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ISSN 2067-6557
ISSN-L 2247/2371

Faculty of Humanities and Social Sciences of "Aurel Vlaicu",
Arad

Journal *of* Humanistic *and* Social Studies

JHSS

Volume VII, No. 2 (14)/2016

JHSS

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THEORY, HISTORY AND LITERARY CRITICISM

JOSS

L'écriture confidentielle. Réalité et chimère*

Elena Mihaela Andrei**

Confidential Writing. Reality and Fancy

Abstract:
The article puts in parallel the casualness of Restif de la Bretonne with regard to the dissoluteness and to the confidential writing and the vision of Nerval towards the practice of the loving confessions. The analysis concentrates on some passages, the most suggestive, pulled by the *Voyage en Orient* et des *Nuits d'octobre*, more exactly "Amours de Venise", as well as of *Aurélia* to show how Nerval crosses the way from the biography to the autobiography, falls and looks for himself in the portrait of his character.
Keywords: eccentricity, libertinism, confidential writing, eroticism, realism

Au tournant des *Lumières*, le libertinage et l'amour platonique constituent deux paradigmes amoureux référentiels, survenus dans un contexte historique, religieux et politique vicié et en dérive par rapport aux valeurs spirituelles et aux principes moraux[1]. Le texte de Gérard de Nerval sur Restif et le libertinage se ressent de la dégradation des valeurs comme le vrai, la moralité et le sacré. L'excès de fantaisie, la passion, le vice et la débauche se multiplient, générés et entretenus par les principes d'une religion naturelle du plaisir et de la volupté, où les idées de péché et de morale n'ont plus de place, la sexualité devenant ainsi la déesse de la jouissance[2]. Bien évidemment, il ne faut pas

* Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iași, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iași. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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[1] Voir Michel Brix, *Éros et littérature. Le Discours amoureux en France au XIXe siècle*, Louvain-Paris-Sterling (Virginia), Peeters, « La République des Lettres », 2001 ; Voir du même auteur « Maladies d'amour : Balzac, Nerval, Flaubert », *Cuadernos de Filologia Francese*, vol. 12, 2000, p. 121–128.

[2] Voir Michel Brix, *L'Amour libre: histoire d'une utopie*, Paris, Molinari, 2008; De même auteur : *Éros et littérature: le discours amoureux en France au XIXe siècle*, Peeters, 2001; *L'utopie pétrarquisante en France: De la Renaissance à l'époque romantique*, M. Lamberti, Mexico, 2006; « Nerval et l'érotique du romantisme », Mizuno, H., Thélôt, J. (éd.), *Quinze études sur Nerval et le romantisme : En hommage à*

schématiser le « libertinage matérialiste » tout en le passant par le filtre de la vision chrétienne. Les matérialistes et les fouriéristes encouragent la satisfaction des plaisirs sexuels et la sortie des préjugés chrétiens, élevant au rang de religion naturelle la sexualité et le libertinage. Mais, chez Nerval, la sexualité est convertie plutôt dans volupté et sensualité, raison pour laquelle nous parlons d'érotisme.

Écrire sur des aventures amoureuses libertines et sur des fantasmes sexuels, enfin, raconter une vie amoureuse « sans détours et sans voile », que Restif de la Bretonne prétend raconter dans son roman autobiographique – *M. Nicolas ou Le cœur humain dévoilé* – n'était certainement un exercice facile pour Gérard de Nerval ; l'auteur s'est toujours montré réticent par rapport aux conduites libertines, aux confidences ou aux confessions amoureuses qui ne pouvaient plus correspondre à son culte pour l'amour platonique et à son idéalisation de la femme aimée. Certains des exégètes, qui ont articulé leurs interprétations autour des analogies entre Restif et Nerval, n'ont pas hésité d'affirmer que Restif représente le « double pervers » (Bonnat, Girard, 1980 : 29) de Gérard de Nerval, certains autres, parmi lesquels Michel Brix, se démarquent de cette lecture préférant plutôt mettre en évidenceles écarts que l'auteur des *Confidences* prend par rapport au libertinage de Nicolas, et la dualité entre l'amour charnel et l'amour platonique[3]. L'exercice herméneutique nous oblige de ne pas trancher les hypothèses. Nous ne pouvons savoir ou dire avec certitude si Nerval censure ses propres fantasmes ou pulsions libertines, édulcorant ou renonçant à certaines scènes rétiviennes, si le fétichisme était son propre fantasme[4], si Restif était son « double pervers », si Nerval rejette

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Jacques Bony, Paris, Kimé, 2005, p. 195–214; « Stratégies amoureuses masculines: du libertinage: des Lumières au pétrarquisme romantique », Astbury, K., Plagnol-Diéval M. E. (éd.), *Le Mâle en France, 1715–1830 : Représentations de la masculinité*, Peter Lang, 2004, 177–191 ; « Libération sexuelle et libération de la femme : d'un mirage à l'autre ? », in Christa, E., Delphine, D., Gaëlle, M. (éd.), *Penser le sexe... de l'utopie à la subversion ?*, Montpellier, Université Paul-Valéry, 2004, p. 19–30 ; *L'Héritage de Fourier : Utopie amoureuse et libération sexuelle* , La Chasse au Snark, 2001.

[3] Voir Gérard de Nerval, *Les Confidences de Nicolas. Histoire d'une vie littéraire au XVIIIe siècle*, édition établie, annotée et présentée par Michel Brix, Paris, Éditions du Sandre, octobre 2007 ; Michel Brix y affirme que le texte de Nerval est en fait un portrait anti-Nicolas ou anti-Restif de la Bretonne ; Voir aussi Michel Brix, « Nerval, lecteur et biographe de Rétif de la Bretonne », *Études rétiviennes*, vol. 38, 2006, p. 179–190.

[4] Aristide Marie, *Gérard de Nerval, Gérard de Nerval. Le poète. L'homme*, Hachette, 1914, p. 214 : « On sait quelle empreinte reçut Gérard de ses premières lectures, quelles préférences voisinant au fétichisme il montra toujours pour Cazotte et Restif de la Bretonne ; mais on ne saurait imaginer à quel degré les romans autobiographiques de Restif ont modelé l'âme et influencé la vie de Gérard de Nerval. Ces deux existences

complètement la sexualité ou le libertinage parce qu'ils ne correspondaient pas à ses crédos ou parce qu'il n'ose pas dévoiler ses propres secrets et obsessions ou si sa discrétion n'est en fait qu'un leurre. En somme, nous ne pourrions dire jusqu'où et combien le « biographe » et l'écrivain Gérard de Nerval se laisse ou ne se laisse pas *possédé*, *altéré* et *transformé* par le sujet qu'il traite. La projection et l'appropriation du texte rétivien sont nécessaires, même si elles plongent le « biographe » au sein de l'univers qu'il explore et exploite ; celui-ci pouvait, en même temps, s'en sortir, lorsqu'iln'y trouvait plus sa place.

Michel Brix souligne que « *Les Confidences de Nicolas* sont peut-être à lire, avant tout, comme les confidences, voire les aveux de Gérard de Nerval » (Brix, 2006 : 190). C'est un point de départ, mais ce qui compte le plus, c'est de voir et d'analyser de près les relations complexes entre biographie et autobiographie, entre vie de l'autre et vie de soi-même, entre l'écriture de l'autre et l'écriture de soi. Les choses ne sont pas tranchées surtout dans le cas de cet auteur où le discours énonciatif est en permanence fluctuant et ambigu, où les nombreuxinfléchissements et détournements de sens ne cessent de dérouter le lecteur. C'est pourquoi le propos est d'analyser les « bigarrures de l'âme », les inflexions du discours narratif et métanarratif tels qu'ils se donnent à lire, et non pas chercher à affirmer ou à infirmer telles ou telles suppositions, exactitudes ou réflexions. Notre visée est donc de nous pencher sur les deux formes d'amour – platonique et la débauche –, sur le thème de la ressemblance et du fétichisme qui, comme nous le verrons, se montrent, par leurs excès, très proches de l'excentricité.

Disons-le déjà que le positionnement de l'auteur-narrateur face à l'écriture confessionnelle est très ambivalent, voire contradictoire. Dans les « Amours de Vienne », par exemple, le narrateur se montre à la fois prêt à raconter à son ami ses aventures et ses expériences personnelles et réticent envers le dévoilement de sa vie intime, y compris ses relations libertines entretenues avec les Viennoises. Quant au *Voyage en Orient*, le narrateur choisit soit de raconter seulement certains aspects de ses escapades amoureuses, soit d'autocensurer l'écriture autobiographique, soit de demander à son ami de ne pas « révéler les secrets » de ses confidences, voire de mystifier la réalité, c'est-à-dire de présenter les « faits réels », avoués volontairement dans les lettres qu'il envoie, comme s'ils étaient nés de la « pure imagination ». Parfois, le narrateur se sent incapable de raconter ses aventures telles quelles, c'est pourquoi,

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sont marquées de tant de traits communs qu'on doit se demander si l'obsession des mémoires de ce sosie n'a pas déterminé chez Gérard pareil enchaînement de destinées ».

pour ne pas devenir susceptible d'avoir trop exagéré la réalité des « petits faits » et de les transformer ainsi en mensonge, il renonce à sa « sincérité absolue » et choisit de se créerplutôt un drame dont le héros principal soit lui-même[5].

Le morceau que nous donnons ci-dessous nous permet de voir quelle est la vision de l'auteur par rapport à la femme aimée, à l'amour platonique et au libertinage. Force est de préciser que certaines idées exposées dans ces passages cités reviennent dans *Les Confidences de Nicolas*. Rappelons, avant tout, que le *Voyage en Orient* de Gérard de Nerval, d'où nous allons extraire l'un des fragments, n'est pas un récit des voyages réels, mais un mélange de réalité et de fiction. Plus clairement, l'auteur brode des itinéraires fictifs sur deux voyages qu'il a réellement faits, ainsi que du voyage réel, extérieur et excentrique, le narrateur épistolier glisse facilement sur le voyage littéraire, intérieur et concentrique[6]. Autant vaut dire que ses voyages fictifs sont à la fois concentriques et excentriques. La superposition des deux formes de voyages, d'ici et de l'ailleurs, mobiles et immobiles, est aussi à repérer sous la plume de l'auteur, prépondéramment dans le *Voyage en Orient* :

> Mon ami, je t'ai décrit jusqu'à présent fidèlement mes liaisons avec des beautés de bas lieu; pauvres amours! Elles sont cependant bien bonnes et bien douces. La première m'a donné tout l'amour qu'elle a pu ; puis elle est partie comme un bel ange pour aller voir sa mère à Brünn. Les deux autres m'accueillaient fort amicalement et m'ouvraient leur bouche souriante comme des fleurs attendant les fruits [...] J'hésite à te continuer ma confession, ô mon ami! comme tu peux voir que j'ai longtemps hésité à t'envoyer cette lettre […] Ne va pas révéler, à des Parisiens surtout, *le secret de nos confidences*, ou bien dis-leur que tout cela estde *pure imagination* ; que d'ailleurs cela est si loin ! (comme disait Racine dans la préface de Bajazet), et enfin, que les noms, adresses et autres indications sont suffisamment déguisées pour que rien, en cela, ne ressemble à une

[5] *VO*, *NPl*, II, p. 506 : « Tu le sais, et c'est ce qui a peut-être donné quelque intérêt jusqu'ici à mes confidences, j'aime à conduire ma vie comme un roman, et je me place volontiers dans la situation d'un de ces héros actifs et résolus qui veulent à tout prix créer autour d'eux le drame, le nœud, l'intérêt, l'action en un mot. Le hasard, si puissant qu'il soit, n'a jamais réuni les éléments d'un sujet passable, et tout au plus en a-t-il disposé la mise en scène; aussi, laissons-le faire, et tout avorte malgré les plus belles dispositions. Puisqu'il est convenu qu'il n'y a que deux sortes de dénouements, le mariage ou la mort, visions du moins à l'un des deux... car jusqu'ici mes aventures se sont presque toujours arrêtées à l'exposition: à peine ai-je pu accomplir une pauvre péripétie, en accolant à ma fortune l'aimable esclave que m'a vendue Abd el-Kerim ».

[6] Voir Aki Taguchi, *Nerval. Recherche de l'autre et conquête de soi : contribution au suivi d'une genèse du Voyage en Orient*, Peter Lang, 2010 ; Voir aussi Chang Hwa Park, *Nerval, écrivain voyageur : une nouvelle forme de voyage littéraire*, thèse consultée en ligne, le 12 févier 2013 : http://bdr.uparis10.fr/theses/internet /2012PA100046.pdf; On conserve dans les collection Spoelberch de Lovenjoul et de Sardou (Marsan) le « petit roman en journal intime » de Gérard de Nerval sous le titre « Lettres d'amour ».

