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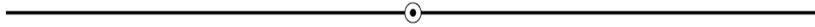
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THEORY, HISTORY AND LITERARY CRITICISM

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Margaret Atwood: *The Penelopiad* – Rewriting in Postmodern Feminine Literature

Ioana-Gianina Haneş *

Abstract:

This paper underlines the role of postmodern rewriting in feminist literature based on the novel *The Penelopiad* by Margaret Atwood. *The Penelopiad* is a postmodern rewriting in which the feminist discourse criticizes the patriarchal view on the relationship between sexes in the desacralization of the Odysseus – Penelope couple. In her desire to disclose the flaws of patriarchy, Atwood shifts the centre of the narrative perspective from the masculine to the feminine and draws attention to the victims of this type of society. In this feminist rewriting, Atwood aims beyond the Homeric myth, at the contemporary society that, despite its theoretical principles about equality between sexes, is unable to provide a climate in which women are granted full rights. In this context, rewriting becomes not only a means of social criticism, but also a field for the battle against the centre, and the myth is the story that must be eliminated because it reflects a guilty, intolerant mentality that is incompatible with progress.

Keywords: postmodernism, rewriting, feminism, desacralisation, mythology

1. Introduction

As an intertextual phenomenon with a wide range of significations, rewriting encompasses the idea of the need to make corrections: you rewrite when what has already been written is not correct, complete or requires amendments. From this point of view, rewriting is a necessity of postmodern literature, but claims its role as an original strategy, although it uses established texts belonging to the literary past. The novelty of rewriting lies in how such texts are approached. They undergo thorough revision made with critical, often malicious intentions. Just as postmodernism recycles the themes of the past, giving them new meanings, postmodern rewriting recycles the old, canonical texts in a textual transfiguration. In this manner, the old becomes the new, the past is brought face to face with the present, and the interest lies not only in textual derivation, but also in the national, ethnic or social aspects involved. Consequently, rewriting becomes a necessity, the voice of those marginalised in their attempt to right the wrongs in their parents' past, and materialises in an independent work with explicit major goals. With this in mind, Christian Moraru points out the role of

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rewriting in reasserting identity, whether national, sexual or ethnical: “[...] critical rewriting is a form of asserting, changing, and reasserting – renarrating – identity” (Moraru, 2001: 173). In other words, postmodernism uses rewriting not for lack of themes, but out of the necessity of outlining an identity that has been broken. The old text, the source text, occupies a privileged place within the literary canon and critical rewriting chooses it to compromise the principles lying at its creation, replacing them with new, non-discriminatory, politically correct ones. The resemantization of the source text by deconstruction and reconstruction, although radical, does not succeed – or intend – to knock the canonical text off its pedestal; on the contrary, its consequence is most often the consolidation of the source text. To put it differently, this text is brought to the present, discussed, analysed and given new meanings, while shaking the dust from its covers and placing it in the universe of contemporary readings.

In this manner, new types of discourse mark the shift from the “serious” literature to paraliterature, from the canonical text to the minor text included in the so-called *marginal genres*. Postmodernism promotes the closing of the borders between genres, between major and minor art and from this perspective impurity and uniformity become aesthetic principles. The official epic institutionalised a message to which the minor variants of literary postmodernism have assigned a new vision, a new meaning. All the former systems of reference have been discredited in an attempt to assimilate respectable literature to pulp literature in the name of pluralism, eclecticism and globalisation. For this reason, the dismissed genres become bearers of serious, deep messages through which modern authors suppress the cultural clichés that literature reflected faithfully. Based on these ideas, postmodern literature condemns the patterns dictated by the canonical writings and develops an aversion to the concept of canon itself, dissolving the centre-margin dichotomy.

In the context described above, the Homeric rewritings intend to put the official version through an intensive process of deheroization and demythologization. The purpose of this process is to link the mythical theme to the contemporary ideology and to bring literature closer to the prosaic reality of the individual, a reality without heroes that reassesses the role women play in society. In other words, the myth is no longer perceived as a means of recovering a single whole; “losing its prestige, the myth becomes nothing but an ordinary element of reality” (Bădărău, 2007: 32).

2. Rewriting as a Feminist Weapon

The novel *The Penelopiad* by Margaret Atwood, published in 2005, is a postmodern rewriting of *Odyssey* that should be analysed in close

connection to the social and literary phenomenon of feminism. By adopting the feminist perspective, Atwood established a type of rewriting relying on different coordinates than other rewritings of the Odyssean myth. This is justified by the clear authorial intention: to reorganise, supplement and dismiss the Homeric data about the Odyssean myth by replacing Homer's omniscient view with an unrelenting feminist multiple perspective of the patriarchy. Atwood questions the official, hegemonic version of the Odyssean myth that the canon attributes to Homer right from the Introduction to her novel, specifying that she also had other sources of inspiration, given that "Mythic material was originally oral" (Atwood, 2008: 2), and the versions multiplied. She expresses her lack of trust in the Homer's view of the facts directly – "The story as told in *The Odyssey* doesn't hold water: there are too many inconsistencies" (Atwood, 2008: 2) – and notices that the epic discourse does not contain references to women's inner universe and is not interested in their experiences, a fact that generates the following questions along which the narrative develops: "what led to the hanging of the maids, and what was Penelope really up to?" (Atwood, 2008: 2). The author's confessions include the novel in the feminist literature from the beginning, by discrediting the traditional version and focusing on women's status in the patriarchal world. In her rewriting, Atwood gives freedom of speech to the characters that Homer ignored and cast shadow on their actions, desires and traumas.

The association of the feminist movement and the principles of postmodernism is obvious and relevant within the novel, since "the parodic representational strategies have offered feminist artists an effective way of working within and yet challenging dominant patriarchal discourses" (Hutcheon, 2003: 163). Women's emancipation, the dissolution of the patriarchal world and the promotion of women's rights and gender equality are among the objectives of the challenge. Standing against the principles of the unique truth, the universal, the blind trust in the power of reason, postmodernism serves the purposes of the feminist movement that aims to impose alternative, previously marginalised viewpoints and to affirm the value of alterity (the other sex). The postmodern precepts such as supporting plurality, fragmentary and subjective aspects were embraced by the feminist movement in their fight against universal truths. Moreover, when the battle is fought on the field of literature, feminism borrows the entire postmodern artillery and uses it against the canon dominated by masculine discourses that pretend to be universal. Postmodern literature questions the canon and its hierarchies and recycles literary hegemonic discourses in the name of the particular. That is why literary feminism takes postmodern weapons such as parody and irony and attacks sexist discourses, patriarchal

visions, hegemonic texts and everything involving women's discrimination both as authors and as characters.

Margaret Atwood is that kind of feminist author who transfers her uncertainties and obsessions about the inconsistencies in the official version of the Odyssean myth to her central character, Penelope: "I have always been haunted by the hanged maids; and, in *The Penelopiad*, so is Penelope herself" (Atwood, 2008: 11). Alternating with the twelve maids, Penelope tells her own variant of the Odyssean myth subjectively and often contradicting and adding to the Homeric information. The maids become a collective, non-individualised character and their story and version of the truth is expressed in songs sung by to the entire world, as the oral epic poets once did. The narrators, both Penelope and her maids narrate retrospectively, from the dark realm of Hades, something that happened thousands of years before. They start with the relevant episodes of their childhood to the time Odysseus returns to Ithaca, a moment that marks their destiny. We know from Homer that the hero decides to kill them to punish them for their promiscuous, betraying relationships with the suitors and for backbiting against their masters. Atwood's rewriting promotes other sides of the story. According to one of them, the maids flirt with the suitors at the request of Penelope who wanted to discover their intentions and regain control of the wooing affair that for a woman of no authority was hard to manage.

3. Feminine Corporeality and the Superficiality of a Myth

Refocalisation lays the foundations of critical, feminist rewriting in which the myth is rebuilt from its foundations. The patriarchal society of the ancient world is dominated by superficiality and injustice especially as regards the relationship between sexes. The male controls the female, both in matters of paternity and conjugality. Penelope's destiny is decisively influenced by her father before her husband, since Icarius tried to take her life to make a sacrifice for Neptune. Ever since her childhood, she faces the effects of male violence, being extremely vulnerable. A Naiad's daughter, she knows she is worth nothing and the only thing she learnt from her mother was to be patient and evasive, like water, an element she herself was made of: "Behave like water [...]. Don't try to oppose them. When they try to grasp you, slip through their fingers. Flow around them" (Atwood, 2008: 26). This is exactly what Penelope does when she pretends to be weaving the shroud to avoid her suitors. This is precisely what women do in a society where dodging is the only chance they have, their true power and capacity to cope with the male-dominated situations. The issue of the suitors is resolved only through the intervention of Odysseus who, due to the characteristic violence of ancient patriarchal world, kills the obstacles Penelope avoided.

Helen, famous for her beauty, is part of the same family as Penelope. The latter's aversion to her is partly justified in the patriarchal society that places physical beauty on a pedestal to the detriment of true values like intelligence. Penelope is often discriminated in the novel because "although I was not deformed or ugly, I was nothing special to look at (Atwood, 2008: 6). How men look at women is essential and how their eyes reflect their image defines their values in the society. Many men, Odysseus included, fought for Helen's hand. In the end, Odysseus had to settle for Penelope, who "was at best only second prize" (Atwood, 2008: 9). The superficiality of the values in men's eyes forces women to comply with this unjust code, generating a ridiculous competition that makes Penelope consider herself inferior and always envy "Helen the lovely, Helen the septic bitch, root cause of all my misfortunes" (Atwood, 2008: 31).

Helen is not the only victim of the male-dominated society that she tolerates with her lascivious attitude. Penelope also conveys her frustration, offending other women whom she believes physically inferior: "who would want to seduce Anticleia? It would be like seducing a prow" (Atwood, 2008: 12). Her competition with Helen turns into an obsession. When Telemachus returns from Menelaus's court, what interests Penelope is not the news about Odysseus, but her rival's external appearance. Atwood's satire on the myth of beauty is felt in the grotesque conversation the two cousins have about the many men have died for them, whose number is an indicative of "the most beautiful".

The patriarchal mentality remains discriminatory even in Hades. In an excess of sincerity, Antinous confesses that the real reason for courting Penelope was not her beauty, but Odysseus's wealth: "You weren't exactly a Helen, but we could have dealt with that" (Atwood, 2008: 24). Challenged by Penelope's questions about their dangerous courting, Antinous's blatant sexism discloses the mechanisms of patriarchal thinking in a specific of the society he belongs to: "You could probably have still squeezed out one or two little brats" (Atwood, 2008: 24). A new step on the scale of values, the mother-woman, is thus outlined. Seen from this angle – no less discriminatory – Penelope is better than Helen because she gave birth to Telemachus. Odysseus notices this and expresses it as a consolation: "Helen hasn't borne a son yet," he said, which ought to have made me glad" (Atwood, 2008: 16). Nevertheless, Penelope fails her mission as a mother, as she can't show her love to Telemachus because of the overprotective nurse Euryclea, who usurps her status as a mother. Euryclea plants in Penelope's mind the clichéd idea that the ideal wife is supposed to take care of her husband. This is the definition of the woman in the patriarchal society. Her only role is to attend to her husband's needs and perpetuate him.

Yet Penelope seems to be neither like Aphrodite nor like Demeter; instead, she asserts a complex personality that does not fit the intolerant traditional constraints of the myth.

It is clearly understood that Atwood does not refer strictly to the patriarchal society of Greek antiquity. The feminist discourse identifies a number of correspondences between the ancient society and the one she lives in and deals with them in an ironical key. Both societies lack profundity in their hierarchy of human values. Helen often uses the souls' opportunity to reincarnate and keeps up with what the myth of beauty means in the (post)modern era, sensing its artificial side when she speaks about "girdles, and bikinis, and aerobic exercises, and body piercings, and liposuction" (Atwood, 2008: 42). The writer's feminine perspective highlights the women's obsession with bodily beauty, once again fuelled by what men may think when they look at them. Consequently, women are interested in their physical appearance only to be appreciated by men: "Social order operated like a market of symbolic goods dominated by the male vision. For a woman, TO BE means TO BE SEEN by a man's eye" (Miroiu, 2002: 262). By rewriting the Odyssean myth, Atwood criticises the artificial side of the society to which she belongs, underlining the idea that woman's role has remained marginal, despite any progress made in various other fields. Penelope's rhetorical question formulated in the context of reincarnation possibilities is relevant in this regard: "My past life was fraught with many difficulties, but who's to say the next one wouldn't be worse?" (Atwood, 2008: 43), and her conclusion about the modern world mirrors the writer's feminist conception: "As for human nature, it's as tawdry as ever" (Atwood, 2008: 43).

4. Penelope Overturn Her Myth

Atwood's critical rewriting focuses mainly on the idea of deconstructing myths. The novelty is her attitude toward the role of the traditional myths in contemporary society. If so far the dissolution of the myths was a consequence of the postmodern authors' revolt against the remains of the canonical literature that promoted the universal truth, in Atwood's feminist novel the myth is perceived as a real danger because it is the foundation of a retrograde mentality. The myth is a reflection of society's vision on the world. The feminist movement understands that the marginalisation of women is perpetuated in literature through mythology; therefore, it is essential to reconfigure it through irony and parody. Speaking about how Atwood relates to the myth in her work, the German critic Peter Müller holds that "Traditional myths are destructive for Atwood because they annihilate human freedom and the possibility of creating something new" (Nischik, 2000: 247). In other words, holding on to the values and principles developed by mythology is

similar to regress and the evolution of mentality is stopped or in any case hindered. The same critic reveals how the author perceives the influence of myths and how she thinks one could break the chains of mythology: “Atwood criticizes the strong influence they [myths] have had upon people’s perceptions of reality, and adds new perspectives and new possibilities by reversing roles, changing solutions etc.” (Nischik, 2000: 247). Under the circumstances, the only choice is to create parodic representations of the mythological characters and a counter-discourse that exposes the shortcomings of the mythological themes – with irony. This is the discourse of *The Penelopiad*, in which the targets of the irony are the myths. Atwood debunks not only the myth of beauty, but also that of Penelope’s faithfulness, Odysseus and their androgynous relationship that Homer outlined in his *Odyssey*. Atwood analyses the mythological substance and after she removes the legendary aura, she discovers the faulty relationship between the man and the woman, i.e. the subjugation women by men. As far as the men in her life are concerned – her father, her son, her suitors – Penelope feels like the object of a transaction, valuable only financially. When she was very young, she was handed over to Odysseus “like a package of meat” (Atwood, 2008: 10) by her father Icarius, who saw in this a clever strategic manoeuvre. For the 15-year-old girl, marriage meant living with a stranger in a foreign country and sexual submission to a man who, as the maids warn her, has become the master of her body: “I would be torn apart as the earth is by the plough” (Atwood, 2008: 11). After the wedding, that “auction for a horse” (Atwood, 2008: 11), came motherhood. Then Odysseus left to fight in the Trojan War, but not before asserting his status as her owner, warning her of the consequences of adultery: “[...] he would have to chop me into little pieces with his sword or hang me from the roof beam” (Atwood, 2008: 18). Faithfulness is imposed on her under the death penalty. According to the maids, she would have yielded to temptation anyway, and the rumours about the queen’s promiscuous affairs have become famous over the centuries. Whatever the truth, Penelope’s faithfulness in the name of her love for Odysseus is nothing but a myth. She herself confesses that she wants her husband back only because she is bored: “When would he come back and relieve my boredom? (Atwood, 2008: 20). And the only reason for her sexual abstinence is that she fears her husband and the society, so she is not indifferent to the presence of the suitors. On the contrary, she is deeply roused: “I occasionally daydreamed about which one I would rather go to bed with, if it came to that” (Atwood, 2008: 25). But the suitors are not attracted to this “old cow”, all they want is Odysseus’s social position and the riches of his kingdom, so Penelope is just the tool they needed to obtain them. The

mother-son relationship is not based on unconditioned affection either. Telemachus associates his mother with his family's wealth and considers it her fault that the suitors spend the royal treasure. He accuses her of passivity and lack of affection when Odysseus reveals his true identity. Resigned, Penelope realises that she acts submissively to both men: "the two of them siding against me, grown men together, two roosters in charge of the henhouse (Atwood, 2008: 39).

Men's complete disregard of women in the phallogocentric society turns the latter into silent, aesthetic objects: "mute bodies to be gazed at, fantasized about, probed, used and abused, fabricated as commodities, exploited as saleable goods or expendable national resources" (Howells, 1996: 56). Atwood outlines women's situation as minor entities in a men's world in a frustrated Penelope who is used to hiding her feelings and opinions from her husband: I kept my mouth shut; or, if I opened it, I sang his praises. I didn't contradict, I didn't ask awkward questions, I didn't dig deep" (Atwood, 2008: 3). The silent woman is a more general theme of feminist literature that Atwood approaches by laying out the female characters' complex emotions. Reghina Dascăl points out that in ancient societies silence was a woman's true virtue. Sophocles' words in the tragedy *Ajax* – which the critic uses as an argument – is a good example in this regard: "Only silence makes women truly charming" (Dascăl, 2001: 167). Atwood demonstrates that women's shyness is nothing but the repression of their feelings for the sake of the social codes. Penelope contradicts the myth of her modesty when she says that she only covered her face with a veil to hide her laughing at her father who was desperate when she left with Odysseus to Ithaca. Nevertheless, her actions bear the stigma of androcentrism, since she manages the affairs of the kingdom in her husband's absence only to see that on his return he is pleased with his wife and tells her: "You're worth a thousand Helens" (Atwood, 2008: 21). Consequently, her personal success matters only as long as they please her husband.

Atwood thinks myths are "stifling chains and dead stories" (Nischik, 2000: 247) and the critical rewriting of the Odyssean myth reveals precisely the idea of freeing the woman from the mentality-related constraints to which she was subjected for centuries on end. Much of the remaining refractory thinking – demonstrates the author – is still visible in modern world. Not just Penelope, but also the twelve maids who have to cope with so much gender and social status discrimination, representing the periphery from all points of view are the victims of patriarchy. The writer's decision to divide the narrative perspective between Penelope and the chorus of the maids marks the shift from the centre to the periphery and the chance to express the truth of a social category that is completely ignored by the official discourse. The nameless, defenceless maids are the ones whom Penelope sends to

worm the secrets out of the suitors and whom Odysseus hangs when he returns, unaware that the “betrayal” was part of Penelope’s plan. They are the victims of their masters, the “dirty girls” of the house, Telemachus’s “toys and pets”, Penelope’s “sources of information”, the sex toys of the suitors who “helped themselves to the maids in the same way they helped themselves to the sheep and pigs and goats and cows” (Atwood, 2008: 27–28). They didn’t even control their own bodies: “If our owners or the sons of our owners or a visiting nobleman or the sons of a visiting nobleman wanted to sleep with us, we could not refuse” (Atwood, 2008: 5) Aware of the maids’ status, Penelope cannot show solidarity with the ones she calls “sisters” and keeps using them even after she has learnt that the suitors raped them, telling them that their destiny is to please their master and “and he’ll be very pleased with you when he comes home” (Atwood, 2008: 28). Not only that they do not have a “voice” in Homer’s epic, but their killing is considered an act of justice done by the hero Odysseus, the man who, once he has returned home, puts everything back in order.

The author believes that from the perspective of the mythological patriarchy, women have “the quality of «thinghood»” (Nischik, 2000: 247), and her discourse illustrates this feature in characters like Penelope, Helen or the twelve maids. The gender differences that Atwood reveals in her novel can be interpreted based on Simone de Beauvoir’s opinions about the woman’s discriminated status: “she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute – she is the Other” (Beauvoir, 1998: 3). Odysseus remains in control even when he is not present, while Penelope is just an extension of the hero. The myth of faithful Penelope would not have existed if it had not been related to Odysseus, and Homer respects the hero’s status and turns it into the subject of his epic. Atwood’s novel is no longer about Odysseus, but, as the title anticipates, Penelope, a character who manages to assert herself by recounting her own experience subjectively. Mihaela Miroiu’s assertion is relevant in this regard: “in order to become a subject, women must start from their own experiences as centres of knowledge” (Miroiu, 2002: 140).

To put it differently, Penelope becomes the *centre of knowledge* by recounting her own experiences after a long time, when she understands the facts better, as she confesses in the beginning of the novel: “Now that I’m dead I know everything” (Atwood, 2008: 2).

5. The Intentions of the Parodic Discourse

The authenticity of Penelope and the maids’ version is enhanced by the oral nature of the feminist/postmodern discourse built as a dialogue with the reader to whom the narrators speak directly and whom they

invite to reflect upon the facts. The language is typical of postmodern literature, shifting the substance of the discourse toward the materiality of everyday life and making the transition from the classical style of the epic obvious.

Penelope speaks to the women readers on this discursive tone and explains them that her confessions contradict the official version of the myth, compromising its exemplary nature: Don't follow my example, I want to scream in your ears – yes, yours! (Atwood, 2008: 3) “Now that all the others have run out of air (Atwood, 2008: 3), Penelope decides to “spin a thread of my own” (Atwood, 2008: 3). She and her maids undo Homer's story and recount it again from a woman's point of view. Moreover, they contradict and question the former story: Penelope knows that the beggar who came to their court is Odysseus, that he has been unfaithful to her many times and that Euryclea has seen his scar while he bathed. Even the famous interpretation of the dream with the geese is discredited, because they do not symbolize the suitors about to be killed by the eagle, but the maids who are unjustly punished by Odysseus. “Now you've heard the plain truth”, Penelope warns us, but Atwood questions even the authenticity of her version when the chorus accuses her of deceptiveness and complicity to murder: to remain a famous “model wife” (Atwood, 2008: 35), fearing the possible confessions of “the cheeky young wigglers” (Atwood, 2008: 43), Penelope did not hurry to defend them, but pretended to be fast asleep. The various versions of the truth suggest that there is no absolute truth, only subjective, fragmentary perceptions of reality. This is one of the postmodernist principles that Atwood promotes to discredit the dated, obstructive canonical text. The text is no longer holds an exclusive truth, but a set of subjective truths that the readers are free to judge/interpret as they please.

The narrators' voice blend in a way that no version can be considered the actual truth, but they have one thing in common: Odysseus has been unfaithful and is no longer a hero. For Penelope, Odysseus is obviously “tricky and a liar” who has told her “the nobler versions, with the monsters and the goddesses, rather than the more sordid ones with the innkeepers and whores” (Atwood, 2008: 39). Even some singers who come to the court in Ithaca bring news about Odysseus and his lovers, not about Sirens, the cave full of bats or the Land of the Dead. The chorus sings sarcastically about the adventurer who “bedded the goddess so fine” (Atwood, 2008: 33 – a reference to Circe), left Calypso after “seven long years there of kissing and woo” (Atwood, 2008: 23) and “Then he told his adventures and laid to his store/A hundred disasters and sufferings galore” (Atwood, 2008: 33). Homer does not hide the erotic side of Odysseus's adventures, but gives them the mythical aura of a hero subjected to the whimsical, vengeful

gods who make him walk a tortuous path. Atwood casts a shadow on his heroism in these versions that call him a hypocrite, tricky adulterer and liar.

The climax of the parodic vision is the staging of the trial of Odysseus, an opportunity for the writer to reassert the idea of patriarchy in modern society and its obtuse mentality. The hero is absolved of the crime of killing the suitors because, according to the attorney for the defence, “our generally esteemed client Odysseus was merely acting in self-defence (Atwood, 2008: 169–40). As for the hanging of the maids, the Judge denies the accusations in the name of the famous Odyssean myth that he considers superior to the murder of the twelve women: “It would be unfortunate if this regrettable but minor incident were allowed to stand as a blot on an otherwise exceedingly distinguished career” (Atwood, 2008: 42). In the patriarchal vision, the maids were guilty because they “were raped without permission” – Odysseus’s permission, obviously –, as their master also owned their bodies. Naturally, the “minor incident” is the result of the Judge’s discriminating perception of gender differences. Therefore, the maids are forced to invoke the Angry Ones – it is not a coincidence that they are female goddess –, since they are the only ones who can do justice and haunt Odysseus for his *hybris*. Odysseus will be haunted in “songs and in plays, in tomes and in theses, in marginal notes and in appendices!” (Atwood, 2008: 42), which suggests that the Odyssean myth will be rewritten over time. Besides its ludic, even ridiculous aspect, the mixture of contemporary law-specific elements with mythological ones is meant to connect the ancient with the modern based on the myth, once again demonstrating the negative consequences that mythological thinking perpetuates within the society.

6. Conclusions

Atwood abandons the idea of “happy endings” (Atwood, 2008: 3), as Penelope does when she decides to spin her own yarn. Life is too complex and complicated for literature to make up stories based on myths that are known to impose the universal truth, happy endings and final solutions to the plots. The critical rewriting of the Odyssean myth from the feminist perspective means, as we have already shown, debunking the myths and the patriarchal mentalities at their foundations, and impose a subjective narrative bearing the individual truth: “The rewritings of the model text given to «public use» establish a different kind of legitimacy by discrediting the official, deceiving discourse that serves the policy of the state conservation system and by asserting the individual, subjective, fragmentary truth” (Bodiştean, 2015: 101–115). *The Penelopiad* reconfigures the woman’s status in the couple and the relationship with the patriarchal society by reinterpreting the myth of the

Odyssean couple and conjugal happiness. In this novel, the deconstruction of the myth under the influence of feminist thinking is meant to draw attention to the superficiality of the contemporary society that promotes the retrograde thinking of the Homeric patriarchy. For Atwood, myth is a danger and demystification is the only way to eliminate its influence on mentality.

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Rebellious Individuality in the Beats' Literature and Life

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Abstract:

Individuality, which means stressing and according importance to some peculiarities of one's character and to a large extent ignoring collective obligations and considerations, is a characteristic of man that shares it with his Creator and therefore, according to the Beats, should be unconditioned and should not be suppressed or subdued. Although the Beats believed that individuality was crucial to society, America at that time gave it a dirty look and people in general were not kind to that which was different from societal criteria. So, the Beats felt unsafe in an anti-individualist society stamping on the individual's innovations, advancements, and difference. The Beats' life was in fact a battle between them and society, between conformity and individuality, between heterogeneity and homogeneity, between collective and individual norms. This paper is concerned with the effects of society on the Beats' awareness of themselves and how that awareness dominates their entire life including relationship with other people.

Keywords: American society, conformist, Beats, identity, individuality

1. Introduction

For the Beats individuality is so crucially important that Ginsberg understands it as a unique part of human sentience and identical in all men, which the individual shares with his Creator and claims that recent history has been the record of a vast conspiracy to suppress and exterminate contemplative individuality and instead, impose one level of mechanical consciousness on mankind and also accuses the system of mass communication of conducting this process during which it feeds to our senses the only immediate historical data that we can know and act on. These media, Ginsberg continues, prohibit, mock, and suppress the deepest and most personal sensitivities and those who support the organization of mass stereotype communication mock, misinterpret, and suppress any manifestation of unconditioned individuality (Schumacher, 2015: 112–13). Psychologically speaking, self and individual are used interchangeably and basically, an individual is a self or person, although according to Brissett, social psychologists more prefer the concept of self (Baumeister, 1986: 187). Bordens (2008) distinguishes between the 'individual self' and the 'collective self'. The former is the part of the

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self that refers to the ideas, thoughts, and information we have about ourselves or in brief, to our self-knowledge; it can answer the questions who we are and what we are. The latter is the part of the self that comes from membership in groups and can answer the question what relation we have to the group (35). Cultures do not accord equal importance to these selves; in some cultures like America the individual self is dominant and in some other cultures like Japan the collective self is given preference in such a way that cultures, family, religious community, or nation takes pride of place. Wodarski (2002) claims that Americans are even more individualistic than Europeans who put strong emphasis on family (3). In societies in which the individual self is primary people accord great importance to their own private needs and are rather independent of any set of social relations but in societies that the collective self takes priority over the individual self, meeting the expectations of others is given preference because people know themselves as part of the social context. Regardless of whether a society is individual self or collective self, sometimes the dominance of each self is determined by situational factors. When for example, Japan assaulted the American troops in Pearl Harbor, the whole country united against the enemy. Naturally, in a country which is individual self, people emphasize their differences and in a country which is collective self, people prioritize their similarities; hence, the Beats' great emphasis on difference. In a country which is individual self the individual wishes to stand out and therefore, he is happy if he is richer, more accomplished, and more successful than others and conversely, in a country which is collective self the individual wishes to blend in and not be noticeable. As Clarke (2005) reports, extensive research has proved that people in less industrialized countries are more collectivist and even more altruistic (50). Social psychologically speaking, the self-concept or the level of the individual's personal knowledge too much depends on the culture in which he lives. So, personal experiences, the individual's interaction with others, and cultural forces all play roles in shaping our self or individuality. In other words:

The public self is the self that is manifested in the presence of others, that is formed when other people attribute traits and qualities to the individual, and that is communicated to other people in the process of self-presentation. The private self is the way the person understands himself or herself and is the way the person really is-even if other people fail to recognize it. (Baumeister, 1986: V)

Perhaps the reason behind the fact that most of white Americans see African Americans as responsible for their own plight is that they put great emphasis on individuality and do not consider society's role. It is interesting to say that autobiographical writing, the style that the Beats mostly used, abounds in individualistic societies like America.

According to a piece of research “as early as middle childhood, children from Western cultures tell more elaborated, more detailed, and more emotional narratives of their past than do children from Eastern cultures” (Fivush, 2004: 576). So, cultural differences in autobiographical memory mirror the distinction between individualism and collectivism.

2. The Beats and Their Individual Identities

From the point of view of social psychology, when an individual surrenders to the authority and turns in to the instructions issued by it, he actually enters into an ‘agentic state’ that weakens his individuality. Conversely, when an individual feels discomfort in an obedience situation, he experiences ‘role strain’ that makes him question the legitimacy of the authority and therefore, strengthens his individuality (Bordens, 2008: 269) and this is the same thing that happened to the Beats. Cote (2002) presents a typology of five identity strategies and claims that they “capture the range of contemporary life-course trajectories” (3). He names these strategies as follows: Refusers, Drifters, Searchers, Guardians, and Resolvers (3). Refusers, Drifters, and Searchers are anomic meaning that like the Beats they are alienated, loosely rooted, and disconnected from others. Guardians and Resolvers are nomic (do not come within the scope of our discussion in this paper) meaning that unlike the Beats they are committed, connected, integrated, and rooted with others (60). Refusers to refuse entry into adulthood, as Cote contends, develop a series of defences. Characterized by a dependency on someone or something, for example, they lock themselves into child-like behaviour patterns and they may live with their parents for a long time or for their lives (3). Kerouac is very akin to Refusers. He remained with his mother to his dying day and was heavily dependent on her. Or using Freud’s words, his psychic energy had become fixated on his mother (Wormer, 2007: 23). When a reporter asked about his plans, Kerouac told him: “Always go back to my mother” (qtd. in Creighton, 2007: 198). In his mother “he already had an almost perfect camp follower. Although she couldn’t satisfy his sexual needs, she supported him economically and emotionally” (Nicosia, 1983: 209). When Joan Haverty and Kerouac married, Kerouac still desired to live with his mother again because he wished for her care and nurturing. So, they moved to her mother’s house in Richmond Hill. According to Fromm (2002), this relationship may be neurotic or even schizophrenic and it is not surprising to find this behaviour in the average adult because after such a person is born, he is afraid to take the next step of birth, that is, to be weaned from mother’s breasts. These kinds of people desire to be nursed, protected, and mothered by a

motherly figure. If this motherly protection is withdrawn, they are frightened and insecure but when it is provided they are active and optimistic (38–39). This fixation with the mother, as Fromm argues, is rather incestuous (39). It is not accidental, then, that Jones, a Kerouac critic, suggests that the relationship between Kerouac and his mother “borders on the Oedipal” (Theado, 2000: 21). Or McKee (2004) describes him as “a guilt ridden omni-sexual and, as his mother’s darling, the object of incestuous ministrations (she bathed him until he was twelve) and an enmeshment with her that lasted until his death” (VIII). In *On the Road*, Sal lives with her aunt as his mother figure and is very dependent on her: “I sent my aunt an airmail letter asking her for fifty dollars” (Kerouac, 1959: 36), “I shot my aunt a penny postcard across the land and asked for another fifty” (58), “The money was in; my aunt had saved my lazy butt again” (60), or in this one that his child-like dependence is more obvious: “My aunt got up and looked at me. ‘Poor little Salvatore’, she said in Italian. ‘You’re thin, you’re thin. Where have you been all this time?’” (63), “We were waiting for my next GI check to come through; my aunt was forwarding it” (91).

Cote (2002) also says that Refusers may commit crimes (3) and this happens to be true for Sal and Dean (Kerouac and Cassady respectively in real life) in *On the Road*: “I took bread and cheese and slipped out the door” (Kerouac, 1959: 92), “At Sonora I again helped myself to free bread and cheese while the proprietor chatted” (94), “Dean rushed out the next moment and stole a car right from the driveway and took a dash to downtown Denver and came back with a newer, better one (128), “Dean ... set a Denver record for stealing cars and went to the reformatory” (25). Refusers, as Cote (2002) describes them, may refuse to acquire occupational skills (3) and it can be a reason for their dependence on others. None of the Beats had permanent jobs. Sal depends on his aunt and has no skill; Dean, too, never has a steady job because their “relationship to work and pleasure is mechanical: work is a means to make money, not a mode of self-realization, and satisfaction must be instant and passively enjoyed” (Fromm, 2002: XXXIV). Cote (2002) also adds that Refusers usually find a mate or a group of friends who enables them to stay permanently in a pre-adult status (3). The so called Beat Generation or Dean in *On the Road* played this role and Kerouac followed them on the road – especially Burroughs in real life – in their travels to Mexico or other places instead of taking on adulthood responsibilities. It was not accidental, then, that Kerouac’s father “attributed Jack’s shiftlessness to the bad influence of Burroughs and Ginsberg” (Nicosia, 1983: 137). Regarding engagements with their social environments, Cote (2002) argues, Refusers are perhaps given little encouragement, guidance, and structure as children (3). Accordingly, Nicosia (1983) reports that Kerouac’s father “bequeathed

to his son a social animosity, a feeling that the civilized world was arranged for the exploitation of poor minorities ... and this sense of injustice led to a rebelliousness against the standing order (37). That is why Refusers, Cote (2002) reiterates, cannot be actively engaged in a community of adults (3). Cote also continues that Refusers in their adult years, in their twenties and thirties for example, conduct themselves so irresponsibly that they sabotage their own position in any adult community; for instance, they may engage in heavy alcohol or drug use (3): “Jack drank himself to death at age forty-seven” (McKee, 2004: X). Alcoholism was called “the writer’s black lung disease” (qtd. in McKee, 2004: X). Theado (2000) goes even further than this and connects his death to his heavy use of alcohol: “he died an early alcoholic’s death” (26).

Burroughs fits the description of Drifters given by Cote. Drifters at their disposal, according to Cote (2002), have more personal resources. For example, they show higher levels of intelligence (4). Burroughs was older than Kerouac and Ginsberg and so intelligent that they accepted him as their mentor. He had already obtained a BA in English Literature from Harvard University, went to the University of Chicago to conduct research into Egyptian hieroglyphics, and had a lot of information about all types of drugs. It was Burroughs who introduced the inspiring book Oswald Spengler’s *The Decline of the West* to Kerouac. Family wealth is another resource that Drifters may have at their disposal on the list made by Cote (4). Burroughs’ grandfather William Seward whom our young Burroughs was named after him invented the famous Burroughs adding machine and courtesy of this invention, it is reputed that Burroughs each month was provided with one hundred and fifty dollars that during the Depression gave him security; something that the other Beats were completely deprived of. Then, it could be said that if not wealthy, his family was comfortably off. The other resource that Cote mentions is occupational skills (4). Burroughs had a short-lived factory job, worked as a private detective, and most famously as an exterminator. In *Naked Lunch* he says: “They call me the Exterminator. At one brief point of intersection I did exercise that function and witnessed the belly dance of roaches suffocating in yellow pyrethrum ... Sluiced fat bedbugs from rose wall paper in shabby theatrical hotels on North Clark and poisoned the purposeful Rat, occasional eater of human babies” (Burroughs, 1959: 102). Because of their lack of integration into the community, Drifters, as Cote (2002) submits, are usually unable or uninterested to apply their resources in a continuous and consistent way: “The Drifter may feel that conforming may be a ‘cop out’, or may be ‘selling out’; or the Drifter may simply feel that he or she is ‘too good’ to ‘toe the line’” (4). Accordingly, Burroughs applied all his skills ‘at

one brief point of intersection' as mentioned in the above quotation. He used his resources in spending time with pushers, pimps, and hoodlums; in leading him through the hospitals, prisons, and slums of three continents; in cultivating perverts; in exiling himself from civilization; and in using different types of drugs. Cote (2002) believes that shallow interpersonal relationship, poor impulse control, and lack of commitment to an adult community are the reasons behind this pre-adult behaviour pattern (4).

