului“, Nr. 4 vom 22. Jan./3. Febr. 1870, S. 14).

Im Frühjahr desselben Jahres wiederholt „Păcală“, dass „offene Augen und ein geschlossener Mund Menschen glücklich machen“. Er berichtet auch von seiner Reise durch „Dakien“ wo er sich nach dem Befinden der Rumänen erkundigt hat. Păcală gesteht, dass er unangenehme Folgen hätte ertragen müssen, wenn er sich erlaubt hätte, zu sprechen. „Păcală“ betont, dass es ihm, trotz der verspürten Notwendigkeit seine Feststellungen der „großen Welt“ mitzuteilen, gelungen ist, ruhig zu bleiben („Gura satului“, Nr. 22 vom 28. Mai/9. Junie 1870, S. 86–87).

Auch nachdem die Führung der „Gura satului“ von Mircea Vasile Stănescu übernommen wird, teilt ein Korrespondent aus Năsăud der Redaktion mit, dass er „unerhörte und unglaubliche“ Nachrichten zu schreiben hätte. Er hält sich jedoch zurück, aus Angst seinen Arbeitsplatz zu verlieren, womit „die großen Herren“ drohen („Gura satului“, Nr. 39 vom 27. Sept./9. Okt. 1870, S. 154).

Am Anfang des Jahres 1870, nachdem Alexandru Roman seine zwölfmonatige Haftstrafe in Vác (Ungarn) angetreten ist, erzählt die Figur „Gura satului“<sup>6</sup> den Lesern, dass sie dorthin gefahren ist, um „das freie Quartier der verurteilten Journalisten“ zu besichtigen und „den dortigen Herrn Gefängnisdirektor“ kennenzulernen. Die Figur rechtfertigt diese Initiative mit dem Argument, dass Journalisten gute Beziehungen zu „diesem Herrn pflegen müssen, der immer bereit ist, sie unter seine Fittiche zu nehmen“. Das berühmte Gefängnis für Journalisten befindet sich gegenüber vom „berühmten Kerker der Verbrecher“. Am Ende des Berichts gesteht „Gura satului“ froh zu sein, heil und „mit unversehrten Schnurrbärten“ zu Hause angekommen zu sein („Gura satului“, Nr. 3 vom 15./27. Jan. 1870, S. 10–11).

Ende 1870 „tratschen“ auch weibliche Figuren wie „Treanca“ und „Fleanca“ darüber, dass „Federațiunea“ drei Presseprozesse hat. Beide Frauen behaupten, dass diese Tatsache keine Neuigkeit darstellt und, dass sie fortbestehen wird, solange das Magazin „die echten Ideale der Rumänen“ verteidigen und „diese Regierung an der Macht bleiben“ wird. In diesem Kontext schätzt „Fleanca“, dass „Federațiunea“ nur dann keinen Presseprozess haben wird, wenn sie „ihre Überzeugungen nicht mehr ausdrückt“ („Gura satului“, Nr. 43 vom 25. Okt./6. Nov. 1870, S. 172).

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<sup>6</sup> Manchmal wird die Figur mit dem gleichnamigen Chef-Redakteur des Magazins identifiziert.

1870 hebt Mircea Vasile Stănescu die Bedeutung der Zeitschrift im rumänischen Pressebereich in Ungarn hervor. Dies ist auch aufgrund der Tatsache möglich, dass es der Redaktion der „Gura satului“ in den ersten fünf Erscheinungsjahren gelungen ist, Presseprozesse zu vermeiden. In einer Ausgabe des Magazins unterstreicht der verantwortliche Redakteur „die Einzigartigkeit dieser Zeitschrift für alle Rumänen“ aus Ungarn („Gura satului“, Nr. 50 vom 13./25. Dez. 1870, Titelseite).

Der national-politische Inhalt der Artikel erlaubt uns einen eher tragischen als komischen Einblick ins Schicksal der Rumänen aus Siebenbürgen in den Anfangsjahren des Dualismus.

Anlässlich des 20-jährigen Jubiläums der großen Nationalversammlung in Blaj vom 3./15. Mai 1848 gesteht die Redaktion der Zeitschrift, dass rumänische Publizisten wegen Paragraph 6 des Pressegesetzes in Ungarn nicht schreiben dürfen, was ihre Landsleute denken, wünschen und fühlen. Die Journalisten unterstreichen, dass sie in Worten, die viele zum Lachen oder „mit blutigen Tränen“ zum Weinen bringen, das heilige Ideal der Freiheit zu verbreiten wünschten. In diesem Kontext hebt man hervor, dass das Pressegesetz die rumänischen Journalisten daran hindert, „allen Blutsbrüdern“ zu erklären, dass die Vereinigung Ungarns und Siebenbürgens nicht vorteilhaft für sie ist und dass sie um ihre Unabhängigkeit kämpfen müssen („Gura satului“, Nr. 16 vom 3./15. Mai 1868, Titelseite). Propagandistisch bekräftigte der polemische Stil in der Ausgabe vom 3./15. Mai 1848 den allgemeinen Geist des historischen Augenblicks, der vor zwanzig Jahren geschah, indem sein „spirituelles Erbe“ (Mureșanu, 2002: 61–66) hervorgehoben wird.

In den Jahren, in denen die Zeitschrift in Pest erscheint, kritisieren oder beklagen die meisten Artikel in einem Ton, der zwischen Sarkasmus und Entsetzen schwankt, politische Realitäten der „konstitutionellen“ und dualistischen Ära, welche die Ausübung der Rechte und Freiheiten der Rumänen in Ungarn stark angegriffen haben. Die sogenannte „Hora“, ein den Verfolgungen die Alexandru Roman ertragen musste gewidmeter Reigentanz, ist in Wirklichkeit eine sogenannte „Doină de jale“ (ein Trauerlied). Dadurch versucht die Redaktion auf die schweren Haftbedingungen des rumänischen Redakteurs aufmerksam zu machen. Gleichzeitig lässt man den Gefangenen wissen, dass seine Landsleute traurig über seine Verhaftung sind („Gura satului“, Nr. 10 vom 5./17. März 1870, Titelseite). Die gleiche Tonalität wird auch in der „Hora“ für Ioan Poruț, dem stellvertretenden Chef-Redakteur der „Federațiunea“ beibehalten. Ioan



Poruț ist ebenfalls infolge eines Presseprozesses verhaftet worden („Gura satului“, Nr. 10 vom 5./17. März 1870, S. 39).

Viele Artikel werden subversiv geschrieben, so dass sie in den Rumänen Schmerz, Empörung aber auch Aufruhr hervorrufen. Diese Artikel handeln von der ungerechten Behandlung der Rumänen im dualistischen Ungarn und ermutigen die Landsleute dagegen zu kämpfen.

Der propagandistische und subversive Charakter der „Gura satului“ wird zum ersten Mal in einem Leitartikel auf der ersten Seite der 50. Ausgabe vom Dezember 1870 von Mircea Vasile Stănescu hervorgehoben. In diesem Artikel verspricht der Chef-Redakteur „auch in Zukunft“ in „dieser liberalen, demokratischen und resoluten Oppositionszeitung scherzend zu kämpfen“ („Gura satului“, Nr. 50 vom 13./25. Dez. 1870, Titelseite).

Das Programm der Zeitschrift bietet den wichtigsten Beweis dafür, dass das Magazin, in den ersten fünf Jahren seines Bestehens, unter der Leitung der zwei rumänischen Rechtsanwälte als Stellvertreter der Nationalbewegung, eine Propaganda-Waffe ist.

Wichtig in diesem Sinne ist die Aussage der Redaktion im Sommer 1869, derzufolge „der Mund der Gura satului nicht leicht geschlossen werden kann und zwar nur wenn der Mund der Nation gesättigt wird“ („Gura satului“, Nr. 28 vom 10./22. Aug. 1869, Titelseite).