> indiscrétion. Et d'ailleurs, qu'importe après tout ?... nous ne vivons pas, nous n'aimons pas. Nous étudions la vie, nous analysons l'amour, nous sommes des philosophes, pardieu ! […] Mais… il me semble que je vais te raconter l'aventure la plus commune du monde. M'en vanter ? Pourquoi donc ? Je t'avouerai même que cela a mal fini. Je m'étais laissé aller avec complaisance à décrire mes amours de rencontre, mais ce n'était que comme étude de mœurs lointaines ; il s'agissait de femmes qui ne parlent à peu près aucune langue européenne… et, pour ce que j'aurais à dire encore, je me suis rappelé à temps le vers de Klopstock : "Ici la *Discrétion* me fait signe de son doigt d'airain". (Nerval, 1984 : 227)

Comment interpréter les ambivalences, les contradictions, les fuites, mais surtout les réticences de l'épistolier, si on les compare avec la désinvolture et la franchise des confidences de Restif de la Bretonne ? Les renvois à la « Discrétion » ou à la « sincérité » à l'égard des aventures amoureuses du narrateur du *Voyage en Orient* sont trop insistants pour qu'ils soient anodins. Le discours transparent sur son moi ou l'écriture objective sur des faits vécus apparaissent généralement, pour Nerval, comme des lieux qui s'imposent à être voilés oumystifiés. Le voile ou l'autocensure dont Nerval se sert pour opacifier ou édulcorer son récit des aventures licencieuses trouveront aussi leur utilité dans *Les Confidences de Nicolas*. Bien que Restif de la Bretonne décrive dans son roman ses expériences et dévoile ses intimités, sans pudeur et sans détours, Nerval préfère de ne plus suivre l'écriture rétivienne dans cette direction et de ne pas donner cours aux scènes d'obscénité et de libertinage. Mais, le voile, que l'auteur jette pour couvrir les impudicités, n'a-t-il une double fonction, dans le sens qu'il cache et dévoile en même temps, occulte et rend transparents le discours, les obsessions et les désirs cachés ? Bruno Tritsmans souligne parfaitement ce que nous venons de dire :

> L'œuvre autobiographique nervalienne relève, comme le veut le genre, d'un régime de l'aveu : face à l'autre, Nerval (ou du moins le narrateur des récits) se dévoile, se révèle. Mais ce moment de révélation de soi s'accompagne d'une tentative de dissimulation : tout en divulguant sa vie (amoureuse)-ou du moins tout en prétendant le faire-Nerval exclut le destinataire et se dérobe au regard d'autrui. Son œuvre autobiographique répond donc à la fois à un goût de la révélation et à un désir de dissimulation : comme la carte de Derrida, c'est une "lettre ouverte " qui se veut en même temps "illisible ". (Tritsmans, 1984 : 51–52)

Une analyse psychanalytique sera certainement révélatrice si elle est articulée autour du fonctionnement de cet objet métaphorique – le voile –, souvent rencontré dans les œuvres de Gérard de Nerval. Mais, cet auteur n'aurait pas été content si nous le prenons comme « sujet

anatomique » ou analysons ses *Confidences* tout en empruntant les théories freudiennes concernant la castration, le fétichisme ou le complexe œdipien.

La folie érotique de Nicolas est d'aimer la même femme dans toutes les femmes qu'il rencontre et avec lesquelles il a des relations d'amitié ou amoureuses. Poursuivre l'un(e) dans le multiple et voir des ressemblances dans toutes les figures féminines que le héros croise, sans distinguer entre unique etuniversel, entre singulier et pluriel, entre âme et corps c'est ici que l'on définit l'excentricité du personnage. Le syncrétisme féminin, la théorie de ressemblance, le fétichisme (compris symboliquement) et la contradiction seront les figures de l'excentricité que nous essayerons d'analyser de près. Pour ce faire, nous reprenons les séquences les plus suggestives de chaque tableau consacré à une figure féminine, afin de greffer notre discours interprétatif sur tels ou tels aspects.

« L'amour seul occupait ses pensées et il lui eût sacrifié même la gloire, dont il était digne peut-être, mais qu'il n'obtint jamais ». (NERVAL, 1984 : 946) C'est ainsi que Nerval débute la série des aventures, auxquelles le héros des *Confidences* s'adonne, et des belles figures féminines qu'il rencontre au long de sa vie.

Le récit s'ouvre par une première partie coupée en neuf chapitres, chacun d'entre eux se focalisant surla jeunesse du personnage : son début dans la littérature, mais surtout sur ses aventures amoureuses. Dès les premières pages, l'auteur-narrateur inscrit le récit sous le topos de *theatrum mundi* :

> Rien n'est plus dangereux pour les gens d'un naturel rêveur qu'un amour sérieux pour une personne de théâtre ; c'est un mensonge perpétuel, c'est le rêve d'un malade, c'est l'illusion d'un fou. La vie s'attache tout entière à une chimère irréalisable qu'on serait heureux de conserver à l'état de désir et d'aspiration, mais qui s'évanouit dès que l'on veut toucher l'idole. Il y avait un an que Nicolas admirait Mlle Guéant sous le faux jour du lustre et de la rampe, lorsqu'il lui vint à l'esprit de la voir de plus près. (*Ibidem* : 947)

Lire le récit des aventures exhibées, des drames et des passions de chaque personnage des *Confidences* comme l'épanchement du théâtre dans la vie réelle et vice-versa sera une clé de lecture susceptible de nous aider à proposer au texte plusieurs pistes d'analyse; entre le réel et le songe, entre la réalité et l'illusion, entre la lumière et l'ombre, il n'y a pas de faille précise, mais une continuité : « Vous nous savez des poètes à prendre le théâtre pour la réalité, et la réalité pour la pièce qu'on joue », déclare Gérard de Nerval, dans *Le Carrousel*, en 1836. Le théâtre

a toujours fasciné Gérard de Nerval même si ses projets dramaturgiques, individuels ou en collaboration, n'ont pas lui apporté beaucoup de succès et de satisfaction[7].

Gabrielle Malandain, dans son livre *Nerval, ou l'incendie du théâtre*, explore toutes les formes du théâtre (social, intérieur, extérieur, autobiographique, individuel, du siècle, textuel, amoureux) sur les scènes desquelles Nerval joue le théâtre de sa vie ; il joue et déjoue ses fantasmes, ses monodies et panoplies, ses distances, projections, rôles et identifications[8].

Nicolas, un passionné du théâtre et futur écrivain, qui « brûlait d'un feu pudiquepour telle ou telle demoiselles », pût voir, il y a une année, l'actrice Mlle Guéant « sous le faux jour du lustre et de la rampe ». Comme il ne se permettait plus de regarder les spectacles de cette belle actrice, il se contentait du « bonheur stérile » de l'attendre à l'entrée du théâtre, d'où il pouvait admirer au moins la « taille élancée, le teint éblouissant et le pied charmant » de l'actrice, lorsqu'elle sortait du théâtre; seuls les « gentilshommes, les robins, les commis des fermes et les gazetiers n'étaient pas réduits *à cette extrémité*. Ils pénétraient dans le théâtre, soit par faveur, soit par finance, et le plus souvent accompagnaient les actrices jusque chez elles, au grand désespoir ». Chaque fois, le personnage suit l'actrice jusqu'à ce qu'il peut voir cette « statue adorée descendue de son piédestal, vivre et sourire un instant pour lui seul » ; il la voit tout près, mais elle lui paraît cette fois-ci sans grâce, sans cœur, tellement changée[9]; des fois, il a même le courage de se promener la nuit sous les fenêtres où habite l'actrice adorée, « épiant le jeu des lumières et des les ombres sur les rideaux ». Voici comment la

[7] Le thème du théâtre paraît dans *Sylvie, L'Imagier de Harlem, Pandora, Léo Bruckart*.

[8] Voir Gabrielle Malandain, *Nerval, ou l'incendie du théâtre*, p. 12 : « Le texte nervalien de la dernière période se joue dans l'interaction de la subjectivité et de la réalité. C'est en ce point que le « théâtre », cette fois au sens symbolique, investit la vision ; car le monde et la représentation où se font et se défont les identifications, où l'imagination trouve ou non son compte […] Devant ce théâtre social est placé le je, héros et narrateur d'une aventure intérieure dont la théâtralité n'est pas moindre : elle se joue dans la fascination à se représenter, à se composer en personnage, à modeler les autres selon son désir, à les mettre en scène selon son rêve. Ce théâtre personnel, en marge de l'autre auquel il permet d'échapper, mais qui trouve des complicités dans l'idéalisme de « l'air du temps », se referme dans le cercle clos du « vrai » théâtre et dans l'espace du rêve et du délire ; Voir H. Bonnet, « Nerval et le théâtre Sombres », *Romantisme*, n. 4, 1972, p. 54–64.

[9] *Sylvie*, *NPl*, III, p. 539 : « Vue de près la femme réelle révoltait notre ingénuité ; il fallait qu'elle apparût reine ou déesse, et surtout n'en pas approcher. Quelques-uns d'entre nous néanmoins prisaient peu ces paradoxes platoniques, et à travers nos rêves renouvelés d'Alexandre agitaient parfois la torche des dieux souterrains, qui éclaire l'ombre un instant de ses traînées d'étincelles. »

scène de théâtre change de cadre et de décor, mais pas d'actriceet de spectateur; l'espace du réel devient l'espace scénique du regard, des illusions et des fantasmes del'« insensé spectateur », tout curieux de s'informer sur les activités nocturnes de la belle Guéant :

> C'est donc une femme idéale qu'il aimait, puisqu'il n'avait songé d'ailleurs à se rapprocher d'elle ; mais le cœur humain est fait de contradictions. De ce jour, Nicolas se sentait amoureux de la femme et non plus seulement de la comédienne. Il osait pénétrer un de ses secrets, il se sentait résolu à se mêler au besoin à cette aventure, comme il arrive quelquefois que dans les rêves le sentiment de la réalité se réveille, et que l'on veut à tout prix les faire aboutir. (*Ibidem* : 948)

Introduit dans les cercles des « princes et des poètes » (Nicolas n'était-il pas « un peu prince », descendant de l'empereur Pertinax ?) par Mlle Guéant, le personnage raconte, les yeux pleurant et la « voix étouffée », l'histoire de son premier amour, ses aventures, ses sentiments et ses émotions vécus. Sans nous éloigner de notre trajet, il faut s'arrêter sur la remarque de Nerval faite par rapport à la généalogie fantastique que se donnait Nicolas : « Il est permis de croire que la généalogie qu'il avait dressée à cet effet n'était qu'un jeu d'esprit destiné à ridiculiser les prétentions de quelques gentilshommes, ses voisins, qu'il recevait à sa table » (*Ibidem*). Comment lire ces paroles de l'auteur-narrateur des *Confidences*, vu qu'il croyait lui-même dans ses origines impériales, qu'il se présentait comme le descendant de Napoléon.

Reprenons le fil rouge du premier récit portant sur Mlle Guéant. Quant à la personne qu'il avait aimée, elle ressemble – avoue Nicolas – à Mlle Guéant : « elle vous ressemblait, elle avait beaucoup du moins de vos traits et de votre sourire, et rien ne peut me consoler de sa perte sinon de vous admirer » (*Ibidem* : 952).

La pièce de théâtre (le texte-scène), que nous avons eu l'impression, en tant que lecteur, de regarder finit: « À un signal donné, les lumières s'éteignirent, et une sorte de Colin- Maillard commença dans l'obscurité » (*Ibidem* : 953). Gérard de Nerval, à la différence de Restif, préfère prolonger cette *scène*dans les coulisses.

Mlle Guéant meurt de la poitrine, provoquant ainsi beaucoup de tristesse dans l'âme de Nicolas ; il avait pleuré longtemps cette disparition. Mais une autre « figure idéale », la religieuse Jeannette Rousseau, d'une « beauté céleste » et d'un « teint virginal » va attirer l'attention de Nicolas et lui inspirer « une flamme platonique ». Il n'osait pas témoigner à Jeannette l'amour platonique qu'il nourrissait

pour elle, mais il se contentait de la « regarder tout fixe », lorsqu'il la rencontrait à l'église qu'elle fréquentait, de toucher sa main, d'aller la voir participer à la messe, de réciter la prière favorite de cette femme, de s'appuyer aux mêmes endroits qu'elle, de s'assoir à genoux, là où elle s'était assise, et de baiser la pierre « qu'avaient touché[e] les pieds de cette jeune fille » (*Ibidem* : 965). « Se serait-elle aperçue qu'à l'église son regard était toujours fixé sur elle » ? (*Ibidem* : 966) Marguerite, la gouvernante du curé de Courgis, assurait le jeune homme que les gens de l'église avaient observé l'insistance de son regard fixé sur Jeannette.

Le cœur vide – mais intéressé toujours de Jeannette Rousseau –, le jeune Nicolas va chercher la compagnie de Marguerite Pâris et va lui confesser ses souffrances, ses désirs et amours. Mais, parlant de Jeannette, le personnage sent son cœur battre pour Marguerite :

> – Je ne sais, dit Nerval ; en parlant de Jeannette, en vous regardant, en vous embrassant, j'ai senti le cœur me manquer… Je ne pouvais m'empêcher de contempler votre cou si blanc où tombent vos cheveux dénouées ; votre œil mouillé de larmes m'attirait, Marguerite, comme une vipère qui regarde un oiseau ; l'oiseau sent le danger et ne peut le fuit… – Mais si vous aimez Jeannette dit Marguerite d'un ton sérieux. – Oh ! c'est vrai, je l'aime !... En disant ces mots, Nicolas fut pris d'une sorte de frison et se sentit glacé" […] – Jeannette ! oh ! oui, Marguerite… vous avez raison ; mais je ne sais pourquoi ma pensée est à elle, et c'est vous cependant qui m'agitez le cœur si fort que je ne puis respirer…. (*Ibidem* : 967; 971–972)

Mais basculement immédiat dans le discours de Nicolas : Marguerite, si l'on en croit le narrateur, n'avait pour ce jeune homme qu'une sensibilité et une bonté maternelles. Les confessions et les larmes des deux confidents ne cessent pas de couler, l'un et l'autre se souvenant de leurs amours échoués et perdus, de leurs nostalgies, refoulements, chagrins et douleurs. Marguerite aimera toujours M. Rousseau, le père de Jeannette Rousseau, même s'il avait épousé une autre femme. Les souvenirs renaissent et se vivifient : la femme se rappelle d'un autre jeune homme, M. Denesvre, qui l'avait aimée, mais qui fût tué par l'oncle jaloux de Marguerite (qui avait conçu pour sa nièce un amour coupable) avant de la faire demander officiellement en mariage. En racontant son histoire d'amour,

> Marguerite pleurait à chaudes larmes […] elle passait ses mains dans les cheveux de Nicolas et ne pouvait s'empêcher de le regarder avec attendrissement, car il lui rappelait M. Rousseau par son amour pour Jeannette, et le pauvre Denesvre par son exaltation, par ses regards ardents, par la douceur même qu'elle sentait à se voir par instants l'objet d'un trouble qui détournait sa

> pensée de Jeannette. D'ailleurs, si ces peines d'autrefois la rendaient indulgente, la différence des âges lui donnait de la sécurité. (*Ibidem* : 973)

Les confessions de Marguerite excitent l'imagination de Nicolas de telle façon qu'il s'imagineêtre lui-même Denesvre :

