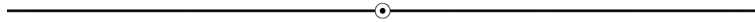


Journal of Humanistic and Social Studies



J  SS

EDITOR-IN-CHIEF

Florica Bodiştean

EDITORIAL SECRETARY

Adela Drăucean

EDITORIAL BOARD:

Adriana Vizental

Călina Paliciuc

Alina-Paula Nemţuţ

Alina Pădurean

Simona Redeş

Melitta Roşu

GRAPHIC DESIGN

Călin Lucaci

ADVISORY BOARD:

Acad. Prof. Lizica Mihaş, PhD, “Aurel Vlaicu” University of Arad

Acad. Prof. Marius Sala, PhD, “Iorgu Iordan – Al. Rosetti” Linguistic Institute

Prof. Larisa Avram, PhD, University of Bucharest

Prof. Corin Braga, PhD, “Babeş-Bolyai” University of Cluj-Napoca

Assoc. Prof. Rodica Hanga Calciu, PhD, Charles-de-Gaulle University, Lille III

Prof. Traian Dinorel Stănciulescu, PhD, “Al. I. Cuza” University of Iaşi

Prof. Ioan Bolovan, PhD, “Babeş-Bolyai” University of Cluj-Napoca

Assoc. Prof. Sandu Frunză, PhD, “Babeş-Bolyai” University of Cluj-Napoca

Prof. Elena Prus, PhD, Free International University of Moldova, Chişinău

Assoc. Prof. Jacinta A. Opara, PhD, Universidad Azteca, Chalco – Mexico

Prof. Nkasiobi Silas Oguzor, PhD, Federal College of Education (Technical),

Owerri – Nigeria

Assoc. Prof. Anthonia U. Ejifugha, PhD, Alvan Ikoku Federal College of

Education, Owerri – Nigeria

Prof. Raphael C. Njoku, PhD, University of Louisville – United States of

America

Prof. Shobana Nelasco, PhD, Fatima College, Madurai – India

Prof. Hanna David, PhD, Tel Aviv University, Jerusalem – Israel

Prof. Ionel Funeriu, PhD, “Aurel Vlaicu” University of Arad

Prof. Florea Lucaci, PhD, “Aurel Vlaicu” University of Arad

Prof. Monica Ponta, PhD, “Aurel Vlaicu” University of Arad

Prof. Corneliu Pădurean, PhD, “Aurel Vlaicu” University of Arad

Address:

Str. Elena Drăgoi, nr. 2, Arad

Tel. +40-0257-219336

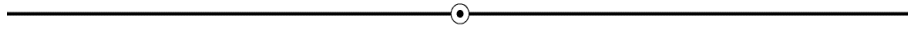
e-mail: journalhss@yahoo.com, bodisteanf@yahoo.com,

adeladraucean@gmail.com

ISSN 2067-6557**ISSN-L 2247/2371**

Faculty of Humanistic and Social Sciences of “Aurel Vlaicu”,
Arad

Journal of Humanistic *and* Social Studies



J  S S

Volume V, No. 1 (9)/2014

JESS

CONTENTS

Research Articles

THEORY, HISTORY AND LITERARY CRITICISM /7

The Poetry of Defiance, the Defiance of Poetry. A Special Case of the “Lost Generation”, Sorin Ivan /9

The Literary Icon of the Byronic Hero and Its Reincarnation in Emily Brontë’s Wuthering Heights, Ecaterina Oana Brîndaș /25

Le dynamisme du triangle féminin amoureux – Ion, écrit par Liviu Rebreanu, Liliana Danciu /35

Mythical Elements in Lucian Blaga’s Poetry, Mioara Lavinia Farcașiu /65

LINGUISTICS, STYLISTICS AND TRANSLATION STUDIES /79

Presumptions of Intercultural Communication. Between Symbolic Interactionism and Postmodern Society, Regis Maftciu Roman /81

Some Considerations on the Genitive Case in Romanian and German, Alina Pădurean /89

Slang Elements in the Journalistic Style, Carmen Neamțu /97

Some Considerations Regarding the Case System of the Preposition “contra” (Against), Cristina Corla (Hant) /103

From the “art” of meaningful forms to the “science” of cultural discourse in translation theory, Daniela Ene /111

SOCIAL AND EDUCATIONAL STUDIES /121

„Foaia învățătorilor poporului” („Blatt der Volkslehrer“) (1868–1874) – ein pädagogisches Periodikum in Österreich-Ungarn?, Daciana Marinescu /123

Sustainable Brains: Deep Ecology and Dawn of the Dead, Craig Finlay /131

Interpretative methodology and social constructivism, Matei Șimandan /145

Review Articles

Dictatorul hispano-american. Realități sociale și problematizări literare, Emanuela Ilie /161

JESS

THEORY, HISTORY AND LITERARY CRITICISM

JESS

The Poetry of Defiance, the Defiance of Poetry. A Special Case of the “Lost Generation”

Sorin Ivan *

Abstract:

The “war generation”, also known as the “lost generation”, marks a moment of rupture in Romanian literature, by denouncing the literary tradition and the aesthetic canons and by the wish to renew it. A particular case of the “lost generation” is Ion Caraion. The poet expresses a structural existential apostasy, an aesthetic revolt, historically circumscribed, and an iconoclastic attitude toward everything “old” and “outdated” in existence, mentality, and literature, in the name of the new and of the future, driven by messianic ideals. In resounding manifesto texts and fulminant poems, he pleads for the separation from tradition, for an aesthetic revolution, for the new literature, for a new poetry, inspired from the original sources of existence, close to the genuine and intense life, for authenticity and originality. In his conception of literature context, under the auspices of the “new poetry”, Caraion writes poetry of defiance, defying, in this way, the poetry in “traditional” vision. Through his poetic work under the sign of rebellion and renewal, but also through his tragic existence, Ion Caraion is an exemplary poet of the “lost generation”.

Keywords: the lost generation, literary canon, aesthetic revolt, iconoclastic attitude, renewal, the new poetry

The “war generation” – the “lost generation”

A particular place in Romanian literature of the early ‘40s, a space defined by an extraordinary aesthetic diversity, is occupied by the so-called “war generation”, also known as the “lost generation”. It comprises mostly young poets grouped around the “Albatros” magazine, led by the poet Geo Dumitrescu. Among the best-known names, there are: Constant Tonegaru, Ion Caraion, C. T. Lituon, Victor Torynopol, Mihail Crama, Sergiu Ludescu, Iordan Chimet, Sergiu Filerot, to which others of greater or lesser importance in the history of this generation are added (Manu, 1978). They are defined by an attitude of rebellion, on the

* Associate Professor PhD, Faculty of Social, Political and Humanistic Sciences, “Titu Maiorescu” University; Faculty of Foreign Languages and Literatures, University of Bucharest, sorivan@gmail.com

one hand, to the social and moral order, compromised of falsehood and hypocrisy, to the absurd of existence, under the sign of hazard, and, on the other hand, to the literature tributary to an “obsolete” vision and worn out patterns, in the spirit of a tradition that sang its “swan song”. The war offers the poets a broad thematic framework for expression, in lyrics out of the aesthetic canons of the time. They cultivate an anti-poetic, anti-aesthetic and anti-rhetoric poetry, inclined towards the “non-poetic” areas of existence, to the day-to-day, simple and essential aspects of life, to the prosaic, trivial, ugly and promiscuous. In the context of their *attitude to literature*, essential and renewing on the level of the vision and aesthetics, their contribution to the evolution of poetry lies in recovering the themes without lyrical glory, the daily, the common, the gray, the ugliness and the sordid and in their integration among the poetic topics, in a new, innovative aesthetics. Irony, sarcasm, humour, often black humour, cynicism make their way into the new poetry. The discourse is deconstructed in a variety of stylistic formulas, free and creative, the writing is freed of common figures and aestheticized schemes, giving free course to ideas, transcribed without calligraphy and rhetorical fireworks. With the poets of this generation, poetry descends from metaphysical to physical, from the heavens of the “high thoughts” in the daily routine, in the bleak and sordid existence.

The poets of the “war generation” will not have time yet to implement their vision of literature and develop the process of renewal of poetry remarkably began. The end of the war brings on the scene of history another nightmare, a political and ideological one, which will last half a century: communism. After the ending of the global conflagration, in Romania, following the cynical bargain of the great powers, the Bolshevik regime is gradually and decisively installed. It starts the annihilation and subjugation of the society through political terror, by imposing a new ideological and axiological order, by abolishing the elites and forcibly promoting new values and models. It is a time of crisis, still in its beginning, established by a regime of terror, which shortly will show, in a paroxysmal way, its criminal essence. The war generation’s poets are silenced by the new regime, which will take possession of everything, forfeit any and all freedoms and rights, turn the society into a huge concentration camp and individuals to political prisoners. Only those who will make compromises will survive. Or those who will conclude the pact with the devil. The “war generation” will thus become the “lost generation”.

A tragic existence in a tragic history

A special case of the “lost generation” is the poet Ion Caraion, through his attitude towards literature, through the intensity of his aesthetic revolt, but also through his own existence, a tragic existence in its essence. His poetics, the radicalism of his attitude, the complexity and versatility of his aesthetics, the strength of his writing, his existential track, his literary work, his tragic destiny, anthumous and posthumous, his critic aesthetic reception make Caraion a special case of this literary era and of Romanian literature of the interwar and postwar periods.

The poet’s life and work are situated, from the very beginning, under the sign of revolt and of an iconoclastic attitude. For the lyrics protesting against the war, his first booklet of poems, *Panopticum* (1943), is withdrawn from bookshops by censorship, and the poet threatened with a revolver by a representative of the political authority. (Caraion, 1998b: 29). A rebellious spirit, Ion Caraion (pseudonym of Stelian Diaconescu) acts, during and after the war, under the auspices of protest, through his poems and through the articles he publishes in the press of the time. The institution of communism, as a Bolshevik regime, brings political and ideological terror, the destruction of Romanian society, the absolute control over the individual and his enslavement. In this time, ominous to man and history, Caraion writes two fulminant texts entitled *The crisis of Romanian culture* and *The crisis of the human being*, in which he protests against the counterfeiting of culture and existence, against the imposing of worthlessness, against dehumanization and alienation. Accused and arrested for having sent poems and articles hostile to the regime abroad, Caraion is imprisoned and executes five years of heavy prison, between 1950 and 1955, at the Danube - Black Sea Channel and in the lead mines of Căvnic and Baia Sprie, Maramures. He is arrested again, in 1958, for treason, in fact for the blame of having sent abroad lists of writers to receive financial aid from the West and poems written at the Channel to be printed, and sentenced to death, according to the poet’s confession (Caraion, 1998b: 31). Three years, day by day, the poet is expecting, every moment, to be taken in front of the execution squad. An agonizing and traumatic waiting that disfigures his soul. Following the court recourse, the penalty is switched to life imprisonment and, then, to 25 years of hard labour prison. In 1964, against the background of the ideological thaw, Caraion is released, along with all the political prisoners. A few months before, yet, without knowing the international political context, he had been determined to sign a collaboration agreement with the Political Police (the Security) in order to be released. He signed it, knowing that

he still had 19 years of harsh imprisonment to execute. After his release, Caraion writes and publishes, in an overwhelming rhythm, poetry, essays and criticism, in a long series of books, affirming himself as one of the leading writers of the postwar Romanian literature. At the same time, on a subversive plan of his existence, he fulfills his secret commitment with the regime, signed in prison, by writing reports to the Security. His information notes regard notorious names of the literary world, Caraion's friends at the same time: Marin Preda, Nicolae Steinhardt, Virgil Ierunca, Monica Lovinescu, etc. Caraion lives a duplicitous life, in a psychological labyrinth full of contradictions and torn by unbearable tensions. The inner torments, the moral drama of the poet are reflected in his poetry at paroxysmal intensity. In 1981, he requests political asylum in Switzerland, in Zürich, where he remains, together with his family, until his death. Following a furious campaign against him, conducted from the country, which reveals his existence of duplicity, Caraion is becoming increasingly isolated in the free world and lives tragically the feeling of loneliness. He, who had been in the inferno of the communist gulag, knows, at the end of his life, the feeling of moral confinement in the free world, the tragedy of the "eternal exile", as he confesses in a poem. He dies in 1986, because of the diseases got in prisons, isolated and morally condemned by the others, taking with him the tragedy of the absurd times, a victim himself of an aberrant history. A tragic existence in a tragic history. Caraion is part, indeed, through his destiny, of the "lost generation".

Under the sign of apostasy. Poetry as freedom

Returning to the era of the "war generation", Caraion's poetry denounces the falsified, devoid of meaning existence, but also literature, that has used its creative energies, in a serious crisis of aesthetic identity. His act of existential and aesthetic rebellion occurs on two levels: on an ideological level, through the manifesto-articles, published in the press, and on a literary level, *in* his poetry. A messianic air flows through these programmatic texts, while the lyrics are defined by a renewing breath, that announces the "new poetry", able to express the times to come, which the young poets were waiting for.

Caraion's poetry begins rebellious. This is exactly how it will also end, in exile, four decades later. For the moment, young enough to experience unleashed fervour and the frenzy to create new worlds on the ruins of the old ones, whose collapse he insists to witness, Caraion is inspired by an *aesthetic rebellion* in what he writes. In a series of articles published in the periodicals of the time (e.g. *Literatura*

viitorului, Orașul în literatură, Scrisul frumos, Scrisoare deschisă poezilor viitori etc.), in certain poems, he demands a break with the poetic tradition, with the obsolete literary mindset, with the falsification of literature, requiring a rebirth of poetry and of the poetic language and asking for truth and freedom within the act of creation.

His poetry emerges and develops in a fertile environment, it feeds on its rich resources, it assimilates literary elements that would help it progress and which it would absorb in its aesthetic being, in time. Although it promotes the break with tradition, with a fulminating language and fiery arguments, Caraion manifests himself as a poet within the existing poetry, this universe with many poetic galaxies, constellations, stars and planets. Paradoxically, his poetry develops in a literary space that the poet challenges, at least partially, nevertheless exploiting its strong aesthetic resources. It is interesting to see *what* the young author's poetry *is like* (Caraion's first book, *Panopticum*, was published in 1943, and he had been born in 1923), where he is up in arms against the old world, vituperating and accusing it of a hypocritical and falsified existence, ranting about the bourgeois order frozen in a state of inertia, about the established writers and their way of understanding literature. It is important to follow, in this literary and psychological context, whether this rebellion, which conceals a sense of frustration, rage and huge egos, can produce aesthetic effects in the poetic vision and expression.

A first reading of Caraion's poetry of that time reveals stylistic and thematic similarities to what his fellow poets wrote and read – the poets of the so-called “lost generation”. As opposed to his kindred, however, as regards his defining traits, Ion Caraion is more sober, less loquacious, less dramatic and histrionic, less prone to using rhetoric and melodramatic approaches; he is more contemplative and more profound. Even though he generally uses similar techniques, his poetry focuses on itself, it seems to be concealing something, to be willing to express serious truths, which the world needs to hear, which cannot be postponed any longer, essential truths, on which depends everybody's fate.

The critique of the “old” literature and the new perspective that this poet promotes are focused within his manifesto-articles and his programmatic poems, which double as art of poetry. Caraion's poems suggest, from his very first volume, man's return to an authentic life, untainted by prejudice, a natural representation of existence, poetry's bond to reality, to the daily life, with all its aspects, including the sordid and the repugnant ones. Caraion criticises sterility, the “lyricoid stumblers” who forge poetry, who forget the reality of modern literature;

he despises, as he says in one of his poems, “the rheumatic obedience / of those sick with square centimetres,” the ossification to the point of canonical inertia, the unwillingness to change and to renew, and the “wisdom of the idiot century”. The poet will not accept “measure” (in poetry), the “purity” of the poetic vision, he rejects grammar, he prefers rough poetry as a means of living truly, the one written by those who “wandered through neurasthenia”, who were exceedingly false and hypocritical, he wants poetry to be “a scream”. “We wrote our neuroses on the walls / and wandered through neurasthenia, to drink / the dampness of the rain, the liquor of the poem / the dirty poison, the bald scream...”¹ – the young instigator writes in *The vestibule of the poem (Antreul poemului)*. He writes *black songs*², rough, coarse poems, meant to reflect the individual’s inner universe, his consciousness troubled by intense experiences, torn between the past and the future, the life of the masses, the tumultuous motion of the community in search for new shores of their existence: “Certainly, not all songs please everyone. / Some carry the sludge and pebbles inside us, / some are murky, rough and fickle / others twisted like wire, / some are like a battle / we carry with us, with our blood and memory, / some are tender like the leaning blade of grass.”³ (*Black songs*). These confessions suggest a rough, exemplary *ars poetica*, which foreshadows the fundamental aesthetic coordinates of Ion Caraion’s poetry, *expressionism*. The poet comes like a Messiah to remove the mask from the face of life, in the name of “pain”, “energy” and “poetry.” The yet unwritten poetry is the way for this latent energy to awake, the chance for the rebirth of man and humanity, an *experience of spiritual freedom*: “I won’t come in your name / – in your name everyone has come and gone; / I’ll come in the name of the pain coming through the air, / [...] I’ll come in the name of the energy flowing / free through all the circles and veins of the earth; / I’ll come in the name of the poetry that no one wrote, / because everyone was afraid of themselves, / I’ll come in my own name (who

¹ „Noi am scris cu nevroză pe ziduri / și-am colindat neurastenia, să bem / igrasie din ploaie, rachieu din poem / otrava murdară, țipătul spân...”

² It is no accident that the poet’s pseudonym is *Caraion – Ion the Black*, which contains *in nuce* a programmatic message. Another illustrious precedent in the direction of synthesising the poetic philosophy in the name is that of Tudor Arghezi.

³ „Sigur, nu toate cântecele sunt frumoase pentru toți. / Unele au mărul și pietrele din noi, / unele sunt tulburi, sunt aspre, sunt schimbătoare, / altele răvășite ca niște sârme, / unele sunt ca o luptă / pe care o purtăm cu noi, cu memoria și sângele nostru, / unele sunt blânde ca spicul aplecat.” (*Cântece negre*)

never promised anything to anyone)” (*The case with phosphor hearts*)⁴. If we have to synthesise Caraion’s concept of poetry, which includes this prodigious programmatic production (poems and articles), we could describe it with the following phrase: *poetry as freedom*.

The break with tradition and the “new poetry”

Within his poetry, the break with tradition that Caraion professes reflects essentially at the level of the poetic vision and that of the aesthetic. The poet proposes a rough, original image of the world, as close to the truth as possible. It is a biased truth, however, filtered through a tense, hypersensitive conscience, which perceives the exterior reality in particular representations. Poetry is, in this essential stance, a means of knowledge and a means of expressing interiority. The image of the exterior world reflects in the world of the ego, which processes it in its labyrinthic circuits and then projects it back in a new, poetic metamorphosis, like in a hall of mirrors. In the image crystallised by the poet’s conscience, we can see the stages of a tough, violent world, ruled by cruelty, cynicism and absurdity, a realm of suffering, where the man is at the mercy of hazard. This world is ruled by death, life itself is a way of anticipating the end in every metamorphosis of pain. On an aesthetic level, Caraion creates, by concentrating and stylising several literary influences, an *expressionist* formula, which has a straightforward, rough, often violent way of objectifying vision and which lacks any lyrical conformity. In other words, it is poetry as a “scream”, as the poet himself had warned in his first programmatic poem. Another important dimension of this poetry is the *aesthetic of ugliness*, manifested both in vision and in discourse, which the poet subsumes to expressionism, the fundamental movement that pervades his lyrical universe. A few samples of the *new poetry* that Caraion suggests, born of his own view of the world and translated as versatile aesthetic, where several types of poetic influences can be found: “The concrete bubbles up drunk on the sidewalks / united under the sun with soles of boots. / Ridiculous to think of other than the war. / We need strong men now, chariots, maize, / not sewing machines for the thoughts. / (Sirens walked the town and neighed / like horses at their foal). / Certainly the trees have swallowed up their roots yesterday

⁴ „Eu nu vin în numele vostru / – în numele vostru au venit toți și-au plecat; / eu vin în numele durerii care trece prin aer, / [...] eu vin în numele energiei care circulă / prin toate cercurile și arterele pământului, într-adevăr liberă; / eu vin în numele poeziei pe care n-a scris-o nimeni, / pentru că fiecare s-a temut de el însuși, / în numele meu vin (cel care n-a promis nimic, nimănui, niciodată).” (*Caseta cu inimi de fosfor*)

afternoon...” (*Reason*)⁵; “City where youth is rotting in the street / city like a sore-ridden dog coming out of hiding / idea-city, gangrene-city, slumberous city / before the words *the end*. / City with a border, crawling on all fours, stealing with all its might / in broken silence, with bated night, / city we never visited, city where we die / without the parable of the entry into Jerusalem. / City with ponds, with asylums, with a distance / the city protesting existence... / Neither moon, nor field or river / makes the wheat tremble / inside you / earth-city, boredom-city, thistle-city / with broken silence, in despair, with dogs / with scared hands from going through the bogs. / That’s all: / grey, death, ugly, wires, opaque...” (*Gangrene*)⁶; “In our absurd chests walk / bitter cities on fire. The birds inside them are birds of prey. / People, incidental, talk loud and alone. // Nobody answers, from – the walls / or alleyways snakes come out crawling; / the solitude of night, knife in hand / keep us from ever stalling.” (*Panopticum*)⁷; “Celestial buildings hang above the clocks / like black carcasses of kettles / veiled with ceramics and the floor wrapped in myth – / Hey! whose are the coffins clothed with nettles?” (*Novel*)⁸; “On the field of flames underneath which I drown / flow rivers of barefooted dead men / and a devastated sky – all wounds and nothing else – / it flows inside our bones with rocks and rags / when plants come out of temple-sheltered alleyways / with worms and hair in

⁵ „Asfaltul bolborosește beat pe trotuare / conjugat cu tălpi de gheată la soare. / Ar fi ridicol să te poți gândi la altceva decât la război. / Acum trebuie oameni puternici, care de asalt, păpușoi, / nu aparate de cusut cuvintele în gând. / (Au mers prin oraș sirenele nechezând / ca niște cai după mână). / Sunt sigur că-n pământ copacii și-au mâncat rădăcinile de ieri de la prânz...” (*Motiv*)

⁶ „Oraș în care putrezește tinerețea pe străzi / oraș ca un câine cu bube ieșit dimineața din lăzi / orașul-idee, orașul cangrenă, oraș adormit / mai înainte de cuvântul *sfârșit*. / Oraș în care e-o graniță, care se târăște pe brânci, care fură / cu tăcerea tăiată, cu noaptea la gură, / orașul prin care n-am mai fost, oraș în care murim / fără parabola intrării în Ierusalim. / Oraș cu heleșteie, cu sanatorii, cu depărtare / orașul-protestare... / Nici luna, nici câmpul, nici râul / nu-și tremură grâul / prin tine / oraș-pământ, oraș-plicitiseală, oraș-mărăcine / cu liniștea ruptă, cu disperare, cu câini / împotmolit de cicatrice pe mâini. / Atât: / cenușiu, moarte, urât, sârme, opac...” (*Cangrenă*)

⁷ „Prin piepturile noastre absurde se plimbă / orașele incendiate, amare. Păsările din ele sunt păsări de pradă. / Oamenii, incidentali, vorbesc singuri și tare. // Nu răspunde nimeni, – din ziduri / sau ganguri ies șerpui cu mersul târât; / singurătățile serii cu cuțitele-n mână / ne țin de urât.” (*Panopticum*)

⁸ „Atârnă peste ceasuri celestele căldări / ca niște stârvuri negre de tuci îmbrobodit / pe jos cu ceramică iar podina cu mit – / Hei! pentru cine-atârnă cosciugele din gări?” (*Inedită*)

their long leaves.” (*Confluence*)⁹; “The youth of our songs / will burst like a bullet, like dynamite. / Streets, cities and states / rose out of their nests, / rushed out of alleyways, / rose from the depths. / Everything’s churning. / Everything is. // Poets! You have to instigate the world. / You exist with everything that is. / You weren’t born for the dark, / for locked chambers, / for closed curtains, / for women that are waiting; / you were born for life, flow and campaign – / you were born to be forever among people, / with them, / by their side.” (*Black songs*)¹⁰.

A particular way of objectifying the rupture, which can be noted especially in the first volumes, is the break – apparent, at least, in poetry – between form and content. While the poetic discourse often follows classic metric structures, the idea no longer finds the proper way to be expressed, constrained by the chosen form. Thus emerges an irreducible tension, a break between text and content, which creates a kind of *aesthetic shock*. Apparently neo-classicist or of the kind of a temperate modernism, the poems in Caraion’s first books are a discursive experience that consecrates, as an element of *anti-rhetoric poetry*, the aesthetic conflict between form and idea. This is what happens, for instance, in a poem like *Sheet music (Partitură)*, from the book *The man shaped against the sky (Omul profilat pe cer, 1945)*: “No, it’s not your hand that weeps, / not your song that ripens; / caravans of forests driven over here / and bustard music spit in blood. // The past takes me back and plants a dagger in my back, / I begin to lose my handwriting, my word... / Our solitude was covered in earth cobs / and autumn sucks out our lungs through fingernails. // And still I feel the dryness raining... From now / ripe fruit come to an end somewhere – I’m hot. / Hospitals scream, the trees ignore us not / and the sky is drenched... and the time is rime... // Dogs come and lick at our blood – / grass defeats us, sleep conquers us. / You see, we carry the Lord in our wounds / and every night we feed him spiders. // This silence, oh, this elegy – / the same innocent scenery everywhere. / The word death, the term insane, / the

⁹ „Pe câmpul de flăcări sub care mă-nec / trec fluvii de morți în picioarele goale / și-un cer devastat – numai răni, numai răni – / ne curge prin oase cu pietre, cu țoale / când din ganguri pitite sub tâmpile, ies plante / cu viermi și cu păr pe frunze înalte.” (*Confluență*)

¹⁰ „Tinerețea cântecelor noastre / va izbucni ca un glonte, ca o dinamită. / Străzi, orașe, state / au ieșit din cuibare, / au năvălit din ganguri, / au răsărit din străfund. / Totul se agită. / Totul există. // Poeți! Voi trebuie să agitați lumea. / Voi existați o dată cu tot ceea ce există. / Voi nu v-ați născut pentru întuneric, / pentru camerele încuiate, / pentru perdelele trase, / pentru femeile care așteaptă; / voi v-ați născut pentru tot ceea ce e viață, flux, campanie – / voi v-ați născut să fiți permanent între oameni, / alături de ei, / o dată cu ei.” (*Cântece negre*)

wind blows through the wheat, the soul covers our window”¹¹. In other cases, the discursive template proves too restrictive to translate the idea, it overflows traditional prosody and chooses large expands, developing the poetic thought without any formal censorship. It is often, in his first three books of poetry, that Caraion allows himself stylistic and prosodic liberties without any formal constraint. For instance, in *Schizophrenic cycle (Panopticum)*: “Over dense ravines lie the bulges of the water... / Will you ever forgive me, world of underground? / By the overturned ponds of the eyelids’ meanders, / fields moaned in histories and the lichens of my cave stopped walking. // Spaniels came out of the fated forest... / Their muzzles fresh – stalks of cool air or the dogs? / They tore off your gowns, they bit your red breasts before the gate / your clustered fright in your curled hair, your hands like two warm quails. // A star still seems to kiss your ankle’s rings. / Children roaming with the rain – brown, in faubourgs. / Like a spirit of perdition, the night’s dahlia cried crippled. / – The autumn was solitary and the chamber had pale arms. [...] // The transient correspondence of the plants and earth / answers through black mirrors hanging about your neck. / The moon cat and the wind chase each other through the forest of the plague, / eaves curl the ceiling, graveyards keep company. // At the end of the show we gather in the huts. / Only our gloom and aversion still drink tea. / Curtains in their night gowns, like ad-lib traps, / whistled with their pierced voices we can see. // Vain, we knock our days together, / sometimes we play with their screws... You count / them all, but then you cry... The temples’ chronometry: calm / and the rolled tenderness of your veins crystallise breath on a shoulder”¹².

¹¹ „Nu, nu e mâna ta care plânge, / nu-i cântecul tău care coace; / convoaie de codri mănate încoace / și dropii de muzici scuiate în sânge. // Mă fură trecutu-ndărăt și mănjunghie, / încep ca să-mi uit caligrafia, cuvânt... / Ne-a umplut despărțirea cu știuleți de pământ / și toamna ne sugă plămânii c-o unghie. // Simt iar uscăciunea cum plouă... De-acuma / sfârșește undeva o pargă, – asud. / Spitalele urlă, copacii ne-aud / și cerul e learcă... și timpul e bruma... // Prin sângele nostru vin câinii de ling – / ne biruie iarba, ne mistuie somnul. / Vezi, ducem cu rana din carne pe Domnul / și-n fiecare seară îi dăm să mănânce-un paing. // Tăcerea aceasta, elegia aceasta – / de pretutindeni, același decor inocent. / Aici vorba moarte, acolo cuvântul dement, / prin grâu trece vântul, sufletul ne-astupă fereastra.”

¹² „Peste prăpăstiile dense stau gălcile apei... / Mă vei ierta vreodată, subpământean univers? / Lângă heleștaiile răsturnate ale meandrelor pleoapei, / pășunile au gemut în istorii și lichenii peșterii mele n-au mai avut nici un mers. // Ieșeau prepelicării în geana pădurii din soartă... / Cu boturile proaspete – tulpinile răcoarei sau câinii? / Ți-au lepădat rochiile-n pulpe, ți-au mușcat sânii roșii la poartă / ciorchinii spaimei din bucle, prepelițele încălzite ale mâinii. // Inelele gleznei tale ți le sărută și acum pare-mi-se o stea. / Cafenii, prin foburguri – copiii liberi cu ploaia. / Ca un duh al pierzării, dalia

No geometry, no measure, no logic, no grammar: all of these aesthetic and stylistic desiderata of the new poetry that Caraion proposes will be reached in time. The poet will excel in a formula that distinguishes itself by maximum fragmentation of discourse, by cancelling logic, syntax and meanings. An extreme type of modernism which Caraion will use to create a poetic formula that will define his work. It is interesting to note that this is how the poet goes from poetry with a neo-classicist form and with certain stances of “classic” modernism to avant-garde forms of poetic neomodernism and even to postmodernism. For the moment, as he lives in an age of aesthetic searches and experiments, the poet tries to write new content in the moulds of the poetic discourse, be they rigid or not. Until he consecrates his own discursive formulas, he remains, particularly with his first books, in a time of *aesthetic transition*. Meanwhile, his discourse will experience a series of metamorphoses, reaching even radical stances, created by the deconstruction and fragmentation of the text.

Starting from all these premises, from the idea of rupture as fertile grounds for the birth of a new type of poetry, Caraion’s poetry begins to develop, based on several sources of multiple lyrical coordinates. From his very first books, his creation shows a series of aesthetic influences, some of them wielded by prestigious poetic role models like Arghezi or Bacovia, others inspired by literary movements such as avant-garde, surrealism, expressionism, cohabiting under the generous umbrella of modernism. Paradoxically, despite his innovative spirit, which was ever present in the periodicals of the time and in his own books of poetry, Caraion cannot exist outside a poetic context, he cannot leave the scope of movements, trends and literary models. Mostly, there are two major role models such as the aforementioned poets, whom the author truly admires. The two cannot be assimilated to “tradition” in the sense that Caraion disapproves of, therefore they are not among the likely targets of the attacks in his programmatic texts. Arghezi and Bacovia are, on the contrary, two distinct voices, two poets who contributed to a search for new horizons and aesthetic possibilities in Romanian poetry, who renewed and enriched it, in a wondrous process of transfiguration.

noptii, ciungă, plânga. / – Era singură toamna și albă-n brațe odaia. [...] // Corespondența fugitivă a plantelor cu pământul / răspunde-n oglinzi negre atârinate la gât. / Se fugărește prin arborii ciumei pisica lunii cu vântul, / streșinile înconvoaie tavanul, cimitirele țin de urât. // La sfârșitul reprezentației ne adunăm în cabane. / Doar mâhnirile și desgusturile din noi mai beau ceaiuri. / Draperiile în cămașă de noapte, ca niște improvizate capcane, / au răsuflet din perforatele graiuri. // Ne ciocnim vanitoși zilele-n palmă, / alteori ne distrăm cu șuruburile lor... Tu le numeri / pe fiecare, dar plângi... Cronometria tâmpelor: calmă / și moliciunea sumeasă a vinelor cristalizează răsufletul buzei pe umeri.”

Consequently, Caraion's break with the poetry that existed before him is not a radical one, as we might have expected because of his nullifying enthusiasm, which seemed to rebuke everything. He grows from within Romanian poetry, he assimilates influences from world poetry and manages to impose, throughout time and over the course of his work, a new voice, a dense aesthetic universe, a complex one, with its own identity.

Conclusions

The "war generation" appears on the scene of history in an auspicious period of Romanian literature, in which the literary currents, aesthetic canons and formulas, covering a wide range of metamorphoses, coexist. During this period, very diverse authors are writing, among whom there are great names, emblematic for our literature. On the historical reality level, it is a tragic period, the Second World War, dominated by collective and individual sufferings, by murder and genocide, by the irrational forces in man, under the sign of the absurd. It is a time of emergency, from the suffering and ashes of which hopes of new times are born. The young poets of this generation advocate the separation from the literary tradition, aiming to change the face of literature. Their revolt and desire to renew poetry have, more than solid aesthetic reasons, psychological grounds in the enthusiasm of their age, animated by apostasy and revolutionary trends, by the aspiration towards building new worlds. The aberrant course of history, the establishment of communism interrupt the progress of this generation, that becomes the "lost generation".

A rebellious and iconoclastic spirit, Caraion situates himself, from the beginning to the end, under the auspices of protestation and of a critic attitude: towards literature and the "obsolete" aesthetic mentality, to history, to political ideologies and regimes, to all types of totalitarianism, to the absurd and cynicism of the existence, to life and death. This attitude profoundly influences his poetry and becomes the sign of his aesthetic identity, that bears the mark of expressionism. His poetry grows inside the literary "tradition", within Romanian and universal poetry, out of which it selects its sources and models. Assimilating the influences and transfiguring them in the retort of his renewing vision, the poet achieves new poetic formulas, in stylistic forms of great versatility, experiments innovative textual modes and explores new lyrical territories. Begun under the sign of revolt and defiance, Caraion's poetry develops within an original aesthetics, that identifies him on the scale of Romanian postwar literature. His poetic

experience evolves on the psychological coordinates of an irreducible tension, that often reaches paroxysmal intensities. Defined by his iconoclastic spirit, by the tendency to defy the established forms and invent, in turn, aesthetic formulas, the poet remains the creator of a unique poetry and of an original poetic language. His poetry represents a well-defined aesthetically chapter of Romanian literature. At the same time, Caraion is a special case of the “lost generation”, not only by his poetry, but also by his tragic destiny, under the stigma of an absurd history.

REFERENCES:

- Bloom, Harold, *Anxietatea influenței. O teorie a poeziei (The Influence Anxiety. A Theory of Poetry)*, Pitești, Paralela 45 Publishing House, 2008.
- Caraion, Ion, *Panopticum (Panopticum)*, Bucharest, Prometeu Publishing House, 1943.
- Caraion, Ion, *Omul profilat pe cer (The Man Profiled on Sky)*, Bucharest, Forum Publishing House, 1945
- Caraion, Ion, *Cântece negre (Black Songs)*, Bucharest, Royal Foundations Publishing House, 1946.
- Caraion, Ion, *Necunoscutul ferestrelor (The Windows Unknown)*, Bucharest, Literature Publishing House, 1969.
- Caraion, Ion, *Dragostea e pseudonimul morții (Love is the Pseudonym of Death)*, Bucharest, Cartea Românească Publishing House, 1980.
- Caraion, Ion, *Apa de apoi (Water from Beyond)*, Bucharest, Cartea Românească Publishing House, 1991.
- Caraion, Ion, *Cimitirul din stele (antologie) (The Cemetery of Stars (anthology))*, Bucharest, Eminescu Publishing House, 1995.
- Caraion, Ion, *Postume (Postumes)*, Bucharest, Adevărul Holding, 1995.
- Caraion, Ion, *Exil interior (Inner Exile)*, Bucharest, Libra Publishing House, 1997.
- Caraion, Ion, *Poezii arestate (Arrested Poems)*, Bucharest, Publishing House of the Romanian Literature Museum, 1999.
- Caraion, Ion, *Antichitatea durerii (Pain Antiquity)*, vol. I, Bucharest, Vinea Publishing House, 2005.
- Caraion, Ion, *La terre a mangé ses fontaines*, Bruxelles, Maison Internationale de la poésie, 1985.
- Caraion, Ion, *L'am-stram-gramité*, Lausanne, Les Éditions Jean-Marie Bouchain.
- Caraion, Ion, *La neige qui jamais ne neige et autres poèmes*, Lausanne, L'Age d'Homme, 1993.
- Caraion, Ion, *Greșeala de a fi, Poeme /The error of being, Poems, Romanian Cultural Foundation Publishing House, Forest Books, 1994.*

- Caraion, Ion, *Jurnal I, Literatură și contraliteratură (Journal I, Literature and Counterliterature)*, Bucharest, Cartea Românească Publishing House, 1980.
- Caraion, Ion, *Insectele tovarășului Hitler (The Insects of Comrade Hitler)*, München, Jon Dumitru Verlag, 1982.
- Caraion, Ion, *Tristețe și cărți (Sadness and Books)*, Bucharest, Romanian Cultural Foundation Publishing House, 1995.
- Caraion, Ion, *Jurnal II, Literatură și contraliteratură (Journal II, Literature and Counterliterature)*, Bucharest, Albatros Publishing House, 1998a.
- Caraion, Ion, *Jurnal III, Ultima bolgie (Journal III, The Last Bolgy)*, Bucharest, Nemira Publishing House, 1998b.
- Caraion, Ion, *Scrisori către Nicholas Catanoy (Letters to Nicholas Catanoy)*, Cluj-Napoca, Napoca Star Publishing House, 2003.
- Călinescu, Matei, *Cele cinci fețe ale modernității (The Five Faces of Modernity)*, Iași, Polirom Publishing House, 2005.
- Cristea, Valeriu, *Criza culturii (Culture Crisis)*, in „Critical Notebooks”, no. 3, 1993.
- Derrida, Jacques, *Lingvistică și gramatologie (Linguistics and Grammatology)*, in *For a Theory of Text*, Anthology „Tel Quel” 1960–1971, Bucharest, Univers Publishing House, 1980.
- Derrida, Jacques, *Scritura și diferența (Writing and Difference)*, Bucharest, Univers Publishing House, 1998.
- Eco, Umberto, *Opera deschisă, Formă și indeterminare în poeziile contemporane (The Open Work, Form and Undetermination in Contemporary Poetries)*, ediția a II-a, Pitești, Paralela 45 Publishing House, 2002.
- Jauss, Hans Robert, *Experiență estetică și hermeneutică literară (Esseistic Experience and Literary Hermeneutics)*, Bucharest, Univers Publishing House, 1983.
- Manolescu, Nicolae, *Metamorfozele poeziei. Metamorfozele romanului (Poetry Methamorphoses. Novels Methamorphoses)*, Iași, Polirom Publishing House, 1999.
- Manolescu, Nicolae, *Despre poezie (About Poetry)*, Brașov, Aula Publishing House, 2002.
- Manolescu, Nicolae, *Literatura română postbelică, Lista lui Manolescu, I. Poezia, III. Critica. Eseul (Postbelic Romanian Literature, Manolescu's List, I. Poetry, III. Critics. Essay)*, Brașov, Aula Publishing House, 2001.
- Manu, Emil, *Eseu despre generația războiului (Essay on the War Generation)*, Bucharest, Cartea Românească Publishing House, 1978.
- Manu, Emil, *Împărăția de seară a Poesiei (Evening Kingdom of Poetry)*, in “Critical Notebooks”, nr. 1–2 (98–99), 1996.
- Negoiteșcu, Ion, *Luminoasa și îndărătnica inteligență (The Bright and Stubborn Intelligence)*, in “Critical Notebooks”, no. 1–2 (98–99), 1996.
- Negoiteșcu, Ion, *Fermierul de imagini (The Farmer of Images)*, in „Critical Notebooks”, nr. 1–2 (98–99), 1996.

⊙ THEORY, HISTORY AND LITERARY CRITICISM

- Negrici, Eugen, *Literatura română sub comunism Poezia (Romanian Literature under Communism, Poetry)*, Bucharest, PRO Foundation Publishing House, 2006.
- Nemoianu, Virgil, *O inocență caustică (A Caustic Innocence)*, in “Critical Notebooks”, nr. 1–2 (98–99), 1996.
- Ricoeur, Paul, *Metafora vie (The Vivid Methaphore)*, Bucharest, Univers Publishing House, 1984.
- Simion, Eugen, *Scriitori români de azi (Romanian Writers from Today)*, I, Bucharest, 1st edition, Cartea Românească Publishing House, 1974, 2nd revised and expanded edition, Cartea Românească Publishing House, 1978.
- Simion, Eugen, *Ion Caraion și experiența limitelor (Ion Caraion and the Limits Experience)*, in “Critical Notebooks”, no. 1–2 (98–99), 1996.
- Simion, Eugen, *Fragmente critice (Critical Fragments)*, II, III, Craiova, Scrisul Românesc Publishing House, 1997–2000.
- Steinhardt, Nicolae, *Între viață și cărți (Between Life and Books)*, Bucharest, Cartea Românească Publishing House, 1976.
- Tudoran, Dorin, *Prinț și cerșetor (Prince and Begger)*, in “Critical Notebooks”, no. 1–2 (98–99), 1996.
- Zaciu, Mircea, *Exilul și împărăția cerurilor (Exil and the Heavens Kingdom)*, in “Familia”, nr. 9, Oradea, 1992.
- “Critical Notebooks”, *Exil și literatură (Exil and Literature)*, no.1–2, 1993.
- “Critical Notebooks”, *Ion Caraion – Anotimpuri în infern (Ion Caraion – Seasons in Inferno)*, no.1–2 (98–99), 1996.