Um diesen Zweck zu erfüllen, beschließen die Redakteure, Nachrichten und Kommentare zu publizieren, die relevant für die Bemühungen um nationale Emanzipation der Rumänen in Ungarn sind.

Im Herbst 1869 informieren die Journalisten ihre Leser darüber, dass sie ihre Aufgabe in schweren Zeiten erfüllen, nachdem „der Kampf begonnen hat“, um „Scharen von Feinden, Renegaten, Verirrten, Feiglingen u.s.w.“, die „den Herd unserer Vorfahren durchwandern“, propagandistisch zu bekämpfen. Daher rufen die Redakteure ihre Landsleute zum Kampf auf, um die Feinde der Rumänen zurück in „ihr Land der Hölle“ („Gura satului“, Nr. 37 vom 21. Okt./2. Nov. 1869, S. 147) zu zwingen.

Ebenfalls einen programatischen Charakter hat ein im April 1870 veröffentlichtes Pamphlet. In diesem Artikel anathematisieren die Redakteure symbolisch diejenigen die annehmen, dass „Gura satului den Dualismus liebt“ („Gura satului“, Nr. 14 vom 2./14. Apr. 1870, S. 55).

Mircea Vasile Stănescu verbreitet die Bedeutung der Unterstützung nationaler Freiheits- und Einheitsideale, sowie harte Kritiken, sogar gegen die höchsten Würdenträger des Staates.

Schließlich treibt auch die neue Redaktion der „Gura satului“ programmatisch die Idee voran, dass sich die Rumänen aus Ungarn nach ihren Landsleuten jenseits der Karpaten richten. Vielsagend sind in diesem Sinne die Theaterchroniken, die im Sommer 1870 die Anwesenheit der Theatertruppe unter der Leitung von Matei Millo in Arad festhalten. So kommentiert ein Journalist, dass das Theaterstück „Der rumänische Soldat“, „den schmeichelhaftesten Auftritt vor Zuschauern, welche die rumänische Armee lieben“, („Gura satului“, Nr. 32 vom 9./21. Aug. 1870, S. 127) darstellt.

Die Interpretation dieser Daten erlaubt uns die Schlussfolgerung zu ziehen, dass sich das Magazin zwischen 1867–1871 der rumänischen nationalen politischen Presse zuordnen lässt. Deshalb kann „Gura satului“ wenigstens für diesen Zeitraum als eine der wichtigsten rumänischen politischen Zeitschriften aus dem dualistischen Ungarn angesehen werden.

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## Theoretical Mediations in the Definition of the Concept of Power

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### **Abstract:**

This article highlights the diversity of the perspectives which analyzes the power of relationships and the theoretical terms which intervene in the relation of power with the domination, power, legitimacy and authority. In the first part of the article I will present a few approaches of the relations of power, with an accent upon Weber's contributions regarding the ideal types of domination and legitimacy. The second part of the article focuses upon the interactions which are instituted in the process of exercising power, while the third part analyzes the functioning of power relations within the "structural duality". The last part of the paper brings in the center of attention the mechanisms through which power is exercised as a "symbolic" domination and the consequences which develop from it for the theory and practice of social research.

**Keywords:** power, domination, legitimacy, mediation, interaction

### **Conceptual distinctions**

The study of the phenomena connected to power refers to a very vast area of problems. Among these, a special place is occupied by: the conception of the decision power at the level of a small group of professionals (Michels, 1971); the domination of the social assembly by an "elite" of political, economical and military power (Mills, 1969); the dispersion of resources among the social agents (fortune, prestige, skills, popularity etc.), the multiplication of decision centers and the permanent negotiation of force relations (Dahl, 1971); the sources of economical, political and ideological power, as well as the means of constituting the networks of power (Mann, 1986); the microstructures of power and the devices of exercising domination at the level of small social structures (Foucault, 1980); the mediations which take place between the different levels of power (Clegg, 1989); exercising power through dissimulated or symbolic practices (Bourdieu, 2001).

Another set of problems refers to the distinctions made between political and economical power, between the power exercised in a

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visible way and the power exercised in less visible ways (Ball, 2000), between the latent form of exercising power at the level of the individual and the form manifested by its functioning at the level of social structures (Parsons, 1971), between the moral values which must characterize power and the different forms of manipulation or between the exercise of power and the role held by the skills, the organizational ability, the control of information, the occupation of certain social positions etc. (Marshall and colab., 2003).

Last but not least, there is the recent debate regarding the relation between power, domination and the legitimate use of authority. Regarding these aspects, Max Weber shows that power means “every chance of making one’s own will triumph within a social relationship, even against some resistances and regardless of the elements on which this chance is based”, while domination represents “the chance of finding the people who are willing to listen to an order with a determined content” (1971: 56). He explains domination as a form of relation between the social actors where some actors give orders to the others in the virtue of a legitimacy (which supply its fundament) and of an authority (which confers its form). Starting from this point, Weber elaborates a model structured on three ideal types of domination: traditional, charismatic and legal-rational.

- Traditional domination – it bases its legitimacy on the abidance of norms, regulations and habits consecrated within a given community. Within such a form of domination, one supposes that each individual knows his own place in society, because that is how it should be. The principle of functioning of a relationship between dominators and dominated is explained based on an idea according to which “faith means right and right means power”.

- Charismatic domination – it is generated by a person with an “exceptional” aura, who corresponds to a social situation or to a distinct historical context. The power of the charismatic leader is based on his power of conviction and on his special ability of mobilizing great masses of people. The legitimacy source of the charismatic domination is connected to the recognition of the leader’s charisma, his capacity to control the masses and to a series of emotional factors which elude a rational explanation. Such domination is legitimate only when the personal charisma and its recognition work within its supporters.

- Rational domination – is based on the power of impersonal right, which is connected to the function of those called to exercise domination and not by a certain person. In the virtue of this fact, power in modern organizations is justified by competence and the rationality of

options and not by the qualities connected to charisma or to a traditional order. Typical to the societies where the principle of legality words, rational domination is based on the array of abstract regulations which are imposed to everybody, including the superior, who must obey the imperatives of the law. In these conditions, conviction is not a relation to certain people any more, but the conformation to the rules imposed by the law and by certain codes.

In the lights of these distinctions, a first determination refers to the fact that the ideal types mentioned by Weber are not presented historically in a “pure” state. The object of social research is to determine for each case in particular how much reality draws closer or farther away from these mental models or ideal types, as Weber calls them.

The second determination is that, regardless of the principle of legitimacy claimed by a leader in a given historical context, the type of administrative, rational and legal leadership is susceptible of universal application. The transfer to practice of the legal domination involves another constituted authority, namely administrative organs and a system of public functions which should have continuity and should conform to certain rules, as well as competent social agents which should put these norms and rules into application.

The third determination refers to the organization and action conditions which Weber takes into consideration when he speaks about “the fundamental categories of rational domination”, namely: a continuous activity of the public functions connected to the rules; its exercise within a field of skills where there is a clear delimitation of the leading powers, leadership responsibilities, the means of constraint and the principles of their application; respecting the hierarchy in whose virtue every authority is controlled and each subordinate has the right to appeal to a superior; the exercise of authority after “technical” rules or regulations, whose application requires the professional training of the employees, the institution of a separation between the representatives of the administrative leadership and the exclusion of the possibility of taking the position by a titular; respecting the principle of conformity of each administrative activity to written dispositions and regulations (cf. Weber, 1971: 226).

Starting from these aspects, I will systematize a few ideas connected to the interactions which characterize the functioning of power and the forms of institutional mediation of power as opposed to the social actors.