> bravant le danger pour voir Marguerite […] qu'il y a quelque chose de beau à répandre son sang pour un entretien d'amour, et, moitié éveillé, moitié soumis à une hallucination fiévreuse, il se glissa hors de son lit puis parvient à gagner le jardin par la porte de la cuisine. Le voilà devant la fenêtre de Marguerite, qui l'avait laissée ouverte à cause de la chaleur. Elle dormait, ses longs cheveux dénoués sur ses épaules ; la lune jetait un reflet où se découpait sa figure régulière, belle et jeune comme autrefois dans ce favorable demi-jour. Nicolas fit du bruit en enjambant l'appui de la fenêtre. Marguerite rêvant murmura entre ses lèvres : "Laisse-moi, mon cher Denesvre, laisse-moi !" O moment terrible, double illusion qui peut-être aurait eu un triste lendemain. "La mort, s'il le faut !" s'écria Nicolas en saisissant les bras étendus de la dormeuse… Il ne manquait à la péripétie que le coup de fusil de l'oncle jaloux […] Marguerite tout effarée croyait voir se renouveler la scène à vingt ans de distance. (*Ibidem* **:** 973**–**974)

Le narrateur n'hésite pas à saisir le malheur et le risque des confidences: « Le pauvre Nicolas ignorait comme elle tout le danger qui existe dans ces confidences, dans ces effusions, où les sens participent avec moins de pureté à l'exaltation de l'âme » (*Ibidem*). Les conduites extravagantes du jeune homme et de Marguerite seront fortement critiquées et punies par les membres d'un conseil familial : « le dangereux séducteur » est envoyé à Auxerre pour fairel'apprentissage dans l'imprimerie de M. Parangon, tandis que Mme Pâris est remplacée par sœur Pilon, « une dévote à la taille robuste ». Ainsi, une fois arrivé à l'imprimerie du M. Parangon, une nouvelle beauté paraît susciter l'intérêt au jeune apprenti. C'est Mme Parangon, que Nicolas rencontrera, une autre belle femme, rappelant la figure de Vénus à laquelle « on ne pouvait résister ». Il la croise un jour et la beauté« lui vint rappeler un souvenir évanoui. Cette femme, il l'avait vue autrefois, mais non pas telle qu'elle lui apparaissait maintenant ; son image se trouvait à demi noyée dans une de ces impressions vagues de l'enfance qui reviennent par instants comme le souvenir d'un rêve » (*Ibidem* : 977). Ils se connaissent, s'amusent et s'entretiennent avec des lectures diverses, chacun partageant ses préférences en matière des livres (*L'Adrienne, Zaïre*, *Lettres du marquis de Roselle*, *La Pucelle, La Mérope*, l'*Alcyone*, *Bohémienne*, *La Gouvernante*, *Les Dehors trompeurs*, *Arlequin sauvagede Mme de Villedieu*, *La Princesse de Clèves*, *Le Cid*), sans échapper à la tentation de se prendre pour tel ou tel

personnage fictif, rencontré au cours de leurs lectures. La fiction envahit peu à peu la vie réelle de ces deux amants amoureux, jusqu'à ce qu'elle occupe le devant de la scène de leurs illusions, idéaux et fantasmes.

Les deux dernières parties concernant Zéfire et Sara – deux autres femmes que Nicolas rencontre au long de ses déambulations aventureuses – sont plus imprégnées de ce mélange entre fiction et réalité ou de ce que l'on appellera le bovarysme. Nous y reviendrons en temps voulu.

La tentative de viol (Nicolas pénètre une soirée dans la chambre de Mme Parangon), le vol de Nicolas de l'une des mules – appartenant à Mme Parangon – (objet fétiche qui revient excessivement tout au long des *Confidences de Nicolas*), et à l'intérieure de laquelle le jeune homme écrit « Je vous adore » (*Ibidem* : 981) ou le repris du motif de la ressemblance (« J'ai une sœurbeaucoup plus jeune que moi … qui me ressemble un peu » (*Ibidem* : 987) dit cette femme à Nicolas) sont les aspects les plus importants à mettre en évidence dans la partie consacrée à l'amante de Nicolas. La femme meurt, regrettant fortement ses fautes et surtout le fait que Nicolas n'a pas voulu « être son frère[10]» (*Ibidem* : 989–991). Depuis que Nicolas, connu comme l'ouvrier compositeur et le séducteur des femmes, reçoit la nouvelle de la mort de son amante passagère, nul épisode de sa vie ne pouvait égaler les souffrances générées par cette autre femme perdue. Il se marie avec Agnès Lebègue, « l'une des filles les plus décriées de la ville » (*Ibidem* : 994), mais celle-ci s'enfuit avec son cousin. Se voyant quitté et trompé par son épouse, Nicolas consacre son temps à l'écriture du roman *La Femme infidèle*, suivi peu après du *Paysan perverti*. Comme « tout objet nouveau exerçait de l'influence sur cette âme ardente, envahie par des passions violentes, imprégnée d'électricité » (*Ibidem* : 992), l'apparition de Zéfire, avec son « sourire divin », qui semblait rappeler du « sourire athénien » de Sylvie, son « air vif et doux » et sa « taille *guêpée* », fait le romancier oublier la mort de Mme Parangon, mais seulement pour l'instant parce qu'en fait « les traits de Zéfire lui avaient rappelé de la femme qu'il avait perdue, comme celle-ci lui avait rappelé de Jeannette Rousseau, son premier amour. » (*Ibidem* : 1011). Celle-ci meurt, elle

[10] Voir les pages 989–991: « L'amour longtemps contenu, la pudeur vaincue par la surprise, tout conspira contre la pauvre femme, si bonne, si généreuse, qui tomba presque aussitôt dans un évanouissement profond comme la mort […] Tu n'as pas voulu être mon frère ! s'écria Mme Parangon, hélas ! tu auras été l'amant d'une morte ; je ne survivrai pas à cette honte […] J'ai outragé la divinité dans sa parfaite image… Je n'ai plus le droit de vivre… » et aussi p. 992 : « La pauvre femme n'avait survécu que peu de mois aux scènes douloureuses que nous avons racontées. La vie insoucieuse et frivole que Nicolas menait à Paris ne lui avait pas été cachée, et jeta sans doute bien de l'amertume sur ses derniers instants ».

aussi, regrettant ses fautes et sa vie désordonnée. La vie de cette femme prostituée fera l'objet de l'ouvrage rétivien, intitulé *Le Pornographe*.

L'amoureux des « onze mille vierges » n'est plus jeune, mais, à quarante cinq ans, « il n'est pas vieuxencore » et son cœur est de plus « beaucoup plus tendre ». Le mariage avec Jeannette Rousseau, nous dit le narrateur personnage « c'était le bonheur peut-être ! Epouser Jeannette, passer sa vie à Gourgis, en brave laboureur, n'avoir point eu d'aventures et n'avoir pas fait des romans, telle pouvait être ma vie, telle avait été celle de mon père…» (*Ibidem* : 1036). Il n'est pas difficile de saisir la résonance de ce passage dans *Sylvie*, où l'auteur- narrateur regrette le bonheur qu'il aurait pu sentir en épousant la « petite paysanne ».

Nicolas rencontre Sara, une belle fille timide, éduquée dans la rigueur de la religion janséniste, qui souffre à cause de l'autorité de sa mère, qui ne l'avait laissée pas libre de choisir ce qu'elle voulait et ce qu'elle aimait. Elle trouve toute la compassion dans l'écrivain Nicolas, son « père et ami », auquel elle confesse ses douleurs et ses tristesses. Et une fois que les confessions de la femme se multiplient, Nicolas sent son cœur plein d'amour « battre plus que jamais » pour cette jeune fille, quoi qu'il n'ait pas pu s'abstenir de se rappeler, de temps en temps, de Mme Parangon :

> Nicolas pencha la tête dans sa main, réfléchit un instant, puis s'écria rempli de pitié : "Et il (Delarbre) t'a quittée ! Il n'a pas compris que la pureté de ton âme… rachetait mille fois, pauvre victime, l'infâme lâcheté commise envers toi !" En s'arrêtant sur cette idée, Nicolas pensa involontairement à Mme Parangon. Cette fatalité de sa vie revenait encore unefois, sous une forme nouvelle, retourner le fer vengeur dans son éternelle blessure. (*Ibidem* : 1018–1019)

Le « cœur flétri par la douleur et les regrets », l'écrivain aime Sara, mais il l'aime « d'une autre manière ; je t'aimais comme on aime ces étranges visions que l'on voit passer dans les songes, si bien qu'on se réveille épris d'une belle passion, faible souvenir des impressions de la jeunesse…dont on rit un instant après ! » (*Ibidem* : 1020). Le charme, dit Nicolas, l'avait fait céder, beaucoup plus avant de rencontrer Sara,à l'amour

> pour une image que je me créais en moi-même, pour une chimère, fugitive comme un rêve, et que je ne songeais même pas à réaliser, pour une de ces impossibilités que j'ai poursuivies toute ma vie, et que je ne sais quel destin a quelques fois rendues possibles ! […] Nous ne vivons pas, nous ! nous analysons la vie !... Les autres créatures sont nosjouets éternels…et elles s'en vengent bien aussi. […] Les images du jour sont pour moi comme les visions de la nuit !

> Malheur à qui pénètre dans mon rêve éternel sans être une image impalpable !... Comme le peintre, froid à tout ce qui l'entoure, et qui trace avec calme le spectacle d'une bataille ou d'une tempête, nous ne voyons partout que des modèles à décrire, des passions à rendre, et tous ceux qui se mêlent à notre vie sont victimes de notre égoïsme, comme nous le sommes de notre imagination ! […] Sais-tu ce que nous faisons, nous autres, de nos amours ?... Nous en faisons des livres pour gagner notre vie. C'est ce qu'a fait Rousseau le Genevois… C'est ce que j'ai fait moi-même dans mon Pauvre perverti. J'ai raconté l'histoire de mes amours avec une pauvre femme d'Auxerre qui est morte ; mais plus discret que Rousseau, je n'ai pas tout dit… peut-être aussi parce qu'il aurait fallu raconter… (*Ibidem* : 1020–1021)

L'écrivain est le prisonnier de son écriture qui sacrifie sa vie et sa présence au monde pour garder intactes ses chimères. La réalité est convertie en fiction et en chimères : Sara devient *Adeline* dans les *Contemporaines*, tandis que son bien aimé, Delarbre, reçoit le nom de *Chavigny*, et auquel se substitue en fait le narrateur lui-même:

> Je me figurais que j'étais à sa place, et que c'était moi qui t'aimais […] Alors j'exprimai en moi-même, j'exprimai tout seul à sa place les sentiments que tu m'auras inspirés. Ce qui n'était pour lui que de l'amour était pour moi de l'adoration ; j'eusse jaloux pour lui, au besoin… j'aurais tué son rival !... Je t'aurais épousée, moi, à sa place… […] Reparlons de cet amour bizarre où je me substituais en pensée à celui qui me paraissait plus digne de toi que moi-même ; tu ne sais pas jusqu'où allait ma folie. (*Ibidem* : 1021)

Voici comment les frontières entre la réalité, la mimesis et la représentation se montrent poreuses. L'usurpation ou le remplacement d'identité – jusqu'à la substitution en pensée –, l'imagination du non vécu et la représentation théâtrale touchant la folie sont les signes flagrants d'un « amour bizarre » et chimérique que Nicolas portait pour Sara ; comme dans le théâtre, la durée et les failles n'existent plus.

Sara se marie avec M. de La Montette (c'était un mariage de raison), tandis que l'écrivain épouse Jeannette Rousseau, « la seule des femmes qu'il a aimées et à laquelle il n'a jamais osé de dire un mot » (*Ibidem* : 1036) L'union de ces deux, qui se voulait, jusqu'à un point, la réitération du mariage mystique de Polyphile et Polia[11], finit dans la contingence néfaste : Jeannette meurt. Gaudet, suspecté d'avoir empoisonnée cette femme se tue, tandis que Nicolas est condamné aux galères.

[11] *Ibidem*, p. 1037 : « Puisque nous ne pouvons plus nous marier pour être heureux, épousons-nous pour mourir ensemble » ; voir « Le songe de Polyphile », *NPl*, II, p. 237.

Pour conclure, ce que les personnages des *Confidences* ont en commun, au-delà des échecs, des douleurs, des regrets et fautes, ce sont les chimères qui habitent dans leurs théâtres intérieurs. Les chimères de Nicolas, qui sont également celles de Nerval, sont les plus dévastatrices : il est captif de l'image fixe, obsessionnelle d'une seule femme ; il pense à la même femme en même temps qu'il s'écarte de lui, mais sans pour autant cesser vraiment d'y penser. Dit autrement, Nicolas se décentre de cette image fixe et se recentre sur celle-ci tout en la faisant surgir à travers le multiple, c'est-à-dire à travers les rencontres d'autres femmes. Il voit la même femme dans toutes les femmes qu'il croise et se donne ainsi au vertige des ressemblances et des fantasmes, vertige qui porte atteinte non seulement à sa façon d'être au monde, mais aussi à sa *présence au monde*. Chaque personnage vit ses chimères du passé sans s'en échapper. Nicolas de Nerval est tiraillé entre l'amour platonique et l'amour charnel, entre la spiritualisation des sentiments d'amour et la poussée pulsionnelle charnelle qui s'épuise dans la débouche. Ni l'une, ni l'autre de ces formes d'amour ne sauvent le personnage de ses douleurs, regrets et angoisses. Et l'excentricité consiste justement dans l'impossibilité de trouver un équilibre harmonieux entre âme et corps, entre l'idéal et le réel et non dans le choix de l'une ou l'autre de ces formes d'amour parce que les deux sont exclusives ; elles hypertrophient et atrophient le sentiment d'amour conduisant à « tous les désordres, toutes les corruptions, tous les crimes ». (*Ibidem* : 1051) et d'ici au dérèglement. L'amour de Nicolas est un fantasme de l'amour où l'unique se multiplie chaque fois qu'il veut le remplacer. La concentration de l'idée fixe, l'amour platonique et la débauche tuent l'équilibre. L'excentricité existe autant que le mouvement se passe réellement dans le for intérieur du personnage, autant qu'il y a une permanente oscillation entre débauche et conscience du péché ou de la faute.