JESS

The Literary Icon of the Byronic Hero and Its Reincarnation in Emily Brontë's *Wuthering Heights*

Ecaterina Oana Brîndaș*

Abstract:

The present study aims at investigating the Romantic literary embodiments of the archetype of the Byronic hero as depicted in three of Byron's most representative poems, followed by an overall view of Emily Brontë's (re)creation of Byron's gothic hero in her famous novel, *Wuthering Heights*. In the first section of the study the emphasis is placed on the Byronic hero's major traits presented in nuce in *Childe Harold*, *Manfred* and *Cain*. The second part of the article underlines Emily Brontë's indebtedness to the literary icon of Byron's hero and stresses the similarities between this iconic character of the Romantic age, and Heathcliff, a character of the Victorian novel.

Keywords: Byronic hero, character, Romanticism, Victorianism, (re)writing

Although harshly criticized on moral grounds and frequently attacked by critics, Lord Gordon Byron remained one of the most fashionable poets of the Romantic age, the most flamboyant and notorious of the major Romantics. He was a man of paradoxes, a worshiper of the ideal who never lost touch with reality, a man of great fault and great virtues "antithetically mixed", a deist and a freethinker, "a spirit hampered by mal-direction, affectation, and self-sophistication, but when it gets free, giant and fine; an imagination full of clay and crudities, but volleying at times into prodigious passions, reality, and compass" (Cunliffe et al, 1957: 585).

Byron embodied the Romantic spirit and gave it a recognizable face. As a Romantic icon his importance was enormous. He was the originator of the Romantic anti-hero, also known as the Byronic hero, and left behind him this everlasting character that pervades much of his work. The Byronic hero, one of the most prominent literary types of

* Senior Lecturer PhD, Emanuel University of Oradea, oanamail2010@yahoo.com

Romanticism, and not only, embodies an idealized but flawed protagonist whose main characteristics include the features of a gloomy, unsatisfied social outcast, a wanderer in foreign lands, defiant, melancholic, sometimes haunted by a secret guilt, a fighter against social injustice, in his quest for self-realization, but who refuses to accept social codes and conventions. He is a narcissist whose all “efforts refer essentially to himself: to his own feelings, his own sensations, his own capacities” (Moglen, 1976: 29).

Scholars have traced the literary roots of the Byronic hero from William Shakespeare and John Milton, but Byron is considered to be the one who epitomized once and for all the characteristics of this literary figure. *Childe Harold* exhibits the initial version of the type in Byron’s work, but later embodiments of the Byronic hero appeared in many of Byron’s other works, such as his series of poems on Oriental themes: *The Giaour* (1813), *The Corsair* (1814) and *Lara* (1814), his dramas *Manfred* (1817) and *Cain* (1822) or his poem in sixteen cantos, *Don Juan*.

The Byronic hero was later featured in the works of other authors and artists of the Romantic movement, as well as by writers of Gothic fiction during the 19th century and beyond. The fascinating Byronic hero has influenced many writers to incorporate his features into their characters. Novelists such as Jane Austen, Emily and Charlotte Brontë, Oscar Wilde or Charles Dickens are just some of the English Victorian writers in whose works instances of the Byronic hero are apparent.

Generally speaking, the Byronic hero exhibits several particular characteristics. He does not possess heroic virtues in the usual, traditional sense. He is a well-educated, intelligent and sophisticated young man, sometimes a nobleman by birth, who at the same time manifests signs of rebellion against all fundamental values and moral codes of the society. Despite his obvious charm and attractiveness, the Byronic hero often shows a great deal of disrespect for any figure of authority. He was considered “the supreme embodiment [...] standing not only against a dehumanized system of labor but also against traditionally repressive religious, social, and familial institutions” (Moglen, 1976: 28).

The Byronic hero is usually a social outcast, a wanderer, or is in exile of some kind, one imposed upon him by some external forces or self-imposed. He also shows an obvious tendency to be arrogant, cunning, cynical, and unrepentant for his faults. He often indulges himself in self-destructive activities that bring him to the point of nihilism resulting in his rebellion against life itself. He is hypersensitive,

melancholic, introspective, emotionally conflicted, but at the same time mysterious, charismatic, seductive and sexually attractive.

Childe Harold's Pilgrimage, a poem in four cantos, written between 1812 and 1819, in the difficult Spenserian stanza, tells the story of a disillusioned young man, an original prototype of the Byronic hero, who travels to the places that Byron himself had visited on his Grand Tour. In a wider sense, the poem, as a whole, is nothing but an artistic expression of the age, one that voices the torments of an embittered generation.

The title of this narrative poem is inspired by the medieval word *childe*, a term used to denote the title given to a young man who was to become a candidate for knighthood. The word *pilgrimage* strengthens the idea of the necessity of experience and hardships in one's life, life understood, in this register of interpretation, as an initiatic journey. In this contexts, the experiences of the youth have an inestimable value, for they are meant to shape the character and personality of the future man. Childe Harold himself is actually an accurate projection of the poet, a sensitive, disillusioned man, burned out by intense emotions and dissipations, yet still capable of deep feelings in the face of nature and the past. The hero's travels open the eyes of his mind and allow for a better perception and understanding of the world around him. As the poem advances, the wild, immoral, superficial Harold from the first Canto gradually develops into a deeply reflective, introspective and meditative man. His cynicism begins to soften and the intensity of his feelings to grow. His former observations and descriptions of the nature and places he visited turn into elevated contemplations interspersed with deep reflections on history, on political and individual freedom or slavery, on man's sufferance, humility and dignity, on sorrows, pains and transience of love. One of the greatest merits of *Childe Harold* is that it provides the first example of what was to be known as the Byronic hero.

Some of the characteristic traits of the Byronic hero that were highly exploited by Byron himself in his future works are related to the mysterious past of the character, a past suspected to be stained with an unnamed crime or curse. This is the case of Manfred, the protagonist in the drama with the same name. Published in 1817, *Manfred* is Byron's first drama, one that details the portrait of the Byronic hero. *Manfred* was not originally intended for the stage, since it was written to be a dramatic poem or, as Byron called it, a "metaphysical" drama.

Because the play was written after Byron's marriage had failed in scandal and his reputation had been forever compromised due to a presumed, incestuous affair with his half-sister, Augusta Leigh, most of the critics considered the play to be autobiographical, or even confessional. As Helen Moglen pointed out, "The Byronic hero and

Lord Byron the poet [...] were inseparable in the public mind” (Moglen, 1976: 27). Beyond any doubt, Byron moulded his hero on the role he seemed forced to play himself. All the biographical references indicate that the creation of this tragic hero was nurtured by the desire to bring to life an unconventional character, a projection of Byron’s own fears and anxieties, revolts, guilts and sins.

Without a doubt, *Manfred* represents Byron’s articulation of the Romantic hero, a character tortured by a sense of guilt for an unnamed or unconfessed sin. Manfred is a Faustian noble living exiled in a Gothic castle in the Alps. He is indeed a stereotype for the Romantic hero: ambiguously handsome, passionate and melancholic at the same time, tormented, sensitive and solitary. He is a proudly solitary man who refuses to be bound by any constraints of human society. He is the living embodiment and expression of *le mal du siècle*, the century’s evil, and of the *Weltschmerz*, the grief of the world assumed by the individual (Clontea et al., 1995: 94).

Manfred’s drama is caused by the internal anguishes he experiences, torments caused by his own sense of guilt for an unspecified transgression involving his dead sister Astarte, the only human being he ever loved. The nature of Manfred’s sin is widely thought to be associated with an incestuous relationship with Astarte, for whose death he feels responsible. In order to regain his inner peace, Manfred, like Faust, attempts to transcend humanity, to summon different unearthly spirits from whom he seeks forgetfulness. His various attempts are doomed to failure. Gradually, Manfred begins to take on some of the qualities of Milton’s Lucifer: he becomes the divine rebel, defying omnipotence itself. Not only does he reject all sorts of human contact, but he also chooses to refuse submission to any spiritual authority, as well as the aid and comfort offered by various religious representatives, be it pagan or Christian. Manfred answers only to himself embracing a self-destructive narcissistic attitude, one that becomes dangerous for him as well as for the others. Eventually, he finds himself forced to accept the limitations of the human condition. Torn between his noble aspirations and guilt, and unable to solve this dual conflict, he ends up by committing suicide.

In 1821, Byron publishes another dramatic poem, *Cain*, in which he tries to dramatize the biblical Cain and Abel story from Cain’s point of view. The image of the Byronic hero is carried to its extreme in Cain, the protagonist of the play. George Sampson considers that with *Cain* “we witness the final stage in the evolution of the Byronic hero. The note of rebellion against social order and against authority is stronger than ever” (Sampson, 1972: 521). Byron’s contemporaries felt horrified by this drama, considering it a gross blasphemy.

This dramatic poem has at its roots the biblical story from Genesis after the Fall, after God had banished both Adam and Eve from the Garden of Eden. Byron's hero is a prototype of Cain, Adam and Eve's first son, the one who ends up by murdering his brother Abel. From the very beginning, Byron's Cain is presented as a rebel against his earthly father, Adam, and his heavenly father, God. His refusal to be thankful to divinity and his revolt against a God, who, according to him, unjustly fated humans to die, gradually transforms Cain into one of Byron's most conflicted characters. His conflict is one of the intellect. Cain struggles with the problem of evil, questions God's goodness and mightiness and feels intrigued by the idea of death. More than any other Byronic hero, Cain is, from the very beginning of the play, at odds with the established system of values, a renegade who engages in an impetuous struggle to discover the origins and meaning of life.

Atara Stein, in *The Byronic Hero in Film, Fiction and Television*, traces the influence of Lord Byron's Byronic hero, as depicted in *Manfred*, *Childe Harold* and *Cain*, and his incarnations in the Victorian, modern and post-modern literature, film and television. "On his way to becoming reincarnated in contemporary forms, the nineteenth-century hero has had to make his way through the Victorian era" she says (De Stein, 2004: 29).

During Victorianism, the general reaction to Romanticism varied widely. Some authors or poets adopted Romantic themes, motives, or characters and embodied them in their works, while others tried to find new, original and distinctive ways of approaching literature.

As mentioned before, the popularity of the Byronic hero developed during Victorianism. Avid readers of Byron, the Brontë sisters began writing under the shadow of the great Romantic Lord. As Bettina L. Knapp writes, "Although the (Brontë) children were inspired by a variety of works they had read, the passionate and heroic rebel, outcast, and fighter for causes, Lord Byron, was their absolute favorite" (Knapp, 1991: 24).

The Brontë children were fascinated by Byron's outrageous life and his doomed characters. Still, the sisters offered different reactions to Byronism in their novels and poetry. While Anne and Charlotte Brontë strongly echoed Byron in their poems, they also showed, at times, signs of a reserved attitude towards Byronism in some of their novels, especially in Anne's case. Emily Brontë was the one who fully embraced the idea of the Byronic hero and (re)portrayed him in both her poetry and novel. She understood how popular and appealing the Byronic hero had become as a literary figure, so that she tried to show in her literary creations the consequences of his egoism, self-absorption and misanthropy in very real ways. (De Stein, 2004: 27). In Heathcliff,

her hero from *Wuthering Heights*, she embodied a recognizable face of a new, Victorian, Byronic hero.

Emily Brontë's literary character of Heathcliff is often described as a Byronic hero because he exhibits most of the traits identifiable in the heroes from Byron's poems. Beyond any literary influences between Byron's poetry and Emily's novel, the similarities seem to transcend the cultural field, only to find their roots in Byron's actual biography.

In her book, *Emily Brontë*, Winifred Gérin points out that not only Byron's works but even the events from his real life served as a source of inspiration for Emily's Byronic hero, Heathcliff. The researcher refers to an event in Byron's youth that "left a recognizable trace in Emily's work; this was connected with the poet's early love for Mary Chaworth." It seems that young Byron overheard Mary saying to her maid one evening: "Do you think I could care for that lame boy?" Byron described these words as hitting him "like a shot through the heart" (Gérin, 1971: 46). Byron's reaction was that he "instantly darted out of the house scarcely knowing whither he ran, and never stopped till he found himself at Newstead Abbey" (*Ibidem*: 45). As Gérin points out, "The relevance of this incident to the scene in *Wuthering Heights*, in which Heathcliff overhears Catherine telling Nelly Dean that it would degrade her to marry him, whereupon he runs away and is not heard of for three years, need not be stressed" (*Ibidem*: 45–46).

The biographical truthfulness and the similarities between Byron's life and experiences and the literary projections of his anxieties, fears and feelings are unquestionable. This sort of "artistic phenomenon" has been natural and recurrent in the literature of all times. What is relevant for the present study is the impact of the Byronic figure on Emily Brontë's shaping of *Heathcliff*. As Gérin points out, "In Byron, Emily found the champion of unsociable man. His ill-fated lovers attract her equally because of their contempt for conventional society and their boldness in defying their unpropitious stars" (Gérin, 1971: 46).

Although the general atmosphere of Byron's poems is different from that of Emily Brontë's *Wuthering Heights*, the similarities between the traits and experiences of the protagonists, coined as Byronic heroes, are striking alike. In both cases, the heroes involved result from the authors' extreme need to create unconventional characters, with mysterious origins, men who are ill-fated and have cursed lives, who fail in everything they do and suffer due to unsuccessful love relationships. They are prey to an existential restlessness and are always haunted by a spiritual burden that forbids them to rest their souls and bodies. Byron's Manfred laments: "My slumber – if I slumber – are not sleep / But a

continuance of enduring thought/ Which then I can resist not". In the same way, Heathcliff is described by another character in the novel as "going blind with loss of sleep" (Brontë, 1968: 262).

Byronic heroes are most of the time stigmatized by a dark secret hidden in their past. In Heathcliff's case, the mystery is even deeper, since his origins are unknown. This lack of identity was also epitomized in Byron's *Childe Harold*: "but whence his name/ And lineage long, it suits me not to say;/ Suffice it, that perchance they were of fame,/ And had been glorious in another day". Ever since his childhood, Heathcliff is described as an otherworldly being, a "substitute" of a human child. There are clues in the novel that lead to the idea that Heathcliff was a bastard, the illegitimate child of Mr. Earnshaw and, as a consequence, he was perceived as a direct threat to the rest of the Earnshaws. The mystery of his background is never solved, so Heathcliff is doomed to be forever different. His dark physical appearance prevents him from fitting in. He is often called a "gipsy" by different characters, while Mr. Earnshaw describes him as "dark almost as if it came from the devil" (Brontë, 1968: 32). His demon-like appearance condemns him to be forever an "out and outer" forced to live at the margins of society.

Byron's Cain remains the absolute example for desolate homelessness. He is the banished traveller who carries the marks of his sin for killing his brother, Abel. Byron moulded his heroes after the mythical image of Cain's curse and exile, perceived as expiation for his sins. Directly descendant from Cain and Manfred, Heathcliff is also doomed to be an outcast, rejected and alienated from the rest of the social and family environment.

Heathcliff's anger and devilish appearance are not only due to his gypsy-like skin, but the direct consequences of the mistreatment and sufferance he had to endure ever since childhood. Later in life, after his three years of "absence", Heathcliff is physically transformed, but behind his gentlemanly looks lies the same rebellious and villainous man, hunted by a troubled past and forced to live an unbearable present. Heathcliff has the potential to evolve and to improve his condition in life, but the ghosts from his past prevent him from being human and turn his nature into a devilish one. Torn between the degradation of his past and the anxieties and frustrations of his failures in the present, Heathcliff is doomed to be subjected to an endless struggle to win a battle with the rest of the world. What emerges is a man that is prey to anger, distrust, hate and overwhelming sufferance. For most of his life, especially after Catherine's death, he lives in a self imposed exile, an exile seen as a partial solution for survival. Heathcliff himself considers that his mined is "eternally secluded in itself" and his alienated self is lost forever.

Likewise, Byron's Manfred undergoes the same process of alienation, and he acknowledges it explicitly: "From my youth upwards/ My Spirit walked not with the souls of men,/ Nor looked upon the earth with human eyes./ The thirst of their Ambition was not mine –/ The aim of their existence was not mine –/ My joys – my griefs – my passions and my powers/ Made me a stranger, though I wore the form/ I had no sympathy with breathing flesh/ Nor mid'st the Creatures of Clay that girded me/ Was there but One...". That "One" – Astarte, Manfred's supposed sister, soul mate, and dearly beloved –, is the original prototype of Catherine, Heathcliff's sister. Strictly speaking, Catherine and Heathcliff are not related, but they have been *raised* as siblings. The theme of incest, although only suggested in subsidiary, is present in both works.

Discussing Byron's influence on Emily Brontë's novel, Gérin Winnifred refers to "the defiance of *Cain*; the fatal love of Manfred; all these Byronic attributes [...] that were finally justified in the protagonist of *Wuthering Heights*" (Gérin, 1971: 46).

Both Manfred's and Heathcliff's emotional complexity makes them mysterious and desirable men. Atara Stein highlights the irresistible and dangerous physical attraction that the Byronic hero-villains emanates and the threat they pose to their lovers' independence, autonomy and life (De Stein, 2004: 25). This description of the Byronic hero fits Heathcliff perfectly. In Catherine Heathcliff sees his second self, a projection of his own soul and spirit. He overwhelms her with his obsessive love up to the point that they both become haunted by each other. "He's more of myself than I. Whatever our souls are made of, his and mine are the same" she says (Brontë, 1968: 121).

Manfred portrays Astarte using the same obsessive and extreme tone. Their passionate relationship consists of a complete identification with the other: "She was like me in lineaments – her eyes –/ Her hair – her features – all, to the very tone/ Even of her voice, they said were like to mine; [...] She had the same lone thoughts and wanderings [...] Her faults were mine-her virtues were her own –".

The love of the Byronic hero, although attractive in its dangerousness, superhuman feelings and pathologic completeness, ends up by being destructive. Deborah Lutz remarks that the very foundations of love for the Byronic hero are based on failure and the forgetting of what is possible. In *Manfred*, Astarte has died because of the hero's unspecified sin, but finally the hero himself fails because ultimate failure is a defining condition for the Byronic hero (Lutz, 2006: 52). "I loved her and destroyed her/... Not with my hand but heart, which broke her heart" Manfred confesses.

This fatal and destructive Byronic love also stigmatizes the relationship between Catherine and Heathcliff. Catherine's death, also an agonizing one, is presented as a consequence of the falling into dangerous temptations that the Byronic hero poses and at the same time, paradoxically, as a punishment for betraying her love for the Byronic hero. De Stein considers that Catherine dies due to her inability to prevent her fantasy love from impinging on her real-life marriage. (Stein, 2004: 25) Cathy's fragility comes to surface only when the separation from Heathcliff is effected. The wild defiant girl becomes an invalid wife who eventually collapses. Her illness is caused by her repressed desires and struggles to regain Heathcliff's presence and affection. She is torn between a socially accepted *super hero*, represented by her legal husband Linton, and her forbidden *Byronic hero*, Heathcliff, with whom she feels total identification (her *alter ego*). In the same way, Heathcliff, although he despises Catherine for her conduct and the social strictness she imposes upon herself, feels helpless in managing his feelings for her. For Heathcliff, too, Catherine is his true (half) self, because she stands for all the joyous moments of his life. She is his past, present and everlasting future.

The only hope for both these Byronic couples is a post-mortem reunion. Heathcliff's greatest wish is to be haunted by the ghost of his beloved Catherine. He goes so far as to impose a curse upon himself. He wants to be continually condemned to be tormented by her imagined spirit: "I pray one prayer – Be with me always – take any form – drive me mad! only do not leave me in this abyss, where I cannot find you! Oh God! it is unutterable! I cannot live without my life! I cannot live without my soul!" Heathcliff invokes her return from death: "Cathy, do come. Oh do – once more! Oh! My heart's darling! Hear me this time – Catherine, at last!" (70) His desperate appeal closely echoes Manfred's invocation of Astarte: "Yet speak to me! [...] / Speak to me! though it be in wrath! – but say –/ I reckon not what – but let me hear thee once –/ This once – once more!" Discussing Manfred and Heathcliff, Gérin notes, "the voice of Heathcliff is no less authentic when he cries to the dead Catherine [...] because Manfred cried with equal passion years before to Astarte" (Gérin, 1971: 45). Both Heathcliff and Manfred welcome their torture because it is the only way they can remain connected to their loved ones. In his book, *Byron and the Victorians*, Andrew Elfenbein, referring to the after death closeness between the protagonist of *Wuthering Heights*, notices that Heathcliff is closer to Catherine here than he is while she is alive, because after death he projects an ideal version of her, a Catherine who pursues him with an enthusiasm that the real Catherine does not have (Elfenbein, 1995: 56).

By adopting and incorporating the model of the Romantic Byronic hero in her novel, Emily Brontë managed to (re)create a new Victorian fiction-character, one that presents the Byronic lover at his best and at his worst by juxtaposing realism and romance in a unique original way. Although Heathcliff is evidently moulded after Byron's iconic heroes, *Wuthering Heights* departs from the conventions of the earlier Byronic romance and becomes an utterly innovative masterpiece in which Emily Brontë manages to simultaneously make use of, praise and critique Byronism and anti-Byronism.

REFERENCES:

- Brontë, Emily, *Wuthering Heights*, ed. David Daiches, Harmondsworth, Penguin, 1968.
- Christiansen, Rupert, *Romantic Affinities: Portraits From an Age, 1780–1830*, Cardina, 1989.
- Clontea P, Teodorescu A, Bantas A, *Annotated English Literature. Romanticism*, Pitești, Vlasie Publishing House, 1995.
- Cunliffe, John W. (ed.), Young, Karl, (ed.), Pyre, J.F.A, *Century Readings in English Literature*, Appleton-Century Company, 1957.
- Elfenbein, Andrew, *Byron and the Victorians*, Cambridge, Cambridge University Press, 1995.
- Gérin, Winnifred. *Emily Brontë*, Oxford, Oxford Clarendon Press, 1971.
- Knapp, Bettina L. *The Brontës: Branwell, Anne, Emily, and Charlotte*, New York, Continuum, 1991.
- Moglen, Helen, *Charlotte Brontë: The Self Conceived*, New York Norton, 1976.
- Lutz, Deborah, *The Dangerous Lover: Gothic Villains, Byronism, and the Nineteenth-Century*, Ohio State University Press, 2006.
- Mc Gann, Jerome, *Byron and Romanticism*, ed. by James Soderbolm, Cambridge, University Press, 2002.
- Sampson, George, *The Concise Cambridge History of English Literature*, London, Cambridge University Press, 1972.
- Stein, Atara, *The Byronic Hero in Film, Fiction and Television*, Southern Illinois University Press, 2004.

INTERNET REFERENCES:

- All quotations from Byron are taken from *The Complete Works of George Gordon Byron* available at:
http://books.google.ro/books?id=6UgOAAAAYAAJ&printsec=frontcover&hl=ro&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false
- Ceron, Cristina, 2010, *Emily and Charlotte Brontë's Re-reading of the Byronic hero* available at: <http://lisa.revues.org/3504> (retrieved on 2014-03-20)

Le dynamisme du triangle féminin amoureux – *Ion*, écrit par Liviu Rebreanu

Liliana Danciu*

Abstract:

This study follows under ideational aspect the article entitled *Myth and Tragedy, fatality and failure in the destiny of the realistic character – Ion* by Liviu Rebreanu, published in the previous number of the Journal of Humanistic and Social Studies. Just like a lighthouse which sequentially beacons the landscape of an island, in the first article “I beaconed” gradually each critical perspective, starting with the traditionalist view, continuing with the psychological interpretation to put the character in the light of a mythical analysis in terms of specific mentalities on Romanian archaic space. In this study, we aimed both how female characters triangulates the hero’s eroticism and enhances the dynamics of his fate fatality and the tragic destiny dimension of a unique female character in Romanian literature, Ana Baci. Not only Ana is surprised by her spiritual unfulfillment, but also Florica, along with other female characters in the novel, who know love, but not fulfillment. The erotic female triangle, Ana – The Great Goddess – Florica is potentiated by the female isomorphism of the earth, which, with the image of a mother, lover, virgin, attracts, “calls” and “embraces” fatally all the characters of the novel.

Keywords: eroticism, sexuality, tragedy, fatality, suicide, Great Goddess, Aphrodite/ Demeter feminine

Les femmes du Pripas masculin

Bien que la seconde épopée d’Homer s’intitule *L’Odyssée* et le personnage principal soit Ulysse, et que l’action de cet oeuvre suive le trajet de son héros vers Itaca, les personnages féminins décident les coordonnées de son destin. Mortelles ou déesses, sorcières ou vierges innocentes, les femmes le séduisent, l’aident, le désirent, l’aiment ou l’attendent, car ces femmes représentent toutes les épreuves initiatiques et les étapes que cet homme doit parcourir dans un voyage plus important qu’un simple parcours dès l’inconnu vers l’espace intime. Dans *L’Odyssée*, « du point de vue archétypal, ces femmes si différentes ne sont que deux: la femme démétrienne et la femme vénusienne, à la limite, la femme en qualité de mère/épouse et la femme en qualité de

* Teacher of Romanian language at Technological Highschool “Dacia” in Caransebeș, liliana.danciu70@yahoo.com

maîtresse »¹ (Bodiştean, 2013: 17). Tout comme'on a souvent souligné, les femmes trament le destin d'Ulysse qui n'est accompli que par l'amour pour Pénélope, son épouse. Ni Calypso qui l'enchaînera dans ses bras, quoiqu'elle lui offre l'immortalité, ni Circe par l'amour-magie, ni même la virgine Naussica avec la promesse de l'aube d'un nouveau début, mais c'était la sage Pénélope, plus exactement Pénélope « avec du bon sens » – comme a été nommée par Eugen Simion.

De même façon, le roman *Ion* poursuit le destin du protagoniste en étroite liaison avec les sorts des femmes de sa vie, parce que tous les personnages influencent chacun à son tour le destin de l'autre. Le féminin vénusien est hypostasié par Florica et la terre-maîtresse, la terre-vierge, féminin qui exerce une fatale et irrésistible influence sur le héros. Le féminin démétrien est présent par l'intermédiaire d'Ana, l'épouse et la mère, mais aussi par la troisième hypostase de la terre-source de la vie dont Ion l'appelle et l'entend dès l'enfance. Il aime la terre plus que la mère naturelle, Zenobia, parce que l'élément htonian est la source de la vie, est l'utérus universel qui reçoit avec générosité la semence qu'elle soigneusement protège à l'intérieur pour maintenir le miracle de la vie. Ion aime aussi Florica avec un amour-passion fort, mais il renonce à l'accomplissement de cet amour et tire profit de la naïveté d'Ana pour « posséder » les terrains de Vasile Baci. La possession de terrains lui offre l'illusion de contrôler une force qui lui aurait donné le droit d'obtenir aussi l'amour de Florica, même s'il y avait renoncé et la femme était mariée avec un autre – au moins, au niveau social. La terre – comme l'on verra, la Grande Déesse – ne pardonne pas cette duplicité et punira le héros qui sera tué d'une façon symbolique avec l'outil des travaux agricoles, la bêche. Ion est un héros civilisateur, Marduk, qui, pour ses qualités, domine le monstre Tiamat, le calme et lui arrache les fruits par la fécondation, mais la force chaotique et sans contrôle de ce monstre le tuera. Dans la mythologie grecque, la vue de corps des déesses vierges était interdit aux mortels; considérée tabou. De la même façon, Ion n'est pas pardonné pour avoir vu le beau corps noir de la Grande Déesse et pour cette transgression il payera avec la vie.

L'espace du village de Transylvanie qui apparaît dans ce roman, « le monde rural commence à se dévoiler comme une humanité plus diverse, avec des ressources spirituelles encore restées en dehors de l'analyse, mais qui est structuré psychologiquement: pour les *surprises* que le moi individuel fait, aussi pour le moi social qui appartient à un *topos*

¹ Traduction par Liliana Danciu.

spécifique (Curticeanu, 1986: 38). Sans l'idéalisation de la vie dans l'espace rural, « le quichotisme romanesque, l'existence du roman en illusion finit avec *Ion* » (Manolescu, 1979: 251). Pripas, le village traditionaliste en essence, développe des relations horizontalement (les riches avec les riches et les pauvres avec les pauvres), tributaire aux mentalités archaïques, où le masculin et le féminin sont fixés depuis toujours: l'homme et la femme travailleurs consacrent le lieu. L'homme prend soin du dot de sa femme et de son propre héritage, mais il doit travailler avec assiduité pour les augmenter. Dans une société androcratique, l'homme est l'élément actif, l'adulte, le maître de sa fortune et, par la sagesse de ses décisions, il décide la sort de sa famille. La femme est l'élément passif, docile, qui doit se soumettre à l'homme – à son père, au début, puis au mari et ensuite à son enfant du sexe masculin si elle reste veuve. Dans son étude sur la homosexualité dans la Grèce antique, Maurice Sartre souligne la grande différence établie entre les deux concepts: actif/passif, masculin/féminin, maître/esclave, adulte/adolescent, qui marque les relations sexuelles et l'ordre sociale spécifiques à ce temps-là. La relation de l'adulte avec l'adolescent qui n'était pas exclusivement sexuelle faisait part d'un ancien rite de passage de l'enfance à la maturité, équivalent au passage du stade involué de la femme au stade supérieur de l'homme, qui peut prendre des décisions. Pour comprendre entièrement les subtilités de ce rapport entre le masculin et le féminin, ainsi que le moyen de passage du concept d'androgynie à celui d'hermaphrodite et aussi le symbolisme des rites de passage, il y a l'étude intéressant et éloquent *Hermafroditos. Mythes et rites de la bisexualité dans l'Antiquité classique*, écrite par madame Marie Delcourt. Devenir un élément passif pendant la maturité c'est méprisable, parce qu'une attitude pareille était destinée aux femmes et aux esclaves (Sartre, 1991: 48). Jean Cournut cite l'oeuvre de Pascal Quinard, *Le sexe et l'effroi*, en relevant l'antagonisme du rapport masculin/féminin, parce que les Grecs et les Romains ne connaissaient pas la notion d'homosexualité, mais seulement l'opposition activité/passivité. Les Antiques opposaient « au phallos (fascinus) n'importe quel orifice, le pénétrant au pénétrable, même au pénétré. À Rome, la passivité était considérée un crime chez un homme libre par naissance, en temps que pour un esclave, elle était une obligation totale. À l'esclave n'est jamais permis de sodomiser son maître et celui-ci ne doit pas permettre d'être sodomisé par l'esclave » (Cournut, 2007: 26–27). Dans une communauté phalocratique, celui qui possède des biens, des sujets (des esclaves et des femmes) c'est le maître, car « les femmes sont des valeurs d'échange et leur possession est un épreuve évidente de

sa richesse [...] leur possession devrait évidencier la virilité du propriétaire » (Cournut, 2007: 27).

Ces valeurs archaïques représentent le coutume spécifique dans l'espace traditionaliste, où Ion, qui ne possède pas des terrains, ne reçoit pas la reconnaissance de sa virilité, même si Ana et Florica sont aussi perçues comme des biens. Ana détient des terrains, donc, du point de vue symbolique, elle peut investir Ion de toutes les valeurs de la virilité perdue d'une manière déshonorante par le père incapable. Florica est pauvre à cause de sa mère, une veuve qui est restée sans les bras forts et la sagesse de son homme et qui a dissipé la fortune que son mari avait laissée. « Avoir en possession la terre » est synonyme avec « être homme », être puissant, être respecté. Cet impératif gouverne la vie du Ion et provoque la tragédie de son destin. Même s'il aime Florica, son destin est écrasé sous la fatalité du verbe « devoir »: « Il doit se marier avec Ana!... Il doit! ». Smaranda Vultur introduit quelques personnages de Liviu Rebreanu, comme Ion, Apostol Bologa; Puiu Faranga, Toma Pahonțu, dans la galerie des « héros-victime », qui « reçoivent dès le début ou au parcours de la narration, la conscience de leur existence stérile des transcendances déviées » (Muthu, 1993: 80). Les héros-victime sentent, entendent et obéissent aux certains « appels » qui transgressent la biologie, la nature; ils appartiennent au transcendant, comme l'amour, la mort, la terre; malgré que « l'impulse social, acquisitif soit fort, dans le héros, cependant le plus fort reste l'amour » (Raicu, 1967: 107). Les héros rebreniens aiment « douloureusement » et d'une façon tragique, parce qu'ils se situent dans un sorte d'antagonisme avec eux-mêmes et par rapport à la société. Ion aime Florica dévoré par un désir douloureux, mais il aime aussi la terre, déchiré par une passion effrayante; Ana aime Ion craintive et soumise jusqu'au moment de la révélation douloureuse de son échec; en suivant le sort de sa mère, sage et obéissante, Laura sacrifie l'amour pour Aurel et accepte le mariage avec un homme insipide, comme Pintea, pour le bien de sa famille. Dans les romans modernes de Camil Petrescu, l'antagonisme du héros avec soi-même et avec la société sera plus violent, en recevant des accents dramatiques par l'intermède du raffinement de l'analyse psychologique, de la lucidité et de l'aspect pensif des intellectuels – Ștefan Gheorghidui, le personnage du roman *La dernière nuit d'amour, la première nuit de guerre* et George Ladima, le protagoniste du roman *Le lit du Procust*.

Pripas est un espace de la masculinité débordante, de la virilité, de la force physique et de la puissance sexuelle. La ronde du village surprend en plan culturel, social et ontologique la manifestation de cette force endiguée par les conventions de la communauté, qui pourtant se

manifeste par des gestes significatifs, sur les visages empourprés de fatigue et de passion, par les attouchements apparemment accidentals qui font tressaillir les corps embrassés des jeunes. C'est une danse « frénétique », « une danse des méchantes fées », qui implique « des déploiements d'énergies irréductibles, qui apportent quelque chose d'une male prédiction du néant et de la mort » (Raicu, 1967: 105). Après la description du chemin qui serpente à partir de Jidovița vers Pripas, avec ses étranges toponymes, après la présentation d'un village amolli sous le soleil caniculaire, « la ronde du village représente le premier mouvement dans le roman *Ion* » (Ilin, 1985: 124). Avec sa forme ronde et son symbolisme solaire, vital, la danse du village est « la structure fondamentale » de ce roman – en pense Stancu Ilin qui affirme aussi – « toutes les autres structures sont codifiées dans son signifiant » (Ilin, 1985: 124). Pendant cette danse presque mystique se forme le triangle érotique Ana–Ion–Florica avec ses significations foncières et les principaux conflits du roman commencent: celui de Ion, le jeune homme pauvre, le « voleur » – comme l'appelle le père de Ana – et même Vasile Baciu, le riche, un conflit provoqué par les intérêts fonciers et l'autre conflit de Ion et de George Bulbuc provoqué apparemment à partir d'Ana, mais qui a des racines plus profondes dans la position sociale de ces deux jeunes hommes. Ion est le leader authentique du group de jeunes hommes du village et George est un leader apparent dont la position sociale est dûe à la richesse. La ronde du roman *Ion* est « une ciuleandra² dyonisiaque » (Muthu, 1993: 41), où les personnages décident leur destin. Cette danse nous emmène vers un « triangle », pas nécessairement érotique, mais aussi puissant, parce qu'au mouvement circulaire et magique de la musique, chaque individu « est lié » d'un côté à l'autre à un partenaire de sexe opposé. La réalité magique est justement soulignée par cet état de « captivité », parce que, pendant la danse, les partenaires doivent dépendre l'un de l'autre. Le trio, érotique ou non, est toujours sacré, même aussi par les plus profanes mouvements, parce que la ronde impose la maintenance de la liaison. Dans les grandes oeuvres de la littérature universelle, la danse, le bal sont des lieux où les personnages prennent de décisions qui changeront leur vie: Anna Karenina tombe amoureuse de Vronski à un bal, mécontente de la vie avec son mari, Emma Bovary décide de vivre une vie différente pendant une danse et dans les oeuvres de Balzac « les bals forment des scènes-type, parce que la musique favorise la libération du soi » (Dărăbuș, 2004: 11).

² Le *Dictionnaire Explicatif de la langue roumaine* offre cette définition pour « ciuleandra »: « danse traditionnelle de la région roumaine, Muntenia, ayant un rythme progressif, accéléré ».

À la fin de la ronde, dans la gargotte d'Avrum, divisés par les conflits entre Ion, Vasile Baciú et George Bulbuc, les jeunes hommes se regardent avec hostilité, parce que la tension et l'énergie enchaînées dans les corps puissants flottent dans l'air encrassé. Les figures dures avec des expressions sévères, les corps puissants qui dégagent de la force vile, les gestes violents, le langage grossier composent un tableau expressif pour le type de masculinité spécifique au village de Ion:

Entre temps, la nuit était tombée et la chambre n'était plus illuminée que par une lampe sale de suie, suspendue à une poutre du plafond. Dans la lumière jaune-malade et tremblante, les hommes paraissaient plus ivres qu'en réalité, les yeux brillaient plus sauvagement, et les bras nus, ossus, avec les muscles gonflés comme des serpents affamés, se levaient toujours au dessus de têtes troublées, en menaçant ou anticipant un péril. Les voix devenaient plus grosses et elles étaient de plus en plus enroutées, les mots devenaient plus grossiers et les jurons plus nerveux. Les faces mouillées de sueur scintillaient les unes rouges foncées, les autres jaunes-vertes, et de ce vacarme menaçant se levaient, puissants, des rires frivoles, un rot dur, des hurlements prolongés (Rebreanu, 1979: 32).

Quand Ion a battu George Bulbuc, les autres jeunes viennent autour de lui pour montrer leur respect et leur admiration. Le manque de terrains, de richesse est compensé du respect obtenu par la force physique, par l'intelligence et par la charisme. Le village Pripas est un espace de la violence où les femmes sont attirées par des hommes puissants dont la force est un véritable témoin de la capacité d'administrer bien le foyer. C'est pourquoi le monde du village traditionnel, dont la voix s'entend par l'intermédiaire du narrateur omniscient et omniprésent, est intransigeant avec les paresseux, les gaspilleurs sans sagesse, parce que ceux-ci ne sont plus d'hommes et ils ne sont plus dignes de respect qu'un vrai homme mérite. Le narrateur est impitoyable dans la caractérisation de la mère de Florica, une femme sans aucune qualité pratique, qui a dissipé toute la fortune héritée de son mari:

La femme est arrivée du mal au pire. Ce qu'une intelligence masculine épargne à travers une existence, une femme incapable gaspille dans une année, ou moins. Quand il est mort, dans la cour il y avaient des meules, dans les deux étables il y avaient plus de bêtes que d'espace, les chars n'entraient plus dans le hangar ou sous l'appentis. On y voyait de la richesse. Maintenant la cour est complètement déserte et dans les étables une vache stérile et toujours affamée, faible comme une ombre, beugle en vain (Rebreanu, 1979: 11).

De ce point de vue, la veuve de Maxim Oprea et Alexandru Glanetașu « s'apparentent » aux mêmes défauts, parce qu'un homme paresseux et une femme gaspilleuse représentent la paire fatale dans n'importe quelle situation, méprisés par la communauté. À partir du commandement biblique de labourer la terre, dans les contes roumains, la paresse est l'antipode de la création même et non pas l'antithèse de l'ardeur au travail. D'après Jean Crysostome, la paresse précède toute catastrophe, car, irrésistible par son attraction et possessive par sa nature, elle reste la principale cause du péché primordial. On ne doit pas oublier *L'histoire d'un homme paresseux*, écrite par Ion Creangă, où, exaspérés par le manque de bon sens du paresseux, qui peut conduire la communauté au déséquilibre et au Chaos, les villageois décident de le condamner à la pendaison. Si la paresse est un péché dans le village traditionaliste, le gaspillage est une malédiction. Analysé du point de vue de croyances magiques, le gaspillage est un signe évident du vol d'abondance, manifesté justement par l'incapacité de la famille travailleuse d'amasser des richesses. Il paraît que la femme est responsable de sécuriser « les brèches » spécifiques de la maison – le seuil, la fenêtre, la cheminée – assiégés sans cesse par les forces du mal. La femme s'oppose au geste de « donner de l'intérieur de la maison », parce qu'un acte de charité qui n'a pas une signification religieuse est synonyme au gaspillage. Une femme gaspilleuse devient une malédiction pour sa famille qu'elle condamne à la pauvreté.

Zenobia, la mère de Ion, est « une femme comme un homme », « travailleuse, énergique, économe » et puissante. Malgré les qualités évidentes, elle ne réussit pas de sauver son héritage, parce que « où il n'y a pas de sagesse, il n'y a pas de prospérité » – comme très inspiré souligne le narrateur – et, dans la mentalité de cette communauté traditionaliste, la sagesse est l'homme même. Zenobia n'est pas mariée à un homme, et, même si elle « est devenue homme » par ses qualités exceptionnelles, ce n'était pas suffisant. Alexandru Glanetașu n'est pas considéré un vrai homme, parce qu'il n'est qu'un paresseux, qui n'aime pas du tout travailler, il est indolent et frivole, en gaspillant sans scrupules l'héritage de sa femme. Homme et femme deviennent deux notions chargées de significations positives et négatives qui dépassent le sexe et le genre, en envoyant aux valeurs ontologiques: être homme est synonyme au notion de travailleur, sage, équilibré. Il n'est pas humiliant pour une femme d'être femme, mais il en est pour un homme qui n'est plus un homme. Le père de Ion est un ivrogne, un vice qui apportera la perte à la famille, il est paresseux et superficiel, mais béni grâce à son mariage avec Zenobia, « une femme comme un homme ». Zenobia,

jeune fille unique aux parents, amène un héritage impressionnant, « à moins que Glanetașu sache être homme pour le maintenir ». Le vieux est méprisé aussi par son fils à cause de sa faiblesse, ainsi que pour le manque de certaines qualités qui l'auraient recommandées à un homme. À la ronde, Alexandru Glanetașu fait preuve d'un comportement humble en se glissant parmi les paysans riches « en latéral, comme un chien à la porte de la cuisine, [...] impatient d'intervenir au discours, gêné pourtant de se fourrer aux riches » (Rebreanu, 1979: 13). Le portrait d'Alexandru Glanetașu est féminisé pour évidencier aussi le mépris du narrateur mais aussi de la communauté virile pour ce type d'homme:

Le vieux avait beaucoup aimé le tord-boyaux, mais le travail pas du tout. Pendant sa jeunesse il avait très bien joué à la flûte et son talent était connu même à Bucovine. [...] Il avait été un jeune homme soigné et dégourdi, mais très-très pauvre et un petit flemmard sans pareille. Il s'enfuissait du labeur. On disait qu'il n'avait jamais tracé un sillon comme il faut, creux et large, qu'il n'avait pas su tenir les cornes de la charue; la faux l'afaiblissait aussi vite et lui apparaissait dans la main comme un bâton. Il a aimé d'avantage les activités spécifiques aux femmes: le bêchage, porter quelque chose d'un lieu à l'autre, les semailles. Mais, il paraissait encore plus heureux dans les cours des maîtres, chez le notaire, chez le prêtre, l'instituteur et même chez les Juifs d'Amaradia et de Jidovița (Rebreanu, 1979: 44).