Ginsberg fits the description of Searchers given by Cote. According to Cote (2002), Searchers do not give up finding a valid adult community but their high criteria are so unrealistic that nothing can satisfy them; they are always dissatisfied with themselves and they may project this satisfaction onto others. They are usually unable to find perfection in themselves and in communities and this is the reason behind their travels for which there can be no end (4). In case of Ginsberg, we can refer to his travels to Japan in search of Buddhism and India in search of yogis and holy men. Searchers, Cote adds, may seek out perfect role models but if they prove to be imperfect, Searchers may grow tired of them or in comparison with those of the role models, Searchers' own imperfections may create a sense of despair (4). For Ginsberg (2006), it is impossible to achieve perfection: "Endless cycles of conflict happening in nothingness/make it impossible to grasp for the perfection/which does not exist" (231); he finds perfection only in nature: "No imperfection in the budded mountain ... no imperfection in the grass" (515); he even complains about his behaviour as a searcher of perfection: "Why've I wanted to appear heroic, why/strain to accomplish what no mortal could -/ Heaven on earth, self perfection, household/security, & the accomplishment of changing the World" (971). And also his dissatisfaction: "Under the burden/of solitude, /under the burden/of dissatisfaction" (148), "illuminated by machine eyes, screaming drumbeats, /passionate voices of Oklahoma City/chanting No Satisfaction" (427), "Last night almost broke my heart dancing to/Cant Get No Satisfaction" (446).

Individualization has become a natural characteristic of late modern societies in which people prefer to develop their individuality rather than be a cog in the machine. However, Cote (2002) speaks of two types of selves or individuals: the independent self and the interdependent self. The independent self that is more common in Western industrial societies emphasizes his sense of autonomy and separateness from others and his choice of duties and obligations as the basis of allegiances with others. The independent self is considered as 'whole unto itself' comprising his own feelings, beliefs, and thoughts that are regarded as being outside him. The interdependent self, on the other hand, that is more common in cultures of the Orient is more duty-bound and attentive

to the needs and expectations of others. The interdependent self is more likely to utilize and experience 'other focused' emotions such as shame, sympathy, and empathy which are the result of relationship with the other. The interdependent self, Cote continues, places himself in the context of accommodating and cooperating with others whereas the independent self tries to avoid, manipulate, or control others; he sees duties and obligations as matters of individual choice (85–86). Dean in *On the Road* is an independent self who is criticized by Galatea:

"You have absolutely no regard for anybody but yourself and your damned kicks. All you think about is what's hanging between your legs and how much money or fun you can get out of people and then you just throw them aside. Not only that but you're silly about it. It never occurs to you that life is serious and there are people trying to make something decent out of it instead of just goofing all the time." (113)

For this type of character "a man must have and must preserve and defend the freedom of the step and the right to make a choice and grasp opportunities ... It is the free choice that counts and the conviction that nobody can either 'fence you in' or 'push you around'" (Erikson 1987: 36–37) and this is the same thing that Kerouac experienced in the navy when he realized that it went against the grain to do the military. The Beats, however, believed that in America instead of individualization, "a mass-produced mask of individuality", a phrase used by Erikson (1987), had been created (267).

3. Views on Individuality

Freire (1993) contends that preventing an individual from their own decision making, you actually change them into objects and simultaneously, believes that only in fellowship and solidarity the pursuit of full humanity is carried out not in isolation or individualism: "Attempting *to be more* human, individualistically, leads to *having more*, egotistically, a form of dehumanization" (85–86). On the other hand, Fromm (2002) argues that in the twentieth century, the alienated individual, as an impoverished 'thing', depends on powers outside himself and has forgotten his own powers and richness and all this has led to a loss of sense of self and of individual identity (121). He reiterates that "no institution and no thing is higher than any human individual" and if this is not so, human life will not be ethical (168). In his moral ideas Fromm emphasizes love and "universal brotherliness" (59) that most of the Beats' characters, according to the above-mentioned quotation, lack. So, it should be noted that the Beats' unrestricted individualism would not be completely confirmed by Fromm and Freire.

According to Lecky, individuality or self-concept as a social creation is only possible within the scope of the value system and any resistance, too, will be put up within it:

The individual sees the world from his own viewpoint, with himself as the center. Any value entering the [value] system which is inconsistent with the individual's valuation of himself cannot be assimilated; it meets with resistance and is, unless a general reorganization occurs, to be rejected. This resistance is a natural phenomenon; it is essential for the maintenance of individuality. (qtd. in Delamater, 2006: 209)

Asch submits that people create macro cultural factors – social organizations (institutions), conceptual organizations (cultural concepts), and physical organizations (artifacts) – and reciprocally and automatically they take on the characteristics of the same factors and this, as a matter of fact, gives them support, stability, and strength (Ranter, 2008: 43). Although society is composed by and of individuals, Durkheim explains, what preserves their individuality is not an aggregate of individuals. In other words, society is, of course, individuals but individuals so organized together in a structure that changes their individuality (Ranter, 2008: 43). Conversely, because of man's alienation, Sullivan, a famous psychiatrist, even rejects the common view that there exists a unique individual self and instead, calls Lecky and Durkheim's concept the "delusion of unique individuality" (Fromm, 2002: 187–188). It is not accidental, then, that the Beats strived to bring about real individuality because they did not believe in Lecky's concept, too; in fact, they knew that a society devoid of individuality produces only two types of people: "the conditioners and the conditioned; the active and the passive barbarians" (Fromm, 2002: 215). Marcuse (2007) complains that American society suppresses individuality; it not only determines the socially needed occupations and attitudes but also individual needs and aspirations (XLV-VI). It is only the individual who has the right to decide what are true and false needs and any tribunal that arrogate to itself the right to decide is reprehensible (8). In *Desolation Angels* Kerouac proves that both Sullivan and Marcuse are right. Duluoz in this novel is stopped by both the police and media and asked where he is going and his answer is that he is looking for peace which, as Johnson contends, implies that "the celebrity can preserve no private life, no real" and they have "nowhere to hide from the coercive social" (Myrsiades, 2002: 49). In general, "Modern persons find themselves 'between public and private' with no undoubted, satisfying public definition of self, nor secure and convincing private sense of self-identity" (Weigert, 2006: 55). Depriving people of their individuality, the developed industrial civilization change them into things and instruments and as a result, they become slaves because, as

Marcuse (2007) reports, in Perroux's view, slavery is not determined by obedience or hardness of labour but by the reduction of man to the state of a mere instrument or thing (36). It should be mentioned that Marcuse and Fromm's opinions do not correspond exactly to the Beats' ideas, behaviour, and activities, especially Marcuse who rejected them because in his view, they had resorted to passive resistance and at last fell prey to capitalism. Riesman (1989), another sociologist, without naming them said that in the 1950s many educated people considered only two roles for themselves: the role of an organization man, that is, other-directed and the role of a well-shod cowboy, that is, inner-directed. In this period, Riesman contends, "togetherness" and "do-gooder" were terms of contempt and a solipsistic lack of concern for others (as we saw it in what Galatea said to Dean in the above-mentioned quotation) often masqueraded as autonomy and individuality had degenerated into eccentricity and egocentrism (IVI).

However, Whyte (2002) asserts that in the 1950s the large corporation was systematically stamping out individuality and people foolishly allowed this to occur, although that loss of individuality would at last be detrimental to both the individual and the corporation (VII). Whyte defines the term Social Ethic as "contemporary body of thought which makes morally legitimate the pressures of society against the individual" (7). Whyte believes that the reason behind this thought are threefold: firstly the group is more creative than the individual, secondly the individual needs belongingness and thirdly this belongingness could be achieved through the application of science. Man's isolation, as a unit of society, is meaningless. So, if he collaborates with others, he helps produce a whole which is, of course, greater than the sum of its parts. Therefore, conflict between man and society is not natural and if there are conflicts they are, in fact, misunderstandings and breakdowns in communication. Science, can remove all these obstacles and bring about consensus and equilibrium and make society and the individual's needs one and the same. But in the Social Ethic Whyte is differently describing, however, man's "duty is not so much to the community in a broad sense but to the actual, physical one about him, and the idea that in isolation from it – or active rebellion against it – he might eventually discharge the greater service is little considered" (8). Whyte reiterates that an ideal of individualism, like Dean's, which denies the obligation of man to others is impossible and simultaneously, he confirms that there always must be a conflict between the individual and society and that this conflict is the price of being an individual whose fight against society enables him to wrench his destiny into his own hands because organization has been made by man and could be changed by him and accidentally, the fault is not in organization but it is in man's worship of it

(13–14). Stamping out individuality in favour of organization destroys self-reliance because it implies that “The man of the future ... is not the individualist but the man who works through others for others” (18). Ranter (2008) suggests that individualism should not be entirely renounced; only its dysfunctional aspects should be repudiated. For example, the individual’s responsibility and autonomy should not be exaggerated and social influences, too, should not be obscured. A complete rejection of individualism deprives us of valuable tools for psychological fulfillment and total collectivism is one-sided and unsatisfactory. “This is why we need a balanced view of self that recognizes a person’s weaknesses and responsibility for self-improvement, along with recognizing the social sources of these weaknesses” (177).

Whyte (2002) continues to say that by the time of the World War I, organization in American society set aside the Protestant Ethic that success was due to the individual’s natural qualities and so, the social became the dominant current of thought in this country because accordingly, if man might not be perfectible, society might be (22). We are still told by the running elite that the individual is so nonlogical that he cannot recognize his problems let alone solve them. As a result, the individual should sacrifice himself for the group and believe that what is good for the group is good for him, too. Then, adjustment – to which the Beats were dead set against – rather than change becomes the desideratum and the group becomes the rock and maladjustment will be disharmony with it (36–37). Whyte expounds on the ideas of a member of the intellectual elite, anthropologist Lloyd Warner, who enunciates that rootedness in a stable group guarantees man’s happiness and every individual should avoid change, fluidity, and conflict as social evils and should grow an unconscious desire for belongingness (39). In Whyte’s view, to see the group as a creative vehicle is ‘false collectivization’ because people very rarely think in groups and the belief that the individual could be taught to create in concert rather than as an individual is impossible. As a group member, the individual seeks common ground with the others and does not take seriously what would go against the grain because new ideas really affront current agreement (51–52). Whyte complains that “the whole tendency of modern organization life is to muffle the importance of individual leadership ... In group doctrine the strong personality is viewed with overwhelming suspicion” (53). Considering that “All creative advances are essentially a departure from agreed-upon ways of looking at things”, Whyte poses the question of why should there be consensus in the group? Individualism, he suggests, should not be taken as antagonism. Upholding organization, we, in fact, make the individual distrust himself and “there is none more pathetic than that in which the human individual

demands that in the vital relationships of life he be treated not as an individual but as a member of some organization” (58–59). Ranter (2008) recommends that we should retain positive aspects of current macro cultural factors and negate their negative aspects and all this requires us to restructure our social institutions so that they are able to create new forms of competition, materialism, and individualism (177).

4. Individuality in the Beats

The Beat Generation aimed to resuscitate individuality in America. Kerouac spoke nostalgically of American individuality: “Like my grandfather this America was invested with selfbelieving individuality and this had begun to disappear around the end of World War II with so many great guys dead ... when suddenly it began to emerge again, the hipsters began to appear gliding around saying, ‘Crazy, man’” (qtd. in Creighton, 2007: 200). One of these great dead guys is undoubtedly Emerson, one of the Beats’ mentors, who had said: “individuality is not only not inconsistent with culture, but is the basis of it” (Atkinson, 1950: 719). However, perhaps the Beats were not as individualistic as some people think. Holton, Skerl (2004) reports, quoting John Clellon Holmes and Diane di Prima shows that the Beats, in actuality, wanted to bring about a subculture or a new collective space. Holmes begins his essay “This Is the Beat Generation” with a teenage dope smoker who claims to be “part of a whole new culture” (18) and Diane di Prima speaks about the sense of collective experience this way:

As far as we knew, there was only a small handful of us – perhaps forty or fifty in the city – who knew what we knew: who raced about in Levis and work shirts, made art, smoked dope, dug the new jazz, and spoke a bastardization of the black argot. We surmised that there might be another fifty living in San Francisco, and perhaps a hundred more scattered throughout the country. (18)

As a matter of fact, the dope, the art, the jazz, the work shirts, the Levis, and the mixture of different people separated the Beats from the conformist society of the 1950s and simultaneously established a new subculture. In constructing this new subculture African Americans, of course, played a crucial part as Sal shows it in *On the Road*:

wishing I were a Negro, feeling that the best the white world had offered was not enough ecstasy for me, not enough life, joy, kicks, darkness, music, not enough night ... I wished I were a Denver Mexican, or even a poor overworked Jap, anything but what I was so drearily, a "white man" disillusioned. All my life I'd had white ambitions; that was why I'd abandoned a good woman like Terry. (Kerouac, 1959: 105)

The quotation reiterates that Sal separates himself from the white conformists and joins the black nonconformists. He even blames himself

that if he had not had white ambitions, he would not have abandoned Terry. As Skerl (2004) quotes Herbert Huncke, mixing with others even gave Huncke security: “It was the first place I’d found where I felt secure.... I felt as though I blended in” (24). In Burroughs’ (1953) view, even the world of the junkies or homosexuals is a subcultural alternative to which he refers in *Junkie*: “By accident I met some rich homosexuals, of the international queer set who cruise around the world, bumping into each other in queer joints from New York to Cairo. I saw a way of life, a vocabulary, references, a whole symbol system, as the sociologists say” (XIII) or “Junk is not a kick. It is a way of life” (xvi). The Beats as a matter of fact, instead of mere individuality, created a sense of new community or subculture that challenged “at a symbolic level the ‘inevitability’, the ‘naturalness’” of the dominant culture (Hebdige, 2002: 89).

Charters (1995) mentions a Kerouac’s letter to Carolyn Cassady in which Kerouac denies individuality and ego-centrality which, as he believes, leads to selfishness:

There are really no Neals, Carolyns, Allens or Jacks, but figments in a dream, believing themselves to have fundamental selfhood and yet they are buried and their flesh melts away . . . Biggest trouble is hangup on self, on ego-personality. I am not Jack . . . I am only Jack when I act myself, which is mean, silly, narrow, selfish. (428)

Self-centrality, according to Kerouac, prevents the individual from connecting to others. Seemingly, he sees no contradiction between individuality and interconnectedness and the bridge between these two is built by improvisation or impulse so that in connecting to others he does not consider difference if he feels affection towards somebody as he says in a letter recorded by Charters (117). Quinn, as Skerl (2004) mentions, contends that for Kerouac “improvisation dissolves the individual personality ... improvisational processes subvert the organizing self in order to further intersubjectivity. Improvisational activity removes the process of meaning-making from the isolated individual and hands it to an interactive collectivity” (156). So, Kerouac (1959) was interested in a collectivity like this depicted in *On the Road*: “young heroes of all kinds, white, colored, Mexican, pure Indian, were on the field ... Near me sat an old Negro who apparently watched the games every night. Next to him was an old white bum; then a Mexican family, then some girls, some boys – all humanity, the lot” (105). If this self-denial is true, Quinn, according to Skerl (2004) believes that it should not be called individuality or self-assertion but self-abandonment (156). Perhaps it is better to say that the Beats experienced both individuality and self-abandonment simultaneously and sometimes went to extremes. As it is clear in the above-mentioned quotation, Dean

abandons others and asserts only himself. The Beats, in general, fulfilled their individuality at the expense of their health as both Cassady and Kerouac died young and also at the expense of their whole life via wasting it. In other words, they had an irresponsible attitude both towards themselves and others. In *On the Road* Carlo criticizes others for the same thing:

“I want to know what all this sitting around the house all day is intended to mean. What all this talk is and what you propose to do. Dean, why did you leave Camille and pick up Marylou?” No answer--giggles. “Marylou, why are you traveling around the country like this and what are your womanly intentions concerning the shroud?” Same answer. “Ed Dunkel, why did you abandon your new wife in Tucson and what are you doing here sitting on your big fat ass? Where’s your home? What’s your job?” Ed Dunkel bowed his head in genuine befuddlement. “Sal-- how comes it you’ve fallen on such sloppy days and what have you done with Lucille?” He adjusted his bathrobe and sat facing us all. “The days of wrath are yet to come. The balloon won’t sustain you much longer. And not only that, but it’s an abstract balloon. You’ll all go flying to the West Coast and come staggering back in search of your stone.” (Kerouac, 1959: 77)

Buddhism in which the Beats were interested is another reason behind this self-denial. The Buddha, Siddhartha Gautama, himself practiced self-denial but advised his followers to avoid extremes of behaviour (Wangu, 2009: 10–11). Albahari (2006) explains that there is no sense of individual or self in Buddhism. In other words, self-sense is an illusion (xi). According to Lott, as Skerl (2004) mentions, Kerouac was absorbed by Buddhism’s recommendation that the followers give up the sense of individualism and have compassion for all that exists (171). Lott expounds on Kerouac’s paradox of Buddhist inclinations:

In this trek called life, the single entity (the lone) is inextricably connected to and transformed by the plurality (the some). Such a connection in no way removes the typical denotation from Kerouac’s *lonesome*. However, when Kerouac feels a part of, rather than apart from, his community he minimizes and, at times, eliminates his sense of estrangement, transforming a sense of being out-of-place into a trust in the cosmic chaos. The moments in which Kerouac can accept calmly his lonesomeness reflect his explorations into Buddhist philosophy; and his writings, including his nature writings, demonstrate his efforts to understand and to live that philosophy. (172)

Lott also argues that the Buddhist influences in Kerouac’s works help him condemn the values of his fellow Americans (178) including their sense of collectivity without receptivity towards difference.

In American literature the exploitation of people’s individuality has always been a major theme. Concerning individuality, Adamo refers to a contradiction in dealing with this problematic concept. Any collective answer to the question ‘how are we to live?’ robs man of his individuality and to answer it individually we will be condemned

(Elkholy, 2012: 33). So, Burroughs's answer that "Your private life is your own, to act exactly as you please" (qtd. in Baker, 2010: 85) was not acceptable to American society because according to Tanner, as Skerl (1991) mentions, "To say that the individual is 'free' is dangerously untrue in a society in which so much is done to shape our tastes, appetites, and fantasies" (106). In other words, people were seen as "abstractions in a bureaucratized system" (Foster, 1992: 100) not as individuals. However, in *Naked Lunch* Factualists, like Burroughs himself, fight against Liquefactionists, Divisionists, and Senders who intend to destroy individuality and bring about sameness. Individuality brings independence. In *Naked Lunch* "A. J. claims to be an 'independent', which is to say: 'Mind your own business'. There are no independents any more" (Burroughs, 1959: 77). "Men were expected to be logical, efficient, and cool-headed, organizing their lives according to their employers' needs. There was no place for the excitable, intense, and independent personality exemplified by frontier America. That older hero survived in movies and popular fiction" (Foster, 1992: 8); like Dean Moriarty, the only character who displays complete individuality in *On the Road*. Foucault somewhere says, Rabinow (1984) reports, that his objective is "to create a history of the different modes by which, in our culture, human beings are made subjects" (7) meaning that their individuality is taken away from them or they have become objectified. In fact, he examines "the technologies of 'subjection' by which individuals are formed as individuals" (During, 2005: 6). Although the system always strives to suppress individuality, Foucault (1991) simultaneously believes that individuality is precisely produced by disciplinary power itself and we by no means should think that the only function of power is to suppress it because seeking differences, eccentricities, peculiarities, and deviance, power throws light on them, too, and especially "as power becomes more anonymous and more functional, those on whom it is exercised tend to be more strongly individualized" (193). So, as Foucault contends:

The individual is not to be conceived as a sort of elementary nucleus, a primitive atom, a multiple and inert material on which power comes to fasten or against which it happens to strike, and in so doing subdues or crushes individuals. In fact, it is already one of the prime effects of power that certain bodies, certain gestures, certain discourses, certain desires, come to be identified and constituted as individuals. The individual, that is, is not the vis-a-vis of power; it is, I believe, one of its prime effects. The individual is an effect of power, and at the same time, or precisely to the extent to which it is that effect, it is the element of its articulation. The individual which power has constituted is at the same time its vehicle. (Gordon, 1980: 98)

Additionally, instead of being formed by the social apparatus, Foucault invites us to form ourselves as individuals (During, 2005: 118).

5. Conclusion

The Beats had become battered and frustrated with American society's continuous crushing of people's freedom and individuality but opposing society, they did not regard individuality as the root of its problems but inversely as 'the answer' to them. Although some critics believed that individuality could cause divisiveness, selfishness, and alienation, the Beats cultivating individuality had enormous success in realizing and growing their potential and inner depths, autonomy, and self-exploration. In fact, they believed that not only individuality was not selfish, but also it was not really less than humanity's quest for accountable self-expression and personal freedom. Forming individuality, the Beats achieved a kind of psychological growth that enabled them to flatly turn down the tendency to conform to the collective, to shape a unique type of personality, and to go through a process of growing a liberal democracy. As individuals, the Beats' thinking was not bound by doctrines and rules and to justify their ideas they tried to use emotions because they truly knew that many commonly accepted ideas were not, in fact, truth and by the same token, they did not take anything at face value, that right and wrong were concepts whose nature was transitory and subject to change, that every right opinion should have its opposing wrong opinion which tends to nullify it.

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Emotional Detachment in Albert Camus' *The Stranger*: A Happy Man Drawn into Misery

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Abstract:

Emotional detachment is positive when it is done intentionally for the sake of achieving happiness. Meursault, the protagonist in Albert Camus' *The Stranger*, is fully aware that his emotional detachment brings him happiness and peace of mind, that is why it is considered a positive type of detachment, but he loses that peace of mind the day this detachment turns into emotional involvement. He holds the belief that emotions are no source of pleasure, but rather a source of trouble. He also regards all emotional expressions as absurd and meaningless. He chooses to be emotionally detached of his own free will, but he is unconsciously enforced to get emotionally involved with people. His emotional aloofness has made him tend to satisfy his physical needs. Thus, he sharpens his physical senses through focusing on their satisfaction. The article discusses how Meursault deliberately detaches himself emotionally from people to gain happiness, but this happiness turns into utter misery when, unaware, he is drawn into emotional involvement with others.

Keywords: Camus, *The Stranger*, Meursault, emotional detachment

In *The Stranger*, Albert Camus depicts the novel's protagonist, Meursault, as being emotionally detached, apathetic, cold and unfeeling equally in both good and hard times. This has become the topic that provoked a widespread controversy among critics of the novel. Many of them have discussed this behavior in the light of Camus' philosophy of the Absurd, supporting their arguments with excerpts from 'The Myth of Sisyphus' which Camus had published shortly after *The Stranger*. However, in the world of psychology, Meursault's apathetic behavior can be recognized as emotional detachment, which is an effective conduct that permits people to react frivolously to distinctly emotional occasions. It is a resolution to avoid making emotional connections to overcome an inability or problem in doing so, mainly for private, social or different purposes. This experience has the ability to permit humans to preserve barriers, psychic integrity and avoid undesired effect by or upon others, associated with emotional demands. It may lead to emotional numbing or blunting which is a disconnection from emotion (Williams, 2011), this side of unintentional emotional detachment that

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usually comes as a result of a childhood trauma is regarded as a negative unconscious behavior. However, Meursault's childhood is only touched upon in the novel. His mother is only mentioned in her death scene and the father is mentioned only once. Like in a bokeh effect, Camus defocuses Meursault's childhood and familial relations and focuses on Meursault, the person which makes childhood trauma the only reason behind Meursault's emotional detachment highly unlikely. However, emotional detachment may also have a positive side when it is deliberately exhibited to avoid getting involved with the emotions of others in order to find inner peace and keep away from troubles (Sasson, n.d.). In Camus' *The Stranger*, Meursault; the protagonist of the novel, deliberately uses emotional detachment as a way to lead a better life until he unconsciously connects with his surrounding and unknowingly releases natural emotions as reaction which leads to his fatal denouement.

The Stranger of the famous French novelist Albert Camus is published in 1942. The novel received the highest compliments from both readers and critics. Jean-Paul Sartre (2001) refers to it as, 'the best book since the end of the war' (p. 3). The style of the novel is distinctive in that it combines both simplicity and complexity altogether, Viggiani (1959) states, 'on the surface, *The Stranger* can be considered an example of Camus' philosophy of the absurd which has preceded the full explanation of the philosophy in *The Myth of Sisyphus* (Payne, 1992). Sisyphus' 'scorn of the gods, his hatred of death, and his passion for life,' (Camus & O'Brien, 1979: 108) reminds us of Meursault. *L'Étranger* gives the appearance of being an extremely simple though carefully planned and written book. In reality, it is a dense and rich creation, full of undiscovered meanings and formal qualities' (p. 865). Its eccentricity lies in its protagonist, Meursault. Meursault is not less "odd" to readers than he seems to Marie, the girl he is interested in. His unconventional behaviour makes it hard to fathom his character or give an apt description of it. Nevertheless, to fail to understand the character of Meursault well is something plausible, because the writer has made him look as if devoid of all emotions. However, as Bronner (2001) puts it, Meursault 'initially appears disinterested in anything other than immediate physical sensations and honesty' (p. 148). He refuses to emotionally interact, for he is ready to attend his mother's funeral, but not to show any sad feelings, he is ready to be loved by Marie but not to love Marie, he is also ready to be considered a friend by Raymond but not to consider Raymond as a friend. He is not emotionally numb, although he keeps saying 'I didn't care' (Camus, 1942: 28), but he is aware of the futility of sadness, love and all other emotions.

Meursault believes in the meaninglessness of life and he acts accordingly, a thing that makes him feel a 'stranger' among his people.

Hence, he rejects their moral values and prefers to have moral values of his own. Being different to his people, he appeared to them as having no values at all. This has led many critics to analyze Meursault's character in the light of anomie; "a condition of instability resulting from a breakdown of standards and values or from a lack of purpose or ideals" (Encyclopaedia Britannica, 2017), which was first brought in by the French sociologist Émile Durkheim. Yet, Meursault's social deviation from his people and his nonconformity to their prevailing ideas, practices, and views is part of his being an absurd man. He prefers to be 'the master of his days' (Camus & O'Brien, 1979: 110) and have 'his fate belong to him'. And as in *The Myth of Sisyphus*, Camus states that happiness and the absurd are 'inseparable'. Meursault finds happiness through the absurd.

Meursault fully acknowledges physical sensations, but rejects emotions. He believes in the fruitfulness of the former over the pointlessness of the latter, that's why he has not delayed his physical interaction with Marie for the sake of mourning his dead mother. He celebrates every sense of his five senses as harbingers of pleasure in life, and he suppresses his emotions to enjoy sensory pleasure. He enjoys the *smell* of brine and earth, the *taste* of coffee, cigarettes, and Céleste's meals at the time of mourning, the *touch* of Marie's body a day after his mother's funeral, the *sight* of the countryside when,

the sun was up and the sky mottled red above the hills between Marengo and the sea. A morning breeze was blowing and it had a pleasant salty tang. There was the promise of a very fine day. I hadn't been in the country for ages, and I caught myself thinking what an agreeable walk I could have had, if it hadn't been for Mother. (p. 9)

He enjoys *hearing*,

The shouts of newspaper boys in the already languid air, the last calls of birds in the public garden, the cries of sandwich vendors, the screech of streetcars at the steep corners of the upper town, and that faint rustling overhead as darkness sifted down upon the harbor. (p. 60)

And he even enjoys quietness and the slightest sound amid quietness even if it is the sound of his blood throbbing in his ears (p. 23). Thereby, by focusing on his physical life, Meursault escapes his emotional as well as his social life.

Meursault meets Marie Cardona the day after his mother's funeral, and he shows his readiness for physical intimacy. His emotional detachment from Marie is met by her emotional attachment. Meursault is only interested in the physical pleasure he gains from being with Marie, but although he refuses any emotional involvement with her; 'she asked me if I loved her. I said that sort of question had no meaning,

really; but I supposed I didn't' (p. 24), he does not mind giving her pleasure even if this pleasure comes as a result of marriage; 'I explained that it had no importance really, but, if it would give her pleasure, we could get married right away. I pointed out that, anyhow, the suggestion came from her; as for me, I'd merely said, "Yes."' (p. 28).

'Emotion pours out directly or indirectly each time people engage themselves in the process of genuine interaction,' (Quoted in Goodreads, n.d.). Hence, in order to avoid emotion, Meursault avoids interaction until he meets Raymond, who gradually draws him to the world of interaction. Meursault may have deliberately detached himself emotionally for happiness sake, but he has unconsciously been drawn into interaction. Raymond Sintès is Meursault's neighbour, who lives on the same floor. He is rumored to be a pimp, which proves to be somehow true of him later in the novel. Meursault does not seem to mind being close to Raymond as long as he is having a good time, although he would not consider him a friend;

he [Raymond] slapped me on the shoulder and said, "So now we're pals, ain't we?" I kept silence and he said it again. I didn't care one way or the other, but as he seemed so set on it, I nodded and said, "Yes.'" (p. 22)

Raymond drags Meursault gradually into his personal life and then to his personal problems when he asks him to write the letter he intends to send to his Arab girlfriend to trick her, and when he convinces Meursault to be his witness and *lie* saying to the police that the Arab girl cheated on Raymond, something which Meursault refuses to do later even when it is the only thing that would have saved him from the guillotine; when he and his lawyer have a conversation about his affectlessness during his mother's funeral. The lawyer asks Meursault to lie about his true feelings that day, but Meursault disagrees:

"You must understand", the lawyer said, "that I don't relish having to question you about such a matter. But it has much importance, and, unless I find some way of answering the charge of 'callousness,' I shall be handicapped in conducting your defense. And that is where you, and only you, can help me".

He went on to ask if I had felt grief on that "sad occasion". The question struck me as an odd one; I'd have been much embarrassed if I'd had to ask anyone a thing like that.

I answered that, of recent years, I'd rather lost the habit of noting my feelings, and hardly knew what to answer. I could truthfully say I'd been quite fond of Mother – but really that didn't mean much. All normal people, I added as on afterthought, had more or less desired the death of those they loved, at some time or another.

Here the lawyer interrupted me, looking greatly perturbed.

"You must promise me not to say anything of that sort at the trial, or to the examining magistrate."

I promised, to satisfy him, but I explained that my physical condition at any given moment often influenced my feelings. For instance, on the day I attended Mother's funeral, I was fagged out and only half awake. So, really, I hardly took

stock of what was happening. Anyhow, I could assure him of one thing: that I'd rather Mother hadn't died.

The lawyer, however, looked displeased. "That's not enough", he said curtly.

After considering for a bit, he asked me if he could say that on that day I had kept my feelings under control.

"No", I said. "That wouldn't be true." (p. 41)

Yet, he does it for the sake of Raymond twice: once when he refuses to fetch a policeman when Marie asks him to do so, saying that he does not like policemen, and second, when he goes to the police station as a witness as previously mentioned.

The question of why Meursault killed the Arab has been controversial to most literary critics. However, in order to carefully examine the question, one has to reflect on the whole situation that has led to the problem apart from the unreliable point of view of the protagonist; Meursault, the controversial character. The incident of the killing is as follows; Raymond invites Meursault to spend Sunday with him at his friend's seaside bungalow and Meursault accepts the invitation. On Saturday, the day before the incident, Meursault has given a false testimony against the Arab's sister at the police station. At the beach, Meursault spends a happy time with Marie, Raymond, Masson; an old friend whom Raymond used to live with, and the former's wife. The three men are stalked by two Arab men. One of these men is the brother of Raymond's Arab girlfriend. A fight breaks out between Raymond and the Arab and leads to the Arab slashing Raymond's arm and mouth with a knife. Meursault and Masson take Raymond to the doctor. Bandaged, Raymond returns back to the scene, but this time he has a gun in his pocket which he intends to use against the Arab. Meursault tries to convince him not to shoot unless the Arab pulls out his knife, 'Only, if he [the Arab] doesn't get out his knife you've no business to fire' (p. 37), which is rational. This line shows how the knife has become a threat to Meursault. What Meursault does later shows that he starts to fear for Raymond's safety when he persuades him to hand him the gun. After they leave the scene, Meursault decides to go back alone to the spring, the place where the fight has broken out, to cool off, with Raymond's gun in his pocket. He sees the Arab again and the Arab puts his hand in his pocket, which makes Meursault put his hand on the gun. The description Meursault provides for his physical restlessness along the incident as well as at the moment of shooting clearly shows the very reason behind the killing:

A shaft of light shot upward from the steel, and I felt as if a long, thin blade transfixed my forehead. At the same moment all the sweat that had accumulated in my eyebrows splashed down on my eyelids, covering them with a warm film of moisture. Beneath a veil of brine and tears my eyes were blinded; I was conscious

only of the cymbals of the sun clashing on my skull, and, less distinctly, of the keen blade of light flashing up from the knife, scarring my eyelashes, and gouging into my eyeballs. Then everything began to reel before my eyes, a fiery gust came from the sea, while the sky cracked in two, from end to end, and a great sheet of flame poured down through the rift. (p. 38–39)



From a psychological point of view, Meursault is perhaps suppressing the emotions he is experiencing at the moment and it is ultimately the feeling of fear which is the only feeling he admits of having, when he has a conversation with the chaplain. It is the same feeling he has experienced at his mother's funeral. He may have succeeded in suppressing this feeling at his mother's funeral, but he couldn't do the same with the Arab. He has seen the knife as a threat to him, and the Arab as a threat to his happiness. His interaction with Raymond has led him to release these emotions in the form of a volley of bullets. Yet, he insists on the sun and heat being the main reason behind his violent act. However, his justification may scientifically be reasonable according to Emily Roberts (2018):

avoiding a deep understanding of our emotions and what's causing them can lead us to getting stuck in a fight-or-flight response. Something triggers an emotional response, and suddenly we might start to obsess about all the things that are negative and convince ourselves that the most terrible consequences that could happen definitely *will* happen. It's all FEAR, FEAR, FEAR. This triggers your body's stress response and pushes you into a state of high arousal. That's when the cortisol spikes, a chemical called norepinephrine is triggered that ups your heart rate and blood pressure, and you can get so keyed up on fear that you don't take the time to fully understand the thing that pushed you into this response.

Meursault may have misunderstood emotional detachment in that he showed no interest in anything; both 'yes' and 'no' are no opposite expressions for him as their consequences are the same in being meaningless. Yet, the pleasure he gets from being with Marie and Raymond has made him choose the word 'yes' to both of their requests ending up as a lover and a good pal, though he regards himself none of these. Those bullets he fires against the Arab are like the 'yes' he used to answer Raymond and Marie's requests, except that this 'yes' has taught him the difference between saying 'yes' and 'no' when each bullet turns into a loud, fateful rap on the door of his undoing (p. 39).

Conclusion:

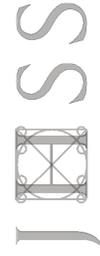
Meursault arouses reader's pity, because it is not his fault that living the absurd condition has conflicted with his embrace of emotional detachment. He has a simple answer to the highly controversial question, 'To be or not to be' which is that both mean nothing. Therefore, showing emotions is useless, as it leads to nothing. Hence, he

detached himself emotionally from people to feel happy, satisfied and calm. On the other hand, he holds the opinion that the only source of enjoyment in life which may provide him with mental freedom and happiness is satisfying his physical senses. He prefers to enjoy spending time near the sea, having food at Céleste's, and engage in physical activity with Marie than mourn his mother's death which he deems meaningless. He also enjoys his time with Raymond, that is why he does not mind accepting his requests, as refusing them would mean the same to him, but he chooses accepting them in order not to lose the pleasure he is having in Raymond's company, ignorant, that he is getting emotionally involved with Raymond which eventually leads him to killing the Arab, a foe of Raymond, and end up in prison waiting for his death. Thus, Camus has perhaps indirectly proved that Meursault is right when he thinks that involving emotionally with others brings no happiness and that showing no emotion at all leads to contentment and peace of mind, but Meursault has not succeeded in shaping this thought properly.

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Resolving Tensions in *The Garden of Eden*: Determining Hemingway's Final Dilemma

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Abstract:

The concept of sex/gender as a binary set lies at the heart of *The Garden of Eden*, along with Hemingway's life-long fascination with the possibilities of shift in gender and with sex. The question of male identity and the crisis in masculinity seems to have been evolved into the broader question of gender identity and gender crisis. The significance of the theme of androgyny in *The Garden of Eden* lies in the fact that it accentuated the issue of sex, gender and sexuality not in one single novel to which it belonged; rather, the structure of the book echoes through and affects our general understanding of Hemingway's entire oeuvre. In this novel, the traditional masculine voice lying latent in Hemingway's psyche surfaces and functions in favor of the masculine authority. This has been part of the unresolved dilemma within Hemingway for long. He had stored it within him and has expressed it on various other occasions. The present paper undertakes to resolve the long-debated tension regarding Hemingway's gender dilemma in *The Garden of Eden*.

Keywords: Masculinity, Hemingway, Gender, The Garden of Eden, Identity

Introduction:

The posthumous publication of *The Garden of Eden* brought issues of gender and sexuality to the foreground and called into question the binaries that exist regarding the gender identity. It established once and for all, Hemingway as an author whose androgynous inclination is in stark contrast to the machismo image he has, knowingly or unknowingly, propagated throughout years of literary production. The significance of the theme of androgyny in *The Garden* was that it accentuated the issue of sex, gender and sexuality not in one single novel to which it belonged; rather, the structure of the book echoes through and affects our general understanding of Hemingway's entire

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oeuvre. While the former works of the majority of modernist and Hemingway's contemporary authors were concerned with the question of 'what makes a man a man?' the publication of *The Garden* changed that question into 'what makes a man a woman?' What makes a woman a woman? What makes a woman a *man*? What makes men and women heterosexuals? What makes them homosexuals? And what makes them bisexuals? Or simply put 'what is the importance of gender in our total make up as human beings? In *The Garden*, the question of androgyny is foregrounded and it functions, as it laid in the depth of Hemingway's mind, to remove the barrier between the sexes and annuls the conflicts and bargainings that have always been associated with male/female relationship.