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A Review of Individual and Social Madness in the Beats' Literature and Life

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Abstract:
Madness is a crucial theme in the Beasts' literature and life. This article distinguishes between individual and social madness and shows their influence on the Beats, using the ideas of Erich Fromm, Michel Foucault and many others and also using the Beats' own works and ideas. The focus is of course more on Burroughs, Ginsberg, and Kerouac. The Beats did not adjust themselves to society because they believed that American society was so irrational and mad that it brutally suppressed their individuality, repressed their natural desires, and forced them to consider themselves mad just because of lack of adjustment. As opposed to those who regard lack of adjustment as the cause of individual madness, there are others who enunciate that the individual is not to blame but society which is inattentive to individuals' potentialities and does not adjust itself to their needs and aspirations.
Keywords: Adjustment, individuality, madness, society, conformity

Introduction

Because of their eccentricities, peculiarities, and unusual behaviour, the Beats were considered as madmen by the public and accordingly faced serious consequences of their actions: the reformatory (Neal Cassady as Dean Moriarty in *On the Road*), the insane asylum (Ginsberg), expulsion from academies (Ginsberg), public ridicule (Ginsberg, Burroughs, Kerouac), censorship (Ginsberg, Burroughs, Kerouac), and prison (Kerouac). It is reputed that William Blake, one of the Beats' great mentors, prided himself on having had visionary conversations with some of the most brilliant poets of the past such as Homer, Dante, Milton, Shakespeare, and "all the majestic shadows, grey but luminous, and superior to the common heights of men" (qtd. in Korteling, 1966: 91). It is famous too, that Blake and his wife while reading *Paradise Lost*, sat naked in their garden. They were not of course regarded as mad people but their problem with the public was that the Beats, as Tytell remarks, "wanted their Blake to dance naked in

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the public garden" (1976: 11) which did not in fact agree with the accepted social codes. To induce visions in themselves, the Beats consumed drugs, exceeded in criminal activities, and pursued sheer ecstasy that all this was like swimming against the strong current. Once Allen Ginsberg was in his room and heard William Blake's voice reading *Ah! Sun-Flower*. Immediately he phoned his psychiatrist and told him that he wanted to see him because Blake was just in the room. The doctor shouted "You must be crazy" and hung up (qtd. in Simpson, 1979: 69). In *On the Road*, Ginsberg who appears as Carlo Marx has his visions and Kerouac has beautifully pointed out to them: "… he lived in Harlem in midsummer and at night woke up in his lonely room and heard "the great machine" descending from the sky; and when he walked on 12 5th Street "under water" with all the other fish. It was a riot of radiant ideas that had come to enlighten his brain" (1959: 130). During his very short stint in the navy, Kerouac was simply not capable of taking orders and one day he dropped his rifle and told anyone to go to hell and went to the library. After a series of psychiatric tests and claiming himself to be "old Samuel Johnson" (qtd. in Mckee, 2004: 41), he was diagnosed with schizophrenia and released from the navy. Burroughs takes the biscuit and his play of William Tell, attempting to shoot a glass from the top of his wife's head, conducive to the death of his wife and his own escape from the law, is well-known. Or in 1940 Burroughs, an avowed homosexual, amputated his little finger with a pair of garden shears to win the affection of his lover Jack Anderson. All these and many other anomalies, contributed to the bad reputation of the Beats as madmen. In addition, starting a "revolution against everything in sight" (Sterritt, 2004: x), and also a new era in the current counterculture of the 1950s and '60s contributed to this reputation.

Wisdom *vs.* Irrationality

Madness has always been ironic in literature. In *King Lear*, the superficial king gains wisdom after he goes mad. In a conversation between Gloucester and King Lear, the King says: "What, art mad? A man may see how the world goes with no eyes. Look with thine ears: see how yond justice rails upon yond simple thief. Hark, in thine ear: change places; and, handy-dandy, which is the justice, which is the thief?" Edgar who plays a madman but ironically is wise, hearing this conversation, recognizes basic wisdom in the King's utterances: "O, matter and impertinency mix'd! /Reason in madness!" (Abrams, 2000: 1174–175). Foucault, interestingly, uses the word *folie* for madness; the French word for 'folly' which can, as opposed to the word 'madness', entail both meanings of the 'wise idiocy' of the Shakespearian fool and

'insanity' in the modern clinical sense. Foucault also argues that throughout history reason and madness have been estranged and separated from one another and especially in modern times madness is considered as psychopathology rather than folly and as a truth which has to be diagnosed and cured only by scientific disciplines (Downing, 2008: 23–24). Artaud, the French thinker, too, as Tytell discusses, condemned all psychiatry arguing that "most mental patients were gifted with superior insight and lucidity that allowed them to see through social shams" (1976: 95). In Buddhism, in which the Beats were very interested, Olmsted reports that the notion of the Divine Madman exists and the phrases 'Zen lunatic' and 'crazy wisdom' are recurrent (Elkholy, 2012: 184).

Madness in the Beats is no exception. In actuality, they achieved wisdom through madness. The wisdom that came from this madness was that there was 'no wisdom in American society' and they should have distanced themselves from it. According to Ginsberg, "madness was the Beat badge of honor in a world gone insane with bombs and dictators, terror and tyranny" (Raskin, 2004: 81). In *On the Road* this insanity has been shown:

> We arrived in Washington at dawn. It was the day of Harry Truman's inauguration for his second term. Great displays of war might were lined along Pennsylvania Avenue as we rolled by in our battered boat. There were 6-295, PT boats, artillery, all kinds of war material that looked murderous in the snowy grass; … Dean slowed down to look at it. He kept shaking his head in awe. "What are these people up to? …" (Kerouac, 1959: 80).

Bull, Sal's friend in *On the Road* growls too, that "The bastards right now are only interested in seeing if they can blow up the world" (Kerouac, 1959: 90). In *Howl* America is an "armed madhouse" and a country of "madtowns", "visible madman doom", and "invincible madhouses" (Schumacher, 2015: 23). So there were two kinds of madness; good or creative madness and bad or self-destructive madness. In other words, there were "inspired crazy" and "unrelated crazy" (qtd. in Raskin, 2004: 152) and the Beats claimed to have enjoyed the former. It should be noted however that the Beats sometimes transcended the border between these two and destroyed themselves. Kerouac for example, so exceeded alcoholism that he destroyed his body and soul and died almost young when he was only 47 years old.

It is now axiomatic that the Beats contributed to the American counterculture of the 1950s and '60s to hereby fulminate against an evil society that was itself sick; a dominant corporate structure that suppressed individuality and human potentialities in favour of a neurotic

whole. They had realized that this society's madness was unrelated and self-destructive. So, their "retreatism" which "refers to the rejection of socially approved goals and means" (Delamater, 2006: 457), manifested itself in their madness. Solomon, a talented writer whom Ginsberg met in a mental hospital and inspired him to write his masterpiece *Howl*, was living proof to Ginsberg that "the best minds of my generation destroyed by madness" (Schumacher, 2015: 21). By madness, Ginsberg means society's merciless madness that forces the individual to consider himself mad if he refuses to dispense with his deepest senses or individuality and conform to the seemingly standard structure. Roszak submits this better: "As long as any man's moral sensibility squares with our world view, we are inclined to accept his conduct as quite sane and reasonable. But all the elegant rationalizing in the world will not convince us that someone who rejects our vision of reality is anything but mad or superstitiously irrational" (1969: 80). In other words, in American society of the1950s and '60s, every individual dealt with an "either/or situation." Either the individual acquiesced in the structure and defined a role instead of a vocation or identity or "dropped out" (King, 1972: 103).

The Beats knew that American society was so sick, neurotic, repressive and oppressive that they braved out to transform the current consciousness and change the world the way they saw and understood its reality. In this society individual freedom was repudiated and trampled on, sexuality was repressed and in general, human needs were taken for granted. Whatever it was, it was not reason. In actuality, "Reason and Rational… pointed to the full achievement of individual potentialities (freedom) and the satisfaction of individual wants and needs (happiness)…" (King, 1972: 124). Ginsberg warned that this reason had become a "horrific tyrant" in America and "created the nuclear bomb which can destroy body, feeling, and imagination" (qtd. in Elkholy, 2012: 228). A society whose existence depends on and is maintained by the perennial menace of war is not rational. The capitalist system is entropic and paradoxical, it carries with it both productivity and destruction. In *On the Road* Sal and Dean travel to a faraway mountainous corner of Mexico. The Indians come to watch and beg:

> All had their hands outstretched. They had come down from the back mountains and higher places to hold forth their hands for something they thought civilization could offer, and they never dreamed the sadness and the poor broken delusion of it. They didn't know that a bomb had come that could crack all our bridges and roads and reduce them to jumbles, and we would be as poor as they someday, and stretching out our hands in the same, same way (Kerouac, 1959: 172).

Foucault is severe in his strictures on this societal reason and contends that the reason has become the primary instrument of our domination whereas it was supposed to liberate us (Gutting, 2005: 76).

This bogus rationality as a matter of fact, had strengthened itself in social institutions and thereby usurped rationality and freedom of individuals who had been caught and trapped in those institutions. Individuals had to completely adjust themselves to this social consciousness and dispense with all their personal illusions and experiences. As an alternative, the Beats strived to create a new consciousness, identity, or subjectivity through madness, induced mostly by mind-altering drugs, in such a way that madness had become a technique by which to extricate themselves from that old and evil consciousness. The goal of this madness or "true sanity" is identical with what Laing has mentioned: "the dissolution of the normal ego, that false self competently adjusted to our alienated social reality … and the eventual re-establishment of a new kind of ego…" (qtd. in Roszak, 1969: 50). To be on your best behaviour in society, that is, to be normal, socially productive and respectable, and mentally healthy had actually nothing to do with individual subjectivity. This subjectivity was lost once and for all in American society and the Beats were really on the ball to resuscitate and reinforce it. In other words, individuals had been stripped of the concept 'I' by the society in which they lived. Then, it is not accidental that the Beats were anti-intellectualism and viewed the current rationality with revulsion and accordingly Kerouac once growled that "kill the intellectuals" (qtd. in Belgrad, 1998: 240). Norman Podhoretz who savagely criticized the Beats suggested that to oppose or endorse them had to do "with being for or against intelligence itself" (Creighton, 2007: 268). The minute point is that reason entails understanding and intelligence does manipulation and control. According to the Beats, it was not reason but intelligence that reined in American society and by the same token they took exception to the fact that society was all the time engaging in manipulating and controlling people and they were dead set against this detrimental manipulation or control. Precisely, it was for the same reason that Ginsberg was thrilled and fascinated by people like Herbert Huncke just because they were real people not intellectuals.

Individual Adjustment

Suffering or enjoying madness, the Beats could not adjust themselves to society. Psychologically speaking, those who suffer adjustment disorder cannot adapt, modify, or alter their collective patterns of behaviour so as to conform to the requirements of the society

in which they live. Some psychologists believe that individuals have to be able to adjust otherwise they will have a lot of problems because lack of adjustment mostly leads to depression and anxiety. LeVine for example, touches on the question of sanity and emphasizes that individuals simply "must subscribe to much of the consensual reality to avoid being outcast" (Gold, 1997: 120). When Adler speaks of a type of individual who is not socially adjusted, he in fact, means that they lead an unproductive life without any social interest. From this psychological point of view, those who adjust have energy and are courageous enough to face the problems and difficulties of life as they come along (Brett, 1997: 48–49). Ogbu, another psychologist, takes a structural-functional view of psychological phenomena to quantitatively and qualitatively increase and expand adaptive intellectual skills because these skills function to adapt the individual to the social structure (Ratner, 2008: 86–87). In *Desolation Angels*, Kerouac admits that he is really unfit for this modern American society: "I really look like an escaped mental patient with enough physical strength and innate dog-sense to manage outside an institution to feed myself and go from place to place in a world growing gradually narrower in its views about eccentricity every day" (1995: 255). Freud has got a special view of individual adjustment. He simply repudiates this impossible notion that man, only if in complete accord with his cultural environment, can he be truly himself and fully human. The reason for this impossibility according to Freud is that man in essence and by definition is "alienated" (King, 1972: 46). In actuality, man deserves to be repressed and alienated by society because by temperament, he demands unlimited and free gratification of his libidinal instinct or sexual aspirations and this in its own turn, is conducive to a strong tendency to aggression that "constitutes the most powerful obstacle to culture" (King: 57). At last, Freud reaches the conclusion that man and society repulse each other and concerning lack of adjustment "the trouble lies deep in man" (King: 46).

Swartz uses the idea of 'liminality' to expound on the Beats' lack of adjustment. Liminality refers to the shaky ground between two stages in the development of a character. He exemplifies Sal, in *On the Road*, who belongs neither to the old, outgrown, or rejected reality nor the new consciousness or subjectivity that he is trying to establish (2001: 96). Sal in his liminal stage is ambivalent about his condition and has a doubtful and paradoxical cast of mind. On the one hand, he sometimes refers to Dean as "Saint" (Kerouac, 1959: 38, 121, and 194) or "Angel" (212, 263) and wants to follow him and on the other, he at some points decides that Dean is "Shrouded Traveler" (124), "Angel of Terror" (235), or "frightful Angel" (239). And eventually when in Mexico Sal

catches a fever and becomes very sick and laid up and Dean leaves him in the lurch, he comes to this conclusion that Dean is a "rat" (305) and no longer follows him. As a matter of fact, Sal flitters between two different worlds and this lack of concentration gives him a precarious position. He is trapped in an unknown territory, he has no relation with the social structure, and he has no identity. As a result, Jack Kerouac and Neal Cassady, Sal and Dean respectively in *On the Road*, died tragically after many years of suffering. Swartz, by the same token, concludes that these people were not able to adjust because using drugs and alcohol, they strived to remain fixated in their liminal stage of life and refused to pass from this stage to a completely social life (2001: 96–97). Dean reiterates that their liminal situation is faultless: "Now dammit, look here, all of you, we all must admit that everything is fine and there's no need in the world to worry, and in fact we should realize what it would mean to us to UNDERSTAND that we're not REALLY worried about ANYTHING. Am I right?" (134).