Les femmes du village Pripas de Rebreanu vivent dans une communauté traditionaliste, où les hommes décident leur destin: un homme fort, travailleur et bon apporte la prospérité et un homme paresseux, maladroit et vicieux rend pauvre la famille. Quoiqu'elles représentent l'élément passif et attendent être élues – comme les jeunes filles à la ronde qui restent fâchées sur le bord – les femmes espèrent être heureuses dans l'amour, étant en quelque sorte rebelles pour la société conservatrice où elles vivent et c'est pour cette raison qu'elles seront condamnées. À la pauvreté comme Zenobia qui s'est mariée avec Alexandru Glanetașu malgré la volonté de ses parents. Celui-ci n'apportait que la sombre misère dans la vie de son fils que dans la sienne. À une existence banale sans aucune autre perspective que les préoccupations domestiques du mariage, Laura Herdelea en devient l'image de sa mère. À la mort sera portée Ana, la jeune fille plus sensible et plus assoiffée d'amour, parce que la vie ne doit pas être vécue sans passion. À la solitude et aux remords est condamnée Florica « la plus belle jeune fille de Pripas », dont la beauté semble être maudite, parce qu'elle lui apporte le malheur et la mort. Savista aime

aussi, comme elle le sait, d'une façon sauvage, mais étant d'autant plus attachée au George Bulbuc, pour lequel cette femme va utiliser des trucs que les deux amoureux, Florica et Ion, n'en pensent pas, que le mari trompé les attrape et les punisse. Les autres femmes de Pripas ont compris rapidement qu'elles vivent dans un monde patriarcal, où le père et le mari gouvernent l'univers familial et villageois, où la femme « endure et se tait » – tel est le conseil de Zenobia pour Ana épuisée par les douleurs de naissance.

L'érotique rebrenienne suppose la recherche de la paire, de la moitié qui accomplisse l'âme, parce que l'amour doit être compris comme « un instinct vital qui gouverne tous les chemins de l'humanité comme la faim et la mort ». Ion aime Florica mais il ignore l'« appel » transcendant qui se trouve sous l'impératif du « devoir » fataliste qui exige entièrement son être: la Terre-Mère. Le destin de ce personnage masculin de Rebreanu sera circonscrit dans un itinéraire fataliste triangulaire, caractérisé par les significations des trois verbes: **avoir**, **aimer**, **mourir**, au milieu duquel « les principaux personnages féminins accélèrent le mécanisme de la fatalité, en poussant le héros vers la mort physique », car ces femmes deviennent « l'instrument de la punition sévère de Ion ou Toma Pahonțu » (Muthu, 1993: 73).

Ana – une petite fille aux allumettes à la recherche d'un foyer

Analysant et intégrant ce roman dans certaines typologies, la critique littéraire ne tient pas compte que de la perspective du personnage principal masculin et ignore le plus complexe de tous les autres, un personnage féminin. Malgré la société traditionaliste où elle vit, qui ne lui permet la complexité psychologique, ce personnage peut rivaliser aux grandes héroïnes tragiques de la littérature universelle. À partir du point de vue de la critique traditionnelle, suivant la classification de Thibaudet réalisée dans *L'esthétique du roman*, Alexandru Piru introduit le roman *Ion* dans la classe du roman « passif », en tenant compte du motif que celui-ci « déroule une vie » celle du personnage masculin qui offre son nom pour le titre du roman. Mais le critique roumain oublie l'aspect « actif » de l'oeuvre de Rebreanu qui, par l'intermédiaire d'Ana Baciuc « isole une crise » (Piru, 1989: 118). La littérature roumaine ne connaît pas la tradition de personnages féminins capables de vivre tragiquement leur vie, aptes de transformer un échec dans une crise au niveau de la conscience, parce que ce trait reste l'attribut exclusif de personnages masculins – au moins, jusqu'aux romans de Hortensia Papadat-Bengescu. Pourtant, dans le monde primitif de ce « roman paysan » – comme le caractérise George Călinescu dans *L'histoire de la littérature roumaine dès origines jusqu'au présent* – il y a un

personnage féminin si complexe, incliné vers l'intérieur, sensible et lucide et ce personnage est Ana Baciú.

Le premier qui surprend « la vocation tragique » de Liviu Rebreanu est Lucian Raicu dans la monographie dédiée à l'auteur, où le roman *Ion* est dénommé « épopée tragique » (Raicu, 1967: 94), même si la dimension tragique est reconnue seulement chez le personnage masculin. Le personnage féminin qui vit la passion d'une manière si profonde et illusoire – d'où jaillit le dramatisme de ses expériences – est injustement considéré un caractère linéaire, égal à soi-même: « Ana est la même personne faible, soumise aux circonstances, avec la vocation de la subordination, même à son apparition à la ronde, qu'à la fin, quand elle se pend. Ana qui apparaît à la ronde, Ana qui tombe amoureuse de Ion, Ana qui ne comprend pas d'être la victime d'une tromperie, Ana qui se marie avec le désespoir en âme, Ana qui observe comment Ion envie Florica, Ana dont la pensée de la mort glisse dans l'âme, Ana qui se pend dans l'étable, puis, après sa mort, par la modalité de vivre dans la mémoire des autres et par la façon d'être oubliée par eux – Ana reste la même et pourtant, chaque fois, elle est différente » (Raicu, 1967: 301). De cette façon, il y a le personnage féminin égal à soi-même, toujours faible, hypostase de la victime, qui traverse l'espace épique, tout comme le personnage masculin serait complexe, surpris dans plusieurs hypostases sociales et ontologiques: « Ion – le pauvre, Ion – le maître de toutes les terres, Ion – le mari, Ion – le père, Ion – l'amant » (Ilin, 1985: 137).

La jeune fille de Vasile Baciú est un personnage plus intéressant et plus complexe que la critique littéraire a souligné et le tragisme de sa condition sociale n'est pas la seule dimension de son existence. À cause de la profondeur de ses sentiments et de la complexité « abyssale » dostoievkienne de comprendre la mort, le bonheur et l'amour, Ana révèle une complexité affective qui ne caractérise pas la condition sociale humble de la femme du village de Transylvanie du XIXe siècle et même du XXe. À la différence des autres personnages féminins du roman *Ion*, elle montre une vie intérieure active, en passant beaucoup plus de temps dedans et moins dans la réalité sociale même. Conformément au projet narratif, Ana devait être la jeune fille laide, mais riche, qui, par sa naïveté, va déposséder son père de tous les terrains pour les apporter comme dot au jeune homme beau, mais pauvre, Ion Pop Glanetaşu. L'évolution de la narration, les amples descriptions des expériences d'Ana trahissent une implication spéciale de son créateur, car il offre à ce personnage une personnalité complexe qui dépasse la complexité du protagoniste. Avec l'apport conscient de son

créateur-démiurge, Ana sorte de la typologie classique de la victime, parce qu'elle est une rebelle, un âme inquiet à la recherche du bonheur et de l'accomplissement en amour. Elle aime sincèrement Ion, qui, aux yeux de jeune fille solitaire et malheureuse, prend les dimensions colossales du sauveur, comme Ion, qui est simplement écrasé par les dimensions gigantesques de la terre – du moins, au début du roman, quand il rêve seulement au statut de maître. Ana est impressionnée, attirée et cependant effrayée par la personnalité de Ion: elle aime comme le jeune homme la pénètre avec ses regards aigus, comme l'enchaîne avec ses bras forts, comme lui écrase les lèvres avec tant de baisers. La querelle, qui s'est passée à la ronde entre Ion et son père, l'épouvante pour les possibles conséquences violentes de Vasile Baciuc, mais l'altercation entre Ion et George Bulbuc la flatte: le jeune homme aimé, mais prohibé, tant désiré même pour ce motif, et celui imposé par son père la revendique. Malgré la peur pour son père, Ana l'affronte, n'obéit pas à lui et attend entendre les ronflements pour appeler ensuite Ion, qui passe au chemin en sifflant victorieux. Elle attend avec patience l'apparition du jeune homme, l'appelle craintive mais audacieuse, l'invite dans la maison et fait amour avec lui, à côté du père qui dort. Voilà une forme de *la transgression*, de la violation consciente de la loi du père et, en même temps, de la communauté, qui exigeaient obéissance et soumission! Par cette irrésistible attraction pour la transgression de l'interdiction, Ana devient un personnage tragique, car la faiblesse se transforme dans un vrai pouvoir qui la provoque au rêve au bonheur, malgré la réalité.

Gardant les proportions adéquates, Ana s'approche évidemment aux personnages tragiques du roman *À la croisée des vents*, écrit par Emily Brontë, où les deux amoureux sont condamnés à vivre une passion si puissante qui consomme entièrement leur âme. Pour cette typologie de personnages, l'amour est plus proche de la mort que de la vie. Georges Bataille analyse l'histoire d'amour vécue par Catherine et Heathcliff et surprend la dissolution de toute limite entre la vie et la mort: « L'érotisme est, j'en pense, l'approbation de la vie jusqu'à la mort. La sexualité implique la présence de la mort, pas seulement parce que les nouveau-nés continuent et remplacent ceux qui ont disparu, mais aussi parce qu'elle met en jeu la vie de l'individu qui se reproduit » (Bataille, 2008: 12). Comme Michel Onfray souligne dans son étude *Le souci des plaisirs. Construction d'une érotique solaire*, il s'agit d'« un érotisme nocturne », ténébreux, qui célèbre plutôt la mort que la vie, ou la vie jusqu'à sa propre abrogation. Ana vit dans la proximité de la mort par une sorte d'attraction irrésistible pour elle; la mort l'attire plus au lieu de lui faire peur, comme l'amour pour Ion la consomme et la fait vibrer

aussi fortement que l'effroi d'être attrapée. D'une manière géniale, Rebreanu a réussi surprendre la proximité de l'amour et de la mort dans l'esprit de cette femme: plus intense est l'amour pour Ion, plus la mort est proche, ou – comme Batalille disait à l'égard des amoureux du roman d'Emily Bronte: « Bien qu'il s'agisse de l'érotisme pur (l'amour-passion) ou de la sensualité des corps, l'intensité est la plus forte quand la destruction et la mort de l'individu sont impliquées. Ce qu'on nomme vice est le résultat de ce profond entraînement à la mort. Et la douleur de l'amour désincarnée est d'autant plus symbolique pour la vérité ultime de l'amour que la mort s'approche et domine ceux que la passion unit » (Bataille, 2008: 13). L'amour-passion et l'amour-sensualité animent triangulairement le héros du tragique *story* du roman *Ion*: le jeune homme aime la terre dès son enfance, pendant la jeunesse il aime Florica comme une expression de l'accomplissement de l'être social qui veut fonder une famille, ainsi que dans l'hypostase d'adulte quand il possède Ana pour obtenir les terrains de Vasile Baciú. Toutes les femmes ont envie d'Ion parce qu'il détient une force qui les magnetise, en amplifiant le sentiment, la passion et le tragisme jusqu'à la mort. Ana et Ion doivent mourir parce qu'ils offrent tout – leur corps et leur âme – jusqu'à l'annulation d'individus. Quand Ion se consomme, se dissout dans la passion et l'amour pour la terre, Florica n'est qu'un trophée dans la lutte d'autres vanités masculines, Ana est aussi dévorée par le désir d'être heureuse avec l'homme aimé. La vie est impossible et elle se refuse aux héros touchés par « le vice » de la passion, de l'amour absolu.

Au-delà de la faiblesse physique et la naïveté, Ana s'obstine à agir d'une manière différente aux autres: elle est forte et rebelle, même si par cette imprudence, au niveau social et humain elle devient la victime des hommes et de leurs orgueils qu'elle défie par un dernier geste, le suicide. Elle a un esprit fier, étant orgueilleuse comme les personnages de l'écrivain Camil Petrescu qui vivent avec la peur du ridicule, à la différence qu'elle n'est pas un intellectuel raffiné, avec la vocation de l'analyse psychologique, mais une femme simple, sans une éducation livresque. Battue terriblement par le père, éloignée de chez elle, une besace au dos, envoyée chez Ion – qui ne lui avait pas donné un seul signe dès le moment où il a compris qu'elle est enceinte – Ana se trouve tragiquement entre les orgueils puissants de deux hommes qui aiment seulement la terre. Ion l'accueille dans une atmosphère glaciale, il ne la regarde ni lui adresse un simple mot de bienvenue, Pour les deux hommes, Ana n'existe plus comme une personne, mais seulement la grossesse de la femme persiste – expression de la joie victorieuse pour Ion et de l'honte et de la victoire du « voleur » pour Vasile Baciú.

Malgré l'attitude incompréhensible d'Ion, Ana montre une position digne, elle ne prie pas et elle n'insiste pas d'être reçue chez lui, quoiqu'elle sache la punition sévère de son père à la rentrée. L'âme d'Ana « s'était piétrifié par la tristesse » au moment où elle voit Ion et Florica embrassés et pas à cause des humilités de son père. Les coups violents du père sont bravement supportés, mais la gifle d'Ion lui provoque un vrai choque pas nécessairement à cause de la dureté mais à cause du mépris et de l'indifférence aux yeux de son mari. La douleur physique est supportable, mais la douleur de l'âme pas du tout.

Ana est une jeune fille orpheline, qui lui manque l'amour maternel, avec un père qui l'aime d'une manière particulière, mais la méprise pour la laideur et la considère coupable d'être vive, pendant que sa mère est morte. Aussi comme la petite fille aux allumettes, le personnage d'Andersen, Ana est « l'orpheline totale » (Bodiştean, 2007: 211), parce que le père ne peut pas remplacer la mère et, en plus, il fait grandir la souffrance par ses brutalités. Plus la sensibilité augmente, plus la vulnérabilité s'accroît, parce que, du point de vue émotionnel, elle est restée un enfant, comme Lizuca de l'oeuvre *Le taillis merveilleux*, de Mihail Sadoveanu, qui se trouve à la recherche d'un « foyer ». La petite Lizuca s'enfuit de la « maison-prison » (Bodiştean, 2007: 218) de son père marié de nouveau et elle trouve la protection dans la petite forêt de sa pauvre mère morte. Ana aussi projette sur Ion tous ses espoirs de bonheur et d'accomplissement affectif, parce que « le foyer » signifie aussi pour Lizuca que pour la jeune fille de Vasile Baciou amour et protection, l'espace intérieur d'une maison ainsi que de l'affectivité. Ana prouve une sensibilité impropre pour le monde dur et impitoyable du village traditionaliste où la femme est appréciée seulement pour son dot, pour la force de ses deux bras travailleurs et pour donner naissance aux successeurs (Călinescu, 2003: 647). Naïvement, elle veut se marier avec le jeune homme aimé, même si le père fait ce type de choix, elle veut être heureuse et veut partir de la maison paternelle en imposant ses propres conditions. À partir de ces aspects analysés, on peut dire que du point de vue social, familial et affectif, Ana Baciou est prédestinée par le narrateur omniscient à la fin tragique:

Elle était une nature silencieuse et opprimée, on dirait que, dans sa vie, elle était destinée à connaître seulement la souffrance. Elle était grandie toute seule, dans l'absence d'une certaine affectivité paternelle carressante. La mère l'avait abandonnée sans ailes. Elle se souvenait, seulement comme en rêve, de ses douces caresses jamais rencontrées dès lors. Le père l'aimait mais avec un amour capricieux. Elle en avait entendu peu de paroles bienveillantes; pourtant, en avait souffert beaucoup de coups, quelques fois, en bon droit, mais plusieurs fois sans aucune raison. Elle ne

pouvait pas se lier d'amitié avec les autres jeunes filles. Son coeur cherchait un amour délicat et profond. L'espièglerie l'attristait. Même par dessus de sa joie, toujours flottait une ombre de mélancolie. Puis, dans Ion du Glanetaşu, soudain, elle y avait decouvert tout ce que son coeur voulait. Il y a quelques mois, ils avaient bavardé beaucoup et, pour la première fois, elle s'était sentie tentée. Dès lors, elle se disait toujours que sans lui elle devrait mourir (Rebreanu, 1979: 107).

Voilà le jugement d'une jeune fille toute simple, qui vit à la campagne! Le manque de l'instruction est cependant compensé par une profondeur surprenante de l'esprit et par une sérieux totale des sentiments, renforcés du manque de frivolité qui lui exige de traiter tout sérieusement. À l'absence d'un ami, la solitude la rend vulnérable ainsi que la disponibilité affective pour un grand et unique amour va propulser cette innocente dans les bras d'Ion, pour lui devenir victime. En appelant au langage euphémique, Ana complète la galerie classique des jeunes filles paisibles, qui deviennent les victimes de jeunes hommes méchants. Sans amour paternel et sans affectivité, la plus sensible Ana confond facilement les avances d'Ion, qui domine sa répulsion, avec le vrai amour et se donne à lui. Elle lui dévoile rapidement ses sentiments sans s'assurer que le jeune homme l'aime aussi, parce qu'elle est assoiffée d'affection.

Le tragisme du personnage est créé par la compréhension du dramatisme de son existence; elle s'est évadée d'un enfer mais elle a remplacé l'un par l'autre. Une autre évasion n'est possible que dans la mort. Le tragisme des héros antiques est provoqué par la tension créée entre deux action: « devoir » – imposé par la soumission à la loi – et « vouloir » (Mălăncioiu, 1978: 89). Le tragisme d'Ana est révélé aussi par la même tension: elle n'obéit à son père qui symbolise la loi, et choisit l'amour, mais un amour illusoire. Captive entre l'intransigeance du père qui ne pardonne la désobéissance et la compréhension de l'impossibilité d'échapper du malheur quotidien, Ana choisit la libération par la mort, parce qu'„un vrai héros tragique d'abord paie avec la vie devenue plus insupportable que la mort” (Mălăncioiu, 1978: 141). Le manque de l'accomplissement du féminin érotique ne peut pas être compensé par le féminin maternel, car Ana est toute ravagée, son coeur est désert et rien ne peut suppléer l'absence de l'amour. En plus, la mère voit sur le visage de son enfant les traits de l'homme qui lui avait détruit « la fortune » (le sort), ainsi que le geste du bébé de mordre les bouts est interprété comme une prolifération de la méchanceté et de la cruauté d'Ion. Si le mal a été défini comme absence du bien (Saint Augustin), que peut signifier l'absence de l'amour? Quand elle

comprend que personne ne l'aime, qu'elle n'est qu'une ombre parmi les autres, ignorée et insultée toujours, la mort devient l'expression de l'évasion. Elle s'était enfuie de la maison paternelle et elle va évader aussi de la maison du mari. Elle ne veut pas et elle ne peut pas vivre n'importe comment et refuse une existence hypocrite et embrasse « la mort librement choisie » (Améry, 2012: 41), « l'extinction du soi-même » (Améry, 2012: 87).

Par la compréhension de son enfer existentiel, par la révolte contre son destin et aussi par le geste du suicide, Ana devient un personnage complexe, supérieur. Seulement pour le simple motif d'être un personnage qui appartient à l'espace paysan, primitif, on ne doit pas lui refuser la complexité et la dimension tragique de son caractère qui peuvent atteindre la profondeur d'autres personnages féminins de la littérature universelle. Emma Bovary se révolte contre la vie anostre, limitée par des préjugés et cherche l'évasion de l'espace conjugal par l'adultère, pour qu'à la fin, comme un vrai coup de théâtre, elle choisit le suicide. Ana Baciú essaie l'évasion de la maison du père et remplace seulement l'espace, parce que l'enfer continue. Anna Karenina semble avoir aussi la vocation de la souffrance pour l'amour: pour une passion unique, totale, éternel, elle renonce à son enfant, à la tranquillité et au confort du foyer, au statut social respectable pour être avec un homme qui ne sait, ne peut pas et ne veut rien risquer pour elle; cette contradiction produit le drame de cette femme qui peut vivre seulement passionnément et pour ce motif elle va embrasser la mort avec la même passion. Pour Emma, le suicide est le dernier acte joué aussi pour soi-même que pour les autres; Anna Karenina se suicide avec le sentiment de son erreur, parce qu'une passionnelle comme elle aime trop la vie; Ana Baciú ne peut plus vivre et s'abandonne avec la même passion aux bras de la mort comme l'avait fait une autre fois dans les bras d'Ion. La pensée du suicide l'attire en avant du drame vécu avec Ion en qualité d'épouse, au moment où elle attend Ion venir la voir, et ensuite, enceinte et craintive, quand elle ne comprend pas le silence du jeune homme. La jeune femme éprouve une « inclination vers la mort », manifestée par un « géotropisme », mais aussi une « dé-clinaison de la vie et de l'être » (Améry, 2012: 91). Le géotropisme se superpose à un aquatropisme qui apparaît souvent dans l'évolution tragique du personnage, par une attraction fatale vers les eaux qui l'« appellent »:

La distance et l'absence d'Ion déchiraient son âme. Elle disait à soi-même que peut-être il fuit elle, parce qu'il ne l'aime plus. Alors, soudain, elle perdait tous les espoirs et les pensées de la mort l'envahissaient. Surtout après le rencontre avec Ion sur l'ancien chemin, quand il ne lui avait rien dit, quand il ne l'avait embrassée, même s'ils étaient tout seuls –

les noires pensées commençaient la maîtriser plus souvent. Le jeudi, quand elle portait des oeufs, des volailles, du fromages et d'autres laiteries à la fête hebdomadaire d'Amaradia, à l'aube, en traversant le chemin auprès Someș, par-delà Jidovița, elle s'arrêtait toujours avant le barrage et regardait avec intensité le désordre des eaux profondes tout comme on dirait qu'elles appelaient. Qu'est-ce qu'elle peut encore attendre de la vie, si le bien-aimé l'abandonne? Les bruits des vagues qui se tortillaient fougueusement, en tumultes mugeants, l'embrassaient avec des sons assourdissants, et éteignaient tous ses espoirs. Elle chancelait aux pieds. Elle croyait qu'encre un peu penchée, elle glisserait dans la bouche de la mort où, dans un instant, toutes les souffrances finiraient (Rebreanu, 1979: 108).

Analogue à d'autres symboles élémentals, l'eau a aussi « des significations contradictoires; d'un côté elle ranime et fertilise, et d'autre côté il suggère l'immersion et la décadence du coucher du soleil », pendant que les eaux tumultueuses des rivières, par la suggestion de la spirale, envoient à deux modalités de mouvement, aussi de l'intérieur à l'extérieur, que de l'extérieur à l'intérieur, en symbolisant « plastiquement les difficultés et les renversements de situation » (Biederman, 2002: 27), parce qu'elles sont « le signe du mal et du chaos » (Chevalier, Gheerbrant, 1994: 117). Ana entend les « voix » de l'amour et de la mort, comme Ion est séduit par les « appels » de la terre et de l'amour, d'où résulte un trait essentiel de l'écriture de Rebreanu, une remarquable « plasticité (visuelle et auditive) » (Raicu, 1967: 297). L'ouïe des personnages est sensibilisé par des « appels » et des « voix » subtiles dont ils ne peuvent pas résister; quand Ana donne naissance à Petrișor, Ion est sensibilisé seulement pour un instant, parce que le visage beau, mais triste de Florica, apparaît pour le gronder, et il regagne immédiatement l'indifférence. Ana est en même temps attirée et effrayée par la mort que par l'amour. Le jeune homme « se tortille » entre le désir d'avoir de la terre et le désir d'épouser Florica, entre l'éros transcendant et celui terrestre, pendant qu'Ana sent ses « troubles » entre la vie et la mort. Pour Ion l'amour mène à la mort, pour Ana, la passion est synonyme avec la vie même, en temps que l'absence de l'amour la portera à la mort. Les deux personnages, Ana et Ion, se rapportent et expérimentent différemment l'amour et la mort. Au moment où les deux attractions seront été superposées, fatalement, Ana n'aura aucune alternative. La mort lui apporte aussi le paix que la libération d'une vie sans amour et sans espoir. L'élément htonian et celui aquatique sont des représentations symboliques du féminin érotique, dans les trois hypostases connues dans le roman – maternelle, virginale et chimérique pour Ion – et seulement un féminin maternel

pour Ana qui rencontrera le repas et l'amour, inconnus dans la vie, dans l'étreinte sincère et totale de la mort. Couvertes d'un animisme spécifique, les feuilles du pommier, sous l'ombre duquel Ana avait donné naissance, elles trembleront bruyantes quand, après le suicide de la pauvre malheureuse, Ion et Florica y feront amour, parce que le pommier est le fruit d'Héra qui protège le féminin démétrique. Comme un exemple du plus, la terre et Ana tremblent en même temps à l'ouïe des mots indifférents et durs d'Ion qui lui dit que sa mort va le rendre libre. Et l'eau apparaît de nouveau avec son attraction chimérique, morbide:

Ana frémit. Elle s'arrêta une seconde pour respirer. La terre tournait et se balançait comme ébranlée soudain de ses fondements. On dirait que l'eau trouble et nauséabonde de tout à l'heure s'étendait partout, en menaçant de l'arracher et de la jeter dans le tourbillon sans fond. Elle tendra les mains pour chercher une protection qui la défende de l'envahissement. Elle voulut appeler au secours et ses lèvres murmurèrent désespérées (Rebreanu, 1979: 346).

L'eau empreinte avec son isomorphisme les moments significatifs de l'évolution de la tragédie du personnage féminin; elle est une constante, symbolisant l'évasion de la vie tourmentée mais d'autant plus l'« abyssal » de l'âme d'Ana, ses ténèbres et ses profondeurs. Dans *Le dictionnaire de symboles*, les auteurs mettent en évidence l'aspect dual, ambivalent de l'eau, parce qu'elle « signifie ce qu'il est abyssal »: dans l'alchimie chinoise, elle évoque « le retour à l'état primordial embryonnaire », dans la tradition hébraïque, elle est « mère mais aussi source [...] qui génère la vie et la mort, créative et destructive » (Chevalier, Gheerbrant, 1994: 109). Après la ronde, Ana voit Ion et Florica embrassés et elle attend en vain un message du jeune homme, devenant triste et malheureuse jusqu'au point de se sentir attirée, appelée par des eaux de Someș; enceinte, avant d'être brutalement battue par son père, pendant la lessive dans l'eau glacée de la rivière, « le regard se baignait perdue dans l'eau qui s'ébattait à ses pieds, tantôt tentante comme des murmures d'amour, tantôt menaçante comme un ennemi assoiffé de vengeance » (Rebreanu, 1979: 176). Quand Ion « envie Florica » avec l'indécence de celui qui n'est contraint par aucune liaison sociale ou sentimentale et regarde la femme marié maintenant à un autre comme si elle était la sienne, Ana ne sent plus de douleur, mais « seulement une honte terrible lui faisait brûler l'âme parce que tous les autres la voient humiliée... » (Rebreanu, 1979: 345). À bientôt, la honte se transforme en répulsion, une répulsion viscérale, une nausée qui l'étouffe comme une eau tourmentée qui se précipiterait vers elle, non pas menaçante, mais libératrice:

Et, peu à peu, la honte se métamorphosa dans une nausée étouffante. On dirait que tout le monde se noyait dans quelque sorte d'eaux troubles, si sales que seulement la nausée flotte sur elles comme un liquid vénéneux. Même aux yeux serrés, elle pouvait pourtant voir incessamment l'eau vers laquelle une main lourde la poussait comme vers un refuge qui nettoie les traces et les regrets (Rebreanu, 1979: 345).

Le dégoût physique de Ana semble complètement différent de la nausée méta-physique de Sartre, même si tous les deux sentent « une aversion contre l'effort du ex-sistere » (Améry, 2012: 88). L'existence accablée du vergogne et du mépris de l'homme aimé est plus difficile que l'abandon aux bras affectueux de la mort. En appelant aux termes de la psychanalyse freudienne, pour ces individus « avec une disposition pour la mort », la « compulsion de vie » spécifique aux êtres vifs devient « compulsion de mort ». L'eau et la nausée empreintent fatalement le destin d'Ana qu'ils précipitent vers la mort, apparue d'abord comme un désir secret puis comme une attraction qui promet la paix attendu, pour qu'à la fin elle devienne un appel irrésistible:

Dès le mariage de George Bulcuc, dans l'âme de Ana se fixait une nausée paisante pour tout ce qui était autour d'elle. Les jours semblaient sans fin et troubles, comme l'eau qui l'avait tentée alors dont l'odeur était restée dans les narines comme une tentation. Elle sentait toujours comme lui le manque de quelque chose et elle désirait de plus en plus fort un repos total. Souvent, elle s'arrêtait perdue, les bras morts, les yeux ailleurs, personne voir, rien entendre (Rebreanu, 1979: 351).

La mort possède peu à peu l'âme désert et l'esprit plus absent de cette pauvre femme qui ne trouve aucun appui dans un monde dont elle n'appartient plus, ainsi que les suicidés Avrum et Dumitru sont les seules figures qui hantent son coeur. La corde qu'elle tend avec méticulosité apportera le repos pour Ana et non pas l'eau. Au milieu de la vie qui s'écoule indifférente près d'elle, la femme met fin à la sienne. Son geste n'est ni attitude ou révolte bovaryque, ni action punitive, mais représente un geste symbolique de compréhension profonde et d'acceptation de son destin. Les chemins quotidiens entre chez soi et la maison du père symbolisent la recherche d'un aide. La maison de son père est le lieu d'enfance, où elle est apparue au monde et pour ce motif elle se sent proche de l'état de l'incrée, de l'utérus maternel, en sentant avec plus d'intensité le désir de se reposer, de calmer toute douleur et de surmonter la souffrance qui a détruit son coeur. Avec objectivité, elle

visualise la chambre où autrefois elle avait emmené Ion et, tremblante d'horreur, se souvient les nuits quand, au présence du père endormi et, défiant l'autorité paternelle, elle s'était abandonnée dans les bras de l'homme qui en avait profité. Tout ce qu'elle avait refusé d'y voir, maintenant en devient clair et les objets de la maison sont animés, en lui reprochant l'erreur:

Elle contemplait l'intérieur de la maison comme si elle l'avait vu pour la première ou la dernière fois. Rien n'était changé. Le lit, la table, les bancs, la chaise, le placard avec la vaisselle, le seau d'eau, la lampe pendue au plafond... Tout c'est comme depuis toujours. Seulement le four paraissait plus noir, avec sa grande bouche, sans fond... En contemplant le four, une flèche lui passa par la tête et tout à coup on dirait qu'elle était tournée en temps sur une voie épineuse... On dirait qu'il faisait nuit noire... La pierre froide chatouille la plante du pied quand elle monte sur le four et le coeur lui bat si fort qu'elle semble lui écraser les côtes... Elle monte doucement pour ne déchirer sa chemise et pour que son père, qui ronfle ivre dans le lit, ne se réveille pas... Il fait chaud dans le lit... Une main tâtonne, atteint légèrement la cheville et elle sait qu'il s'agit de la main de Ion dont les os craquent quand il monte et s'allonge près d'elle... Son coeur bat toujours... Comme il bat!...

Puis, soudain, elle tremble et, en revenant à soi, se souvient, sans connaître la raison pour laquelle après le mariage, Ion est devenu le meilleur ami de George, qu'il allait souvent chez lui, que tous les deux se consultaient toujours, qu'ils buvaient ensemble à la gargotte et toujours ensemble ils couraient les rues de Jidovița..., d'où savait-elle tout ces choses? Elle n'en a aucune idée, mais elle sait certainement... quelqu'un lui avait dit... Ion aussi avait dit à Zenobia, se vantant et loueant George...

Et alors elle eût l'impression que la bouche du four s'ouvre de plus en plus et s'approche (Rebreanu, 1979: 353).

La scène du suicide d'Ana surprend le contraste entre l'atmosphère de printemps avec « la lumière vive du soleil » et l'apparence déperie de la femme qui « semblait être le désespoir même ». Comme si elle était sortie de soi-même, comme si elle s'était éloignée complètement de son corps et de sa vie, la femme actionne méthodiquement, sans hâte, en regardant autour d'elle et contemplant les détails. Il y a un dernier essai de la vie de gagner la lutte contre la mort, mais l'apparition spectrale et grotesque d'Avrum pendu ne lui fait plus peur, mais au contraire l'appelle avec bienveillance. La suggestion auditive d'un appel réapparaît, mais cette fois il s'agit de l'attraction de la mort, aussi magnétique que l'amour-passion. Les personnages du roman objectif sont les victimes du destin imposé tyranniquement par le créateur-démiurge: Ion rate l'hypostase de père dès la naissance de son fils par

l'apparition imaginaire de Florica triste, en étant poussé vers l'achèvement tragique de son destin souhaité par le narrateur; Ana a aussi une disposition mélancolique malade dès l'enfance, provoquée par la perte de sa mère, aggravée par les violences du père et l'absence de l'amour du Ion, de sorte que le suicide n'est que la seule voie de son destin. L'opposition intérieur/extérieur est doublée par l'antithèse entre la mort et la vie: dans l'étable, Ana prépare la scène de la mort, pendant qu'en dehors, la vie palpite, indifférente à n'importe quelle tragédie personnelle. Toute calme, « doucement et tranquillement », Ana fait de grands efforts pour arranger la scène qui lui assure la sortie de la vie où elle n'est qu'une morte vivante. Cependant, elle ne prépare une scène théâtrale pour l'effet visuel des spectateurs – comme Emma Bovary – mais, comme elle a choisi courageusement dans la vie l'amour, maintenant au seuil de la mort, elle choisit une fois de plus la modalité de partir. Elle est un esprit libre à cause des choix faits, parce que « choisir » était l'apanage exclusif des hommes dans cet univers humain et social traditionaliste. Seulement au moment de la compréhension de l'inévitabilité de la mort, elle « fût terrifiée et elle voulut atteindre la terre et s'enfuir de la mort ». Mais la mort, comme la terre pour Ion, reçoit les traits érotiques d'un amant; Éros et Tanatos s'embrassent encore une fois de plus dans une expérience plus intense que la vie ne peut pas offrir:

Puis un frisson fourmilla tous le corps. Elle sentit un plaisir terrible, enivrant, comme si un amant bien attendu l'avait embrassé avec une sauvagerie meurtrière... Essayant de crier, elle ne réussit que râler étouffée deux fois... Elle s'amollit, en laissant le corps pendu légèrement. Comme un flash, lui parurent la nuit, le four, la douleur, le plaisir... (Rebreanu, 1979: 356).

Elle s'abandonne avec la même passion aux bras de la mort qu'aux bras de la passion, d'Ion. Elle est une passionnée qui ne peut pas vivre n'importe comment, elle n'accepte une vie anoste, sans aucun horizon, sans amour et respect, et pour ces motifs, elle choisit la mort. Elle quitte la scène de la vie où elle est déjà « morte » avec la même audace, en défiant lesquels l'avait humiliée. La jeune fille riche, mais laide et malheureuse, a apporté les terrains à celui qu'elle avait tant aimé et se retire parce qu'elle ne peut plus vivre sans son amour. Le couple de la riche jeune fille, mais belle, en ce cas, et le jeune homme pauvre sera réhabilité plus tard dans la littérature roumaine par Marin Preda, dans le roman *Les Moromeții*. Polina n'acceptera pas l'hypostase de la femme impuissante avant le père et le frère abusifs et elle prendra en possession

la terre et ses fruits qui lui sont dûs, sans être intimidée par leurs menaces. Ce couple est uni par l'amour qui lui offert de la viabilité.

Une Hélène ou une Isolde du XXe siècle dans le village Pripas?

Florica vit la tragédie de la jeune belle fille, mais pauvre, dont « l'offre » est limitée en tous les aspects. En plus, on dirait que la beauté n'est pas son allié, mais, au contraire, la fatalité conduit son destin vers l'échec. Elle est une Hélène du XXe siècle, aimé par un Paris de l'espace rural qui n'assume ni le risque de l'enlever ni de se marier avec elle, mais l'abandonne pour une jeune fille laide, mais riche. Comme le personnage féminin de *l'Ilyade*, la fille de la veuve du Maxim Oprea parcourt l'espace épique du roman « austère et non pas arrogant » (Creția, 2009: 64), parce que les deux femmes expérimentent un amour malheureux, qui apportera seulement la mort et la souffrance aussi pour elles-mêmes que pour les autres. Les deux femmes belles mais malheureuses sont célèbres non pas pour « la grande poésie de l'amour, mais pour celle de la douleur » (Creția, 2009: 64). Florica est la femme-trophée, désirée par les jeunes hommes du village, mais évitée à cause de la pauvreté. Si Hélène est « la femme déméterrienne, obligée de passer, à cause de la beauté irrésistible, du patronage de Hère à celui d'Aphrodite » (Bodiștean, 2013: 28), Florica reste la femme vénusienne, même si elle entre dans l'espace déméterrienne. Elle aime pourtant Ion qui exerce une force d'attraction et de domination puissante, ainsi qu'elle trompe son mari. Tout comme Isolde, « le féminin érotique pur ne reconnaît pas l'adultère et ne ressent pas le remords » (Bodiștean, 2013: 28). Florica représente l'hypostase vénusienne par la beauté extraordinaire, elle éprouve l'érotisme avec Ion, mais elle ne connaît pas l'accomplissement spirituel dans l'espace intime ni avec lui, ni avec George. Ion et Florica veulent la réalisation érotique dans le couple, mais la ratent à cause du projet narratif de l'écrivain qui a d'autres intentions avec ses personnages: « En fait, l'entier roman, ainsi comme Rebreanu a conçu, en laissant parler successivement *la voix de la terre* et *la voix de l'amour* est une preuve du retour inévitable. Ion revient à Florica, attiré par une force plus puissante que l'amour pour la terre et meurt à cause de cette dernière passion, accablante. Au niveau d'une haute conscience de soi-même, dans l'expérience intérieure du héros, le temps prend une forme circulaire, parce qu'après tout le tourment de son existence, il finit par revenir au point d'où il est parti » (Crohmălniceanu, 1984: 39). Non seulement Ana est abandonnée par Ion, mais aussi Florica qui, malgré sa beauté, reste célibataire à un âge considéré « critique » dans cette communauté. Dans l'espace conjugal, elle ne connaît pas l'amour avec George Bulbuc et les « assauts » d'Ion

qui l'aime encore lui font plaisir et lui offrent une nouvelle opportunité d'accomplissement du féminin érotique.

En ce qui concerne Ion, on sait qu'il a hérité l'assiduité de la mère, mais au sujet de Florica on apprend seulement qu'elle est très belle et aussi que la mère est veuve. Une veuve pauvre à cause du manque de sagesse, qui a réussi gaspiller toute la fourtune amassée par son mari travailleur et sage, ainsi que sa jeune fille n'a aucune dot. La mère de Florica est « la paire » de l'insensé Alexandru Glanetașu, tous les deux devenant l'incarnation même de la faiblesse, du gaspillage, de l'indolence et du manque de sagesse et d'équilibre intérieur. Du point de vue de la société primitive, la veuve symbolise l'absence de l'homme dans sa qualité sacrée de « pilier de la maison ». La fortune gaspillée symbolise la perte des qualités caractéristiques du féminin, en même temps que le mari est mort. L'homme comme individu et tout ce qu'il représente sur le plan ontologique disparaissent. À partir de cette perspective, la terre comme symbole de la féminité devient stérile, dans une certaine mesure, comme dans le mythe babylonéen qui évoque la descente à l'Enfère de la déesse Ištar en suivant son mari. N'étant pas une déesse, cette veuve ne peut qu'attendre le rencontre de son mari et tout comme dans le mythe mentionné, tout ce qu'elle maîtrise périsse. Il n'est peut pas être insignifiant le fait que Florica répète le drame de la mère et elle reste aussi veuve à cause de la passion irrationnelle d'Ion et à cause de sa faiblesse. Ion et Florica sont condamnés par leurs parents à la pauvreté, à l'isolement dans la communauté et au malheur. Un Ion riche et une Florica belle aurait être le couple parfait, mais alors manqueraient la dimension tragique et la complexité des expériences.

Être à côté de « Florica la fille de la veuve de Maxim Oprea dont la compagnie à la ronde était tant désirée et souhaitée pour sa beauté et son intelligence, malgré la misère noire » rend heureux tout jeune homme du village Pripas. L'écrivain aime les fortes antithèses et pour ce motif on trouve dans la même page les portraits d'Ana – « en la regardant comment elle se balançait en marche, comme une roseau malade, faible, chétive, (Ion) sentit un frisson et un regret » – et de Florica: « Quand il vit Florica, le visage vermeil, roublond et souriant, en s'approchant agile comme une tentation, tout tourment disparût de son cœur » (Rebreanu, 1979: 50). Et voilà l'exemplification de la façon de se refléter de ces deux femmes dans le cœur de Ion:

Il n'avait pas aimé Ana et maintenant il ne savait pas s'il l'aimait ou non. Pourtant il avait aimé Florica et, chaque fois qu'il la voyait ou se souvenait d'elle, il sentait l'aimer encore. Il portait dans l'âme son rire

⊙ THEORY, HISTORY AND LITERARY CRITICISM

doux, ses lèvres pleines et humides, ses joues délicates comme la pêche, ses yeux bleus comme le ciel de printemps. Mais Florica était plus pauvre que lui, et Ana avait tant de terrains, et de maisons, et beaucoup de bestiaux (Rebreanu, 1979: 19).