Discussion:

As we know today, Hemingway has long been fascinated with the possibilities of gender transformation and with experimenting with sexual possibilities. In one of the most illuminating biographical sketches on what is called "the potentially generational Hemingway obsession with ambiguity", John Hemingway, Gregory Hemingway's son, unearths the long history of bipolar tendencies in his family shared by both his father and his grandfather. In his essay, John Hemingway sheds lights on topics such as androgyny, the union between the sexes, his father's life-long habit of cross-dressing and his grandfather's obsession with dying his hair. He asserts "if anything, *The Garden of Eden* could be viewed as a return to his artistic origins" (2012: 426). Few pages later he mentions that he "discovered from a letter that Ernest had written to Mary in 1948 where he describes how he "wants to be her girl" and how he tried to dye his hair blond to look the part" (429); the two themes that constantly reverberates in the lines of *The Garden*. From there, we are informed that Gregory continued to cross-dress throughout his teens, and soon after he was married in 1951 he was arrested when he tried to use the ladies' bathroom in a movie theater in Los Angeles. We also know that he finally underwent a surgical transsexual operation at the age of sixty-four to change his sex. In this essay, John Hemingway makes a short attempt to provide first-hand information and experiences of the roots of his father's life-long struggle with his conflict over the instability of identity. More importantly, his main goal is to unveil Hemingway's "other side", to refine his image as the symbol for the "American male virility" and the dominant false macho image that exists in literary circles and tell us about the tales which obviously contrasts with the popular image that people had of him.

The concept of sex/gender as a binary set lies at the heart of *The Garden*, along with Hemingway's life-long fascination with the

possibilities of shift in gender and with sex. The question of male identity and the crisis in masculinity seems to have been evolved into the broader question of gender identity and gender crisis. That David is a passive receiver of gender reassignments inscribed by Catherine, and that their sexual role change and their sexual transformation need no longer be coated by any outward heterosexual framework as it was in, for instance, *A Farewell To Arms*, is Hemingway's step forward to undermine the heteronormative structure and to 'come out' as the term is used in transgender lexicon. In chapter thirteen, Catherine addresses David:

Isn't it lucky Heiress and I are rich so you'll never have anything to worry about? We'll take good care of him won't we Heiress? (*The Garden*, 60).

In fact, David has written better since he has started, or was forced to start, his relationship with the two of them. In this novel, David follows the sexual advances or propositions made by Catherine in its entirety.

Catherine Bourne is an extreme, frenzied creation by Hemingway. She is a continuation as well as an improved version, a reiteration of Lady Brett Ashley. In fact, the exchange of sexual roles that occurred in *SAR*, prefigured that of *The Garden*. She resembles her in her central role in the novel and her "wit, edginess and unpredictability" (Comely: 214) spurs the narrative. In her character, Hemingway has incorporated an incipient madness which gives her an impetus for transgressing the normal and entering into Hemingway's desired gender sphere. At the onset of the novel, Catherine is a vibrant figure, desirous of creative racial and sexual transformation. She is an adventurous character who gradually becomes marginalized by David. Feeling desperate in her transgressive tendencies, she is pushed toward suicide. Since the publication of the novel, some critics accused her of anomaly and regarded her as a destructive force in the novel and in her relationship with David. As Amy Lovell reflects "Catherine wishes to inhabit the unstable territory between binaries – a place that breeds extreme tension, anxiety, and insecurity" (192). However, it must be noted that Catherine is more self-destructive than destructive to others and a more significant element in realizing the impulses behind her actions and decisions is that she is more of a deconstructive character than a destructive one. In this light, the gender bending inclination of her character can make sense within a system of thought that does not follow the watertight heteronormative rules. In answering the moral dilemma of the book, those criticisms which favored David have sided with Marita, rather than with Catherine, particularly due to her burning of David's manuscript which echoes Hadley's loss of Hemingway's

manuscript in nineteen twenties; an accident Hemingway apparently never could overcome. Accordingly, Catherine cannot be forgiven by David. The failure of David – Catherine relationship in comparison with the success of David – Marita relationship lies in the fact that Catherine wishes to keep the dominant role in the relationship with David and imposes a passive, female role on him; Marita, on the other hand, while possessing David’s desired habit of transgressing sexual roles, knows the rules of the game and allows David to retain his sense of sexual dominance and superiority in their relationship. However, we need to be constantly reminded that Catherine is acting within the system of her own logic: rules according to which changing the gender role or burning the manuscript or bringing a third partner into their marriage seem totally justifiable. She does not want to be separated by any means from David and believes that the manuscript along with the clippings he constantly received about his book in the newspaper create a social persona for David that will ultimately distant him from their hard-earned symbiotic union. The manuscript, Catherine believes nurtures the public construction of David identity as a man, a male figure who is defined by the society’s metrics as flagging and successful. However, it is an image that Catherine feels does not represent his true identity. In one scene from chapter twelve, a short discussion on David’s first book breaks between David and Marita, which Catherine instantly spurns and cuts through. She allows no social constructions of the outer world to disturb the balance of their self-created gender roles in their self-made “Garden”. While David, though inconsistently, assumes “the cultural image of masculine authority which perpetuates itself in public sphere” (Lovell, 197), she abhors it and tries to hinder this trend by destroying one thing that stood for such a monolithic masculine function: his manuscript. In that regard, she symbolizes the woman Hemingway recognized as threat. David follows her sexual fantasies, allows her to sodomize him, let her decide for his haircut and even bleaches his hair quite identical to hers. Throughout the novel, she calls him “my girl”, “you’re my girl”, “how are you girl?”, “please be my girl” etc. And when she introduces Marita to their already transgressive marriage, he sleeps with both of them. He acts passively throughout the course of the novel, in that, despite his early reluctance, he accepts sexual favors from both women as long as it does not interfere with the process of his artistic creation. This is the territory upon which he does not approve of the transgression. As Spilka asserts: “The only way left for David to assert and reclaim his male identity is through the act of writing itself; it is there that he overcomes what seems to be the wound of androgyny. Thus, when Catherine destroys the African manuscripts, David is able to reassert that identity, and to overcome the corrupting effects of the androgynous wounding, by writing them again” (151). He continues to

add that

That he [Hemingway] presents David Bourne as the passive victim of those propensities is not surprising. Earlier male personas like Jake Barnes or the corrupt writer Harry in “The Snows of Kilimanjaro” are presented as passive victims of weaknesses or conditions which they nonetheless bear or struggle against with stoic courage. (151)

The traditional masculine voice lying latent in Hemingway’s psyche surfaces and functions in favor of the masculine authority. This has been part of the unresolved dilemma within Hemingway for long. He had stored it within him and has expressed it on various other occasions. The ideal Hemingway woman, though, is the modern age, independent, domineering, sexually adventurous, and risk taking New Woman of the twenties with whom he can act out his desired gender-bending projects; however, this rule applies as long as it does not challenge or threaten his profession as an artist. There have been earlier instances of such bifurcated portrayal of women in the character of Pilar and its separation from the character of Maria in *For Whom the Bell Tolls* or the frequent bitter references to Stein elsewhere in his writings. “In Hemingway’s later fiction the contradictory features of the modern woman are split into separate characters: Her negative traits are clearly identified and rejected, and her desirable characteristics are enlarged into positive female figures (e.g., Maria [*FWBT*], and Renata [*ARIT*]) who in their relationships with men return the longing for union” (Sanderson, 2005: 175). Hemingway dismantles his deep-rooted vexation and fear of emasculation by dividing the intimidating woman into two separate characters. Pilar and Maria each represent those female qualities he, respectively, feared and loved.

Yet, all his resistance does not change the broader pattern and the balance in the gender bending policy of the novel which is the dominant theme over the course of the book. The structure of *The Garden* can be analyzed in the light of Butler’s theory of the social construction of gender where, in *Gender Trouble*, she ascribes “a mimetic relation of gender to sex”. She asserts, “When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice, with the consequence that *man* and *masculine* might just as easily signify a female body as a male one, and *woman* and *feminine* a male body as easily as a female one” (6) [emphasis in the original]. In this sense, Catherine’s constant interplay between sexes and David’s fluidity of gender can be justified in that through their characterization, Hemingway has separated the apparent biological properties of gender as they form the binaries of male and female and the performative theory of gender which emphasizes its social

construction. Based on the aforementioned definition, Catherine's sex, sexuality and gender do not find their linear correspondence as it does in heteronormative circles. Therefore, her female body, as a feminine site, performs the masculine role in her marriage to David and in a similar mode so too does David's. As it is, Catherine dislikes both her sexual self and her gender self. On other occasions, however, Catherine switches between her self-designated role and assumes the role of a homosexual woman in her relationship with Marita. In this way, she is a myriad of free-floating gender attributes, performing her gender attributes as heterosexual, homosexual and bisexual at once.

In the complete version of the manuscript, prior to its present heavily-edited version by Tom Jenks at the Scribner's, the couple pay a visit to the Rodin Museum to visit the Rodin statue of *Metamorphosis*, though not named in the book. Nancy Comely describes the statue as

...represent[ing] an androgynous-looking couple in sensuous embrace, a fine example of Rodin's fascination with the erotic and with sexual fluidity. The statue thus functions as a subversive element, calling sexual binarism into question, because sexual differences are not easily discerned in these figures. Rodin has caught the moment when Iphis, a girl who has been brought up as a boy, is transforming into a male, thus validating her "masculine" love for the girl, Ianthe. But Rodin's boy, poised in the dominant sexual position, has breasts: the transformation is by no means complete. (215–216)

The identity of Catherine is, thus, dual and bended. In a normative framework, Catherine seems anomalous and as mentioned destructive; however, her character needs to be viewed as a woman who is trapped within the limitation of her gender's performative nature and is bored by the congealed features that invariably and monotonously characterize woman as a social-biological category who share similar and typical experiences such as pregnancy. She struggles in and out, and in effect, risk her life, to show how inauthentic such categories are and on the other hand, how fluid and contrasting the notion of gender can be. According to Butler's theory of subversion, "The possibilities of gender transformation are to be found precisely in the arbitrary relation between such acts, in the possibility of a failure to repeat, a deformity, or a parodic repetition that exposes the phantasmatic effect of abiding identity as a politically tenuous construction" (141). In line with these statements by Butler, Catherine believes and tries to prove to David (and perhaps to the world) that one's (gender) identity should be or is, in effect, an invention of one's personal intuitions, desires and particular understanding of what it means to be a man, a woman, a heterosexual or homosexual or bisexual. She decries of the social and discursive prescriptive assignments and denounces all cultural givens. Instead, she aspires to demonstrate the dynamic and fluctuating nature of gender

roles. “Catherine is a divided self” holds Lovell, “because she finds the female role an oppressive, predictable, and inexpressive form, she wants to escape. She has a heightened awareness of female stereotypes” (193).

Following the earlier arguments made by critics referring to the lack of the notion of family in his writings, the question of family in Hemingway’s fiction re-surfaces with the publication of *The Garden*. Hemingway has been accused of undermining the centrality of the notion of family through incorporating characters who are invariably homeless men, having no family not even a town to call home. The host of characters presented in *SAR* are typical of such outcaste expatriates wandering Europe. As a recurring concern in Hemingway’s fiction, the opposition of hollowness and barrenness of decadent life in Paris to the fertile Spanish land, finds its concretization in the absence of a procreative, organically successful family unit. However, given the above-mentioned discussion, the reader of a Hemingway’s text needs to bear in mind the subversive, destabilizing attitude he incorporates regarding the social regime, particularly in issues that touch on any form of bond or relationship. Therefore, the Hemingway hero does not belong to a biological, natural family structure and when he grows up as an adult fails to form a successful heterosexual relationship which culminates in a procreative bonding characterize by the blood ties, a marriage license, and producing children. In one story after another, Hemingway’s male and female characters are facing the anxiety of creating or failing to do so of a coherent family unit. The unnamed American man and Jig in “Hills Like White Elephants” represent an instance of one such case in which Hemingway blatantly portrayed the distortion and the destruction of the concept of a heterosexual family typified in an act of abortion. “Mr. and Mrs. Elliot” is another example of the failed attempt in building up a family unit which approaches normalcy. Such failure in the making up of the family unit can discursively be interpreted according to the theories of Judith Butler insofar as they display the socially constructed nature of family with regards to the “symbolic apparatus that gives it such powerful leverage in our nation – for example, biology, the natural, kinship, marriage, and the lawful” (Moddelmog, 2002: 174). Despite its symbolic significance to the American society, the biological family has historically failed to function properly for the minority groups or for its abused member who have withstood the burden of its shortcomings in long term. Given the failure of Hemingway’s personal experience in establishing a successful bond with his family members, he inevitably projects his own past experiences onto some of his heroes. He reflects the shortcomings, the perversions and the inherent failure of the institution of marriage in order to refute its primacy in the emotional life of his characters.

Yet, in order to compensate for that void, the characters construct their own version of relationship in the form of alternative families in order to prove how blurred the lines between a biological family and an alternative family can be. In *The Garden*, for instance, Hemingway intentionally defamiliarizes an already heterosexual family unit and turn them into a queer, homosexual relationship. At the beginning of the book, David and Catherine seem very much similar to the image of the American nuclear family typical in 1940s and 1950s with David taking on his masculine role as a writer and Catherine as a wifely woman purported to take care of the house and their marital relationship. However, with the introduction of the theme of sex-change and gender role reversal in the novel, Hemingway tries to distance the couple from the normalcy, pushing them toward more unorthodox tendencies, with each of them catering to their newly adopted performative gender role. The transgressing tendencies in Catherine changes David not only into a girl (Catherine), but also into her brother, therefore, adding a resonance of incest to their already groundbreaking shift between the sexes. The significance, however, is that with every added invention of Catherine, the three of them are moving further away from the concept of a traditional biological family and transcending into the realm of alternative queer family, thereby upsetting the dominant ideology that divides the sexes into male/female and genders into feminine/masculine. Another sign which further denaturalizes their family unit from what is deemed normal is the point Catherine makes about how legitimate their threesome relationship would be in another country, in Africa, where David, as a Muslim man could lawfully possess three wives and thereby legitimize his marriage to both women at the same time. It further denotes how socially and culturally bound the institution of family and in larger scale, the gender relationships are.

Conclusion:

Taken together, the significance of all the intertwined themes Hemingway has incorporated in this novel once again reminds us of the tension that was at work within his mind regarding the issue of possibility of gender transformation and sex-role change which, as they are, have their root in the androgynous inclinations stored within him since his early childhood.

“[T]he ultimate importance of Hemingway’s lifelong quarrel with androgyny” as Spilka reflects “was crucial to his creative strength throughout his life, and that he came remarkably, even heroically, close to affirming it before tragically betraying it as his life neared its grim conclusion” (152). That, perhaps, can explain in part why the text of *The Garden* was posthumously published. He wrestled with the idea to the very closing days of his life and left his tensions unresolved for us to

read between the lines of the then undisclosed text of *The Garden of Eden*.

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Greenblatt's Self-fashioning in McCarthy's *Blood Meridian*

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Abstract:

In *Blood Meridian*, the formation of a violent identity can be traced by applying Greenblatt's ideas concerning self-fashioning, in which a self-conscious character's reaction to dilemmas, doubts, and beliefs are taken into consideration. In addition, any significant view offered or questioned by the character can enhance our understanding of the formation of identity. The role assumed, created, performed, or opposed by the character can also reveal the process of self-fashioning. In the confrontation between authority and alien, the way an individual or a group deals with opposing ideas and negotiates with the alternatives can result in a new mobility which presupposes constraints. Identities are shaped by negotiating with the alternatives through dialectical processes. In this paper, different characters are studied to discover whether they share the same tastes as those of figures in power or they are far removed from their tastes.

Keywords: identity, constraint, self-fashioning, culture, authority, alien, confrontation

Introduction

Greenblatt believes that “there is in the early modern period a change in the intellectual, social, psychological, and aesthetic structures that govern the generation of identities” (Greenblatt, 2012: 1). He attempts to consider the impacts of the intellectual, social, psychological, and aesthetic structures in the formation of identity. He finds the change “difficult to characterize in our usual ways because it is not only complex but resolutely dialectical” (Greenblatt, 2012: 1). This dialectical quality can be related to Greenblatt's view of culture as a totality bristling with challenges and conflicts. Thus, in the light of this view, which gives culture a dynamic nature, the concept of self can be formulated with regard to how individuals deal with opposing ideas. Any new mobility presupposes constraints, and any alternative ideas, views, or theories are accompanied by opposing concentrated efforts. It

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is in such dialectical processes that individuals fashion their identities by negotiating with the alternatives.

Greenblatt traces the meanings of the word “fashion” as a verb which had been used long “for the action or process of making, for particular features or appearance, for a distinct style or pattern,” (Greenblatt, 2012: 2) but he continues that the term “fashion” in the sixteenth century was widely used “as a way of designating the forming of a self” (Greenblatt, 2012: 2). Greenblatt suggests that such a forming may have contained various meanings including imposing a physical form on an individual. He says that the word “fashioning” during the Renaissance “may suggest the achievement of a less tangible shape: a distinctive personality, a characteristic address to the world, a consistent mode of perceiving and behaving” (Greenblatt, 2012: 2). There was a distinctly significant shift, he adds, in the meanings of fashioning from its frequent religious usage, i.e. fashioning and altering unto Christ, towards its secular meanings including cultural practices ranging from instilling good manners in children by parents and teachers to the “representation of one’s nature or intention in speech or actions” (Greenblatt, 2012: 3). The diverse meanings of “fashioning” form the basis of Greenblatt’s reasoning that self-fashioning functions without drawing any rigid lines of demarcation between literature and social life. Self-fashioning knows no boundaries in the invention of literary characters, the forming of one’s own identity, the experience of being shaped by external forces over which one has no control, and the project of trying to shape other selves. If such boundaries are defined or established, then there will be the loss of “a sense of the complex interactions of meaning in a given culture” (Greenblatt, 2012: 3). Greenblatt implies that literary symbolism should not be separated from the symbolic structures which operate elsewhere because art alone is not a human creation and humans themselves are not but cultural constructions. In other words, art and human beings as constructions are created within symbolic structures. Thus, a literary critic is required not to observe rigid divisions between literature and other aspects of social life if he/she is interested in maintaining that sense of the complex interactions of meaning. Greenblatt indicates that identity is formed by and forms the social structures via interactions between them and that just as identity is a cultural construction, so culture is produced by humans. What he is aiming at by these points can be encapsulated as literature and the social structures are culture-bound.

According to Greenblatt, there are three ways in which literature functions: “as a manifestation of the concrete behavior of its particular author, as itself the expression of the codes by which behavior is shaped, and as a reflection upon those codes” (Greenblatt, 2012: 4). Greenblatt clearly states that the interpretive practice he has in mind must deal with

all the three above-mentioned functions to practically ensure the maintenance of the larger cultural networks of meaning within which the author and his works participate, to avoid the complete absorption of literature in an ideological superstructure, and to preserve the connections between literature and social life through its relations to both individuals and institutions. As a result, the interpretations of literature must not limit itself to only the author's biography, or to solely the social rules and instructions shaping behavior, or to merely the reflection on the prevailing social codes, but they must encompass all of them since neither is literature autonomous nor human essence is timeless or cultureless. The goal of this critical practice, within which literature is viewed as a part of the system of signs forming any given culture, is a poetics of culture, a term Greenblatt applies to the "study of the collective making of distinct cultural practices and inquiry into the relations among these practices" (Greenblatt, 1998: 5). Poetics of culture involves the intellectual, social, psychological and aesthetic aspects of self-fashioning.

Greenblatt suggests that "the social presence to the world of the literary text and the social presence of the world in the literary text" (Greenblatt, 1998: 5) should be investigated. He stresses that the literary text is the focus of attention in the study of self-fashioning since a literary text records and expresses the struggles and harmonies of a given culture and since the resonances of literature give rise to interpretations. Treating history as a text implies that history, like other texts, is part of the fashioning of a culture; therefore, neither history nor culture of any given time can be fully reconstructed and reentered, and it is impossible for the literary critic to leave behind his/her situation.

Kiah Siobhán Karlsson disputes the general notions of American historical and cultural identity concerning the American West and labels such a history a monologue. Karlsson demonstrates how McCarthy questions the representation of history through the character of Judge Holden, who asserts his control over things and people, by reasoning that resorting to violence is exercising will and dominating lives outside Holden's own destiny, by means of which he integrates "the subjective and objective constituents of others into a sense of his own being and entitlement" (2011: 8).

William Carl Brannon analyzes McCarthy's employment of conflict and its resolution through violence, as two narrative conventions of the Western genre, and examines the raging conflict in *Blood Meridian* owing to the reward offered for scalping and murdering the land's indigenous inhabitants, which in turn induces the most critical period of westward expansion. Brannon continues that "The incessant violence in the novel serves as an indictment of imperialism, suggesting that the process of westward expansion necessitates the subjugation of others

and in turn creates conditions conducive to the existence of Glanton's gang and similar parties" (2003: 20–21).

Cody Todd explores the function of violence, rebellion, immorality, and Manifest Destiny in *Blood Meridian* and examines their implications on American settlement in the southwest. Todd regards Judge Holden with his unjustified will to power as a symbolic representation of evil, who asserts his right to change the natural order of the universe. He also considers the paradoxical lawlessness and law enforcement through the reabsorption of villains by the state to build the empire in the process of westward expansion, aiming at the white American settlement in the west. Todd considers *Blood Meridian* an acknowledgement of "the depravity and blood-lust of American expansion. While the violence of *Blood Meridian* implicates Manifest Destiny, the ideological justification of the latter falls short – at least in the minds of its characters" (2013: 1–2).

Carlos Martinez holds that *Blood Meridian* with its "unrelenting violence, gore, atrocity, and abomination ... critique(s) the self-righteous mythology of expansion and modernization that dominate American discussions of westward expansion" (2012: 259). To him, McCarthy's choice of historical figures and places in this novel is determined by his conscious evaluation of values in a historically significant moment in the American context that would resonate with anyone who is rather familiar with the cultural discussion of this seminal moment in the American history.

Kevin Stadt examines the relationships between postmodern epistemology and grotesque violence in contemporary American novels including McCarthy's *Blood Meridian*. The basis of his discussion is that the questioning of the objective knowledge and the universal truth leads to both the rejection of the epistemological matrices and the reconstruction of novel ones, having the potential to destabilize and subvert identity, history, and morality. Stadt concentrates on the relationship between knowledge and truth, on one hand, and the violence of the novel, on the other. In his investigation, he considers *Blood Meridian* with its grotesque violence "the central determining knowledge of man, God, morality, and nature. McCarthy recoils from relativism and establishes brutality as the center of the novel's epistemology, making the murder of innocents an end in itself" (2009: 9).

Daniel Weiss examines violence in McCarthy's novels to discover how the individual and the social reality are related. The examination extends to the exploration of the traditional American delineation of landscape and McCarthy's depiction of landscape, considering Immanuel Kant's and Edmund Burke's vision of the sublime as a beautiful but frightening place. Weiss states that "McCarthy's novels position violence as central in the construction of individual subjectivity

and social reality, as it is inseparable from traditional ideas of American landscape and progress” (2009: 3). He believes that it is significant to study McCarthy as a single writer because his novels “construct violence in the relationship between social subjects and the background of social reality in a way that collapses difference and provides a new reading of the American tradition” (2009: 3).

Jay Barclay Owens discusses cultural myths of the western frontier in Cormac McCarthy’s *Blood Meridian* and examines the prevalence of excessive, mindless violence in this novel in the climate of cultural shifts transpiring during the Vietnam epoch, when the violence, atrocities, and horrors of war came to light through their depiction in the media, revealing the brutal face of modern combat.

Benjamin N. Lisle argues that McCarthy in *Blood Meridian* reconstructs the significant Western myth of regeneration through violence by means of rendering the inherent tension in humanity between the violence and the inspiration coming from the Western myth. Lisle demonstrates “how the novel attempts to deny the formative American myth of regeneration through violence” (2006: 3). He holds that the objective and graphic illustration of prolific violence is aimed at disaffirming any assessment of violence to rationalize it.

Meredith Snodgrass examines McCarthy’s characters’ wanderings through the vast countryside which causes wavering from their pasts to the uncertainty of their futures. He believes that violence in McCarthy is presented in a way to be regarded with awe and wonder. Snodgrass views *Blood Meridian* having a fertile ground for an object-oriented reading and holds that McCarthy’s “characters’ senseless violence and disregard for human life make it much easier for other objects to take center stage, even if only momentarily” (2013: 69).

Guadalupe V. Linares explores McCarthy’s portrayal of the historical violence that led to the wake of the Texas Revolution and the Mexican-American War. He refers to McCarthy’s revision of the Western by deviating from depicting the ideally popular image of the Western hero winning out in the face of death. Linares adds that McCarthy reconstructs a world “that recasts old myths and highlights the violence and racism for which previous narratives have tried to offer explanations or have overlooked altogether. McCarthy emphasizes stories that have been subsumed by the glorified mythos surrounding the settlement of the West” (2013: 20). McCarthy challenges the idealized representations of Westward expansion by his direct addressing of historical memory through incorporating fact into fiction.

Stacey L. Peebles examines the unusual depiction of violence in *Blood Meridian*, in which compelling violence and the impossibility of the assimilation of its hard facts exist as a narrative premise. Peebles

believes that “Explanations or conclusions created by assimilating the hard facts of violence within an ethical, political, or even aesthetic system would do a certain violence to violence itself” (2004: IV). She adds that McCarthy’s substituting plot by violence, which attracts the reader by the linguistic power of violence and its depiction, is an attempt to dispute the notions of narrative as well as historical understanding.

Discussion

Self-fashioning and individual’s authority

The confrontation between an authority and an alien leads to self-fashioning. What is produced in this confrontation has certain characteristics of the authority and the alien. The identity thus shaped contains among other things the signs of its own subversion or loss.

To see how self-fashioning works in practice requires the reader to focus on a character that is a self-conscious figure in the literary work, to pay attention to what dilemmas, doubts, and beliefs the character expresses, and as an observer what view, whether that of an insider or that of a skeptical bystander, he/she offers or questions. In addition, attention should be directed to the role the character assumes or creates for him/herself and to whether at any point in the story the character shows any inclination not to perform that role. Furthermore, it is significant to notice whether the character shares the same tastes as those of people in power or he/she is far removed from their tastes.

As a self-conscious character in the novel, the kid, though having committed appalling atrocities, sometimes feels compelled to acts of mercy. When Captain White’s army of filibusters are attacked by thousands of Comanche Indians, the kid wants to help a wounded soldier “with an arrow hanging out of his neck” (McCarthy, 1992: 55) in spite of being in imminent danger of losing his life. The kid, at times, demonstrates a proclivity toward the role of a caring character with noble intentions and kind deeds.

Throughout the novel, moments can be traced when the kid feels irrevocably committed to help others while he is urged to leave them and save himself. The fatally wounded Sproule, for instance, insists that the kid should save himself, but the kid deviates from a course of egocentric behavior; hence, he does not share the utter selfishness of the cold and heartless villains of the novel.

The kid also shows human feelings of mercy by trying to save McGill, who is lanced. This is an example of a confrontation between the kid, as the alien, making an ill-fated attempt to help McGill, and Glanton, as an authority, who expressly forbids the kid from any attempt to save him, and Glanton himself calculatingly shoots McGill coldly as a wounded gang member is not only of no use but of a burden. In fact, since any member of the gang critically wounded can be a crippling

burden to the gang, that member is perceived by the authority as false or negative and his association with the gang must be dispensed with. The kid obeys Glanton's command this time and plays the role of a rather truly submissive and passive member in the process of forming a violent group identity, but when David Brown, carrying an arrow in his thigh, begs for help, no one but the kid is ready to attend him and removes the arrow's point and shaft. The kid, like other members of the gang, can refuse Brown's request for help, but he provides Brown with help, i.e. producing a new sense of self different from others, indicating that the kid has not lost all human qualities and adopts a sympathetic rather than indifferent or dismissive attitude towards Brown's plight, which is far from the qualities required of a violent gang. The kid as an individual assertively deals with the opposing view.

The kid also performs a similar willful act of mercy when he is supposed by lottery to kill Shelby, the Mexican badly wounded in the firefight between Sonoran army and the Glanton's gang, as Shelby, along with three others, cannot continue to ride with remaining scalp hunters. The kid's noble endeavor to minimize his role in murder, as an alternative approach to authority, despite incurring serious risks of being fatally punished by Glanton for this act of mercy, as opposing concentrated efforts, provides another piece of evidence confirming the existence, although dim, of human qualities. The kid shows an inclination not to perform the role determined by the authority. In this dialectical process, the kid questions the view of the insider and fashions his identity by negotiating with the alternatives, and it is in these series of outright confrontation that the kid's identity is being constructed as having both the brutality of the dominant attitude, i.e. that of the authority, and the tender mercy of the alien, which is completely removed from the tastes of the authority. Such an identity also has the signs of its own loss too as he passes up the chance of getting rid of the Judge in the desert near the wells of Alamo Mucho despite Tobin's urging him to shoot the Judge.

He extends his mercy to Tobin too when escaping from the Judge. Interestingly, his act of mercy is responded by nature's mercy, i.e. the wind obliterates their footprints to ensure their survival. They also receive mercy from Diegueno Indians; "They would have died if the Indians had not found them" (McCarthy, 1992: 312).

In such moments, the kid, despite his acts of gross indecency, is distinguished from the brutal company that he keeps, especially the Judge, who expresses his discontent with the kid's preserving in his heart some mercy for their quarry and the wounded gang members. The kid is blamed by the Judge for betraying the enterprise of the scalp hunters by being too merciful and not giving his entire agency to

warfare. The kid is accused of creating a role for himself and not performing the role demanded by an authority. The Judge associates the dance with warfare and believes that the dance is a ritual, so it includes bloodshed; otherwise, it would be a mock ritual. He says that the dancers are informed of their roles. He continues that the dance contains its own arrangement and history which the dancers are not required to contain. The Judge adds that when “war becomes dishonored and its nobility called into question” (McCarthy, 1992: 344), those who are aware of the sanctity of blood will turn into false dancers, like the kid, and will be excluded from the dance, and finally there will always be one true dancer, the Judge himself. “Only that man who has offered up himself entire to the blood of war, who has been to the floor of the pit and seen horror in the round and learned at last that it speaks to his inmost heart, only that man can dance” (McCarthy, 1992: 345). The kid has questioned the sanctity of blood and has not participated in the Judge’s dance of war; he has played the role of a false dancer. He is a great danger to the Judge’s religion of war, for which the kid is regarded as a heretic and traitor, and accordingly deserving execution. The kid’s tendency towards acts of mercy stands in stark contrast with the Judge’s full dedication to violence and war, which results from the aesthetic pleasure he derives from them because of the close connection he establishes between the dance and warfare. This intense but malicious pleasure, which the kid cannot fully grasp and experience, transcends any other pleasure for the Judge.

Near the end of the novel, the kid buys from a soldier the necklace of ears that Brown wore to the scaffold, and he wears it when setting “out for Fremont on the Sacramento River with a train of wagons and pack animals. If the conductor had any curiosity about the necklace he kept it to himself” (McCarthy, 1992: 324). Considering the fact that during this time he leads not a violent but rather humane life, the necklace can be reminiscent of his dark past and may be taken as his unconscious desire to always remember his great potential for violence. Regarding this fact that the kid’s self-fashioning is achieved in relation to violence perceived as alien and strange, savagery is embodied in the necklace of ears to be condemned. The kid creates a new sense of self, which disapproves of savagery, by cancelling the old violent sense of self.

The Bible which he carries, although he can read no word of it, implies his break from ferocity and bloodshed and his inclination towards virtue and mercy. Self-fashioning for the kid entails submission to the sacred book as the authority which is situated outside the self. The Bible, as part of a social structure, imposes constraints on the kid as an individual and shapes his identity by playing the role based on Christian teachings, which reject violence.

Considering this idea that an individual's authority is another one's alien, violence, the gang's authority, turns into the kid's alien. This transformation is metaphorically confirmed when he kills Elrod, who has a taste for violence. The kid's violent act of murdering his own belligerent and vicious image projected onto Elrod can represent denying his past violent self. This act can be rendered as the kid's reproducing his new sense of self.

Moreover, the kid's retreat into silence towards the end of the novel evokes Tobin's assumption that "Almighty speaks most profoundly in such beings as lives in silence themselves" (McCarthy, 1992: 130). This is another piece of evidence substantiating his desire for mercy and virtue. Silence can be viewed as a strategy devised and utilized by the kid to reach an acceptable compromise in the process of self-fashioning in which the authority and the alien mutually impact each other.

The kid, whose identity has been shaped in the process of self-fashioning, contains savagery and violence of the authority and mercy of the alien, with the latter being a sign of his own loss. Thus, the kid, who has committed many outrageous acts of violence, becomes the man who finally experiences horrific and possibly sexual violence because he is not fully subscribed to violence and as a result controlled more by his violence than anything else.

Self-fashioning and Social Structure

A. Racism

Self-fashioning occurs in the confrontation between the authority represented by Judge Holden, white supremacy, law enforcement in Tucson, and other Glanton's men's racial bias on one hand, and the alien represented by the black John Jackson on the other. The Judge introduces the black Jackson to Aguilar as an underling and adduces the inferiority of the black race by "references to the children of Ham, the lost tribes of Israelites, certain passages from the Greek poets, anthropological speculations as to the propagation of the races in their dispersion and isolation through the agency of geological cataclysm and an assessment of racial traits with respect to climatic and geographical influences" (McCarthy, 1992: 88–9). The Judge resorts to such social structures as family, religion, and education to produce a stereotypical representation of the black John Jackson' race. Both Jackson's bluntly asking the Judge what he has told Aguilar and the Judge's evading the question indicate that he senses an inaccurate and stereotypical representation of himself. The black John Jackson is, in fact, dealing with an opposing view, racism, i.e. the blacks' savagery and moral inferiority, which is itself a kind of violence. His sense of self is being formulated through his refusing to shake hands with Aguilar, his being

provoked, his sweating, his reaction against the unfair treatment of him, and finally his killing the white John Jackson. He assumes the role of, if not a superior, at least an equal rather than an inferior individual. The black Jackson had the alternative of accepting the segregation by race, but he does not find it suitable; thus, his act of decapitating the white Jackson is a new mobility to assert his existence, identity, and right. His assertion, beheading the white Jackson with a single stroke, is bold, strong, and confident enough not to presuppose constraints or to confront any opposing concentrated efforts, as manifested in the others' saying nothing and tacitly accepting the black John Jackson's action. The black Jackson self-fashions his identity by negotiating with the alternatives through his rejection of the white supremacy.

He also fully, forcefully, and boldly asserts his identity by brutally killing Owens, the proprietor, who, referring to the black John Jackson, says that he knows "for a fact that man yonder's a nigger" (McCarthy, 1992: 246). His shooting Owens causes a double handful of his brains go out the back of his skull and plop in the floor behind him. "Most terrible nigger I ever seen" (McCarthy, 1992: 246) is what Davy Brown cannot help uttering. This suggests that no constraints are placed and no opposing concentrated efforts are invested.

However, his extreme brutality has invested him with the qualities of a true dancer who can partake in the Judge's dance of war. That is why the Judge feels concerned about his brief desertion. The black Jackson is described to be dressed the same as the Judge "in a mantle of free flowing cloth" (McCarthy, 1992: 284) and standing beside him, suggesting a close affinity between them. The black Jackson remains loyal to the Judge's religion of warfare and becomes an ardent and avid disciple of the Judge's by accompanying him in the course of ruthless violence until he is killed in the Yumas' raid. In this confrontation, the black John Jackson has certain characteristics of the authority, like savagery as well as indifference to violence, and some attributes of the alien, such as autonomy, wanton savagery, and intense hatred of racist attitudes, remarks, and stereotypes. The black John Jackson shares the same tastes as the Judge, as the authority, and is far removed from his racist attitude of white supremacy. He does not play any role indicating any succumbing to inferiority, and he maintains the distance between himself and the racist world. This is the room for the irreconcilable aspect of the black John Jackson's self created by the negotiation between him as an individual and the world dominated by the white supremacy.

B. Christianity

Such confrontation can also be seen between the Judge's religion of warfare, as an immoral authority, and Christianity, as a moral alien, leading to self-fashioning. The wickedness and violence of the world of the novel, represented by the Judge and manifested in the hideous

debauchery of the scalp hunters, who are described as “besotted bedlamites lurching and cursing and ringing the churchbells with pistolballs in a godless charivari” (McCarthy, 1992: 198), predominates over the observance of Christianity, manifested in the celebration of the Feast of the Holy Souls by the villagers in the town of Jesus Maria. The product in this confrontation can be individuals who have some characteristics of the authority and the alien. For example, the priest, bearing an icon of crucified Christ, who is drubbed and prodded obscenely, does not touch the gold coins the scalp hunters fling at him at first, but shortly after he orders the small boys who have collected them to bring him the coins, which are nothing but blood money. In this process of self-fashioning, Christianity, as a social structure, is involved. The priest’s submission to church as an institution imposes curbs on his conduct, but the priest cancels his sense of self as defined by his social and religious status; instead, he creates a new role for himself, i.e. the role of an individual for whom material considerations can outweigh spiritual ones. Thus, his identity is shaped by partially cancelling the role of a spiritual person and assuming the role of a material individual. In this confrontation, the priest shares the avarice, corruption, and worldliness of the immoral authority, serving to widen the gap between the grinding pragmatism and religious idealism by undermining his own moral authority, which is, in turn, responsible for the decay of Christianity. The immorality of the Judge can be explained with regard to his belief that morality “is an invention of mankind for the disenfranchisement of the powerful in favor of the weak. Historical law subverts it at every turn. A moral view can never be proven right or wrong by any ultimate test” (McCarthy, 1992: 261). He asserts that morality cannot serve as a touchstone for judging human conduct. The priest’s partial withdrawal from public life is responsible for his not fully abiding by morality, possibly sharing the same idea concerning the invention of morality as the Judge’s.