A crucial point should be made here. The Beats knew that although diversity or pluralism was a characteristic of American society, all cultural groups acted within the confines of a capitalist system surrounded by so high stone walls that it was almost impossible to set oneself free from it. Ginsberg sadly confesses that "there is no escape and that America will simply continue to torment those who refuse to conform" (Foster, 1992: 102). In modernity, Foucault enunciates, only in art and literature the voice of unreason, untrammeled by psychopathological discourse which is part of the establishment, may be heard (Downing, 2008: 27). Liminality could be seen in the Beats' real life. In the fight against capitalism in real life it is the Beats who are defeated: consulting psychiatrists, Burroughs and Ginsberg made several attempts to cure themselves and Kerouac repeatedly went back to his mother who was a representative of American society. In compensation, the Beats in their works vicariously created really mad characters, like Dean Moriarty in *On the Road* and Bull Lee in *Naked Lunch*, who in their fight against society never ever compromised or gave up. In their liminal stages of their lives between social reason and individual unreason or madness, the Beats most of the time ignored or evaded rather than fight the power imposed upon them by society. But at least, they did "Wake up in Moloch!" (Schumacher, 2015: 23) and recognized the evil discourse and if they were not able to defeat it, they would create potential characters who fought to their dying day.

Another psychologist DiRenzo goes further than all this and argues that if individuals are not capable of adjusting themselves to society

their very humanity will be in jeopardy and they will change into savages or nonhumans. He regards

> socialization as the process by which a Homo sapiens becomes human. People become human only by becoming human for their time and place. It is common for people to regard those who act radically different from what they believe is appropriate as less than human, as "savages." Behaviors that distinguish humans from nonhumans are also patterned for their particular society. ***So*** this process that fits individuals for their organizational environment is essential for their very humanity (Gold, 1997: 145).

Socialization, however, is the process by which people are made to behave in a way that is acceptable in society against which the Beats strongly rebelled. This lack of humanity is seen in *On the Road* when midst one of those liminal doubts and confusions, Sal identifies himself with garbage:

> attendants of the theater converged with their night's total of swept-up rubbish and created a huge dusty pile that reached to my nose as I snored head down--till they almost swept me away too. This was reported to me by Dean, who was watching from ten seats behind. All the cigarette butts, the bottles, the matchbooks, the come and the gone were swept up in this pile. Had they taken me with it, Dean would never have seen me again. He would have had to roam the entire United States and look in every garbage pail from coast to coast before he found me embryonically convoluted among the rubbishes of my life, his life, and the life of everybody concerned and not concerned. What would I have said to him from my rubbish womb? "Don't bother me, man, I'm happy where I am. You lost me one night in Detroit in August nineteen forty-nine. What right have you to come and disturb my reverie in this pukish can?" In 1942 I was the star in one of the filthiest dramas of all time. I was a seaman, and went to the Imperial Cafe on Scollay Square in Boston to drink; I drank sixty glasses of beer and retired to the toilet, where I wrapped myself around the toilet bowl and went to sleep. During the night at least a hundred seamen and assorted civilians came in and cast their sentient debouchments on me till I was unrecognizably caked (Kerouac, 1959: 246–247).

It should be noted here that the establishment forces individuals to adjust, socialize and conform as much as possible and in the process without assuming any responsibility for itself, produces feelings of 'guilt' in every individual who, for whatever reason, does not manage it. Roszak reports that in 1968, the BBC produced a documentary study of the British NHS (National Health Service). This study suggested that the NHS would see to it that its psychiatric facilities would take on the job of, on the one hand, certifying the normal and on the other, of adjusting the abnormal to the exacting demands of modern society (1969: 20). Marcuse goes even further than this and objects that the result of this process is "not adjustment but *mimesis*: an immediate identification of the individual with his society and, through it, with the society as a

whole" (2007: 12). Marcuse continues to contend that as a result of this forceful adjustment, 'inner freedom', that is, the private space in which an individual may become and remain 'himself', is whittled down and loses its meaning and reality (12). In *One Flew over the Cuckoo's Nest*, the Big Nurse patently reveals the purpose of the establishment: "You men are in this hospital," she would say like she was repeating it for the hundredth time, "because of your proven inability to adjust to society…" (Kesey, 1962: 167). The establishment rewards the individual who adjusts and socializes and punishes the one who refuses to do that:

> Please understand: We do not impose certain rules and restrictions on you without a great deal of thought about their therapeutic value. A good many of you are in here because you could not adjust to the rules of society in the Outside World, because you refused to face up to them, because you tried to circumvent them and avoid them. At some time – perhaps in your childhood – you may have been allowed to get away with flouting the rules of society. When you broke a rule you knew it. You wanted to be dealt with, *needed* it, but the punishment did not come. That foolish lenience on the part of your parents may have been the germ that grew into your present illness. I tell you this hoping you will understand that it is *entirely* for your own good that we enforce discipline and order (Kesey, 1962: 199–200).

The establishment, in actuality, to maintain the social status quo, names and manages as 'madness' any psychological damage and distress caused by social inequalities (Mills, 2005: 102). In brief, the establishment's principle message has always been that "You must adjust… This is the legend imprinted in every schoolbook, the invisible message on every blackboard" and the Beats' counter message was that "break out of the cage…" (qtd. in Skirl, 2004: 15).

Unhealthy Society

When Allen Ginsberg asked William Carlos Williams to write an introduction to his collection of short poems *Empty Mirror*, Williams was already nationally famous. In 1952, when America was struggling with communism in Korea and McCarthyism was reining in, the authorities were hunting communists throughout the country. The FBI had already begun to keep a file on Williams as a subversive since the Great Depression and World War II. In 1953, a year after he wrote the introduction to Ginsberg's collection, Williams was appointed as a Consultant in Poetry at the Library of Congress. Accusing Williams of being sympathetic to communism according to some of his poems and essays, the FBI prevented him from taking up the post. In the same year Williams went to Hillside Hospital for depression. This story reinforced Ginsberg's idea that America's madness was responsible for the

destruction of the best minds of his generation, as he wrote in *Howl*. So, something was wrong with American society. Nicosia reports that Ginsberg believed that those in power were insane and that society was bound to destroy itself (1983: 141). As opposed to those who held the individual responsible for his madness if he was not able to adjust, many others including the Beats postulated that American society itself suffered from collective psychosis or neurosis and the symptoms that they enumerated for the disease were: the cold war and the threat of atomic annihilation; conformity, compliance, and obedience of the masses; materialism and consumerism; unbridled technological advances and militarism, etc. Russel Jacoby, a psychologist, instead of 'collective psychosis', uses 'madness of the whole' and speaking about critical psychology, submits that "it must not forget the madness of the whole and ideologically flaunt the virtues of a human existence that is today inhuman. It must aid the victims — the lost, the beaten, the hopeless …" (qtd. in Saleebey, 2001: 233). Saleebey argues that "we do not honor or deploy the wisdom and capacities of individuals" when we explain and explain away social problems through individual fault (239). Marcuse reiterates that "the state becomes a reality only when it corresponds to the given potentialities of men and permits their full development" (1955: 11). Especially if the conflict is between a 'genius' and his public, Hegel declares, it is the public that is to blame (Bell, 1978: 130).

Sal in *On the Road* becomes disillusioned with America. The American Dream promises everything but delivers nothing. America is monotonous and no longer innocent; it lacks adventure, excitement, equal opportunity and instead is replete with hypocrisy and emptiness. Sal cannot find any pure meaning and value in this country. Burroughs mentions the same idea in *Naked Lunch*: "America is not a young land: it is old and dirty and evil before the settlers, before the Indians. The evil is there waiting" (1959: 13). Sal silently defends Dean against others who blame him for his madness because he knows that Dean is a victim or scapegoat driven mad by society: "This was not true; I knew better and I could have told them all. I didn't see any sense in trying it. I longed to go and put my arm around Dean and say, Now look here, all of you, remember just one thing: this guy has his troubles too, and another thing, he never complains…" (Kerouac, 1959: 195). Sal witnesses America's madness here in *On the Road*:

> Suddenly I found myself on Times Square. I had traveled eight thousand miles around the American continent and I was back on Times Square; and right in the middle of a rush hour, too, seeing with my innocent road-eyes the absolute madness and fantastic hoorair of New York with its millions and millions hustling forever for

> a buck among themselves, the mad dream--grabbing, taking, giving, sighing, dying, just so they could be buried in those awful cemetery cities beyond Long Island City (Kerouac, 1959: 107–108).

In *Visions of Cody*, Kerouac decides that "I realized either I was crazy or the world was crazy: and I picked on the world. And of course I was right" (qtd. in Holladay and Holton, 2009: 155). In *America* Ginsberg addresses the 'insane' America: "I'm sick of your insane demands/… America stop pushing I know what I'm doing" (Schumacher, 2015: 28–29).

Erich Fromm, the social psychologist and philosopher, in his seminal book *The Sane Society* strongly criticizes those psychiatrists and psychologists who refuse to entertain the idea that society as a whole could be insane and instead the number of unadjusted individuals is the only factor that can convince them of the existence of the problems of mental health in society (2002: 6). According to Fromm "consensual validation" is a deceptive concept; the fact that most of people share certain ideas and feelings proves the validity of them and this is the "phenomenon of *socially patterned* defect" (14–15). Ginsberg in *Kaddish* refers to this social defect as "(sanity a trick of agreement)" (Schumacher, 2015: 31). Perhaps the following quotation is the gist of Fromm's idea:

> mental health cannot be defined in terms of the "adjustment" of the individual to his society, but, on the contrary, that it must be *defined* in terms of the adjustment of society to the *needs* of man, of its role in furthering or hindering the development of mental health … A healthy society furthers man's capacity to love his fellow men, to work creatively, to develop his reason and objectivity, to have a sense of self which is based on the experience of his own productive powers. An unhealthy society is one which creates mutual hostility, distrust, which transforms man into an instrument of use and exploitation for others, which deprives him of a sense of self, except inasmuch as he submits to others or becomes an automaton (70).

Marcuse has the same idea and believes that the rational progress of history is due to a relentless struggle to adapt the world to the potentialities of mankind (1955: 10). Society frustrates the natural desires of individuals; it makes them fully conform and changes human beings who are, by temperament, creative and productive, into automatons. King whose idea corresponds to Marcuse and Fromm's, likens the process of growing up in America to "a frustrated and unsatisfactory orgasm" (1972: 103). Also, criticizing psychotherapy as an agent of the establishment, Adorno asserts that in adjusting to the mad whole the patient becomes really sick (Auestad, 2015: 189).

As mentioned in the above quotation, Fromm in his ideas accords great importance to 'love'; if man seeks for integrity and simultaneously

a sense of individuality and needs to unite himself with the world, the only way to acquire all this is to love and this kind of love, according to Fromm, should be inclusive: the experience of solidarity with fellow creatures and the love for oneself (2002: 30). So, the crucial question is whether American society 'furthers man's capacity to love his fellow men' as Fromm demands and the answer, considering the Beats' life and literature, is no. The Beats' misogyny, their treatment of women as mere sexual objects, their narcissism, and their psychopathic attitudes are all notorious. It is reputed that Ginsberg abhorred women, Kerouac rejected his own daughter, and Burroughs killed his wife and was a racist. Dean in *On the Road* is blatantly psychopathic and his narcissistic relations to three women simultaneously are also notorious. Of course, for all this the capitalist society with its materialism, militarism, consumerism, and merciless market economy, must be blamed. Therefore, George Lukacs is true when he blames capitalism for 'brutalization of feeling': "This brutalization of feeling manifests itself in literature to an ever increasing extent, most clearly of all in the description and portrayal of love, where the physical-sexual side gains growing ascendancy over the passion itself" (1989: 194).

Fromm digs up the roots of this brutalization. European countries, Fromm claims, in the nineteenth century had an exploitative and hoarding attitude that caused human suffering and lack of respect for the dignity of man. Accordingly, they started to exploit Africa and Asia and even their own working classes ruthlessly. For this planned exploitation, they did not need feelings but brutality and so full sway was given to brutality and feelings were kept in abeyance. In other words, feelings as taboos in society were repressed and its most obvious symptom was the repression of sex and all that was natural in the body which of course, Fromm concludes, resulted in various forms of neurotic pathology and madness of individuals (2002: 97). To Dean "sex was the one and only holy and important thing in life" (Kerouac, 1959: 4) and Ginsberg in *Howl* refers to this sexual repression: "Moloch in whom I am a consciousness without a body" (Schumacher, 2015: 23). This kind of mere genital love in the Beats is not, however, what Fromm demands. In fact, it is a telltale clue that the Beats had become trapped in the capitalist system from which they claimed to have escaped. The brutalization of feeling has another corollary which is alienation of man from himself and others and is perhaps the main cause of madness in a capitalist system. Fromm, etymologically, says that the word 'alienation' was used in the past to denote an insane person. 'Aliene' in French and 'alienado' in Spanish are older words for the psychotic and

'alienist' is still used in English for the doctor who cares for the insane (2002: 117).

Fromm also emphasizes the dichotomy between difference and conformity in society. He avers that "virtue is to be adjusted and to be like the rest. Vice, to be different" (153). He believes that lack of conformity is usually punished by disapproving words like 'neurotic' (155). Emily Dickinson says almost the same in *Much Madness*:

> Much Madness is divinest sense—
> To a discerning Eye—
> Much sense—the starkest Madness—
> 'Tis the Majority
> In this, as All, prevail—
> Assent—and you are sane—
> Demur—you're straightway dangerous—
> And handled with a chain— (Foerster 759).

This dominant society that distinguishes between social character, without a free will, and individual character, willful and different from others, is actually a deviant society that is "unconscious that it exhibited its repression in social sadism" (Tytell, 1976: 88). If society was unconscious, instead, the Beats were conscious of American society's defect and their dichotomy was obverse because, as Sal famously reiterates in *On the Road*, they preferred the different ones: "the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn …" (Kerouac, 1959: 6). Kesey's narrator is also aware of the society's evil imperfection: "I've heard that theory of the Therapeutic Community enough times… how society… decides who's sane and who isn't, so you got to measure up" (1962: 49).