### **The power of interaction**

In a general formulation, the term of power is associated to “the individuals’ or groups’ capacity to impose their own interests and preoccupations, even when other oppose” (Giddens, 2010: 368–369). At a closer look, this definition suggests the existence of a close connection between power and action, in the way that the action also involves a direct intervention during the course of events, while power refers to the capacity of influencing this course.

One must also notice that power is an expression of the force to produce certain effects, a force that is not only exercised upon episodic situations or events, but which has durability in time. Last but not least, we are talking about the conjunction where power may be considered both as an intentionality (when the exercise of power involves the identification of the intentions of a particular social agent), as well as the property of certain impersonal social structures (as is the case of the institutional structures of different socio-economical or political systems).

Although the term of power is deeply rooted in the language of social theory, it continues to entertain the most different debates and analyses. The first analysis behaviorist orientations where the exercise of power is discussed as a relation between an actor A, who makes a noticeable attempt to determine actor B to do the same thing as actor A, but which B wouldn’t normally do. In the situation where A’s “attempt of power” succeeds, we can say about A that he has power over B and over the sphere of preoccupations upon which they initially disagreed (cf. Ball, 2000: 596–597).

This approach was opposed by the conception according to which power is regarded from a double perspective: one exercised in an obvious, noticeable way and another one accomplished through “hidden” means, as the case where A exploits certain opportunities of the socio-economical and political system in the favor of his own interests. The main reproach brought to these approaches refers to the acceptance of the postulate that the presupposed opponents know their interests, but it is possible that A can be wrong about his own interests and that his influence can be exercised upon the beliefs of B. The extent to which A can induce to B general interpretations regarding his interests and profit from this situation, A’s power over B will be almost total and will remain practically unnoticeable for the one it is exercised upon.

In his analyses, Francois Chazel (2008) signals the existence of the principle of functioning of “anticipated reactions”, according to which



the social actor B adopts a behavior which responds to A's expectations, in the absence of any declared intention or influence exercised by A. The explanation of such a type of reaction consists in the fact that A's expectations concerning B can base themselves on the simple estimation of the possibility that B can follow a certain course of action, as well as actor A's preference that actor B should adopt a certain type of behavior.

Starting from these aspects, Chazel develops a set of distinctions regarding power, such as the following:

✓ The conception of power as an attribute (by the actors or social groups) and as an interaction (which permits the highlight of the expansion of power according to time, space and the actors taken into consideration).

✓ The relational feature of power, which involves a "substantial" approach (associated to the relations between power and social structure), as well as one which regards the consensual or coercive part of power (connected to the political and ideological aspect of power).

✓ The relation to the resources of power and the instruments of exercising it in whose virtue one can make the difference between effective power (manifested as a practical exercise), the latent one (identifiable as a possibility and capacity of exercise) and the virtual one (which contains a certain potential of influencing the social life).

✓ The fact that power relations have their own dynamics which can be examined both under the aspect of extension (the more or less vast sphere of activity of the social actors, the power referring to a determined field) and its intensity (the degree of conformation that a social actor can obtain from another actor).

D. Colas (2004: 128–129) has a similar point of view when he states that power is characterized by the following more important features:

- Power is an un-egalitarian relation, relatively stabilized at the level of a given historic or socio-economic context. It is not an object that you can have or lose, but is exercised starting from countless points of social interaction.

- Power relations don't exist outside other relations, either if we speak of economic, political, social or knowledge relations, or if we are dealing with the specific relations of the microstructures of power.

- Power relations exist in the groups, institutions and in the other structures which define society, the inequalities between the dominated and the dominators being constituted in an opposition which profoundly affects the dynamics of these relations.

- Although the power relations are intentional, they do not emerge from the will of power of an individual subject. They are the result of multiple programs, strategies and tactics, but also of estimations reported to costs, benefits, risks and doubts.

- By definition, where there is power there are also forms of opposition and resistance. In these conditions, power is an activity which is applied over another activity or can be understood as a conduct which affects another conduct. By intervening over action, power manifests itself as an array of conducts which produces, deforms or transforms other conducts.

These conceptual distinctions and networks of interaction lead us to the idea of social construction of the relations of power, a theme which will be discussed in the following section.

### **Power, domination, legitimacy**

The analysis of power and of the interactions it generates makes necessary the classification of the relations involves by the association of the notion of domination with the concept of power. Thus, while domination is considered a structural property of the social systems, power only operates on the basis of the asymmetries between the dominants resources and structures. In other words, domination depends on the mechanism of the relations of power and of valorizing the resources it involves, just as power doesn't contribute only to the reproduction of the existing domination structures, but also to the constitution of different domination structures.

Discussing these aspects within his theory of "structural duality", Anthony Giddens makes a distinction between the social structure (arrays of rules and resources organized as properties of the social systems) and the social systems (relations between actors or collectivities reproduced and organized within certain social practices). According to this interpretation, the social structure must be conceived both as a product of social practices, and as a means of reproducing these practices. "The structural, he writes, is not 'exterior' to the agents as mnezical traces, and, actualized in the social practices, it is, in a Durkhemian way, rather 'interior' that exterior to their activities" (2005: 75). The author adds to these properties the constructive dimensions of the interaction, namely the means by which the mediations of interactions between the human agent and the social structure are operated.

From Giddens's exposition we can conclude that power is connected to domination to the extent in which it is based on the use of certain

means and resources which come from a certain types of domination. As a basis of exercising power, the resources refer to the control over the world of objects, technologies and the goods produced (allocation resources, who are associated with the domination based on property), as well as to the capacity to control the world created by people (authority resources corresponding to a certain mandate of political legitimacy).

The background idea of his relational conception about power consists in the unequal distribution of resources, which makes every domination structure or form to operate according to this symmetry. Starting from this aspect, Giddens's argumentation can be summarized in the following sentences: as a form of domination, the structure is made up of resources which are unequally distributed; the resources that the power uses are structural components of the social systems; the use of resources relies on their differential distribution; the exercise of power manifests itself through the use of resources during the different forms of interaction; the resources are both the instruments of exercising power, and the means which allows the reproduction of the domination structures; through the use of these resources of domination, the structures have the tendency to reconstruct themselves, but also to participate at the formation of new domination structures.

In the formulation given by Giddens, the theory of "structural duality" offers us a useful framework for the analysis of the interdependency between the level of individual action and that of the structure, out of which we will mention the following:

- The institutions are the most persistent elements of the social structure, and the structural properties and the institutional features of the social systems which offer them solidity in time and space. "In their daily activities, the social actors use and reproduce structural elements of larger social systems, without the 'societies' being unified collectivities [...]. The position held by the actors and the collectivities in different sectors or regions of the larger social systems strongly influence the impact of their conducts, even the most common, upon social integration (2005: 73).

- The individual or the agent of the action does not give in to the structure in an unconditioned way, but rather exploits it, using its social intelligence. The individual manifests a considerable attention to the social context and acts sequentially, so that his enterprise has maximum effects.

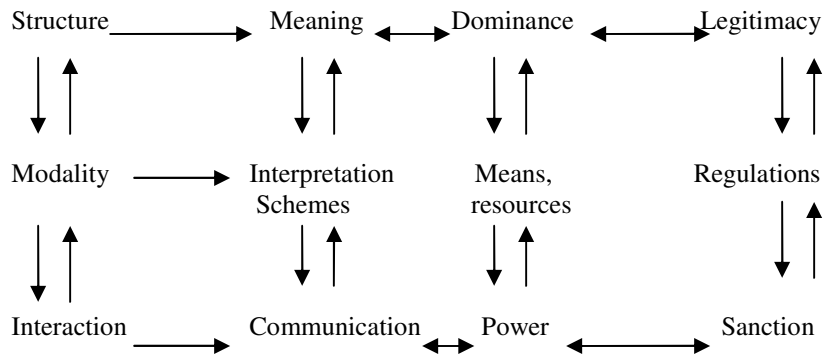
- The context involves the presence of certain defining elements, such as: the spatial and temporal frontiers which delimitate the

interaction; the co-presence of the actors who can thus visualize their gestures and expressions; the reflexive awareness which permits the use of these phenomena to influence and control the development of the interaction.