Another product of this confrontation is the transformation of the Mexican townspeople from peaceful folks observing Christian rituals into violent people committing violent acts such as burning down the saloon and shooting the surviving members of Glanton’s gang who could not escape the town after Glanton dishonors the Mexican flag by tying it to the tail of a mule. The Mexican townspeople now embrace violence, as a trait of the immoral authority, as well as their religious beliefs, as manifested in their baptizing the surviving scalp hunters. Their violent response implies the ineffectuality of the passively peaceful Christianity, and the act of baptizing reflects their abiding faith in Christian teachings. In fact, the Mexican townspeople through the negotiation between the peacefulness of Christianity and the violent

behavior developing in their village make room for violence as an irreconcilable aspect of their religious self.

C. Defection

Greenblatt believes that power enables one to impose his/her fiction on others, compelling them “either to participate in it or to watch it silently” (Greenblatt, 2012: 13). Defection from the Judge’s company means not taking part in the Judge’s fiction, “war is the truest form of divination ... war is ... a forcing of the unity of existence. War is god” (McCarthy, 1992: 261). It ends in violent death. Grannyrat, having defected from the Judge’s company, does not partake in the Judge’s fiction. He is perhaps killed by the two Delawares, who bring with them his horse. The burning of Grannyrat’s saddle and blanket implies this fact that not only the defector’s existence but any trace of him must be obliterated. Therefore, he is obliterated to silently watch the Judge’s fiction. Later on, the other two defectors from the gang are found strung up and skinned by the pursuing Indians.

Greenblatt also holds that real power exists when people are prevailed upon to conduct themselves according to conventions, doctrines, rules, and principles in which they do not even believe. In fact, power lies in the capacity of a system to what extent it can make people of a given culture involved in the power structure by assuming a role and playing a part in it.

Toadvine, for instance, becomes so enraged at the Judge’s insensitive brutality to the Apache infant that he aims a pistol at the Judge’s head, but takes one of the two options the Judge offers him, i.e. putting the gun away rather than shooting him. Toadvine performs the role that the Judge expects from him and participates in the power structure which the Judge imposes. Toadvine’s remaining vestiges of humanity is no match for the Judge’s extreme cruelty in the power structure of the fictional world of *Blood Meridian*, indicating that Toadvine is overcome to perform according to the rules and principles of this hectic gang. He is also stripped of his courage to firmly uphold his conviction that the Tiguas are peaceful people despite voicing his objection to their bloody murder. This may lead to a paradox which is simultaneous engagement, whether social, political, intellectual, etc, and alienation, resulting from adopting a role and consequently being far removed from one’s true self. Toadvine’s role expectations make him experience a feeling of alienation from his true self and become more engaged in violence. This is validated by Toadvine’s capricious personality which demonstrates two contradictory tendencies: a ruthlessly seasoned murderer fiercely disapproving of murdering the innocent. Thus, self-fashioning should account for the distance one maintains between oneself and the world, between one’s observation and role-playing, and between one’s inner life and public life. In the



process of self-fashioning, withdrawal from public life and playing different roles upon necessity can be traced to perceive how identity is shaped. In this way, literature not only reveals the social and cultural codes regulating, restricting, and reinforcing behavior but also offers critical remarks as well as insightful comments on those codes. Despite these, Toadvine shows an act of mercy by staying truly loyal to the kid, who is cripplingly wounded by the Yumas. In other words, as a result of the process of self-fashioning, Toadvine has kept one of the characteristics of the alien, i.e. mercy.

Conclusion

The identity in *Blood Meridian* is gained and maintained through the complex processes of fashioning, cancelling, producing, and reproducing different senses of self. The kid undergoes the process of self-fashioning by partially submitting to violence as well as expressing doubts about the ruthless streaks of cruelty and questioning the Judge's religion of war. His submissive and assertive approach to the opposing views, performing the required role or creating a new one, negotiating with the alternatives in the bloody, violent, and even verbal confrontations, being on the side of authority or being considered an alien, and the strategies he devises and utilizes are all involved in the formation of his identity which embraces the characteristics of both the authority and the alien. The kid cancels, produces, and reproduces different senses of self to become the man endorsing mercy and virtue as well as abhorring his past violent experiences at the end of the novel.

The black John Jackson, experiencing the confrontation between the authority and the alien, fashions his identity by reproducing his sense of self and opposing the racist stereotypes. His self-fashioning involves negotiating with the alternatives the outcome of which is a violent identity that not only rejects the white supremacy but challenges it. He performs the roles of authority and alien. When he is the object of racist attitude, he appears as a really violent alien asserting his superiority strongly and savagely.

Self-fashioning also happens in the confrontation between social structures, i.e. Christianity and the Judge's religion of war; the resulting identity contains both material and spiritual aspects of the authority and the alien. In this confrontation, there are also fashioning, cancelling, and reproducing different senses of self. Again, the negotiation makes room for the irreconcilable aspects of self.

Blood Meridian provides a clear understanding of the mutual impact between individuals and culture when tracing the self-fashioning process in which different strategies are devised and utilized to arrive at an acceptable or inevitable compromise.

Blood Meridian as a literary work manifests McCarthy's concrete behavior which refuses violence because of his negative depiction of terrible atrocities occurring in his novel. It also expresses the codes, moral, immoral, religious, material, spiritual, and criminal, by which violent behavior is shaped. In addition, the novel is a reflection upon these codes which serve as alternatives facing characters in the process of self-fashioning when negotiating with them. Blood Meridian reveals the struggles and harmonies of its violent culture.

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LINGUISTICS, STYLISTICS AND
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Voices of UK Academics in the Brexit Debate – A Discourse Analysis Perspective Based on Appraisal Theory*

Otilia Liana Huțiu**

Abstract:

The present paper analyses the language used in three articles written by academics and a journalist's blog on the topic of Brexit and its impact on academic life. The methodology used is that of the appraisal theory which in its turn draws on findings of the systemic functional linguistics and discourse analysis. This approach focuses on the interpersonal meanings conveyed by the authors, on their feelings and attitudes about a certain topic as well as on the voices, others than that of the author that may be present in the text.

After a brief outline of the approach, the paper examines the way in which linguistic resources such as modalization and projection, as well as key lexical items may introduce stance in discourse, highlighting the differences of engagement found in samples of media discourse versus samples of scientific articles.

Keywords: systemic functional linguistics, appraisal theory, engagement, modality, voice

Introduction – The Analytical Framework

The present paper makes use of the approach and methodology supplied by systemic functional linguistics (SFL) in analyzing discourse belonging to two different genres, an editorial and two scientific articles published in peer reviewed scientific journals and a newspaper blog.

A brief outline of SFL follows with a special focus on the appraisal theory that has its roots in SFL and is extensively and increasingly used in discourse analysis studies.

After the description of the appraisal system and the way discourse analysis including genre analysis of professional discourses can benefit from this theory, the chosen texts are analysed and the paper concludes with the discussion of the findings and their possible applications in courses of ESP and EAP.

The seminal work of the major representative of SFL, Michael Halliday views language primarily as a system of meanings while grammatical categories and items of the lexicon are resources through which speakers and writers choose to convey their messages in a manner

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that suits their communicative intentions and the social contexts in which these discursive products are created. Thus, SFL considers semantics and pragmatics as the basis for explanation of syntactic phenomena. According to G. Leech

functionalism (in the study of language) is an approach which tries to explain Language not only internally, in terms of its formal properties, but also externally, in terms of what language contributes to a larger subsystem of which it is a part of a subsystem. Whether we call these larger systems “culture”, “social system”, “belief systems”, etc, does not concern me. (Leech, 1987: 76)

Systemic theory stresses the social nature of language seen as a semiotic system, a theory of meaning as choice. The speaker intentions, the social and cultural context determine choice. The application of Halliday’s theory has generated a large body of research in the field of discourse analysis, ESP and academic writing as it is a “top-down” analytic model which starts with discourse and works down to lower levels of grammatical structure .SFL holds the idea that the ultimate explanations for linguistic phenomena are to be found in language use, therefore in socially situated contexts. Discourses, wheter seen as product or process, are deeply rooted in social and cultural contexts; they are shaped by and at the same time, generate social reality (Swales, 1990, Fairclough, 1995, Eggings, 2004, Martin and Rose, 2007).

One of the most influential ideas of SFL refers to the components of meaning. According to this view the propositional content of a clause represents the ideational meaning (representing experience), while the same clause also displays interpersonal meaning (speech-function, exchange structure, expression of attitudes) and a textual meaning (how the text is structured, e.g. theme-structure, given/new, rhetorical structure). The interpersonal function of language is defined by Halliday as “*all use of language to express social and personal relations*” (Halliday, 1973: 41).

The three metafunctions- interpersonal, ideational and textual can be analysed at clause and discourse level alike and they perform their functions simultaneously:

As social discourse unfolds, these three functions are interwoven with each other, so that they can achieve all three social functions simultaneously. In other words, we can look at any piece of discourse from any of these three perspectives, and identify different functions by different patterns of meaning.” (Martin and Rose, 2007: 7)

The analysis that is described in this paper captures only the interpersonal function of discourse because this function gives us clues about some important aspects, such as the author’s attitude towards the topic discussed, the relationship between writer and targeted audience,

the existence of one or several voices in the respective discursive sample. This function that focuses on interpersonal relations shapes the generic and register features of the respective discourse.

Appraisal theory was created in the 90s by the discourse analyst J.R. Martin holding a systemic functional approach. It has been further developed by J.R. Martin together with D. Rose (2007) and Peter PR White (2005) and focuses on ways in which evaluation, feeling and other expressions of stance are embodied into discourse, as explained by the representatives of this theory:

Appraisal is concerned with evaluation- the kinds of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced and readers aligned. Appraisals are interpersonal kinds of meanings which realize variation in the tenor of social interactions enacted in a text. (Martin and Rose, 2007: 16)

The appraisal system developed includes grammatical resources for the expression of attitudes and voice in discourse. The attitudes expressed refer to feelings, judgements of characters or things and appreciation of various values. The grammatical resources expressing attitudes are in general adjectives, nouns acting as adjectives or even verbs that express behaviour associated with attitudes and can be amplified or hedged (Hyland, K., 1995) through the development of two complementary ways of graduation, force and focus (Martin, J.R, Rose, D. 2007, Martin and White, 2005).

The force of attitudes can be amplified via the use of intensifiers or comparisons, or even verbs. As shown in Collins Cobuild (1998) many intensifiers like *amazingly*, *dangerously*, *breathtakingly* inherently contain attitudinal features in their meaning. Quirk et al (1985) gives examples of adverbs that have the role of 'downtoners' (almost, nearly, practically, kind of) or 'emphasizers' (*always*, *definitely*, *certainly*, *indeed*) that can modify the meaning of the predicating verb by including speaker/writer attitude in the text that contains them, while Hyland (1995, 1998), Halliday (1995, 2004) or Yule (2004) include also verbs among the class of amplifiers or modalizers (*assume*, *believe*, *suspect*, *reckon*, *presume*, *trust*, etc.).

Whereas force is a way of amplifying gradable categories, focus either sharpens or softens those categories that are inherently non-gradable. Martin and Rose (2007: 46) provide examples such as: 'real policemen', 'a kind of ...', 'about three years', 'not quite my first love'.

Another important aspect of appraisal theory refers to the source of the attitudes expressed. Personal attitudes can be expressed directly by the author, but in many genres and professional discourses, such as the academic or media discourse, authors present directly or indirectly other

opinions or voices. The concept of multiple voicing has been introduced into discourse analysis by Julia Kristeva who coined the term heteroglossia ('different voices') but the observation about the dialogic nature of almost every text goes back to the works of M. Bachtin. Appraisal theory uses the term *heterogloss* when the source of the attitudes expressed is different from that of the author and *monogloss* when the source of the attitudes and evaluation in a text is the author.

The monogloss or heterogloss character of a discourse can be accomplished through a *system of engagement* that comprises the following grammatical resources: *quoting, reporting, modality* and *concession*. Depending on the resource used the voice and the attitude towards a certain topic can be heard directly (e.g. through quoting someone's own words) or indirectly (modality or reporting).

Modality is described by Halliday (1994) quoted in Martin and Rose (2007: 53) as a resource which "*sets up a semantic space between yes and no, a cline between positive and negative poles*". Modality expressed through modal verbs, modal adjuncts or even pseudo-clauses (*I think that..., My opinion is...*) can convey a multitude of attitudes towards the proposition or the propositions in the discourse sample. Modality may express various degrees of obligation when goods or services are negotiated through discourse and various degrees of probability when information is exchanged. Probability or obligation can be expressed either subjectively (e.g. *I'm willing to settle all the misunderstandings*) or objectively (e.g. *It is necessary that you settle all your debts*), depending on the resources used.

These degrees run from low to high and according to Halliday (1994) can express *usuality, probability, obligation, inclination* or *ability*. Modality comprises grammatical resources which allow for the expression of negotiable attitudes or opinions about the topic discussed and therefore these resources allow for '*the tempering*' of what the author of a text says (Eggings, 2004: 176).

The use of different types of engagement in the realization of voices in discourse is highly dependent on the genre aim and mode, as well as on the domain to which the respective genre belongs, as the use of all other grammatical resources. In the case of a personal story, an account of experience or in an opinion essay, the voice of the author and a direct expression of attitudes are expected, while in scientific articles or academic essays that are examples of argumentative discourses, the reader's expectations are different. A more objective perspective or an evaluation that takes into consideration more than one voice, that of the author, is generally the rule. However, even in this genre, differences can be significant between scientific articles belonging to the domain of exact sciences, humanities or social sciences.

Findings and Discussion of the Text Analysis

The analyzed materials contain the following texts: an editorial by Adam P. McCann, lecturer in Law at Exeter University in *European Journal of Comparative Law and Government*; two research articles, one authored by Fiona Hunter and Hans de Wit published in the prestigious journal *International Higher Education (2017) – Brexit and the European Shape of Things to Come* and Ken Mayhew's *UK Higher Education and Brexit* published in *Oxford Review of Economic Policy (2017)* as well as a text published by the journalist Stephen Paduano, on his blog entitled *The Brexit – Fuelled Death of the British Universities* that appeared in 2018.

The samples of academic writing were supplemented with Paduano's text not only because of the common topic they discuss but also because the voices of UK and European academics play a significant role in the text itself as highlighted further on in the present analysis. It also offered an alternative type of article, belonging to the media discourse. The analysis has highlighted similarities and dissimilarities due to different genre constraints. Some of the similarities, however, seem to indicate that the topic chosen and the impact it has in society made authors adopt similar views and metaphoric language.

The term Brexit was coined in 2012 probably on the model of *Grexit* which appeared earlier the same year. According to Fontaine (2017) it is a blend, however, it is not clear if the composing elements were *British* or *Britain* plus *exit*, because at the beginning both variants of *Brixit (British exit)* and *Brexit (Britain's exit)* were in use. The word has been extensively used lately, mostly after the Referendum on June 23, 2016 and it is already included in online versions of English dictionaries (e.g. Oxford Learners' Dictionary). Due to its frequency of use, Collins dictionary selected it as the Word of the Year 2016.

The frequent use of the word is due obviously to the extremely complicated phenomenon it designates, to the unpredictable developments in the Brexit process which is still on its way. However, one of the least discussed problems is that of the impact of Brexit on UK universities. I have chosen a media article written by Stephen Paduano and three scientific articles authored by British and American scholars dealing with the possible impact of Brexit on UK academics and universities. The present article is a short analysis, it reports work on progress and aims to offer a possible analysis of appraisal elements in academic writing as opposed to media discourse for use within courses of ESF and EAP, as I firmly believe that students with a good command of English need to be taught how to analyse authentic samples of academic genres in order to enable them to produce their own academic papers at the required standards. More reliable results need large corpora

of academic discourses focusing on the term Brexit, whose findings will be part of my future research work.

The analysis of the three scientific articles has shown that all of them use several key terms reiterated throughout the text, such as: *crisis, key question, risk, worry, fear, threat*.

All texts display a great number of nominalizations as a type of grammatical metaphor (Halliday, 1994, Halliday and Mathiessen, 2004, Eggings, 2004): *'the emergence of the European Higher Education', 'the emergence of the knowledge economy', 'a general tightening of immigration policy', 'greater intentionality and integration of internationalization', etc.*, which is in keeping with the features of a highly formal, academic style of writing. However, these texts also contain a great number of lexical metaphors:

*UK universities are reeling from a state of shock and disbelief...
...strong internal and external forces started to weaking its foundation...
With Europe in the grips of economic and political crisis...
....putting the European House in order...*

These metaphors highlight the persuasiveness of the texts, however they are less characteristic of scientific discourse, at least as far as I have managed to research. They may be linked with the topic chosen, Brexit, which arouses general concern and uneasiness or it may be a trait of the domain to which these papers belong (social sciences, academic management). A large corpus of similar texts is undoubtedly necessary for a clarification of this aspect.

An important aspect of appraisal in discourse is given by the lexical items that convey feelings, judgements or evaluations. The chosen articles contain many significant examples of feelings and evaluations, the latter being somehow more appropriate and expected for this genre, whereas the former are less encountered. Expressions of feelings include examples as the following: *'fervent supporters', 'strongly in favour', 'firm believers', 'an ugly campaign', 'worrysome reports', 'great consternation'* etc. If these expressions are to be generally found in the introductory part of the articles where they fulfill the function of describing the state of the art of the topic which is later analyzed, a large number of evaluative phrases appear in those parts which offer solutions and bring conclusions: *'disproportionately well', 'stronger and more integrated reality', 'a more competitive and attractive destination'*.

The voices of the authors and the additional voices expressed in the text are rendered by various means. As the texts are samples of scientific and argumentative discourses the use of the objective type of modality (Hyland, 1995; Martin and White, 2005) under the form of more impersonal phrases are quite frequent: *'it is likely', 'there is massive uncertainty', 'there has been an increasing reliance on', 'it is not clear'*.

This type of modality indicates a moderate commitment of the author to opinions and positions that are generally taken for granted. Even more instances of 'hedging' (Hyland, 1995) are found that comprise mostly empirical modals or ways of quoting or of reporting other people opinions.

The most numerous instance of modals are those which contain: *might*, *could* and *would* which express various degrees of commitment of the author, but not a clear, certain position, as the problem discussed is still an event in progress whose consequences are unpredictable to a certain extent:

... could be even more critical...
... how they might set about doing this ...
The lack of input could be partially mitigated...
... it would go some way towards maintaining...
This would allow freedom of movement...
... our negotiators should be aimed for...
... rather more could be done...
... could be given....

The tentativeness of the authors is, however, supported by data, mostly statistics available at that time.

But the most frequently used way of hedging in all these articles is the use of reporting combined with modal verbs and expressions (*perhaps*, *significantly*, *clearly*), or modal-like lexical verbs (*suggest*, *suspect*, *deny*, *claim*) and passive constructions:

This outcome would have appeared unthinkable at the beginning of the century when Europe seemed to be emerging...
The universities have reassured the EU that they...
Home Secretary Amber Rudd has issued a consultation paper which suggests the possibility...
The government seems determined to restrict freedom...
Times Higher Education has claimed that...
Significantly, the UK authorities insist on including the students...

Only one quote is given in one of the articles (Ken Mayhew- UK Education and Brexit), all the other instances are of reporting. Even when they report the sayings of others the sentences also include the author's voice through the choice they make of the reporting verbs (*seem*, *suggests*, *has claimed*, *have reassured*, *insist on*) which carry a tinge of modality and in fewer instances through the use of a modal adjunct like *significantly* in the example above which expresses the author's opinion about the UK authorities' actions. Many instances of double voicing are present in the analyzed texts, which together with the other elements of appraisal manage to convey the author's opinion about the topic in an indirect but still very clear manner.

The analysis of the media article written by Stephen Paduano reveals some similarities and obviously dissimilarities with the scientific

articles. It contains many lexical metaphors, even the title *The Brexit-Fuelled Death of the British University* is based on a metaphor obtained through personification. The catchy metaphoric title conveys a powerful image of the situation and it also expresses, though indirectly, the author's opinion about the dramatic situation of the UK university generated by Brexit.

Key words like those found in the scientific articles, i.e. *crisis, fear, panic, threat* though they appear as such, occasionally, they are mostly conveyed indirectly through the use of lexical metaphors:

Concerns swept the defense sector...
The universities will be slapped with a hefty price...
The Brexit bill is coming to British universities...

The text is written in a more informal register, so the number of nominalizations, whether used as grammatical metaphors (incongruently) (Haliday, 1994; Eggings, 2004) or as simple nominalizations are almost absent.

Adjectives conveying affect or evaluation are also very few, while the author, being a journalist, tries to convey the impression that his presentation is an objective one. The objectivity is rendered by numerous instances of quoting followed by impersonal, general statements which, however indirectly, contain, nevertheless, the voice of the author:

"The British university system is still extremely attractive to French students",
Manuel said,...
"They have announced that in principle", said Anne Corbett...
"Yes, it will bring some more money into the university,..."

Reporting is infrequently used if compared to quoting combined with accurate description of institutions or of the people and their positions, which brings more vividness to the article and objectivity of course. However, the author's voice appears clearly almost after each quoting and account, under the form of impersonal phrases: *'it is clear that'* or *'so things may change'*.

The use of epistemic modals is also an indication that the author's voice and opinion is rendered, although *may, could, might* are used signalling that the opinions, even if supported by quotes, are not very strong.

The text contains many conditional clauses and rhetorical questions that indirectly communicate the idea that this is an argumentative text which towards the end contains the opinion of the author 'hedged', but clear enough: *"What seems certain to be lost, however, is the hegemony"*.

Compared to the scientific articles, the media article contains less evaluative elements, even less hedging, more descriptive and narrative

paragraphs and an informal tone. However, due to the topic it deals with – Brexit – an almost similar metaphoric language with catastrophic images is used, with modality elements expressing uncertainty or moderate commitment on behalf of the author.

Conclusions

Although the analysis carried out in the present paper is a very limited one, a temporary report of a work in progress, it may be useful for those who choose to use authentic texts in the framework of genre-approach when teaching ESP or EAP courses. Authentic texts may reveal different aspects, such as structure, style or ways in which grammar categories are used to convey certain meanings.

The use of appraisal elements and particularly of modality and reporting is an important aspect of academic writing. According to Hyland (1995,1998) these ‘hedging’ elements are culturally determined and are difficult to master by learners of English, if there is no appropriate training during the ESP or EAP courses. To my knowledge, scientific articles and academic opinion essays written by my (Romanian) students (studying for a degree in English, communication or administration sciences) lack elements of appraisal, mostly modality and attitudinal markers, whereas impersonal and passive constructions are more frequent. This is, perhaps, due to the fact that passive and impersonal constructions are quite frequent in Romanian as well. A large corpus of articles and essays written by Romanian students as well as an analysis made by word processing software would lead to more relevant and reliable findings in this respect.

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Despre calitatea de proformă a numeralului din limba română

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On Roumanian Numeral as Pro-form

Abstract:

The present article's topic of study is the Romanian numeral, more precisely, the numeral's capacity to function as pro-form. The first part of the study aims to clarify several issues regarding the delimitation of this grammar class, due to the fact that in Romanian the morphological classification of numerals as „names of numbers” generated numerous controversies. The second part of the research is dedicated to the analysis of the Romanian numeral from the semantico-functional point of view. The conclusion that can be drawn is that the numerals, with a few exceptions, have features which give them the quality of pro-forms, especially pro-nouns.

Keywords: numeral, anaphoric element, grammatical substitution, pro-form, pro-noun

1. Numeralul în limba română. Precizări necesare

Delimitarea clasei morfologice a numeralului din limba română a condus de multe ori la numeroase contradicții¹ deoarece unii cercetători consideră numeralul o parte de vorbire de sine stătătoare, în timp ce alții sunt de părere că acesta trebuie încadrat la părțile de vorbire indicate de posibilele valori ale numeralului (adjectiv, substantiv, pronume sau adverb).

Luiza Seche (Seche, 1960: 63–70) arată că încadrarea „numelor de numere” reprezintă o veche problemă spinoasă pentru gramaticile românești. În lucrările din secolul al XIX-lea lingvистa observă tendința predominantă de a identifica numeralul cu adjectivul, ca o specie a acestuia, în timp ce în secolul XX balanța înclină în favoarea numeralului. Din acest motiv, cercetătoarea analizează faptele de limbă cu scopul de a demonstra dacă menținerea numeralului printre părțile de vorbire este una îndreptățită. Observația lui Iorgu Iordan – „la origine, cuvintele aici în discuție au avut valoare adjectivală, adică s-au întrebuințat împreună cu substantivele nume ale obiectelor cu privire la

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¹ Pentru un studiu descriptiv și istoric al numeralului din limba română, vezi Găitănanu, 1993.

care... numeralele dădeau diverse indicații” (Iordan, 1956: 753) – și sublinierea că „numeralul este, de fapt, un adjectiv, care în loc să exprime însușiri propriu-zise (culoare, formă, dimensiune etc.), exprimă însușiri cantitative” (Iordan, 1956: 355) o conduc pe Luiza Seche spre următoarea concluzie: „numeralul nu există ca parte de vorbire independentă” (Seche, 1960: 70), deci cuvintele cu sens cantitativ trebuie repartizate la alte părți de vorbire.

De o cu totul altă părere este Elena Carabulea (Carabulea, 1960: 419), cercetătoarea afirmând că:

tocmai datorită faptului că numeralul are trăsături comune și cu adjectivul, și cu substantivul, și cu pronumele, dar și trăsături proprii care-l deosebesc de ele nu poate fi „repartizat” la toate aceste categorii, nici inclus într-una din ele, ci constituie o categorie aparte.

Lingvистa accentuează faptul că nu doar numeralul are și valoarea altei părți de vorbire. Prin urmare, chiar dacă „datorită întrebuintării sintactice, are valoare de adjectiv sau de pronume” (Carabulea, 1960: 420), „numeralul se susține ca parte de vorbire independentă prin trăsături semantice și morfologice proprii” (Carabulea, 1960: 418), opinie cu care suntem și noi de acord.

Majoritatea gramaticilor limbii române acceptă existența numeralului ca parte de vorbire distinctă, ceea ce justifică definiția construită în jurul constantei semantice, și anume „numeralul exprimă un număr, determinarea numerică a obiectelor sau ordinea obiectelor prin numărare” (GLR, 1966, vol. I: 181). Potrivit ultimei departajări stabilite de GLR, în cadrul clasei lexico-gramaticale a numeralului intră „doar cardinalele și ordinalele, care au în comun nu numai informația de natură numerică, ci și particularități morfosintactice similare cu pronumele-substitute” (GLR, 2010: 180), celelalte tipuri de numerale din gramatica tradițională (multiplicative, fracționare, distributive, colective și adverbiale) fiind repartizate, pe baza caracteristicilor lor formale și a comportamentului sintactic, în alte clase lexico-gramaticale.

În literatura de specialitate numeralul este caracterizat ca fiind utilizat cu două valori distincte – una adjectivală și alta substantivală (pronominală):

a. **valoarea adjectivală** se manifestă la numeralele care însoțesc un substantiv cu care se acordă (*doi copaci*). Acordul dintre numeralul cu valoare adjectivală și substantivul determinat este unul special; acest acord se limitează la caz și la gen deoarece la numeral informația de număr este exprimată lexical, nu prin forme flexionare. Gabriela Pană Dindelegan consideră că, în ceea ce privește numărul, între numeral și substantiv se realizează *un fel acord semantic* întrucât „numeralul este

cel care impune substantivului o limitare a formei la număr” (Pană Dindelegan, 2003: 76): *un/ o* cere singularul, iar numerele începând cu *doi/ două* cer pluralul.

b. **valoarea substantivală** este specifică numeralelor care nu determină un substantiv. Spre deosebire de gramaticile vechi, gramaticile recente desprind din valoarea substantivală a numeralului o nouă valoare – *de substituit* sau *pronominală*.

2. Numeralul ca proformă

Otto Jespersen este de părere că „ar fi mai just să se vadă (în numeral) o subclasă a pronomelor cu care are numeroase puncte comune” (Jespersen, 1971: 189). Această direcție de interpretare va fi adoptată de Dumitru Irimia, care consideră numerele drept **pronume**:

- „pronumele de **cuantificare** caracterizează cantitativ obiectul pe care îl substituie: „Din cinci studenți, *doi* au luat examenul, *trei* l-au amânat.“ [*doi* ← doi (studenți) ← ‘studenți’ + ‘doi’; *trei* ← trei (studenți) ← ‘studenți’ + ‘trei’]” (Irimia, 1987: 153)².

- „pronumele **ordinal** caracterizează obiectele pe care le substituie din punctul de vedere al poziției, ordinii în care se înscriu unul față de altul, pe coordonatele spațială și temporală ale lumii extralingvistice: „A *doua* este a lui Tudor.“ [*A doua* ← mașina (barca, harta, pușca etc.) a doua ← ‘mașină’ (barcă etc.) + ‘poziția 2’]” (Irimia, 1987: 161–162).

Irimia argumentează înscrierea numeralului în clasa pronumelui prin următoarele trăsături ale acestuia (Irimia, 1987: 188–189):

a. **natura de substituit**: aceste forme substituie și concomitent caracterizează cantitativ obiectul pe care îl substituie (pronumele de cuantificare), respectiv caracterizează obiectele pe care le substituie din punctul de vedere al poziției, al ordinii în care se înscriu unul față de altul (pronumele ordinal);

b. **variabilitatea conținutului semantic concret în funcție de comunicare**: din punct de vedere semantic, și aceste pronume se caracterizează prin două straturi: un sens abstract, constant (*doi*’, respectiv ‘*poziția 2*’) și un sens concret, variabil în funcție de comunicare (‘*studenți*’, respectiv ‘*mașină*’);

² Autorul atrage atenția pe drept că termenii aparținând categoriei numeralului cardinal nu funcționează doar ca pronume de cuantificare: „Ei pot exprima numai *numărul*, mai exact numărul abstract, considerat în sine, nu substituind și indicând (sau numai indicând) obiectele supuse pluralizării concrete; într-un enunț ca „*Doi* ori *doi* fac *patru*”, termenii *doi* și *patru* nu înlocuiesc substantive ci exprimă numere abstracte” (Irimia, 1987: 189). Din punctul nostru de vedere, această calitate specifică unora dintre numerele este argumentul în favoarea acceptării existenței unei subclase de cuvinte care să substituie numeralul (pronomeralele). Vezi Vulișici Alexandrescu, 2015: 672–673.

c. **caracterul anaforic**: la fel ca majoritatea pronomelor, și acestea intră în mod frecvent în conștiință anaforică cu un substantiv.

Comparând numeroasele trăsături comune numeralului și pronumelui, Gabriela Pană Dindelegan susține că uzuala valoare substantivală a numeralului reprezintă, în realitate, o **valoare pronominală**. Lingvистa subliniază că demonstrația sa nu vizează nici planul sintactic, căci „contextele substantivului și ale pronumelui și, respectiv, funcțiile lor sintactice sunt comune”, nici planul flexionar, căci „flexiunea celor mai multe este, în multe privințe, diferită de cea pronominală, dar, în aceeași măsură, diferită și de cea substantivală”, ci se întemeiază pe „trăsătura comună a numeralelor și a pronomelor de a funcționa ca *substitute* (sau, altfel spus, ca *pro-forme*)” (Dindelegan, 2003: 77). Astfel, numeralele cu valoare pronominală sunt proforme, la fel ca pronumele, trăsătura comună a acestor clase lexico-gramaticale fiind lipsa referinței proprii. Cercetătoarea afirmă că:

numeralul, asemenea pronumelui, este lipsit de referință proprie, preluând referința, ca toate substitutele, prin raportare la un nominal referențial (la substantivul substituit care îi împrumută valoarea lexicală). Ca și pronumele, numeralele funcționează **anaforic** sau **cataforic**, legându-se de un substantiv exprimat în contextul lingvistic, substantiv care îi împrumută referința și informația de gen și care poate preceda numeralul (funcționare *anaforică*; vezi *M-am întâlnit cu prietenii*, *Doi*, *au reușit la examen*. *Al doilea*, *a reușit la examen*.) sau poate urma numeralului (funcționare *cataforică*; vezi *Doi*, *dintre prietenii noștri au reușit la examen*)” (Pană Dindelegan, 2003: 77).

Ca substitut, numeralul se acordă cu antedecedentul său, adică acesta „trebuie să preia întreaga informație, atât lexicală, cât și gramaticală a substituitului” (Gruică, 1981: 18). Transferul informației lexicale este asigurat de context, unde „se încarcă cu întregul conținut al cuvintelor pe care le înlocuiesc” (Gruică, 1981: 36). „Preluând informația lexicală a substantivului cu care se leagă [...] și adăugând propria informație” (Pană Dindelegan, 2003: 77–78), numeralul se comportă ca alte proforme. De exemplu, în enunțul *M-am întâlnit cu colegii*, *Ei/Aceștia/Aceiași/Toți/Câțiva/Doi ... nu m-au văzut de mult.*,

- **doi** = *colegi* + informația numerică;
- **cățiva** = *colegi* + informația cantitativă nedefinită partitivă,
- **toți** = *colegi* + informația cantitativă nedefinită totalizantă;
- **aceiași** = *colegi* + informația demonstrativă (identitatea);
- **aceștia** = *colegi* + informația demonstrativă (aproprierea);
- **ei** = *colegi*, deci substitutul este „pur” (semnificația lui contextuală este echivalentă cu a sursei referențiale).

Conform *DȘL* (*DȘL*, 1997: s.v. *acord*), acordul (paradigmatic) constă în repetarea de către numeral a informației de gen purtate de antecedent. Gabriela Pană Dindelegan notează că informația de gen este

preluată numai „dacă numeralul substituit cunoaște distincții de gen” (Pană Dindelegan, 2003: 78), opinie pe care nu o împărtășim. Din punctul nostru de vedere, și numerele considerate cu caracter neflexibil pot actualiza genul, dovada constituind-o situațiile în care numeralul este determinat de un adjectiv variabil, cu care se acordă sintagmatic:

*Am cumpărat **ghiocei**. **Doi** nu arată bine.*

*Am cumpărat **cărți**. **Două** îmi plac mult.*

*Am cumpărat **ghiocei**. **Trei** sunt ofiliți.*

*Am cumpărat **cărți**. **Trei** au fost scumpe.*

Cu alte cuvinte, numeralul-substituit preia întotdeauna informația de gen de la antecedent, chiar dacă aceasta nu se actualizează, întrucât dacă între numeral și substantivul înlocuit nu s-ar manifesta acordul (paradigmatic), acordul (sintagmatic) dintre adjectiv și numeral nu s-ar putea realiza³.

Un alt argument adus de Gabriela Pană Dindelegan pentru a demonstra că numeralul este lipsit, ca și pronumele, de referent propriu îl reprezintă capacitatea numeralului de a intra în componența ghicitorilor: *Două merg./ Două stau./ Două dușmănie-și au*. Lipsa unei surse referențiale conduce la „nedeterminarea semantică”. Numeralul poartă o informație semantică insuficientă pentru specificarea neechivocă a referențelor, dovadă stând soluțiile multiple ale ghicitorii: *apa și focul, cerul și pământul, soarele și luna, ziua și noaptea* etc. Autoarea subliniază în cele din urmă că valoarea pronominală a numeralelor nu reprezintă o *conversiune totală*⁴ în clasa pronumelui, ci este dovada faptului că acestea „fac parte din clasa generală a *substitutelor* (sau a *pro-formelor*)” (Pană Dindelegan, 2003: 79).

Și tratatele de gramatică înregistrează că „numeralele seamănă cu pronumele-substituit” (GBLR, 2010: 182) deoarece „și completează semnificația proprie, preluând, prin raportare la substantivul substituit, și referința acestuia” (GALR, 2005, vol. I: 291). Astfel, „numeralul funcționează anaforic sau cataforic, legându-se de un substantiv exprimat în contextul lingvistic, substantiv care îi împrumută referința (și informația de gen)” (GALR, 2005, vol. I: 291).

³ G. Gruică precizează că acordul sintagmatic e precedat de un acord de aspect paradigmatic (Gruică, 1981: 18).

⁴ Că nu putem vorbi de o conversiune a numeralului în pronume reiese și din afirmația lui Gh. Constantinescu-Dobridor: „comportamentul adjectival [...], comportamentul substantival [...] și comportamentul adverbial [...] nu trebuie confundate cu valoarea morfologică de adjectiv, de substantiv sau de adverb, nu trebuie să ne conducă la ideea că numerele au trecut deja, prin schimbarea valorii gramaticale, într-o altă clasă lexicogramaticală” (Constantinescu-Dobridor, 1998: 172). Opinia este împărtășită și de G.G. Neamțu care susține că numeralul „nu e mai puțin numeral în ipostaza adjectivală” (Neamțu, 2014: 385).