Michel Foucault is interested in and defends madness as a discourse against the current discourses of society. He knows that a psychotic is dangerous and must be cured but he is "against a perception of madness that admits no meaningful alternatives to our standards of normality and puts all belief and behaviour that seriously deviate from these standards outside the pale" (Gutting, 2005: 71). For instance, their "expression of natural ecstasy", once Ginsberg said was considered mad in America (qtd. in Raskin, 2004: 185). It is reputed that at the beginning of his career, Foucault was attracted to and studied a neglected, unsuccessful, and marginal writer, Raymond Roussel who had been classed as mentally ill by society. As a matter of fact, Roussel like the Beats, strived to think and write outside the discursive constraints of society and in doing so, as Foucault argues, one would be

considered as mad or incomprehensible by others (Mills, 2005: 57). It stands to reason that Foucault like the Beats blames society for individuals' madness. In one of his studies, like Fromm, he accentuates 'alienation' as the main cause of producing madness. Social contradictions determined by class struggle, wars, economic conditions and exploitation, in Foucault's account, cause alienation and then, to set in motion a chain of events, "alienation causes defenses, defenses cause brain malfunction, and brain malfunction causes abnormal behavior"; so, "it is not because one is ill that one is alienated, but insofar as one is alienated that one is ill" (1987: xxvi). Moloch, declares Ginsberg, is responsible for all this: "Moloch the vast stone of war! Moloch the stunned governments!… Moloch whose blood is running money! … Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks!… Moloch!… spectral nations! invincible madhouses" (Schumacher, 2015: 23)! Burroughs, too, lampoons "Naked Mr. America" whose structures are all based on money and shouts: "My asshole confounds the Louvre! I fart ambrosia and shit pure gold turds! My cock spurts off diamonds in the morning sunlight" (1959: 41)!

Speaking of madness, Foucault distinguishes between three periods: the Renaissance, the Classical Age by which he means roughly the seventeenth and a large part of the eighteenth century, and finally the modern period. The major shift in treatment of madness, however, happened in the second period or Classical Age when madmen were confined or imprisoned in "enormous houses of confinement" by Tuke and Pinel for example, as people who subjected madmen to the regime of this confinement; and madness "was to reduce to silence" (1965: 38). In this period it was also crystalized that the madman was not governed by reason but by his passions or corporeal desires "… the fundamental role of passion, citing it as a more constant, more persistent, and somehow more deserved cause of madness" (85). Noticeably, changing consciousness into the unconscious or free play of the unconscious (id) was one of the mottoes of the Beats. They basically repudiated the reason that had led to the repression of natural feelings, the threat of atomic annihilation, and the diminution of individuality. In fact, they used madness as a technique by which to extricate themselves from the oppression of American capitalist system. Kerouac once wrote: "I really will go mad and that's what I half hope for" (qtd. in Raskin, 2004: 83). Ginsberg felt the same (Raskin, 83). He was also convinced that out of his individual insanity he would discover more truths about America's social insanity (Raskin, 119). Tytell reports that madness helped the Beats stay privately sane (1976: 11). And above all:

> We define neurosis as the defensive activities of normal individuals against abnormal environments ... We give space to the description of the neuroses with which human beings defend themselves from an intolerable reality. But it is with this reality that we are primarily concerned. It is our purpose to implement the realization on the part of people that they live in a neurotic culture and that it is making neurotics out of them … (qtd. in Belgrad, 1998: 232).

In this case, Foucault had an affinity with the beats and had really understood that the social reason which was to liberate people had become a means of their oppression and domination (Gutting, 2005: 76).

Foucault retells the story that Tuke retailed about a chained madman whom he received at the *Retreat*. As soon as he arrived, his chains were removed because the keeper let him know that he did not want to use the means of coercion against him as long as the madman behaved as expected. So, the madman promised to restrain himself and whenever he behaved badly the keeper reminded him of coercion and punishment. "Here fear is addressed to the invalid directly, not by instruments but in speech" (1965: 246). The Big Nurse in Kesey's novel "recognizes this fear and knows how to put it to use… you boys be good boys and cooperate with the staff policy which is engineered for your *cure,* or you'll end up over on *that* side" (1962: 18). From now on, the madman is 'guilty' as a madman and "must feel morally responsible for everything within him that may disturb morality and society, and must hold no one but himself responsible for the punishment he receives" (Foucault, 1965: 246). As a result, constraint is abolished; the insane is liberated; but 'fear', 'responsibility', and 'guilt' are inculcated in the madman. So, Foucault defined madness "by the external dimension of exclusion and punishment and by the internal dimension of moral assignation and guilt" (1987: xxxii). Interestingly, Dr. Benway in *Naked Lunch* uses Tuke's method:

> "I deplore brutality", he said. "It's not efficient. On the other hand, prolonged mistreatment, short of physical violence, gives rise, when skillfully applied, to anxiety and a feeling of special guilt … The subject must not realize that the mistreatment is a deliberate attack of an anti-human enemy on his personal identity. He must be made to feel that he deserves any treatment he receives because there is something (never specified) horribly wrong with him …" (Burroughs, 1959: 17).

In another excerpt, Dr. Benway summons Carl Peterson, a journalist, to the Ministry of Mental Hygiene. In this centre, they recognize and try to cure those individuals who are sexually deviant. At the request of the doctor, Carl undergoes a medical examination; it is negative and found that Carl is not deviant. But Dr. Benway who has been keeping a file on Carl and has been keeping him under constant surveillance since he was doing his military service, shows him some

photos of women who were actually drag queens with whom he had sexual relationships during his military service. Carl admits and confesses. Because in some stages of his life, Carl had not adjusted to society, the establishment tortures him by feelings of guilt. Dean Moriarty and Sal Paradise in *On the Road* however conscious of this discourse, reject the responsibility. Dean: "All my jail-problems are pretty straight now. As far as I know I shall never be in jail again. The rest is not my fault" (Kerouac, 1959: 71). "It's not my fault! It's not my fault!" Sal says, "Nothing in this lousy world is my fault, don't you see that" (123)?

Conclusion

The Beats seem to agree with Lyotard who celebrates "the differentiation of all discourses" and accuses capitalism of destroying differentiation and instead, bringing about false integration of discourses (Veeser, 1989: 5). They really panicked at the mechanical consciousness, bogus rationality, and social conformity that the capitalist establishment was going to impose on every individual. They could not envisage a country in which everybody thought and did the same and so, wished to have their own unique consciousness, visions, illusions, and in general 'inner freedom'. They were fed up with 'organization man' devoid of individuality and subjectivity and with a bland America whose people ran a mundane bourgeois life, "a system of work, produce, consume, work, produce, consume" as Kerouac growls in *The Dharma Bums* (1958:78). The Beats, as Ginsberg once suggested, lived in "a prison and concentration camp" (Raskin, 2004: 92) called America that operated a rampant panopticism, techniques of coercion, control, and surveillance, to make certain that every individual adjusted to society and therefore was not a menace to the establishment. This strong discourse tended to hide or marginalize the different individual and wholly deny his consciousness or subjectivity and attribute the defects in society to his lack of adjustment. Facing this discourse, the Beats had to produce a counter discourse to, instead of sameness and social consciousness, bring about 'difference' and individual consciousness because it is natural that "as people feel threatened by standardization, they search out and cultivate differences" (qtd. in Saleebey, 2001: 56). As a matter of fact, to serve this purpose, the Beats created and used a lot of techniques such as: movement, spontaneity, nakedness of mind, homosexuality, addiction, and madness. Social experiences, having had by everybody, did not absorb them because it completely ignored their individuality without which they could not really live as human beings but as robots; they needed first-hand

personal experiences to create and enjoy their own reality rather than admit the given reality of the time and to the establishment, personal experience was the same madness. It is not accidental that Kerouac in *On the Roa*d goes the extra mile for gaining such experiences: "I shambled after as I've been doing all my life after people who interest me, because the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn…" (1959: 6), by which he means it is impossible to gain first-hand experience if one is not mad and novel reality is never produced if one capitulates to social reality.

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Alexander and Abrunca, an Encounter of the Self*

Gina Nimigean**

Abstract:
A significant correlation of ancient European literature, old Romanian literature and Romanian folklore is achieved through the motif of the *journey* as a necessary means of enhancing the individual, as an indispensable way to self-knowledge. An emblematic figure, with a referential impact, which cannot be ignored in these three cultural domains, emperor Alexander (III of Macedon / the Great) travelled the world to look for whatever he could find by himself. He did that like any other hero, any other protagonist that old literature – as *bildungs literature* – introduces us to: the road without leads to the road within and the individual's inhanced inner dimensions. In the Romanian folklore, Alexander's journey is intensely impacted by the encounter with the protecting figure of a mysterious queen: Abrunca.
Keywords: ancient European literature, ancient Romanian literature, Romanian folklore, the journey as required road in the one's self-knowledge, Abrunca

Approaching the relations between folk epics and Romanian folklore is largely achieved in two ways: a) finding traces left by folk epics in folklore, and then b) signalling folkloric insertions in these books, certain aspects deemed to lend themselves to this kind of transfer. The awareness of such a link between this kind of canvassing written texts and folklore, in its various national or transnational manifestations, has shed light on the practice of an intense "bartering" of beliefs, themes, motifs, characters and symbols. These are combined kaleidoscopically, and the result translates into epic reliefs in which, like in a multidimensional game of puzzle, the various gleaned sequences can be retraced – whether they be thoroughly assimilated or just slightly altered and adapted.

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* Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iași, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iași. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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The journey, as a way to one's self enhancement, as a necessary road to self-knowledge, is a significant bridge between ancient European literature, ancient Romanian literature and Romanian folklore. The emblematic figure, with a referential impact, which cannot be overlooked in these three cultural areas, Alexander (III of Macedon / the Great) travelled the world to look for himself, like any other hero, like any protagonist in ancient *bildungs literature*. This is so because the travel without leads to the travel within and the individual's enhanced inner dimensions.

In order to accomplish this, one of the converging points is Alexander's journey towards the East, towards India, his expedition to "Land of Por Emperor of India" in the company of empress Cleofila and her two sons, and his encounter with the Land of the Amazons.

The "distaff's country" is an exceptionally special presence in Romanian folklore: in the tale of *Vit'eazu d'e apă* (*The Brave One b'rn of wat'r / The Brave Oneborn of water*) (Bîrlea, I: 380–400), the hero is promised "Abrunca/ fustian and quite quaint maid/ *from the distaff's landeth*, / which (is hath said) from h'r braid/ the floweth'r sings / from h'r mouth gold and pearls floweth" as a betrothed wife to persuade him to be born (Idem: 384). "I wanteth to wend to the wedding of the niece of Abrunca – the fustian and quite quaint maid *of distaff's land*" (*Ibidem*: 395) Just like for Ileana Cosânzeana "from h'r braid flow'r sings, nine realms hark" (Idem: 384). Not only is Abrunca endowed with all of Ileana's gifts, she is also a woman warrior: "And at which hour thee shall arrive on the bridge, in middle of the bridge – that gent sayeth – that gent shall riseth war upon thee, a wondrous war, f'r in h'r landeth th're art nay men, but distaff only" (*Ibidem*: 389). The "distaff's country" symbolically starts from the bridge, which is guarded by "sentries at the bridge w're did dress as females" (*Ibidem*: 390). All aspects inevitably lead to the conclusion that this is the Amazons' homeland, where beautiful Abrunca is the Queen.

It is usually claimed that *the motif of the Amazons' homeland, the "distaff's landeth"* entered Romanian folklore through the folk epic of *Alexandria*: between the moment of his victory over Por emperor "of India" and his expedition to the land of empress Cleofila, Alexander braves "with his armies towards *the country of Amozen*. And there reigned a womanwith women..." (Chiţimia-Simonescu, I: 65), Talistrada. "And I did not think that you will want to fight women. If thou shall beat me, no honor will be to thee; and if I shall beat you, a most wondrous'r shame thee shall not beest feeleth nowh're" (the rural modern morality!) the queen wisely writes in a message to him (Chiţimia-Simonescu, I: 66). Therefore, Alexander avoids the fight,

although he gets "tribute and army p'r year ten thousand distaff soldi'rs on h'rseback" (*Ibidem*). He dares not fight them, but he accepts to fight side by side with them.

The exoticism of a matriarchal society – which is so alien to the modern mentality of the place – is likely to stand in stark contrast to the favourite topic of the Romanian fairy tale, consecrated by tradition: a lad – i.e. the male character – does or witnesses to a deed that will be an incentive to his all later actions; then the story unreels to reveal him in all the dignity and grandeur of his acts. When he has accomplished his mission successfully, his reward will be a wife (an extraordinary person, of course, a fairy, a princess, or at least the most beautiful maiden in the village), a character whose only part is to wait, more often than not passively, for the hero's stormy tumultuous and initiatory journey to come to an end and for herself to be given to him as an exceptional prize.

However, it is equally possible that the intensity of this contrast to obscure archaic local realities andthus credit the assumption that the literary motif of a country of women exists in our Romanian tradition due to a cultural implant – the folk epic of *Alexandria* – which occurred as late as the 16th century. The tale of *The Brave One Born of Water*, anthologized by Ovidiu Bîrlea (*vide supra*), includes suggestions that at least diminish the assertiveness of this hypothesis; suggestions for the (hypo-)thesis that the *ancestral memory* of such a type of society belongs locally.

Alexander's discoveries *en route* largely complete his identity in the sense that, since they face him with this world of the Amazons, where beautiful Abrunca (in Romanian folklore) / Penthesileea (in classical Greek mythology) is queen, they gather into the reversed polar reflection of the world (structured around the masculine patriarchal principle), which is his world, whose emblem he is by virtue of his excellence.