Affligée par la mort d'Ion, une vraie statue de la souffrance, Florica « semble être plus belle, ainsi que, troublée, George tourne soudain vers la porte suivit par les gendarmes en cachette ». Le juge est aussi impressionné par la beauté particulière de cette femme et, de même façon, quiconque la voit est troublé par ses yeux bleus. Ion et George et même Titu Herdelea sentent l'attraction magnétique que la beauté unique de Florica exerce. Mais cette jeune fille n'est seulement belle, mais aussi pleine de compassion: quand Ana est battue avec bêtise par le père impitoyable, Florica oublie leur rivalité et annonce la famille de Herdelea et les villageois pour sauver la pauvre victime. Elle aime avec dignité, souffre quand Ion l'ignore à la ronde et danse avec Ana, mais les autres ne voient que les yeux bleus tristes. Comme Ana, elle aussi devient une mise pour la satisfaction des orgueils masculins. George s'intéresse à elle non pas pour la beauté extraordinaire, ou pour affliger Ion, mais pour arrêter les tentatives d'un jeune homme qui, sorti du service militaire, voulait aussi devenir le leader des gars du Pripas et voulait épouser Florica. Pour George, elle est la femme-trophée qui fait atténuer l'orgueil blessé par le refus d'Ana et par l'affront d'avoir accepté Ion. Florica montre un bon sens spécifique au monde traditionaliste, où le comportement ostentatif est condamné. Elle aime Ion jusqu'à la fin, mais ne cesse d'être un membre de cette communauté. À vingt ans, toute seule, Florica se sent déjà vieille, et le risque de rester sans époux et isolée au sein de la communauté rurale l'effraie; en plus, Ion est marié avec Ana et la passion éprouvée par celui-ci est devenue plus inconfortable que flatteuse. Quand George la demande au mariage:

Florica fondait de bonheur. Elle n'avait jamais espéré la fortune d'être l'épouse du fils d'un paysan riche comme Toma Bulbuc. Parce qu'elle avait l'âge de vingt ans et seulement quelques vêtements, elle n'y avait pas de dot, elle avait abordé heureusement n'importe qui seulement pour fonder sa famille (Rebreanu, 1979: 344).

L'écrivain n'est aussi généreux en ce qui concerne l'analyse des états d'âme de Florica, même si les gestes et son comportement sont suggestifs pour contourner son « profil » psychologique et moral. À la ronde, elle reste triste quand Ion danse avec Ana, mais la tristesse est discrète et digne; les yeux en larmes, elle souffre et lui reproche de s'accrocher à Ana « comme l'étalon après les juments » et aussi « Te

couvre du ridicule pour l'épouser (Ana) »; elle rougit de honte quand Zenobia la trouve dans les bras d'Ion. Florica est une jeune fille sensible et équilibrée, profondément blessée par le comportement duplicitaire du jeune homme et souvent effrayée et honteuse de ses gestes ostentatoires. Du point de vue de cette jeune fille, les actions de Ion sont contradictoires: la quitte pour une autre jeune fille, laide mais riche, en temps qu'il ne renonce pas à son amour et l'embrasse passionnément en lui disant d'avoir restée « la reine » de son cœur, puis il laisse Ana enceinte, épouse la pauvre victime, mais pendant les noces, il danse avec la belle Florica qu'il regarde comme un sauvage. Ni même après le mariage de Florica avec George, Ion n'y renonce pas et il a les mêmes regards sauvages et passionnés. Tout comme Ana, Florica n'a pas le pouvoir de s'opposer à cette force, au magnétisme sexuel de Ion qui sera fatal pour l'entier triangle érotique. Si au fond de son cœur, Ana oscillait entre une exaltation injustifiée, désespoir et une nausée totale – aussi physique que métaphysique –, Florica vit sans cesse une tristesse profonde, avec de rares moments de joie, pour qu'à la fin elle devienne l'expression de la douleur même.

Après l'opinion de la critique littéraire, le couple Ion-Florica uni par l'amour-passion – si viscéral pour le jeune homme et si triste pour la jeune femme – s'inscrit dans un projet personnel rebrenien, qui n'est pas étrangère au mythe de l'androgynie, repris dans les romans *Adam et Eve* et *Ciuleandra*. L'homme et la femme unis par amour rétablissent la perfection de l'unité primordiale et le renoncement à ce „projet” de vie peut être puni avec la mort. En plan humain, Ion forme un couple formel du point de vue social avec Ana et un couple illicite unit par l'amour-passion avec Florica, tandis qu'au point de vue transcendantal, il forme un couple unique. La vraie, la profonde et la totale union – jusqu'à la dissolution du soi-même – sera avec l'hypostase de la féminité absolue qui l'« appelle », a envie de lui, le domine et se laisse dominée comme dans un authentique jeu érotique, jusqu'au moment de la mort – par l'étape d'incrée – le héros sera son égal. Par la mort, le héros transgresse l'espace de la matérialité devenant essence pure, uni avec l'essence de l'univers même. On trouve la même attraction irrésistible – mais apparemment sans la nuance érotique – dans le poème symboliste *La nuit de décembre*, où l'émir qui « est jeune, est foudre, est charme et dieu », même s'il possède toutes les richesses du monde, sent une attraction si puissante de partir vers Meka qui « demande tout son être ». Un « appel » aussi fort et tyrannique oblige le héros de traverser la chaleur torride du désert meurtrier pour arriver à la cité sainte. L'idéal n'existe pas dans le plan de l'existence terrestre, mais la transcende, tout

comme Ion et l'émir l'atteignent parmi la mort: l'un devient lui-même la terre si aimée, l'autre entre dans la cité céleste.

Femina Absoluta et le héros

Généralement, pour le bon cours de l'existence, les femmes « sont celles qui ont la responsabilité de l'équilibre masculin, comme mode de situation dans l'existence. Elles tirent la médiane entre l'affirmation individuelle et le retour au soi-même, entre les rêveries de l'excellence sociale et celles de l'intimité, entre le macro-univers et le micro-univers » (Bodiștean, 2013: 12). On dirait que les femmes de ce roman n'ont pas pu équilibré le héros, mais, au contraire, l'ont déchiré entre ce qu'elles représentent pour lui: par l'intermède de Ana, l'accomplissement du soi archétypal et social par la possession des terrains et ainsi la recouverte du prestige social perdu, l'accomplissement érotique et masculine par le retour à l'amour pour Florica. Par erreur, on a considéré qu'Ion n'est pas déchiré entre les deux « appels » au motif que les « voix » sont entendues tour à tour – les titres des parties du roman sont *La voix de la terre* et *La voix de l'amour*, vues comme la succession des „appels” dont Ion est attiré. Cependant, les situations quand Ion oscille entre les deux pôles de puissance sont nombreuses: la terre et l'amour, Ana et Florica. La situation conflictuelle est quand même résolue par l'intermède du troisième personnage féminin qui représente le Féminin même, le féminin pur, transcendant, comme le nomme Julius Evola: La Terre, Gaia, Géa, Demetra, la Grande Déesse, Mater Genitrix, la Mère, la Vierge, la Prostituée, Durga.

Comme j'ai souligné dans l'étude *Mythe et tragédie, fatalité et échec dans le destin du personnage réaliste – Ion, par Liviu Rebreanu*, la Terre est un personnage chargé de symboles ancrés au mythe et aux anciennes croyances. Les hypostases présentes dans le roman – la Terre-Mère, la Terre-Vierge et la Terre-Chimère – mènent aux anciennes représentations de l'élément primordial htonian: mère de tous les êtres par son utérus noir et fertile, mais aussi l'espace de la mort. La vie et la mort sont les deux aspects jumeaux de l'existence entre lesquels le héros, par son érotisme exacerbé, se sent attiré, dévoré et consommé. La Terre-Amante se trouve dans « le principe vénusien de la féminité primordiale comme force dissolvante, troublante, extasiée et abyssale du sexe » (Evola, 1994: 203). La Terre représente l'union des deux principes, de celui aphroditique avec celui démétrique, devenant la féminité totale, absolue, en temps que Ana et Florica sont les faibles hypostases d'un certain type de féminité, inaccompli par la faute de Ion. Ana n'atteint ni l'accomplissement du féminin érotique, ni le projet

déméterrien et se suicide à cause de l'échec total de sa vie; Florica rate d'ailleurs l'accomplissement du féminin érotique que celui déméterrien, avec Ion mais aussi avec George. En suivant les lois rituelles, Ion sacrifie l'amour de Florica pour l'amour de la terre et sacrifie aussi Ana en profitant de sa naïveté et de ses sentiments pour l'amour de Florica. Du point de vue rituel, le sacrifice a « un double aspect, légitime et illégitime, public et presque caché » (Girard, 1995: 7) et cette ambivalence transforme la violence sacrificielle en violence criminelle. À la suite de ses plus ardents vœux d'avoir de la terre, Ion transgresse aussi les lois morales et éthiques de la communauté, devenant l'auteur moral de la mort de sa femme. Sincère, réciproque, on dirait prédestiné, l'amour de Florica est étouffé quand il est possible, mais réanimé quand il devient impossible, de sorte que la mort du héros la détruise pour toujours.

Les actions de ce personnage unique dans la littérature roumaine marquent son destin tragique, mais elles sont aussi spécifiques au héros civilisateur qui parfois montre un comportement rituel inconscient. Il maîtrise et soumet la terre, il apaise le monstre primordial et impose la loi du Kosmos, mettant en ordre le Chaos. Par ses actions, Gaia devient Déméter, la Grande Déesse qui donne naissance sans époux, en étant une déesse androgyne, est maintenant fertilisée par Ion, « en se laissant fécondée par un époux qu'auparavant elle-même a produit et qui, en conséquence, lui est fils et amant en même temps » (Évola, 1994: 202). Ion essaye d'apaiser les mouvements spasmodiques du monstre, par des activités qui le recommandent pour l'un qui « fertilise »: il fauche, il laboure et embrasse passionnément la terre. Aux mains d'Ion, les outils agricoles deviennent des armes. La faux – comme on a déjà souligné dans l'article antérieur, la faux est l'arme du Marduk et aussi Saturnus est représenté la faux à la main – outil et arme aussi, transforme Ion dans un héros chargé de force et de puissance masculines. Par son action pénétrante, qui renverse la terre et la prépare pour la fertilisation, la charrue a des fortes significations sexuelles. Ion apparaît comme le fils puis comme l'époux et l'amant de la Grande Déesse qui lui permet de la soumettre, de la posséder et de la féconder. Cependant, elle n'appartient au personne, parce qu'elle est Durga, dont le nom signifie l'« Inaccessible ». Dans l'Antiquité, on avait considéré vierge la femme qui, malgré les rapports sexuels expérimentés avec un ou plusieurs hommes, « refuse la liaison et la subordination intime » – souligne Evola qui insiste sur le fait que la virginité doit être comprise comme une « inaccessibilité, comme abyssalité, ambiguïté et évasivité de la femme divine, en constituant son aspect de Durga, en relation avec la

caractéristique froide qui coexiste avec l'aspect ardent, même fascinante de l'essence aphroditique et hératique » (Evola, 1994: 205). Dans son étude, Marija Gimbutas relève la préexistence des divinités féminines qui ont été graduellement remplacées par des déités de la virilité masculine: « Les déesses parthénogénétiques et asexuées (nées du soi, sans l'aide de l'insémination masculine) se sont transformées graduellement en jeune mariées, épouses et jeunes filles, érotisées, liées par le principe de l'amour sexuel suivant le système social patriarcal des indoeuropéens » (Gimbutas, 1989: 118). En utilisant l'information ci-dessous, on pourrait interpréter la relation d'Ion avec la Grande Déesse-Terre comme une alternance du pouvoir entre l'élément féminin absolu, Durga, la Vierge, qui donne naissance par soi-même, et la Déesse-Mère, qui est fécondée par l'élément masculin. Attiré par les trois hypostases de la terre – la Mère, la Vierge et l'Épouse – le héros est « utilisé » et assimilé en totalité.

La connotation funèbre suggérée par ce type de relation apparaît dans le chapitre *Le baiser*, parce que, du point de vue cosmogonique et rituel, le Chaos précède le Kosmos et l'ordre contient en soi-même le noyau du désordre. En plus, la fonte des neiges permet au jeune homme de visualiser la beauté de la terre personnifiée en vierge qui déshabille ses vêtements. Dans l'Antiquité, la nudité féminine était considérée abyssale et par conséquent létale, de sorte que seulement un initié aurait pu la contempler et s'unir avec elle sans être tout assimilé – on ne doit pas oublier aussi les épisodes de la mythologie grecque où les mortels qui ont vu, par hasard ou non, les corps saints des déesses ont été sévèrement punis, même tués. Ion est appelé par la « voix de la terre », la Déesse Mère, qui devient ensuite la Vierge, l'Amante qui se laisse posséder dans sa nudité abyssale pour éprouver à la fin qu'elle reste l'Inaccessible, Durga. La connotation ambivalente qu'on détache du symbolisme de la terre – la vie et la mort, la fécondation et la putréfaction – est valable aussi pour Ana que pour Ion, parce que « la vie n'est que le détachement des entrailles de la terre, et la mort n'est que le retour chez soi » (Durant, 2000: 231).

Le dernier embrassement de la terre deviendra le « chez soi » si désiré et si cherché pour Ana et pour Ion qui l'a si aimé, en oubliant la mère, la bien-aimée et aussi le soi-même. Comme une amante égoïste et jalouse, la terre l'embrasse pour la dernière fois et le consomme entièrement. Par l'intermède de cet amour, unique et total, se réalise l'Unité, l'Être Universel, le Féminin et le Masculin, auparavant séparés, redeviennent l'Un, La seule paire pour laquelle Ion sacrifie tout, même lui, est la Grande Déesse, dans un amour qui se trouve au-delà de l'existence profane et devient une hiérogamie sacré.

Pour Ion, les femmes de sa vie, Ana et Florica, ne sont que des substituts iconiques de la terre, dont la valeur il reconnaît, parce qu'il les utilise comme des repères au long du chemin vers l'obtention de l'union suprême. Elles, les femmes de sa vie, sont les simples expressions de la féminité, des ombres iconiques de la femme unique. Du point de vue religieux, Ion est un mystique ou un fidèle monothéiste qui utilise le symbole iconique de la femme en hypostase d'épouse et d'amante, loin de l'idée banale de vertu et de pêché, comme s'il est compris par la mentalité de la communauté rurale chrétienne de la fin du XIXe siècle. Dans sa démarche, il se rapporte à une seule divinité suprême qu'il reconnaît réelle et éternelle. À son tour, la déesse lui offre les moyens nécessaires pour y arriver, pour la connaître et pour la posséder – Ana et Florica, qui disparaissent après avoir fini le rôle dans l'acte mystique de l'union sacrée. Épouse et Amante, la Terre Mère amène chez elle son fidèle qui l'aime depuis toujours avec un amour prédestiné.

REFERENCES:

- Améry, Jean, *Despre sinucidere. Discurs asupra morții liber alese (Du suicide. Discours sur la mort librement élue)*, traduction de l'allemand par Corina Bernic, édition modifiée et soignée par Monica Maria Aldea, Bucarest, Maison d'Édition Art, 2012.
- Bataille, Georges, *Literatura și sacrul (La littérature et le sacré)*, traduction du français par Vasile Savin et Laura Teodor, Bucarest, Maison d'Édition Rao, 2008.
- Biedermann, Hans, *Dicționar de simboluri (Dictionnaire de symboles)*, tomes I et II, traduction de l'allemand par Dana Petrache, Bucarest, Maison d'Édition Saeculum I.O., 2002.
- Bodiștean, Florica, *Eroica și Erotica. Eseu despre imaginile feminității în eposul eroic (L'Héroïque et la Érotique. Essai sur les hypostases de la féminité dans l'épos héroïque)*, Bucarest, Maison d'Édition ProUniversitaria, 2013.
- Bodiștean, Florica, *Literatura pentru copii și tineret dincolo de „story” (La littérature pour les enfants et les jeunes au de-là du « story »)*, Cluj-Napoca, Édition de La Maison du Livre Scientifique, 2007.
- Călinescu, George, *Istoria literaturii române de la origini până în prezent (L'Histoire de la littérature roumaine dès origines jusqu'au présent)*, édition-télécopie, Bucarest, Maison d'Édition Signes, 2003.
- Chevalier, Jean, Gheerbrant, Alain, *Dicționar de simboluri. Mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere (Dictionnaire de symboles. Mythe, rêves, coutumes, gestes, formes, figures, couleurs, numéros)*, vol. I–III, traduction d'après l'édition parue en 1969, modifiée et complétée, apparue dans la collection « Bouquins », coordonnée par Micaela Slăvescu, Laurențiu Zoicaș, Bucarest, Maison d'Édition Albatros, 1994–1995.

- Cournut, Jean, *De ce se tem bărbații de femei? (Pourquoi les hommes ont peur de femmes?)*, traducție du français par Daniela A. Luca, Bucarest, Maison d'Édition Trois, 2003.
- Cretia, Petru, *Ahile sau despre forma absolută a prieteniei. Ariel sau despre forma pură a libertății (Achile ou sur la forme pure de l'amitié. Ariel ou sur la forme pure de la liberté)*, avec un avant-propos par Gabriel Liiceanu, Bucarest, Maison d'Édition Humanitas, 2009.
- Dărăbuș, Carmen, *Despre personajul feminin. De la Eva la Simone de Beauvoir (Sur le personnage féminin. Dès Eve à Simone de Beauvoir)*, Cluj-Napoca, Édition de La Maison du Livre Scientifique, 2004.
- Durand, Gilbert, *Structurile antropologice ale imaginarului. Introducere în arhetipologia generală (Les structures anthropologiques de l'imaginaire. Introduction dans l'archétypologie générale)*, traducție par Marcel Aderca, Postface de Cornel Mihai Ionescu, Bucarest, Maison d'Édition Univers Encyclopédique, 2000.
- Evola, Julius, *Metafizica sexului (La métaphysique du sexe)*, avec un essai introductif écrit par Fausto Antonini, traducție par Sorin Mărculescu, Bucarest, Maison d'Édition Humanitas, 1994.
- Gimbutas, Marija, *Civilizație și cultură. Vestigii preistorice în sud-estul Europei (Civilisation et culture. Restes préhistoriques au sud-est de l'Europe)*, traducție par Sorin Paliga, Avant-propos et notes par Radu Florescu, Bucarest, Maison d'Édition Meridiane, 1989.
- Girard, René, *Violența și sacrul (La violence et le sacré)*, traducție par Mona Antoni, Bucarest, Maison d'Édition Nemira, 1995.
- Ilin, Stancu, *Liviu Rebreanu în atelierul de creație (Liviu Rebreanu dans l'atelier de création)*, Bucarest, Maison d'Édition Minerva, 1985.
- Manolescu, Nicolae, *Romanul românesc modern – „creație și analiză” în Istoria literaturii române. Studii (Le roman roumain modern – « création et analyse » dans L'histoire de la littérature roumaine. Études)*, coord. Zoe Dumitrescu Bușulenga, Bucarest, Maison d'Édition de l'Académie R.S.R., 1979.
- Marin Curticeanu, Valentina, *Critica și modelul (La critique et le modèle)*, Bucarest, Maison d'Édition Eminescu, 1986.
- Mălăncioiu, Ileana, *Vina tragică. Tragicii greci, Shakespeare, Dostoievski, Kafka, (La culpabilité tragique. Les tragiques grecs, Shakespeare, Dostoievski, Kafka)*, Bucarest, Maison d'Édition le Livre Roumain, 1978.
- Muthu, Mircea, *Liviu Rebreanu sau paradoxul organicului (Liviu Rebreanu ou le paradoxe organique)*, Cluj-Napoca, Maison d'Édition Dacia, 1993.
- Onfray, Michel, *Prigoana plăcerilor. Edificarea unei erotici solare (Le souci des plaisirs. Construction d'une érotique solaire)*, traducție du français par Emanoil Marcu, Bucarest, Maison d'Édition Humanitas, 2012.
- Piru, Alexandru, *Critici și metode (Critiques et méthodes)*, Bucarest, Maison d'Édition le Livre Roumain, 1989.
- Raicu, Lucian, *Liviu Rebreanu*, Bucarest, Maison d'Édition pour la Littérature, 1967.

Sartre, Maurice, *Homosexualitatea în Grecia antică în Amor și sexualitate în Occident (L'homosexualité dans la Grèce antique dans Amour et sexualité dans l'Occident)*, Introduction par acad. Georges Duby, traduction par Laurențiu Zoicaș, Bucarest, Maison d'Édition Artemis, 1991.

Texte source:

Rebreanu, Liviu, *Ion*, Bucarest, Maison d'Édition le Livre Roumain, 1979.



Mythical Elements in Lucian Blaga's Poetry

Mioara Lavinia Farcașiu*

Abstract:

This paper work approaches the issue of mythical, as it is reflected in the poetic creation of Lucian Blaga. The poet does not conceive poetry outside mythical thinking because only a mythical thinking penetrates the essence of things, beyond their logical appearances. Blaga's poetry is consistent with the Romanian folkloric tradition and draws its sap from myth. His lyric illustrates very well what the poet himself called monumentalization of folk culture (minor culture) in a major culture. In search for a creative formula, Blaga will discover expressionism. Mythical motives invented by the poet or not, can be found throughout his entire lyrical creation. Many of the mythical or folkloric motives used by Eminescu: the lake, the linden tree, the spring, the forest, the sea, Blaga has borrowed them directly from the folklore or from Eminescu's lyrical universe. We can also see that Blaga's work contains a great deal of elements with a rather stable symbolic value; elements that have become literary motives known in the universal imaginary and have been rebuilt by Blaga using his own vision of the world. Thus, from the telluric register of the imaginary, we discover elements like: the mountain, the cave, the wood; from the aquatic register: the mountain lake, the spring, the fountain, the lake, the tear; then others linked to the air register: the wind, the bird.

Keywords: mythical, poetry, Lucian Blaga, folklore, culture

The whole lyrical creation of Lucian Blaga is mythically marked, the poet attributing to himself a mythical mindset. Enlightening in this regard is the testimony of the poet: "I am told that my poetry is mystical, metaphysic. I do not intend to defend my poetry. My poetry is, apart from any intention, as it is. That is because usually I cannot conceive poetry otherwise [...]. I concoct mythical motifs at every step, because without a mythical thinking, unfortunately or fortunately, no poetry is created"(Ivașcu, 1967: 149).

Expressionist poet with metaphysical sensibility, Lucian Blaga does not conceive, therefore, poetry outside mythical thinking, because in his view, only a mythical thinking penetrates the essence of things, beyond their logical appearances. Very well remarked one of the outstanding

* Teacher of Romanian language at "Elena Ghiba Birta" National College of Arad, lavi268@yahoo.com

interpreters of his work, G. Gană: “Myth does not participate so largely to the work setting to no other Romanian writer as in does in the work of Lucian Blaga. His poetry communicates intimately with myth and, indifferent to religious function, it allies its elements belonging to Indian mythology, Greco-Roman, Christian, Romanian” (1976: 232).

Before proceeding to the mythical interpretation of Blaga’s poetry, it is necessary to dwell on a fundamental concept, the myth and the auxiliary concepts such as mystery, mythical thought, magical thinking, etc..

What stimulates Blaga’s mythical imagination, according to Melania Livadă, is mystery, the lyrical universe and his philosophical system revolve around it. We can thus say that the mystery is the cornerstone of the entire work of Lucian Blaga (Livadă, 1974: 60). The writer himself argued that “man creates to reveal a mystery”. In this context we can say that his poetry is “an adventure of knowledge, an attempt to penetrate liminary areas, leaving all the mystery untouched” (Șora, 1970: 22).

Many works were written about myth. In our approach we have as landmarks Blaga’s philosophical work along with studies of the history of religions by Mircea Eliade. It is known that for the man of archaic societies, the myth designates “a true story and more still, very precious, because it is sacred, exemplary and significant” (Eliade, 1978: 1). In fact the myth is a very complex cultural reality that can be addressed and interpreted in multiple and complementary perspectives. Myth tells therefore “a sacred history, reports an event that took place during the primordial fabulous time of beginnings” (*Ibidem*: 54). Those who invent myths and believe them consider them more authentic than everyday reality, count them pure unaltered revelation. For modern man, however, “no myth is pure revelation of meaning or transcendence” (Blaga, 1943: 347). Metaphorically speaking, Blaga’s poetry was established as a modern mythology, which critic Eugen Todoran called “modern myth of poetry”. However, we can identify at least three characteristics that delimit Blaga’s creation from proper myth; proper myth is impersonal in relation to its creator, is supported by a large community that sees in the myth’s expression its vision of the world. And, last but not least, genuine myths are considered by people with an archaic mindset as true. For Blaga, the myth is “a metaphor, the expression of the way its creators represent the world and therefore more true in relation to those than their object of representation” (Gană, 1976: 231). In other words, for Blaga the myth is the result of a creative act, not of revelation (as the proper myth). Our poet relates to the myth as poetry and not as religion, he attaches it to cultural creation, not to faith (Blaga, 1994: 71). As a

philosopher of art, Blaga says that “the myth is by its innermost structure a product close to artistic creation” (Blaga, 1946: 677). Myth and poetry have distinctive features, but also some common features that allow contamination. Mythology has always been a major source of inspiration for artistic creation. Blaga also takes myths whose meaning is in accordance with internal sources and the meaning of his lyricism. From Christian mythology, he takes the myth of genesis, in poems such as *Light*, *Grass*, *Swallow Nest*, *The Seventh Day*, *The First Sunday*, *Beginnings*, the myth of paradise in *Tears*, *Eve*, *Legend*, *To the Readers*, *Paradise Fading* etc. The myth of Christ is utilized in poems such as *Poppies*, *Shadow*, *Pan Singing*, *Spider*, *The Hermit*, *Letter*, *Transcendent Landscape*, *Biblical*, *Metaphysical Sadness*, *Carol*, *Light from Light*, *Jesus and Magdalene*, *Annunciation* etc; the myth of the resurrection of the dead: *The Hermit*, *Everyday Resurrection*, *Mystery of the Initiated*. From Greek mythology he takes the myth of Pan: *Pan*, *November*, *Summer Creatures*, *Among Colors*; the myth of Hades: *Mediterranean Evening*, *Boundary*, *Near the citadel*, *In the Night there still is*; the myth of Orpheus in the poem: *Epitaph for Eurydice*, *Weeping Willows*, *Cloud*; the myth of Oedipus (*Oedipus to the Sphinx*), the Parcae (*Water Spring*) of Odysseus (*Ulysses*). Romanian mythology is also well represented in Blaga’s poetry: the myth of Zamolxe in poems like: *Zamolxe* and *Grădiște*; the myth of transparent earth (*The Earth was Once Translucid*), of the unicorn (*September, the Unicorn and the Ocean*, *Story Incentive*, *Autumn Sunday*, *The Pitcher*, *What Hears the Unicorn*) (Gană, 1976: 232–233).

Although new in terms of poetic formula, Blaga’s poetry is consistent with the Romanian folkloric tradition and draws its sap from myth. His lyric illustrates very well what the poet himself called monumentalization of folk culture (minor culture) in a major culture. The origins of his creation must be sought in the spirit of heresies, and the new European style (Expressionism), and has put a deep seal. As noted in a recent study, critic V. Fanache remarked: “Blaga attempts throughout his lyrical universe, to reconcile rational modernity and mythical thinking, leaning on a metaphysical foundation of new substance” (Fanache, 2003: 75). Attracted by myths, our poet will thus make a bridge between archaic mythologies of folk culture and the modern myth of poetry. He recovered over, as we have seen, ancient myths, but also created new ones, building a true mythical geography. From this perspective, we must see in the lyric of Blaga, the way to adapt to certain archaic mythical structures, into contact with the mother stratum, by Romanian folklore and not only. And modern poetry is exactly one of the means of communication with the ancestral Mothers

stratum. Deeply preoccupied by traditions, as described by Pavel Bellu, Blaga has looked for mythical Romanian motifs, which shows a clear desire of contributing to the shaping of a spiritual mythology (Bellu, 1976: 255). The poet includes in his creation folklore motifs and rebuilds the ewe background from a modern perspective. Blaga himself confessed that the resemblances between folklore and his poetry have an unconscious common ground which is the *ewe substance*. The space of the village has always been seen as the space of folklore and of traditions; the original space which lives in the *cosmic horizon* and represents the center of the world. Guided by his mythical vision, it's towards this world full of mysteries that the poet always looks and walks; it's there that he's always anxiously looking for *the water that feeds the rainbow*, for the absolute essence of the world. Blaga will make his this mythical vision of the world, specific to archaic times and he will use it. ("I find mythical motifs at each step" – the poet used to say). As a poet, Blaga consider the mythical thinking very important. To him "thinking in a mythical way means to continue the visionary line of the myth; thinking in a mythological way only means allegorically dressing your thoughts into mythological, ready-made clothes. The mythical thinking is almost divination, the gift of feel the depths of life and to put translate them into icons which represent compressed abbreviations of great experiences of deep intuitions" (Blaga, 1990: 21).

Due to its force of entering into zones that remain inaccessible to reason, Blaga sees the mythical thinking as a revealing metaphor. Same as the revealing metaphor, "the myth gives significance to things that are incomprehensible to the world" (Livadă, 1974: 61). The poet is looking for the obscure areas, the areas of mystery, where the reason no longer has power and the meanings can only be intuitive and communicated to metaphorical level. Seen from this perspective, his creation is an adventure of knowing and aims at an intuitive and a meditative seizing of the world and reality. The meaning is expressed through a silent song and the mind can approach ultimate truths only through myth confabulation. The critic I. Cheie-Pantea says that for Blaga "the poetry seems to be a universal metaphor, if we take into consideration his opinions regarding the poetical language, which he considers entirely metaphorical, even when it does not make use of proper metaphors" (1982: 143). As a consequence of the experiences he has in report to the mystery of the world, Blaga "escapes" in myth and metaphor and creates a world of poetry, a "fairy-world" (Gana), a world of the beginning when the light was the only master.

Blaga's poetry arises, thus, from the interior rhythm of the village life, from "the heterodox spirit"; in its clay he mingles the important myths talking of another world.

Although considered a traditionalist by some literary critics like Eugen Lovinescu, Blaga's work is a masterly synthesis of modernism and traditionalism. He succeeded in synchronizing the Romanian forms of poetry to the European ones. He makes his debut in the century of modern "ism", in the century that brought remarkable innovation to the European art. Our poet is aware of all that and he makes his debut under the auspices of expressionism. His first volume from 1919, with the significant title of *The poems of light* brings new elements to the Romanian poetry, mostly in what the repertoire of poetry formula is concerned. "Blaga's poetry – Eugen Todoran said in his study – arose in the Romanian literature space like an unsuspected volcano" (1981: 68).

Blaga's poetry has represented from the beginning "a unique and fascinating show, an artistic and exciting adventure because of its structure and philosophical metaphor content and especially because of its new artistic formula in the evolution of European poetry's context" (Florea, 2001: 11). In search for a creative formula, Blaga will discover expressionism in the verses he wrote before *The Poems of Light*. He will define it as a fundamental attitude in art, an attitude that as a first characteristic the tendency to absolute: "Every time a thing is rendered in such a way that its strength, its interior tension surpasses and transcends it, showing a relation to the universe, we are dealing with an expressionist work of art" (*Ibidem*). Art, as an expression of human soul, is not a reproduction of nature, but a magnifying of it, which leads to more expressivity. The poems in his debut volume are written according the expressionist program; the title itself is a proof of that. The returning to the original mythical background, the feeling of absolute, the vitalism, the Dionysian vision, the spiritualization of the landscape, the compressed vision of the world are only some of the characteristics of this volume and of the others to come *The steps of the prophet* and *In the great Passage*. The mythical is one of the expressionist themes used by the poet; some others are: the transcendence, the cosmic, the archaic, the Dionysian, the infinite, the apocalyptic, the Pandeanism, the vitalism. We have to say that the expressionism, to which Blaga's poetry remains linked in its essence, is a personal poetical formula, born in a different space than the German one; and it has its roots in the native element and its branches opened towards the universal metaphysic (Livadă, 1974: 181). In other words, the expressionism is shaped on the ethnical background and the Romanian cultural style.

Returning to the signs of the myth, we want to emphasize the fact that we can find mythical motives invented by the poet or not throughout his entire lyrical creation. We can find in Blaga's creation many of the mythical or folkloric motives used by Eminescu: the lake, the linden tree, the spring, the forest, the sea. Blaga has borrowed them directly from the folklore or from Eminescu's lyrical universe. We can also see that Blaga's work contains a great deal of elements with a rather stable symbolic value; elements that have become literary motives known in the universal imaginary and have been rebuilt by Blaga using his own vision of the world. Thus, from the telluric register of the imaginary, we discover elements like: the mountain, the cave, the wood; from the aquatic register: the mountain lake, the spring, the fountain, the lake, the tear; then others linked to the air register: the wind, the bird. All these elements with symbolical value help forge Blaga's poetical space, that realm of legend projected on a mythical horizon (Pop, 2004: 105–106) and these elements are nothing else than "silent faces of the eternity in Blaga's lyrical creation" (Fanache).

In what the sense of modernity and abstracting is concerned, Blaga's poetry went through an ascending spiral "from poetry with vital explosion, with prophetic Pandeanism, with emphasis on the outside sensorial side to a creation of tragic and metaphysical anxiety" (Florea, 2001: 26).

The poems of light (1919) have the signs of expressionism, of Blaga's mythical vision even in the title. The poems in this volume are dedicated to the light, as essential element; the light become metaphor – key to the entire cycle, symbol of knowledge, of love and genesis. The volume opens with a confession, the expression of a belief; the poet speaks about his belonging to the cosmic life and to the mystery: "I do not ruin the corolla of wonders of the world...". The corolla of wonders of the world is the great corolla of Existence, a revealing metaphor which represents the entire universe as a sphere balanced by fragile harmony and by miracle. This poem represents Blaga's first *ars poetica*, a pragmatic study in which we can find some of the fundamental pieces we need to define Blaga's attitude towards poetry (Pop, 2004: 16). The light is the most important motif around which the poem is structured and it has the general meaning of knowledge; poetical intuitive knowledge (my light), knowledge of the paradise, logical and abstract knowledge (others' light):

The light of others

⊙ THEORY, HISTORY AND LITERARY CRITICISM

strangles the inexplicable spell hidden
in the depth of darkness.
But I
who add with my own light to the magic of the world
and as the moon's white rays
not diminishing but trembling
make even greater the mystery of night
so I increase the shadowy horizon
with wide shivers of mystery...
(I do not crush the petal cup of magic of the world)

The lyrical motif of light as it appears in the poem with its name (*Light*) is a symbol of love, of the tendency towards the absolute, of the integration in the universal life – “Life, love and their joy are light” (Livadă, 1974: 43). The poem entitled *Light* is the story of the archaic myth of the genesis of the world.

The earth, another primordial element, symbol of the telluric, gives the title of a poem from this volume. The poet asks an answer from the earth; the earth that is ruthlessly large and deadly silent and seems to have a secret. He doesn't receive an answer expresses in words, but in a heartbeat of his beloved:

Silence weighed heavy on the earth
and a question was falling to the bottom of my soul.
Didn't that earth have anything to say to me,
anything at all?
To hear better, uncertain and obedient, I put my ear to the ground
And down in the glebe I heard
the loud beating of your heart.

The earth was answering.

(Earth)

Within the mythological geography configured by the poet, the durmast (the tree) has a central position. The poem with the same name brings with it a feeling of death, with man experiments while sitting down at the shade of the durmast, immersed into a deep silence. Every time he is hunted by a sadness and torment, the silence is the state which comes over him. In his lyrical work, Blaga will develop the motif of silence giving it a deep meaning. In modern poetry, the word as a vehicle of meaning can not be conceived outside silence. At our poet silence gains a value of poetical form and the relationship silence-word is of an orphic nature.

The poem *The tears* represents a synthesis of the myth of Genesis, of Man's banishment from the nest of eternity, being then condemned to ephemerality and threatened by the eternity of death. Other poems, such as *Eve and Legend*, artistically recreate the myth of the primordial sin.

The Heart is a witness and a guide to the most important moments of life. *It tells* during childhood, *it sings* during the silence of great experiences, hidden by *the shroud announcing death*, *it whispers* secretly at the end of life, showing the hidden meaning of existence.

Almost all the lyrical motifs of Blaga appear in the volume *The poems of light*, some just traced, while others are well presented, as in the case of the central motif of light or the one of the tears, of the sacred tree, of the heart, of silence, etc.

As we get closer to the second volume, significantly named *The Steps of the Prophet*, we notice that the vision of the poet is changing, his attitude is more contemplative, the lyrical voice becomes wholly individualized. Still, we notice the similar atmosphere of these two volumes, the *Poems of Light* and *The Steps of the Prophet*, both animated by expressionism. As we come to *The Steps of the Prophet*, a new "character" appears, "a poetical symbol of the cycle" as the critic Al. Tănase calls him. Pan, a mythological character, is seen as being *blind and old* (in the poem *Pan*) and he dies hidden in a cage (in *Pan's Death*). This time, the eye of the poet is drawn to the pagan miracles that explode in the nature whose master is Pan. Thus, "the inner feelings are transferred to the third person, the lyrism becomes descriptive" (Mincu, 1995: 231). In this second volume, the pantheist vision, the spiritualization of the whole universe, is dominant. The dionisiac vision, the unleashing of the vitalistic forces have not left the poem of Blaga. The mythical motifs are quite rare, the one which dominates is the myth of Pan, its presents is shown to us even from the beginning ("covered by dying leaves on a rock lies Pan/ he is blind and old") and in the end his death is announced (*the Death of Pan*)

Starting with the volume *In the Great Passage*, Blaga introduces in his lyrical landscape a new motif (also mentioned in the title), the one related to the *great passage*. The vitality becomes faded compared to the troubling questions and of the metaphysical turmoil. The drama of the human being is presented through not being to express understand the mysteries of existence. The motif of the *great passing* presents the moment of entering eternity, a moment which brings turmoil in the soul of the modern man who is alienated from spirituality.

Thus, this time, alienation is the word which characterizes the man in Blaga's works, he discovers that everything outside his soul is alien.

He also feels alienated, far away from the mythical-symbolic horizon of the village. Thus, the following confession is significant: "...I have understood sin which pushes over my house" where he admits that "I have interpreted the signs of the time and of the stars / other than the old woman that melts her hemp in mere".

The man in Blaga's works is now "bounded over the questions of the world, send into the light", as in exile (*Letter to Mother*). The lyrical subject becomes a murderer of mysteries and from here comes the feeling of alienation, the nostalgia of the lost paradise, feeling of turmoil "disease with no face and no name" which Blaga calls *metaphysical sadness*. The feeling of losing all the landmarks of existence, the curse of alienation and the punishment of doubt also arise from here. "Being aware of the passing is what leads to elegiac vivaciousness – as V. Fanache mentions – it is a spring of song and words, which is if not healing, still human and profound" (2003: 170).

Appearing in light, in the *great passing*, also means entering the land of facts that strangle the mystery as words hurt silence and that is why Blaga wants to remain under the cover of darkness, to sing the "great passing, with words silenced inside the mouth" (*Biography*) (Cheie-Pantea, 1982: 156).

In the poems of the *great passing*, we can also see the moment of crisis, when God is considered to be dying or already dead (an idea of Nietzsche). Still, there is a way out, there are those "redeeming clearings", which are areas of silence, untouched by the shadow of perdition. These areas are in a distinctive place, in a *mythological geography* which communicates with *Marele Tot*. The elements that belong to this *mythological geography*, from village to mountain or fountain, take part in the integration of the poet in the great soul of the ancestors, in recapturing *the soul of the village*. "The Great expressionist soul is now dimly spreading within the anonymous soul of the village" writes Marin Mincu (1995: 45).

Leaving behind the thought of the great passing, the poet now *praises the divine state* – sleeping. We can now see another well-defined motif of Blaga's work, the one of sleeping. Sleep becomes in Blaga's poems a refuge from time, an oasis for the soul which is tired and terrorized by the *great passing*. As the critic Gh. Florea states, this volume, *Praise to Sleep*, is "a climax of Blaga's lyricism, a complete victory of his unique and original vision" (Florea, 2001: 88). The poems from this volume create a lyrical universe which is "unleashed from matter [...], an universe with no space and time" (Constantinescu, 1967: 279) and, apart from this, it also makes a prodigious ingress in the infinite world of myth.

Coming back to sleeping, as an intermediate state between life and death, as an aspect of silence, we must mention that in Blaga's poem it acquires new meaning: aspiration to increase, the connection to the ancestors, etc. Because he hasn't managed to unravel the mysteries of the world, the poet attempts now to capture them while sleeping, during this divine state of man.

There are several poems in this volume which speak about the desacralization of the world (*Disintegrating Paradise* and *Transcendental Landscape*). Here, the mythical world enters the tragic human sphere and becomes subject to the eternal passing. The two poems, *Disintegrating Paradise* and *Transcendental Landscape*, are representative for the poet's eschatological vision, interpreted as the destructuralization of the mythical, ideal topos.

With the volumes: *At the watershed*, *In the Courtyard of our desires*, *Unsuspected Steps* and the posthumous poetry, the poet makes a comeback to the original sources, courting "a poetry of classic essences" (Tănase, 1977: 137). When it comes to form, he recovers the elements of the traditional prosody (the classic verse) while at the level of the content he turns the poetic themes and motives into native ones. Finding himself on the great water divide, Blaga's man still carries within himself the nostalgia for the village from which he had separated as a result of the disintegration of the mythical conscience. Symbolically speaking, the Water Divide represents the returning of the flow of the river to its source, before the river beds were being established. "In Blaga's poetic mythos – the water divide – represents the hesitation on the path followed during the great passing on the dimensions of the high above, the physical sky, toward the descent seen as a turn toward the human condition" (Todoran, vol. I, 1983: 251). Seeking the *light of yesterday*, the living myth, *under yesterday's stars*, *under that which has passed*, Blaga's man meets a contaminated, desacralized world. In this world, "man is ill, stone is ill/ tree is withering, hearth is disintegrating", while the ill minstrels reenact the presence of the lepers from the previous volume. Entering through hidden lanes the court of yearning, we notice that a subtle peacefulness lays on yearnings and unsolved mysteries, on the disintegrating world from the previous volume. Only the yearning after the lost paradise, the wondrous world of childhood, still flows through the soul of the one that is lost at the *great water divide*.

In the Romanian folklore, the *Courtyard of our desires* is a phrase corresponding to the tendency of localizing on earth abstract representations, after they were being shaped into concrete images. In

folk songs about yearning, the court of yearning is a place where the “unwritten loves” rest and this is why they cannot be forgotten. According to the literary Eugen Todoran, in Blaga’s poetry, the courts of yearning are “the symbols of nostalgia after the transcendent, symbols correlated with the great passing toward an imaginary land, opening toward a new vision” (*Ibidem*: 254). Since the moment of its publication, the volume *In the Courtyard of our desires* has been seen as marking a turning point in the evolution of Blaga’s lyrical work. The book uses an increased number of mythical and folk motives such as the unicorn, the sun’s heaven, the well, the fir, and so on, and not in the last place of the folk verse. The village is now the place of miracles, preserving the unseen presence of a god.