Chiar dacă majoritatea gramaticienilor români acceptă că numeralul funcționează și ca substitut, unii dintre aceștia nu recunosc în numeralul-substitut o proformă. Acest lucru se datorează, pe de o parte, interpretării semantice a termenilor *substitut* și *proformă*, o problemă spinoasă în lingvistica românească; dacă în viziunea Gabrielei Pană Dindelegan numeralul cu valoare pronominală aparține clasei substitutelor sau a proformelor, Maria Vulișici Alexandrescu este de părere că noțiunea de proformă nu este echivalentă cu cea de substitut, lingvista afirmând: „numeralul funcționează ca substitut, dar nu este pro-formă, întrucât are sens lexical, este plin semantic, exprimând o cuantificare numerică precisă, fapt care a determinat constituirea lui într-o clasă lexico-gramaticală distinctă” (Vulișici Alexandrescu, 2015: 665). Făcând referire la teoria lui Eugen Coșeriu, Maria Vulișici Alexandrescu subliniază că, spre deosebire de substitute, „proformele sunt cuvinte categorematice, având sens categorial de: substantiv, adjectiv, adverb etc., dar nu sunt cuvinte lexematice, nu au sens lexical” (Vulișici Alexandrescu, 2015: 666). Lingvista trasează astfel și diferența dintre substitute și proforme, în opinia acesteia substitutele fiind cuvinte lexematice, iar proformele cuvinte categorematice. Prin urmare, acceptarea sau respingerea calității de proformă a numeralului ține și de repartizarea acestuia la cuvintele lexematice sau, dimpotrivă, la cele categorematice, or acest subiect este unul destul de controversat.

Eugen Coșeriu trece numeralul alături de pronume și de câteva adverbe deictice în rândul categoremelor chiar dacă susține că „*numeralele* sunt lexeme care au conținut lexical de sine stătător (exprimă cantitatea)” (Coșeriu *apud* Nica, 2011: 294). Deci, potrivit lingvistului, numeralul ar aparține clasei proformelor.

În legătură cu încadrarea numeralului în rândul cuvintelor categorematice de către Eugen Coșeriu, G.G. Neamțu (Neamțu, 2014: 24) face câteva observații bazate pe analogii între numeral și adjectiv (a), respectiv între pronume și adjectiv pronominal (b):

(a) Adjectivul propriu-zis și numeralul exprimă înușiri, primul – calitative, cel din urmă – cantitativ-numerice, de aceea „cel puțin pentru numeralele cu așa-numita întrebuițare „adjectivală”, ar fi destul de greu să le considerăm cuvinte (exclusiv) categorematice, iar adjectivele – lexematice”.

(b) Privitor la numeralele cu întrebuițare „pronominală”, adică substitute, considerarea lor drept cuvinte categorematice, asemenea pronomelor, „ar institui în interiorul aceleași clase de cuvinte (= a numeralelor) o antinomie mai puțin firească: *lexematic* (întrebuițare adjectivală) vs. *categorematic* (întrebuițare pronominală)”.

Astfel, cercetătorul pledează pentru păstrarea înțeleșului de tip lexical al numeralului-substitut. G.G. Neamțu este de părere că tipul de înțeleș al cuvintelor nu se schimbă, drept dovadă situația pronomelor

care, deși își pierd trăsătura de clasă a pronumelor (adică acea de substitute), când se transformă în adjective pronominale nu trec în categoria cuvintelor lexematice, a adjectivelor propriu-zise. Deci, numeralele ar trebui să fie exclusiv lexematice. Interpretarea este acceptată și de către Dumitru Nica (Nica, 1988: 60): „spre deosebire de Coseriu, aici (printre părțile de vorbire reprezentate de cuvinte lexematice, n.n.) vom încadra și numeralul, întrucât acesta este reprezentat de cuvinte care au înțeles lexical”.

Din punctul nostru de vedere, din moment ce, potrivit lui (b), adjectivele pronominale rămân cuvinte categorematicе, la fel ca pronumele, netrecând în cea a cuvintelor lexematice (adjectivele propriu-zise), și numeralele cu valoare adjectivală pot fi considerate categorematicе, fără a trece la cuvintele lexematice (adjectivele propriu-zise). Altfel spus, dacă adjectivele pronominale sunt considerate cuvinte categorematicе, diferite de adjectivele propriu-zise, care sunt lexematice, considerăm că și numeralele întrebuițate adjectival pot fi categorematicе, în opoziție cu adjectivele propriu-zise (lexeme). În plus, chiar dacă am accepta că numeralele cu întrebuițare adjectivală sunt lexematice, iar cele cu întrebuițare pronominală sunt categorematicе, considerăm că această antinomie din interiorul clasei numeralului nu este unică în gramatica limbii române. De exemplu, clasa adverbului conține atât cuvinte pline, lexematice, cât și cuvinte cu conținut semantic virtual, substitute.

G.G. Neamțu notează, pe de o parte, că „sunt cuvinte categorematicе toate tipurile de substitute” (Neamțu, 2014: 24), iar pe de altă parte afirmă că „faptul că numeralul *exprimă numărul* sau *ordinea* (obiectelor) nu vine în contradicție cu calitatea de substituit, asemănându-se, la acest nivel, cu pronumele, care substituie și mai exprimă *ceva*” (Neamțu, 2014: 117). Deci, când numeralul are calitatea de substituit este categorematic, la fel ca pronumele (și nu numai). Cu alte cuvinte, numeralele-substituit, asemenea pronumelui și adverbelor-substituit, „în afara informației semantice primite de la substituit – au și o informație semantică proprie” (Dimitriu, 1999, vol. I: 224–225), adică acestea substituie și mai exprimă *ceva*.

În concluzie, informația semantică proprie a numeralelor-substituit este insuficientă (la fel ca în cazul pronumelor și al adverbelor-substituit) pentru a specifica referenții. Din acest motiv, când sunt substitute, numeralele „își completează semnificația proprie, preluând, prin raportare la substantivul substituit, și referința acestuia” (GALR, 2005, vol. I: 291), ceea ce înseamnă că „numeralele reprezintă proforme atunci

când trimit la nume identificabile în context, comportându-se ca niște *pronume veritabile*” (Purdea, 2010: 9)⁵.

Se adevărește că așa-numita valoare pronominală a numeralelor se traduce prin capacitatea acestora de a fi proforme, adică cuvinte care își procură referința de la un substantiv exprimat în enunț, apărând în contexte specifice acestuia. Întrucât numeralul cu valoare pronominală stabilește o legătură referențială cu un substantiv, susținem că numeralul cu valoare pronominală sunt prosubstantive.

În calitate de prosubstantive, numeralul trebuie să fie caracterizate de cele trei trăsături pe care le consemnează Dumitru Irimia, adică natura de substitut, variabilitatea conținutului semantic concret în funcție de comunicare și caracterul anaforic (vezi Pană Dindelegan, Dragomirescu, Nedelcu, 2010: 207).

Așadar, numeralul este prosubstantiv în contexte de tipul:

1. a. Am cumpărat **bluze**_i; pentru Sofia, dar **bluzele**_i nu îi sunt bune.

N₁, subiect

b. Am cumpărat **bluze**_i; pentru Sofia, dar **două**_i nu îi sunt bune.

[bluză] + feminin

În acest exemplu, antecedentul este substantivul feminin *bluze*, substituitul este substantivul *bluzele* (N, subiect), iar proforma este numeralul *două*. Acest numeral este un prosubstantiv întrucât cumulează propria informație – [cantitatea 2] – cu cea a antecedentului, deci *două* ← *două* (*bluze*) ← [bluză] + [cantitatea 2].

2. a. **Fetelor**_i le-am luat mere. O **fată**_i le-a primit, iar cealaltă **fată**_i nu.

N₁, subiect

b. **Fetelor**_i le-am luat mere. **Prima**_i le-a primit, iar **a doua**_i nu.

[fată] + feminin

Procesul de prosubstantivizare se descrie la fel ca în exemplul (1), deci antecedentul este substantivul feminin *fetelor*, substituitul este substantivul *fată* (N, subiect), iar proforme sunt numeralul *prima* și *a doua*. Prosusubstantivele cumulează propria informație – [poziția 1], respectiv [poziția 2] – cu cea a antecedentului, deci *prima* ← *prima* (*fată*) ← [fată] + [poziția 1], respectiv *a doua* ← *a doua* (*fată*) ← [fată] + [poziția 2].

⁵ Gabriela Pană Dindelegan subliniază foarte bine că „...valoarea pronominală” nu înseamnă pronume propriu-zis, existând diferențe flexionare sensibile între pronume și numeralul cu valoare pronominală” (Dindelegan, 2003: 83).

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Predicativul suplimentar în ipostaze prepoziționale. O analiză a construcțiilor introduse prin *cu* și *fără*

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**The Predicative Adjunct in Prepositional Contexts. A Survey of Structures
Introduced by *cu* and *fără***

Abstract:

Being a secondary part of sentence richly expressed in written texts and occurring in a wide range of contexts, the Predicative Adjunct has long been in the linguists' attention. A unanimously accepted fact is that it has a derivational history, being conditioned by the verb and implied in a double subordination type of relation. The Predicative Adjunct is a syntactic position obtained by abbreviation from a two-sentence utterance, expressing either a quality attributed to the Subject or the Object or a state/ an action which is simultaneous with that of the main verb (the finite). From the multiple parts of speech it can be represented by, our study focuses mainly on two prepositional contexts, *cu/ fără* + Noun, offering a detailed description of their use in literary texts and discussing the possible confusions generated in different contexts. The examples chosen were excerpted from both poetic and narrative texts, demonstrating that the Predicative Adjunct entails various stylistic effects.

Keywords: Predicative Adjunct, Prepositional Phrase, derivational structure, abbreviation, syntactic homonymy

Predicativul suplimentar a suscitat de-a lungul timpului atenția multor lingviști, acoperind o paletă bogată de contexte și primind denumiri eterogene. O constantă terminologică ține de caracterul *predicativ* al acestei poziții sintactice¹. Alte denumiri trimit la faptul că predicativul suplimentar este și un determinant al numelui, într-o structură ternară, fiind coocurent cu un verb predicativ: *atributiv*

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¹ *Acuzativ predicativ* la H. Tiktin; *nume predicativ circumstanțial* la Maria Rădulescu; *nume predicativ secundar* la Ion Diaconescu; *nume predicativ de gradul III* la D.D. Drașoveanu; *predicativ circumstanțial* la Silvia Niță; *predicativ complex* la Pompiliu Dumitrașcu; *atribut predicativ* la Gh.N. Dragomirescu; *complement predicativ* la Dumitru Irimia, *adjunct predicativ suplimentar* la D.D. Drașoveanu; *element predicativ suplimentar* la D.D. Drașoveanu, G. Gruică, Mioara Avram, V. Hodiș, GLR, 1966; *element predicativ necesar* la D. Crașoveanu, *predicativ suplimentar* la Valeria Guțu Romalo, Iorgu Iordan și Vl. Robu, în GALR, 2005/ 2008, GBLR, 2010/ 2016.

„transformat” la Gabriela Pană Dindelegan², *atribut la distanță, atribut dislocat* la D.D. Drașoveanu și G.G. Neamțu.

În studiul de față nu ne propunem nici să comentăm multitudinea de termeni folosiți pentru a denumi această funcție controversată în gramatica limbii române, nici să realizăm vreun istoric al său, ci ne vom opri asupra unui tipar de construcție: cel prepozițional, selectând din bogatul inventar al claselor de substituție nominalele însoțite de prepozițiile *cu* și *fără*.

Istoria derivativă a predicativului suplimentar cu realizare substantival-prepozițională

Predicativul suplimentar are mai multe istorii derivative, reprezentând o funcție „obținută” în urma unor transformări variate, diferite de la o situație la alta. În literatura de specialitate, primele explicații, date în mod indirect, despre caracterul său „obținut” pot fi regăsite la Hariton Tiktin, care prefigurează existența acestei poziții sintactice noi și exemplifică, printre altele, și contexte prepoziționale. Termenul utilizat de lingvist pentru a desemna astfel de structuri este acela de *acuzativ predicativ*, care „arată ce este sau cum este obiectul pasiv al unor verbe” (Tiktin, 1945: 188).

Poziția sintactică de astăzi este atribuită de Tiktin circumstanțialului de mod, exprimând, printre altele, și calitatea: „o lucrare sau stare simultană (adică operează în același timp cu lucrarea sau starea exprimată prin verbul determinat)” (*Ibidem*: 188). Exemplele citate de lingvist pentru tipul de construcție ce ne interesează sunt: „Calul fugea *cu coama în vânt*.”, „Ea se ruga *cu mâinile întinse* spre cer.” (*Ibidem*: 188). Mioara Avram (1961: 545) subliniază faptul că, după H. Tiktin, alți cercetători (Maria Rădulescu, Silvia Niță) nu mai iau în discuție în mod special construcția cu prepoziția *cu*, trecând-o în rândul realizărilor de tip locuțional (locuțiuni adjectivale): „Se va întoarce *cu inimafrântă*., Toți copiii dumisale o așteptau *cu ochii boldiți*.” (Mihail Sadoveanu, *Nicoară Potcoavă* apud Avram, 1961: 545). Autoarea argumentează că avem de-a face cu veritabile îmbinări libere de cuvinte, adjectivale determinate exprimând, fără niciun dubiu, calificarea nominalului. Astfel, la Silvia Niță (1958: 96), grupul sintactic [*cu* + substantiv] este considerat locuțiune adjectivală: „Și pasu-n urma-ți zboară c-o tainică mînie./ Ca un smintit ce cată *cu ochiu-ngălbenit*./ *Cu fruntea-nvinețită, cu fața cenușie*.” (M. Eminescu, *Amorul unei marmure*), iar la Maria Rădulescu (1957: 121–129) este interpretat în același mod: „Și eu stam *cu ochii pe jumătate înschiși*., Apoi s-a uitat *cu ochii holbați* la munteancă”.

² Vezi *Sintaxa grupului verbal*, ediția a II-a, 1999, p. 108–114.

Apariția unui predicativ suplimentar reclamă întotdeauna o reorganizare sintactică, el nefiind o funcție primară. Construcția sacu prepoziția *cu* presupune ca, în structura originală, substantivul să ocupe poziția complementului direct. Astfel, enunțul bipropozițional inițial conține două principale coordonate copulativ, iar predicativul suplimentar se obține în urma reducerii³ celei de-a doua propoziții, în care nominalul apare într-o transformare *sum pro habeo* (Diaconescu, 1989: 42⁴) și selectează prepoziția *cu*, după ce a trecut prin stadiul posesiv (cu verbul *a avea*). Pornim de la exemple: „Fata mă privește **cu ochii** triști.”, „Răspund **cu capul** plecat.”, „Copilul râde **cu gura până la urechi**.”, „Oamenii stau **cu mâinile** în buzunare”. Observăm că nominalul predicativ suplimentar nu are formă prepozițională în structura de bază (de adâncime), ci satisface valența de tranzitivitate a verbului posesiv *a avea* (nominalul denumește un obiect posedat inalienabil⁵). În procesul de derivare a predicativului suplimentar, se trece de la structura posesivă la cea cu verbul *a fi*, unde substantivul se asociază cu prepoziția *cu*, urmând apoi reducerea prin care se ajunge la structura de suprafață:

/Fata mă privește¹/și /lare **ochii** triști.²/→ /Fata mă privește¹/și /*este cu ochii* triști.²/ →Fata mă privește **cu ochii** triști.
 /Răspund¹/ și /*am capul* plecat.²/→/Răspund¹/ și /*sunt cu capul* plecat.²/→Răspund **cu capul** plecat.
 /Copilul râde¹/ și /lare **gura** până la urechi.²/→/Copilul râde¹/ și /*este cu gura* până la urechi.²/→Copilul râde **cu gura** până la urechi.
 /Oamenii stau¹/ și /*au mâinile* în buzunare.²/→/Oamenii stau¹/ și /*sunt cu mâinile* în buzunare.²/→Oamenii stau **cu mâinile** în buzunare.

Analizând modul de generare a predicativului suplimentar cu fenomenalizare substantival-prepozițională în acuzativ (introdus prin *cu*), Gabriela Violeta Domide (2012: 48) opinează că acesta poate proveni nu numai dintr-o structură cu două principale coordonate copulativ, ci și dintr-una cu două subordonate coordonate la fel: „(popa)

³ Transformare sintactică aplicată unei propoziții (principale/ subordonate) prin care se omite verbul *a fi* (copulativ, predicativ sau auxiliar) și conectivul (coordonator/ subordonator). Vezi D.D. Drașoveanu, 1997: 256).

⁴ „Transformarea *sum pro habeo* sau *habeo pro sum* acționează la nivelul unităților sintagmatice, producând **modificări de ordin relațional și funcțional**. **Întrebuințarea verbului *a fi*** în locul verbului *a avea* sau a lui *a avea* în locul lui *a fi* **datează din latină și continuă**, într-o măsură mai mare sau mai mică, **în toate limbile romanece**. **În română, acest proces este destul de frecvent și constituie un mijloc de realizare a varietății gramaticale și stilistice**.” (s.n.) (Diaconescu, 1989: 42).

⁵ Comentând despre predicativul suplimentar în varianta sa prepozițională, GALR, II, 2005: 309 afirmă: „nominalul însoțit de prepoziție denumește un lucru care se află într-o relație de tip parte – întreg/ **posesie inalienabilă** cu ceea ce denumește nominalul regent” (s.n.).

se întorcea *cu buzunarele* borțoase cu marfă bună și căutată” (V. Voiculescu, *Zahei Orbul*), „A recunoscut că umbla *cu cuțite* și *fiare* la el.” (Adevărul, nr. 6552, 23 aug. 2011). Transformările specifice acestui tip sunt, după aceeași cercetătoare, în ordinea lor, următoarele:

- 1) „sum pro habeo”: „(popa) se întorcea și era *cu buzunarele* borțoase”, „umbla și era *cu cuțite* și *fiare* la el”;
- 2) coreferențialitatea subiectelor din propoziția 1 și propoziția 2;
- 3) contragerea gerunzială a propoziției 2: „(popa) se întorcea *fiindcu buzunarele* borțoase”, „umbla *fiindcu cuțite* și *fiare* la el”;
- 4) abrevierea (i.e. reducerea – s.n.);
- 5) glisarea⁶ substantivelor cu prepoziție din propoziția abreviată (2) în prima propoziție (glisarea este aplicabilă doar în cazul structurilor primare ce conțin două subordonate – „A recunoscut *că* umbla și *că* avea *cuțite* și *fiare* la el”.

Pentru realizarea predicativului suplimentar cu sens negativ, introdus prin prepoziția *fără*, justificarea provenienței sale este oarecum similară celei pentru structura paralelă formată din *cu* + nominal. Doar că a doua principală coordonată copulativ are verbul negat și, în urma reducerii ei, se creează un „joc” al prepozițiilor: *cu* este înlocuită de *fără*. Astfel, pentru enunțul „Îmi zâmbește *fără* nicio *remușcare*.”, dacă ținem cont de observațiile Gabrielei Violeta Domide, etapele derivării sunt:

- 1) verbul posesiv ocurent în P₂: *Îmi zâmbește*¹/ și *nu are* nicio *remușcare*.²/;
- 2) *sum pro habeo*: *Îmi zâmbește*¹/ și *nu* este *cu* nicio *remușcare*.²/ sau *Îmi zâmbește*¹/ și *este fără* nicio *remușcare*.²/;
- 3) contragerea lui *a* ficopulativ: „Îmi zâmbește *nefiind cu* nicio *remușcare*.” sau „Îmi zâmbește *fiind fără* nicio *remușcare*.”;
- 4) reducerea și înlocuirea prepoziției *cu* prin *fără*: „Îmi zâmbește *fără* nicio *remușcare*”.

Exemplificăm prin fragmente de texte literare, unde am putut sesiza că acest tipar nu este atât de productiv precum subordonata corespunzătoare introdusă prin *fără să*. De obicei apare o singură construcție prepozițională pe lângă verb, dar coordonarea cu un adjectiv calificativ este lămuritoare în acest sens, neputând fi confundată cu circumstanțialul de mod:

⁶ Termenul a fost introdus de către lingvistul clujean D. D. Drașoveanu (1997: 267–268, 276–283) și se referă la „alunecarea” unui cuvânt (termen) pe poziția altuia, dat fiind locul liber ocurent în urma elipsei. Glisarea este condiționată de câteva elemente: 1) existența, la bază a unui R + p₂ (relație instituită la nivelul celei de-a doua propoziții), 2) verbul din p₂ să fie asemantiv (i.e. copulativ), 3) coreferențialitatea subiectelor din p₁ și p₂, 4) raport temporal de simultaneitate între p₁ și p₂, 5) acordul (pentru asociații participiali și adjectivali).

O să mă-ntind printre grămezi/ *Fără dorințe, fără gând!* Și nici măcar n-o să visez/
Perechi de vorbe-alunecând. (Ana Blandiana, *Când voi fi-mbătrânit destul*)
Se duc pe Dunăre la vale./ *Grăbiți și fără de popas!* Pescarii triști ce poartă-n glas/
Tăcerea albelor spitale... (Ion Minulescu, *Pelerinii morții*)
Ca să-ajung până la tine, i-am zis morții:/ – Mergi-nainte/ Și cosește-mi *fără milă*
tot ce-i viu/ Și-mi ține calea... (Ion Minulescu, *Romanță fără muzică*)
Ca să-l feresc de tășurile reci ale nopții l-am luat, nu *fără dezgust*, și l-am pus într-o
cutie, pe masa de sub fereastră.(Gellu Naum, *Zenobia*)

Propozițiile reduse din care se poate obține un predicativ suplimentar construit cu prepozițiile *cu* și *fără* sunt, ca frecvență, principală, completivă ori atributivă (GALR, II, 2005: 187–191).

- principală:

M-am strecurat cu noaptea în cetate/ Și am prădat-o-n somn și-n vis./ *Cu brațu-*
*ntins, cu pumnu-*nchis. (Tudor Arghezi, *Psalmi*)
Și mama, care era vestită pentru năzdrăvăniile sale, îmi zicea *cu zâmbet* uneori,
când începea a se ivi soarele dintre nori după o ploaie îndelungată [...]. (Ion
Creangă, *Amintiri din copilărie*)

Mihaela Gheorghe (2009: 121) subliniază că predicativul suplimentar prepozițional rezultă din „amalgamarea unei structuri primare bipropoziționale”, adică amestecarea a două principale: [Ion stă] și [Ion este *cu pălăria* în mână.] → „Ion stă *cu pălăria* în mână.”, respectiv [Și-a făcut casa] și [casa are *două etaje*.] → „Casa și-a făcut-o *cu două etaje*.” (*Ibidem*: 121). De remarcat coreferențialitatea existentă între complementul direct (*casa*) din prima propoziție și subiectul celei de-a doua, lucru ce atrage avansarea lui S_2 în P_1 și convertirea lui în obiect direct.

- completivă directă: „Îl știam *fără lucru, fără ocupație*.” (Iordan, Robu, 1978: 643), „Mi-l amintesc pe Ion *cu părul* lung.” (GALR, II, 2005: 188); subordonata se împletește cu principala, subiectul celei de-a doua fiind avansat în poziția complementului direct al verbului principal: „Știam că nu are *lucru*, că nu are *ocupație*.” → „Știam că este *fără lucru*, că este *fără ocupație*.” → „Îl știam *fără lucru, fără ocupație*.”; „Îmi amintesc cum/ că Ion avea *părul* lung.” → „Îmi amintesc cum/ că Ion era *cu părul* lung.” → „Mi-l amintesc pe Ion cum/ că era *cu părul* lung.” → „Mi-l amintesc pe Ion *fiind cu părul* lung.” → „Mi-l amintesc pe Ion *cupărul* lung”. Identitatea subiectelor din cele două propoziții duce la reflexivizarea verbului regent: „Mihai se crede *cu nasul* mare.”, „Mihai se crede *fără cusur*.”, „Mihai se vede *cu mulți copii*.” („Mihai crede/ vede că (el/ Mihai) este *cu nasul* mare/ *fără cusur/ cu mulți copii*.”).

Și după ce ne-a așezat bunicul în gazdă, cu toată cheltuiala lui, la una Irinuca, apoi ne-a dus pe la profesor și pe la biserică, de ne-a închinat pe la icoane, și pe urmă *ne-*

a lăsat cu sănătate și s-a întors acasă, trimițându-ne din când în când cele trebuitoare.; Își ia drumul spre Humulești și *mă lasă*mareși devreme *cu lacrimile* pe obraz.; Văzând ea că nu dau răspuns de nicăieri, lasă toate în pământ și se ia după mine la baltă, unde știa că mă duc; și, când colo, *mă vede* tologit, *cu pielea* goală pe nisip, cât mi ți-i gliganul. (Ion Creangă, *Amintiri din copilărie*)

- completivă secundară cu predicat nominal (*a fi* + *cu/ fără* + nominal), al cărui subiect este coreferențial cu obiectul direct din propoziția regentă; subordonata este redusă, grupul prepozițional ajungând în structura de suprafață să ocupe funcția de predicativ suplimentar: „Părinții l-au învățat *cu bani* la discreție.” (GALR, II, 2005: 190) provine din „Părinții l-au învățat să fie *cu bani* la discreție.”

- atributivă relativă cu predicat nominal (*a fi* + *cu/ fără* + nominal), subiectul acesteia și complementul direct al regentei fiind coreferențiale; se aplică, la fel ca în celelalte situații, abrevierea (reducerea) subordonatei: „Ceaiul îl bea *cu lapte*.” < „Bea ceaiul care ceai este *cu lapte*.” (GALR, II, 2005: 191)

Predicativul suplimentar introdus prin *cu* se referă, de cele mai multe ori, la subiect (în majoritatea contextelor ilustrate), dar există și cazuri în care acesta descrie și un complement direct, realizat frecvent printr-un clitic personal ori, mai puțin, prin reflexiv. Ca tipuri semantice, realizarea prepozițională (mai ales prin *cu*) îmbracă atât aspectul *rezultativ* al acțiunii desemnate de verbul regent, cât și pe cel *descriptiv* (GALR, II, 2005: 299):

Te regăsesc aceeași mare, *cu*-aceeași tragică *poveste*./ *Cu*-aceleași *vânturi* vagabonde./ *Cu*-aceeași *lună* cap de mort/ Și-aceleași *glas* care mă cheamă, –/ Deși mi-ascunde cine este. (Ion Minulescu, *Epilog*)

Mă crede *cu bani*, nenorocirea e că de fiecare dată mă întorc cu boli.(Gellu Naum, *Zenobia*)

Nici rău nu-i pare-acuma, nici bine nu... ea moare./ Vișindu-se-ntr-o clipă *cu anii* înapoi. (Mihai Eminescu, *De câte ori, iubito...*)

Îmi ie toate hainele frumușel de pe mal și *mă lasă cu pielea* goală în baltă.(Ion Creangă, *Amintiri din copilărie*)(apud Avram, 1961: 541, 545)

Dintre clasele de substituție ale predicativului suplimentar prepozițional recurența cea mai mare o are substantivul, articulat sau nu, cu sau fără determinanți, alte părți de vorbire fiind accidentale întrebuințate, cum ar fi pronumele nehotărât articulat la plural *toatele*. Acesta poate fi înlocuit cu forma prototipică *toate*, fără prepoziție:

Tu unde ești? În ce gând? frunzele negre-ți căzură *cu toatele*, oarbe-n căutătură? (Nichita Stănescu, *Cântec de iarnă*) [frunzele negre căzură *toate*]

Pământul, țarina, bucatele./ Puse-n spinarea mea *cu toatele*. (Tudor Arghezi, *Cuprinsul*) (GALR, II, 2005: 304) [pământul, țarina, bucatele puse în spinarea mea *toate*]

Variația de gen și număr a termenului regent nominal antrenează totodată variația pronumelui indefinit: „Pe copiii răciți i-am trimis **cu toții/ toți** la cabinetul medical.”, „Fetele răcite au fost trimise **cu toate/ toate** la cabinetul medical”.

Se întâmplă ca predicativul suplimentar să nu fie marcat prepozițional, *cu* fiind omis din rațiuni expresive: „S-avântă pe el și pleacă./ **Păru-n vânturi, capu-n piept,** / Nu se uită înainte-i,/ Nu privește îndărăpt.” (Mihai Eminescu, *Făt-Frumos din tei*)

Tipul prepozițional [*cu* + nominal] se regăsește și în vorbirea directă, pe lângă *verba dicendi*:

„«Pentru asta ne-ar trebui bani», a spus Zenobia **cu un** remarcabil *simț* practic.” (Gellu Naum, *Zenobia*)

„— Dar bine, ghiavole, aici ți-i scăldatul? *zise* ea, **cu ochii** holbați la mine; coboară-te jos, tâlharule, că te-oi învăța eu!”

— Mai auzit-ai dumneata, cumnată, una ca asta, să fure Ion pupăza, care, *zicea* mătușa **cu jale**, ne trezește dis-dimineată la lucru de atâția ani? (Ion Creangă, *Amintiri din copilărie*)

Adjuncții predicativului suplimentar

Trebuie să observăm că toate predicativele suplimentare introduse prin *cu* sunt aproape întotdeauna însoțite de un adjectiv calificativ, propriu-zis ori participial („Stau **cu capul plecat.**”) sau de un substantiv în acuzativ cu rol atributiv ori circumstanțial („Stau **cu mâinile înbuzunare.**”) ori că substantivul face parte dintr-o grupare locuțională („Zâmbește **cu gura până la urechi.**”). Pe lângă nominal pot apărea și alți determinanți, de exemplu verb la gerunziu ori substantiv în genitiv: „mă gândesc la cei care dorm în picioare, rezemați de ușă, **cu mâna arătând** un punct precis.; Altădată, într-o anumită zi din an, **cu gesturile unui alchimist** căutam între apele oglinzii pe aceea căreia îi voi dărui gândurile mele” (Gellu Naum, *Medium*).

Discutând despre complementul predicativ (predicativul suplimentar în accepția Gramaticii Academiei și a majorității cercetătorilor) din perspectiva tipurilor structurale, Dumitru Irimia (2008: 556) tratează grupul prepozițional [*cu/ fără* + nominal + modificatori⁷] ca dezvoltat: „Tăcea acum **cu privirea pierdută în gol**” (M. Caragiale).

În fragmentele selectate de noi spre analiză, în grupul nominal extins al predicativului suplimentar este prezent cel puțin un adjectiv

⁷ Termenii subordonați nominalului sunt numiți în gramatica tradițională *determinanți*. În viziunea GBLR, 2010: 380, modificatorii includ, în primul rând, adjectivele calificative („drum *lung*”, „drum *bătătorit*”) și categoriale („drum *principal*”), dar și alte tipuri de cuvinte (adjective pronominale de întărire: „drumul *însuși*”; numerale ordinale: „drumul *al doilea*”; adverbe: „drumul *deazi*”; verbe la gerunziu: „drumuri *intersectându-se*”; sintagme prepoziționale: „drumuri *de fier*”, substantive proprii cu rol denominativ: „drumul *Expres*”) sau propoziții relative („drumul *care nu duce nicăieri*”).

calificativ ori un substantiv cu prepoziție în acuzativ. Nominalul denumește, în general, părți ale corpului (*bărbie, cap, creștet, față, gură, mână, ochi, talpă* etc.), gesturi, reacții afective (*lacrimi*) ori stări (*așteptare, liniște, seriozitate*), ba chiar animale (*cărăbuș, șarpe*) etc.:

Femeia a trecut pe platformă, privește spre mine, eu stau **cu fața lipită** de fereastră.; [...] mă gândesc la toți cei care, în noapte, așteaptă **cu o așteptare activă**.; Urâsc mai presus de toate oamenii care **cu o teribilă seriozitate** țin în mână chinuitoarea sete de cunoaștere a altora [...]; Ne vom plimba **cu gesturi prelungi** ca ale statuilor.; o imensă femeie pieptănându-se **cu gesturi încete**; Am scris un poem care ne face să umblăm lin, să privim totul **cu o liniște înspăimântătoare**.; Extaz de la 19 ani, când, **cu capul amețit** de tutun și de versuri, credeam, întins pe canapeaua din camera mea, într-o amețală furtunoasă.; [...] mă gândesc la omul care se roagă **cu lacrimi în ochi**.; M-am culcat de multe ori **cu capul descoperit** în bătaia lunii pline. (Gellu Naum, *Medium*)

Fereastra s-a deschis spre întuneric/ cei morți sunt vii au prapuri de cârpe și de oase/ sunt oportuni pentru eternitate/ **cu șarpele în sân** la confruntarea umbrelor (Gellu Naum, *(n)AUM în ploaie*)

Eu ședeam pe o scară de ciment/ **cu niște cărăbuși pe față** (Gellu Naum, *Anotimp*)
Vorbesc și eu, îngână, **cu ochii** pe jumătate *închiși*, femeia. (M. Sadoveanu, *Baltagul* apud Mihaela Secrieru, 2001: 115)

Pătrunde trist **cu raze recil**/ Din lumea ce-l desparte/ În veci îl voi iubi și-n veci/ Va rămânea departe. (Mihai Eminescu, *Luceafărul*)

Că nu mai vrei să te arăți/ Lumină de departe./ **Cu ochii tăi întunecați!** Renăscători de moarte! (Mihai Eminescu, *S-a dus amorul*)

Termenii condiționați ai predicativului suplimentar

Acceptând fenomenul dublei subordonări a predicativului suplimentar, atât față de verb, cât și față de nume, sesizăm construcția lui nu doar pe lângă verbe la moduri predicative, ci și pe lângă o formă nepersonală, de exemplu infinitiv (mai rar), gerunziu sau participiu. Așa cum se subliniază și în GALR, II, 2005: 297, apariția unui predicativ suplimentar nu este condiționată de calitatea predicativă a verbului (de predicat enunțiativ), acesta putând avea orice formă de mod, timp și diateză.

Cam pe după miezul nopții, văzând că moș Bodrângă ne-a părăsit, începem și noi *a ne strecura* câte unul, unul, spre gazdă; eu, **cu sânul** încărcat de pere uscate și c-un bostan mare, ce mi l-a dat crâșmărița, căci pe cât era de frumoasă, pe atâta era și de darnică, mititica!...; Așa și lingurarii noștri: cântau acum îndrăcit pe ogor, *șezând* în coada sapei, **cu ochii** păinjenii de-atâta uitat, să vadă nu le vine mâncarea dincotrova? Și *scăpând* eu **cu obraz** curat, îmi iau traista cu blidele, pornesc spre sat.; [...] chiar mai dinioarea l-am văzut *umblând* prin târg, **cu cotul** subsuoară, după cumpărat sumani, cum îi e negustoria.; Toate acestea le privea biata mamă, *uitată cu mâinile* subsuoară, cum e omul necăjit, de după un dâmb din prund, aproape de mine.

— Poate c-au luat strigoaicele mana de la vaci, mămucăi, ziceam eu, *șezând* închincit și **culimba** scoasă afară dinaintea mamei, jos lângă oale.

— Așa, cumnată dragă, zise mătușa Măriuca, *strângând cu nedumerire* din umere, când se punea la masă. (Ion Creangă, *Amintiri din copilărie*)

Apoi, *întins* pe spate **cu ochii deschiși**, mi-am amintit de o broscuță verde și lucioasă.; o somieră de sîrmă *rezemată* de perete, **cu picioarele în sus**. (Gellu Naum, *Zenobia*)

Și-n portul blond bătrânii mateloți/ Par niște blonzi copii, înfiorați/ De cântecele brunilor piloți,/ *Încremeniți cu mâinile* pe roți. (Ion Minulescu, *Romanță nordică*)

O situație cu totul atipică este construcția unui predicativ suplimentar după un adjectiv gerunzial, „Să mai salut o dată colibe din vale./ *Dorminde cu un aer* de pace, liniștiri” (Mihai Eminescu, *Din străinătate*).

Interesantă este construcția predicativului suplimentar cu prepoziție într-o structură în care unul dintre termenii condiționați este un substantiv postverbal (infinitivul lung sau un derivat progresiv), nu verbul prototipic:

[...] mă gândesc la somnambului care la ora asta, desigur, își fac *plimbarea* obișnuită, **cu pleoapele** ușor strânse, **mâinile** întinse, **pasul** tăcut.” (Gellu Naum, *Medium*) [în construcția verbală: „Se plimbă *cu pleoapele* strânse, *cu mâinile* întinse, *cu pasul* tăcut.”; în construcția nominală: „Își fac *plimbarea cu pleoapele* strânse...”⁸]

Mă atrage din ce în ce mai mult această *călătorie* de ore și de ore, **cu ochii legați**, într-o direcție necunoscută [...]. (Gellu Naum, *Zenobia*) [în construcția verbală: „Călătoresc ore și ore *cu ochii* legați.”; în construcția nominală: „această *călătorie cu ochii* legați”⁹]

Un predicativ suplimentar introdus prin *cu* putem întâlni, în mod atipic, chiar și după o structură copulativă¹⁰, în cazul nostru *a fi* + adverb: „*Era bine* acolo, pe asfalt, **cu ochii închiși**.” (Gellu Naum, *Zenobia*), cu toate că un astfel de tipar e mai productiv atunci când se realizează adjectival și ca nume predicativ, și capredicativ suplimentar („Plăcintele sunt *bune calde*.”, „Oamenii sunt *frumoși zâmbitori*.”).