Abrunca is probably Alexander's complementary pole, meeting him in a process of imminent cosmic depolarization and mutual reflection, of one into the other. This is so because the qualities Alexander manifests and is called to manifest towards his people are similar to the qualities and powers Penthesileia / Abrunca undertakes and carries towards her own people.The symbolic decoding of Abrunca's character and, the more so, of her name, entails an extremely tempting area of research. "Abrunca" – the name of the beautiful queen ruling over a nation of women warriors – as a betrothed wife to the Brave One born of water, reverberates in a strange and exciting way: archaic, forceful, but at the same time, protective, almost parental. Or so

its seems at least to a ear sensitive to the Romanian phoneticism. The name carries with it an inherent symbolism of the sounds, generator of the mental image: an arc described by the *a*-s of the extremities, vaulted over a handful of tiny-tiny parts, gathered into one another – the many consonants cramped in the middle. Semiotically, this is a potentially iconic sign, in the Peirceian sense of motivating (phonic) structure through meaning. (Marcus-Calude: 23)

However, trying to overcome the potential (self)suspicion of (my own) popular etymology, I resorted to a proper etymological approach and I discovered at our origins, in the Latin mythology, a divine entity possessing precisely the attributes suggested by the Romanian name: *Averruncus*. The phonetic similarity between the two names involves the usual evolutionary changes from Latin to Romanian: the intersubstitution of labials *v/b*, the disappearance of the interconsonantic unstressed *e*, the elision of the final consonant, then of the final vowel; to which the attachment of a feminine desinence is added.

Averruncus occupies a minor rank in Roman mythology and can be described as a deity responsible for *aversion*. The term has to be read in its Romanian contemporary meaning, of 'repulsion', emotional 'rejection', but especially in its Latin primary sense, of mechanical action: read sequentially, as *re-pulsion*, *re-jection,* his powers become much more transparent and easy to understand. Seeking further, we find the name *Averruncus* as a derivative of the verb*āverrunco-averuncāre* – 'to remove'/ 'divert'/ 'detour'/ 'avoid', 'push away' (a calamity, a cataclysm) (Gaffiot: 199) – out of which comes, in a straight line, the Romanian verb *"a arunca"* ('to throw'), and which is connected semantically with *āverto/āvorto-avērtĕre/avortĕre*.

Averruncus is a *reactive* god, "averter of evil", known as an aid in avoiding calamities and a fortune bringer for those who worship him. It is also one of the deities protecting the *new born baby and his mother* (Hofmann: 402) against malicious Silvanus. Sometimes he is referenced as a male deity, but we find it in a feminine hypostasis also (Mythome). Silvanus is known as the protector of forests and cultivated fields, and also of the *married man*[1]. As long as his name is also one of the *alter-names* of Mars, of the *proactive* masculine principle, the competition Averruncus-Silvanus may be read as a proto-European episode of the confrontation of matriarchal socio-mental structures with the patriarchal ones.

Beyond being a name, *averruncus* is also a qualifier, given to higher ranking deities such as Apollo, Asclepius, sometimes Mars

[1] *cf.* http://en.wikipedia.org/wiki/Silvanus_%28mythology%29.

himself. Besides this attribute, in his role of evil rejector, Apollo, for instance, receives other functions, too: *Apollo Averruncus* diverts misfortune; *Apollo Articenens* carries the protective bow; *Apollo Coelispex* scrutinizes the skies, *Apollo Culicarius* drives the troublesome insects away – all this in the Latin area. The Greek counterparts are *alexikakos* – 'the one who protects against the evil', *aleximoros* – 'the one who keeps death away', *apotropaios* – 'the one who does not give permission, does not allow/ detours', *apopompaios* – 'the one who carries/ leads/ transfers away', *alexeteiras* – 'the one who defends/ defender/, guardian', *alexiares* – 'the one who keeps the curse away'/ 'who keeps the war away', *aleximbrotos* – 'the one who protects the mortals'. All of this is gathered under the samesemantic umbrella: 'protection'.

The folkloric Abrunca sums up all these qualities and carries out the same missions. By the status of a fighter queen, also in her position of an extreme reward for the Brave's effort and responsibility to assume a human destiny and a descent into matter, we infer that she must be an exceptional being, intangible forthe average man, to whom only the knowledge mediated by fame is allowed. She possesses the epithets by which traditionally the singular Ileana-Cosânzeana is described, which (is hath said) "from h'r braid/ the floweth'r sings / from h'r mouth gold and pearls floweth" (Birlea, I: 384). Thus, we infer the superhuman nature the tale confers to her, and the convergence of functions discovered above reinforces our belief that the character of the Romanian tale continues and subtly preserves the connection with the mythological Roman figure, in a genetic relationship that the passage of time did not fractured. As a protector and a female chief, benefiting from a status and attributes of divine origin, Abrunca is the tutelary effigy of the group organized in a matriarchal way.

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The Truth Behind Fiction-Based Research

Rahela Nayebzadah*

Abstract:
Narrative is both a vital research method and an essential component of life (Bochner & Riggs, 2014). In the former, narratives carry great potential and power as it allows humanity to imagine, inquire, inspire, reflect, and comprehend individuals, cultures, societies, etc… (Richardson, 1997; Miller, 2008). In the latter, narratives allow one to experience situations by envisioning alternative futures and make sense of the world (Mattingly, 1991). Unlike other narrative research practices, 'fiction-based research' (also known as 'fiction as a research practice') has only been on the rise for the past two decades, and is notably evident in identity research, feminist research, and research working from a critical lens perspective (Leavy, 2015). Moreover, within the realm of narrative research practices, fiction-based research remains undervalued and misrepresented as a disempowered research method due to its fictional component. As a method that challenges ways of understanding, this paper will explore the limitations and strengths of fiction-based research.

Keywords: Narrative, fiction-based research, fiction as a research practice, Patricia Leavy, truth, validity

Narrative is both a vital research method and an essential component of life (Bochner; Riggs, 2014). In the former, narratives carry great potential and power as it allows humanity to imagine, inquire, inspire, reflect, and comprehend individuals, cultures, societies, etc… (Richardson, 1997; Miller, 2008). In the latter, narratives allow one to experience situations by envisioning alternative futures and make sense of the world (Mattingly, 1991). Unlike other narrative research practices, 'fiction-based research' (also known as 'fiction as a research practice') has only been on the rise for the past two decades, and is notably evident in identity research, feminist research, and research working from a critical lens perspective (Leavy, 2015). Moreover, within the realm of narrative research practices, fiction-based research remains undervalued and misrepresented as a disempowered research method due to its fictional component. As a method that challenges ways of understanding, this paper will explore the limitations and strengths of fiction-based research.

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The drawbacks to fiction-based research

The three primary concerns evident in fiction-based research are the following: (i) the method struggles to demonstrate truth, validity, and objectivity due to its fictional component; (ii) as a subjective form, the research cannot be properly assessed; and, (iii) reflexivity is difficult to achieve when working with fictional research participants. Due to its reliance on fiction, fiction-based research brings the fact versus fiction dichotomy to the forefront (Leavy, 2015), and as a result, it is disfavoured in qualitative research (even though qualitative methods challenge ways of understanding validity and reliability), as further demonstrated by Benson (2014), who argues that narrative researchers will continue to struggle within academic settings that pedestal "valid", "objective" and "testable" research findings. Such stigma is created mainly because of the denotations and connotations surrounding the term, fiction-based research. The term, 'research', implies truth and substantive knowledge/contribution, but when placed alongside the term, 'fiction-based', the method becomes contradictory and an oxymoron, which not only undervalues the method but also the researcher/author/novelist. Henry James (1884) says the following regarding the debased role of the novelist: "It implies that the novelist is less occupied in looking for the truth (the truth, of course I mean, that he assumes, the premises that we grant him, whatever they may be) than the historian, and in doing so it deprives him at a stroke of all his standing room" (p. 438). In addition, such obsession for proving the truthfulness of stories has caused a further divide in the realm of fiction and nonfiction, as shown in categorizations such as "nonfiction novels" versus "historical novels" and "creative nonfiction"[1] versus "fiction inspired by actual events" (Leavy, 2012).

Nonetheless, such a dichotomy is evident in all forms of research as truth and validity will always be subject to scrutinization. Ethnography, in particular, is known for its history "of blurring nonfiction with fiction in order to most effectively 'write' culture and get their writing out to the public audiences" (Leavy, 2013: 31). This is further illustrated in the Margaret Mead and Derek Freeman debate and their encounters with the Samoans.[2] Here, it is important to acknowledge that not all

[1] Creative non-fiction, which emerged in the 1960's and 70's (Leavy, 2015), is a method that "tells a story using facts, but uses many of the techniques of fiction for its compelling qualities and emotional vibrancy […]. Creative non-fiction requires the skills of the storyteller and the research ability of the conscientious reporter" (Cheney, 2001, p. 1, as cited in Leavy, 2013: 35).

[2] According to Margaret Mead, female Samoans were sexually promiscuous beings before and during marriage. As a society, Samoans were represented as people lacking

autoethnographic and ethnographic studies are nonfictional; some studies do turn to fiction (Leavy, 2015), which only reinforces the value of incorporating fiction into one's research. Arguably, even though all research is narrative, narrative is particularly ever-present in the humanities and social sciences (dating back to the early 20th century). Leavy (2013) makes the following comment on the importance of narrative in research: "In the academic world, researchers are storytellers, learning about others and sharing what they have learned. Whether we go into the field in an ethnographic study or conduct oral history interviews, we are charged with telling the stories of others in creative, expressive, dynamic, and authentic ways" (p. 35). Methods and methodologies such as narrative inquiry, diary study, testimonials, memoirs, creative non-fiction, narrative ethnography,[3] "*life history*, *language learning history*, *language learning experience*, *language biography*, *autobiography*, […] *autoethnography*", etc. further demonstrate the importance of narrative as an alternative approach to research (Benson, 2014: 156; Leavy, 2015). Furthermore, case studies and ethnography are also occasionally described as narrative research: "From research design to data collection, analysis, and representation, researchers bring their assumptions and experiences to bear on their projects. For example, field notes, on-the-fly notes, theoretical memos, and analysis memos all require the researcher to write his or her understandings and impressions of the social reality under investigation" (Hesse-Biber; Leavy, 2011, as cited in Leavy, 2013: 30; Benson, 2014).

Numerous scholars, however, are dispelling the belief that fiction equates invalidity due to the following reasons: (i) as a social research, fiction also aims at "knowledge-building and meaning-making; at accessing, expressing, and negotiating truths and then effectively communicating those 'truths' to revenant audiences'" (Leavy, 2013: 22); (ii) the fictional characters in fiction are never wholly true or wholly invented because their experiences, emotions, thoughts, values, etc. are "real" (Franklin, 2011); and (iii) the settings and situations all draw on the "real world" (read: verisimilitude) (Banks, 2008; Leavy,

strong bonds. Mead's representation was questioned by Derek Freeman, who believed that Mead provided a romantic account of the Samoans and did not take the nurture versus nature debate into consideration.

[3] According to Chase (2005), narrative ethnography is "a transformation of both the ethnographic and life history methods. Like traditional ethnography, this approach involves long-term involvement in a culture or community; like life history, it focuses heavily on one individual or a small number of individuals. What makes narrative ethnography distinct is that both the researcher and the researched are presented together within a single multifocal text focused on the character and process of the human encounter" (p. 659).

2012, 2013; Barone; Eisner, 2012; Viswesaran, 1994). Here, literary devices such as metaphors are extremely powerful in fiction because they have the "extraordinary power of redescribing reality" (Ricouer, 2000: 110). Iser (1997), in particular, argues that there is an overlap between fiction and "the real" through his threefold model: selection, combined, and disclosure. In selection, writers choose elements from the real/referential world and include them into their fictional work. In combined, the elements are simultaneously combined through the meaning-making process. And, in disclosure, writers disclose information about the text by deeming a work a short story or novel on the title page. In addition, Marie-Laure Ryan (1991) coined the term "principle of minimal departure", which refers to the notion that the world in fiction resonates with reality (Leavy, 2013). It is because of fiction's attempt in representing life that James (1884) describes fiction as "a direct impression of life". Furthermore, in order to view fiction-based research as truthful, one must revisit the notion of "findings" and "data," as further emphasized by Banks (2008). Also, as suggested by Leavy (2013), data and findings may come directly from a literature review or from traditional data collection methods such as interviews, field research, etc.

The second issue with fiction-based research is that because of its subjective nature, fiction as a research practice cannot be properly assessed as truthful and valid. Debates surrounding truth and validity have always been (and will continue to be) of concern, as demonstrated in the qualitative versus quantitative debate. When writing a fictional work, especially, the process and outcome is certainly subjective. Thus, rather than positioning the work as objective, accepting that it is subjective – and therefore useful and constructive – is more effective, for even in "objective" research with "objective" findings, subjective interpretations are inevitable. Even Jean-Paul Sartre (1947) urges authors to embrace the subjective quality of writing fictionally. He says, "But if we ourselves produce the rules of production, the measures, the criteria, and if our creative drive comes from the very depths of our heart, then we never find anything but ourselves in our work" (p. 624). Furthermore, Leavy (2013) argues that regardless of its "biased," "introverted," and unobjective state, the method can be assessed according to the traditional evaluative criteria in qualitative research. However, these criterions must be slightly transformed and reimagined because fiction as an untraditional qualitative method "move[s] away from a methodological practice that produces 'findings' to a writing practice that produces a fictional rendering that reflects research, teaching, and/or personal experiences, it is important to evaluate that

work on its own terms" (Leavy, 2013: 79). According to Leavy (2013), qualitative research is evaluated according to the following nine (but certainly not limited to) criteria: (i) validity; (ii) rigour; (iii) congruence; (iv) transferability or generalizability; (v) thoroughness; (vi) trustworthiness; (vii) authenticity; (viii) audience; and (ix) substantive contribution. All these criterions, Leavy argues, can also be applied to fiction-based research. In fiction, validity can be assessed by considering if whether the work could have happened.Rigour can be decided by looking at the aesthetics and use of literary tools that are present in the fiction. Congruence can be judged by focusing on the fiction's "architectural design" (ie. genre, themes, motifs, style, and tone), structure, and narrative congruence. Transferability or generalizability can be measured by asking if whether or not the fiction succeeded in achieving empathetic engagement. Thoroughness can be evaluated through ambiguity.[4] Authenticity can be interrogated through verisimilitude. Trustworthiness can be gained through reflexivity, which can be demonstrated through character development, disclosure of theoretical practices, and narrator's point of view. Additionally, the writer's "personal signature" is also important when determining reflexivity (Banks, 2008; Barone & Eisner, 1997, 2012; Leavy, 2013).[5] When examining the eight category, audience, tone, style, and the genre of the fiction must be appropriate for its target audience. Also, the author's willingness to disclose his/her work (in an abstract, preface, foreword, etc.) and invite audience response should also be taken into consideration here. Finally, whether or not the researcher is contributing to a knowledge area or disciplinary field will determine if whether or not the fiction is a substantive contribution.