- The rules include the procedures used in the update and the reproduction of the social practices. They do not only refer to the creation of the meaning, but also consist in the normative regulations and sanctions which apply to certain forms of behavior. The structure doesn't only have to be analyzed from the perspective of the rules, but also from the perspective of the resources.

- The rules and resources define a "virtual" order, which updates only in and through the social practices. The rules and resources can be used by the competent social actors in a multitude of action contexts. The structuring of the social systems can't be dissociated from the interaction of the social actors, where they are produced and reproduced.

This game of dissociations and distinctions which try to explain the principle of structural duality is summarized by Giddens in a scheme with three levels of reflection: the structural, the means of interaction and the actual interaction.



The duality of the relation action – structure  
(after Giddens, 2005: 78)

From this scheme we can conclude that the relation individual (action agent) – structure (state, institution, economical regularities and mentalities) constitutes itself in systems of interaction (communication, power, sanction). They report to a structure (significance, domination, legitimacy) and they are exercised through a series of means (interpretation schemes, resources, means, facilities or regulations). If

we start from the idea of the individual – structure interaction, one must suppose that the communication processes are put into connection with the significance structures, through certain interpretation schemes. In its turn, power is connected to domination to the extent to which it relies on the use of resources and means (which originate from a certain way of domination), and their use reconstructs this way according to the duality of the structure. Last but not least, the sanctions are connected to a legitimate order which functions through certain specific norms which it expresses.

One must also mention the fact that these dimensions of interaction and the structural properties which are associated to them through the help of interactions means are different from each other only from an analytical perspective, while from the empirical point of view they are interdependent.

As it has been conceived, the theory of structuring states that the social actors create and respect the rules and that they use certain resources when they get involved in the production and reproduction of the social structures. The idea is that the social actors have the capacity to exercise a certain effect upon the system of institutions, to modify its rules or the way of distributing the resources, but also to influence the mechanisms of power and the systems of institutional relations existing at a given moment.

While the theory of “structural duality” focuses upon the individual – social structure interaction and upon the relations which are instituted between power, domination and legitimacy, Pierre Bourdieu approaches the subtleties through which power and domination are exercised in the context of modern society.

### **The symbolic domination and its forms of exercise**

Associated to the critical theory promoted by Pierre Bourdieu, the symbolic domination starts from the idea of historicity of the social structures and of the interaction of the agents who “build” the social reality. According to his model, the categories which the social agents use in building reality are the result of a process of interiorizing the objective reality and that their whole behavior takes place from the perspective of certain points of views, interests and principles of vision determined by the position they hold in the world they want to transform or conserve.

In such an interpretation, the social reality is made of a “space of positions” where the social actors are distributed in the “social field” according to the volume of capital they possess, its structure (economic,

cultural, informational, political, social capital), the balance of different types of capital in the global capital, namely of the exchange rate between the different forms of capital.

The social space thus appears as a space of differences, while the social field becomes one of tensions and of relations of domination – subjection.

These structures of domination, says Bourdieu, don't relate only to power or physical violence, but to a much more efficient form of domination – the symbolical one. He goes even further, stating that every form of power can be considered “symbolic” because it can impose certain significances as legitimate.

As a form of power, the symbolic force is exercised by way of rational communication and with the adhesion of the dominated ones, but also through the mobilization of certain “technical and rational resources and justifications to dominate” (2001: 97). Among these, writes Bourdieu, the symbolic capital is the one which ensures “some forms of domination, which involve dependence to those whose domination permits it: it only exists truly by the esteem, recognition, faith, credit and trust of the others and can not perpetuate itself as long as it succeeds in obtaining faith in its own existence” (2001: 183).

Other arguments which the author brings in support of his theory refer to aspects such as:

- The battles for converting the different forms of capital in symbolic capital lead to the transformation of the relations of power into relations of significance. Through them, power is no longer imposed through material violence (exploitation, privation of freedom, expropriation etc.), but through symbolic systems of domination which remain unknown to the social agents. Dissimulating the relations of force between the dominators and the dominated, the symbolic power succeeds in conserving the structures which generated it and their reproduction.

- The symbolic domination is nothing but an incorporated form of the domination structure which makes the relation between the dominated and the dominator seem normal. The effect of symbolic domination (of culture, language, ethnos, gender etc.) isn't exercised in the pure logic of the conscious, but in the obscurity of the mentality, where the schemes of perception, appreciation and action which create a relation of knowing and practical recognition towards itself are inscribed.

- The symbolic power is only exercised through the collaboration of those who contribute to its constitution. This “complicity” does not

function as a consequence of a conscious, deliberate and voluntary act, but rather the effect of a symbolic power inscribed in the conscience of the dominated ones under the shape of certain models of perception, faiths and dispositions to respect or admire the authority which is exercised over the members of society.

- Even when it is based on the force of weapons and money, domination continues to have a symbolic connotation, and the acts of subjection are acts of recognition which put into function cognitive structures susceptible of being applied to all the structures of the world, that is to the social structures as well. In the virtue of this fact, the existing order tends to appear as understood, necessary and obvious even as opposed to the most under-privileged members of society.

- In its quality of organizational structure, the state exercises an action which “forms durable dispositions” through the array of constraints which is respected by all the members of society. The state is the one which “institutes and incriminates symbolic forms of common thinking, social frameworks of perception, understanding and memory, stately forms of classification or, more exactly, practical schemes of perception, appreciation and action” (2001: 193).

- Domination can take the most different forms, from the ones who don't think they own the right to have an opinion, to the delegation of this right to others who “speak better”, or from the social building of gender identity, to the illusion of differences of skills in the behavior of men and women. Sentenced to “silence” or to the use of a borrowed language, the dominated are faced with resorting to a “spokesman”, a situation which would only accentuate the forms of individual and social alienation.

Consistent to his critical conception, Bourdieu does not hesitate to believe that all forms of capital tend to function as symbolic capital (symbolic effect of capital) when they obtain an explicit or practical recognition. That means that, after all, to be known and recognized is the power to establish what “deserves” to be recognized through investing or setting up symbolic rituals. But, under the guise of their anonymity, these acts or social establishment and investment produce “social fiction” as they rise to the level of general interest the stakes related to the functioning of one sector or another of the social practice.

The conclusion the author suggests is that in any located social space there are power relationships between dominant and dominated or between institutions involved in the fight. The purpose of these battles, considers Bourdieu, is to obtain the monopoly of legitimacy or, in other words, the storage and/or the distribution of the subversion of the

structure of distribution of capital and to obtain a specific profile. Looking at it from the perspective of the communion of the fundamental interest of the agents involved in a social space, those who actually participate in the battle actually contribute to the reproduction of the social “game” and of the rules that it maintains. For this reason, concludes Bourdieu, social sciences are “the only ones able to expose and contract completely novel strategies of domination”, respectively to choose between two alternatives: “to put their rational instruments of knowledge in the service of a more streamlined domination or to rationally analyze domination...” (2001: 97).

### **Conclusions**

As one can easily notice, the concept of power can be defined and used differently by the analysts of the socio-political phenomena. Beyond these differences, several points of views have emerged on the relationship between power and action, between power, domination and legitimacy, between authority and the ideologies of legitimacy or between the social structures and the symbolic domination. The common idea of these approaches consists in the existence of certain interactions underlying power relations, as well as commissioning various types of resources whose different allocation enables the multitude of mediations required by the power game.