Time is no longer time, but it is imbued with the presence of the myth as proven by “Danubian roosters announcing from the fences/ the long Sunday which will never see its evening” (*The village of wonders*).

Mounting the unsuspected steps, the poet from Lancrăm ends up praising his native village, *the village of tears beyond cure*, chosen by himself or by God as “the world’s threshold/ and the passions’ path” (*May 9, 1895*). Man’s eyesight returns once again toward nature, toward the world of the village, filled with mythical symbols, leaving behind the melancholic unrest from the previous volumes.

In the poems of this new volume, the relationship the world – I finds once again its balance. This is confirmed, among other things, by the way in which the recovered space is portrayed, that is, as a paradise sui generis (i.e., unique). This spiritual cosmos becomes imbued by biography and humanizes its emblems without renouncing to “integrate the images into the mythic horizon of the nature’s great story, legend or fable” (Pop, 2004: 144).

“Silence, seen as an element of a fundamental opposition in the structure of Blaga’s cosmos, does not exclude the word. It neither ignores the word nor does it reduce the word to nothingness. On the contrary, it takes into account its existence and it even assumes it implicitly” (Cheie-Pantea, 1982: 149). The poet favors a fruitful silence, an essential one from which an entire world is born.

The mythical topos, which has been shaped, starting from the first volumes, preserves, thus, its fundamental symbolical values. The poet feels more than ever a solidarity with the beings’ ephemeral condition and their fragile nature, as well as with an eternity watched over by the spirit – “contemporary with the butterflies, with God” (*Song for the year 2000*).

The posthumous poetry comprises five cycles, among which four were established by the poet himself: *The Age of Iron*, *Ships with Ashes*, *The Song of Fire* and *What does the unicorn hear*. The last one, entitled

by the editor, is called *The Wondrous Seed*, eponymous with one of the poems in the volume. The theme of love dominates this poetry as love “opens up large circles of knowledge while the initial symbols gain, in the end, new meanings” (Simion, 1997: 124). At the same time, the verses in *The Age of Iron* distinguish themselves by carrying similarities with the messianic dimension characteristic of the old poetry from Ardeal (Transylvania).

Going through this world created by Blaga, this myth producing, Orphic framework, the ideas lose their first meaning. “Something from their existential intensity is lost, but what is being lost at this first level is being recovered, tenfold, at the last level – there where ideas are hovering about the myth” (*Ibidem*: 161).

REFERENCES:

- Bellu, Pavel, *Lucian Blaga, în marea trecere (Lucian Blaga, in the Great Passing)*, Bucharest, Eminescu Publishing House, 1976.
- Blaga, Lucian, *Geneza metaforei și sensul culturii (Methaphore Genesis and the Meaning of Culture)*, Bucharest, Humanitas Publishing House, 1994.
- Blaga, Lucian, *În marea trecere (In the Great Passing)*, Bucharest, Eminescu Publishing House, 1975.
- Blaga, Lucian, *Trilogia cunoașterii (The Trilogy of Knowledge)*, Bucharest, Royal Foundations Publishing House, 1943.
- Blaga, Lucian, *Trilogia valorilor (The Trilogy of Values)*, Bucharest, Royal Foundations Publishing House, 1946.
- Blaga, Lucian, *Zări și etape (Horizons and Stages)*, Bucharest, Minerva Publishing House, 1990.
- Cheie-Pantea, Iosif, *Palingeneza valorilor (Palingenesis of Values)*, Timișoara, Facla Publishing House, 1982.
- Constantinescu, Pompiliu, *Scrieri (Writings)*, vol. I, Bucharest, Literature Publishing House, 1967.
- Eliade, Mircea, *Aspecte ale mitului (Aspects of the Myth)*, Bucharest, Univers Publishing House, 1978.
- Fanache, V., *Chipuri tăcute ale veșniciei în lirica lui Lucian Blaga (Silent Faces of Eternity in the Lyrics of Lucian Blaga)*, Cluj-Napoca, Dacia Publishing House, 2003.
- Florea, G., *Corola de minuni a lumii – L. Blaga – universul liric (World Wonder Corolla– L. Blaga – the Lyrical Univers)*, Bucharest, „Viața Românească” Press and Publishing House, 2001.
- Gană, George, *Opera literară a lui Lucian Blaga (Literary Work of Lucian Blaga)*, Bucharest, Minerva Publishing House, 1976.
- Ivașcu, G., *Prefata la Lucian Blaga, Poezii (Preface to Lucian Blaga, Poems)*, Bucharest, Literature Publishing House, 1967.

⊙ THEORY, HISTORY AND LITERARY CRITICISM

Livadă, Melania, *Inițiere în poezia lui Lucian Blaga (Initiation in the Poetry of Lucian Blaga)*, Bucharest, Cartea Românească Publishing House, 1974.

Mincu, Marin, *Studiu introductiv la Lucian Blaga, Poezii*, Introducere, tabel cronologic, comentarii și note critice de Marin Mincu (*Introductive Study to Lucian Blaga, Poems*, Introduction, chronological tabel, comentaries and critical notes by Marin Mincu), Craiova, Pontica Publishing House, 1995.

Simion, Eugen, *Scriitori români de azi (Romanian Writers of Today)*, vol. I , Chișinău, Litera Publishing House, 1997.

Șora, Mariana, *Cunoaștere poetică și mit în poezia lui Lucian Blaga (Poetical Knowledge and Myth in the Poetry of Lucian Blaga)*, Bucharest, Minerva Publishing House, 1970.

Tănase, Al., *Lucian Blaga, filosoful – poet, poetul – filosof (Lucian Blaga, Philosopher – Poet, Poet – Philosopher)*, Bucharest, Cartea Românească Publishing House, 1977.

Todoran, Eugen, *Lucian Blaga-mitul poetic (Lucian Blaga-Poetical Myth)*, vol. I, Timișoara, Facla Publishing House, 1983.

JESS

LINGUISTICS, STYLISTICS AND TRANSLATION STUDIES

JESS

Presumptions of Intercultural Communication. Between Symbolic Interactionism and Postmodern Society

Regis Maftciu Roman*

Abstract:

The subject of our study is common to modern and postmodern approaches on cultural and intercultural level. However, intercultural conversation turns into a elementary social construction in postmodernism due to the individual's relating to general by means of textuality and to the expansion of media. The man lives by means of symbols, which are created by himself. Intercultural social dialogue reduces the semantic field and converges the meaning of natural language by interactionism criteria: affective fields, need for safety, and search for novelty. The role of postmodern speech explains what phenomenal world is and aims to search the unitary and integrative substratum of relationships between the individual and social consciousness on a national or supranational level.

Keywords: intercultural communication, language, symbolic interactionism, speech

The Dada foundations of the first half of the twentieth century are those who have made their mark on the postmodern structurally, reiterating the importance of context to the detriment of content, the individual before the general, of the short and real text, of the discourse opposing large narratives, of the frame of objects, of collages as opposed to works perceived as shut crystal entities, fixed, given forever. In general, critics of the past or seekers of the future, without highlighting the ethical elements or the attitude degrees of comparison, try to capture less visible attributes from the perspective of fundamental activities, focusing on the analysis of the individual, of the particular, of the fragmented: whether it's about culture, about civilization or the physical reality in which man is encompassed and projected. Analyzed in terms of axiological criteria the pillars of postmodernism can be

* Associate Professor PhD, "Vasile Goldiș" University of Arad, regis_roman@yahoo.com

reduced to a few epistemic fields that require intentionally explicit assumptions by:

- the desire to overcome the prejudices of the Enlightenment type of scenarios – criticisms of the reason as an objective state where the subjective is exonerated are well-known;
- belief in developing knowledge based on hermeneutic, existential and phenomenological ground – where the individual, as well as the researcher of the scientific community, are active factors, co-participants and not mere receptacles;
- the creativity impulse as a crucial element both in the textual construction – the world becomes a huge text, and in the interpretation of speech or the written word – any reading becomes a (re)anchoring of the reader in reality, and the latter is never the same, he changes, even if imperceptibly, becoming different;
- the objective, absolute truth, a continuous requirement in the fields of ethics and aesthetics, the gnosiological truth is replaced by a truly individual perception or by a construct group, of a socio-cultural or scientific community.

The postmodern deconstruction began explicitly with Jacques Derrida brings back knowledge from the outside of the individual – scientific theories implicitly had a priory nature – in the midst of humanity through conventionalism and social recognition. We do not know clearly what truth external to man is – a process that is meant to be known in modern rationality, but we also the claims directed towards discovering the truth by a phenomenological, logo-centric, punctual, contextual, continuing acceptance of it by the individual, by the social group. Even modern society is laid, eventually, in post-modernity under a question mark due to the actions carried out and to the implicit or hidden negative consequences that occurred as a result of these actions.

The theme of communication is common to intercultural approaches: linguistic, anthropological, economic, sociological etc. With post-modernity one reaches the study of the processuality of language and social dialogue. From a pragmatic point of view there are several types of conversations that make a subject specific to communication: optional, mandatory exchange of information etc. through which one can see the types of organizations and social structures existing at a national, regional or supra-regional level, grouped linguistically or at random. At the anthropological and sociological level, by conversation the hierarchical principles after which the dialogue takes place are highlighted (depending on social status, emotional status, sex, nationality etc.). From this perspective, intentional studies, unconscious

and archetypal, place the ideal society in terms of communication (of dialogue and conversation) in an area which would lead to a “debate of general ideas” rather than “chatter” (Tarde, 1989: 602) in relation to the current political and economic aspects of daily life. But the *chattering* is the one that helps achieve social harmony, the deletion of differences between speakers, the dissemination of social hierarchies through everyday speech, but at the same time, through communication develops the idea of value and of the social values system.

In Mead’s cognitive schemes (1934) consciousness originates in the interactions of individuals who, through cooperation and communication, create the social objects through which an identity between the individual consciousness and social awareness are achieved within a nation, but also in relations of a supranational type. For this reason communication appears as a social recognition of the symbols, of the gestures with social significance and even of the intentions of communication. The effect is the development of thought, of human intelligence as a unique form of psychosocial and cultural experience. On the other hand, taking into consideration the exposed networking, a linguistic and cultural approach to personality is also developed (George Herbert Mead, Ralph Linton) in relation to the premises of the criteria used in psychoanalysis and anthropology. It is argued by the idea that man is the only one that produces and uses symbols. *Society pre-exists the individual*. The individual interacts with society and the two entities cannot exist separately. For this reason, the individual shapes himself in society, but, in his turn, forms a new society through communication and interaction. With R. Linton, the idea of a pattern, of a cultural and basic personality has emerged, by which one can analyse the array of typical traits of all individuals who form an ethnic or national character. “Societies are organized groups of individuals and cultures, in the last analysis, are nothing but systems of repeatable responses common to the members of a society” (Linton, 1968: 49). Extrapolated, this mechanism leads to the idea of cultural patterns, the effect of a dialogue between civilizations and of a communication that goes beyond ethnic or national borders.

The individual is the essential criterion of understanding the intercultural communicative society. R. Linton structurally identifies three psychological necessities of man by which one can reach an understanding of human behaviour:

- The first and most complex need is that of an “*emotional response*” from others. Through this report, from the first steps in life, a social necessity of affective responses is developed. This social need is observed by analyzing the high infant mortality in children’s homes and

which confirms the conclusion of a psychoanalyst: a loveless infant is an infant who does not live (Linton, 1968: 52).

- The second psychological need, with a universal theme, is that of *long-term security*, which addresses the need for the individual to be socially insured.

- The third need is that of *novelty of the experience* that develops when the first two needs are satisfied and which shows the requirement of new behavioural situations that arise from childhood and manifest throughout life. In these conditions, one must be met with the dual role of the individuals implied by the knowledge of their behaviour: *as individuals and as social units*. In the first case, the primary analysis of needs is paramount. In the second case, through the social units, one must know the stereotyped forms of behaviour learned in society, the cultural patterns that are specific to nations and nationalities. But as nations blend, communication is based on global intercultural discoveries.

In essence, one notices the development of an expanding social universe by which mankind “united polysemantically and with many contradictions, is the subject of scientific and sociological research” (Buzărnescu, 1999: 169) as a subject of the development of international studies dealing with the research of world society: the development trajectory or global society: human networking. George Herbert Mead proposed the analysis of the particular or individual processes and social facts to the detriment of the overall analysis of societies, developing the social theory of symbolic interactions. *The core process of social facts is the language, in which the symbol has a decisive role*. The symbol is something that stands for something else – the basic position of Mead’s conception.

Every word has a specific structure, characteristic to itself, but it refers to something else, outside of it, and rarely does the word refer only to itself as meta-language (the word “rock” and the meanings that it develops), reflecting the substitution of things in reality that, with learning, cause the man to refer symbolically to that object. Recognizing the intentions of “face to face” discussions has a crucial role. Each speaker will try to understand the behaviour of the interlocutor by discovering the intentional symbols (clothing, facial expressions etc.), especially regarding the honesty of the dialogue and discourse.

Through symbolic thinking, language and communication, man does not depend on direct perceptions anymore. *The child acquires self-consciousness when understanding the meaning of the pronoun “I”*. It is the decisive factor of networking and symbolic thinking that he will use

throughout his whole life. Any human interaction is based on the exchange of symbols. Every interaction involves searching for “clues”, symbols, types of behaviour and one pursues the recognition of the intentions to be used in the most appropriate and contextual response.

At the level of intercultural communication, there are several references that indicate the communication sphere associated either to the pragmatic foundation or to the functional basis regarding the interrelations that can be established between the parties. Regardless of the criteria used for understanding communication it can be perceived operationally as speech act (in the widest sense) that uses in gradual ways communication skills of transmitting information that define themselves contextually by their intrinsic coherence and consistency. As a semiotic collective action (Melden, 1968), communication is a human behaviour and has its own purpose in the context of recognition and enforcement of rules, application of criteria, following guidelines, the implementation of public and social policies freely and responsibly in relation to the effects of the actions committed. In the latter case, “a report of negative or positive cooperation” emerges (Kotarbiński, 1976: 101). The cooperation report is positive when the actions committed determine and facilitate all the other activities or it is negative if it impedes or frustrates consecutive or complementary activities or which arise as a result of the former. In effect, communication is always operated as a social or collective fact, national or international. One cannot call a dialogue “*my* communication” but “*our* communication” (Fârte 2003: 101–197). Consequently, communication and language can be analysed as a foundation of the following types (Roman, 2007: 151):

a. Epistemological. Given the fact that language informs us about the world, it refers directly to various epistemologies which relate to the words and to the relationships between them, establishing in a unitary way the means of anchoring into reality. Thus, classical epistemology indicates a commensurate analysis of reality and of the theories about it: there is a hard core of various theories that constitute their meaning and a new theory is an addition to the old theory through extensive meanings (the new theory managed to cover a broader area in terms of the paradigmatic situations of the old theory), or incommensurable theories are discovered showing that any new theory involves a language of meaning and signification different from the historical one. In any way, the social analysis of the epistemological discourse is more important than ever in any kind of field (political, scientific, cultural etc.). In fact, the elitist community is the one which distinguishes, ultimately, between legitimate speech and illegitimate speech. But changing the epistemological meaning and significance of words has profound

influences on society as a whole. Thus, a sufficient imperative of democratic civilizations is that by which real communities are queried about essential changes of reference and, especially about reality, perception, reporting and understanding reality itself.

b. Pragmatic meanings. With J. L. Austin (2003), by the analysis of “speech acts” the idea according to which the meaning of a sentence depends on the context field appeared. It refers to the locutionary, illocutionary and perlocutionary aspects of a sentence. Intuitively speaking, a statement develops its locutionary force by its representational content, thus being an indicative statement, verifiable by truth conditions. The illocutionary aspect (which is based upon the analysis of questions, requests and promises) indicates that the significance implies something more than its representational capacity [M. Devitt calls them non-indicative], in a given situation, regarding the perlocutionary “attitude” taken within the statement. We identify the within the prelocutionary “attitude” the constant effort of the speaker to relate to the same cognitive scheme of the accepted identity. In its own way, the means of relating to the premises of the identity of one’s own ego has a decisive role.

Paul Grice, too, by analysing the term “significance” notes that it is vague and ambiguous. Therefore he comes to differentiate between a natural significance which he does not consider semantic and a conventional significance, standard, literal, semantic, and a meaning of the speaker, indicating what he means by sign in a given occasion.

Both processualities find, in a unit, their target regarding intercultural communication, becoming sources of information, of perception and understanding of the specific message.

c. Of the codes used. The fundamental concept has its starting point in the origin of the language, so that from the past regularities of the speaker’s meanings conventional meanings came to existence (as a psychological phenomenon – there are prerequisites for the development of linguistic conventions such as intentions, gestures etc.). By analysing the formative linguistic code and the current discursive communication, we can conclude that the significance of the speaker is compared with the conventional priority. For example, the median concept which differentiates between the two types of semantic significance is the metaphor. Through metaphors the speaker says something: *different from... or independent from...* the conventional significance. The relevant observation is that most meanings coincide, but it is not always so, since through the metaphor man deliberately makes a divergence between conventional meaning and the speaker’s meaning. The

speaker's meaning is derived from the conventional meaning, but transcends it. One thus notices the emergence of an unusual force in the semantics of the speaker, an illocutionary force which is different from conventional forces. At a sub-textual level, the illocutionary force describes the communicative intentions which are reflexive and which involve recognition by the community of those intentions. However, the most important fact appears as a conclusion of conventional meanings which shows that: "linguistic intentions... formulated explicitly are undoubtedly rare. In their absence, it seems we rely on almost the same kinds of criteria on which we rely within non-linguistic intentions, used in general" (Dewitt; Sterelny, 2000: 149).

d. Contextual upon the language. Discourses (well-founded, rational, and active) occur in space and time, denoting their perceived need for social contexts. Due to social contexts, this requires "institutional measures to neutralize the empirical limitations and inevitable internal and external avoidable influences" (Habermas, 2000: 91). The attempts to institutionalize discourses aim at the finalist normative representations and the pre-intuitive understanding of argumentation in general. Thus, discourse ethics does not offer "content guidelines, but a procedure with many premises, guaranteeing impartiality of judgment formation" (Habermas, 2000: 117). In one example, Habermas takes from Kolberg the discursive process at a post-conventional level, indicating: the full reversal of points of view, the universal inclusion of all those concerned, the reciprocal recognition of claims and desires of any party, which is developed through six stages that lead to the formation of fair and impartial evaluations. The pre-conventional level A includes stage I of submission and punishment and stage II of purpose of the individual instrumental exchange. The conventional level B includes stage III of expectations, relations and mutual interpersonal conformity; stage IV of the social system and the preservation of consciousness. The post-conventional level C includes stage V of priority rights, utility, or social contract and stage VI of universal ethical principles. The transition from one stage to another is achieved by learning. But not all subjects reach the post-conventional level C. Fair and impartial evaluations can be achieved only if there are no large gaps between the actions oriented towards understanding and success. In reality, discrepancies may occur unconsciously or in a latent way due to the communicative gridlocks separating action (unconscious desires) from show action (understanding).

In conclusion, the role of language, when it makes a reference to what is different from I, describes or explains what phenomenal world is. In any explanation of human behaviour one must take into account

the significant features of language that convey a single integrative substrate, developing the essence of social consciousness (Alter Ego) and the significant and alterable features of the language actually used to render private networking interpretations (inter-Ego) at a national and supranational level.

REFERENCES:

- Austin, J. L., *Cum să faci lucruri din vorbe (How to do things with words)*, Pitești, Parallel 45 Publishing House, 2003.
- Buzărnescu, Șt., *Sociologia civilizației tehnologice (The sociology of technological civilization)*, Iași, Polirom Publishing House, 1999.
- Dewitt, M., Sterelny, K., *Limba și realitate (Language and Reality)*, Iași, Polirom Publishing House, 2000.
- Fărte, Gh. I., *Filosofie și Științe politice (Philosophy and Political Sciences)*, Iași, University „Al. I. Cuza” Publishing House, 2003.
- Habermas, J., *Conștiință morală și acțiune comunicativă (Moral Consciousness and Communicative Action)*, Bucharest, All Publishing House, 2000.
- Kotarbiński, T., *Tratat despre lucrul bine făcut (Treaty on a work well done)*, Bucharest, Politics Publishing House, 1976.
- Linton, R., *Fundamentul cultural al personalității (The cultural foundation of personality)*, Bucharest, Scientific Publishing House, 1968.
- Melden, A. I., *Action, Readings in the Theory of Action (Action, Readings in the Theory of Action)*, Bloomington, Indiana University Press, 1968.
- Mead, G. H., *Mind. Self and Society. From the standpoint of a social behaviorist*, Chicago, The University of Chicago Press, 1934.
- Roman, R., *Textul limbajului și subtextul discursului (Language text and discourse subtext)*, Arad, “Vasile Goldiș” University Press, 2007.
- Tarde, G., *L'opinion et la foule*, Paris, Alcan L.F., P.U.F., 1989.

Some Considerations on the Genitive Case in Romanian and German

Alina Pădurean*

Abstract:

The Genitive Case is the second widespread case in terms of the frequency of syntactic functions both on Romanian and German. Therefore, in our study we have tried to identify the syntactic functions in both languages and the similarities and differences between German and Romanian. We have also discussed the usage of the Genitive with preposition and without preposition.

Keywords: contrastive analysis, Genitive case, Genitive with/without preposition, syntactic functions

The Genitive case is after the Accusative, the second widespread case in terms of syntactic functions both in Romanian and German. It expresses the relation between objects. Being noun dependant, it has the characteristics of a noun and therefore it is a case of subordination.

Nouns in the Genitive case can be preceded by prepositions in both languages. Yet, they can also be used without them. In our study we will emphasize the fact that the prepositions and the prepositional phrases differ from one language to the other, thus the usage of a certain preposition in German does not mean that the same case should be used in Romanian. Translation difficulties or even translation errors as well as incorrect utterances emerge from these differences. Linguists and language teachers recommend learners to memorize prepositions along with the case they require both in Romanian and in English.

The Genitive without preposition

The Genitive without preposition is relatively common in Romanian. The German language has the tendency of giving up the forms of Genitive without prepositions in favour of prepositional cases. Under these circumstances, we cannot state that it is still used the Genitive because it depends on the case required by the prepositions. In most cases, the preposition requires either the Dative or less frequently the Accusative. Therefore, the Genitive in German loses ground in

* Lecturer PhD, "Aurel Vlaicu" University of Arad, alinapadurean@yahoo.de

favour of other cases. We observe this tendency especially in oral communication, probably because the Genitive without preposition sounds more elevated and is used in academic writing.

*Sie erinern sich **des Unfalls**.* (Își amintesc **accidentul**.)

*Sie erinern sich **an den Unfall**.* (Își amintesc **de accident**.)

In the example above, the Genitive *des Unfalls* has been replaced by *an den Unfall*, where after the preposition *an* we have to use the Accusative case. If we have a look at the Romanian translation, we notice that the Genitive is used in neither situation. In translating a text or sentence, one should pay attention and take into consideration the norms of the target language and not the source language, in order to avoid poor translation or grammar errors.

There is equivalence between Romanian and German in terms of syntactic functions. A noun in the Genitive can be attribute, subject complement, apposition and adverbial in both languages and in German it can also have the syntactic function of indirect object. There are certain verbs in German that take an indirect object. These are: *bedürfen*, *beschuldigen*, *bezichtigen*, *entbehren*, *sich enthalten*, *sich erfreuen*, *gedenken*, *sich schämen*, *überführen*, *verdächtigen*.

- attribute

*Felix, **atras de nebunia Otiliei**, se urcă într-adevăr pe urmele **fetei**, care se cățărăse cu mâinile și cu picioarele.*

(*Enigma Otiliei*, 102)

*Das Gesicht **des Mannes** fährt weiter.*

(*Fața **bărbatului** călătorește mai departe.*)

(*Der Fuchs*, 199)

*Der Biß **an Maras Bein** ist seit langem verheilt.*

(*Mușcătura de pe piciorul **Marei** este vindecată de mult timp.*)

(*Der Fuchs*, 232)

We have chosen two examples for German because the attribute's place in a sentence can change from one situation to the other. If the attribute is expressed by a proper noun or the noun expresses names of relatives, then it is placed before the governing part of speech. If the attribute is expressed by a common noun, it is placed after its governing part of speech.

- Subject complement

*Pianul era **al Otiliei**, de la mamă-sa.*

(*Enigma Otiliei*, 447)

***Ihrer Schuld** war sie sich wohl bewusst [...].*

(*Ea era conștientă de vina ei.*)

(*Effi Briest*, 277)

- apposition (rarely)

Primirea domnului Popescu – a profesorului nostru – a fost foarte călduroasă.

*Sie erinern sich des 8. Mai, **des Tages der Befreiung.***

(*Își amintesc de 8 mai, de ziua eliberării.*)

- indirect object

*Wenn Du, meine liebe Effi, glaubst, **meines Rates** dabei bedürfen zu können, so komme, so rasch es Dir Deine Zeit erlaubt.*

(*Dacă tu, draga mea Effi crezi că ai avea nevoie **de sfatul** meu, vino atât de repede cât îți permite timpul.*)

(*Effi Briest*, 189)

- adverbial

*Aber auch das sollte sich **eines Tages** ändern.*

(*Dar și asta ar trebui să se schimbe **într-o zi.***)

(*Effi Briest*, 275)

The forms of the Genitive in Romanian and German differ; therefore we will highlight them separately. In Romanian, the Genitive is expressed by the usage of the Definite Article or the possessive article along with a noun.

Table no1 - The forms of the Genitive in Romanian

Case	Singular			Plural		
	m.	f.	n.	m.	f.	n.
G.	-lui, -(e)i Lui	-(e)I Lui	-lui	-lor	-lor	-lor

We notice the usage of proclitic article *the* both with masculine and feminine forms of proper nouns.

*Putea apoi să divorțeze, dacă nu se înțelegeau, cu consimțământul chiar al **lui Titi.***

(*Enigma Otiliei*, 239)

The forms of the Genitive in German are the following:

Table no 2 – The forms of the Genitive in German

Case	Singular			Plural		
	m.	f.	n.	m.	f.	n.
G.	<i>des</i> <i>Mannes</i>	<i>der</i> <i>Tochter</i>	<i>des</i> <i>Kindes</i>	<i>der</i> <i>Männer</i>	<i>der</i> <i>Töcher</i>	<i>der</i> <i>Kinder</i>

One-syllabled masculine and feminine nouns get the ending *-es*, while nouns containing more than two syllables get the ending *-s*.

Exceptions to the rule are masculine nouns using strong declension. They get the ending *-(e)n* in all cases except the Nominative Singular. These nouns denominate beings and animals, but this category encloses also neologisms. Feminine nouns and nouns in the Plural have no ending.

Another difference between Romanian and German can be observed in the manner we form the Genitive of proper nouns. In Romanian it is formed with the proclitic article *lui*, whereas for common nouns we use the enclitic article. In German, the situation is inverted: common nouns form the Genitive with the proclitic article, whereas proper nouns are articulated enclitically by adding *-s* in the Genitive case. There is another manner of forming the Genitive of proper nouns but it will be discussed later on.

Proper nouns in the Genitive are placed before the governing word.

Claras Schuhe klappern auf den Steinplatten.

(*Pantofii Clarei tropăie pe dalele de piatră.*)

(*Der Fuchs*, 208)

If nouns end in *-s*, *-tz*, *-x* sau *-z*, it gets an apostrophe. In spoken language we cannot use the apostrophe; therefore we use the Genitive with preposition.

Ist das Hans' Auto?

A few mentions have to be made about nouns in the Genitive which are part of a noun phrase in German. Walter Fläming (1991: 130) in *Grammatik des Deutschen* discusses the relationship between a noun and its genitive attribute.

In a noun phrase with a *relative noun as centre*, the later modifies the genitive attribute. The relationship between a noun and a genitive attribute is governed by order and by a bond created by the verb *haben*. It is used with:

- living creatures and family connections: *der Bruder der Künstlerin* (*fratele artei*), namely that the artist has a brother, *der Vater des Mädchens* (*tatăl fetei*);
- parts of the body or parts of a whole: *der Kopf des Patienten* (*capul pacientului* – the head belongs to the patient), *die Hälfte des Apfels* (*jumătatea mărului*);
- body and soul conditions with the verb *haben* (*a avea*): *der Hunger der Kinder* (*foamea copiilor*). There is a difference in this situation between Romanian and German because in Romanian we

don't use the verb *to have* (*a avea*). In German, the relationship established by the verb *haben* (to have) refers to the fact that *der Hunger der Kinder* (*foamea copiilor – the children's hunger*) means that *die Kinder haben Hunger* (*copiilor le este foame – the children are hungry*);

- order and belonging in case of objects: *die Tür des Schrankes* (*ușa dulapului*).

In a noun phrase with an *absolute noun as centre*, the order is variable:

- order to a whole: *die Häuser dieser Stadt* (*casele acestui oraș*);
- the core (centre) noun designates a group, an institution and the genitive noun just one member: *die Familie des Jungen* (*familia tânărului*);
- the core (centre) noun designates the creator and the genitive noun the product: *der Komponist der Oper* (*compozitorul operei*);
- the core (centre) noun designates the product and the genitive noun the creator: *ein Werk Goethes* (*o operă a lui Goethe*);
- in German there are a few ambiguous structures due to the fact that the Genitive describes only syntactic bonds within a noun phrase and not also content bonds: *ein Bild Goethes* (*Goethe's picture – un tablou al lui Goethe*) has in German more meanings: *Goethe is the owner of the painting, Goethe is the creator of the painting and Goethe is portrayed in the painting.*

The Genitive with preposition

A noun in the Genitive with a preposition has the following syntactic functions: attribute, subject predicate, adverbial and indirect object. Due to the fact that it is a prepositional case, the case of the noun is set by the preposition accompanying the noun.

- attribute

Vreo dovadă împotriva Anei nu exista, ce-i drept.

(*Enigma Otiliei*, 157)

Pünktlich waren Innstetten und Frau erschienen, aber trotz dieser Pünktlichkeit immer hinter den anderen Geladenen zurückgeblieben.

(*Innstetten și doamna au fost punctuali, dar în ciuda punctualității au fost mereu în urma celorlalți invitați.*)

(*Effi Briest*, 90)

- adverbial of cause

Din cauza iluziei de șes, construcțiile păreau enorme.

(*Enigma Otiliei*, 97)

Wir sind ja nun schon über sechs Jahre hier, und wie kann man wegen solcher alten Geschichten....

(Noi suntem deja de peste șase ani aici și cum se poate ca **din cauza poveștilor** vechi...)

(Effi Briest, 253)

- indirect object

Ar fi voit să strige, să protesteze **împotriva insultelor**, dar emoția îl pironise pe scaun.

(Enigma Otiliei, 170)

„Annie, **trotz ihrer Wunde**, stand mit auf, und Vater und Tochter setzten sich zu Tisch.

(Annie s-a ridicat **în ciuda răni**, și tatăl cu fiica s-au așezat la masă.)

(Effi Briest, 236)

In Romanian, the prepositions *asupra*, *contra*, *deasupra*, *dedesubtul*, *împotriva*, *împrejurul*, *înaintea*, *îndărătul* and the prepositional phrases *din partea*, *în dreptul*, *în fața*, *în preajma*, *în jurul*, *în vederea*, *în ciuda*, *în pofida* take the Genitive. The inventory of prepositions used with the Genitive in German is different from Romanian; therefore we do not recommend any correspondence with the Romanian when translating a text. In German, the following prepositions take the Genitive: *halber* (*din cauza*), *statt* (*în locul*), *außerhalb* (*în afara*), *innerhalb* (*în interiorul*), *trotz* (*în ciuda*), *während* (*în timpul*), *wegen* (*din cauza*). There are also a few phrases that are used in the Genitive: *eines Morgens* (*într-o dimineață*), *eines Sonntags* (*într-o duminică*), *dieser Tage* (*zilele acestea*).

In German, possession can be expressed by attaching the ending –s to the noun (see **The Genitive without preposition**), as well as with the preposition *on*. The preposition *von* takes the Dative in German, but the structure *von + noun in the Dative* can replace a Genitive structure with the syntactic function of attribute. We use the structure with *von* in the following situations:

- when we want to use elevated words or to highlight the proper name: *eine Arbeit Picassos* – *eine Arbeit von Picasso* (*a work by Picasso* – *o lucrare a lui Picasso*);
- when the noun is used in the Singular with the Zero Article: *die Produktion von Fleisch*;
- when the noun is used in the Plural with the Zero Article: *die Ausbildung von Lehrern* (*perfectionarea profesorilor*);
- when the noun denominates proper names ending in –s, –x and –z used attributively: *die Werke von Marx und Engels* (*lucrări de Marx și Engels*);

- for stylistic purposes when the speaker wants to use a neutral utterance: *der Bürgermeister von Leipzig (primarul din Leipzig)*.

The Genitive has mostly the syntactic function of attribute both in Romanian and German. When expressing possession, we identify in both languages some values of the Genitive (Avram, 2001: 45) influenced by the meaning of the modified word as well as of the word in the Genitive. There are also a few values specific to the German language, as highlighted by Bertelmann (1999: 144).

- *The Subjective Genitive* shows us who does the action and names of actions or states:

Picturile lui Simion și ale lui Titi, mai cu seamă ale acestuia din urmă, erau de o dexteritate indiscutabilă.

(*Enigma Otiliei*, 59)

Das Rauschen der Straßenbahn unten und der Rauchen oben waren manchmal dasselbe.

(*Huruitul tramvaielor jos și fumul sus erau uneori același lucru.*)

(*Der Fuchs*, 12)

- *The Objective Genitive* modifies names of actions or agents, acting as a direct or indirect object to the verb;

Astfel se înfățișa moartea lui moș Costache: ca un furt total, agravat cu paralizie integrală și eternă.

(*Enigma Otiliei*, 402)

Die Rettung der Kinder aus dieser Gefahr war ein Erfolg für die Notärzte.

(*Salvarea copiilor din acest pericol a fost un succes pentru medicii de pe ambulanță.*)

- *The Denominational or the Appositional Genitive* occurs only in Romanian. It designates proper names or explains the modified noun through common nouns

Pe prima stradă, în spatele malului de pământ al stadionului, este Casa tineretului, acolo este Oficiul stării civile.

(*Vulpea*, 176)

- *The Superlative Genitive*, or *Genitiv der Seigerung* in German is similar to a superlative and it is actually a repetition of the word. The modifier is in the Genitive: *floarea florilor, campionul campionilor; der Tag der Tage (ziua zilelor)*

- In German there is also the *Possessive Genitive* which is based on the relationship with the verb *haben* (a avea):

Die Tochter der Dienstbotin hält das Streichholz an den Berg, an die Hälfte aus Papier.

(*Fiica slujnicei ține chibritul aproape de munte, de jumătatea de hârtie.*)

(Vulpea, 281)

- *The Quality Genitive* (DUDEN, 2005: 643) is used in academic writing and has a stylistic value:

*Dies wurde bejaht, und ein Mann **mittleren Jahren** trat alsbald an die Reisenden heran.*

(Aceasta s-a confirmat și un bărbat **de vârstă mijlocie** a abordat îndată călătorii.)

(Effi Briest, 216)

- *The Explanatory Genitive* is developed around the phrase „este ca și...” (it is as if...): *Die Nacht des Faschismus – der Faschismus ist wie die Nacht* (noaptea fascismului – fascismul este ca noaptea).

As revealed by the above mentioned structures, there are both similarities and differences in terms of the Genitive with or without preposition. When translating a text, we cannot count on transfer from one language to the other because the prepositions are different and therefore also a source of errors. Also, using the Genitive in the source language does not imply using it in the target language.

Particular attention should be paid to translations but also the manner of learning German as a foreign language.

REFERENCES:

- ***, Bertelsmann, *Grammatik der deutschen Sprache (Grammar of the German Language)*, München, Bertelsmann Lexikon, 1999.
- ***, *Gramatica Limbii Române (Grammar of the Romanian Language)*, V. Guțu Romalo (coord.), vol I, *Cuvântul (The Word)*, vol. II, *Enunțul (The Sentence)*, Bucharest, The Romanian Academy Publishing House, 2005.
- ***, DUDEN, *Die Grammatik (Grammar)*, vol.4, 7th edition, Mannheim et al., Duden Publishing House, 2005.
- Avram, Mioara, *Gramatica pentru toți (Grammar for all)*, 3rd edition, Bucharest, Humanitas, 2001.
- Engel, Ulrich, *Syntax der deutschen Gegenwartssprache (Syntax of German Contemporary Language)*, 3rd edition, Erich Schmidt Publishing House, 1994.
- Flämig, Walter, *Grammatik des Deutschen, Einführung in Struktur und Wirkungszusammenhänge (German Grammar, Introduction into the Structure and Connections)*, Akademie, 1991.
- Isbășescu, Mihai, Engel, Ulrich (coord), *Beiträger zur deutsch – rumänischer kontrastiven Grammatik (Contributions to German–Romanian Contrastive Grammar)*, vol. 1–4, Bucharest, 1979–1981.

Slang Elements in the Journalistic Style

Carmen Neamțu*

Abstract:

A long time from now on the dominant style of the Romanian press will be a Latin one, with a waste of raciness, with ironies and stings, with a playful spirit and colorful expressions. These are features of our culture of existing and communicating: we could, at any time, sacrifice any BBC-like rule for the sake of a pun.

The journalist embraces this style, which refers to the live registers of the spoken language even in writing, as opposed to the style before the year 1989, when you could talk about immobility in narrations, about a wooden language in the style of communication in general, not only the press's style. Slum expressions win in the press's discourse, the rudeness of the language attracts the audience of OTV-like programs and many others.

In a desire to write in a very interesting way for the avid for sensation public, journalists make abuse of inverted comas and colorful expressions.

Keywords: style in press, slum vocabulary, popular expressions

Slang is an ensemble of terms and phrasal constructions expressively marked, developing new unusual senses, which are the most of the time incomprehensible for the outside speakers of the small sociolinguistic circle in which they are used (see: Dumitru Irimia, *Introducere în stilistică / Introduction to Stylistics*, chap. *Slang*, Iași, Polirom Publishing House, 1999). It is used by someone with the intention of not being understood by persons, who do not belong to that certain group. Dumitru Irimia says “that using slang terms characterizes almost exclusively the socio cultural groups and/or groups of contradicting ages way of speaking: scholars and students, on one hand soldiers, on the other hand sergeants and a third category: the socially emarginated of different reasons, those who fought the law, prisoners etc” (122).

The linguist Iorgu Iordan (see: *Stilistica limbii române / Romanian Language Stylistics*, final edition, Bucharest, „Scientific” Publishing House, 1975) explains the use of slang by scholars and students, by

* Associate Professor PhD, “Aurel Vlaicu” University of Arad, carmenneamtu@excite.com

invoking adolescence, the age at which fantasy and the spirit of defiance are exacerbated. Dumitru Irimia also has the opinion that, using slang gives the teenager “the conscience of a free spirit”, “it emphasizes the feeling of individuality, of personality, by the affirmation of a much desired capacity now: being spiritual satisfies these aspirations, by concentrating the attention on him”.

Linguists distinguish the slang of villains, thieves, of scholars and students, of sportsmen, of typographers etc. Ilie Rad in *Stilistică și mass-media / Stylistics and Mass Media*, Cluj-Napoca, “Excelsior” Publishing House, 1999, looks over the origins and evolution of slang, specifying that some slang words and expressions come from the common language, and mentioning that the speaker gives them new meanings, which are sometimes based on comparison, metonymy, or synecdoche: *pumpkin* for head, *shyster* for attorney, *blagging* for robbing, *stove* for wife, *vinyl* for mother-in-law, *borsch* for blood etc. Ilie Rad distinguishes a certain category of slang, which comes from the regional idioms or from borrowings from other languages, such as: *to bootleg* (for stealing), *to bust a grub* (for eating), *kaput* (from German, for broken), *bosh* (for invaluable thing), *Bolshoi* (from Russian, for sea) etc.

It seems that slang brings more picturesqueness, more expressiveness, and more exoticism in the oral language. For example, in writing student slang expressions ironically translate aspects from the students’ lives: *to bolo* (for failing an exam), *fresh meat* (for freshman), *nail* (for a very hard exam), *off-topic* (not knowing the subject), *chick* (a very beautiful student), *buzz off* (do not bore me), *to be mocked up by a teacher* (being listened from all the courses), *getting a pox* (getting a 4), *to doll up* (to dress up), *to eye* (to observe), *dodger* (the one who eats in a canteen illegally or the one who travels by train without ticket), *house painter* (Arts student), *mason* (Sculpture student) etc.

Here are a few examples from the newspaper press:

Even retirees prank the CFR (“Observer”, no. 746, p. 4)

A man from Bucharest pranked AMARAD (“Observer”, no. 924, p. 11).

The requirement for using popular expressions stylistically, with ironic humorous touches is to have “a special sense of appropriateness to the situation, the object, the communication register. Otherwise the process might get out of control” (273). Rodica Zafiu talks about the role of colloquialism in the written language in the volume *Diversitate stilistică în româna actuală / Stylistic Diversity in Current Romanian*, which appeared in 2001 at the University of Bucharest Publishing

House. The linguist draws attention upon a possible misunderstanding of such expressions, giving transcription examples of the confusing orality. “Extending the colloquial tone in the press is risking a very serious danger: article authors might lose their knowledge of the differences between the written and oral code, endorsing the false idea of orality as pure transcription. Orality, as we know it, is written with well controlled words, based on selection, on elimination of redundancy [...]. The rule of a well written text is to give the impression of orality, by adapting it to other conditions of communication, by removing it from the context (absence of mimic, intonation, of immediate correction) and putting it back in: it is so a suggestion, not a recording, an exact reproduction” (2001: 278).

Ștefan Munteanu, linguist from Timișoara, also talks in his book *Limba și cultură / Language and Culture*, which appeared in 2006 at the West University in Timișoara, about some “ways of spoken folk language” (46), such as *hey!*, *oh!*, *oh my!*, *get out of here!*, *you don't say!*, *it's true!*, which liven the expression and give it a dramatic character. Ștefan Munteanu thinks that there are words, such as those belonging to the slum, which make the language uglier, such as: *dude/chick* (for boyfriend-girlfriend), *crappy* (when something is ugly, ineffective), *cool* (as opposed to *crappy*) etc. We could also add to the list: *awesome*, *neat*, *cool* (pronounced *cul*), trendy words, which replaced the absolute superlative.