Predicativul suplimentar în coordonare

Atunci când are caracter multiplu, predicativul suplimentar apare în coordonare copulativă sau prin juxtapunere, pe lângă același verb orbitând câte două sau trei structuri construite identic:

⁸Există riscul confundării unui astfel de predicativ suplimentar cu atributul prepozițional dacă nu ținem cont de istoria sa derivativă. Vecinătatea determinantului prepozițional și apariția imediată a unui adjectiv calificativ pe lângă substantiv (*plimbare obișnuită*) trimit la funcția atributivă, mai ales că cei doi subordonați, adjectivul și substantivul, par a fi coordonați. În ceea ce ne privește, susținem, în exemplul dat, poziția sintactică de predicativ suplimentar.

⁹Aceeași confuzie între cele două funcții sintactice este posibilă și în exemplul citat. Considerăm, totuși, că avem de-a face cu același predicativ suplimentar.

Discutând despre construcțiile nominalizate, în care poate apărea și un substantiv postverbal în ipostaza de termen condiționant al predicativului suplimentar, Gabriela Violeta Domide (2012: 59–61) exemplifică mai ales construcții cu „prepozițiile” calității (de exemplu, *de*) sau cu substantive al căror caz este nemarcat, printre acestea neregăsindu-se vreun predicativ suplimentar introdus prin *cu*.

¹⁰A se vedea mai multe exemple la Gabriela Violeta Domide (2012: 121–124).

Ne aşezarăm pe proţapurile carelor *cu bărbiile* înălţate *şi cu ochii* rotunzi. (Mihail Sadoveanu apud Maria Gabrea, 1962: 145)

Iar Oşlobanu, cu ciobotele dintr-o vacăşi cu talpele din alta, viind mai în urma tuturor, numai ce-lvedem căse pun*cu creştetul* pe pat *şi cu talpele* în grindă, aşă încălţat *şi îmbrăcat* cum era. (Ion Creangă, *Amintiri din copilărie*)

[...] mă năpădea o seninătate uriaşă, mă aflam poate în paradis. De obicei mă dezmeticeam greu *şi ieşeam printre oameni cu paradisul* în cap, ca o căciulă, *cu ochii* împăienjeniţi; umblam pe poante *cu lăbuşele* îndoite de la încheieturi, *cu capul* bine înţepenit pe gît, *cu ochii daţi peste cap* printr-un parc.” (Gellu Naum, *Zenobia*)

Interesante sunt apariţiile predicativului suplimentar prepoziţional în context cu verbe la gerunziu ce par a ocupa aceeaşi funcţie sintactică *şi* dau impresia unui raport de coordonare; cu toate acestea, izolarea grafică a gerunziului dezambiguizează structura *şi* o plasează la nivelul unei determinări circumstanţiale (de timp în exemplul de mai jos): „Odată ajunşi aici, v-aş sfătui să vă opriţi o clipă *şi să recapitulaţi, trecînd* uşor cu vârfurile celor zece degete de la mâini, *cu ochii închişi*, peste pagini.” (Gellu Naum, *Zenobia*) [„să recapitulaţi, în timp ce treceţi uşor cu vârfurile celor zece degete, *şi să fiţi cu ochii închişi*”].

Gerunziile care nu aparţin aceleiaşi sfere semantice cu a formei verbale personale nu pot fi interpretate ca modale, ci tot ca predicative suplimentare. În exemplul următor, construcţia prepoziţională se coordonează cu o multitudine de gerunzii, toate ocupând o unică poziţie sintactică. Un singur determinant al verbului este complement comparativ, primul în ordinea coordonării, celelalte sunt predicative suplimentare: „păstorii-militari mergeau ca în delir, *cu frunşile* spre cer, *fluierînd, ţipînd, chiuînd, gemînd, mieunînd, icnînd, lătrînd*. Mergeau *cu ochii* în sus, halucinaţi, *imitînd* păsările *şi vîntul* *şi frunzele*” (Gellu Naum, *Zenobia*).

Alteori, predicativul suplimentar se grupează cu diferite circumstanţiale, mai ales cu cele de mod, cu care este adesea confundat *şi* din cauza dependenţei lor verbale. *Şi* de data aceasta, contextul furnizează elementele dezambiguizatoare, predicativul suplimentar fiind generat dintr-un nume predicativ prepoziţional. În enunţul pe care îl ilustrăm, modalul stă pe lângă un verb predicativ, fiind antrenat în fenomenul negaţiei de constituent, în timp ce predicativul suplimentar se asociază auxiliarului predicativ *a fi* negativ în structura originală. Suntem, aşadar, în faţa unei *false* coordonări, iar determinările evidenţiate cu italice fac parte din enunţuri distincte: „mi-aş cumpăra tutun irlandez, pentru pipă, *nu aşa, în mizerie, cu cizmele* sparte *şi cu ciorapii* uzi *şi îngheţaţi*, nu vezi? nu sînt bun de nimic.” (Gellu Naum, *Zenobia*) [„mi-aş cumpăra tutunnu *asa, în mizerieşinu* aş fi *cu cizmele* sparte *şi cu ciorapii* uzi *şi îngheţaţi*”].

Un aparent modal se coordonează cu un predicativ suplimentar prepoziţional, însă tocmai apariţia predicativului lămureşte valoarea sa

reală, necircumstanțială, aceea de substitut adjectival (pro-adjectiv): „Șoferul adormise la volan și conducea *așa*, **cu ochii închiși**.”(Gellu Naum, *Zenobia*) [„Conducea *așa*.” = neatent, imprudent, unde *așa* este tot un predicativ suplimentar].

Tot în coordonare, predicativul suplimentar se poate combina cu diverse construcții comparative: „stăteam *ca o piatră* sau *ca o creangă* sau *ca o sălbăticiune*, **cu simțămintele** unei pietre, ale unei crengi sau ale unei sălbăticiuni, într-o participare deplină și activă.”(Gellu Naum, *Zenobia*)

În textele descriptive, unde predicativul suplimentar îmbracă nenumărate forme și valențe expresive, acesta se multiplică, iar structurile introduse prin prepoziția *cu* se coordonează, prin juxtapunere, cu adjective calificative (propriu-zise și/ sau participiale) ori cu subordonata corespunzătoare de aspect negativ.

Rătăcitor, cu ochii tulburi/ *Cu trupul* istovit de cale/ Eu cad neputincios, stăpâne./ În fața strălucirii tale. (O. Goga, *Rugăciune*)

Ochii îl priveau mereu *nemișcați*, **cu** aceeași *umbră* de spaimă. (Liviu Rebreanu, *Răscoala* apud Stati, 1972: 133)

Am dus-o pe Zenobia în scobitura digului și am viermuit acolo, nu știu cât timp, *fără să nespunem o vorbă*, *înținși* umăr la umăr, **cu fețele** sprijinite de pământul umed al alveolei aceleia. [am viermuit acolo și *nu ne-am spus o vorbă* și *eram înținși* umăr la umăr și *eram cu fețele* sprijinite...]

[...] m-am tîrît cu greu pînă la sofa, m-am poticnit de cîteva ori, și m-am întins acolo *cît eram de lung*, **cu fața** spre ei.; Vorbea *calmă*, **cu o voce tăioasă**, de nesuportat.

Dar covrigarul își număra *liniștit* banii, **cu spatele** la mine, nu-mi dădea nici o atenție.; omul acela continua să doarmă *tihnît*, **cu fața** în sus, dormea **cu fața** spre ușă, *ghemuit* pe o masă albastră(Gellu Naum, *Zenobia*)

Acumularea de predicative suplimentare cu aceeași realizare morfologică ori chiar diferită este cu atât mai expresivă, cu cât se folosește adesea în caracterizările unor personaje, nu doar în pasajele descriptive. Cel mai frecvent se combină un predicativ suplimentar adjectival cu unul prepozițional; ba mai mult, se întrebuițează concomitent ambele prepoziții în marcarea poziției sintactice (*cu* și *fără*):

Azi, ca un sfânt dintr-o icoană veche./ *Blîndîmi răsai***cu fața** ta blajină./ *Cu zîmbet* bun, **cu ochi** cuminți și limpezi. (O. Goga, *Dascălul*)

[...] așa că ieri mergeam pe stradă proaspăt *bărbierit*, **fără bandaj** la mîină și **cu ciorapi** curați, iar o față s-a ținut după mine vreun ceas, pe stradă.

Peste cîteva săptămîni, cînd începusem să mă refac, a venit să mă vadă o domnișoară [...], m-a găsit *ultrajegărit*, **cu burta** umflată de cartofi [...].

Mi-e frig, deși mă aflu la adăpost, *ghemuit* ca o maimuță tristă și bătrână, aici, în odaia mea, **cu hîrtiile** astea în față.

[...] bătrînul n-a scos o vorbă, îl vedeam bine, zăcea pe spate **cu ochii** larg deschiși și *senin și liniștit*, ca unul care și-a încheiat socotelile.

M-am gândit o clipă la Zenobia [...] stătea *cuminte*, *cu mâinile* în poală.(Gellu Naum, *Zenobia*)

În alte combinații, predicativele suplimentare duble nu mai sunt coordonate: „Alături de mocirlele uscate/ ies pomii *toți cu trunchiurile-n floare*.” (Nichita Stănescu, *Primăvara*)

Confuzia cu alte poziții sintactice. Omonimia și ambiguitatea sintactică în construcții substantival-prepoziționale cu predicativ suplimentar

Nu de puține ori suntem puși în dificultate atunci când avem de încadrat sintactic o construcție sau alta. Și tocmai fiindcă prepozițiile *cu* și *fără* dezvoltă sensuri circumstanțiale diferite, predicativul suplimentar introdus prin oricare dintre ele poate fi greu de identificat ori de disociat de un circumstanțial anume. Astfel, unele grupuri prepoziționale dependente de același verb nu actualizează funcția de predicativ suplimentar, ci una circumstanțială. A se compara enunțurile (a) și (b) cu enunțurile (c) și (d):

(a) „Ioana merge peste tot *cu câinele* după ea.”: circumstanțial sociativ, subiectul asociindu-și o ființă pentru săvârșirea acțiunii (*ea și câinele merg peste tot*).

Sociativul se raportează întotdeauna la subiect ori la complementul de agent „doar în construcțiile în care verbul predicat nu este la forma pasivă, întrucât el exprimă asocierea la îndeplinirea unei acțiuni sau la experimentarea unei stări” (GALR, II, 2005: 309).

(b) „Ioana merge *cu mașina* peste tot unde are treabă.”: circumstanțial instrumental, subiectul având nevoie de un mijloc pentru realizarea acțiunii (*mașina asigură mersul/ deplasarea*);

(c) „Fie vară, fie toamnă, Ioana merge peste tot *cu umbrela* după ea.”: predicativ suplimentar; chiar dacă nominalul prin care se realizează denumește un instrument, structura de bază din care se generează estetică pentru predicativ (*umbrela* nu asigură deplasarea, ci este prezentă ca obiect alienabil în momentul săvârșirii acțiunii: „Maria merge și *are umbrela* după ea.” → „Maria merge și *este cu umbrela* după ea.” → „Maria merge *fiind cu umbrela* după ea.” → „Maria merge *cu umbrela* după ea.”);

(d) „Ioana merge *cu părul* despletit la serviciu.”: predicativ suplimentar, nu circumstanțial de mod, întrucât structura prepozițională descrie subiectul în momentul realizării acțiunii („merge la serviciu și are *părul* despletit”); mai mult, grupul prepozițional poate fi echivalat cu adjectivul participial care apare ca determinant (modificator) pe lângă nume: „Ioana merge *cu părul despletit*.” = „Ioana merge *despletită*.”).

Cel mai frecvent se confundă predicativul suplimentar cu circumstanțialul de mod. Multe grupuri prepoziționale permit

echivalarea cu un adverb, ceea ce ne scoate din zona omonimiei sintactice. În următoarele exemple, una dintre construcții ocupă funcția de predicativ suplimentar, cealaltă e susceptibilă de a fi tratată drept circumstanțial de mod (de observat că același substantiv e folosit prima dată la singular, a doua oară la plural, pe lângă același tip de verb (de mișcare)):

Și ancorele grele/ Apar **cu ghearele**-nclăștate./ Ca niște fiare-nfometate.../ Și bricul alb se mișcă-alene/ **Cu grația** unei sirene. (Ion Minulescu, *Spre insula enigmă*)
Tu vii **cu grații** de Madonă sau de Fecioară bizantină și pleci **cu gesturi** de bacantă, stigmatizată de păcate. (Ion Minulescu, *Strofe pentru zăpadă*)

Dacă la prima sintagmă și la ultima procesul de derivare e clar, la cea de-a doua nuanța modală nu poate fi negată, având în vedere sinonimia cu adverbul, dar și vecinătatea altui adverb, necoordonat cu el: „Se mișcă *alene*/ **Cu grația** unei sirene” („Bricul alb se mișcă **grațios**.”, unde **grațios** are aceeași formă și ca adjectiv calificativ (masculin/ neutru singular), și ca adverb). Mai mult, trecerea substantivului regent la plural permite variația sinonimului: „Bricurile albe se mișcă **grațioase**.”, ceea ce duce spre interpretarea grupului prepozițional ca predicativ suplimentar în virtutea acestei echivalări semantice. Dar e posibil și să spunem „Bricurile albe se mișcă **grațios** *precum o sirenă*.”, situație în care circumstanțialul de mod este evident.

În a treia sintagmă, substantivul însoțit de prepoziție poate fi înlocuit de adjectivul derivat al numelui (*grație* > *grațioasă*), urmat iarăși de o structură comparativă: „Tu vii **grațioasă** ca o Madonă sau ca o Fecioară bizantină.”

Oscilantă este interpretarea sintactică și în contextul următor, unde ambele tipuri de construcții apar (*cu/ fără* + nominal): „Acele se învârt **cu hărnicie**./ Arătând mereu ceva de neprivit./ Orele au căzut de mult./ Acele aleargă **fără sfârșit**/ Și dezorientat, când și când./ Cucul apare...” (Ana Blandiana, *În satul în care mă-ntorc*). Ambele pot avea corespondent un adverb sau un adjectiv, nu neapărat derivate substantivale: „Acele se învârt **cu hărnicie, fără sfârșit**.” (*neconținut, încontinuu, la nesfârșit* = adverbe sau *neobosite, neostoite, harnice* = adjective).

Tot ca modal se poate aborda și grupul prepozițional din versurile: „Du-mă-n țara/ În care palmierii – stăpâni peste pustiu –/ **Cu brațele deschise** ne vor primi-n Sahara.” (Ion Minulescu, *Acelei care va veni*), existând o compatibilitate semantică între verb și nominal, deși nu excludem varianta predicativului suplimentar: „Palmierii ne vor primi **cu brațele deschise**.” (*deschis, ospitalier* trimițând spre adverb, așadar spre circumstanțial). Către soluția unui predicativ suplimentar ne îndreaptă și prezența, în imediata apropiere, a unui substantiv descriptiv,

calificativ (*stăpâni*): „Palmierii sunt *stăpâni* peste pustiu și au *brațele deschise*/ sunt *cu brațele deschise*.” (= primitori).

Mai clar apare circumstanțialul de mod în enunțul: „Pe urmă m-am plictisit, ei s-au oprit din joc, Dragoș mi-a făcut un semn de salut, *cu mâna* la căciulă [...]”(Gellu Naum, *Zenobia*), unde substantivul în acuzativ descrie modalitatea de a saluta (ținând mâna la căciulă și nu făcând, de exemplu, o plecăciune ori dând din cap).

Al doilea tip de circumstanțial cu care poate fi confundat predicativul suplimentar introdus prin *cu* este cel instrumental: „Trei cruci, pe marginea șoselei./ *Cu gesturi* largi de mâini bolnave./ Opresc din drum pe călători.” (Ion Minulescu, *La umbra crucilor de lemn*). Deși substantivul se poate referi la prezența unei stări a subiectului în timpul realizării acțiunii („Trei cruci opresc din drum pe călători și au *gesturi* largi.”), el poate totodată trimite la instrumentul prin care acțiunea se îndeplinește („Trei cruci opresc din drum pe călători *cu ajutorul/ prin intermediul gesturilor* largi.”).

Circumstanțialul concesiv cu aspect negativ (construit cu prepoziția *fără*) se poate greu distinge de predicativul suplimentar în lipsa vreunui corelativ adverbial dezambiguizator ori a altui element contextual.

N-am fost decât doi călători cu trenul./ ce ne-am urcat în tren *fără tichete*/ Și *fără* nici un alt *bagaj* decât refrenul/ Semnalului de-alarmă din perete!... (Ion Minulescu, *Romanță negativă*)

Oprește-mă!.../ Nu mă lăsa/ Să te sărut./ Căci gura mea/ Sărută *fără*... „*va urma*”.
(Ion Minulescu, *Romanța ultimului sărut*)

– Ce te legeni, codrule./ *Fără ploaie, fără vânt*./ Cu crengile la pământ? (Mihai Eminescu, *Ce te legeni?*...)

În exemplele citate, grupurile prepoziționale pot reprezenta în egală măsură oricare dintre cele două poziții sintactice: concesiv („*Totuși* ne-am urcat în tren *deși nu aveam tichete* și (*deși*) *nu aveam niciun alt bagaj decât refrenul*.”; „Gura mea *tot* sărută *deși nu există un «va urma»*.”, „*Tot* te legeni, *deși nu e ploaie și nici vânt*.”) sau predicativ suplimentar („Ne-am urcat în tren și *nu am avut tichete și alt bagaj decât refrenul*.” → „Ne-am urcat în tren și *nu am fost cu tichete și cu alt bagaj decât refrenul*.”, respectiv „Gura mea sărută și *nu are un «va urma»*.” → „Gura mea sărută și *nu este cu un «va urma»*.”, „Te legeni și *nu ai ploaie, nici vânt*, dar ești *cu crengile* la pământ.”, unde prezența sintagmei *cu crengile* trimite la un predicativ suplimentar).

Confuzii se pot produce și între predicativul suplimentar și circumstanțialul sociativ. Într-un exemplu citat de GALR, II, 2005: 304 la realizarea prin grup prepozițional a unui predicativ suplimentar: „Vă credeam *cu ele* la mare.”, credem că este totuși vorba de un circumstanțial, acesta exprimând asocierea. Mai mult, dacă recuperăm întreaga structură de adâncime, vom sesiza că *a fi* apare cu valoare

predicativă, situând acțiunea în spațiu (prin circumstanțialul de loc ocurent): „Credeam că sunteți *la marecu ele*.” (vă aflați/ găsiți), iar sensul prepoziției *cu* este acela de *împreună cu, laolaltă cu*.

Nu orice reducere trebuie considerată fără tăgadă predicativ suplimentar. De exemplu, și în următorul context recunoaștem, aparent, după istoricul ei, o construcție cu predicativ suplimentar: „Nici rău nu-i pare-acuma, nici bine nu... ea moare,/ Visându-se-ntr-o clipă *cu anii* înapoi.” (Mihai Eminescu, *De câte ori, iubito...*). Dar dacă analizăm cu atenție configurația structurii originare, constatăm că avem un *a fi* predicativ: „Ea visează că (ea) *este-ntr-o clipă înapoi cu anii*”. Ba mai mult, exprimând existența în timp și în spațiu, verbul *a fi* se contruiește cu circumstanțiale, unul de timp (*-ntr-o clipă*), altul de loc (*înapoi*), iar sintagma introdusă prin *cu* este, din punctul nostru de vedere, un circumstanțial de relație (limitativ).

O altă posibilă confuzie a predicativului suplimentar prepozițional se produce și cu atributul tocmai din cauza topicii, atributul fiind, de cele mai multe ori, în imediata apropiere a numelui: „Pe-un pat alb ca un lînțoliu zace lebăda murindă,/ Zace palida vergină *cu lungi gene, voce blândă*.” (Mihai Eminescu, *Epigoni*). Dacă urmărim structura inițială, aceasta ne trimite în mod evident spre funcția de predicativ suplimentar: „Palida vergină zace și *are lungi gene, voce blândă*.” → „Palida vergină zace *cu lungi gene, voce blândă*”.

Topica și punctuația

În ceea ce privește topica predicativului suplimentar introdus prin *cu*, acesta stă, de regulă, după verbe, indiferent de caracterul simplu ori multiplu al acestuia. Există însă și situații când este tematizat, fiind plasat în capul enunțului și izolat grafic, dând impresia unui atribut circumstanțial, mai ales când, pe lângă același verb, apar mai multe predicative suplimentare construite diferit. Acest aspect se poate întâlni îndeosebi în textele poetice ca fapt de stil:

- postpus verbului:

Din valurile vremii, iubita mea, răsai/ *Cu brațele* de marmur, *cu părul* lung, bălai.
(Mihai Eminescu, *Din valurile vremii*)

Ca marmura de albe, ca ea nepăsătoare,/ Prin aerul cel roșu, femei trec *cu-arme-n braț*,/ Cu păr *bogat și negru* ce pe-umeri se coboară. (Mihai Eminescu, *Împărat și proletar*)

- antepus verbului, tematizat:

Cu ale voastre umbre nimica crezătoare,/ *Cu zâmbetu-vă rece*, de milă părăsit,/ *Cu mintea* de dreptate și bine răsătoare,/ *Cu umbra* voastră numai, puteri îngrozitoare,/ La jugu-i el silește pe cei ce l-au urât. (Mihai Eminescu, *Împărat și proletar*)

*Cu sfiala lui senină/ Mi-a trecut cucernic pragul./ Ca un sol din altă lume/ Zîmbitor
pășea moșneagul. (O. Goga, Mi-a bătut un moș la poartă)*

Cu grele răsuflute apele dorm./ Pe lanuri dorm spicele grele. (O. Goga, Dimineața)

*Cu fruntea-n țărână, plângând azi ne vezi./ Din slavă, cerescule soare. (O. Goga,
De la noi)*

*Trei zile-implinite/ Și-a grijit amarul./ Cu obraji-n palmel/ A vegheat crășmarul. (O.
Goga, Ion Crășmarul)*

Concluzii

Atunci când dorim să oferim detalii ori informații esențiale pentru cunoașterea unei realități extralingvistice, inserăm în enunțurile noastre predicative suplimentare, inclusiv prepoziționale. Considerat un „constituent sintactic necesar” (Irimia, 2008: 555), această poziție sintactică nu este întotdeauna indispensabilă în comunicare, ea putând fi omisă. Totuși, prezența ei poate aduce un plus de expresivitate în descrierea unui persoane, a unui obiect, a unui fenomen etc., iar asocierea mai multor structuri cu realizare morfologică diferită potențează stilistic textul:

*Și pasu-n urma-ți zboară c-o tainică mînie./ Ca un smintit ce cată cu ochiu-
ngălbenit./ Cu fruntea-nvinețită, cu fața cenușie/ Icoana ce-a iubit. (Mihai
Eminescu, Amorul unei marmure)*

*Ș-atuncea dinainte-mi prin ceață parcă treci./ Cu ochii mari în lacrimi, cu mâni
subțiri și reci. (Mihai Eminescu, Departate sunt de tine...)*

*Întoarse încă o dată capul în direcția tramvaiului, apoi porni hotărât cu pași mari,
ținându-se pe lângă ziduri. Atunci cuminte, fără grabă, începu să înainteze. Porni
atunci la drum, resemnat, cu haina sub braț, cu pălăria trasă pe frunte. Începu să
privească uluit, aproape cu respect, arborii înalți, zidul de piatră acoperit cu iederă,
și pe nesimțite îl cuprinse o infinită tristețe. (Mircea Eliade, La țințănci)*

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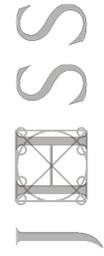
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SOCIAL AND EDUCATIONAL STUDIES

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The Implementation of Know Want Learn Method to Improve Student's Reading Skill

Sadieli Telaumbanua*

Abstract:

This study aims to determine the student's improvement in reading skill in Indonesian language teaching and learning activity after the implementation of the KWL (Know, Want, and Learn) method. This study used classroom action research that was implemented in two cycles with two meetings each cycle. The results of the study showed that; 1) reading comprehension skill of students is increased by applying the KWL method. Formative I showed an average of 60 with 40% classical completeness and Formative II showed an average of 81 with 85% classical completeness or an increase in classical completeness of 45% and achieving success criteria research; 2) student learning activity is increased by applying the KWL method. In Cycle I, writing activity is 38%, reading activity is 31%, discussion activity is 21%, asking activity is 5%, and the activity which is not relevant to teaching and learning 5% while in Cycle II the writing activity is 31%, reading activity is 36%, discussion activity is 21%, asking activity is 9%, and activity which is not relevant to teaching and learning activities is 3%.

Keywords: Know Want Learn Method, Reading Skill

Introduction

Reading is an activity that aims to understand the content of reading through word for word recognition or sentence by sentence activities. Reading is an activity in responding written symbols using the right understanding. It means that reading respond to all writers' expressions in order comprehending the reading material well. Reading is an act carried out based on the cooperation of several skills, namely observing, understanding, and thinking. Sudiana (2007: 6) says that reading is a very complex activity that involves physical and mental factors. Reading activities include pre-reading activity, reading activity, and post-reading activity Rahim, 2008). Learning to read in elementary schools is carried out in two forms of activities that go through those three stages of activity. Reading activities are divided into two forms, namely silent reading (reading comprehension) and reading aloud. Both activities aim to improve reading skills with meaningful activities. Reading aloud

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activity at the beginner level aims to recognize language symbol. This activity is also carried out to recognize words and sentences. Furthermore, reading aloud activity aims to understand and find the main ideas of a reading material (Iskandarwassid, 2008). According to Djojuroto (2006: 69), reading which is intended to understand the meaning or message of the writer through the text is called reading comprehension. Accuracy in understanding communication messages is very important so that an understanding of the communication message can be achieved. One form of writing is a form of description. Based on the description, reading can be said as a process of understanding the ideas of the writer contained in the reading passage and then connecting them with the previous readers' experiences / schemes critically, then dynamic scientific interactions are developed creatively. Therefore, equipping students with the skills and reading skills required reading comprehension or further reading. The content comprehension begins with obtaining student's ability at; (a) submit or answer questions according to the content of the reading; (b) express the main ideas; (c) retelling in their own words (summarizing the reading); (d) express story ideas / messages and the nature of the perpetrator; (f) determine the interesting part of the story. The data in the student's reading comprehension assessment scores an average reading comprehension ability after a daily test of only 60 is still below the KKM value of 75 of the ideal score of 100. Student's reading comprehension condition need to be corrected immediately. The solution that will be taken to overcome the existing problems is the provision of alternative implementation of reading ctivity with different models, techniques, approaches. In addition, the approach taken must also be able to describe the level of comprehension of students, both in understanding the content aimed at the ability of students to re-express the contents of the reading both orally and in writing. To overcome the negative impact on the inability to read and understand the contents of the reading well, a technique or learning model is needed that is oriented towards reading comprehension activities. One alternative problem solving used in improving reading comprehension skills is to use the KWL method.

The KWL method is the acronym of Know-Want to know-Learned. This method was developed by Ogle to help teacher turn on the background of students' knowledge and interest in a topic. The KWL method involves three basic steps that guide students in understanding a discourse. KWL is created on the basis that reading will succeed if it begins with ownership of the schema on the content of the reading. The three steps in KWL contain various activities that are useful in improving students' reading comprehension skill including

brainstorming, determining the category and organization of ideas, compiling question in a specific manner, and checking the things students want to know / learn from a reading. (Abidin, 2012: 87).

The KWL method stands for; K (know) What is known (before reading), W (want) What you want to know (before reading), L (learned) What you know (after reading). The theory is a critical reading technique in which the reader remembers what has been known or determines what he wants to know to do the reading (the material that has been chosen) knows what has been obtained from the reading that was just done.

Methodology

A. Design and Type of Research

The research design used includes four-stage cycle, according to Aqib (2006: 21) in one cycle consisting of four steps, namely planning, action, observation and reflection.

B. Technique of Data Analysis

Test data result was analyzed using minimal completeness criteria (KKM) to obtain the percentage of students completed the minimum standard. The percentage of students completes compared to the indicators of research success.

C. Success Indicator

The success of this study was achieved if the individual student scores reached KKM reading skill set by the school by namely 75 and in classical term $\geq 85\%$ of student reached the KKM.

Finding And Discussion

Research Finding

1. Cycle I

A. Planning Stage

At this stage, the researcher prepared learning devices consisting of 2 lesson plans, 2 worksheets, and formative test questions and supporting learning tools. In addition, an observation sheet for processing the KWL method was prepared, and an observation sheet for student activities.

B. Stage of Activity and Implementation

The implementation of the KWL method involves the following stages: K (know), what is known (before reading), W (want), what you want to know (before reading), L (learned), what you know (after reading). In this case, the researcher acted as a teacher. The teaching and learning process refers to the lesson plan that has been prepared. Observation of learning activities carried out simultaneously with the

implementation of teaching and learning. The implementation of action in Cycle I required 2 (two) meetings, each meeting is required 3 x 35 minutes with the following learning steps:

C. Observation Stage

At the end of the teaching and learning process, students are given a formative test I with the aim of knowing the level of student's reading skill in the teaching and learning process that has been carried out. At the time of teaching and learning conducted, the observations of student learning activities with the results as in the following table:

Table 1. Students' Learning Activities in Cycle I

No	Aktivitas	Proporsi
1	Writing	38%
2	Reading	31%
3	Discussion	21%
4	Asking	5%
5	Irrelevant Activities	5%
Total		100%

Referring to table 1, in Cycle I the average of writing activity was 38%. Reading activity got the percentage of 31%. Discussion activities received the percentage of 21%. Asking activities got the percentage of 5% and activities that are not relevant to KBM got the percentage of 5%. In Cycle I, the teaching and learning activities with the KWL method in general have been well implemented, although the role of the teacher is still dominant enough to provide explanations and direction, because the model is still new thing for students.

Next stage is the recapitulation of the results of the reading comprehension skill test in Formative I as shown in the following table.

Table 2. Result Distribution of Formative I

Score	Frequency	Completeness	Average
100	2	10%	60
80	6	30%	
60	6	-	
40	3	-	
20	2	-	
0	1	-	
Total	20	40%	

Referring to table 2, the lowest Formative I value is 0 and the highest is 100 with a minimum completeness criterion of 70, so 8 out of 20 students get grades reaching KKM or classical completeness is 40%. By referring to the minimum classical completeness of 85%, this value is below the success criteria so that it can be said that KBM Cycle I failed to provide complete learning in the classroom. The class average value is 60 also under KKM. So the completeness of students' reading comprehension skill has not been achieved.

D. Reflection Phase and Corrective Action I

From the implementation of teaching and learning activities were obtained information from the result of observations as follows:

- The stages in KWL method such as the Know and Learned stages have not been run well so the learning path is not in accordance with the planned learning scheme.
- The quality of question and answer or student opinion is not maximal, this is because certain students who have been passive in learning are rather difficult to follow the learning path where students still have difficulty in remembering the contents of the text so that difficult to reach the level of understanding.
- The teacher is not maximal in motivating students and in delivering learning objectives.
- The teacher is not maximal in managing time and organizing group.
- Taking action to overcome the difficulties of students in learning cannot be directly carried out by the teacher until the reflection done with the research supervisor.

The implementation of teaching and learning activities in Cycle I is still lack, so there needs to be corrective action to be taken in the next cycle.

- It needs to formulate learning pathway in accordance with the KWL method especially in the Know and Learn phase, which is the appropriate question to encourage students to think.
- Helping students adapt to the learning path, where each student's opinion is rewarded with "good" praise or asking other students to applaud.
- The teacher analyzes the possibilities of student difficulties in Cycle II and immediately plans action that can be taken directly in learning.
- Teachers need to be more skilled in motivating students and more clearly in delivering learning objective. Where students are invited to be directly involved in every activity that will be carried out.
- Teachers need to allocating time well by adding information that they feel is necessary and giving notes.

- Teachers must be more skilled and eager to motivate students so students can be more enthusiastic.

1. Cycle II

A. Planning Stage

At this stage, the researcher prepares learning devices consisting of lesson plans for 3rd and 4th meetings, worksheets for 3rd and 4th meetings, the test questions for reading comprehension skill as formative II and supporting teaching tools. In addition, an observation sheet for the management of the KWL method and an observation sheet for student activities was also prepared.

B. Activity and Implementation Stages

The implementation of teaching and learning activities for Cycle II will be held on October 19, 2017 and October 26, 2017 in fourth grade with a total of 20 students. The implementation of the KWL method involves the following stages: K (know), what is known (before reading), W (want), what you want to know (before reading), L (learned), what you know (after reading). In this case, the researcher acts as a teacher. The teaching and learning process refers to the lesson plan by paying attention to the revision in Cycle I, so errors or shortcomings in Cycle I do not recur in Cycle II. Observation is carried out together with the implementation of teaching and learning. The implementation of the action in Cycle II required 2 (two) meetings, each meeting required 3 x 35 minutes.

C. Observation Stage

At the end of the teaching and learning process, students are given a formative test II with the aim of knowing the level of success of students in the teaching and learning process that has been carried out. The instrument used was a formative test II. The observation carried out during the teaching and learning activities with results as in the following table:

Table 3. Students' Learning Activities in Cycle II

No	Activity	Proportion
1	Writing	31%
2	Reading	36%
3	Discussion	21%
4	Asking	9%
5	Irrelevant Activity	3%
Total		100%

Referring to table 3, in Cycle II, writing activity received 31% percentage. Reading activity had 36% percentage. Discussion activity received 21% percentage. Asking activity got 9% percentage and activities that were not relevant to KBM got 3% percentage. Overall, the student's learning activities were increased and leading to improvement.

The next is the recapitulation of the results of student's reading comprehension skill test through Formative II as shown in the following table.

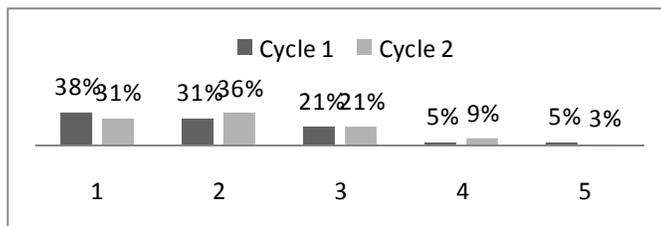
Table 4. Result Distribution of Formative II

Score	Frequ ency	Completen ess	Avera ge
100	5	25%	81
80	12	60%	
60	2	-	
40	1	-	
Total	20	85%	

Referring to table 4, the lowest formative II value is 40 and the highest is 100 with completeness criteria is 70, then 17 out of 20 students got grade reaching KKM or classical completeness is 85%. By referring to the minimum classical completeness of 85%, this value is on the success criteria so it can be said that the KBM Cycle I succeeded in providing mastery learning in the classroom. The class average value is 81 also above the KKM. Therefore, cycle II succeeded in giving student's complete reading skill.

D. Reflection II Stage

The result of observation obtained in implementing the KWL method in learning have succeeded and included in the good category. the data showed that student activity in Cycle II is better than Cycle I, an irrelevant decrease appeared in Cycle II. Activities that are not relevant to KBM in Cycle II are shrinking. Therefore, there is an increase in the quality of student learning activities. The data on student learning activities in each cycle are presented in figure 1.



information:

1. Writing
2. Reading
3. Discussion
4. Asking
5. Unrelevant Activities

Figure 1. Graph of student activities in Cycle I and Cycle II

During the observation of student activity in Cycle II and the assessment of reading comprehension skill after the application of the KWL method in Cycle II, there has been an increase compared to Cycle I. Student learning outcomes have shown improvement and classically can be said to be complete. Overall, all aspects of learning outcomes have increased from Cycle I to Cycle II. The data on improving student learning outcomes for each cycle were presented in Figure 2.

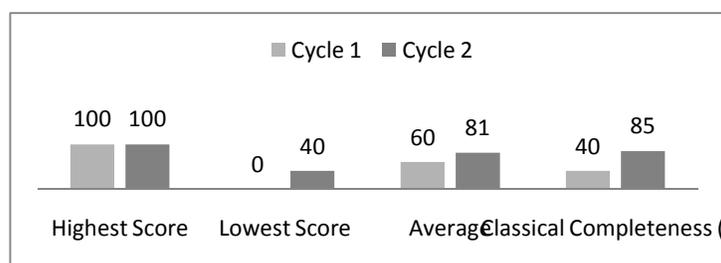


Figure 2. Graph of Student’s Reading Comprehension Skill

B. Discussion

Referring to figure 1, in Cycle I the average writing activity was 38%. Reading activity got 31% percentage. Discussion activity received 21% percentage. Asking activity got 5% percentage and irrelevant activities with KBM got 5% percentage. In Cycle II, writing activity received 31% percentage. Reading activity has 36% percentage. Discussion activity received 21% percentage. Asking activity got 9% percentage and irrelevant activities with KBM got 3% percentage.