Although this analysis was mainly theoretical, the sociological connotations were not neglected, especially for the references that we have done to the more recent interpretations. I believe that such a perspective allows a more accurate understanding of the various forms of power exercised in society, a more nuanced approach to the new theories in the field of power relations, as well as a deeper analysis of the trends manifested in the relations of power. Finally, the comments are likely to stimulate the dialogue of theorists and practitioners interested in deepening the force lines of the contemporary political discourse and the various interpretations that can be assigned.

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## REVIEW ARTICLES

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## O nouă *aventură* pe teren românesc a *discursului filosofic francez*

Emanuela Ilie\*

### New Adventures of the French Philosophical Discourse in Romania

În anul 2012, filosoful ieșean Bogdan Mihai Mandache a mai rotunjit editorial încă o etapă a proiectului extrem de ambițios intitulat *Filosofia, aventura unui discurs* (vol. IV, Editura Cronica, Iași, 2012). Evident că și cea mai recentă apariție din seria declarat dialogică are ca primă finalitate, la fel ca și primele trei cărți, conturarea unui tablou cât mai fidel și mai convingător al filosofiei franceze actuale. Citind cu atenție atât interogațiile subtile ale interviewerului, cât și răspunsurile celor 21 de intervievați (în marea lor majoritate, universitari din spațiul francofon), vom observa însă că adevăratele mize ale acestui op sunt mai degrabă identitare. Mai întâi pentru că, stimulați de filosoful ieșean, majoritatea repondenților revin cu insistență la chestiunea definirii de sine a discursului filosofic universal, fie prin raportare la diverse alte discipline socio-umane, fie prin nuanțarea procesului său evolutiv. Rezultă, prin urmare, definiții dintre cele mai percutante, deși nu întotdeauna originale: „Filosofia nu mai este, ca altădată, «regina științelor». Ea nu mai reprezintă trunchiul unui mare arbore de unde pleacă ramurile corespunzând diverselor discipline științifice. Dar ea rămâne *locul metateoretic* prin excelență.” (Jean-Marc Ferry, profesor de filosofie politică la Universitatea Liberă din Bruxelles); „Filosofia este, ca să spun așa, răscrucea tuturor drumurilor cunoașterii și acțiunii umane: către științe, morală, politică, artă, metafizică, religie... Ea se prezintă deci ca fiind conștiința de sine a umanității gânditoare și eficiente.” (Jean Grenier, cercetător la C.N.R.S. și cadru didactic la Nanterre); „Ea nu este o știință mai generală decât altele, ci este o știință care vrea să pună întrebările ultime.” (Emmanuel Housset, conferențiar universitar din cadrul Departamentului de Filosofie al Universității din Caen Basse-Normandie); „Gândirea nu prosperă în secolele ordonate. Dimpotrivă, ea este răspunsul eroic al facultăților spirituale împotriva

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dezordinii triumfante și a progresiei neantului.” (Bruno Pinchard, profesor de Filosofia Renașterii și a Epocii Clasice la Universitatea din Lyon); „La limită, filosofia este mai religioasă decât religia. Ea este nu numai «medicina sufletului», ci instrument al salvării.” (Dominique Folscheid, profesor de filosofie morală și politică la Universitatea Marne-la-Vallée).

De aceeași dominantă identitară macro țin, în mod evident, preocupările vizibile ale unora dintre filosofii intervievați de Bogdan Mihai Mandache pentru crearea unor punți de legătură: pe de o parte, între discursul filosofic actual din spațiul vest-european și tradiția filosofică occidentală, iar pe de altă parte, între filosofia occidentală și sistemele de gândire orientale. Deloc întâmplător, în răspunsurile multora se revine obsesiv la concepte esențiale precum „comunicare”, „deschidere”, „mobilitate”, „fluiditate”, „o filosofie a înaintării”, dar și „cosmopolitism”, „mondializare” sau „rău etnocentric”. Observând atât „universalitatea instituțională a disciplinei”, cât și faptul că astăzi „în mod paradoxal rămân multe zone virgine, *terrae incognitae*, care permit filosofiei să facă noi cuceriri, să traseze o nouă frontieră”, Jean-Jacques Wunenburger, cunoscutul profesor de filosofie de la Universitatea Jean Moulin-Lyon III, pledează aprins pentru deschiderea autentică a filosofiei către discursul alterității: „Filosofia nu se mai poate preleva de un pedigree autohton, asigurându-și superioritatea în numele unei istorii proprii în Occident. Astăzi nu mai este vorba de simple ferestre deschise asupra unei lumi străine, de căutări ocazionale ale alterității... Sistemele de gândire orientale (hinduism, budism, confucianism, taoism) pătrund din ce în ce mai mult în sfera culturii occidentale și mondiale și furnizează alte categorii, alte discursivități pentru a aborda marile întrebări metafizice și etice ale Occidentului... Avem ocazia mai mult ca niciodată să gândim la nivel mondial, să lărgim câmpurile noastre de referință, să ținem seama de o pluralitate filosofică mai mare decât ne-am imaginat vreodată, ceea ce ar trebui să ne confrunte cu misiuni și sfidări noi”. Răspunzând la întrebarea dacă „Filosofia poate da orientări spirituale în vremuri de criză”, Jean-François Mattéi, profesor emerit al Universității din Nisa – Sophia Antipolis, nu uită nici el să amintească obligativitatea discursului filosofic de a se nutri din tot ce înseamnă sensul deschis al conceptului de *Orient*: „Originalitatea filosofiei constă în a găsi un *orient* care comandă demersul filosofului și îl așează pe calea cea bună. Am arătat în *L'Enigme de la pensée* (Nice-Paris, Ovidia, 2006) că filosofia a căutat întotdeauna, de la Platon la Kant, Hegel și Heidegger, să îndrepte gândirea către orientul său natural care este cel al stelei. Imaginea soarelui comandă deja metafizica platoniciană din

*Republica*, în cartea a VI-a, atunci când Socrate compară Binele inteligibil cu Soarele sensibil. Heidegger nu ne învață altceva când el căuta «sensul ființei» în direcția stelei”. O formulare memorabilă descoperim și la sfârșitul reflecțiilor despre funcția „cosmopolită” a filosofiei pe care le semnează Jean Greisch, profesor la Facultatea de Filosofie a Institutului Catolic din Paris: „Pentru mine, Europa la care visez nu este un imperiu monolitic, opunându-se unui alt imperiu, transatlantic sau asiatic. Este Europa traducerii, adică Europa care nu încetează să facă «proba străinului» (A. Berman), constând în a primi limbajul altuia în cel propriu ție”.

La fel ca și precedentele trei opuri de interviuri luate de Bogdan Mihai Mandache unor nume de prim plan din cultura franceză (opuri apărute în 1995, 2000 și 2003), cartea de față nu interesează exclusiv pe admiratorii sau pe criticii discursului filosofic vest-european, căci oferă suficiente ipoteze seducătoare sau premise incitante și celor interesați de domenii conexe, precum economia, politologia, sociologia, antropologia culturală etc. Literații vor putea găsi, spre exemplu, numeroase motive de satisfacție în paginile cu detentă teoretică dedicate de Martine de Gaudemar (profesor de filosofie în cadrul Universității Paris-Ouest-Nanterre) personajelor literare, filosofiei și psihopatologiei lor: „Conform ipotezei mele, TOTDEAUNA virtualitățile împărtășite sunt sursa personajelor. Dacă o persoană istorică devine un personaj este pentru că ea este capabilă de a întrupa visele noastre, temerile și imaginațiile, și pentru acest motiv ea este aleasă în această funcție, și trece pe o altă scenă.... Resursele tranziționale ale personajelor, mai ales în starea lor născândă de virtualitate, le permit să existe în mai multe lumi (istorică, artistică, psihologică) și să servească drept călăuze între lumi. Ele sunt operatori filosofici căci sunt purtători de interogații universale, asupra cărora filosofia a lucrat și le-a elaborat tehnic” (subl. aut.). Ori în paginile lui Bruno Pinchard despre semnificația profundă a operei lui Rabelais și raporturile ei cu esoterismul francez: „Opera lui Rabelais este atât de importantă, cel puțin pentru esoterismul francez, încât este dificil a o epuiza în câteva remarci. Rabelais nu este nici un romancier, nici un formidabilă restaurare a celtismului... Rabelais rămâne resursa absolută pentru oricine se întreabă asupra destinului Franței și a puterii de analogie a limbajului vorbit în vestul Europei, ceea ce el numește «mitologiile galice», asupra libertății de spirit a literaților ca și asupra enigmelor celor mai profunde ale simbolicii păgâne și creștine”. Sau în rândurile semnate de Michela Marzano, cercetător la C.N.R.S. (Cerces/ Paris V) preocupat, între altele, de sensurile ficționale ale simbolurilor corporale și ale celor prin care se rotunjesc reprezentările corporale:

„Oglinzile sunt obiecte misterioase care, dând la vedere imagini, ascund formele pe care le reflectă. Ele nu sunt transparente. În *De cealaltă parte a oglinzii* (1872), Lewis Carroll reia aventurile lui Alice, de data aceasta fetița dorind să exploreze ținutul necunoscut care se ascunde în spatele oglinzii. În fond, dincolo de oglindă nu există nimic. Oglinda ascunde, pe atât cât lasă să se vadă. Și a multiplica oglinzile nu reglează problema: jocurile de oglinzi rămân oglinzi și nu fac altceva decât să reproducă reflectările la nesfârșit, dând naștere uneori unei lumi ostile și de neînlocuit. Borges avea oroare de oglinzi. Sticla lor este impenetrabilă și reflectările lor desenează contururile unei lumi inumane. Într-o lume multiplă, nu ești niciodată singur. Oglinda este *nelocuibilă* după J. L. Borges, *monstruoasă* după O. Wilde, *nebună* după L. Pirandello, *magică* după L. Carroll”.

La rândul lor, teologii vor putea parcurge cu interes paginile despre relația dintre multiplicitatea Înfrățirilor lui Dumnezeu și teologiile recurente scrise de Ghislain Lafont, fost profesor de teologie la Universitatea Gregoriană din Roma, ulterior călugăr benedictin în cadrul Abației Saint Marie de la Pierre qui Vire (Yonne): „Niciun discurs uman, aflat chiar sub lumina credinței, nu poate reda în manieră perfect unificată această multiplicitate a Înfrățirilor lui Dumnezeu. Va exista întotdeauna în mod necesar o diversitate de teologii, fiecare fiind legată de o manieră de a aborda Revelația. Aici paradigmele Unității, Ființei și ale Timpului își reiau rolul lor, căci revelația le onorează pe fiecare dintre ele. Vor fi totdeauna teologii de tip mai mistic, mai intelectual, mai istoric. Primele nu se consideră decât ca prolegomene la tăcerea spirituală, secundele dezvoltă inteligibilul, dar în lumina analogiei, iar cele din a treia categorie încearcă interpretările cele mai înglobante ale procesului istoric revelat, cu originea sa, scopul său și misterioasa plenitudine a timpurilor (Isus Cristos), care se găsește în fapt la un moment dat al istoriei. Esențialul este ca, în fiecare din aceste teologii, să fie lăsată o deschidere spre ceea ce ea nu poate spune, deci spre alte teologii, și ca între ele, dacă există diversitate, să nu fie contradicție”. După cum vor putea medita cu folos la dimensiunea esențială a convertirii, explicată de Marie-Anne Vannier, profesor de teologie la Universitatea din Metz, pe baza paradigmei augustiniene: „În cursul convertirii sale, Augustin l-a descoperit pe Dumnezeul creator și pe Isus mediator. El este înțeleș ca o ființă creată și recreată fără încetare de creatorul său, ca un *esse ad*: o ființă orientată către Dumnezeu, o ființă de dorință, care nu-și găsește desăvârșirea decât în repaosul în Dumnezeu, așa cum subliniază în *Confesiuni*. De asemenea, schema *creatio, conversio, formatio* este mai mult axa antropologiei sale decât



numai convertirea. Această schemă este, de altfel, expresia antropologiei creștine: ființa umană, creată după chipul Domnului, poate accepta sau refuza viața pe care i-o propune Dumnezeu”. Ori, în sfârșit, la avertismentul lui Bertrand Vergely, profesor de teologie morală la Institutul de Teologie Ortodoxă din Saint Serge, Paris: „Cea mai mare sfidare a creștinismului în timpul care va veni nu vine din lume, ci din creștinismul însuși. Dacă acesta va ști să se înrădăcineze într-o credință încrezătoare în Sfântul Duh își va lua din nou zborul. Va străluci poate mai mult decât a strălucit vreodată. Dar dacă se va agăța de puterea politică gândind că viitorul său, siguranța sa și supraviețuirea sa se găsesc acolo, va suporta destinul tuturor puterilor”.

În totul, o nouă, captivantă aventură pe teren românesc a discursului filosofic francez. Un discurs care, spre cinstea lui, nu obosește să își marcheze efortul constant de metamorfoză benefică, în relație directă cu devenirea și provocările lumii actuale. De altfel, una dintre ideile ce revin constant în răspunsurile franceze la interogațiile românești este aceea a reînnoirii, atente totuși la conservarea unui nucleol identitar recognoscibil: „Demultiplicarea schimburilor și mijloacelor de comunicare sunt deopotrivă propice unei reflecții asupra identităților, genurilor, frontierelor. Filosofia franceză de astăzi participă la această mișcare și cu toate că anumite curente ale gândirii asupra genului sunt direct importate din Statele Unite și se supun în parte unui fenomen de modă, tematicile reflecției nu constituie o simplă reluare, ci sunt reînnoite plecând de la o integrare a conceptelor foucaultiene ale preocupării de sine sau a dez-identificării” (Chantal Jaquet, profesor de filosofie modernă, filosofie morală și filosofia corpului la Universitatea Paris I).

Ca majoritatea cărților cu adevărat necesare spațiului cultural românesc, *Filosofia, aventura unui discurs (IV)* nu are, din păcate, ecoul meritat. Majoritatea vocilor care dictează ierarhiile editoriale ar trebui însă să știe că, ignorând aventurile autohtone ale unor tipuri de discurs ce ar putea adânci resorturile gândirii românești, nu ne facem decât nouă înșine un mare deserviciu...

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## Ecaterina Oana Brîndaș, *Motivul mântuirii în capodopere ale literaturii universale*

Florin Toader Tomoioagă\*

### The Redemption Motif in Universal Literature Masterpieces

Una din cele mai fascinante teme surprinse în capodoperele literaturii universale este mântuirea, ca aspirație a omului de eliberare de sub limitările contingentului și vremelnicului și de accedere la iluminare, la cunoașterea divinului și de participare la el. Cartea Ecaterinei Oana Brîndaș (*Motivul mântuirii în capodopere ale literaturii universale*, Editura Casa Cărții de Știință, Cluj-Napoca, 2012) creionează tocmai traseul pe care motivul mântuirii îl parcurge începând cu cele mai timpurii creații literare ale culturii umane și culminând cu opera de geniu a lui F. M. Dostoievski. Un astfel de demers este cu atât mai justificat cu cât – dincolo de necesitățile criticii de specialitate de a investiga o astfel de temă, între ideea mântuirii și literatură există afinități evidente. Ambele tind la depășirea imediatului și la înveșnicire, ambele dau mărturie despre dimensiunea spirituală a ființei umane.