Extending the colloquial tone in the press is real, the theeing and thouing invading the audio-visual, talk shows or Vox shows (street voice, a sort of mini street investigation, after that the newscaster draws the conclusions: the people from Arad think/do not think that...; the people from Arad trust/ do not trust... etc.). Here is a sample of slum language, which passed from orality to written language: *We may have the toughest law in the world, as long as the gypsy boors with a 3 kilogram necklace, that goes with the Jeep, the blondes, who look through the Mercedes steering wheel, politicians kids, prosecutors and judges, parliamentarians wives and many others are hand in hand with the body, which they seem not to see, we won't get rid of the troglodytes from the streets. The code and its sanctions are only for losers, just like before.*

Andrei Pleșu also talks about the colloquial tone which is in trend now, in an editorial from February 2004 in the “Jurnalul National”, a contemporary text in his theme, from which we quote: “[...] We do not have prejudices, we do not have judgments nor fancies. We are thee and thouing each other. We are friends. We were born yesterday. It is perfectly normal for a television reporter to walk along the street with

his microphone and thee and thou the passers, to whom he wants to talk to, even though he meets them for the first time. It is normal for a professor to thee and thou his students. It is normal for an angry politician to thee and thou his opponents. It is normal that everyone thees and thous everyone on the beach, at the disco or at entertainment shows. Under these circumstances, using *You* all of a sudden is abusive. *You* is used only in mockery, only when you want to express your aversion, disbelief and loathing. Only thee and thouing is normal [...]”. Andrei Pleșu has different types of thee and thouing, the *macho style*, *the man who fights soft girls and shady bimbos*, *“on stage” thee and thouing*, *through which the unpopular presenter and the star presenter show their authority*, *police thee and thouing*, *the boss’s thee and thouing towards his employees*, *the road thee and thouing of hysterical drivers*, *the war thee and thouing*, *ironically-protective* or *friendly*.

Here are a couple of news from a the “24 de ore” newspaper no. 556, page 16, from Reșița, which combines, in a wrong manner for a non- satiric publication, the uncut information with the commentary:

Three small Romanians, climbed on the bridge of the Cultural banisters in Reșița, warbled yesterday in Spanish, that the blackboard is frying them. Maybe they should intensify security in that area. Romanians leave us also without the bridge’s banisters.

The House of Culture from Caransebes, which is led by colonel Ioan Cojocaru, also called Coaja, set the date of the ceremony for the Flag Day today at 14:30. When the meteorologists announce 40 degrees. Mister Coaja, the army is abolished!

The Baile Calacea resort, situated between Timisoara and Arad, also has a beach. On Sunday, it was full of people and frogs. The beach was full of croaking. Aren’t frogs searched for in exports? Especially this kind of species. Not pond frogs, but beach frogs.

The famous minister of health, the liberal Eugen Nicolaescu promised yesterday to the villages from Banat itinerant pharmacies, as the carnival came in town. Then you are going to hear how the drum plays in the village. Here comes the Algocalmin, here comes the Piramidon, run old woman or you will lose the Coprol!

Expressions such as: *he spent his life around the train stations in Arad*, *to chill out*, *to not care*, *to get pranked*, *to do pranks*, *to go shopping*, *to go for free* appear in the pages of newspaper, because of the desire to familiarize with the reader. The more we see them in the

written press, the more annoying they are. Here is a title from “Observator”, no. 1425, page 4: *DIM – a prankster who ridicules the genius*. DIM are the initials of a man, who sent a 1.9 billion uncovered check to SC SOFT-MALT ROMANIA SRL, and who in the article’s author, L. Valeriu, vision “made the most appreciated prank of his activity”.

Alin Ionescu, TV columnist at the “Cotidianul” newspaper, referring to the language familiarities that the public enjoy, even gives a guide to success in an article called “How to speak on TV” (no. 14 46–96, p. 24), reinforcing the role of colloquialism in the conquer of the public. Alin Ionescu finds some clichés, which ensure the success of an efficient communication:

[...] It is preferable to use expressions such as to put an obstacle in someone’s way”, “to cope with the situation”. Make simple pranks or tell jokes, which you have approved in secure environments. Speak slowly and clearly, so that nobody can interrupt you. Know when to look modest: “If you ask me what the solutions are, I can say that I do not have them, but that does not mean I could not have them in the case...”. Do not show that you have clear sympathies: “I do not agree with X, but that does not mean that I agree with Y”. Show respect for those who have read a lot and seem to know, but do not forget to show curiosity about the financial profitability of their occupations. The spirit is good, but the materialistic part should not be neglected. Everything goes through the stomach. Show your indignation for gas or bread prices. Say that everyone lies, but you are honest, really, why would you lie? Be a patriot, but moderate, because you do not want to seem nationalist. Do not omit the country, the mother, and the values. You risk being called a cosmopolitan. Try to look concerned about your private security: “It is dangerous to be honest these days”. Praise the Romanian educational system, which even in the current conditions produces values, attention, and “notables”. Do not forget this word! [...]

The journalist embraces this style, which refers to the live registers of the spoken language even in writing, as opposed to the style before the year 1989, when you could talk about immobility in narrations, about a wooden language in the style of communication in general, not only the press’s style. Slum expressions win in the press’s discourse, the rudeness of the language attracts the audience of OTV-like programs and many others. Here are some language vulgarities from the “Romania Mare” magazine: the sycophant, shameless stanchness, crappy boss, the retard, the faggot, the bandit, the parachutes... etc.

The frequency of using the word *to put*, with the versions *to steal someone’s stocked money*, *to put someone in the hospital*, *to put*

someone in a coma, translates the misunderstood level of a simple style for a larger number of readers.

“CJA stole the stocked money” – the “Observer” newspaper, no. 664 (p. 4, article signed by Marian Buga)

„The mushrooms have put a child in the hospital” – the “Observer” newspaper, no. 660 (p. 4, article signed by Tibi Ettenberger)

„Distracted and drunk

A man has been put in a coma by an automobile” – the “Observer” newspaper, no. 792 (p. 5, article signed by Florines Ghile).

In a desire to write in a very interesting way for the avid for sensation public, journalists make abuse of inverted comas and colorful expressions. Here is some news from the “Observer” newspaper.

Through the parquet’s “care”

Sexu and Corcobauru have chilled out from robberies

Prosecutor Florin Roman, from the parquet near the Court from Arad, has put at our disposal two files of former students who have been robbing other fellow students, using threatening, and intimidation.

Gheorghe Adrian Lazar, 20 years old, and Florin Barna, 19 years old, both from Arad, were „operating” in the children’s park, where groups of students were going home. After their nicknames, Corcobauru and Sexu used to buy liquor with the stolen money or sold goods. The fatal complaint on them was made on October 3. We will press it. On Friday, the Court’s file, as a result of the indictment”, declared prosecutor Florin Roman. (no. 1255, p. 4)

Five runagates passed the customs officers very easily. (no. 1439, p. 2)

Five villains, caught by surprise. (no. 797, p. 4)

A man from Curtici wanted to travel free by train. (no. 584, p. 4)

REFERENCES:

- Iordan, Iorgu, *Stilistica limbii române (Romanian Language Stylistics)*, Bucharest, Scientific Publishing House, 1975.
- Irimia, Dumitru, *Introducere în stilistică (Introduction to Stylistics)*, Iași, Polirom Publishing House, 1999.
- Munteanu, Ștefan, *Limbă și cultură (Language and Culture)*, Timișoara, West University of Timișoara, 2006.
- Rad, Ilie, *Stilistică și mass-media (Stylistics and Mass Media)*, Cluj-Napoca, Excelsior Publishing House, 1999.
- Zafiu, Rodica, *Diversitate stilistică în româna actuală (Stylistic Diversity in Current Romanian)*, Bucharest, University of Bucharest Publishing House, 2001.

Some Considerations Regarding the Case System of the Preposition “contra” (Against)

Cristina Corla (Hant)^{*}

Abstract:

The purpose of the present study is to examine the behaviour of the preposition “contra” (against) in the Romanian language. Being able to generate a syntactical group, the analysed preposition can govern a nominal on which it imposes case, word order and the use of the article. We will take a closer look at the situations when the prepositional scheme does not work anymore and the prepositional system of genitive is blocked. We will insist upon the interpretation solutions for an unusual structure – the association of “contra” (against) with the functional preposition “a” (of).

Keywords: preposition, case, synthetic expression of the case, analytic expression of the case, the cancellation of the case

Typical features of the preposition

According to today’s grammar, the preposition represents a heterogeneous class of words, characterised by a meaning which is more abstract than that of other classes (relational meaning), a unique form (the absence of the flexion), a fixed word order (it is put before the dominated / directed term), the capacity to be the centre of the syntactical group and to build the prepositional group together with the dominated term. As the centre of the group, when the term is a nominal, it imposes the use of the article, case and number restrictions and it assigns thematic roles. The prepositional group cannot be a single member – it is always made up of preposition followed by a compulsory determiner. The heterogeneousness consists in the fact that this class of words is made up of lexical, semi-lexical and functional prepositions.

The preposition and the case system

Traditionally, when we talk about the case, we refer to a grammatical category which is closely connected to the flexion of the noun, of the pronoun, of the numeral and of the adjective. In *DSL* (1997: 93), the case is defined as “a relational category which expresses the

^{*} PhD Candidate, “Aurel Vlaicu” University of Arad, cristinahant@yahoo.com

syntactical relations employed by the name (the noun, the pronoun and the numeral) and the adjective within the limits of a sentence and, implicitly their syntactical functions”. D. D. Draşoveanu (1997) refers to three types of cases: case₁ – achieved through flexion, case₂ – achieved through agreement, case₃ – achieved through prepositional junction.

Only three of the cases – genitive, dative and accusative – can be governed by prepositions. In this situation the preposition acts as a cohesive element of the structure, establishing different relations with the full lexical terms. The relation is closer with T₂, on which the preposition imposes grammatical categories that it does not have – therefore the regimen functions as a form of manifestation of syntactical constraints within the group.

If the paradigm of the prepositions for the accusative is steady (some studies indicate the number of the prepositions – these form a sort of nucleus of the class), the grammar books present different inventories, especially when we talk about prepositions and prepositional phrases used with the genitive – *contra* (against), *împotriva* (against), *înaintea* (before), *înapoia* (behind), *asupra* (about, regarding), *deasupra* (over), *dedesubtul* (under), *în faţa* (in front of), *în jurul* (around), *în ciuda* (contrary to), *în pofida* (in spite of), *din cauza* (because of), *din pricina* (because of) etc. – or about the prepositions that require the dative – *datorită* (due to), *graţie* (thanks to), *mulţumită* (thanks to).

Contra – a preposition with multiple functions

The preposition “*contra*” (against) has a special status in the Romanian language. In *GALR* (2008) its double function is admitted: the function of genitive – in this situation the nominal that is used with it has a specific form for this case, and the function of accusative – its usage is currently spreading in the Romanian language. In both situations, the analysed preposition is lexical: it has a strong meaning (it shows the opposition, the direction, the change, etc.), it establishes synonymy (*Suntem contra lor. – Suntem împotriva lor. – We are against them.*) and antonymy (*Sunteţi pentru sau împotriva pedepsei cu moartea? Are you for or against the death penalty?*), it imposes form, word order and restrictions regarding the use of the article on the directed term. Another feature that makes it special is the fact that it has in its structure a part that is a homonym of the definite article. Unlike other prepositions in the genitive, which have an adverbial correspondent with an “indefinite” form – *împrejur* → *împrejurul* (around), *împotrivă* → *împotriva* (against), “*contra*” (against) has only

one form, both when it is a preposition and when it is an adverb. The difference between the two classes is made by the context: *Sunteți contra.* – *You are against.* (!) (when used as an adverb, it does not require another term and it can be replaced by the synonymous adverb *împotrivă* - *against*) – *Sunt contra legii.* – *They are against the law.* (when used as a preposition, it requires a term with a full lexical meaning, on which it can impose grammatical restrictions).

Contra – preposition with the genitive case

In general, when it is associated with a nominal, the preposition “*contra*” (*against*) requires the genitive case and therefore the form of the nominal is specific to this case: *Luptă contra minciunii / contra lor / contra amândurora.* – *He fights against the lie / against them / against the two of them.* With reference to the noun, we have both case restrictions and use of the article restrictions – when this preposition is present, the noun is always used with the article: *Luptă contra unor traficanți / traficanților.* – *They fight against dealers (!) / the dealers.* When the adjective is used before the noun, the adjective takes the article, due to the fact that the use of the article has a syntagmatic character in Romanian: *Luptă contra cunoscuților hoți.* – *He fights against well-known thieves.* The same situation occurs when the noun is accompanied by other pronominal adjectives: *Suntem contra acestor oameni.* – *We are against these people.* The inversion of the terms proves that the article belongs to the noun and not to the adjective: *Suntem contra hoților cunoscuți.* – *We are against well-known thieves.* Sometimes, when the noun is in first place in a structure and it is accompanied by the pronominal adjective, the case mark is double – the pronominal adjective has to have a form which is in agreement with the case: *Luptă contra oamenilor acestora.* – *They fight against these people.*

As a preposition for the genitive “*contra*” does not impose number restrictions – it can be associated with both singular nouns / pronouns and plural forms: *Luptă contra omului / contra oamenilor* – *He fights against the man / the men.*

It is obvious that there is a word order restriction – the preposition always comes first – it cannot be used after the nominal: *Sunteți contra lor.* **Lor contra sunteți.* – *You are against them.* **Them against you are.*

A problematic situation. The unfulfilled case.

The necessity of the genitive form is conditioned by the flexible character of the word that is determined by the preposition – either the

flexion is realised with the help of the inflexions / articles or the term has suppletive forms (it is the case of the personal pronoun). If the nominal that is subordinated to the preposition is invariable the genitive is realised with the help of another functional preposition. From our point of view the pattern deserves a detailed analysis due to the grammatical implications: *Este contra a tot ce mișcă. – He is against everything that moves.*

First of all, we will make an inventory of all the contexts that allow such a combination of prepositions to appear. This will be done in order to point out the solutions of interpretation offered by the linguists. The very existence of this structure is conditioned either by the use of a nominal with a fixed form as a dominated term or by the association of the noun with such a word:

- numerals used as nouns: *contra a doi dintre ei – against two of them.*
- nouns accompanied by numerals with adjectival value: *contra a doi foști angajați – against the two ex-employers.*
- invariable pronouns: *contra a tot și a toți / contra a câțiva dintre ei – against everything and everybody / a few of them.*
- nouns accompanied by pronominal adjectives with a fixed form: *contra a tot satul – against the whole village.*
- nouns that have adjectives derived from adverbs as determiners: *contra a asemenea / așa oameni – against the same people.*
- nouns used together with an adjectival phrase: *contra a fel de fel de oameni / astfel de oameni. – against all kind of people / this kind of people.*
- nouns used together with adjectives that have invariable gradual marks: *contra a foarte mulți oameni – against too many people.*
- plural nouns preceded by adjectives without articles: *contra a numeroase microorganisme – against numerous microorganisms.*
- a relative clause introduced by an invariable relative pronoun: *contra a ceea ce ați spus – against everything you said.*

We will analyse the behaviour of the structure by looking at the association with the numeral: *Luptă contra a doi (dintre ei) / contra a doi copii. – He fights against the two (of them) / against the two kids.* We have to take into account the following aspects: the composition of the structure, the way the elements work, the quality of the syntactical group.

The pattern of this unusual construction is the following: preposition with the genitive + preposition with the accusative + a cardinal numeral with an invariable form (with value as a noun / adjective) ± a noun without article. If the morphological value of the first element is not under discussion, the second one was differently interpreted in grammar books: it was presented as a preposition that is used to express the genitive case relation (Iordan, 1937), as a preposition that is close to the flexional elements (*GA*, vol. 1, 1966), as an auxiliary word (Graur, 1973), as a morpheme for the genitive case (Irimia, 1997), as a proclitic affix for the case (Neamțu, 2006–2007), a preposition without a meaning (*GALR*, 2008, vol. 1), a functional preposition (Mardale, 2007; *GBLR*, 2010).

If we talk about the functions of the elements, the construction raises a lot of questions: the preposition used with the genitive case certainly has a relational role – it provides the cohesion among the full lexical terms and it subordinates the whole structure, providing its syntactical function. It is obvious that it does not impose the genitive case anymore: **Este contra a doi copii*. – **He is against the two kids-the*. Therefore the preposition in the genitive case seems to be obstructed by the lack of variability of the next term. On the other hand, the functional preposition “a” expresses an analytical report of the genitive, but it imposes the form of the accusative. If the relation of the genitive is realised through the demonstrative article, the preposition demonstrates its purpose: *Este contra celor doi (copii)*. – *He is against those two kids*.

We assume that, in the first context, the preposition “a” is used, due to the form of the numeral. Thus, a statement like: **Este contra doi dintre ei*. – **He is against two of them*. is wrong from a grammatical point of view. The pattern can be found in the structures that have a noun as a governing term (*Este mama a doi dintre ei* – *She is mother of the two of them*.), but, in this context, the functional preposition establishes the subordination report and it is also the centre of the group. In the second situation, the fixed form of the numeral determines the use of the functional preposition for the genitive case and at the same time, it blocks the case flexion of the noun that, in this case, has a form in the accusative case. Also, we notice that the noun has to be used without an article: *Luptă contra a trei traficanți*. – *He fights against the three traffickers*. Considering the fact that the numeral that is equivalent to two or more has a fixed form, the nouns used with it must have a plural form. We believe that we cannot talk about a number restriction imposed by the preposition – it is the numeral that influences the plural form of the noun and not the other way around.

The function as a syntactical group is not discussed in present grammar books. We are wondering if in these situations the preposition “*contra*” (*against*) can still be considered a centre of a syntactical group as it does not impose restrictions on the dominant nominal when we talk about the case and the use of the article. One solution would be to admit that there is only one compound preposition made up of a preposition used in the genitive case and one used in the accusative case. Within such a structure, the first element dictates the syntactic function (it has a junction role) and the second element dictates the case form.

Prepositional features / Features of the noun used with prepositions in the genitive case

These days grammar books talk about the fact that many words are characterised by features that belong to different grammatical classes. Prepositions and prepositional phrases in the genitive case are just one example. We have already mentioned the features that are specific to the class of prepositions: the abstract meaning, the mandatory presence of a term that has grammatical restrictions imposed on it and the global functioning of the syntactic group.

With reference to the features of the noun, we have to keep in mind their form: “All prepositions that have an adverb as their pair are used in the genitive case and they seem to be nouns determined by articles”. (Coteanu, 1982: 263). The definite article / the particle homonymous with the article are considered to be elements that make a difference and help turning an adverb into a preposition: *înainte* (adverb) → *înaintea* (preposition), *împrejur* (adverb) → *împrejurul* (preposition), *în spate* (adverbial phrase) → *în spatele* (prepositional phrase). Two prepositions – *contra* and *deasupra* – are similar to an adverb with homonymous form: *Sunt contra.* – *Sunt contra minciunii.* – *I am against. (!)* – *I am against the lie.* The difference is made only by the context.

Coteanu (1982: 264) notices the possibility of changing the category of these words: “We have to ask ourselves if these are still prepositions or if they have become nouns, as *dedesuptul* – it must be regarded as a noun – which has a plural form: *dedesupturi*?”. D. D. Draşoveanu (1997) notices that the prepositions in the genitive case might get the meanings of the nouns, which is proved by the fact that they can be combined with possessive pronominal adjectives (accusative₂) or with personal pronouns in the dative₁. G. G. Neamţu (2006–2007) suggests that the status of the prepositions used with the genitive case should be reconsidered and that we should interpret them as semi-independent nouns. We acknowledge that the substantival features of the prepositions

and prepositional phrases in the genitive have become stronger in today's language. Finally, we synthesize the substantival features:

- they require the directed noun to be used with an article: *Luptă contra poporului*. – * *Luptă contra popor*. (*He fights against people*.)
- they impose specific restrictions on the nominal group: the “formal” agreement of gender, number and case when they are followed by a possessive pronominal adjective – *Sunt contra ta*. (*I am against you*.)
- they are associated with a short form for a pronoun used in the dative case (possessive): *Sunt contra-mi*. (*They are against me*.)
- they are associated with the functional prepositions – “a” and “la” (in common language): *Este contra a doi dintre ei*. * *Este contra la doi dintre ei*. (*He is against two of them*. * *He is against of two of them*.)
- in the following situation, it is mandatory to be reused with a semi-independent pronoun: *Suntem contra poporului și a țării*. (*We are against the people and the country*).

Conclusions

In Romanian, the preposition “*contra*” (*against*), when used in the genitive case, has a specific behaviour: as the centre of the syntactic group, it imposes form, word order and use of the article restrictions on the dominated term (noun, pronoun, numeral). Together with the dominated term, “*contra*” (*against*) forms a prepositional group. If the nominal associated with the preposition has an invariable form or is used together with a term that has a fixed form, the preposition “*contra*” (*against*) does not impose grammatical restrictions and it is followed by the functional preposition “a” which expresses the genitive relation. Thus, the genitive mode of “*contra*” (*against*) is not updated anymore, but the preposition stays a junction. The structure – the preposition “*contra*” (*against*) + the functional preposition “a” + a nominal – represents one of the proofs that the prepositions used in the genitive case have both prepositional features and noun features in the Romanian language.

REFERENCES:

- *** *Gramatica limbii române*, vol. I, ediția a II-a revăzută și adăugită (*Grammar of the Romanian Language*, vol. I, 2nd edition revised and expanded), Bucharest, Publishing House of the RPR's Academy, 1966.
 Bidu-Vrânceanu, Angela; Călărășu, Cristina; Ionescu-Ruxăndoiu, Liliana; Mancaș, Mihaela; Pană Dindelegan, Gabriela, *Dicționar general de științe ale*

- limbii (General Dictionary of Language Sciences)*, Bucharest, Scientific Publishing House, 1997.
- Coteanu, Ion, *Gramatica de bază a limbii române (Basic Grammar of the Romanian Language)*, Bucharest, Albatros Publishing House, 1982.
- Drașoveanu, D. D., *Teze și antiteze în sintaxa limbii române (Theses and Antitheses in the Syntax of the Romanian Language)*, Cluj-Napoca, Clusium Publishing House, 1997.
- Graur, Al., *Gramatica azi (The Grammar of Today)*, Bucharest, Publishing House of the RPR's Academy, 1973.
- Iordan, Iorgu, *Gramatica limbii române (The Grammar of the Romanian Language)*, Bucharest, Cartea Românească Publishing House, 1937.
- Irimia, Dumitru, *Gramatica limbii române (The Grammar of the Romanian Language)*, Iași, Polirom Publishing House, 1997.
- Mardale, Alexandru, *Les prépositions fonctionnelles du roumain: étude comparative*, Thèse de doctorat, Université Paris 7 & Bucarest, 2007.
- Neamțu, G. G., *O clasificare categorial-relațională a atributului în limba română. Cu adnotări (A Categorical-referential Classification of the Attribute in the Romanian Language. With Adnotation)*, in "Dacoromania", 2006–2007, p. 111–145.
- Pană Dindelegan, Gabriela (coord.), *Gramatica limbii române (The Grammar of the Romanian Language)*, vol. I–II, Bucharest, Publishing House of the Romanian Academy, 2008.
- Pană Dindelegan, Gabriela (coord.), *Gramatica de bază a limbii române (The Basic Grammar of the Romanian Language)*, Bucharest, Univers Enciclopedic Gold Publishing House, 2010.

From the “art” of meaningful forms to the “science” of cultural discourse in translation theory

Daniela Ene*

Abstract:

Historically, the theory and the practice of translation have constantly generated complex debates between linguists, writers and scholars. Despite the common characteristics in the definitions of translation, no one is able to follow a coherent and unitary path in the challenging work as a translator. That is the reason for which we bring into question the existence of numerous approaches and models of the phenomenon. With the development of linguistics, sociology, anthropology, psychology in the last decades, new ideas about the translation process have emerged and this is our attempt to summarize and unify all the dichotomies and opposed views about translation in two major paradigms: the *linguistic paradigm* and the *cultural paradigm*. While we acknowledge the value of the linguistic paradigm for it has established a more scientific model for translators, we also recognize that the cultural paradigm has improved the perspective, by relating the phenomenon to context and to the values of specific communities. These apparently contradictory paradigms do not seem as opposed when one understands that one paradigm is a completion of another by filling the existing gaps in theory and improving the translation process in practice.

Keywords: translation theory, linguistic paradigm, cultural paradigm, equivalence, message, process

Any human community exists through language and culture. When the speakers of different communities use particular linguistic codes, the exchange of ideas becomes impossible and, as a consequence, the only possible vehicle to relate to other cultures and ethnicities and to transmit knowledge is translation. Considering that translation performs this function of linguistic intermediation and becomes an instrument for improving knowledge, it becomes relevant that translation is an old

* Lecturer PhD, Department of Foreign Languages, “Gheorghe Asachi” Technical University of Iași, aniela24ene@yahoo.com

concern and a constantly debatable subject for writers, linguists, scholars of all sorts.

The theory of translation, as it is traditionally named, seems as old as the practice of translation and appears to be formulated in texts that stipulate norms about achieving a good literary translation. These texts belong to exceptional authors and translators: Martin Luther (1530), Etienne Dolet (1540), John Dryden (1680), Alexander Tytler (1792), Friederich Schleiermacher (1813), Johann Wolfgang von Goethe (1819) (Dimitriu, 2002: 9). The twentieth century is replete with works of translation theory, as the progress accomplished in linguistics created new perspectives for a science of translation; authors such as Walter Benjamin (1925), George Steiner (1975), Eugene Nida (1964), Louis Kelly (1979) have contributed with their own vision to enriching the knowledge in this vast and complex area. The study of translation received in the last half of the twentieth century various names that were intended to reflect the diversity of opinions created around this phenomenon: *the science of translating* (Nida, 1969), *translation theories* (Gentzle, 2008), *translatology* (Newmark, 1988). As Dumitriu stated, an increasing number of linguists and representatives of different schools prefer the term *translation studies* to encompass the variety of approaches in this field (Dimitriu, 2002: 9).

Over time, the study of translation has developed in the dichotomy between “art” and “science” and it is a known fact that the experts’ debates have permanently touched upon this issue of the status of translation as an art or as a science. In this context, Bell states that the linguist will inevitably approach translation from a “scientific” point of view, attempting to create a sort of “objective description of the phenomenon” (Bell, 2000: 22), while at the same time, it appears to be quite relevant that translation is an art that requires not only the technical knowledge of a language, but also talent and skills, which makes it far less objective and also, closer to an act of creation. This latter view is characteristic to past centuries, when translators interpreted literary texts and the translations were accomplished by scholars who spent their time performing great and ingenious acts of equivalence and re-creation of the classics of world literature. In this dichotomy, an acceptable and definite perspective is difficult to delineate, but we might dare to reconcile these two mutually exclusive and contradictory aspects by stating that translation appears to be an art based on science, as a translator’s experience relies both on the interpretations made by the linguist and at the same time, on his own skills, talent, imagination.

The complexity of the act of translation and the many aspects that a translator must take into account in the process of finding equivalences and interpreting confuses the researcher when attempting to create a unified and coherent theory of translation. This perspective becomes obvious when one undertakes an analysis of multiple definitions of translation. We begin to outline some of the most convincing statements conveying the fundamental character of translation by resorting to George Steiner's definition who asserts that: "the schematic model of translation is one in which a message from a source-language passes into a receptor-language via a transformational process". But the famous theorist detects in this transfer the existence of certain obstacles coming from "the obvious fact that one language differs from another, that an interpretative transfer, sometimes, albeit misleadingly, described as encoding and decoding, must occur so that the message gets through" (Steiner, 1998: 29). One of the prominent definitions of translation is given by Newmark who envisages translation as "rendering the meaning of a text into another language in the way the author intended the text". (Newmark, 1988: 5). Newmark insists on the idea of meaning being transferred and Steiner focuses on message, while other authors emphasize the translation as a process in their definitions. Hatim and Munday define translation as: "the process of transferring a written text from source language to (SL) to target language (TL)" (Hatim; Munday, 2004: 6). Authors such as Nida and Taber find that translation is more related to the problems of meaning and equivalence and they state that: "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message." (Nida; Taber, 1982: 12). Other theorists conceptualize the process by insisting on translation as a product with a certain effect on its readers and so, translation becomes „a rewriting of the original text. Rewriting is manipulation undertaken in the service of power" (S. Bassnet, A. Lefevere, General editors' *Preface* in the collection "Translation Studies", Routledge Publishing House, apud Dimitriu 2002: 9).

From this selection of definitions, one may conclude that some of them are quite typical and they underline the process of transforming a message delivered in one language to a message in another language, preserving the stylistic and semantic equivalences and also, transmitting as much as possible, all the qualities of the original message. Despite the common characteristics in the definitions of translation, one is not certain to assert that scholars have created a unified theory of translation, and as a proof for this fact, we bring into question the existence of numerous approaches and models of the phenomenon. In the 60s the discourse on translation was approached from a linguistic

perspective, focusing on words and meanings, and then, on functional and textual views. But the more contemporary aspects could not ignore the cultural marks of the source and target text, as the anthropological discoveries and the existing cultural studies have recently been the basics for a new vision in the translation theory, stating that the text from the source language must be rendered comprehensibly in an adequate cultural frame for the members of a different linguistic area. The sociological and psychological investigations mark the translation theory by expressing non-linguistic views on the translation process in which researchers attempt to provide a scientific framework for the act of creation and intuition.

In the theory of translation, scholars have discussed a number of issues structured as dichotomies: translation-possible or impossible, literal translation/free translation, source oriented translation/target oriented translation. Whether the translation is possible or not has been one of the oldest and most disputed ideas of the phenomenon and various linguists, translators, writers have presented their complex and different opinions to justify their theories which have been based on a primary hermeneutics – the lecture and the interpretation of the *Bible*, correlated with assertions derived from theology, philosophy and linguistics. It seems that the necessity of translation appeared with the legend of the Tower of Babel that illustrates the phenomenon of language diversity. While some authors argue that the legend marks the beginning of translation, others interpret it as a warning for the failure of each translation process. With the development of linguistics, sociology, anthropology, psychology new ideas about the translation process have emerged, making the translation possible as the human experience is quite similar in all linguistic communities of the world. When one attempts at objectively observing the recent phenomenon of translation theory, one acknowledges that all the dichotomies and opposed views about translation have been formulated and widely discussed in two major paradigms: the *linguistic paradigm* and the *cultural paradigm*.

In the linguistic paradigm, it has been considered that translation is a process of transferring meaning from one language to another. Catford (1965), Nida (1982), Newmark (1988) propose definitions based on Jakobson's interpretation who divides translation into three areas "Intralingua translation", "Interlingua translation" and "Inter-semiotic translation" (Venuti, 2000: 114) and in this case, the translation transfer is possible inside the same language, between different languages, and even between verbal signs and nonverbal signs. Catford defined translation as "an operation performed on languages", and as "a process

of substituting a text in one language for a text in another” (Catford, 1965: 1). As we have previously stated, translation in Newmark’s opinion is rendering the meaning of a text in another language “in the way the author intended the text” (Newmark, 1988: 5).

Nida changed the perspective from the form of the message to the response of the receptor and proposed the concept of dynamic translation. Eugene Nida’s concept of *dynamic equivalence*, later called *functional equivalence* is based on the *equivalent response*, considered to be different from the *equivalent effect*. In the book “The Theory and Practice of Translation”, Nida points out that translators were not able to render the authentic message of the *Bible* and he argues his observation by showing that there are two main focuses while translating the *Bible*:

The older focus in translation was the form of the message; translators were delighted to reproduce stylistic specialties, plays on words, parallelism, rhymes, rhythms, and new grammatical structures, while the new focus shifted from the form of the message to the response of the receptor. Therefore, what the translator must determine is the response of the receptor. (Nida, 1982: 1)

Nida’s dichotomous concept of *formal equivalence* vs. *dynamic equivalence* is exemplified in the *Bible* phrase „Lamb of God”, where the Lamb signifies innocence, purity in the context of sacrifice. The literal translation (formal equivalence) of this phrase would create problems in a foreign culture such as the one of the Eskimos, where the lamb is an unknown animal, which could not be considered symbolic. In this case, a dynamic equivalence would be represented by the phrase “Seal of God”, for Seal appears naturally associated with the idea of innocence in Eskimo culture (Snell-Hornby, 1988: 19).

The *equivalent effect*, pointed out at emotional and mental level, designates the intention attributed to the source text and faithfully reproduced as much as possible in the target text. The equivalent response located in the physical plane of attitudes, aims at producing the same gestures, positions and answers. A translated work should have a similar effect on the readers of the target language; the dynamic equivalence is defined by:

the degree to which the receptors of the message in the receptor language (TL) respond to it in substantially the same manner as the receptors in the source language. The response is never identical for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose. (Nida, 1969: 24)

As we mentioned above, the dynamic equivalence has been called *functional equivalence* and later became a key concept in the theory and the criticism of translation. Functional equivalence can be established and evaluated by comparing the original text with *the context of the situation* in which the original and the translation were created and by examining various contextual factors reflected in the text.

The contextual dimensions are used to “open” the text in such a manner that its profile can be revealed. To determine the function of a text which has a functional component that needs to find its equivalence in translation, the text is analysed at the level of the language, register and genre. Translation takes into account the implantation of a text in the target language, and the translator is faced with the following dilemma: he either keeps the original function of the text in the target language or he changes the function of the text in order to adapt it to the special needs of the other language. Juliane House is the author of this definition in an essay in which, starting from the functional equivalence, she makes the empirical distinction between two types of translation: the *overt translation* and the *covert translation*; this distinction helps to solve one of the problems of cultural theorizing of translation, namely the conflict between universality and cultural specificity (House, 2002: 97–98).

Roger Bell, referring to the nature of equivalence, states, correctly, that the ideal of finding a complete equivalence is an illusion, because languages are different from each other, as they differ in structure, they have distinct codes and rules for the grammatical units in all languages, and these forms have different meanings. Therefore, according to Bell, the translator will remain with two possibilities: he should be able to focus on finding formal equivalence that preserves the semantic meaning of the text, independent from the context, at the expense of its communicative value, or he should find *functional equivalences* to retain the communicative value of the context to the detriment of the semantic meaning, independent of the context. Bell proposes a solution to this problem, claiming that, when faced with a written or spoken text, the translator must understand not only the semantic meaning of each word and each sentence, but its communicative value, its place in space and time, information about the participants, those who were involved in the production and reception of the text (Bell, 2000: 24–25).

All the definitions in the linguistic paradigm have had a significant impact on the translation theory for they established a model for translators to work with more scientifically. At the same time, although we acknowledge the value of such a paradigm, we need to point out its

deficiencies by emphasizing the fact that the translator's subjectivity and the considerations about context are not properly discussed. The focus on equivalences, either dynamic or functional or related to text provides the translator with prescriptive norms, rather than descriptive ones, as Werner Koller points out "many definitions tend to be normative rather than descriptive, as they frequently state not only what translation is, but also what it is supposed to be" (Koller, 1979, 1992, apud Shuttleworth & Cowie, 1997, 2004: 182).

The definitions in the cultural paradigm enrich the theory of translation by improving the perspective: translation is not only a process of language transfer, but a process of communication in a social and cultural context. Wilhelm von Humboldt (1787–1835) is the first one to make the vital connection between language and culture, language and human behavior. For the philosopher, language is a dynamic process, an activity (*enérgeia*), and not a static inventory of elements perceived as products of the activity (*ergon*). Hence, language becomes an illustration of culture, as much as an expression of the individuality of the speaker, who perceives the world through language. Eco states that a successful translation cannot be viewed as a word for word equivalence, as the translator does not translate a text on the basis of the dictionary, but rather

on the basis of the whole history of two literatures. Therefore translating is not only connected with linguistic competence, but with intertextual, psychological, and narrative competence. Thus, the translator is forced at all times to go beyond linguistic competence to the cultural spectrum. Consequently, translations do not constitute a comparison between two languages but the interpretation of two texts in two different languages (Eco, 2001: 14).

In 1990, André Lefevere and Susan Bassnett moved theory beyond linguistic studies to examine the way culture affects translation. They are the first to propose a major shift from the linguistic paradigm to the cultural paradigm in the anthology *Translation, History and Cultural* (1990) that consists of papers presented at a conference held in Warwick in 1988 and the original title of the introduction is: *Introduction: Proust's Grandmother and the Thousand and One Nights: The "Cultural Turn" in Translation Studies*. In the essay, *The Translation Turn in Cultural Studies*, Bassnett recalls "we co-wrote the introductory essay to the volume, intending it as a kind of manifesto of what we saw as a major change of emphasis in translation studies" (Bassnett & Lefevere, 1998, 2000: 123). Susan Bassnett, together with Lefevere, redefined translation as "a verbal text within the network of literary and

extra-literary signs in both the source and target cultures” and perceived the text of translation to be “inter-temporal” and “intercultural” (Bassnett & Lefevere, 1998, 2000: xi, 135).

M. Snell-Hornby states that translating a text means to consider its cultural specificity and to take into account the distance between the cultural marks of the source text and the ones belonging to the receptors of another language. For Snell-Hornby, the concept of culture as the totality of knowledge, competences and perceptions is fundamental in the process of translation. If language is an integrated part of culture, the translator must not only master two languages, but he needs to have thorough knowledge about the two cultures; in other words, he must be “bilingual” and “bicultural” (Snell-Hornby, 1988: 41–42).

In the cultural paradigm, translation is seen as re-writing, but as more and more factors are considered, the scope of translation is widening and thus, translating becomes understanding. Since the 1990s, as the rising of post-colonial studies and the growing impact of Michael Foucault’s power theory and Pierre Bourdieu’s culture and power theory, the relationship between power and translation has been analysed. In both theory and practice of translation, power resides in the deployment of language as an ideological weapon for excluding or including a reader, a value system, a set of beliefs, or even an entire culture. The post-colonial translation studies point out that every translation, to some extent, represents one or some other classes’ ideology and poetics as the target language and ideology can be manipulated in the process of translation (strong cultures use translations as a way of promoting their discourse and ideas).

The introduction of the ideas from post-structuralism has had a great impact on translation studies; no translation reflects the original, even the original is not stable. Roland Barthes puts forward the concept of “text”, which is different from the previous ones, refers to process rather than the work itself. He points out “there is no such thing as literary ‘originality’, no such thing as the ‘first’ literary work: all literature is ‘inter-textual’” (Eagleton, 1996: 119). With the death of the author, the scholars no longer emphasize the role of the author, but they focus on understanding the work as there are various possibilities to understand a work and therefore, the theorists regard all the understandings of a work as translations.

The social and psychoanalytical studies have also had a deep impact on translation theory. Edwin Gentzler asserts that: “the next turn in translation studies should be a social-psychological one, expanding a functional approach to include social effects and individual effects”

(Gentzler, 2008: 180). Taking into account the balance one has to keep with all the three stages of the mental condition id, ego and superego in order to maintain health, translation is viewed from the perspective of therapeutic transfer: “With a psychoanalytic reworking of an event, through the process of transference, an alternative translation is possible, one that is less repressive and more therapeutic” (Gentzler, 2008: 184). Translation is not only related to language, text, but it can also tell the story of the human mind and can offer a vivid picture of things happening in the inside world of the human being.

We have shown that since the twentieth century, the translation theory has constantly expanded by applying the norms of other disciplines such as linguistics, anthropology, sociology, psychology; scholars have portrayed the phenomenon in numerous definitions and analyses, often opposing each other, changing perspectives according to new developments. From all the selected definitions and points of view, we concluded that there are two major paradigms in which we can frame the phenomenon of translation: the *linguistic* paradigm, based on equivalence, textual functionality and the relation between languages and the *cultural* paradigm with a broader view that takes into account the subjectivity of the author, the complex and fascinating outcome of the human experience, the specificity of the context. The scholars’ prescriptive or descriptive norms have been the result of the research orientation of particular periods of time, according to the development of different fields. Definitions, ideas and concepts have been created, commented upon, contradicted, expanded in permanently renewable models, creating shifts in the translation theory paradigms. These paradigms apparently oppose each other, in correspondence with the views promoted by the research directions of that particular age, but fundamentally they co-exist in the practice of translation for one paradigm overcomes the shortcomings of another.

REFERENCES:

- Bassnett, S.; Lefevere, A. (Eds.), *Translation, History and Culture*, London, Pinter, 1990.
- Bassnett, S.; Lefevere, A. (Eds.) *Constructing Cultures – Essay on Literary Translation*, Clevedon, Multilingual Matters, 1998, 2001.
- Burges, A., *Is translation possible?* in *Translation: The Journal of Literary Translation*, XII, 3–7, 1984.
- Bell R., *Teoria și practica traducerii (Translation Theory and Practice)*, translated by Cătălina Gazi, Iași, Polirom Publishing House, 2000.

- Carford J. C., *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, Oxford, Oxford University Press, 1965.
- Dimitriu R., *Theories and Practice of Translation*, Iași, European Institute, 2002.
- Eagleton, T., *Literary Theory: An Introduction*, (2nd ed). Cambridge, Blackwell Publishers Inc., 1986.
- Eco, Umberto, *Experiences in Translation*, Toronto, Toronto University of Toronto Press, 2001.
- Genzler, E., *Translation and Identity in the Americas: New Directions in Translation Theory*, London & New York, Routledge, 2008.
- House J., *Universality versus Culture Specificity in Translation*, in Riccardi A. (Ed.). *Translation Studies. Perspectives on an Emerging Discipline*, Cambridge, Cambridge University Press, 2002.
- Hatim B, Munday J., *Translation. An advanced resource book*, London and New York, Routledge, 2004.
- Jakobson, R., *On linguistic Aspects of Translation*, in L. Venuti (Ed.), *The Translation Studies Reader* (p. 113–118), London and New York, Routledge, 2000.
- Newmark P., *A textbook of Translation*, New York, Prentice-Hall International, 1988.
- Nida E. A., Taber C. R., *The Theory and Practice of Translation*, Leiden, E. J. Brill, 1982.
- Shuttleworth M. & Cowie M., *Dictionary of Translation Studies*, Manchester, St. Jerome Publishing, 2004.
- Snell-Hornby M., *Translation Studies. An Integrated Approach*, Amsterdam/Philadelphia, John Benjamins Publishing Company, 1988.
- Steiner G., *After Babel. Aspects of Language & Translation* (3rd edition), Oxford, Oxford University Press, 1998.