Referring to Figure 2, it can be seen that the average value after the application of the KWL method has increased. Based on the results of the tests in Cycle I, the average value of reading skills achieved by students was 60 with classical completeness of 40%, for the average value of learning outcomes and the percentage of classical completeness achieved has not reached the established success indicators but once there were some students obtained values above the minimum completeness criteria. It was only in Cycle II that the average yield was

81 with the 85% percentile percentage. Both the values of both average and classical completeness have reached the criteria of Cycle II and successfully increased students' reading skill to classical completeness.

These values indicate that student activity in Cycle II is better than in Cycle I. This conclusion is reinforced by the finding of irrelevant activities in Cycle II just 3%.

In Cycle I student learning completeness has not been achieved because during the observation of student activities in Cycle I, there are still some disadvantages, namely:

- The stages in the KWL method such as the Know and Learned stages have not run well so that the learning path was not in accordance with the planned learning scheme.
- The quality of question and answer or student opinion was not maximal, this was because certain students who have been passive in learning were rather difficult to follow the learning path where students still have difficulty remembering the content of the text so difficult to reach the level of understanding.
- The teacher was not maximal in motivating students and in delivering learning objectives.
- The teacher was not maximal in managing time and organizing group.

Taking action to overcome the difficulties of students in learning cannot be directly carried out by the teacher until reflection stage done with the research supervisor.

The implementation of teaching and learning activities in Cycle I still lack, so there need to be corrective action to be taken in the next cycle.

- Learning scenario needed to be formulated in accordance with the KWL method especially in the Know and Learned phase, which was the appropriate question to encourage students to think.
- Helping students adapt to the learning path, where each student's opinion was rewarded with "good" praise or asking other students to applaud.
- The teacher analyzed the possibilities of student difficulties in Cycle II and immediately planned actions that can be taken directly in learning and teaching activities.
- The teacher needed to be more skilled in motivating students and more clearly in delivering learning objectives. Where students are invited to be directly involved in every activity that will be carried out.
- The teacher needed to distribute time well by adding information that they thought was necessary and giving notes.

- The teacher should be more skilled and eager to motivate students so students could be more enthusiastic

So during the observation of student activities in Cycle II, the assessment of reading comprehension skill during the implementation of the KWL method in Cycle II, there was nothing that should be improved, students who make noise in Cycle II can be handled by the teacher well, student learning outcomes have shown improvement and all students were said to be complete. Overall, all aspects of learning outcomes have increased from Cycle I to Cycle II. Because the implementation process in Cycle II has been able to achieve the result of the expected learning and has been able to answer the formulation of the problem in this study, the next cycle is not held.

The results of this study are in line with the findings of the research conducted by Harsono (2012) which showed that mastery of student's intensive reading taught with the KWL strategy is obtained from student's intensive reading ability tests. From the explanation above, it was seen that the KWL strategy was able to improve students' intensive reading skill.

The main steps that must be taken by the teacher in implementing the KWL strategy in an effort to improve intensive reading skills, the teacher must pay attention to learning steps, namely (1) initial activities, the teacher clearly explains the application of KWL strategy in intensive reading activity before students are asked to read discourse. After that, the teacher gives apperception and topics that will be discussed in the core activities. (2) core activities, the teacher provides opportunities for students to think about the topic about things that students have learned before. Then, the teacher assigns students to make questions about what students want to know about the topic, the teacher's task is only to guide the learning process so that the learning process takes place well and finally the teacher shares discourse related to the topic, students are assigned to answer the questions they have made. (3) the final activity is the teacher asks the students to conclude the content of the reading. Therefore, the teacher can identify students who read intensively and students who did not read intensively.

Learning by using the KWL method has advantages compared to conventional learning. Implementing KWL method in learning activity can stimulate students to be active in the teaching and learning process. KWL method learning can improve student's ability in reading comprehension and also improve student's learning activities through aiming reading activities. So as to make students more motivated to learn because students are invited to be directly involved.

Conclusion and suggestion

A. Conclusion

From the data got from reading skill and learning activities by applying the KWL method can be concluded as follows:

1. Students' reading comprehension skill improved by applying the Formative I KWL method. It showed by an average of 60 with 40% calculal completeness and Formative II showed an average of 81 with 85% classical completeness or an increase in classical completeness by 45% and achieved the research success criteria.

2. Student learning activities increased by applying the KWL method in Cycle I. The writing activity was 38%, reading activity was 31%, discussion activity was 21%, asking the teacher activity was 5%, and those that were not relevant to teaching and learning 5% while in Cycle II the writing activity was 31%, reading activity was 36 %, discussion activity was 21%, asking the teacher activity was 9%, and irrelevant activity was 3%.

B. Suggestion

After conducting the research by applying the KWL method to improve student's learning skill and reading comprehension activities, the following things were suggested:

1. The teacher can choose alternative learning by applying the KWL method in reading learning, whether reading the discourse or other reading.

2. In order to make learning be fun for students, especially in reading material, teachers should be more creative and innovative in designing learning scenario.

3. The researcher hopes that the study of reading comprehension learning can use model, method, technique, and media that have never been used before.

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Polyphony in the Biblical Text from a Postmodern Perspective

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Abstract:

“Polyphony in the biblical text from a postmodern perspective” analyzes the concept of “polyphony”, specific to postmodernism. It speaks about encouraging the dialogue between different voices in the community. The author shows that polyphony is also present in the text of the *Old Testament*. The article mentions Walter Zimmerli who observes two contradictory positions regarding the establishment of the monarchy in *1 Samuel 8–12*. The paper also discusses the position of Walter Brueggemann, an important representative of *Old Testament* scholarship, whose concern was to show that dialogue is crucial for living in community, outlining the strengths and the weaknesses of his position. He agrees that different voices intervene in the dialogue, without considering the consequences of accepting some of them. But we have to be aware of the fact that some extreme voices may affect the other voices involved in the dialogue, producing confusion. The task of the interpreter, in this context, is to make a balanced interpretation. According to Ion Pânzaru interpretation is an art. It allows those who interpret the text to introduce an unlimited number of restrictions. Even though in postmodernism the so called “reality without quotation marks” is being questioned, we have to accept that this is a quest of the human being. It is stated that the interpretation of the sacred text in postmodernism, has the benefit of freeing the biblical message from the presuppositions of the hegemonic interpretation specific to the Rationalistic period. But along with the importance of the dialogue, there are other aspects of community life, decisive for our existence, such as: respecting the freedom of others and the values shared by the community.

Keywords: Polyphony, postmodernism, *Old Testament*, interpretation, Brueggemann, Ultimate Reality

Polyphony is a concept specific to musical art. It is defined as “a type of music based on the harmonic combination of several melodic lines (voices) within a musical work, without losing its individuality” (DEX, 2002).

The term, received new connotations in the postmodern period. It is used as a basic concept in the life of the community. Polyphony refers to the dialogue that is established between several voices in society, which

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demand to be listened and accepted. From the specific definition of musical art, we understand that a characteristic of polyphony is the coexistence of several voices in harmony.

Mikhail Bakhtin helps us define the concept of polyphony from the postmodern perspective. He said that the truth needs a lot of voices in order to be articulated. It cannot be kept by only one mind, and cannot be spoken by only one mouth¹.

To an extent, we will agree with this perspective. Also, we must keep in mind that the world view embraced by a community, influences every area of human existence, including religion. This is also the case of postmodernism.

Arguments that support polyphony in the biblical text

Considering the above statements, we can talk about how the concept of polyphony is used with reference to the biblical text. An example of this is the biblical narrative concerning the establishment of the monarchy, from the latter part of the tenth century BC, in Israel.

Concerning the presence of several positions of Israel's society, towards the monarchy, W. Zimmerli referred to the section in 1 Samuel 8-12. There is a voice that supported the establishment of the monarchy, and another voice that opposed it.

He argues that "the two lights in which the monarchy appears in Israel demonstrate with particular clarity that this 'office' was not simply a natural outgrowth of genuine tendencies within Yahwism" (Zimmerly, 1984: 86).

The same perspective is supported by Rainer Albertz, who acknowledged the presence of pluralism in Israel's ancient religion. He speaks of an internal pluralism, which we discover by looking to the dissatisfaction of the characters or of the community described in the biblical text. "The internal religious pluralism is particularly clear in personal names and individual laments" (Albertz, 1994: 95).

Walter Brueggemann is considered a fervent supporter of polyphony in interpreting the sacred text. He is considered an outstanding representative of the *Old Testament* research at the end of the twentieth century. He argues that the Bible, also, includes more voices in its text.

Although he notes that even though there are presented more voices in the text, the *Old Testament* is not tolerant of the various voices trying to make themselves heard in the community. From his point of view, in

¹ "Truth needs a multitude of carrying voices. It cannot be held within a single mind, it also cannot be expressed by a *single mouth*". See "Bakhtin's Impact on Postmodern Sensibility", from <https://literariness.wordpress.com/2016/04/05/bakhtins-impact-on-postmodern-sensibility/>. Accessed on 01 nov. 2019.

the *Old Testament*, a single voice is favored and not polyphony. In the article “Bodied Faith and the Body Politic”, Brueggemann speaks of the uniformity of the message of Scripture, as being caused by the existence of a hegemony of interpretation. “Only lately have we noticed that the single voice of the Bible was possible and credible, only because there was a hegemony of interpretation, a small, homogeneous community of interpreters who spoke from the same perspective and for the same vested interests” (Brueggemann, 1992: 67).

We will agree with Brueggemann that although the text presents a competition between several voices that have tried to enter the dialogue and impose themselves; in the end it had to win the voice that was recognized by the community, namely, the voice of Yahwism.

Factors that favored polyphony

Brueggemann states that in postmodernism we are witnessing a destabilization of hegemonic interpretation and an encouragement of a pluralistic interpretation. He presents several factors that have contributed to destabilization, which he considers to be epistemological and socio-political in nature. It reminds us of the close relationship between power and the process of knowledge. He mentions Karl Marx who believes that power and knowledge are intimately connected, in the sense that the ideas of the ruling class become the dominant ideas (Brueggemann, 1997: 707).

From his opinion, another factor that led to polyphony in interpreting the biblical text, is the destruction of the myth of Western male domination (“western males”) (Brueggemann, 1997: 709). The general name of the term *postmodernism* presupposes an interruption of the general consensus about what we know and how we know what we know. Starting with this period no academic or ecclesiastical interpretive institution can impose a hegemonic way of interpretation.

Brueggemann argues that in the *Old Testament* there are many perspectives, which often are in conflict with each other. The testimonies in the canonical books “were often in profound dispute with one another, disagreeing from the ground up about the ‘truth’... it is clear ‘the final form of the text’, in its canonizing process, did not feature a complete hegemonic victory for any interpretative trajectory” (Brueggemann, 1997: 710).

Speaking about Western Christianity in connection with the diversity of perspectives in interpreting the biblical text, Brueggemann states that with the death of Western Christianity and epistemological consensus, it is obvious that it is necessary to accept dialogue between different voices in the community, not only in the interpretation of the

Old Testament, but also in other areas. “Other very different and very serious accounts of reality are alive in the world ... we may assess the shift from a hegemonic to a pluralistic environment” (Brueggemann, 1997: 712–713).

In his opinion, because the testimony of the *Old Testament* text is spoken and lived in the community of Israel, at the same time, Cartesian dualism, which believed that faith could be rationally analyzed, failed (Brueggemann, 1997: 715). Brueggemann defines in this case the term “reason” as having negative connotations – referring to the historical critical interpretation. On the other hand, we will agree that reason is necessary in interpretation. Brueggemann anticipates that the interpretation of the sacred text, in its concern to satisfy its polyphonic character, will need to consider the following: “the cruciality of speech as the mode of Yahweh’s actuality”, “the disputatious quality of truth”, and “the lived, bodied form of testimonial communities” (Brueggemann, 1997: 716).

Evaluation of the voices in the biblical text

Regarding the importance we must attach to polyphony – to the different voices that intervene in the biblical text, Brueggemann argues that it is necessary to promote dialogue. He calls in support of his proposal, Mark Coleridge’s article “Life in the Crypt or Why Bother with Biblical Studies” (1994: 139–151) where we read that any totalitarian meta-narrative, including the *Bible*, has long been removed from the contemporary world. But now the researchers are turning to the *Bible* again in order to seek a meta-narrative, different from the totalitarian one. From his point of view, the interpreter’s concern should be directed towards highlighting the dialogue between the different perspectives present in the text (Brueggemann, 1997: 88).

The Bible supports a common meta-narrative, but one that includes a diversity of competing voices that connect with each other through dialogue. “God’s story is both single and several. It also insists on a narrative which at times is most disjointed and the connectedness of which is perceived only by way of struggle” (Coleridge, 1994: 139–151, 148).

This feature makes interpretation of the *Old Testament* difficult, but at the same time necessary. Theologians must endeavor to make the polyphonic character of the text accessible. This approach is uncomfortable for both: historical and fundamentalist representatives.

Those who interpret the text have the responsibility to respect its polyphonic character, taking into account both the primary audience to whom the text was initially addressed, but also to subsequent audiences.

Interpretation must be “centered enough for its first listening community ... (but also) open enough to be compelling for its second listening community, which may be drawn to its truthfulness but is fearful of any authoritarian closure or reductionism” (Brueggemann, 1997: 89).

The interpreter is warned of the danger of dogmatism and reductionism in interpretation. But Brueggemann’s concern not to go to an extreme dogmatism, led him to the opposite extreme. Although he argues that the authenticity must be sought, in practice, he accepts that different voices intervene in the dialogue without being interested in the message that these voices convey, from the point of view of its validity. He does not consider the consequences of accepting the voices that want to impose their point of view. We need to encourage dialogue in the light of this observation.

Speaking of interpretation of the *Old Testament*, Brueggemann acknowledges that it is not an easy concern to undertake a fresh attempt at Old Testament Theology (Brueggemann, 1997: 20).

We will argue that the interpreter must consider the participation of several voices in the text, if they are present in the community. But Brueggemann proposes unlimited tolerance for voicing in the text. It is necessary to consider the existence of false reports in the text, which we should listen to with a dose of suspicion. That is why the selection process is required in accepting the proposals made by the voices in the text. From Brueggemann’s perspective, voices that have different points of view should be allowed to go on the same path. But if certain extreme voices affect the other voices in the dialogue, confusion and disorder may occur. In the context of polyphony it is necessary to maintain harmony in the community.

From his point of view, the reader should ignore questions like this: “Is my variant acceptable to others?”, “Is the position of the other, relative to the majority justified?” Such an interpretation proposes to go along the same path, disinterested in the fate of their peers, and without evaluating the consequences of this dialogue without any restrictions. For Brueggemann, the participants in the dialogue must be happy and satisfied with their choice, and they do not need to pose moral or aesthetic problems.

Types of texts and their interpretation

To interpret correctly a text, we must take into account that there are several types of texts. The interpretation will take into account the category to which the text belongs. Speaking about the polyphonic character of a text, Ion Pânzaru says that because interpretation is an art, it allows those who interpret the text to introduce an unlimited number

of restrictions. For example, the legal literature is interested in reducing voices until a certain consensus is reached, which we call “*law*” – normative text. The law says what the judge asserts. It is true that in reality, even when this consensus is reached, there is the eternal possibility “of pragmatic relativism” (Pânzaru, 1999: 19) which can challenge the decisions made by the judge on a particular case. But from a legal point of view, it is not useful to carry out an unlimited investigation of certain cases because they would no longer be solved. The judge finds a variant of the reality he is analyzing, which falls within a certain law of the penal code – *legal text*. The situation analyzed by the judge complies with one of the laws from the penal code.

But there are also other types of texts. Compared to the legal literature, the interpretation of art is made from a different perspective, namely, narrow dogmatism will be avoided. The interpreter will express a certain skepticism about the voices trying to impose their point of view. Pânzaru states that there is a tendency for those who communicate, to impose their own perspective on reality, forming from their conception *a creed*, which they consider generally valid. In this case we have to carefully analyze any situation.

But we cannot generalize an endless situation. Pânzaru is aware of the danger that can occur in the case of unlimited generalizations. Accepting all voices regarding the interpretation of a text can lead to chaos. That is why the interpreter has the responsibility to find that harmonization that gives meaning to a text (Pânzaru, 1999: 19).

The relationship between text and reality

With the abandonment of the hegemonic method of interpreting the sacred text, specific to the rationalist period, the specialists argue that it is necessary to have a reserved attitude towards defining reality. Regarding the meaning of the word “reality”, David Tracy proposed that it always appear in quotation marks. In his opinion, the search for an absolute reality has its pitfalls. “The dream of positivism was to discover a reality without quotation marks: a realm of pure data and facts” (Tracy, 1987: 47). Even though we have to recognize the subjective dimension of every human research, we have to agree that the search for a reality without quotation marks is one of the main objectives for the human being.

From his point of view, the definition of the word “religion” must also be revised. Tracy argued that “the belief that ultimately all religions are finally one is implausible ... There are many ways to be religious. No single definition of what religion is can master that variety. Perhaps

even the word religion itself, with its Western overtones, should be abandoned in favor of an expression like ‘ways to Ultimate Reality’” (Tracy, 1987: 92). The biblical text is selective concerning the way different religions present the same path to Ultimate Reality. The assumption that all religions are viable ways to Ultimate Reality is put under question.

About this ultimate reality speaks Richard B. Hays, in his book: *Echoes of Scripture in the Gospels*, (Hays, 2016) in which he shows that the main events from the life of Jesus: the birth, death and his resurrection, stand at the hearth of the *New Testament* message. The Gospels insist that they happened in conformity to this narrative.

The *Old Testament* warns the reader of the existence of wrong ways, which do not lead to the expected results. In the biblical text these are called: “false religions”. Idolatry is defined as worshiping before foreign gods. Idolatry is strongly condemned in *Scripture*.

Disregarding these warnings had adverse consequences in the religious life of Israel in the *Old Testament*. For example, in *Judges 3: 7*, the author criticizes the Jews for worshiping Baals. “The Israelites did what was evil in the sight of the Lord, forgetting the Lord their God, and worshiping the Baals and the Asherahs”. There are even clearer commandments against idolatry. In *Leviticus 19: 4* we read: “Do not turn to idols or make cast images for yourselves: I am the Lord your God”. We read also in *Leviticus 26: 1* “You shall make for yourselves no idols and erect no carved images or pillars, and you shall not place figured stones in your land, to worship at them; for I am the Lord your God”.

Samuel told King Saul that occult practices, idolatry, are condemned in Yahweh’s eyes, in the same way as it is disobedience. “For rebellion is no less a sin than divination, and stubbornness is like iniquity and idolatry. Because you have rejected the word of the Lord, he has also rejected you from being king” (*1 Samuel 15: 23*). Reuven Chaim Klein, in his book *God versus Gods* (2018: XV–XXIII, 3–278) presents the history of idolatry in the *Old Testament*, versus Monotheism.

The author of *Book 2 Kings* says that idolatry was the reason for the expulsion of the Jews from their country – the Babylonian Exile.

Yet the Lord warned Israel and Judah by every prophet and every seer, saying, “Turn from your evil ways and keep my commandments and my statutes, in accordance with all the law that I commanded your ancestors and that I sent to you by my servants the prophets”. They would not listen but were stubborn, as their ancestors had been, who did not believe in the Lord their God. They despised his statutes, and his covenant that he made with their ancestors, and the warnings that he gave them. They went after false idols and became false; they followed the nations that were around them, concerning whom the Lord had commanded them

that they should not do as they did. They rejected all the commandments of the Lord their God and made for themselves cast images of two calves; they made a sacred pole, worshiped all the host of heaven, and served Baal. They made their sons and their daughters pass through fire; they used divination and augury; and they sold themselves to do evil in the sight of the Lord, provoking him to anger. Therefore the Lord was very angry with Israel and removed them out of his sight; none was left but the tribe of Judah alone (*1 Kings 17: 13–18*).

Interpretation of the sacred text in the Church

By reading texts like those presented above, we have to ask ourselves: How do we have to interpret them? Brueggemann considers that we are at a crossroads in which we must re-evaluate the message of the Old Testament free of ecclesiastical or academic constraints (“apart from every heavy-handed enforcer, ecclesial as well as academic, confessional as well as rationalistic” (Brueggemann, 1997: 718).

In the preface to *The Bible and Postmodern Imagination: Texts under Negotiation*, Brueggemann expresses directly his purpose, namely:

the liberation of the biblical text for the church in a new situation, for interpretation, proclamation, teaching, and practice ... While this new pluralistic, postmodern situation is perceived by many as a threat to ‘mainline’ churches and to the long-settled claims of conventional text-reading, it is my judgment and my urging that the new situation is in fact a positive opportunity to which church interpreters of the Bible may attend with considerable eagerness (Brueggemann, 1993: VII).

Brueggemann considers that the change that has taken place in the interpretation, following the period of the historical criticism method, which he calls hegemonic, is beneficial for the Christian ministry, in the sense that the “speech” – the dialogue between the parties, receive the decisive role for existence. “This shift from hegemony to perspective, I shall argue, is an enormous opportunity for Christian ministry. The shift entails a recovery of recognition speech as decisive for our existence” (Brueggemann, 1993: 12).

On the one hand, we will agree with Brueggemann, who sees in the collapse of the biblical interpretation of the rationalist period a great opportunity for the discovery of the biblical message, entrenched by the presuppositions of the so-called hegemonic interpretation of the time in question. He intended to do something for the interpretation to move in this direction. Brueggemann was preparing the ground for his *Old Testament* theology book, where he argues that “speech” is everything in theology (Brueggemann, 1997: 714).

On the other hand, we consider that he should place besides the discourse, other aspects of community life, as decisive for our existence,

such as the restriction of the freedom of others, and the values shared by the community.

Brueggemann was joined by other researchers who prepared the ground for a free interpretation of Scripture, unconditionally by the dogmatism imposed by the various denominations. In the new situation created, the interpretation of the text aims to take into account the ecumenism. Hollenweger (1986: 29) proposes the writing of an ecumenical intercultural theology, which should operate with the following presuppositions: 1) All theology is contextually conditioned, 2) there is nothing in theology which would be contextually unconditioned, 3) it may be necessary for outside voices to tell us how our theology is conditioned from a parochial or ideological point of view. 4) Even if we could ignore such voices before, today we can no longer do this, 5) the point of contact between our traditions and the new theologies of the third world is the *Bible*. 6) Only in the context of the tension created, considering possible perspectives more broadly, we can develop appropriate theologies “to our particular situation”. 7) Since the ultimate loyalty in the church is not the nation, the social class or the culture, the universal church is best suited to provide the context in which “the task of creative theologizing can take place”.

Although Hollenweger’s openness is to be appreciated, the proposed assumptions have to be carefully evaluated. For example, to say that all theology is contextually conditioned is exaggerated. Theology operates with values such as: truth, goodness, beauty, which cannot be relativized endlessly. About this subject speaks David Baggett, Jerry Walls, in developing the history of the moral argument concerning the existence of God (2019: 136–138). The reality in which a community lives implies a limitation of relativization. For example, in religion, it is true that one can have his own understanding of the ultimate Reality, but the essence of this reality remains valid for everyone, not necessarily the perception about it.

We need to be open to the voices around us, in relation to the parochial or ideological influence, which strain a narrow dogmatism. The dialogue has the merit of attacking the wooden language of religion, removing the redundant content of the biblical message. In this way the biblical message becomes relevant to the community. The ideas, wrong presuppositions and even the wrong practices supported by a religious tradition can in this way be removed.

It is important to consider that the Bible is the reference in evaluating Christian theology. Without a common landmark recognized by the dialog partners, the symphony of voices in society is dissonant. Let’s remember what we said at the beginning, that the definition of

“polyphony” was borrowed from the music field, which implies the preservation of the general harmony – in the community, in our case.

Conclusion

Living in postmodernism, we are influenced by the world conception of life specific to this period, including in religion. In this article we have analyzed the term “polyphony” frequently used in this period - which speaks about the encouragement of dialogue , often divergent, in the community. Theologians argue that polyphony is present also in the Old Testament text. Walter Zimmerli observed two contradictory positions regarding the establishment of the monarchy in *1 Samuel 8–12*.

Walter Brueggemann, a prominent representative of the *Old Testament* study, asserts that the Bible includes several voices in its text. However, even though the text involves several voices in the competition, the voice that was finally recognized by the community, was the Yahwist tradition. From his point of view, in postmodernism we are witnessing a destabilization of the hegemonic interpretation and a favoring of a pluralistic interpretation. The factors that have contributed to destabilization are epistemological and socio-political in nature. Power and knowledge are intimately connected, in that the ideas of the ruling class become the dominant ideas.

Brueggemann argues that we need to foster dialogue, which helps us avoid the danger of dogmatism and reductionism in interpretation. A shortcoming of his position is that he accepts that different voices intervene in the dialogue without being interested in the message that these voices convey from the point of view of its relevance for the community. He does not take into consideration the consequences of accepting the voices that want to impose some perspectives which affect the values of the community. That is why when we favor dialogue we must take this observation into account.

Brueggemann proposes an unlimited tolerance for the expression of voices in the text. It is necessary to consider the existence of false reports in the text. That is why the selection process is required in accepting the proposals made by the voices in the text. If certain extreme voices affect the other voices in the dialogue, confusion and disorder appear. In a polyphonic context, it is necessary to guard for maintaining harmony in the community.

That is why Pânzaru said that interpretation is an art. It allows those who interpret the text to introduce an unlimited number of restrictions. This is indicated in certain situations, such as legal literature. It is not useful to generalize an endless situation. This can lead to disorientation.

The interpreter has the responsibility to maintain that harmony that gives meaning to a text.

Although in postmodernism the so-called reality without quotation marks, it is under attack, we have argued that searching for the ultimate reality is specific to the human existence. The lack of restrictions in dialogue can lead to misinterpretations of reality. This is true also in the case of religion.

Regarding the interpretation of the sacred text in postmodernism, we can benefit of the liberation of the biblical message from the presuppositions of the so-called hegemonic interpretation of the rationalist period. But besides the much needed dialogue, we will have to consider those mentioned aspects, at least as decisive for our community life.

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Affecting the Right of a Private Life Through the Use of the Virtual Assistance

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Abstract:

Where and how a gadget “lives”, who is perfecting it and who is defining it as being always “up to date” or “state of the art”, what involves this continuous management process and based on what criteria this is happening, these are the questions that many of us did not address, or did not so much bother to show some concern as long as the device delights us through its quick response time when it comes to organising the agenda for the day or finding a route, basically through everything that it does that contributes to supporting a daily activity and that relieves us from an extra effort. However, relatively recent, as European citizens or adhering to this entitlement, this also strengthens the rights that come related to the level developed by understanding, by the actual perception of the notion of “processing”, by reporting to the “restriction of processing”, by “creating profiles”, by “data tracking systems”, by “personal data”, or by “consent”.

This very article represents an analysis meant to contribute to the awareness but especially to the prevention, by means of adequate information on the rights that we can exert in order to avoid any harm to our private life, thus being and remaining the rightful owners in control of the possibilities of broadcasting any kind of information that identifies us directly or indirectly.

Keywords: form of automatic processing, the right to prior information, the right of access, the right of “being forgotten”, the right of restricted processing, violation of private life

Exerting the Right of Ownership over a Gadget

Virtual assistants are mobile goods perceived as a useful and exiting purchase under the condition that they become, at least for the first glance, an exclusive property. A wristwatch that indicates the number of steps performed daily, that measures our blood pressure, blood sugar level, pulse or indicates the route, which warns us if we are stationary for a long period of time or a gadget that can respond to our daily curiosities or relaxes us by playing our favourite song, entitles us to be the proud owners of the right to own, to use and dispose of it in an understandable way as being exclusive and absolute. But, do we know

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the limits of this exercise of such a right of ownership, or have we been properly informed in advance of this particular fact before paying the price? Are we actually aware of the way through which the prompt answer to our question is formed, the categories of information provided about us through which the experience and functions of the device are improved in our interest or who is gathering and processing those data that *evaluate certain personal aspects*? In what way and to what extent does the device recognize what we want and give us the desired answer? All these questions should be included in some preliminary pieces of information, and under any circumstances they should not be part of an automatic processing decision, this also includes creating new profiles that might affect us and upon which we do not have any control right.

In order to reach the end of this idea it is necessary to also know who must realize these prior pieces of information and point out accurately the exact moment of fulfilment. Is the producer or are the legal entities that intermediate(s) by offering for sale the virtual assistance, as long as the networking of the procurement procedure we carry out directly with them? Analysing from the point of view of the provisions of the EU Regulation 679/ 2016, we find out that the right to obtain a prior piece of information is exercised by reference to the “operator”. “The operator” is defined as being an individual or legal person, who establishes the purposes and means of processing our personal data, and, in this case, definitely, the producer is in fact the only one who can intervene inside a software in order to provide improved answers. Beside this, us as well, all the owners of such devices, we can only address the operator in order to obtain a confirmation regarding the processing of certain personal data that belong to us, regarding the indication and explanation of the purposes of processing, the type of information targeted, indicating the persons who collect these data, if they were or are being divulged, where they are stored, the period for which they are expected to be stored or especially the existence of an automated decision making process including creating new profiles. However, we repeat ourselves, our interaction is only with the legal person who distributes these gadgets through sales, a person who does not effectively manage the collection part by capturing the voice recordings carried out inside the house, the car, the work place, a person who does not have as a result the role of the “operator” by the means of guaranteeing the right to request the deletion or restriction of the processing of these personal data referring to us or to the right to oppose the processing.

Thereby, we could state, at least a few questions are born with a sensitive role regarding the protection of personal data: *What is the*

procedure for obtaining accurate prior information before selling the virtual assistant and by whom?, Does it represent a touch on the private life, capturing, listening and audio recording a person situated in a house or a room, or recording the correspondence with their own personal virtual assistant in order to improve its function?, Does the complete and exclusive ownership of the device allow operation on its software in the absence of prior information and, as a consequence, on the absence of the owners' agreement?, Why is everyone talking about the "client's security and confidentiality", as long as they are not informed about the constant audio surveillance or the possibility that they are being recorded before even buying a smart device?¹

The Description of the Status of Fact by Reference to the Incident Legislation

As far as the status of fact is concerned, we appreciate that we find ourselves in a moment when we oscillate between the idea of accepting that we are being monitored but we do nothing for that, by putting in foreground the utility of a smart speaker and the idea of opposing monitoring without even having a procedure in hand in this regard. After all, in an overall analysis of the incident legislation area we can only puzzle together a corroboration of several normative acts and appeal to the somewhat outlined jurisprudence of the European Court of Justice.

For the purpose of the provisions of the EU Regulation no. 679/2016 referring to the protection of the individuals in regard to the processing of personal data and looking at the free movement of those data², the content of the term "processing" covers all the operations that manage personal data or are concentrated on the personal data of a certain individual, being reflected in actions such as collecting information by listening and recording, extraction, annotation, use in any way of those pieces of information, disclosure via transfer or dissemination, making it available in any way to another individual or

¹ Retrieved from the site:

<https://www.bloomberg.com/news/articles/2019-04-10/is-anyone-listening-to-you-on-alexa-a-global-team-reviews-audio>: *We take seriously the security and confidentiality of our clients*, declared a spokesperson person from Amazon in a declaration sent by e-mail. *We only annotate an extremely small sample of Alexa's voice recordings in order to improve customer experience. We have strict technical and operational guarantees and we have a zero tolerance policy for abuses in the system. The employees do not have direct access to the information that can identify the person or the account. All the information are treated with high confidentiality and we use a multiple authentication to restrict access, encryption of the services and audits of our control environment.*

² Adopted in Brussels, 27 April 2016 and published in the Official Journal under the number 119L from 4th May 2016.

legal person, or even by storing these pieces of information. In close correlation with all legal activities related to everything that can sum up any type of processing of personal data, automated or not, the right to the “restriction of processing” *is sealed and can be manifested under the conditions in which all the operations listed unlimited above are known or aware.*

The knowledge of the existence of processing activities concerning everything that identifies us directly or indirectly, specific elements to our identity whether physical, genetic, mental or occupational, professional, economic, cultural or social, underline a high degree of importance especially when we are considering the *possibility of creating certain profiles regarding us.* “Creating profiles” implies, according to the invoked Regulation, *any form of automatic personal data processing that consists of using personal data to evaluate certain personal issues referring to an individual, especially to analyse and predict performance aspects regarding performance at work, financial situation, health, personal preferences, interests, reliability, behaviour, location of the individual or his traveling*³. Therefore, creating a profile is done through a characterization of ourselves, by highlighting of some personal aspects in order to facilitate for the operator the accomplishment of predictions in regard to our future expectations from a certain smart speaker, which determines taking some decisions that do not concern us directly, and over which we do not have any control rights. The decisions determined by automatic means are allowed according to the legislation in force, only under the condition of insuring the possibility of caring out a contract that has been finalized or based on the expression of an unequivocal accord and in total awareness of the case by underlining the compliance at organizational and technical level of all the rights belonging to us. The decisions that are determined by using non-automatic means, of some human factors, should follow even more so the same procedure initiated by an adequate prior piece of information.

The non-regulation by the manufacturer, a legal person of European citizenship or not, of a procedure of information, complete, explicit and prior for the future users of smart gadgets in the European Union, places him in the position of violating some normative acts in force, such as the

³ Article 4, line 1, point 4, from the EU Regulation no. 679/ 2016 on the protection of individuals with regard to the processing of personal data and on the free movement of such data.

Charter of Fundamental Rights of the European Union⁴, the European Convention of Human Rights⁵ or any other international act that protects human rights.

At national level, let us not forget, from reasons justified by the relations encountered in the society of the latest years and taking act of the European context, starting the entry into force of the new Penal Code, the criminal offence “Violation of private life” was regulated in the Article 226. So nowadays the State is forced to guarantee the non-interference of any individuals or legal persons in the private life of another person by incriminating some actions like “capturing or recording of images”, “listening by technical means” or “audio recordings of an individual situated in a home or room or outhouse belonging to it or of a private conversation”, “the disclosure, broadcast, presentation or transmission, without right, of sounds, conversations or of images to another person or the public”. Of course, the smart speaker is not a “person” but behind its image, responsible for managing it there are the decision making factors, human decision makers, one or multiple individuals and implicitly legal entities. The sanctions proclaimed are not to be neglected, consisting of prison sentence or fine and, honestly, we do not want to think of the punishment resulting under the conditions in which it is analysed how many such actions could be on role under the conditions of the “annotation” even involving “an extremely small sample of voice recordings” when reported to a number advertised as high to 100 million users⁶.

⁴ It was proclaimed by the European Commission, the European Parliament and the Council of the European Union on the 7th December 2000, within the Nice European Council.

“Art. 8: Protection of personal data:

(1) Every person has the right to the protection of personal data that concern him.

(2) Such data must be treated correctly, for the specified purposes and based on the consent of the person concerned or on the basis of another legitimate reason provided by law. Any person has the right to access the collected data that concern him, as well as the right to obtain their rectification”.

⁵ Developed by the European Council, it includes the fundamental rights and freedoms, being signed on the 4th November 1950 in Rome. “**Art. 8 The right of respecting the private life and family rights:** Every person has the right of respecting the private and family, his home and his correspondence. It is not allowed the intervention of a public authority in the exercise of this right any other way but what is provided by law and constitution, in a democratic society, a necessary measure for national security, public safety, countries’ economic well-being, defending order and preventing criminal acts, health and moral protection, freedom and rights of others”.

⁶ <https://www.profit.ro/povesti-cu-profit/it-c/100-de-milioane-de-dispozitive-folosesc-asistentul-digital-alexa-18808861>.

Any of the actions described, once they have determined a non-communicated data collection that concerns us, therefore illegal, it is correlatively our right to restrict the processing to the same extent as we have the right to obtain the entire effective amount of data collected, of information collected and this even more so as they may even be necessary for example in situations that require the exertion or defending of a right in court, or even proving committing a criminal offence. This last exercise of the right to get exactly the data collected can as well raise new question marks in the conditions in which the smart speaker through the direct correspondent, the human ears involved, can be the witness of committing criminal acts in regards to which they perform an ex officio restriction of access, thus facilitating the birth of new adverse legal consequences.

Moreover, recently via the media institutions it is advertised the fact that with the help of the smart speakers *can have access to data concerning the location of the users*⁷. Thus we consider it useful to exemplify in the context analysed a part of the considerations which were the basis for the invalidation by the European Court of Justice in 2014 of the EU Directive no. 2006/24/CE that imposed the obligation of the states to collect data regarding electronic and telephone communication of its citizens for a period of at least 6 (six) months. This fact is also determined by the idea that governs the application of the EU Directive no. 2006/24/CE in the sense that it was imposed to the providers of communication services to store and ensure the communication to the secret service structures of all data that are part of the identity of those who are communicating, *the location from where they are communicating as well, in practice all user's locations*⁸.

Another important similarity to take note of is that declaring it invalid, rare as a decision itself, was centred as the main motivation *on the idea of inadmissibility of maintaining a legislative act as a directive that determines by application the violation of human rights and "represents a very serious interference in the fundamental rights in respect to private life and protection of personal data's"*⁹. The directive being a legislative act, its invalidation had as a consequence¹⁰ even the

⁷ <https://www.descopera.ro/lumea-digitala/18104159-echipa-dispozitivului-alexa-poate-accesa-adrese-convorbiri-inregistrari-ale-clientilor>.

⁸ <https://curia.europa.eu/jcms/upload/docs/application/pdf/2014-04/cp140054ro.pdf>.

⁹ <https://curia.europa.eu/jcms/upload/docs/application/pdf/2014-04/cp140054ro.pdf>.