Interdisciplinaritatea lucrării, afirmată în titlu și confirmată pe parcursul ei, poate genera rezerve, dar acestea nu sunt justificate. Exemplul clasic al unei abordări de acest gen este eseistica și critica literară a lui Nicu Steinhardt, care selectează și comentează episoade ale literaturii relevante sub aspect etic, episoade care conțin un tâlc moral, a cărui decelare pare a depăși orizontul strict al criticii de specialitate. Fără a cădea în dogmatism sau moralism, lucrarea *Motivul mântuirii în capodopere ale literaturii universale* afirmă totuși centralitatea salvării și izbăvirii și îi analizează notele definitorii.

Pentru a preciza conținutul mântuirii, autoarea îi dedică primul capitol, intitulat „Conceptul de mântuire”. Este reliefat polisemantismul termenului prin intermediul unei bibliografii teologice relevante, care permite notarea diferitelor accepțiuni ale termenului, în cultura ebraică, greacă și preluarea acestora în cea creștină.

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Următoarele cinci capitole constituie o aplicare pe text a noțiunii analizate, cu evidențierea diverselor sale nuanțe și a mutațiilor pe care le suferă de la un autor la altul, de la o operă la alta. Astfel, capitolul al doilea, denumit „Epopoea lui Ghilgameș sau înveșnicirea prin creație” tratează modul în care eroul mitologic Ghilgameș dobândește mântuirea. „Salvarea lui Ghilgameș devine așadar posibilă – notează Oana Brîndaș – doar în contextul reîntregirii propriului sine prin întâlnirea cu acel *alter-ego*, complementar lui. Ființă primitivă, căzută parcă dintr-un rai primordial, Enkidu va purta în sine toată plenitudinea acelei făpturi originale, pure, neîntinate de lumesc”. Cei doi sunt ipostaze adamice, care pierd paradisul primordial și tind să-l redobândească (p. 37). Perspectiva morții – și chiar și a celei proprii, contemplate în pierderea lui Enkidu îl așează pe Ghilgameș pe un traseu inițiativ, în căutarea singurului supraviețuitor al potopului și a singurului om care a reușit să devină nemuritor, Utanapiștin, la capătul căruia se produce maturizarea sa spirituală. Nu gloria faptelor vitejești sau sfidarea morții, nu frumusețea fizică, dezinteresul față de suferința altora, egocentrismul, mândria, înfrângerea propriilor limite sunt cele care contează în viață. O viață cu sens, concluzionează stăpânul Urukului, este una a implicării active în viața cetății, spre binele semenilor săi. Rezultatul unei astfel de vieți este creația și arta ilustrate de „mândra cetate”, pe care omul le lasă în urma sa și prin care moartea poate fi în cele din urmă învinsă.

Capitolul al treilea, „Trepte spre mântuire în *Divina comedie*” reprezintă o analiză a operei lui Dante Alighieri din perspectiva semnificațiilor sale soteriologice. Motivul central este cel al mântuirii prin suferință – abia schițat în *Epopoea lui Ghilgameș* și care va fi magistral prelucrat de către scriitorii generațiilor următoare. Autoarea lucrării își familiarizează cititorii cu universul fabulos și fascinant din *Divina comedie*, prezentând cele trei etaje ale realității spirituale (infernul, purgatoriul și paradisul) ca tot atâtea lumi interioare pe care oamenii le poartă cu ei. Cufundat în materialitatea impregnată în ființa umană prin vicii și păcate, omul aspiră la eliberarea de ele, la purificare. Drumul parcurs de autorul-personaj Dante, sub îndrumarea diferiților săi ghizi spirituali îi descoperă panorama halucinantă a infernului și a purgatoriului, și îl înalță prin purificări treptate la Empireu, acolo unde sufletul este răpit în contemplarea extatică a divinității. Ecaterina Oana Brîndaș sesizează în acest context paralelismul dintre opera dantescă și alte capodopere literare. Însușindu-și opinia lui Francesco de Sanctis, afirmă că, dacă la John Milton și la Goethe, Satan respectiv Mefistofel, sunt înfățișați ca principii active ale răului, ducând o luptă directă împotriva lui Dumnezeu și a omului, la Dante răul apare încremenit,

într-o stare de atemporalitate. „E ipostaza diavolului învins de Dumnezeu” (p. 62), notează autoarea. De asemenea, „dacă la Milton sau Goethe, diavolul era o persoană, la Dante, acesta e mai curând un tip, o specie, un simbol al păcatului pe care el însuși îl pedepsește în om” (p. 62–63).

Capitolul al patrulea, intitulat „*Paradisul pierdut*”, are în centru analiza celebrei capodopere miltoniene. Deplasarea de la Dante Alighieri la John Milton este una cât se poate de firească, având în vedere faptul că *Paradisul pierdut* „trece în ochii multora drept o veridică versiune nordică a *Divinei Comedii*” (p. 104). Spre deosebire de Comedia dantescă a sufletului – observă autoarea, ce „este prezentată asemeni unei scări ce urcă din Infern, prin Purgatoriu, spre Paradis, pentru a accede, în final, la Dumnezeu, Milton optează pentru o nouă abordare, în care sensul e descendent, de sus în jos. La el, drumul este unul care coboară din Raiul divin spre Iadul pământesc” (p. 104). Din analiza pe care autoarea o întreprinde asupra vastului poem miltonian, rezultă fidelitatea de ansamblu al acestuia – și în cele din urmă a perspectivei puritane față de textul biblic. Omul paradisiac apare astfel înzestrat cu libertatea voinței, cu liberul arbitru care îi permite să opteze între bine și răul. Gustarea din pomul cunoașterii, echivalentă cu neascultarea, provoacă moartea spirituală, care însă – prin contrast – pune și mai mult în evidență gratuitatea iubirii divine și frumusețea libertății umane, respectate de către Dumnezeu chiar și atunci când e folosită greșit. Drama lui Adam este drama cunoașterii răului prin experimentarea lui. Opțiunea pentru rău determină eșecul existențial al primilor oameni, eșec care antrenează întreaga creație. Înainte de a descrie căderea omului din starea paradisiacă, Milton rescrie cu imaginație căderea îngerilor rebeli și complotul pus la cale de Satan pentru a perverti noua creație divină, omul (p. 106). Mântuirea este inaugurată de Hristos, ca eliberator și răscumpărător al omului căzut. Sunt subliniate însă și abaterile de la textul sacru, cum ar fi, de exemplu, deplina cunoaștere a consecințelor pe care le va suferi Adam chiar înainte de comiterea păcatului original (p. 129–130).

Interpretările Oanei Brîndaș se disociază de un anumit segment al criticii literare, care vede în reprezentarea miltoniană a lui Satan un erou pozitiv, „un cutezător neînfricat, un democrat care luptă pentru un drept care nu i s-a acordat, libertatea” (p. 109). Demonstrația autoarei merge în direcția evidențierii retoricii abile de care dispune Satan și discipolii săi – și pe care John Milton o dezavuează implicit (p. 110). Mai mult chiar, victimă a propriei retorici și a unei libertăți greșit înțelese, libertatea satanică – care pare elogiată până la un anumit punct, „și

trage seva din ură și mândrie de sine, nu este o libertate autentică, ci o formă de sclavie a răului și a păcatului” (p. 110). Originalitatea autoarei se evidențiază și în interpretarea unor pasaje problematice ale poemului. Spre exemplu, versurile care redau momentul în care Satan vede paradisul creat de Dumnezeu, prilejuiește o fină analiză psihologică a stărilor sale de conștiință: „... Satan experimentează, *atipic pentru un diavol* (subl. n.), un moment de conștiință, de sinceră introspecție și deplină transparență. Nostalgia sa primește, treptat, accentele grave ale unui regret profund, care doare, sfâșie conștiința și-i adâncesc convingerea înfrângerii și a pedepsei finale” (p. 111). Un alt pasaj problematic – care vorbește despre mântuirea prin har – este elucidat în sensul respingerii ideii janseniste a predestinării și a aparentului său caracter contradictoriu față de doctrina libertății profesată în alte fragmente ale poemului. Milton nu face decât să rămână consecvent față de doctrina puritană, „care considera că, în procesul mântuirii, este absolut necesară intervenția harului divin, a lui Dumnezeu, aceasta fără a anula însă responsabilitatea umană” (p. 122).