SOCIAL AND EDUCATIONAL STUDIES

JESS

„Foaia învățătorilor poporului” („Blatt der Volkslehrer“) (1868–1874) – ein pädagogisches Periodikum in Österreich-Ungarn?

Daciana Marinescu*

“People’s Teachers’ Journal” (1868–1874) – a Pedagogical Review in Austria-Hungary?

Abstract:

In 1868 the Hungarian Government began publishing the weekly magazine “Néptanítók lapja” (People’s Teachers’ Journal). Until 1874 the Ministry of Religious Affairs and Education edited translations of the original Hungarian magazine into German, Slovak, Croatian, Romanian, Serbian and Ruthene. The initiative had the stated goal of contributing to the improvement of all teachers’ professional training. At least for the first six years the magazine’s teaching character is questionable due to its content, the poor quality of the Romanian translation, as well as the unjustified refusal of the editorial staff, to popularize helpful topics for teaching activities. Moreover, the pedagogical character of the magazine has been questioned by its contemporaries: teachers, journalists and Romanian Members of Parliament in Pest. Among them it was argued that the magazine was, in fact, a tool used by the Hungarians to magyarize Romanian teachers.

Keywords: “People’s Teachers’ Journal”, Austria-Hungary, dualism, Hungarian press, Transylvania, magyarization, Romanian teachers

Um sein Fortleben als Kaiserreich zu sichern hat Österreich 1867 einen dualistischen Pakt mit Ungarn geschlossen. Dadurch wurden Ungarn mehrere benachbarte Gebiete angeschlossen, es handelte sich dabei größtenteils um nichtungarische Nationen, darunter auch Siebenbürgen. Daraufhin wurde die Uniformisierung ethnisch-demographischer Wirklichkeit im neuen multinationalen Staat zum Hauptanliegen der ungarischen Behörden. Im darauffolgenden Winter konkretisierten sich die ersten Bemühungen in diesem Sinne. Das Parlament in Pest hat ein Gesetz erlassen, demzufolge in Ungarn das Bestehen einer einzigen, ungarischen Nation anerkannt wurde

* Lecturer PhD, “Aurel Vlaicu” University of Arad, caineCRET@gmail.com

(Mureşanu, 1961: 231–234). Um deren Vorherrschaft zu sichern, hat die Regierung versucht, die ungarischen Staatsbürger anderer Nationalitäten zu entnationalisieren.

Im Falle der Rumänen haben diese Schritte heftigen Widerstand hervorgerufen, darunter auch mutige Stellungnahmen in der Presse. In den ersten Jahren des dualistischen Regimes kamen die meisten kritischen Stimmen gegen die Magyarisierungspolitik aus zwei rumänischen Periodika aus Pest, die einen politischen Charakter hatten. Es handelte sich dabei um „Federațiunea“ (Die Föderation) (Neamțu, 2004: 334–386) – herausgegeben von Alexandru Roman, dem ersten festangestellten Professor am Lehrstuhl für rumänische Sprache an der Universität Pest („Familia“ – Die Familie, Nr. 5 vom 31. Jan./12. Febr. 1893, Titelseite), und „Gura Satului“ (Die Stimme des Dorfes) – herausgegeben vom berühmten Juristen und Publizisten Iosif Vulcan (Mihuț, 2005: 222–243) und später vom Anwalt, Publizisten und Abgeordneten Mircea Vasile Stănescu (Suciu, 1939: passim).

Aufschlussreich in diesem Sinne sind die im Sommer 1869 veröffentlichten Beobachtungen in „Gura Satului“, denenzufolge die Magyarisierungspolitik von den Staatsoberhäupten des dualistischen Ungarns angeführt wurde. Mittels einer Parabel machten die Journalisten ihre Leser darauf aufmerksam, dass die ungarische Regierung den Rumänen „angeordnet“ hatte, nicht mehr Rumänen zu sein („Gura Satului“, Nr. 27 vom 2./14. Aug. 1869, Titelseite). Außerdem machte die Redaktion „der Föderation“ im März 1870 eine Stellungnahme des rumänischen Abgeordneten Iosif Hodoș im Pester Parlament bekannt. Dieser warf den ungarischen Behörden vor, durch ihre Magyarisierungspolitik die Bildung des Volkes beeinflussen zu wollen („Federațiunea“, Nr. 17 vom 25. Febr./9. März, S. 65).

Einer der wichtigsten Staatsmänner, der mit Vorwürfen seitens der „Gura Satului“ und der „Federațiunea“ Redakteure konfrontiert wurde, war Eötvös József, der ungarische Kultus- und Bildungsminister. Aussagekräftig sind die im Herbst 1870 veröffentlichten sarkastischen Kommentare der Journalisten. So hätte der ungarische Minister Rumänisch gelernt, um die Rumänen leichter magyarisieren zu können. („Gura Satului“, Nr. 42 vom 18./30. Okt. 1870, S. 166).

Wie einige seiner späteren Initiativen beweisen, hat Eötvös József erkannt, dass eine Magyarisierung mit Hilfe der Bildung eine wirksame Methode der Entnationalisierung darstellt. Ebenfalls hat der Politiker die Rolle der Grundschullehrer in der Verbreitung einer magyarisierenden Bildung nicht unterschätzt, in Anbetracht der Tatsache, dass dieser

Berufskategorie eine ausschlaggebende Funktion in der Erziehung der Rumänen in einem institutionellen Rahmen zukommt.

Konkret erarbeitete Eötvös József einen Gesetzesentwurf, der 1868, nach der Abstimmung im Parlament von Pest als Gesetzesartikel XXXVIII in Kraft trat (das Gesetz über die Volksschulen – GA XXXVIII/1868). Laut Vorschrift bestimmten die ungarischen Behörden bis 1918 die Unterrichtsfächer an rumänischen pädagogischen Schulen, den sogenannten Preparandien. Dieselben Behörden waren auch befugt konfessionelle Schulen zu schließen, unter dem Vorwand sie würden bestimmte Bedingungen nicht erfüllen. Die Ersetzung der konfessionellen Schulen durch staatliche bedeutete zugleich, dass die ungarische Sprache die rumänische im Bildungsprozess ersetzte¹.

Ebenfalls in diesem Sinne beschloss der ungarische Minister ab dem 6. Februar 1868 das Periodikum „Néptanítók lapja“² auf Deutsch, Slowakisch, Rumänisch, Serbisch, Kroatisch und Ruthenisch zu veröffentlichen.

Laut Titelblatt wurde das Periodikum vom Ministerium herausgegeben, dessen Gebäude als Sitz der Redaktion diente. In diesem Zusammenhang wurde auch die kostenlose Verteilung der Zeitschrift an Grundschullehrer und Internatsleiter festgehalten. Die einzigen Bedingungen waren die wöchentliche Weiterleitung des Periodikums an Stellvertreter, sowie die Aufnahme der Sammelbänder in der Bibliothek („Foaia învățătorilor poporului“, Buda, Nr. 39 vom 30. September 1869, Titelseite).

Was die Finanzierung der „Foaia învățătorilor poporului“ seitens der Regierung betrifft, so berichteten die Herausgeber der „Gura Satului“ darüber, dass einem einzigen Angestellten des Kultusministeriums (mit der ursprünglichen Bedeutung des Ressorts der religiösen Angelegenheiten) in diesem Sinne 70 F. pro Monat zukamen („Gura Satului“, Nr. 38 vom 26. Okt./7. Nov. 1868, S. 151).

Das Blatt enthüllt von Anfang an seinen demagogischen Charakter, obwohl es angeblich die berufliche Weiterbildung aller Lehrer aus Ungarn anstrebte, unabhängig von deren ethnischen Zugehörigkeit. Schuld daran war die mangelhafte, wenn nicht ganz unverständliche

¹ Nach Angaben des Bischofs von Karansebesch, Ioan Popasu, im Rahmen der Konsistorialsitzung vom 27. März 1969. In I. D. Suci, R. Constantinescu, *Documente privitoare la istoria Mitropoliei Banatului*, Bd. II, Timișoara, Editura Mitropoliei Banatului, 1980, 898–901; G. Sima, *Școala românească din Transilvania și Ungaria – Dezvoltarea ei istorică și situația ei actuală*, București, Inst. de Arte Grafice Carol Göbl, 1915, S. 19.

² Ungarisch für „Das Blatt der Volkslehrer“.

Übersetzung der ungarischen Ausgabe. Außerdem lehnte es die Redaktion stets ab, Artikel von reellem Interesse für die Verbesserung der Tätigkeit nichtungarischer Lehrer zu veröffentlichen.

In diesem Zusammenhang hob „Gura Satului“ die Nutzlosigkeit des Blattes hervor. Es diene ausschließlich zur Magyarisierung. Die Journalisten wiesen daraufhin, dass die Redakteure der „Foaia“ den Forderungen rumänischer Lehrer nach hilfreichen, sinnvollen Themen nicht nachkamen („Gura Satului“, Nr. 38 vom 29. Okt./10. Nov. 1869, S. 151).

Im September 1868 bewerteten die Herausgeber der „Gura Satului“ die vom Ministerium veröffentlichte Zeitschrift scharf als Magyarisierungsmittel („Gura Satului“, Nr. 30 vom 23. Aug./4. Sept. 1868, S. 119). In diesem Sinne führten sie einige Beispiele an; in der 34. Ausgabe des Blattes 1868 waren folgende „großartige“ Worte wiederzufinden: „Jedermann soll Mensch und Ungar sein!“. Daraufhin stellten sie ihren Lesern die rhetorische Frage, ob sie noch Zweifel an den „edlen Absichten“ des Ministerblattes gehabt hätten („Gura Satului“, Nr. 39 vom 3./15. Nov. 1868, Titelseite).

Die Herausgeber der „Gura Satului“ empfanden den Inhalt der „Foaia învățătorilor poporului“ als dermaßen witzig, dass man das Periodikum als humoristische Zeitschrift lesen konnte. Diese Feststellung ließ sie sarkastisch behaupten, dass rumänische Lehrer ausschließlich unsinnige Ideen und noch nie gehörte grammatische Strukturen daraus lernen konnten. Tückisch bedankte sich die Leitung der „Gura Satului“ bei Minister Eötvös József dafür, dass er den Lehrern eine Zeitschrift bot, die so schlecht aus dem Ungarischen übersetzt war, dass die rumänische Sprache dadurch entstellt und verhöhnt wurde. Gleichzeitig empfahlen die Journalisten den Lehrern aus den Dorfgebieten, die ungarische Originalausgabe der „Néptanítók lapja“ parallel mit der „Foaia“ zu lesen, um letztere zu verstehen („Gura Satului“, Nr. 7 vom 27. Febr./4. März 1868, S. 27).

Nach nur einer Woche verkündeten die Herausgeber der „Gura Satului“, dass fähige Rumänen gesucht würden, die „Foaia învățătorilor poporului“ verstehen könnten („Gura Satului“, Nr. 8 vom 29. Febr./12. März 1868, S. 31).

In der darauffolgenden Woche hieß es in der „Gura Satului“: „Wer so Rumänisch schreiben will, dass ihn keiner versteht und er sich schließlich selbst nicht versteht, soll tüchtig *Foaia învățătorilor poporului* lesen“ („Gura Satului“, Nr. 19 vom 27. Mai/8. Juni 1868, S. 75).

Die Journalisten der „Gura Satului“ verspotteten den unverständlichen Sprachgebrauch des Blattes während des gesamten

ersten Erscheinungsjahres. In einem imaginären Dialog tröstete ein Pfarrer einen rumänischen Lehrer, der nichts aus der ihm kostenlos aus Buda zugekommenen Zeitschrift, „Néptanítók lapja“ verstand. Der Pfarrer erklärte dem Lehrer, dass die Situation noch schlimmer gewesen wäre, hätte er „Foaia învățătorilor poporului“ gelesen („Gura Satului“, Nr. 27 vom 29. Jul./10. Aug. 1868, S. 107). Die Journalisten der „Gura Satului“ gelangten zur Überzeugung, dass eine so wirre Sprache, wie jene aus der „Foaia“, eine Seltenheit darstellte („Gura Satului“, Nr. 44 vom 13./25. Dez. 1868, S. 171).

Am Ende des ersten Erscheinungsjahres der „Foaia“ waren die Redakteure der „Gura Satului“ der Ansicht, das übersetzte Periodikum würde auch in Zukunft die rumänische Sprache zum Gegenstand des Spottes machen. Gleichzeitig befürchteten sie, Eötvös József würde die „wertvolle“ Zeitschrift weiterhin regelmäßig den rumänischen Lehrern aufdrängen. Abschließend unterstrichen die Journalisten sarkastisch die Freude der Rumänen daran, von den ungarischen Brüdern erzogen zu werden („Gura Satului“, Nr. 41 vom 22. Nov. 1868/4. Dez. 1869, S. 162).

Die Leitung der „Gura Satului“ griff das Thema im nächsten Jahr wieder auf. In diesem Zusammenhang behaupteten die Journalisten, dass die rumänische Ausgabe des Periodikum aus Buda, „aus Güte und Liebe“ des Ministers Eötvös József, in eine journalistische Sprache übersetzt wurde, die nur der Übersetzer verstand.

Der Minister ging der Bitte der rumänischen Abgeordneten aus Pest nicht nach, sie nicht mehr mit diesem Geschenk zu „beglücken“. Die Herausgeber der „Gura Satului“ ließen es sich nicht entgehen, dies hervorzuheben. Die Haltung des Würdenträgers wurde als Beweis für die neue Politik des ungarischen Kabinetts angesehen, die vorsah, Rumänen unerwünschte Geschenke zu machen und ihnen eigentliche Wünsche abzuschlagen („Gura Satului“, Nr. 8 vom 19. Febr./3. März 1870, S. 30).

„Fedațiunea“ berichtete im März 1870 über die Stellungnahmen der rumänischen Abgeordneten bezüglich des Budgets für das Kultus- und Bildungsministerium („Fedațiunea“, Nr. 16 vom 22. Febr./6. März 1870, S. 61 und „Fedațiunea“, Nr. 17 vom 25. Febr./9. März 1870, S. 64–65).

Im Mittelpunkt stand die Stellungnahme des Abgeordneten Iosif Hodoș, der unmissverständlich behauptete, dass die Rumänen keine Vorteile aus der rumänischen Übersetzung der „Foaia învățătorilor poporului“ ziehen. Er begründete das durch die unverständliche Übersetzung, wodurch der Bildungsfaktor der Zeitschrift verloren ging und die Sprache verdorben wurde. Iosif Hodoș schlussfolgerte mutig,

dass der wahre Zweck des Blattes darin bestand, die rumänischen Volkslehrer mit dem ungarischen Geist zu betrinken und ungarische Bücher in rumänischen konfessionellen und Volksschulen zu verbreiten. Der Parlamentarier fand, dass die Übersetzung dem Genie der rumänischen Sprache entgegenstand und veranschaulichte dies anhand einiger Zitate, die er selbst ins Ungarische zurückübersetzte. Die Anwesenden brachen in Gelächter aus. Daraufhin schlug Hodoş seinen Kollegen aus dem Parlament vor, die Kosten für den Druck der Zeitschrift aus dem Budget zu löschen und auf die Zuweisung der 28 500 Forint zu verzichten. Ebenso forderte er, dass qualifizierte Rumänen, die sowohl Ungarisch als auch ihre Muttersprache beherrschten, die Übersetzung der Zeitschrift übernehmen sollten.

Als ein Staatssekretär nicht die Qualität der Übersetzung sondern den Geist des Blattes in den Vordergrund stellte, bemerkte die Redaktion der „Federaţiunea“ ironisch, dass jener „wunderbare“ Geist wie folgt zusammengefasst werden konnte: „Magyarisierung um jeden Preis“.

Iosif Hodoşs Vorschläge wurden von den rumänischen Abgeordneten Vincenţiu Babeş und Sigismund Borlea unterstützt. Letzterer wunderte sich über die fehlende staatliche Unterstützung für kulturelle Projekte rumänischer Parlamentarier, während ihnen zwanghaft Unerwünschtes aufgedrängt wurde.

Die Ansichten der rumänischen Abgeordneten bezüglich des wahren Charakters des Blattes wurden auch von Svetozar Miletić, Journalist und Vorsitzender der serbischen liberalen Partei Ungarn, geteilt. So behauptete dieser, das Lehrerblatt hätte keinen Sinn für serbische Lehrer, weil diese es nicht lesen würden („Federaţiunea“, Nr. 17 vom 25. Febr./9. März 1870, S 64–65).

Die Abscheu mit der rumänische Grundschullehrer das Periodikum der Regierung rezipierten, wurde des Öfteren in „Gura Satului“ zum Ausdruck gebracht. In diesem Zusammenhang stellten die Redakteure im Sommer des Jahres 1869 stolz die vier rekordverdächtigen Abonnenten der „Foaia“ aus dem Komitat Sathmar vor („Gura Satului“, Nr. 24 vom 9./21. Juli 1869, S. 94). Die Ablehnung des Periodikums seitens der Adressaten wurde auch in einer Karrikatur illustriert, die Eötvös József bei der hartnäckigen Verfolgung der Rumänen mit der Wochenzeitschrift abbildete („Gura Satului“, Nr. 12 vom 19./31. März 1870, S. 48).

Außerdem erzählte ein Redakteur der „Gura Satului“ im Frühling 1870, dass er gezwungen wurde, im Hause eines Pfarrers mehrere Ausgaben der „Foaia“ zu lesen, um dessen Gastfreundschaft nicht zu

verweigern. Hämisch gestand der Journalist, beim einfachen Anfassen der Ausgaben schauderte es ihn und er daraufhin so schwer krank wurde, dass er drei Tage lang bettlägerig wurde. Schlussfolgernd beschloss der Autor des Artikels das erwähnte Periodikum nicht mehr anzufassen. Zudem nahm er sich vor, alle Nachfahren davor zu warnen, diesen blanken Hohn zu lesen („Gura Satului“, Nr. 18 vom 30./12. Mai 1870, S. 70).

Laut den Journalisten der „Gura Satului“ strebte der Übersetzer der „Foaia Învățătorilor Poporului“ die Sanskrit-Sprache an („Gura Satului“, Nr. 16 vom 16./28. April 1870, S. 62). Dies war einer der Gründe, warum sie das Wochenblatt als nicht lesbar empfanden, ohne in Gelächter auszubrechen. („Gura Satului“, Nr. 23 vom 4./16. Juni 1870, S. 91).

Nachdem der Abgeordnete Mircea Vasile Stănescu die Redaktion der „Gura Satului“ übernommen hatte, ließ dieser den ungarischen Behörden sarkastisch ausrichten, die Rumänen hätten die ihnen durch die Herausgabe des Periodikums „A învățătorilor românului popor Foaie“ („Der Lehrer des rumänischen Volkes Blatt“³) mitgeteilte Liebe satt. Der Regierung wurde nahegelegt Packpapier zukünftig ungedruckt zu verteilen („Gura Satului“, Nr. 37 vom 3./25. Sept. 1870, Titelseite).

Trotz der Bemühungen nichtungarischer Parlamentarier und der negativen Rezeption der Zeitschrift wurden die Übersetzungen weiterhin vom Ministerium herausgegeben. Erst ab 1874 erschien „Foaia“ ausschließlich in ungarischer Sprache (Révai Nagy Lexikona, 1916: 422).

Alle erwähnten Aspekte bekräftigen den Verdacht, dass „Foaia învățătorilor poporului“ ein Instrument der Magyarisierung darstellte und somit eher politischen als kulturellen Zwecken diene.

QUELLENVERZEICHNIS:

* * *, *Révai Nagy Lexikona. Az ismeretek enciklopédiája*, Budapest, XIV Kötet, Révai Testvérek Irodalmi Intézet Részvénytársaság, 1916.

„Gura Satului“ („Die Stimme des Dorfes“), Pest, Ausgaben von: 1868, 1869 und 1870.

„Familia“ („Die Familie“), Oradea, Nr. 5 vom 31. Jan./12. Febr. 1893.

„Federațiunea“ („Die Föderation“), Pest, Ausgaben von 1870.

„Foaia învățătorilor poporului“ („Blatt der Volkslehrer“), Buda, Nr. 39 vom 30. September 1869.

³ Die umständliche Übersetzung ist gewollt.

Mihuț, Lizica, *Transilvania și teatrul arădean până la Marea Unire (Siebenbürgen und das Arader Theater bis zur Großen Vereinigung)*, Bukarest, Verlag der Rumänischen Akademie, 2005.

Mureșanu, Camil, *Viața politică și luptele împotriva aspirării naționale (Das politische Leben und der Kampf gegen die nationale Unterdrückung)*, in *Din istoria Transilvaniei II (Aus der Geschichte Siebenbürgens II)*, Bukarest, Verlag der Akademie der Rumänischen Volksrepublik, 1961.

Neamțu, Gelu, *Procese politice de presă antiromânești din epoca dualismului austro-ungar (1868–1890). Alte studii de istoria presei românești (Antirumänische politische Presseprozesse aus der Epoche der Doppelmonarchie (1868-1890). Andere Studien aus der Geschichte der rumänischen Presse)*, Klausenburg, Pro Maramuresch „Dragoș-Vodă” Kulturgesellschaft, 2004.

Sima, G⁴., *Școala românească din Transilvania și Ungaria – Dezvoltarea ei istorică și situația ei actuală (Die rumänische Schule in Siebenbürgen und Ungarn – Ihre Entwicklung im Laufe der Geschichte und ihre jetzige Situation)*, Bukarest, Institut für graphische Kunst Carol Göbl, 1915.

Suciu, Ioan, *Despre Mircea Vasile Stănescu (Über Mircea Stănescu)*, Temeswar, 1939.

Suciu, I. D.; Constantinescu, R., *Documente privitoare la istoria Mitropoliei Banatului (Schriften zur Geschichte der Banater Metropolitankirche)*, Bd. II, Temeswar, Verlag der Banater Metropolitankirche, 1980.

⁴ Der Band wurde von Onisifor Ghibu unter diesem Pseudonym herausgegeben.

Sustainable Brains: Deep Ecology and Dawn of the Dead

Craig Finlay*

Abstract:

This paper proposes a reevaluation of the critical consensus that societal fascination with zombies reflects collective concern regarding consumerism and conformity. This reevaluation supposes instead that zombies speak to deep-seeded anxieties about our unsustainable consumption of the natural environment. It is rooted in the philosophy of Deep Ecology formulated by philosopher Arne Naess in 1973 and offers a novel, environmentally conscious method of reading contemporary culture.

Keywords: zombies, anxiety, culture, society

There is a critical consensus that zombies, as depicted in cinema since George A. Romero's seminal *Night of the Living Dead* (1968) and codified in his follow up *Dawn of the Dead* (1979) are a metaphor for the rise of post-World War II consumer culture. Zombies in cinema are read as embodying our own anxieties regarding rampant consumerism and the rise of the monoculture. They present us with an uncomfortable insight into how consumer culture has forced us to commodify our identities through acquisition of material possessions. Stephen Harper argues that audience foreknowledge of zombies as an analogue for consumerism or conformism is in large part responsible for the success of the genre, that "many 'ordinary' people actually sympathize with anti-consumerist views and feel empowered, rather than patronized, by their engagement with oppositional perspectives" (Harper, 2002: 2). We take the connection for granted, the average moviegoer may enter the theatre expecting to see in the visual image of a zombie horde a metaphor for the homogenizing influence of mass culture. Philip Horne writes that the image of "Dazed consumers, haunted by impossible yearnings, shopping for shopping's sake, freed from the casual chains of necessity but feeling endlessly incomplete, hungry", has almost become a cliché (Horne, 2007: 98). I propose that the metaphor is not only a cliché; it is also incomplete while the analogue between consumerism and zombie-ism is readily apparent, the metaphor works at best

* M.A., Franklin D. Schurz Library, Indiana University South Bend, scfinlay@iusb.edu

imperfectly. Incorporating ecocriticism, namely the philosophy of deep ecology articulated by Arne Naess in the 1970s, results in a more-complete understanding of the collective societal anxieties at work in the success of zombie films. That is, zombies in cinema are not simply a metaphor for rampant conspicuous consumption of jeans, televisions and power tools but of what we popularly call “natural resources” – fish stocks, fossil fuels and forests. Or, to use Deep Ecological terminology, zombies are the very embodiment of our own anthropocentric attitude toward the planet, which holds that we have a right destroy nature, exterminate other species and subjugate entire ecosystems in the name of supporting our own consumption habits and massive overpopulation.

The zombie-consumerism metaphor in *Dawn of the Dead* works very well on the surface. A group of survivors of the zombie apocalypse take refuge in, of all things, a shopping mall. They futilely try to resist assimilation into the zombie horde while living out consumer fantasies in the mall, taking what they please. The connection is summed up in a scene in which Francine and Stephen are standing on the roof of the shopping mall observing the horde of zombies mill about the parking lot. Francine asks Stephen, “What are they doing? Why do they come here?” to which Stephen famously responds, “Some kind of instinct. Memory, of what they used to do. This was in important place in their lives”. There is no small amount of irony at work here; while the mall may be important enough for the dead to return post-resurrection, it is far more important to the surviving humans who take refuge there. It is also “a dangerous prize for the heroes; it is, as Robin Wood says, ‘associated with entrapment in consumer-consumer capitalism’” (Horne, 2007: 99). The survivors, having found an environment of plenty to wait out the apocalypse, are also trapped there, unable to function individually or as a group anywhere else. The mall comes to completely fill the need that sociologist Jerry Jacobs later observed that it fills for suburbia: “because of the expanding use of solitary escape mechanisms [...] people are beginning to feel themselves increasingly isolated. To counteract this isolation and boredom, more and more people are seeking relief at the mall, relieve that the mall is unable in the final analysis to provide” (Jacobs, 1984: 109). In *Dawn of the Dead*, the mall is only a temporary refuge, however, and the zombies eventually get in. The survivors brief respite is largely spent shopping, having been set free in a mall with no security and no one watching the merchandise. This temporary stasis, for Erin Moore, best sums up the “contradictions implicit in the consumerism debate [...] On one side of the glass, the mall is a fortress of community, security, and plenitude. [...] On the

other side of the glass doors, however, the mall is a nightmare in which the mystification of commodity fetishism and exploitation is revealed in the grey, vacant gazes of the zombies” (Moore, 2006: 28).

John David Goss examines this mystification in “The Magic of the Mall”, an examination of how the planned nature of shopping malls are key to their meaning-making powers. Goss argues that “the built environment is also, always [...] connotative of meaning, consistent with, but extending beyond its immediate function” and in that malls “present an image of civic, liminal and transactional spaces, forms consistent with, but not identical to, the function of selling commodities” (Goss, 1993: 36). Horne agrees with the idea that there is a deeper meaning for the shopper than material needs, and applies to *Dawn of the Dead* the “emotional function of large-scale shopping for the shopper” identified by anthropologists Mary Douglas and Baron Isherwood (103). This view holds that shopping itself is as important as the item consumed; that, it “is a component in a collaborative human striving to construct meanings” (Horne, 2007: 104). Given the pervasiveness of consumerism, then, *Dawn of the Dead* also presents us with the destruction of meaning. For while the four survivors holed up in the shopping mall have their choice of material goods, they cannot pay for any of them, robbing them of the meaning-making ritual of conspicuous consumption. Horne quotes actress Gaylen Ross, who played Francine, in an interview about the film: “These things are only symbols. A pound of coffee from a store is not just a pound of coffee; it represents a way of being. In *Dawn of the Dead*, the symbols have lost their meaning [...] none of it is valuable anymore, because there’s no longer a context for it” (107).

The ready consumerist parallels to the movie have made it, Harper argues, ready fodder for “the host of unrepentantly Marxian critics [who] have described the baleful impact of capitalist production on those whom it exploits and the depoliticizing effects of commodity fetishism on consumers” (Harper, 2002: 1). It may also be true, then, that, having been so appropriate; there is little incentive to move forward in this vein of inquiry. Jen Webb and Sam Byrmand examine how critics, fans and filmmakers have solidified their own interpretations of zombies, creating a number of tropes within the genre. These include “novelists, movie-makers, cultural theorists, adolescents, philosophers and the mass of fans, each of whom has a solid idea about what constitutes a zombie, what constitutes a seminal zombie text, and why it is worth researching zombies” (Webb; Byrmand, 2008: 83). Steve Shaviro, in his essay “Capitalist Monsters”, takes the idea for granted

that zombies are an analogue for capitalism, and his main task is to figure out how to correctly apply Marx to contemporary cinematic zombies. For Shaviro, while “traditional Marxist theory, of course, focuses on vampires”, all “monsters are intrinsic to the ordinary, everyday reality of capitalism itself” (281). The major task, then, is to figure out exactly how Marx can best be applied to *Dawn of the Dead*. Like Webb and Byrmand, Shaviro sees ready parallels between the modus operandi of the vampire and that of the zombie: both are “undead,” both consuming the living, and in both cases the consumed become the monsters by which they were predated. The parallels are too striking to pass up, then. Zombies are, for Shaviro the inheritors of the class struggle embodiment in film and cinema.

Central to Shaviro’s Marxist reading is the “tendential fall”, Marx’s idea about the diminishing rate of return from a single investment. To compensate, “a positive feedback loop is thus set into motion: the accumulation of profit leads to the decline in the rate of profit, which, in turn, spurs an even greater absolute accumulation [...] ad infinitum” (284). Shaviro sees a correlation in the zombie dynamic, where, “at the tendential limit, nearly every last person in the world will become a zombie”, save for uninfected elite. The rest, the zombie mass, presents us with “the human face of capitalist monstrosity [...] the dregs of humanity ... all that remains of human nature, or even simply of a human scale, in the immense and unimaginably complex network economy” (288). For Shaviro, zombies are both the “universal residue” of a post-human world the shuffling mass of consumers, wandering the planet with insatiable hunger. This line of reasoning, and the reaction to it, have both become sufficiently standardized that Harper can undertake a survey of both and examine how *Dawn of the Dead* has become a battleground in that debate. While Harper believes that anti-consumerist critics have been all-too-eager to dismiss “consumers as ‘cultural dupes’ [...] idiots who compliantly consume the images and products imposed on them by the dominant ideology”, the popularity of zombie films suggests a desire on the part of consumers for resistance to that very imposition (2). He points out, however, that critics such as Terry Eagleton, who write convincingly of the glamour and psychological comfort of the commodity bears little resemblance to the realities of everyday value shopping. He sides here with Meaghan Morris, for whom “the radical critique of consumerism itself a Eurocentric luxury, patronizingly aloof from the quotidian concerns of consumers, and women shoppers in particular” (Harper, 2002: 10). Postmodern critics such as Morris reject the image of consumers as a horde of thoughtless

zombies, arguing instead that consumerism provides individuals with “temporary empowerment” (*Ibidem*).

Harper himself, however, is unwilling to dismiss the consumerist implications of the film, pointing out implications of the following scene:

[...] having cleaned up the mall, the survivors stand staring down at the zombies outside as they vainly claw at the glass doors. In this brilliantly conceived scene, it is Peter who makes the chillingly simple observation “they’re us”. Fran gives a slight shiver and pulls up the collar of her expensive fur coat (an apparently unnecessary garment under the air conditioned circumstances), indicating that while guns constitute an effective defense against the enemy, consumer goods provide the psychological protection against any pricks of conscience. The scene dramatizes, perhaps better than any other scene in contemporary cinema, the senses in which consumers become guiltily aware not only of their own pleasures, but of the social costs of consumerism (Harper, 2002: 8).

Finding issue with Marxist readings of post-*Night of the Living Dead* zombies is not a counter to the zombie-consumerist analogue, but perhaps a suggestion that the reading doesn’t function as perfectly as its vampiric predecessor. The tendency to try to fit zombies into the same sort of capitalist analogue as Dracula is due in part to the pre- Romero depictions of zombies in cinema, most notably *White Zombie* (1932). The story of a young woman placed under a spell by a voodoo priest, the zombies of this film are “subservient, producer zombies” of the type prevalent before *Night of the Living Dead* gave us the “evolved zombie figure [which] appeared on the screen in response to the cultural anxieties prevalent in a consumer society” (Moore, 2006: 21). Zombies of this sort are a better analogue for the factory worker, performing an unthinking, endless task at an assembly line. Another is very likely the work of such critics as Franco Moretti, who made a convincing case that vampirism serves as a perfect metaphor for the necessarily endless cycle of capitalistic wealth accumulation outlined by Karl Marx in *Das Kapital*. Marx himself made the connection between capital and vampires, and numerous critics have applied that idea to vampires in literature and film. Specifically, Moretti argues that the Count Dracula of Bram Stoker’s novel embodies anxieties, unique to late Victorian England, about its own system of capitalism. Moretti observes that Dracula’s goal in his predation is “not to destroy the lives of others

according to whim, to waste them, but to use them” (431). Like the capitalist, he is driven by a need “inherent in his nature”; he drinks the blood of his victims not out of enjoyment, but out of necessity because without their lives he cannot continue his own. Dracula is, like capital, “dead labour which, vampire-like, lives only by sucking living labour, and lives the more, the more it sucks” (Moretti, 1982: 432). Moretti finds explicit confirmation of his analogy in the passage from *Das Kapital* in which Marx writes, “the capitalist gets rich, not ... in proportion to his personal labour ... but at the same rate has he squeezes out labour power from others” (432). Both Dracula and the capitalist have the same goal, according to Moretti: “continuous growth, an unlimited expansion of ... domain” (432).

The similarities between zombies and vampires alluded to earlier make a simple continuation of a Marxist reading seem like a natural fit, as Jen Webb and Sam Byrmand point out in “The Zombie as Body and as Trope”, an examination of various recurrent manifestations of zombie-ism in cinema and literature. “Capitalism”, Webb and Byrmand suggest, “works as an analogue of zombiedom because it too is predicated on insatiable appetite, and the drive to consume” (89). However, they point out that the metaphor does not work perfectly, due to what is also a crucial difference between vampires and zombies: “[capitalism] is not necessarily the mindless consumption of the zombie [...] There is something unthinking, unthought about zombie consumption; there is something organized, systematic, about capitalist consumption” (89). The key difference here is one of sustainability; while capitalism does demand never-ending consumption to continue, it also must seek to sustain that consumption. Without consumption, the endless cycle of money used to purchase commodities, sold for more money, will shut down. As Marx himself points out, “the mass of living labour applied continuously declines in relation to the mass of objectified labour that it sets in motion” – capitalism must expand to survive. Dracula, however, cannot allow too great an expansion of vampires, lest the population reach a tipping point and outstrip the available food supply. In this light, Moretti’s point that the inevitable end of Dracula’s predation is a world of vampires doesn’t quite work. It’s an observation better suited to Zombie films, as Horne points out: “In Romero, on the other hand, the few surviving individuals are in danger of going the same bad way as almost the whole of the rest of society; it’s a *world* of zombies” (99). Dracula, a thinking being, must operate so as perpetuate the cycle of victimization; zombies operate so as to make the cycle irrelevant.

Zombies have no interest in sustainability and as such cannot function as a perfect stand-in for consumerism. Because consumerism is ultimately subject to the needs of capitalism, it cannot be its downfall. It is precisely the cessation of consumption, however, and of a plateau in zombie creation, that is inevitable in *Dawn of the Dead*. Indeed, in *Day of the Dead*, this is exactly the case, as Dr. Logan explains that the survivors are “outnumbered now, 400,000 to 1, by my estimation”. The zombie population is now essentially stagnant; doomed to slowly rot and “die” off while hunting for the few remaining humans. The analogue here is clear; zombies do not function as a metaphor for simple consumerism, itself merely a symptom of a larger illness. Zombies are the embodiment of our destruction of the natural environment, subjugated to support a massively bloated population. In *Day of the Dead*, we see a biological population in an extreme state of what William Catton, Jr. termed “overshoot” in his 1980 text of the same name. In that book, Catton articulates the idea of „phantom carrying capacity,” on which he argues humanity has grown dependent. The phantom carrying capacity is a greatly inflated figure describing the “maximum permanently supportable population” (34). Phantom carrying capacity is inflated by the elimination of predators, the destruction of forests to create crop land the depletion of fish stocks and the use of fossil fuels. The result is overpopulation, which supports itself by consuming at an unsustainable rate, and the consequences, he argues, are inevitable. Catton writes that, “whatever the species, irruptions that overshoot carrying capacity lead inexorably to die-offs” (213). The die-off is inevitable; it is only a matter of time before the tricks used to support phantom carrying capacity catch up to the species in question. Tricks of science and subjugation of environment cannot delay die offs permanently. In *Day of the Dead*, the zombie population, having succeeded in subjugating all of humanity in service of its virus-like spread, is now doomed to settle in for a long, slow, die-off.

Thus, while critical and film theorists have been correct in identifying a working analogue between Romero zombies and consumerism, the connection has not been carried to its logical extreme, one which maps the inevitable end of a worldwide zombification onto real-life consumer culture: the effect of human destruction of the environment. The philosophy of deep ecology, articulated by Norwegian philosopher Arne Naess in 1973, provides the framework for just such a mapping. Bill Devall and George Sessions included an interview with Naess in their 1984 work, *Deep Ecology: Living as if Nature Mattered*, in which Naess tried to define the movement: “The essence of deep

ecology is to ask deeper questions. The adjective ‘deep’ stresses that we ask why and how, where others do not. For instance, ecology as a science does not ask what kind of a society would be the best for maintaining a particular ecosystem – that is considered a question for value theory, for politics, for ethics” (Devall; Sessions, 1985: 74).

In the context of dominant ideology, deep ecology is rejection of what Devall and Sessions call „the dominant world view”, which holds that “people are fundamentally different from all other creatures on the Earth, over which they have dominion” (43). Contemporary environmentalism, which typically limits itself to opposing pollution and advocating conservation, is considered “shallow ecology”. This operates merely as a stopgap measure and sometimes in service of the continued destruction of the environment that has come about due to the dominant worldview. This because both environmentalist and conservation movements take for granted humanity’s rightful dominance over the planet. In the specialized language of contemporary conservation, the Earth becomes, essentially, “a collection of natural resources. Some of these resources are infinite; for those which are limited; substitutes can be created by technological society. There is an overriding faith that human civilization will survive” (Devall, Sessions, 1985: 42). Ecologist David Ehrenfeld breaks down the assumptions of this technological worldview into five fallacies, which build upon the preceding into a justification for subjugating the natural environment:

1. All problems are soluble.
2. All problems are soluble by people.
3. Many problems are soluble by technology.
4. Those problems that are not soluble by technology or by technology alone have solutions in the social world.
5. When the chips are down, we will apply ourselves and work together for a solution before it is too late (Ehrenfeld, 1981: 17).

Despite the near-universality of these assumptions, there is evidence that they can or will alleviate the effects of environmental destruction. This a point Devall and Sessions are adamant about, writing “The technological worldview has as its ultimate vision the total conquest and domination of Nature and spontaneous natural processes – a vision of a ‘totally artificial environment’ remodelled to human specification and manage by humans *for humans*” (48). Frederic bender updates these assumptions in *The Culture of Extinction: Toward a Philosophy of Deep Ecology*, and identifies how to schools of thought generally thought to be antagonistic, theistic and secular, operate more-or-less identically in

regard to the environment. These he terms the “The Natural Need Argument” and the “Human Superiority Argument”. The first holds that since interspecies predation and competition is a fact of nature, all species are morally justified in placing their own needs before those of other species, and therefore we are justified in exerting human domination over nature and exterminating competitor species, something no other life form on the planet attempts (70). The second strongly rooted in Judeo-Christian theology, holds that, having been created in God’s image, are the only “morally considerable beings” and “nonhuman beings are mere means (resources) for human use” (70). Therefore, we are again justified in exerting human domination over nature. The secular and theistic arguments share a common goal; that of justifying any exploitation and Bender argues that the end result is the same. He also argues that adherents to either are likely to subscribe to a third argument, that of the Sanctity of Capitalism, which holds that “progress, i.e., ever-increasing material production and consumption, increases human happiness without limit, progress is a direct effect of capitalism”, and “unlimited economic growth requires unlimited exploitation of nature” (88).

The aftermath of World War II, Catton writes, first saw the articulation of this “belief that the limits to human activity had been or would soon be removed inspired exuberant prediction. We came to expect a flow of goods and machines and technical innovations that would lift standards of living everywhere” (xi). This rosy, optimistic faith in science and capitalism continues to be an important component of our worldview, and one which, for Catton, can only end in societal collapse as we continue the cycle of greater population growth demanding greater environmental sublimation, all justified by the belief that in the next generation fabulous new technologies will fix everything before it’s too late. Catton argues that “the alternative to chaos is to abandon the illusion that all things are possible. Mankind has learned to manipulate many of nature’s forces, but neither as individuals nor as organized societies can human beings attain outright omnipotence”(9). This is exactly the argument Franco Moretti articulates about *Dracula*: that the Count Dracula of Bram Stoker’s novel embodies anxieties, unique to late Victorian England, about its own system of capitalism. It is a system, Moretti writes, that is “ashamed of itself and which hides factories and stations beneath cumbrous Gothic superstructures (434–435). Dracula’s unquenchable thirst for human blood embodies the true nature of capitalism, is “capital that is not ashamed of itself, true to its own nature, an end in itself” and the Dracula’s presence in London

exposes the “great ideological lie of Victorian capitalism”, that the system *may be used toward meritorious ends*; that is, any end other than the accumulation of more money (Moretti, 1982: 435).

If Moretti is correct, and the success of vampires in literature and film has been in large part due to the fact that it exposed the true nature of Victorian capitalism, then it might we not also argue that the success of zombies in popular culture since 1968 is because they expose as a lie another dearly-beloved economic lie? Shaviro makes this connection when he observes that while “*Dracula* personified the classic regime of industrial capitalism [...] the late twentieth and twenty-first centuries is rather characterized by a plague of zombies” (282). The key word is here plague. In movement and mental ability the basic physical attributes of the zombie, what Kyle Bishop, writing of pre-war zombie films describes as “not monsters but rather hypnotized slaves”, changed little (199). Both are slow, lumbering capable of only basic movement or tasks. Romero’s innovation, however, was to have the zombies come as a horde, an unstoppable wave. For Bishop, the most striking aspect of zombies as a monster genre is also that which has led to the articulation of the zombie-consumerist analogue: the loss of individuality. Bishop writes that “it is the essentially *human* behaviour that explains the success of such fiends in nineteenth-century literature [...] Although undead, Bram Stoker’s archetypal Count acts as though still alive, using his immortality to pursue rather carnal desires” (200). Zombies become lost in the crowd, however, subject to a larger homogenizing force. Furthermore, what they do, they do unthinking, communally, and without thought to consequences.