¹⁰ The directive 2006/24/EC was implemented at national level by the Law no. 82 from 13th June 2012 regarding the retention of the data generated or processed by the providers of electronic communication networks, the providers of electronic communication services meant for public use, as well as for the modifications and

withdrawal of the internal normative acts of its implementation on national level and consequently the drawing of new limits imposed by conditional respect of the principal of proportionality.

Conclusions

The extent, but especially the seriousness of the interference with the right of respect for privacy and the protection of personal data by reference to the intended purpose depending on the marketing presented for the purpose of distributing for sale some virtual assistants, in the absence of prior information, of adequate guarantees to make proof of limiting any type of abuse, of an effective data protection and of an express consent is a violation of human rights.

Identifying during the research of the factual and legal grounds of the described context, a point of view of Mr. Florian Schaub, assistant professor at the University of Michigan, Faculty of Computer Science and co-author of the study, published in Journal Proceedings of the ACM on Human-Computer Interaction – CSCW, we can say that we embrace the conclusions drawn as follows: “Smart speakers with voice assistants, such as Amazon Echo and Google Home, offer benefits and comfort, but also raise privacy issues thanks to their continuous listening microphones. I studied people’s reasons for and against the adaptation of smart speakers, their perceptions and concerns about confidentiality, as well as their behaviours that seek confidentiality around smart speakers. I realized a journal study and interviews with seventeen users of smart speakers and interviews with seventeen non- users. I have found that many non-users have not seen the usefulness of smart speakers or do not trust speaker companies. In contrast, users express some concerns about confidentiality, but their rationalizations indicate an incomplete understandings regarding the risks of confidentiality, a complicated relationship of trust with companies of the speakers and the addiction on the socio-technical context in which the intelligent speakers live. Finally, the current privacy controls of smart speakers are rarely used because they are not well aligned with users needs. Our findings can inform future smart speaker models; in particular, we recommend a better integration of privacy controls in the intelligent interaction of the speakers”¹¹.

completion of the Law no. 506/ 2004 regarding the processing of personal data and the protection of private life in the electronic communication sector. Subsequently, by the Decision of the Constitutional Court no. 440 from 8th of June 2014 it was found that the provisions of the Law no. 82/ 2012 are unconstitutional.

¹¹ Have a look at <https://dl.acm.org/citation.cfm?id=3274371>;

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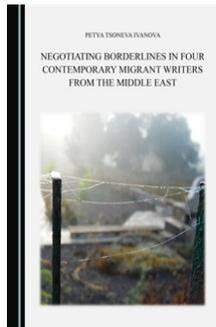
‘Smart speakers with voice assistants, like Amazon Echo and Google Home, provide benefits and convenience but also raise privacy concerns due to their continuously listening microphones. We studied people's reasons for and against adopting smart speakers, their privacy perceptions and concerns, and their privacy-seeking behaviors around smart speakers. We conducted a diary study and interviews with seventeen smart speaker users and interviews with seventeen non-users. We found that many non-users did not see the utility of smart speakers or did not trust speaker companies. In contrast, users express few privacy concerns, but their rationalizations indicate an incomplete understanding of privacy risks, a complicated trust relationship with speaker companies, and a reliance on the socio-technical context in which smart speakers reside. Users trade privacy for convenience with different levels of deliberation and privacy resignation. Privacy tensions arise between primary, secondary, and incidental users of smart speakers. Finally, current smart speaker privacy controls are rarely used, as they are not well-aligned with users’ needs. Our findings can inform future smart speaker designs; in particular we recommend better integrating privacy controls into smart speaker interaction’.

REVIEW ARTICLES

JESS

Crossing the Borders of the East:
Petya Tsoneva Ivanova, *Negotiating Borderlines
in Four Contemporary Migrant Writers from the
Middle East*

Ayham Abu Orouq*



In the last two centuries, the geopolitical conflicts especially in the Middle East have contributed to the production of discourses about boundaries. Petya Tsoneva Ivanova, Reader at the Department of English studies at St Cyril and St Methodius University of Veliko Tarnovo, Bulgaria, published her book in 2018 (Newcastle: Cambridge Scholars Publishing) to explore the experience of crossing boundaries, which entails the transition between places, times and identities, by analyzing selected novels written by Anglophone migrant writers from the Middle East. The book examines aspects of self-location, belonging, displacement, and the negotiation of identity as represented in four novels: Rabih Alameddine's *I, The Divine* (2001), Diana Abu Jaber's *Crescent* (2003), Laila Halaby's *Once in a Promised Land* (2007) and Elif Shafak's *Honour* (2011). These narratives tackle stories of forced and voluntary migration in which the characters go figuratively beyond the borders of their original identities, and physically beyond the borders of their Middle Eastern regions. According to Ivanova, the Middle East is "a space that flows into other places and is constantly reshaped by a variety of personal stories, migrant trajectories, departures, and returns" (VIII). The work is a seminal critical contribution to the Middle Eastern cultural and geopolitical studies in general, and the literatures of the Arab Anglophone writers in the diaspora in particular.

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The introductory chapter of the monography provides an account of the history of the geopolitical development of boundaries in the Middle East. A critical reading of the selected novels follows in four chapters with a short conclusion. The argument of the introduction opens by pinpointing the historical significance of the Euphrates and its ambiguous location, which signifies migration, nomadism, and border crossing. As argued in this chapter, the river is like storytelling in the sense that they both play a role in map-reading and map-making. While stories are like rivers, the literary pathways of migrant routes in fiction are like waterways: they all produce imaginative maps of the world (3). This chapter then follows various stages in the construction of the Middle East as an area divided into enclosed regions from the biblical narratives of Abraham, in which the borders coincide with the river, to the Western colonization of the East. Moreover, the introduction relates fact to fiction, drawing attention to the importance of the *Arabian Nights* and other Arabian tales as narratives that crossed and negotiated the borders between the East and the West. The introductory chapter concludes by characterizing the selected writers' works as "literatures-without-fixed-abode" (58), which means that they merge between the traditional Arabic storytelling and the Western means and techniques of narration and representation to address questions of migration, assimilation, racism, marginalization and gender stereotyping.

In the critical reading of the novels, the analysis focuses on the relationship between migration and writing by underscoring how such border-crossing migrant authors place themselves in their fictional texts. Alameddine's novel, *Ivanova* argues, embodies the personal and collective identities of those who experienced trauma in the post-war (Lebanese Civil War) time. As suggested by the title of the chapter, this period has multiple beginnings with unclear ends, which hints at the social and religious life in Lebanon. The war leaves it in persistent ruptures, etched into the personal and collective memory of Lebanon's multi-ethnic population (70). In her narrative, Sarah, the protagonist of the novel, disperses her traumatic experience of the violence of war as well as the violence of rape she witnessed on the Green Line through the remembrance of border crossings between past and present, Lebanon and the US, herself and her Druze family. According to *Ivanova*, rape represents a violent line in Sarah's reminiscences. It also coincides with the Green Line, which is a historic and symbolic line that separates Muslims in the West from Christians in the East in Lebanon (74). To sum up, this chapter discusses how Alameddine depicts manifestations of the multi-cultural diversity in the Lebanese community through

Sarah's narrative in which she moves between times and places, seeking to come to terms with her real identity.

The critical analysis shifts to Jaber's *Crescent*, stressing the incompleteness of identity reflected by the title of the novel. It refers to the relocation of Iraqi migrants, who have limited access to their Arabness, reclaiming the missing home from the U.S. Ivanova regards Sirine, a second-generation migrant, as a migrant with a double displacement. She was raised in her uncle's library of imagined books after the loss of her parents. She also works as a cook in a café, which serves as a remembrance of her mother, cooking Iraqi food. "[S]he does partake of the exilic condition of forbidden return by virtue of her mediated access to the Iraqi part of her origins through her uncle's fantastic stories and her cooking" (98). Thus, both the café/kitchen and the library are places of connectivity and relocation of the past in the present.

The chapter on Halaby's novel deals with the depiction of the Arab-American self-location during and right after one of the most problematic instances of border crossing in the contemporary world, which is the 9/11 period. Having an uncertain sense of belonging, Salwa and Jassim, attempt to relocate themselves in the multi-ethnic space of the US based on their version of the American dream. With their self-relocation, however, an opposite tendency starts working in their psyches, making them long for their home in the Middle East especially after the hardships they experienced in the post-9/11 times. This period witnessed a notable change of attitudes towards the diasporic Arab communities, characterized by the outburst of ethnic discrimination and a great sense of fear and panic in the whole country. In this way, Halaby's main characters, Salwa and Jassim, do not only undergo the loss of their homeland, but also the loss of the imagined American dream.

Shafak's novel negotiates geographical, cultural, and generational distances through the migration experience of the Toprak family from a Kurdish village on the banks of the Euphrates through Istanbul to London. The analysis implies that "Shafak locates the Middle East within the overflowing multiculturalism of diasporic communities and interpersonal relationships" (168). It then turns to one of the traditional practices of family defense in the East, the honor killing, which is exported beyond the Middle East and represented in a Western context. The analysis makes it clear that Esma's role as the narrator is a means of border crossing. The second-generation migrant is both an insider who was raised among the family in the Kurdish village, and an outsider who adopts the cultural norms of self-location in the diaspora as she relocates

herself as a member of the Muslim diaspora in London. Furthermore, this chapter suggests that female twinning is a strategy of border crossing as well. It reproduces the figure of the two-legged compass: one is rooted like Jamila who remains in the village whereas the other is constantly moving like Pembe who joins the family in their continuous mobility.

Ivanova's book has points of strengths as well as points of weaknesses. On the one hand, it is valuable for addressing contemporary issues in the East such as migration and border crossing. In my view, what made Ivanova succeed in the articulation of her main arguments is not only her profound understanding of the selected novels, but also the notable awareness of historical, cultural, political, geographical and even artistic aspects of the Middle East. Moreover, the thesis of the book is clear and is developed effectively. Ivanova presents the ideas in a convincing manner, supporting her arguments by using efficient theoretical methods such as Deleuze and Guattari's philosophical inquiry into how we imagine and experience space, Syed Islam's ethical approach to sameness and otherness, sedentary and nomadic self-location, as well as Tim Ingold's anthropological monograph entitled *Lines: A Brief History* (2007). On the other hand, one of the drawbacks of the book is the relative redundancy in certain parts alongside the use of few unclear terms exclusively in the reading of Shafak's novel. Furthermore, the conclusion also lacks objectivity as it reflects personal opinions, and does not draw precisely on the findings of the discussion. Overall, however, one can claim that Ivanova's text offers a thorough critical reading of the selected novels in terms of negotiating borderlines, and provides key references about the geopolitical and artistic history of the Middle East. For this reason, the possible target audience of the book might be those who are interested in the Middle Eastern cultural, political and literary studies.

Le trauma, de l'écriture à la lecture: Radu Clit, *Du trauma à l'écriture. Un point de vue sur la création littéraire de Herta Muller*

Radu Ciobotea*

Trauma, from Writing to Reading: Radu Clit, *From Trauma to Writing. A Point of View on Literature Creation by Herta Miller*



Radu Clit est un critique qui risque toujours d'être submergé par son excellente connaissance dupsychique humain, dans sa qualité de médecin spécialisé en psychothérapie. En fait, la plupart des livres de critique ou de création littéraire écrits par des médecins n'arrivent ni à atteindre la performance dans l'écriture, ni à trouver un diagnostic quelconque. Il est très difficile, j'imagine qu'il est même impossible de trouver lediagnosticd'un grand écrivain qui, par définition, reste impossible à diagnostiquer, car le pouvoir de créer dépasse la logique du trauma, refuse l'enregistrement dans les maladies communes, en générant se propres désastres intérieurs et ses propres guérisons. En fin de compte, comme le disait Cioran, la maladie est un état temporaire par rapport à l'éternité: « La maladie vague, indéterminée, d'être homme, est une facon accidentelle d'exister, un état d'insecurité absolue », et nous pouvons nous identifier selon les empreintes laissées par nos maladies plutôt que par un moment passager de santé, car « chacun est le produit de ses maladies passées » (*La Chute dans le temps*). Entrer dans le temps sous une forme humaine est, déjà, une forme de maladie, une anomalie en comparaison avec les états cristallins des autres étapes, supérieures, d'existence

Dans son recent livre, (*Du trauma à l'écriture. Un point de vue sur la création littéraire de Herta Muller*, Editure de l'Université d'Ouest de Timișoara, 2019), Radu Clit s'emploie, tout de même, à „traiter” la lauréate du Prix Nobel dans une grille de lecture qui ne surprend, au début, que par la manière appliquée de résumer l'oeuvre. Le médecin prend son temps afin d'analyser sa « patiente », en parcourant, sans aucun frémissement,tous les

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textes selon leur chronologie, ce qui comporte, néanmoins, deux attitudes différentes. Il y va, d'une part, du refus de l'impressionisme, la « maladie » des critiques fantaisistes (?) et impatientes, et d'une autre d'un délai un peu trop long jusqu'au moment de suggérer une interprétation à même de résister dans le champ herménéutique.

Et alors, d'une façon insaisissable, lorsque le lecteur semble fatigué, et se résigne à fermer le livre, émergent, soudain, les signes d'une lecture alerte, originelle, consolidée par une bonne lecture des classiques. La phrase est solide, bien mise en relief, le thème de la recherche s'avère être valide par rapport aux textes déjà parcourus. « Il y a ainsi un effet de clôture, un monde à part qui permet à l'auteure de décrire mieux les rapports entre les personnages en jeu, d'abord l'enfant et ses parents, ainsi que ses grands-parents, puis les rapports avec la communauté allemande » souligne la critique, en reconstruisant toutes les histoires dissipées dans une logique des cercles concentriques.

Mais l'on ne peut être totalement rassuré qu'au moment où l'analyse s'élève du plan immédiat, en commençant à construire autour de l'idée d'enfance traumatisée, même si rien ne la met encore en relation directe avec la prose. Mais il convient de s'interroger, désormais, si les écritures de Herta Muller sont-elles un mélange de témoignages sans aucune liaison entre elles, ou bien peuvent-elles être rassemblées dans un cadre narratif qui devient un drame affectif ? L'auteur ne simplifie pas les choses jusqu'à ce point. Non, les écritures de Herta Muller se trouvent dans une permanente discontinuité, elles rassemblent des moments totalement différents de l'existence des personnages, des vies fragmentaires, évanescences, qui sont toujours autre chose que ce qu'elles auraient pu devenir.

Radu Clit essaie se met à déchiffrer un énigme qui ne veut pas être dévoilée. De l'autre part de cette équation, tout résultat refuse de paraître. Herta Muller ne veut rien démontrer, elle ne fait pas de la littérature à thèse, elle ne veut pas étaler son enfance comme une sorte d'accusation contre le régime communiste et elle ne se déclare pas une victime. De toute manière, la critique trouve une dimension dominante qui la suit tout au long de ses divers romans et nouvelles. « Mais la dominante reste cette image d'enfant, qui tout en souffrant de son rejet par les adultes, ne comprend pas ce qui lui arrive. Elle ne voit pas très bien comment s'intégrer dans une communauté qui semble lui en vouloir, pour des raisons qui lui échappent. »

Le thème de l'intégration dans la société est, en vérité, continuelle et traumatisante, vu que, peu importe le type de communauté, la jeune fille ne trouve pas sa place. Elle ne retrouve ses mémoires non plus, sauf des petits fragments, elle ne retrouve ni l'attitude convenable face à ceux qui l'entourent, bref, elle ne peut pas y échapper. Là, l'auteur trouve des

indices des étapes spécifiques au trauma dans la psychanalyse, mais il n'emprunte pas la voie médicale, en restant sur le terrain beaucoup plus incitant de la littérature, en s'appuyant sur des noms sonores de la pensée française, américaine ou britannique sur la création littéraire. Morwenna Symons, Bruno Bettelheim (un autre critique et psychanalyste, tout de même...), Emil Cioran, Paul Ricoeur. Avec ces points de repère dans ses commentaires, le critique s'avance, prudemment, sur le terrain instable d'une prose moderne, avoisinée à celle de Joyce ou de Natalie Sarraute.

La passion de Herta Muller pour les détails le fascine et lui suggère la présence de certaines bribes de mémoire refoulées, des mouvements discontinus de la pensée, des troubles d'imagination. Un texte comme celui sur la séparation du personnage de sa propre ombre (dans *Le Renard était déjà le chasseur*) lui provoque une espèce de jouissance esthétique qui n'appartient plus au registre médical: « Une ombre marche derrière une femme, la femme est petite et courbée, l'ombre garde ses distances. La femme marche dans l'herbe et s'assied sur un banc de l'immeuble. La femme est assise, l'ombre reste debout. Elle n'appartient pas à la femme, de même que l'ombre du mur n'appartient pas au mur. Les ombres ont abandonné les objets auxquels elles appartiennent. Elles n'appartiennent qu'à cette fin d'après-midi qui n'est plus ».

Le divorce de la jeune femme d'avec son ombre est interprété comme un indice d'une identité fracassée, comme une désubstantialisation de l'individu, ce qui représente une piste de recherche enrichissante dans les deux domaines, la médecine et la littérature. Le trauma est étudié par étapes, et celles-ci sont offertes par Herta Muller même, plus précisément pas son évolution au niveau thématique et par le changement de la transparence des textes, dont les plus récents deviennent ouvertement accusatrices. La lauréate du Nobel confirme les suppositions de son critique, elle dit oui, les traumas surgissent de son enfance dans le communisme, de sa biographie de fillette de nationalité allemande vivant en Roumanie, avec un père membre de la SS et une mère qui a souffert, durant la guerre, dans un camp de concentration soviétique. Oui, elle était regardée toujours comme une étrangère, coupable à tour de rôle pour l'un ou l'autre de ses parents, ensuite coupable dans les yeux de la Securitate pour le simple fait qu'elle existait. C'est une nouvelle attitude de l'écrivaine, plus clairement anti-communiste, même si elle est exprimée après la chute du communisme.

Dans cette étape. Radu Clit trouve une évolution du trauma, une prise de conscience sur ses effets, et, en même temps, une volonté de guérir par l'écriture. Il trouve, dans cette investigation méthodique, « une transmission verticale et une transmission horizontale du trauma. L'importance des liens entre amis, à côté des relations de famille a été

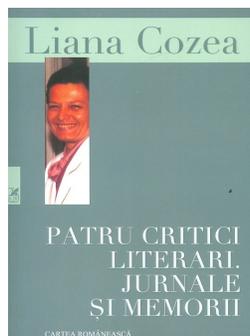
déjà signalé dans les anciens pays communistes (Clit, 2001). Il s'agit de liens horizontaux, entre des pairs, des individus qui ont le même statut, à la différence des liens verticaux, de famille, entre des composants de générations différentes. Or, nous avons vu dans le recueil de début de Herta Müller, en notamment dans la nouvelle *Dépressions*, combien ces liens étaient difficiles et notamment la transmission entre générations de l'héritage familial ».

Le livre de Radu Clit est érigé sur une fondation culturelle spécifique au classicisme critique, en misant sur la solidité de l'argumentation et sur l'anéantissement de toute spéculation qui puisse mener à des polémiques inutiles. Sa méthode jouit, aussi, d'une élégance de la structure et de la manière claire et correcte par laquelle l'auteur soutient ses idées. Il ne se propose pas de lutter contre les préjugés, ni de provoquer des vagues de sympathie publique. Par réflexe professionnel, il se projette lui-même en dehors de la problématique du patient, en restant, tout de même, un analyste attentif et bienveillant, marqué par un bon sens rarement trouvable dans les essais critiques d'aujourd'hui. Ce n'est pas étonnant, avec ces qualités, qu'il est à présent un excellent médecin parisien et un analyste littéraire qui jouit du respect dans les deux domaines de recherche. Il a beaucoup travaillé afin d'atteindre ce niveau et se trouve sur un chemin qui va, peut-être, lui apporter un succès retentissant, mais, jusqu'à ce que le moment va arriver, il a gagné déjà l'accomplissement de soi-même.

Confesiunile literaților bărbați: Liana Cozea, *Patru critici literari. Jurnală și memorii*

Florica Bodiștean*

**Confessions of literary men: Liana Cozea,
*Four critics. Journals and memoirs***



Liana Cozea este cunoscută pentru cercetarea sistematică și riguroasă a unui teritoriu cvasiignorat de critica și istoria noastră literară ca subiect în sine, literatura scriitoarelor interbelice și contemporane. Alături de Elena Zaharia-Filipaș și Bianca Burța-Cernat, universitara orădeană a trasat liniile de demarcație și de forță ale scrisului feminin, a stabilit conținutul exclusiv estetic al sintagmei „literatură feminină”, dar i-a relevat și elementele de specificitate. Titlurile cărților sale vorbesc de la sine: *Prozatoare ale literaturii române moderne, Cvartet cu prozatoare, Exerciții de admirație și reproș: Hortensia Papadat-Bengescu, Confesiuni ale eului feminin, Al doilea eu*.

În această nouă carte, *Patru critici literari. Jurnală și memorii* (București, Editura Cartea Românească, 2018), fără a părăsi teritoriul literaturii confesive, Liana Cozea abordează un cu totul alt segment de autorat decât cel cu care ne-a obișnuit, jurnalele și memoriile bărbaților scriitori. Dacă literatura confesivă a scriitorilor e altfel decât cea a scriitoarelor e prima întrebare care i se poate pune unei exegete a spațiului confesiv feminin. Ca talent literar și ca motivație, nu, căci, după cum literatura nu are sex, nici inteligența și sensibilitatea autoscopiei nu au. Și totuși, spune Liana Cozea în preambulul volumului, cu argumentele la care a condus-o exercițiul punerii în oglinda cărților anterioare, există diferențe de atitudine, psihanalizabile sub aspect genurial în cele din urmă, diferențe care, într-un spațiu al subiectivității și sincerității maxime cum e confesiunea, e firesc să se exprime. Prima este aceea că bărbații preferă diacronia, insistând pe povestirea copilăriei și a anilor de formare, ca și pe scrutarea senectuții,

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în vreme ce femeile se instalează ferm în prezent. Cea de-a doua se referă la severitatea judecății de sine și a celorlalți. Bărbații, de la cei umorali până la cei sereni, sunt mai blânzi cu ei și mai tranșanți cu ceilalți, au tendința obiectivării care îi conduce spre considerarea mediului și spre satira „bâlciiului deșertăciunilor”, în vreme ce femeile, prin activarea mecanismului „ovaric-bovaric”, sunt autojudecători exigenți, dând glas nemulțumirii, frustrării și insatisfacției față de sine și prea puțin, sau prea firav, față de alții.

Cu luciditatea și empatia cu care ne-a obișnuit din cărțile anterioare, Liana Cozea analizează cele patru volume ale „jurnalului nefericirii” lui Mircea Zăciu, publicate la editurile Dacia și Albatros între 1993 și 1998, *Amintiri și portrete literare* al lui Gabriel Dimisianu (ed. a III-a, Humanitas, 2013), un jurnal atipic, „de idei”, al lui Gheorghe Grigurcu (*Jurnal*, vol. I, editura Eikon, 2014) și opul autobiografic *Viață și cărți. Amintirile unui cititor de cursă lungă* publicat de Nicolae Manolescu la Paralela 45 în 2009. Rezultatul este un roman plurivoc, alcătuit dintr-o adăruire de istorii fixate în rama comentariului critic. Intenționat n-am scris *roman* între ghilimele pentru că, dincolo de orice clișeu, cartea se citește ca un roman pasionant, despre biografiile spirituale a patru critici și scriitori contemporani între ei, dar și nouă și, în consecință, despre evocarea din unghiuri diferite, pe fragmente diferite, a aceleiași segment temporal al lumii literare pe care cele patru personalități s-au amprentat. Iar faptul că tuspatru îi sunt contemporani autoarei permite multiplicarea perspectivelor analitice prin *feedback*-ul personal la cele relatate. Cu alte cuvinte, autorul *par lui même*, mărturisirea despre sine *par* Liana Cozea, dar și același memorialist/diarist și același fundal socio-cultural văzuți fără intermediar, din chiar „viața care se viețuiește” de însăși autoarea cărții. Lectura critică a Liane Cozea se mută astfel de pe un portativ pe altul, scrutează de la nivelul metatextual interiorul universului textual și invers, probând din toate unghiurile obiectivitatea analizei.

În acest cvartet de prim rang ale criticii și istoriei noastre literare, sunt reunite personalități, temperamente, biografii diferite ce se refractă în substanța diaristică sau memorialistică grație unui mecanism narcisic al acuzei și al laudei, căci, punctează autoarea și observația merită toată atenția, proza confesivă e „revărsarea de iubire de sine”, traducând apriga dorință a autorilor „de a-și adresa elogii, abil mascate în pretinse critici obiective”. Cu siguranța unei metode hermeneutice verificate, Liana Cozea pătrunde în apele adânci ale adevărului și mistificării de sine pe care orice exercițiu scris de dezvoltare a sinelui nu le poate evita și pune întrebările-cheie în momentele de criză și de incongruență ale textului confesiv pentru a chestiona însăși veridicitatea formulei pe care o investighează. Până unde poate merge „artificiul sincerității”, despre

care vorbea Barthes, în condițiile în care sinceritatea e clauza esențială a literaturii subiective? Ne amintim că în cartea sa despre *Ficțiunea jurnalului intim* Eugen Simion vedea în această clauză funcția catalizatorului din reacțiile chimice – niciun element din acest catalizator nu trece în noua substanță, dar fără el reacția nu poate avea loc – și nuanța aparentul paradox al lui Barthes prin aceea că mai puțin contează sinceritatea actului confesiv, imposibil de cuantificat de altfel, și mai mult sinceritatea scriiturii, adică „sensul adevărului și impresia generală de credibilitate” (vol. I, p. 134). Între aceste două repere, cel psiho-moral și cel estetic, se desfășoară investigația Liane Cozea, investigație ce mobilizează o atenție subliminală și o subtilitate analitică ce străbat până la nivelul stratului celular al ercoșeului sufletesc și spiritual etalat de fiecare caz în parte. Iar de la pragul analizei, autoarea urmează procedul în sens invers, refăcând întregul și sintetizând adevărul unui om în formulări memorabile, care îi alcătuiesc efigia.

Cazul lui Mircea Zăciu, cum îl relevă analiza masivului jurnal întins pe zece ani (1979-1980), e cel al unui mare intelectual, fondator de școală critică, dar victimă a unei „conspirații a destinului”. Un „mizantrop structural”, frustrat și dezamăgit de viață, de apropiați, de el însuși, omul care nu-și găsește locul, suferind de un „bovarism al centrului” unde viața sa se identifică, în cazurile fericite, cu viața Uniunii Scriitorilor, și de un „complex al provinciei și al provincialului”. Este jurnalul unui prozator ratat pentru al cărui talent stă mărturie portretistica caustică ce relevă anvergura unui moralist clasic și a unui balzacian în metodă. Contradictoriu, dual pe alocuri, pe cât de malițios în portrete, pe atât de sensibil în descrierile de peisaj. Subiectiv în ceea ce-l privește, obiectiv însă în judecățile critice și estetice exprimate în tonul elegant al polemicii, cu simțul măsurii și cu prudență.

Aceeași fixare a impresiei în câteva tușe sigure în capitolul despre Gabriel Dimisianu, spirit solar și echilibrat, nu îngăduitor, ci înțelept, bonom „pentru că îi este proprie mansuetudinea unui om inteligent” cum se poate vedea din evocări – Nicolae Breban, Sorin Titel, Geo Dumitrescu, Florența Albu, Ion Horea, Dumitru Țepeneag, Nicolae Manolescu, ca să dau doar câteva nume –, dar și din amintirile personale păstrate în aceeași zonă a amenității: „nu modifică și nu pune accente grave lucrurilor, nu înfățișează tragic evenimente sau fapte percepute diferit la vârste diferite”.

Jurnalul unui om singur se intitulează capitolul dedicat lui Gheorghe Grigurcu, jurnal impropriu, extrem de dens, aforistic sau poemat după caz, pe care Liana Cozea îl analizează paradigmatic, ca tip *sui generis* de discurs: eludând factologia în favoarea ideilor, oferind „o dezvoltare parcimonioasă, aluzivă doar, a laboratorului său de creație,

a atelierului de lucru”. Jurnalul unui dialog interior al diaristului cu Alter Ego-ul său care-l ocultează și îl dezvăluie totodată. Organizat tematic și nu cronologic – vârstele, amorul, similitudinea dintre oameni și cărți și dintre viață și creație sunt teme privilegiate. Un jurnal care atunci când se fixează în concretul cotidian înregistrează cu spirit justițiar lumea literaților distribuind accente plastice.

Despre volumul lui Nicolae Manolescu se poate spune că e pus în abis de o mărturisire a autorului: „M-am obișnuit să scriu despre ce citesc, nu despre ce văd. Impresiile mele vor avea întotdeauna un caracter livresc”. De aceea, spune Liana Cozea, amintirile sale, biografia sa nu seamănă cu ale altora fiind filtrate de la început și constant prin ecranul înmagazinărilor livrești. E memoria unei vieți prin cărți, o viață în care mai întâi apar cuvintele și apoi ființa, sau e parcursul unui om ce se definește ca totalitate a lecturilor sale. Urmărind traseul asumării literaturii ca mod de viață, de la identificarea primei amintiri legate de un cuvânt, pe la vârsta de doi ani, la cei ai adolescenței marcate de cititul-pasiune, „erotic”, în biblioteca din camera strămătușii, până la cititul „burocratic” reclamat de cronică săptămânală ținută în paginile „Contemporanului” și apoi ale „României literare”, Liana Cozea vorbește despre construcția unei „poetici proprii a lecturii”. Poetică pe care partea a doua a volumului, *Scrisul și cititul* (simetrică celei dintâi, *Cititul și scrisul*), o completează prin explorarea realului în sinteza unei jumătăți de veac ce adună laolaltă oameni, cenzură, oportunism, rezistență prin cultură, cronici, teme, opere, întâlniri memorabile. Puse față în față, cele două părți demonstrează că vocea memorialistului e mult mai convingătoare când vorbește despre personaje decât atunci când vorbește despre persoane. Iar observația Liane Cozea cu privire la capacitatea memorialisticii masculine de surprinde esența și esențialul se ilustrează pe de-a-ntregul în autoportretul manolescian, construit din paradoxuri, dintre care să le cităm cel puțin pe acestea: „Mintea mea întrebuițează abstractul, dar reține imaginile. Inteligența îmi întrece sensibilitatea (și nu mă laud cu asta), dar se aplică mai degrabă pe lucruri sensibile”.

Adunând patru vieți paralele, volumul Liane Cozea lasă o impresie de mare densitate și de spectaculos pentru că selecția faptelor din textele primare urmărește să pună în valoare paradigma biografiilor, nodurile și sensurile lor, nu accidentul, nici banalul cotidian. Marquez are mare dreptate când spune că adevărata viață nu e cea pe care o trăiești, ci aceea pe care o povestești. Se vede că un „povestitor de gradul al doilea” sublimează și mai mult acest adevăr dacă este înzestrat cu capacitatea de a citi persoana din spatele măștii și de surprinde în exercițiul confesiv deopotrivă retorica și spontaneitatea.

O nouă viziune: Iosif Cheie-Pantea, *Cioran și spiritul romantic*

Adela Drăucean*

A New Vision: Iosif Cheie-Pantea, *Cioran and the Romantic Spirit*



Cioran și spiritul romantic

Salutăm apariția volumului *Cioran și spiritul romantic* al profesorului timișorean Iosif Cheie-Pantea (Editura Brumar, Timișoara, 2019), care ne supune atenției dimensiunea romantică ca formă de spirit, un aspect mai puțin reliefat de către comentatorii operei lui Emil Cioran.

Încă din *Avertisment* se subliniază faptul că prin romantism nu trebuie să înțelegem curentul istoric, ci dominantă trăsătură care se manifestă în „nostalgia infinitului, convertită într-o neobosită căutare a absolutului, adică a lui Dumnezeu” (p. 5). Această trăsătură se regăsește și în opera lui Eminescu sau Arghezi, numai că diferă tonul și intensitatea experienței. Dacă la Eminescu e vorba de căutarea transcendentului, de „aprecierea religiei ca raport al omului cu universul” (10) sau la Arghezi de pendularea între credință și tăgadă datorită faptului că revelația nu-l scapă de greutatea îndoielii, la Cioran „tentația credinței se frânge din pricina propriei neputințe” (p. 11).

În cele zece capitole ale cărții (*Sub auspiciile romantismului, Credință și religie, Puterea rugăciunii, Omul și Dumnezeu, Căderea în timp, Pozitivitatea negativului, „Antitezele sunt viața”, Suferința – izvorul cunoașterii și creativității, Cioran și Leopardi, Concluzii*), Iosif Cheie-Pantea cu o deosebită acribie demonstrează religiozitatea filosofului, în ciuda criticilor ce vorbesc despre ateul Cioran. Discursul cărții lasă în primul rând să vorbească documentul cioranian și abia apoi cercetătorul. Opiniile domniei sale sunt ferme și susținute de textul primar.

De exemplu, în convorbirile cu Gabriel Liiceanu, Cioran mărturisește că în sufletul său a existat permanent un „apel religios”, în ciuda momentelor de contestare: „mișcat tot timpul între nevoia de

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credință și imposibilitatea de a crede” (G. Liiceanu, *Apocalipsa lui Cioran*, Editura Humanitas, București, 1995, p. 115).

Atunci când se autocaracterizează, filosoful se consideră „o natură profund necredincioasă și profund religioasă” (Cioran, *Caiete III*, Editura Humanitas, București, 2000, p. 7), care toată viața a manifestat „o căutare frenetică dublată de o teamă de a găsi [...] Sunt sigur că l-am căutat pe Dumnezeu, dar sunt și mai sigur că am făcut totul pentru a nu-l întâlni” (George Bălan, *În dialog cu Emil Cioran*, Editura Cartea Românească, București, 1996, p. 25). Din aceste mărturi și din altele se poate observa prezența dialecticii contrariilor dintre afirmarea și negarea divinității (ceea ce îi provoacă cititorului o încurcătură).

În lumina ideilor cioraniene, nostalgia transcendentului înseamnă „coborârea în cele mai adânci straturi ale ființei umane” (p. 10), o adevărată obsesie a Absolutului. Dar ideea de Dumnezeu nu este echivalentul imaginii din mentalul obișnuit. Omul, din cele mai vechi timpuri, prin simboluri a încercat să-l reprezinte pe Dumnezeu, însă toate s-au dovedit a fi amăgitoare, ceea ce a rămas este doar Gândul, Ideea de Dumnezeu: „Orice-ai face, după ce ți-ai pierdut sprijinul în tine, nu mai poți găsi altul decât în Dumnezeu. Și dacă fără El se mai poate încă respira, fără ideea lui te-ai pierde în prăpăstiile minții” (Cioran, *Amurgul gândurilor*, Editura Humanitas, București, 1992, p. 187). Fără Ideea de Dumnezeu la care să se raporteze, sufletul ar pierde din putere și în cele din urmă ar eșua. Căutarea transcendentului nu este alceva decât „expresia gândului cultivat cu pasiune de romantici în legătură cu omul dominant de funciara năzuință de autodepășire în spirit, adică de îndumnezeire” (p. 29).

Apropierea de divinitate, cunoașterea lui Dumnezeu se dobândește și prin suferință, deoarece aceasta te scoate din irațional și te stimulează spre contemplație și transformare. De multe ori, Cioran vorbește despre boală într-un sens pozitiv, arătând un dispreț stării de sănătate: „boala ne obligă să fim profunzi, ne osândește la profunzime. – Bolnavul? Un metafizician fără voie” (Cioran, *Silogismele amărăciunii*, Editura Humanitas, București, 1992, p. 119) sau „Spiritul se vestejește în apropierea sănătății: omul este infirm – sau nu este” (Cioran, *Tratat de descompunere*, Editura Humanitas, București, 1992, p. 42) ori „a suferi înseamnă a produce cunoaștere” (Cioran, *Demiurgul cel rău*, Editura Humanitas, București, 1995, p. 138). Suferința îl rupe pe om de lumea exterioară și-l determină să reflecteze la el însuși. Nu contează suferința în sine, ci gradul de conștientizare și intensitatea trăirii, deoarece „în planul cunoașterii, productiv nu e decât raportul dintre durere și conștiință, factori ce se condiționează și fortifică reciproc” (p. 103).

Acribia profesorului Iosif Cheie-Pantea pentru tema abordată se poate observa și din *Post scriptum* unde mărturisește că și-a amânat editarea cărții pentru a consulta volumul consacrat lui Cioran, ce cuprinde lucrările susținute la simpozionul internațional de la Napoli din 2017 și care s-a publicat în 2019. Volumul apărut în Italia îl determină pe profesor să facă remarcă pertinentă că autorii au remarcat latura religioasă a filosofului, dar nu au adâncit-o. *Dio e il nulla. La religiosità atea di Emil Cioran* „nu ia în discuție filonul romantic al gândirii cioraniene, iar în ce privește religiozitatea, o califică exclusiv ca «religiozitate atee»” (p. 122).

Viziunea propusă de Iosif Cheie-Pantea invită la o recitare sau citire cu atenție a operei lui Cioran în care să avem ca busolă dimensiunea romantismului ca formă de spirit, mai precis dialectica contrariilor și nostalgia absolutului, încât vom putea vorbi despre religiozitatea filosofului.

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