Intertextualitatea este evidențiată prin apelul la diferiți autori precum Nichifor Crainic, Goethe sau Dostoievski. Trimiterile la lucrările teologice ale lui John Milton au rolul de a demonstra coerența de ansamblu a gândirii autorului englez, consecvent cu sine însuși și în calitate de poet. Atât teologul cât și poetul afirmă perspectiva mântuirii în evenimentul întrupării Fiului lui Dumnezeu, eveniment prin care omul își poate recupera paradisul pierdut.

Capitolul al cincilea abordează „Sensul mântuirii în *Faust*”. Deja anticipată printr-o serie de paralelisme cu operele studiate, capodopera goetheană concentrează drama mântuirii în aspirația spre cunoașterea absolută. Acest lucru nu trebuie să surprindă din moment ce – conform delimitărilor cronologice oferite de autoare, opera aparține iluminismului german iar „la fel ca personajul său, Goethe se afirmă, în tonul epocii, întocmai ca un raționalist dornic să pătrundă adevăratul sens al vieții” (p. 149). Caracterului fragmentar al operei – reclamate de unii exegeți, îi opune o viziune coerentă și armonioasă în cadrul căruia sunt subliniate centralitatea cunoașterii și a ideii de mântuire (p. 150–151).

Pe linia interpretativă a lui Kommerell și Ștefan Augustin Doinaș autoarea trasează un paralelism între biblicul Iov și Faust: „În timp ce pe Iov Satana îl ispitește prin suferință, prin moartea celor dragi, prin sărăcie și boală, Faust primește reversul medaliei, fiindu-i oferite toate plăcerile vieții pentru un preț, cel al sufletului. Deosebirea majoră se regăsește în profilul lui Faust. Cu toate că Dumnezeu vorbește despre Faust ca despre un supus al Său, e limpede totuși că acesta nu este un

Iov drept credincios, ci doar un cuget drept năzuitor. Deși *rob* al Domnului, nu are verticalitatea de neclintit a lui Iov, el nu cunoaște încă mântuirea deplină. Dacă Dumnezeu admite ispitirea lui Iov pentru a testa credințioșia acestuia, Dumnezeul goethean are la baza motivației lui alte resorturi. El îngăduie spiritului negației să existe și să acționeze tocmai pentru a duce la îndeplinire planul Său divin. Scopul lui Dumnezeu nu este abolirea negației ci evoluția și transformarea interioară a omului prin confruntarea și înfrângerea acestui rău. Diavolul devine astfel un agent al divinității, un fel de *bufon al lui Dumnezeu*” (p. 156–157).

Autoarea rescrie traseul lui Faust, dezamăgit de cunoașterea procurată de știință și magie și proiectat – datorită pactului cu Mefistofel – în lumea „reală”, unde cunoaște erosul, frivolitatea, patima, puterea, bogăția, frumusețea, elanul creator. Nimic din ceea ce experimentează nu i se pare însă că merită să fie înveșnicit. Nu-i poate cere pentru nimic lui Mefistofel să „oprească clipa în loc”, pentru ca pactul să fie desăvârșit și să-și predea sufletul în mâinile acestuia pentru totdeauna. Concluzia autoarei este că Faust se mântuiește prin descoperirea dragostei pentru semeni: „Această dragoste pentru semeni îl sacralizează pe Faust și îi deschide drumul spre mântuire. Lămurindu-și pe deplin semnificațiile cele mai profunde ale vieții, Faust accede înainte de moarte la statutul suprem de om mântuit, salvat, acceptat și primit de Dumnezeu. Mântuirea apare, în acest context, ca finalitate a unei căutări de-o viață a cărei rezultat e tocmai regăsirea unei comuniuni sacre cu semenii și, prin ei, cu Dumnezeu” (p. 185).

Ultimul capitol al lucrării, al șaselea, se numește „Mântuirea prin suferință în opera lui Dostoievski”. Sunt analizate în special romanele *Crimă și pedeapsă* și *Frații Karamazov*. În cadrul primului roman, Marmeladov este personajul care eșuează social și familial și își asumă suferința ca pe o cale de ispășire a propriei sale vini. Suferința sa însă nu este una purificatoare și își ratează mântuirea (p. 194), la fel cum o va face și Svidrigailov. Sonia, un personaj care ține de domeniul miracolului, își salvează sufletul sacrificând totul – inclusiv propria sa puritate morală pentru a-și ajuta familia. Examinând opiniile exegeților cu privire la Sonia (Valeriu Cristea, V. V. Ermilov, V. Marinov), autoarea lucrării de față construiește imaginea unui tip paradoxal de sfințenie, tragic și duios în același timp. Forța Soniei de a da sens calvarului propriu prin credință și iubire, devine semn și model pentru Raskolnikov. Personajul cărui i se dedică analiza cea mai extinsă este Raskolnikov. Tânăr idealist, el cade în ispita de a comite crima în numele binelui social. Acesta își testează teoria privitoare la supraom și

din dorința de a depăși condiția umană cade în subuman. Autoarea analizează complexitatea stărilor de conștiință ale personajului pe parcursul purgatorului pe care îl traversează de la crimă la mărturisirea ei și la ispășirea ei prin suferință.

Romanul *Frații Karamazov*, adevărată încununare a drumului artistic al lui Dostoievski (conform lui Leonid Grossman) este „un roman total” (Albert Kovacs). Romanul ilustrează cel mai bine ideea mântuirii prin suferință prin intermediul imaginii biblice a grăuntelui de grâu care doar murind rodește și care apare în motto-ul său (p. 217). Subcapitolele dedicate lui prezintă multiplele perspective interpretative asupra personajelor principale. Cei trei frați sunt fiecare pe rând, eroul principal: Dmitri pe plan *tematic*, Ivan pe plan *filozofic* și Aleoșa pe plan *etic* (conform lui Ion Ianoși). Dmitri Karamazov – figură telurică, prins mereu între extreme, între bine și rău, cu un profil cavaleresc, își va ispăși păcatele prin asumarea pedepsei pentru o crimă pe care nu a săvârșit-o. Ivan Karamazov este definit ca „ateul înfrânt”. În economia acestui capitol, un loc privilegiat îl ocupă analiza legendei *Marelui Inchizitor* relatate de Ivan. Sunt desprinse semnificațiile bogate ale legendei și în special conflictul dintre libertatea spirituală și autoritatea bisericească. Aleoșa Karamazov, aflat între „sfințenie și rebeliune” este acela dintre frați care invalidează dictatura eredității moștenite. Rămânând alături de cei în suferință, devenind ghidul lor spiritual în căutarea divinității și a mântuirii, Aleoșa întruchipează – în concepția Ecaterinei Brândaș – „idealul religios al milei și bunătății, iertării și smereniei” (p. 257).

Cartea beneficiază de un *Cuvânt înainte* scris de prof. univ. dr. Paul Magheru – îndrumător de conștiință literară a numeroase generații de studenți orădeni și de referințele pozitive ale prof. univ. dr. Ileana Oancea (Universitatea de Vest din Timișoara) și ale prof. univ. dr. Victor V. Grecu (Universitatea „Lucian Blaga” din Sibiu). Argumentul, concluziile și bibliografia întăresc și mai mult caracterul științific al lucrării.

Scrisă cu perspicacitate și metodă, cartea *Motivul mântuirii în capodopere ale literaturii universale* este consecventă premiselor de la care pleacă și reușește să surprindă universalitatea paradigmei cădere–ispășire–mântuire în capodoperele literare analizate.





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