Recall that the extermination of humanity would have consequences for the zombie population: while Romero zombies do not need to eat people to “live”, said eaten people return from the dead to sustain the population. Once every last person on earth is killed, the zombies begin a slow countdown to extinction. The analogue between zombies and Catton’s idea of carrying capacity is striking, but the reason why audiences do not pick up on it is because of the internalized assumptions which drive our slow, continual domination and destruction of the environment. If we do not recognize the fallacies of the dominant worldview, then we do not recognize exactly why the image of the zombie horde, which reveals these fallacies, terrifies us so. It is not the gory image of people torn asunder by undead cannibals; that is merely the message which obscures the messenger. Bishop points out that “zombies movies have no direct antecedent in the Written word because of the zombies’ essentially visual nature; zombies don’t think or speak –

they simply act” (196). The extreme visuality of zombies obscures the larger and inevitable effect of the zombie dynamic. As Marshall McLuhan writes in *Understanding Media: The Extensions of Man*, because we tend to focus on content of a medium, not the “social consequences... [that] ... result from the new scale that is introduced into our affairs by each extension of ourselves” (McLuhan, 1994: 7). An example he uses is that the content of a novel is print, and so we focus on the plot, not the effect of the novel on society. McLuhan did not believe that we extend ourselves randomly; it is when faced with the “physical stress of super stimulation of various kinds [that] the central nervous system acts to protect itself by a strategy of auto-amputation”, or the creation of a new medium (McLuhan, 1994: 42). With this in mind, we may understand that the origin of any “invention is the stress of acceleration of pace and increase of load” (42). Any sustained irritation, then, requires a new medium to alleviate it. This provides us with a partial explanation for the evolution of zombies as a capitalist monster.

Vampires, which functioned well as an analogue for capitalism for decades, was no longer able to fulfil that function with the rise of consumer culture and the wholesale ecocide we began to perpetrate after World War II. Shaviro recognized this when he wrote, that “the nineteenth century, with its classic regime of industrial capitalism, was the age of the vampire, but the network society of the late twentieth and twenty-first centuries is rather characterized by a plague of zombies” (282). He was trying to apply it to the rigid Marxist framework, however, and zombies do not really fit that. Marxism is as much a part of the dominant worldview as is rampant capitalism, promoting an anthropocentric approach to nature. Devall and Sessions quote philosopher Pete Gunter rather acerbically condemning humanistic philosophies as simply cloaking the dominant worldview in different disguises: “Pragmatism, Marxism, scientific humanism, French positivism, German mechanism, the whole swarm of smug anti-religious dogmas [...] really do not, as they claim, make man a part of nature. If anything they make nature an extension of raw material for man” (54). He raises a fair point; both capitalism and Marxism take for granted humanity’s inherent supremacy. Marxist theory cannot fully account for the phenomenon of zombie films because Marxist theory is ultimately in service of the environmental destruction for which zombies are a metaphor. That the destruction of the natural environment is steadily increasing as ever more people compete for ever fewer resources explains the shift from vampire to zombie. Vampires prey on

individuals; they operate on a small scale, too small to embody the societal anxieties engendered by the human-perpetuated extinction of nearly 10,000 plant and animal species annually. Bender provides a striking example of the increased pace of environmental destruction that accompanied Catton's post-war optimism: "before humans invented agriculture, Earth was home to six billion hectares (14.8 million hectares) of forest. Today only 4 billion hectares remain [...] Half that forest loss occurred between 1950 and 1990" (53).

Part of Moretti's argument rests on the assumption that *Dracula* embodied anxieties about capitalism specific to the late 19th century, and it is to this that the novel partially owed its success. I argue that a similar dynamic is at work regarding the genre of zombie films, that moviegoers have looked into ravenous hunger of the zombie horde fighting to eat the last few humans on earth and saw, in those pathetic and dumb faces, our own future. The terror of zombies is the realization that the dominant worldview is a lie, that technology cannot save us, that we will not pull together and fix things before it's too late. We do not look at zombies and see how consumer culture has forced us to commodify our identities, or how it compels us to buy more, more ever more in search of material happiness. We see ourselves in the future, an ever growing population propping itself up by subjugating more of the natural environment. It is not the extinction of humans in zombie films that terrifies; it is the extinction of the zombies. We know what must inevitably happen to them after the last survivors holed up in shopping malls and farmhouses are devoured and join the horde. Devall and Sessions might say that zombie films prick our "deep ecological consciousness", an intuitive awareness of imbalance in the ecosphere. They argue for a reevaluation of the Western sense of self, "defined as an isolated ego striving primarily for hedonistic gratification or for a narrow sense of individual salvation in this life or the next" (67). They argue that this social programming dislocates us from nature and each other, "leaving us prey to whatever fad or fashion is prevalent in our society or social reference group and [...] are thus robbed of beginning the search for our unique spiritual/biological personhood" (67). The strange attraction to the zombie is not as simple as Bishops summation that "the horror of the zombie movie comes from recognizing the human in the monster" (204), but from a deep, intuitive awareness as the loss of that spiritual/biological personhood. Anthropocentric societies consume and destroy the natural environment at a rate which suggests either a belief that supplies or inexhaustible or humanity will not ultimately suffer because of it. While our population grows the natural

environment shrinks, and like the zombie horde in *Dawn of the Dead*, many mouths to feed, not enough food to feed them. Of course the end result of both is inevitable and the same.

REFERENCES:

- Bender, Frederic, *The Culture of Extinction: Toward a Philosophy of Deep Ecology*, 1st ed., New York, Prometheus Books, 2003.
- Bishop, Kyle, *Raising the Dead: unearthing the nonliterary origins of zombie cinema*, in “Journal of Popular Film and Television”, 33.4.2006, p. 196–206.
- Bishop, Kyle, *American Zombie Gothic: The Rise and Fall (and Rise) of the Walking Dead in Popular Culture*, Jefferson, North Carolina, McFarland and Company, 2010.
- Catton, William, *Overshoot: The Ecological Basis for Revolutionary Change*, 1st ed., Chicago, University of Illinois Press, 1980.
- Devall, Bill; Sessions, George, *Deep Ecology: Living as if Nature Mattered*, 1st ed. Layton, Utah, Perigrine, 1985.
- Ehrenfeld, David, *The Arrogance of Humanism*, New York, Oxford University Press USA, 1981.
- Goss, Jon, *The “Magic of the Mall”: An Analysis of Form, Function, and Meaning in the Contemporary Retail Built Environment* in “Annals of the Association of American Geographers”, 83.1.1993, p. 18–47.
- Harper, Stephen, *Zombies, Malls and the Consumerism Debate: George Romero’s Dawn of the Dead*, in “The Journal of American Popular Culture”, no.1, 2002, p. 1–12.
- Horne, Philip, *I shopped with a Zombie*, in “Critical Quarterly”, no. 34, 2007, p. 97–111.
- Jacobs, Jerry, *The Mall: An Attempted Escape from Everyday Life*, Long Grove, Illinois, Waveland Press, 1984.
- McLuhann, Marshall, *Understanding Media: The Extensions of Man*, Cambridge, Massachusetts, MIT Press, 1994.
- Moore, Erin E., *The Dead Speak: A Dialectic Analysis of Shopping Malls and the Postwar American Consumer*, Thesis, Western Illinois University, 2006.
- Moretti, Franco, *The Dialectic of Fear*, in “New Left Review”, no. 136, 1982, p. 67–85.
- Shaviro, Steve, *Capitalist Monsters*, in “Historical Materialism”, no. 10, 2002, p. 281–290.
- Webb, Jen; Byrnand, Sam, *Some Kind of Virus: The Zombie as Trope*, in “Body & Society”, 14.2.2008, p. 83–98.

JESS

Interpretative methodology and social constructivism

Matei Şimandan*

Abstract:

Starting from the controversies connected to the qualitative and quantitative approach of social knowledge, this article tries to rehabilitate interpretative methodology and its role within social constructivism. After the analysis of the theoretical aspects of the explanation and understanding of social phenomena, the first part of this paper approaches the importance of “ideal types” and their cognitive role. The following section examines the suppositions of symbolic interactionism and the way in which it contributes to the edification of rules, norms, regulations or practices of knowledge and action. The last part of the article focuses upon the implications of social constructivism, of the convergences and discrepancies which take place in this field, as well as the possibilities of exploiting this explicative option in social sciences.

Keywords: explanation, interpretation, ideal type, interaction, social constructivism

Theoretical premises

Associated to the theoretical contributions of Max Weber, interpretative methodology attempted to elaborate a social science which had a logical structure similar to the one of natural sciences and to fundamental typical methods of investigating the social reality. For this purpose, he considers sociology as a science regarding the interpretative understanding of social action by which he can reach the explanation of the array of phenomena and processes in society.

The author’s argumentation is structured around the following concepts: social actions, subjective meanings and interpretative understanding or comprehension. From this point, we can talk about action to the extent in which it has a subjective meaning for the acting individual, and the action is social to the extent in which its subjective meaning is oriented according to the behaviour of the other social actors.

According to Weber’s interpretation, a repeated rationality intervenes in social practice in three aspects: adjusting means in order to

* Professor PhD, “Aurel Vlaicu” University of Arad, msimandan@yahoo.co.uk

attain given purposes, selecting purposes according to their consequences and the normative assumption of certain values in the virtue of persuasion. It thus results that we are dealing with a practical rationality, seen from a double perspective: as rationality in relation with a purpose and as rationality in relation with a value. While the rationality in relation with a purpose refers to adjustment of ways to purposes and is measured through efficiency, the rationality of choice regards the selection of purposes according to consequences and is measured in the values attributed to them.

In Weber's view, the rationality of human relations is in a relation of partial identity with their interpretation because it usually takes place at the level of one of the three forms of interpretation (interpretation through "reliving", interpretation through "rationality" and interpretation through "exploitation"). These arguments are used by the author to highlight the difference of purpose between social sciences (which aim at interpreting reality from the perspective of the cultural meaning of the phenomena which constitute it) and natural sciences centred on the causal or regulatory-deductive explanation of reality).

Referring to these distinctions, Clitan (2003), Bauman and May (2008), Vlăsceanu (2008), Munteanu (2008), Coca (2011) and Pohoată (2011) highlight a few very important aspects for the theme discussed here: the presence of the human individual, who deliberates within the constraints of his knowledge, acts with his sense of responsibility in choosing the means for attaining his established aim, estimates his chances of success and the costs of his actions, reflects critically upon the rationality or non-rationality of the objectives he sets, evaluates the consequences envisaged and not envisaged of his behaviour, opts for a particular alternative of action and takes decisions guided by a value in relation to the set of regulations which establish the social action.

The authors mentioned above suggest that Weber's approach highlights at least three aspects: sociology regards the means of individual construction of life in concrete social contexts, as well as the micro-social and macro-social levels at which they can be analysed; although sociology studies individual behaviours and actions, it is also focused on the social contexts which result from the intersection of different facts which take place in the social space; identifying the distinction between the individual cognitive perspective and the social one, an individual fact being determined by social facts, which sometimes do not have any connection with the opinions and behaviours of the individual.

The ideal types and their cognitive relevance

Coming back to Weber's theory, we should mention his conception referring to the specific of sociological knowledge in relation to natural sciences and the role of the method of "ideal types". Within this framework, the author establishes as desiderate for the social sciences "the knowledge of the cultural meaning and of the causality relations from the current reality, thanks to the research focused on what is repeated according to the law". The thinking method on which these sciences should rely, Weber continues, consists in "the connection between reality and the ideas of value (the judgments of value about reality based on the ideal types, in other words "value-ideas") which confer it a meaning". These theoretical constructions used in social research are not mere abstractions at whose confluence we could obtain the concept of reality, but "mental constructs" or "ideal images" of the processes taking place in reality, namely "ideal types" (Weber, 2001: 48).

As conceived by Weber, the ideal types are "thinking matrices", which cannot be found anywhere else in an empirical way, only serving as a knowledge method. "The ideal types, writes Weber, is a thinking picture; it is neither historical reality, nor 'authentic' reality in itself. Neither does it serve as a scheme which could order reality as an example. It only bears the meaning of a purely ideal limit-concept [...], by which reality is measured to clarify the empirical content of some of its elements which are considered important and by which this reality is compared. Such concepts are images in which we build, using the category of objective possibility, the relationships which our imagination, formed and oriented according to reality, appreciates as adequate" (2001: 49–50).

Thus, the ideal term which forms the notion of ideal type must be understood in its original meaning, namely what is represented at the level of thinking. Even though the ideal type is not a description of reality, it is still elaborated on the basis of observations and data, being an abstract construction of a distinct phenomenon or process of reality. In other words, the ideal type is not the opposite of the empirical dimension of social reality, but, on the contrary, this dimension is constantly present in the construction of the ideal type. As opposed however to the average or statistical types and the generic concepts, ideal types do not identify themselves by summing up the common or general features of these phenomena, but by the rational elaboration of the idea, fundamental for these phenomena.

Lastly, this abstract construction offers the researcher the possibility to orient himself in the elaboration of his working hypotheses and in the explanation of the causes and the phenomena within social reality. Weber himself insists upon the fact that the ideal type is not a purpose, but a means of knowledge, a tool by which we operate comparisons and, hence, evaluate the differences which appear in relation with the reality studied.

In the author's opinion, the relation between this mental construct and empirical data lies only in the fact that wherever we discover or presume the real existence of connections as those formulated in the theoretical construction, we can elucidate programmatically and make intangible the specific of these connections with reference to an ideal type. This procedure can be useful in heuristic purposes and in the edification of representations of social phenomena, as well as regarding the perfecting of our judging and interpreting capacity. The author insists to state that within the research of social complexities, the ideal type "is not a hypothesis", but it only directs the construction of hypotheses. Moreover, it is not a representation of reality, but it only confers it the means of adequate expression" (2001: 47).

It is important to remember that the ideal types are mental constructs which are neither true, nor false. Their theoretical and pragmatic value consists in the adaptation to the study of one or another aspect of reality. The measure of this adaptation can be established in relation with the way in which this idea can be found the empirical reality, as well as in the ideal type built. The ideal type and the idea it represents have no empirical validity. Without them, however, we can have no access to the evaluation of the possibility of the causal relations involved in the empirical reality under research.

Max Weber notices an interesting aspect referring to the tendency which manifests itself in social research of illustrating the ideal type with the help of concrete facts, although the empirical reality has an extremely complex characteristic. The author does not dismiss this procedure, but warns some possible dangers. On the one hand, he refers to the idea that empirical data can appear as subordinated to the theory or, in other words, that reality can be deduced from theoretical constructions. On the other hand, there is the risk of taking the model as reality, as a consequence of the very similar characteristics which can appear between the ideal type and the empirical reality.

Within the context of the same preoccupations, Max Weber tries to find a solution to the problem of the status of knowledge in social sciences. According to him, scientific knowledge, based on truth and

objectivity, is different from the real human action, led by purposes, values and regulations of a moral type. Thus, he makes dissociation between the empirical judgments regarding social norms and facts representing practical imperatives. Stating that the truth of the former and the availability of the latter are situated on different levels, the authors warns upon the fact that these levels can only be united by an arbitrary procedure and by forging the role of the given types of judgment. The demand which he formulates regarding the social investigation is that of separating facts from values and norms themselves as social realities which can be impartially described with the help of positive statements.

From Weber's analysis certain ideas result referring to social constructivism, the role of the individual in the edification of social knowledge and the interpretative value of his actions:

- The social actor gives a meaning to his conduct and this meaning bears a special importance, because the individual takes part in existence in and through the meanings he confers to objects, people and social deeds;

- Sociological knowledge cannot ignore the individual because the social world is not simply a given world, but one built through the actions of the individuals, through the meanings and values attributed to these actions, as well as through the spatial and temporal variety of the cultural contexts in which they live;

- Being a world built culturally, the social world can only be explained and understood through a sociology of an interpretative type, which should take into consideration the individual and his actions, as well as the cultural context in which he acts;

- Interpretative understanding can be explained to the extent in which we understand the meaning that a person attributes to his actions and the array of meanings which erupt from the mental construction of the "ideal type";

- The act of interpretative understanding is not necessarily available from the causal point of view, because the reasons invoked by the individual often dissimulate the real framework where the activity takes place, which makes this enterprise have a relative value;

- The ideal types are not the copies of a rational social reality, but the development to the very last consequences of a rationalization, namely the correspondent of a mental experiment in the dynamics of reality; thus, the ideal types create reality just as it would be if it took place in a possible social context;

- The construction of the ideal types coincides with a process of selecting actions and meanings from their real diversity, so as to highlight them and to create an ideal rationality, more or less close to the social reality lived.

The main conclusion which can be retained is that the interpretative sociology practiced by Weber and his school of thinking considers the individual and his action as a basic unit, and considering the individual and his behaviour at the “extreme limit” brings the interpretative enterprise in sociology closer to the understanding of the subjective meanings of actions and individual interactions studied by psychology. This is perhaps how one can also explain the new tendencies in educational sciences, psychology, political sciences, economical sciences etc. regarding the “social construction of reality, as Berger and Luckman call it” (1999) in a landmark paper in this field.

At the same time, the exegetes of social constructivism (Giddens, 1993; Glasersfeld, 1996; Iluț, 1996; Ionescu, 1998; Hollis, 2001; Cottone, 2004; Vlăsceanu, 2011; Sandu, 2012) extend the sphere of analysis upon the contributions brought by the orientation of symbolic interactionism. Starting from the purpose of this paper, I will remind the main assumptions of this orientation, as they have been mentioned in the works of the authors mentioned above.

The presuppositions of symbolic interactionism

Within a theoretical convergence with interpretative sociology, the symbolic interactionism operates with a set of concepts which are at the intersection with psychology: action, interaction, meanings, symbols, social situation, rules, norms, social role, social role assumption etc.

In his studies of the genesis of the self and of the self-conscience in interactional contexts, G. H. Mead notes that the apparition of the conscience lies in the behaviours of individuals which give birth to a world of social objects. According to this concept, the self develops in the process of social experience, and the mental structure is the result of interactional communication based on the use of certain symbols and meanings by means of language.

Consequently, we are talking about the fact that the genesis of the being in its role of builder of meanings and symbols must be put in connection with the genesis of institutions and the specification of their integrative capacity. The two analysis layers cannot be separated, since the being is constituted socially, that is in an interactional and relational way, and society is produced by the cooperation of individual people.

In such a perspective, man operates in relation to himself and to others only on the basis of the meanings which he builds in a situational way and which he activates through interactions. Mead states that the social institutions are only possible if each individual integrated in them can take on the general attitudes of the other individuals and can direct his own behaviour accordingly. In this interpretation, the unit of the individual being is conferred by the community or by the social group. The group is the one which offers the being the possibility to communicate with others by using significant symbols. As a result, the symbol mediates the understanding and the communication between individuals and the social interaction which results from the exchange of symbols within the interactions takes the form of habits, rules, rituals and institutions.

Other ideas systematized by Mead and his disciples refer to aspects such as:

- The individuals build reality from the relation which connects them and which is based on the recognition of the symbol as a mediating element;
- The existence of the spirit and of the intelligence is possible only through the relation with significant gestures, which have the same meaning for all the members of a social group;
- The interactional experience within a group is interiorized as well as built by using significant symbols;
- The social action is the result of significant interactional transactions and exchanges, where the individual creates himself, building and manipulating symbols; these exchanges give birth to means of action, habits, rules and social institutions;
- Human conduct is situational in the way that it is created through the definition of the context where the individual acts;
- In the process of interaction, people don't only comply to rules, rituals and traditions, but create or build new meanings and symbols;
- The social actor must be regarded from a double perspective: as a creator of rules through symbolic transactions and as a bearer of standardized behaviours with self-understood meanings;
- The situational behaviour must take into consideration the succession of interactions, the social actors involved, their special placement and the meanings employed;
- The social interaction is a formative process where people where people meeting in different situations build their own opinions, rules, norms and values which they confront with others.

Reaching this point of the discussion, it is only useful to systematize some implications of social constructivism for the sociological knowledge and the tendencies which result from the use of this concept in socio-humane sciences.

Implications of social constructivism

Understood as a way in which the individual operates with mental constructs, constructivism is preoccupied with the explanation of the processes in which people get to describe, explain and take act of the world they live in and which includes them. Constructivism tends to acknowledge the idea according to which the social reality is created within the process of communication of individuals and the interactions between them and the meanings used within these interactions.

Placing the formation of mental constructs at the level of the interactions in the social environment, constructivism highlights the role of the individual in the construction of certain “realities” which bear meanings, and these meanings can be interpreted and negotiated by the social actors. Thus, says A. Sandu (2012: 29), the reconstruction of reality “is a permanent negotiation of the models, correlated to the new data of the knowledge, the centring on the plurality of individual and social experiences, as well as of the multiple interpretations of reality”.

Significant statements regarding the ontological and epistemological status of constructivism are brought by C. Belciu, who states that it “takes into consideration the perspective of the social actor, of the way in which he replies to the structures, institutions and to the symbolic sphere of society (norms, conventions, values, rituals typical to the situation). The social actor is the one who confers new meanings to the situations in which he acts [...] redefining within the interaction the contexts which make up a situation and, first of all, the symbolic context. This also involves the fact that the social actor attributes new meanings to the institutions, social practices and the symbolic sphere, all the elements which are apparently ‘given’ within a society” (2011: 23).

It thus results that the constructivist model involves a double approach: a) the dominating institutions, norms and practices are perceived as “given” structures, apparently objective, according to which social actors organize their means of relating to the real world; b) the conceptions which stand at the basis of these “given” structures are the object of permanent symbolic negotiations between the social actors (the emergence of new meanings and interpretations which, in time, can lead to the transformation and consolidation of the social structures).

This perception of constructivism is rather connected to social psychology, because it refers, on the one hand, to the way in which the social actors perceive, interpret and use the symbolic and institutional order (values, norms, symbols, dominating practices). On the other hand, the social actors rebuild this order of interactions, namely they institute new interpretations of the symbolic and institutional sphere. Apart from these aspects, in the sociological version of constructivism, just as important is the process by which the social actors give birth to new institutions, regulations, languages, objects, mechanisms of objectivities and stabilization of the social realities. This involves the existence of a certain skill of the social actors in the identification of the different relational, identity, and cultural, symbolic and interactional contexts etc., which lead to the following conclusion: the object of knowledge does not lie in a simple reproduction of reality, but also in an innovative way of understanding and interpreting it.

Although it has been criticized for certain inconsistencies, the psychological alternative of Glasersfeld (1996) acknowledges the thesis according to which constructivism articulates around a second “reality”: the ontological reality, existing beyond any knowledge, and the reality lived by the individual, from which we extract what we call conceptual structures, actions and operations. According to this distinction, the knowing subject lives in the field of his completely “subjective” experience, while rational knowledge regards the field of experience and abstractions (concepts, relations, theories, models) built with the purpose of creating a world as predictable and as organized as possible.

According to the author, constructivism is a theory of knowledge, it offers methodological principles of instruction, it supports individual development by creating thinking schemes and it permits the integration of the new information in the previous experiences of the individuals.

By associating this type of constructivism with the method of qualitative research in sociology, P. Iluț (1996) warns upon the following risks: the elaboration of conceptual constructs without relating to an ontological referent; the stumping of the distinction between the gnoseologic subject and object, which leads to a radical relativism in the knowledge; establishing arbitrary criteria of validating the knowledge which results from the research; the uncritically acceptance of the idea of “multiple truths” and of the principles “everything is possible”, “everything is interpretable” or “everything is a subjective construction”.

The idea supported by P. Iluț (1996: 67 and the fol.) consists in the need of methodological integrity and complementarity: the combination

of qualitative and quantitative methods in the current practice of research, using a variety of research data, using multiple methods to study the same problem, using numerous perspective to interpret a single set of data, over-passing the opposing approaches between explanation and comprehension in the study of socio-humane relationships, accepting the different content that the understanding of the mental process has in the socio-humane field, identifying the individual and social conditions where a social construct was elaborated, the interpretations and its uses in the scientific practice, shading the relationship between formal and informal, between structuralism and inter-subjectivity and between stability and change.

If I had to formulate a conclusion of the thinking positions expressed above, we can conclude that the constructivist approach confirms the thesis of objective reality and subjective reality which define society at all its organization and functioning levels. The constructivist environments do nothing but offer multiple representations of the reality, understanding possibilities based on concrete cases, critical reflections upon personal experiences, as well as the possibility of building knowledge according to concrete social contexts.

On the other hand, society is for each and every one of us an experienced reality, each individual being involved in interpreting the social phenomena, either because they appear in behavioural practices or rules, or because we are talking about social norms, relations or institutions. In this situation, constructivism is seen as a relation between the subjective interpretation of the individual and his objective understanding of the social processes, by which knowledge is no longer regarded from the perspective of a single person, but as a result of the interactions which intervene in the dynamics of social life.

The fact that things are different is proved, among others, by a recent definition of sociology, which says that it is a science “which studies the social world as it is revealed by human realities in behaviours or actions, relations or interactions which take place in social systems such as groups, organizations, communities and societies” (Vlăsceanu, 2011: 22–23). In this respect, the controversial problem of social constructivism and the interpretative method seems to be organically assimilated in the systematization of the approach perspectives of the sociological enterprise and the field of knowledge as a sociological type, among which one can distinguish:

- Identifying the continuity and discontinuity in the configuration of the individual and social life, the dependency between the structures of the knowledge and life experiments, as well as the relation which

emerges between the models of interpreting life situations according to the historical structures of organization of the social life;

- The different approach of the units of sociological analysis, if we talk either about intentional or non-intentional behaviours which took place at an individual level, a group level or collectivity level, or about the explanation of the notions which lie at the base of individual and causal options which determine certain configurations of the social systems;

- The distinction between the levels of micro-social analysis, which regard the study of the motives and the meanings invested by the individuals in their social actions, respectively of macro-social analysis, which refer to aggregations of the individual actions in more complex social systems and in the analysis of these systems;

- Interpreting the means by which individual knowledge and the individuals determinants of the life experience intertwine with the contexts of social life and generate each other by transitions between the micro and macro levels of sociological analysis;

- The interaction of the methods of producing sociological knowledge by the selective application of procedures of a quantitative type (measuring, operationalizing concepts, statistical correlations etc.) and of a qualitative type, associated to the understanding and the interpretation of meanings used by the social actors in interaction situations;

- The complementarities of the perspectives of sociological analysis which include both the society, the social organization and the individualities in society, and the value construction of the social reality by a critical analysis of the contexts which generate knowledge and the contexts of using the knowledge produced;

- The social organization built, where the majority of human activities and relations take place within the organization and institutions on the basis of values, norms, behaviour rules, regulations, systems of interaction etc. built on the exchanges of meanings between the social actors;

- The description of social phenomena generated individually through actions, interactions, exchanges of meanings, the implementation of social rules and norms etc. by which the individuals permanently build social contexts and rebuild their social life on the basis of the meanings invested by the social actors in their actions;

- The relation of the strategies of sociological research to the way the investigated reality looks (the social ontology), the type of knowledge by which the subject interacts with the reality researched

(epistemological) and the set of rules which can be used to research this reality (scientific methodology).

Without extending this enumeration, I will formulate, at the end, a few conclusions mainly focused on the opportunities implied by this discussion for the research in social sciences.

Conclusions

A first consequence refers to the need of approaching sociological knowledge according to the levels of organization and functioning of the social structures, such as: the issue of the social actor, the aspects referring to the social influences, the theories regarding individual actions and collective actions, as well as the qualitative and quantitative explanations which model social interactions.

The second conclusion regards the complementarity of the research methods, accepting the idea of alternation in the approach of reality according to the purpose of the investigation, the typical medium of manifestation of the methodological controversies in economic, sociological, psychological research etc., distinguishing between the ontological, epistemological and methodological levels of analysis, as well as the interests of knowing and certifying the phenomena studied.

The third conclusion regards the relevance of the sociological knowledge and its reflexive characteristic concerning the distinctions operated by the theory of social constructivism, the explanation and understanding of the social phenomena, symbolic interactionism, and the exchanges of meanings which take place within inter-human relationships and the research of sociological investigation on the objectivities of the empirical data and their interpretation.

The fourth conclusion consists in the admittance of a methodology unilaterally focused on one point of view or another, given the fact that the social events are built subjectively, as a consequence of the exchanges of meanings in interactions defined in a situational way by the social actors (norms, social rules, normative regulations) and the social phenomena which cannot be characterized properly without taking into consideration their quantitative attributes, similar to the methodology of producing knowledge in natural sciences.

Finally, I would add that the statements above leave open the debate regarding the tools used by the sociological knowledge and the methodological aspects concerning the sociological way of thinking. I especially refer to the dynamics of the relationship between the part and the whole, or between the individual actor and the context to which it participates with others, the intertwining of individual and collective

experiences at which he takes place with the objective universe where they are structures, respectively the reflexive character of the social constructions and the mechanisms by which they return in the space of real life to stimulate the critical conscience of the action and to configure social relationships.

REFERENCES:

- Bauman, Z.; May, T., *Sociological Thinking*, Bucharest, Humanitas Publishing House, 2008.
- Beciu, C., *The Sociology of Communication and of the Public Space*, Iași, Polirom Publishing House, 2011.
- Berger, P.L.; Luckman, Th., *The Social Construction of Reality*, Bucharest, Universe Publishing House, 1999.
- Clitan, G., *Rationality and Pragmatic Knowledge in the Perspective of Max Weber*, in “The Romanian Magazine of Semio-Logics”, 2003, p. 7–30.
- Coca, V., *Perspective upon the Concept of Methodological Individualism*, in *Community Development and Social Inclusion in the Socio-Economical Perspective*, Bucharest, Economical Publishing House, 2011, p. 315–324.
- Cottone, R., *Displacing the Psychology of the Individual in Ethical Decision-Making: The Social Constructivism Model*, in “Canadian Journal of Counseling”, vol. 38, no. 1, 2004, p. 5–13.
- Giddens, A., *New Rules of Sociological Method*, Stanford, Stanford University Press, 1993.
- Glaserfeld, E., *Aspects of Radical Constructivism*, in M. Pakman (ed.) *Construcciones de la Experiencia Humana*, Barcelona, Gedisa Editorial, 1996, p. 23–49.
- Hollis, M., *Introduction in the Philosophy of Social Sciences*, Bucharest, Trei Publishing House, 2001.
- Iluț, P., *The Qualitative Approach of Constructivism*, Iași, Polirom Publishing House, 1996.
- Ionescu, I., *Constructivist Sociologies*, Iași, Polirom Publishing House, 1998.
- Munteanu, C., *On the Methodological Controversies in Economical Sciences*, in S. Broche and P. Marinescu (coord.), *Openings Towards the World of Complexity*, Bucharest, The University of Bucharest Publishing House, 2008, p. 87–161.
- Pohoată, I., *Epistemology and Methodology in the Economical Science*, Bucharest, Economical Publishing House, 2011.
- Sandu, A., *Foundations of Social Sciences*, Iași, Lumen Publishing House, 2012.
- Șimandan, M., *The Theory of Social Knowledge*, Bucharest, The Romanian Academy Publishing House, 2010.

Vlăsceanu, L., *Introduction in the Methodology of Sociological Knowledge*, Bucharest, University of Bucharest Publishing House, 2008.

Vlăsceanu, L., *Sociological Theory and Methodology*, in L. Vlăsceanu (coord.), *Sociology*, Iași, Polirom Publishing House, 2011, p. 19–87.

Weber, M., *Theory and Method in the Sciences of Culture*, Iași, Polirom Publishing House, 2001.



REVIEW ARTICLES

JESS

Dictatorul hispano-american. Realități sociale și problematizări literare

Emanuela Ilie*

Tânăra hispanistă Alina Țiței, proaspăt lector universitar la Facultatea de Litere a Universității „AL. I. Cuza” din Iași, și-a publicat relativ recent teza de doctorat, axată pe o problematică interesantă, aproape deloc frecventată în spațiul cultural românesc. După cum i-o arată și titlul, *Identitate, alteritate și putere. Realități sociale și problematizări literare în America Latină* (Editura Universității „Alexandru Ioan Cuza”, Iași, 2012) își propune să analizeze dialectica raportului dintre identitate și alteritate în spațiul cultural latino-american, plecând de la realitățile sociale proprii acestui spațiu de o natură „plurală, eterogenă, diversă și ambiguă” cu totul ieșită din comun.

Uvertura cărții, *America Latină în fața istoriei și a ei înseși. Deschideri spre o propedeutică a identității latino-americane*, constă într-o utilă trecere în revistă a diferitelor teorii, concepte și etape istorice care au marcat cadrul de dezvoltare a identității culturale latino-americane în plan etnico-rasial și social-politic – sau ceea ce s-ar numi, în termenii filosofului mexican Leopoldo Zea, „lunga călătorie a Americii Latine către ea însăși”: discursul identitar indigenist sau indianist, reprezentat de antropologul mexican Guillermo Bonfil Batalla, teoria hispanică, susținută de istoricul chilian Jaime Eyzaguirre și teologul Osvaldo Lira, discursul identitar metis, fondat de José Vasconcelos și promovat, între alții, de scriitorii venezueleni Mariano Picón Salas și Arturo Uslar Pietri și de sociologul chilian Pedro Morandé etc. etc. La finele considerațiilor sintetice privitoare la aceste teorii cu vector apăsător identitar, autoarea poate conchide, fără să greșească: „America Latină are o cultură de acumulări și suprapuneri, bazată pe o axiologie polidimensională, ce dă naștere unor formațiuni naționale și unei suprastructuri continentale traumatizate, care oscilează de multă vreme între dileme: colonie sau republică, democrație sau despotism, anarhie sau dictatură. Existența latino-americană este

* Associate Professor PhD, “Alexandru Ioan Cuza” University of Iași, iliemma@yahoo.com

concepută ca un text multiplu, ca o povestire cu final deschis, creată simultan de mai mulți scriitori în mai multe limbi, peste scriitura cvasi-estompată a unui vast palimpsest cultural și rasial: indieni, spanioli, americani, africani și mețiși – o bogată și singulară experiență a omului, un creuzet în care se contopesc un ansamblu de rase și culturi”.

Cea de-a doua secțiune a volumului, *America Latină de la autoritarism la regimuri dictatoriale. Identitatea social-politică între deviație și legitimitate*, surprinde, într-un demers orientat diacronic, procesul de coagulare și exprimare a identității social-politice din spațiul cultural hispano-american. Se punctează, între altele: convulsiile specifice monarhiei spaniole de la sfârșitul secolului al XV-lea, contextul care a făcut posibilă descoperirea Lumii Noi, procesul de cucerire și colonizare, perioada colonială, declanșarea războaielor de independență față de Coroana spaniolă și formarea statelor hispano-americeane libere și unitare, ca premise ale apariției și evoluției uluitoare a fenomenului dictatorial în zona investigată. Cercetătoarea este interesată în mod special de formele incipiente de autoritarism de la începutul secolului al XIX-lea – *caciquismo* și *caudillismo* – care deschid calea regimurilor dictatoriale, recte: „totalitar-autoritare”, din America Latină. Acestea sunt clasificate și descrise succint într-un subcapitol dens, bine documentat politologic, numit chiar *Regimuri autoritare: clasificare și etapizare*. Prezentarea celor patru forme de regim dictatorial – așa-numitul *caudilismo primitiv* de la începutul secolului al XIX-lea, reprezentat de Manuel de Rosas (Argentina), José Antonio Páez (Venezuela), Antonio López de Santa Anna (Mexic) și Rafael Carrera (Guatemala); dictatura oligarho-militară dintre anii 1850/1880 și 1914, al cărei prototip a fost Porfirio Díaz; dictatura populistă, care s-a manifestat între 1916 și 1958 (odată cu instaurarea hegemoniei nord-americeane), dar a atins apogeul în timpul regimului dictatorial al argentinianului Juan Domingo Perón; în sfârșit, dictaturile instalate după Revoluția cubaneză (1958) – este urmată de considerații privitoare la raportul dintre autoritarism, democrație și mișcările de insurgență: terorismul și gherila. Concluzia lor este din nou fermă: „națiunile hispano-americeane nu se pot desprinde definitiv de reminiscențele trecutului colonial și nici nu pot accede pe deplin la condițiile statului de drept – ceea ce explică într-o foarte mare măsură apariția și persistența regimurilor totalitar-autoritare. Pe scurt, credem că se poate vorbi despre un *pattern cultural și emoțional* – rezultat al unor condiții istorice negative – *adânc înrădăcinat în mentalul colectiv, care invită la statutul de națiuni dominate* – din punct de vedere teritorial, economic, politic, social ori cultural – și despre *nevoia organică de a dezvolta o formă de*

dependență în raport cu o entitate politică externă (state europene ori Statele Unite ale Americii) sau cu o figură politică autohtonă care să le dirijeze destinele” (subl. aut.).

De un interes filologic real sunt abia următoarele două secțiuni ale cărții: *Identitatea estetică-literară în „Romanul dictatorului”*. *Realitate și ficțiune*, respectiv *„Patriarhul” lui Gabriel Garcia Márquez: morfogeneza identitară a dictatorului hispano-american și discursul (de)mitologizant în „Toamna Patriarhului” – studiu de caz*. Ele oferă o panoramă credibilă a figurii dictatorului „ca personaj istoric și livresc” în cele patru curente înțelese ca pietre de temelie în configurarea identității estetico-literare a subcontinentului american, din perioada colonială și până la începutul secolului al XXI-lea: romantism, costumbrism-regionalism, modernism și postmodernism. Prudentă, ocolind controversele cunoscute din câmpul teoriei, geografiei sau arheologiei literare, Alina Țiței se preocupă exclusiv de evoluția temei puterii și/sau a figurii „autoritare, distructive, crude și sângeroase” în creațiile epice, lirice și dramatice scrise începând cu secolul al XVI-lea. Prefigurările din poemele epice *La Araucana* (1569-1589) de Alonso de Ercilla y Zúñiga și *Arauco Domado* (1596) de Pedro de Oña, dictatorii transfigurați poetic de romanticii José Mármol în *Armonías* (1851) și Juan Cruz Varela în *El 25 de mayo de 1838* sau de modernii José Martí, Cesar Vallejo, Pablo Neruda ș.a., figurile dictatoriale recognoscibile în operele dramaturgilor Manuel Asensio Segura, Ignacio Rodríguez Galván, Ernesto Herrera și Mario Benedetti ori ale romancierilor José Mármol, José de Irisarri, Gustavo Adolfo Navarro, Martín Luis Guzmán, Valle-Inclán și Miguel Ángel Asturias sunt interpretate succint sau ceva mai extins, ținându-se cont doar de funcționalitatea ființei de hârtie care o interesează pe autoare.

În mod evident, cele mai consistente pasaje sunt alocate analizei figurii dictatorului din romanele lui Gabriel Garcia Márquez. Utilizând concepte și perspective teoretice preluate din paradigma interacționist-simbolică a școlii de la Chicago, „care îmbină sociologia și comunicarea socială”, Alina Țiței consideră spațiul românesc investigat drept „o ordine socială cu caracter interacțional și comunicațional, unde personajele acționează și se relaționează reciproc într-o manieră similară unei reprezentării dramatice, în cazul de față în trei acte corespunzătoare unei dimensiuni trivalente: *mesianică, cultică și satanică*. Astfel, interacțiunii generice dintre *Eu și Celălalt*, entități aflate într-o antinomie dialectică, i se subsumează o interacțiune particulară de rang secund, ce se circumscrie unui *model dramaturgic* care introduce o perspectivă dihotomică asupra sinelui” (subl. aut.). Cel mai vizibil, acest

model dramaturgic care ar presupune scindarea Eului în *actant sau Eu-actor* („performer”) și *personaj sau Eu-reprezentat* („character”) se manifestă, în opinia sa, în construcția și evoluția personajului central din *Toamna patriarhului*: „Cu sprijinul serviciilor de propagandă ale aparatului de stat, patriarhul preia rolul Eului-actor pentru a induce în conștiința Celuilalt – poporul ignorant și abrutizat – *imaginea falsă* a condiției sale dumnezeiești... Cea de-a doua fațetă a Eului-reprezentat – *imaginea reală* a patriarhului, în ipostaza sa umană, cu drame interioare, defecte și slăbiciuni ce stârnesc compasiunea, dar afișând totodată o personalitate satanică copleșitoare – este redată cu ajutorul aceluiași arsenal narativ-stilistic prin care se urmărește demitizarea dictatorului”.

Cu certitudine, instrumentele analitice pentru care optează tânăra cercetătoare în *Identitate, alteritate și putere...* sunt discutabile, căci reduționiste (iar pentru decriptarea semnificațiilor de profunzime ale ficțiunilor dictatoriale avute în vedere, s-ar fi putut aplica la fel de bine și altfel de grile sau perspective critice). Ele îi servesc însă de minune pentru formularea concluziei demersului investigativ: „Suntem încredințați că acest studiu de caz – întreprins pe o operă literară considerată în mod deosebit relevantă pentru scopul lucrării (*Toamna patriarhului*) – a demonstrat că *romanul despre dictator și dictatură* este într-adevăr o formă de manifestare a identității culturale latino-americane, întrucât reliefează sugestiv modul cum sunt inserate și oglindite în textul literar realități concrete tipice Americii Latine”.

Nu ne putem pronunța, desigur, în privința felului în care va reacționa hispanistica românească la apariția acestei cărți cu un subiect dintre cele mai sensibile și o miză identitară macro-. O putem însă recomanda celorlalți cititori mai mult sau mai puțin... filologi, încredințându-i că vor putea descoperi între copertele ei sobre suficienți centri de interes, de la inventarul conceptual bine exemplificat (*gaucho, cacique, caudillo, gherilă, machism...*) la examinarea obiectivă a versiunilor – uneori divergente, alteori caduce sau deviate ideologic – ale sociologilor sau hermeneuților care se tot apleacă, de decenii întregi, asupra matricei ethosului cultural latino-american.

JESS

EDITURA UNIVERSITĂȚII
AUREL VLAICU



A R A D