The third controversy regarding fiction as a research practice is that researchers are able to dismiss the importance of reflexivity because their participants are fictional. In all forms of qualitative research, one is simultaneously demonstrating and exercising one's power over others. Therefore, reflexivity is crucial throughout the entire research process because as "an ongoing self-awareness", reflexivity forces the researcher to pursue research in "non-exploitative ways" (Pillow, 2003: 178). In writing fictionally, especially, one must pay close attention to reflexivity: "writing can be used as a method of inquiry that engages the researcher in a cycle of reflection that can result in 'deeper knowing'"

[4] Leavy (2013) defines ambiguity as the inclusion of gaps intentionally created by the author to allow the reader to make their own meanings, and the insertion of "ambiguous" narratives that open the text the multiple meanings.

[5] Leavy (2013) defines an author's "personal signature" as "imbuing the text with the writer's personal fingerprint (style, tone, and content choices)" (p. 90).

(Miller, 2008: 349). Oftentimes, discussions surrounding issues of representation are generally evident in research that studies "real settings" with "real participants". Such an approach is problematic because researchers should be aware of how their participants are represented at all times, whether the participants and/or settings are fictional or nonfictional. Fiction-based researchers are in a position of immense power. As creators, they are authoritative, controlling every aspect of their fictional work from beginning to end. However, fictional characters also carry immeasurable power, both over the reader and the writer. Characters possess the strength to challenge and unsettle readers' and writers' views, beliefs, values, etc. However, in the latter, as characters develop, they seize the potential to take over the writer's artistic control. For example, as characters progress, the author may be inclined to change the plot of the story in order to remain true to his/her characters. However, regardless of their powerful entities, the characters' fate ultimately lies in the hands of their creator. Even when characters are based on/inspired by interviewed participants, researchers are in complete control because they determine which stories are "storyworthy" (Chase, 2005). As a result, fiction-based researchers must take reflexivity in every stage of character development into consideration. Arguably, every action, dialogue, and interior monologue that a character is a part of (or not part of, for that matter) reveals more about the researcher's ethical practice than the actual character itself (Leavy, 2013). Even when writers provide characters with interior dialogue to represent their characters as "authentic", writers are exercising their power over their characters, as further argued by Chase, who warns researchers "against the romantic assumption that narrators reveal 'authentic' selves and speak in their 'own' voices, as if their selves and voices were not already mediated by the social contexts in which they speak" (Chase, 2005: 670). Aside from character development, reflexivity must also play a role in other structural design elements, especially setting. Setting is important because it brings up issues regarding the "insider"/"outsider" debate. For example, is Deborah Ellis, author of *The Breadwinner Trilogy*, exploiting and participating in cultural appropriation by setting the plot of her story in Afghanistan? In addition, writers must be reflexive when selecting a narrator's point of view. In first-person narration, by giving the appearance of presenting an "authentic I", the writer's voice may not be as apparent (de Freitas, 2008). Also, other characters' voices may not be as visible as the story is told from the perspective of one character. On the contrary, in third-person narration, even though writers have the freedom to tell the story from the perspective of more than one

character, and thereby provide a bigger picture, their voice as an interpreter/researcher may once again render invisible (Leavy, 2013).

The strengths in fiction-based research

Four strengths in particular position fiction-based research above other qualitative methods, such as: (i) fiction creates innumerable possibilities; (ii) fiction is engaging and engaged; (iii) fiction reaches a wider audience; and (iv) fiction allows one to bear witness. The possibilities in fiction are endless. The power of imagination grants researchers and readers entry into imaginary (or possible) worlds, which may be inaccessible through other methods (Leavy, 2013). Also, the ambiguities and gaps present in fiction allow for a multiplicity of meanings and interpretations to emerge (Barone & Eisner, 1997; Abott, 2008).[6] Fiction is engaging because storytelling – rather than a traditional report of findings that are often evident in traditional dissertations – carries great power. Fiction is also engaged because fiction has the potential to be transformative by confronting, challenging, and disrupting dominant ideologies in a creative fashion (Leavy, 2013). Oftentimes, traditional dissertations and academic articles published in specialized journals are only read by other "academic experts", especially because the language (ie. academic jargon) is inaccessible to the public (Leavy, 2013: 38). However, through fiction, researchers are not only increasing public scholarship, but they are also educating a wider audience by making their work accessible beyond an academic setting (Leavy, 2013). Hence, fiction can be written for both the disciplinary reader and the "everyreader"[7]. Finally, by creating a fictional setting with fictional characters, readers are being educated and bearing witness simultaneously (Leavy, 2013). When readers bear witness, the transformative aspect of research becomes more apparent.

Chase (2005) and Leavy (2013) suggest that fiction as a transformative research practice is a form of social research due to the three primary goals of social research that exists in fiction-based research, which are:

[6] As previously mentioned, ambiguities are understood as a feature of fiction by which the author intentionally creates uncertainty of meaning or intention. Gaps, on the other hand, are included in fiction so that readers fill in the blanks (Leavy, 2013). Both ambiguities and gaps grant readers the power to participate in endless meanings and interpretations.

[7] Pare et al. (2009) make a distinction between the "everyreader" and the "disciplinary reader". The former is understood as any reader who happens to come across the text whereas the latter is understood as one in which a discipline's rhetoric is laid bare.

1. portraying the complexity of lived experience or illuminating human experience (linking the particular and the universal, or micro and macro levels);
2. promoting empathy and self-reflection (as a part of a compassionate, engaged, or social justice approach to research);
3. disrupting dominant ideologies or stereotypes (including building critical consciousness and raising awareness (Leavy, 2013: 38).

By achieving verisimilitude, getting at particulars, portraying inner voice and interior dialogue of characters, and demonstrating narrator's points of views, fiction-based research is able to illustrate the complexity of human experience "more holistically than other forms of conducting and writing research" (Leavy, 2013: 38). In many qualitative research methods, researchers generally do not have access to participant's inner voice and interior dialogue; thus, understanding participant's psychological processes may be difficult to achieve (Leavy, 2013). Fiction, on the other hand, is able to provide a better understanding of human experience through different points of views such as first- or third-person narration. Leavy (2013), however, argues that third-person narration is the most effective perspective because it not only allows the researcher to include his/her voice, but most importantly, the voice of multiple characters: "Narrators are able to present the 'big picture' and show how the different characters fit into it. The third person can thus be used as a means to allow the author to make connections and show interconnections, and as a way for the researchers to explore macro-micro links in their fictional renderings, which is particularly important for researchers in the social and health sciences" (p. 49). The second goal, empathy and self-reflection, is also important to a social justice approach. Once empathy and self-reflection have occurred, readers are able to grow as individuals (Leavy, 2013). However, the promotion of empathy is challenging because researchers have to make sure that by creating empathy in readers, they are not removing agency from the characters.

Finally, the third goal focuses on the disruption of dominant ideologies or stereotypes and the building of critical consciousness and raising awareness (Leavy, 2013). Here, characters, in particular, play a great role in dismantling ideologies and revisiting stereotypes. Another way researchers can disrupt ideologies and stereotypes are by troubling "master plots" (also known as "master narratives")[8]. In addition,

[8] According to Abbott (2008), master plots (or master narratives) are stories that are told over and over again in different ways. These stories draw on deeply held values, hopes, and fears, and they frequently reappear in the literature within a given culture and at times across cultures. Some master plots are essentially universal – the quest story, the story of revenge, etc.

historical fiction, holocaust fiction, fiction on "present-day" issues such the Israeli-Palestinian conflict, and "storytelling from marginalized people of colour provides powerful counterstories challenging the majoritarian stories that make White privilege appear natural" (Solovzana & Yasso, 2002, as cited in Dunbar Jr., 2008: 18; Leavy, 2013). However, fiction-based researchers must be extremely reflexive and cautious when writing such fiction because oftentimes such fiction tends to romanticize, homogenize, or essentialize marginalized communities. Hence, as warned by Clough (2000), researchers must avoid writing on trauma culture without offering a theory and/or politics of social change.

Moreover, as a social research, fiction as a research practice is crucial to postcolonialism. Like postcolonialism, fiction-based research makes space for "subjugated" and "minor" knowledges (Gandhi, 1998) and is aimed at disrupting stereotypes and dominated ideologies and gearing towards social change, simultaneously.

Fiction-based research: A far more rigorous method?

Fiction-based research is argued to be far more rigorous than other traditional qualitative methods due to specificity and aesthetics. Even the title, novelist/author/writer, and the product, novel, comes with great expectations. James (1884) positions the role of the writer with the philosopher and painter, and claims that the novel is "the most magnificent form of art" (p. 445). Sigmund Freud (1907), on the other hand, compares the writer with a child at play. Similar to a child, the creative writer plays – with emotions, settings, and plots – and then begins to fantasize as he/she gets older. Furthermore, according to other literary critics, a novel is supposed to transport, elevate (Longinus, 1867), engage, and represent/mimic life. Such surpassing expectations from the author are questioned by Jean-Paul Sartre (1947). He asks, "One can conquer by arms. Why does it have to be *writing*, why does one have to manage his escapes and conquests by *writing?*" (p. 624). Due to the nature of fiction as a practice of showing rather than telling, reporting, or chronicling (Leavy, 2015), specificity may not always be clearly demonstrated in fiction-based research. Moreover, narrative's point of view, ambiguity, and the power of reader response might further contribute to the hindrance of specificity. Therefore, fiction is required to use language articulately and effectively in order to illustrate the researcher's intentions (Leavy, 2013). Likewise, such attention paid to language is emphasized by Elizabeth de Freitas (2004): "In my own fiction writing, I plunder my experiences, my language, and my very being, to achieve an exactness in my sentences and paragraphs,

grooming them over and over until they match my intentions and my sense of potential impact. Nothing is sloppy in fiction…. Composing fiction is a rigorous act" (p. 269–270). In addition, according to Longinus (1867), through language, writers are able to transport their readers. Longinus (1867) describes five principle sources of "elevated language": (i). the formation of great conceptions; (ii) and (iii) "vehement and inspired passion"; (ix) "noble diction"; and (v) "dignified and elevated composition" (p. 84).

Furthermore, fiction's attention to aesthetics might also prevent the delivery of specificity. For example, certain literary tools and devices (such as metaphors, symbols, motifs, etc.) may not be clearly delivered or received. However, I strongly believe that the aesthetic component of fiction is what makes fiction-based research rigourous. In fiction, writers are compelled to not only create a fictional story, but, most importantly, to produce an engaging and well-written (ie. aesthetical) story, which is again highlighted by de Freitas (2004): "When the fictional rendering has deep aesthetic impact, then rigour has been achieved" (p. 269). And, once such "aesthetic pleasure" or "aesthic joy" is achieved, Sartre (1947) claims that the role of the writer has also been achieved. Fiction calls the researcher to appeal to the five senses. Fiction invites researchers to consider tone, atmosphere, and style. Fiction pushes researchers to use literary devices such as metaphor, juxtaposition, motifs, symbols, etc. However, consideration to aesthetics does not guarantee a "good" story, for fiction must also possess strong plots, creativity, authenticity, engagement, character development, verisimilitude, closure[9], etc., making fiction even more rigorous. Nonetheless, such expectations are also substantial to ethnographic writing, for according to Clifford Geertz (1973), the descriptions found in fictional writing are similar to the "thick descriptions" found in ethnographic writing. Hence, fiction-based researchers are far more susceptible to critique than any other qualitative researcher due to one's taste, as voiced by David Hume (1757):

> One person is more pleased with the sublime; another with the tender; a third with raillery. One has a strong sensibility to blemishes, and is extremely studious of correctness: another has a more lively feeling of beauties, and pardons twenty absurdities and defects for one elevated or pathetic stroke. The ear of this man is

[9] Closure refers to a resolution: "As readers develop expectations, they anticipate the ending of the story and will often judge a 'good' ending based on how well it satisfies their expectations. In other words, readers don't want to be disappointed. Master plots, for example, typically end in anticipated ways, providing closure for readers. However, whether or not we are drawing on a master plot or common genre, we do not need to fulfill readers' expectations" (Leavy, 2013: 63).

> entirely turned toward conciseness and energy; that man is delighted with a copious, rich, and harmonious expression. Simplicity is affected by one; ornament by another. Comedy, tragedy, satire, odes, have each its partisans, who prefer that particular species of writing to all others (p. 250).

The majority of research products such as dissertations, articles, etc. are expected to be well written, comprehensible, and factual; however, they are not required to be written imaginatively or creatively in the same manner as fiction-based research.

Finally, fiction as a research practice requires more proof of reflexivity. Since reflexivity is crucial to fiction-based research, Leavy (2013, 2015) urges writers to be explicit in communicating their ethical practices by including either an abstract, preface, foreword, or afterword. Through this process, which situates fiction-based research as rigorous in comparison to traditional fiction writing, writers have the opportunity to educate readers on the body of scholarship that informs the work "so that at a minimum the readers understand the vantage point or theoretical agenda of the writer" (Leavy, 2013: 51). In addition, some scholars argue that writers should reveal whether or not narratives were derived from a literature review, rooted in personal ideas or fantasies, or grounded in observations and interviews (Leavy, 2015). However, many researchers believe that by disclosing too much, the fiction no longer stands as an artistic work but rather a disclosure of data (Leavy, 2015).

Concluding remarks: The truth to fiction-based research

Fiction-based research is a powerful research method both in a/r/tography and qualitative methodology. Regardless of its limitations, fiction as a research practice is an empowering and effective method when reaching and educating both an "academic"/"non-academic" setting simply due to humanity's interest in hearing stories that resonate, transform, reflect, and inquire. The truth behind fiction as a research practice is that through fiction, writers are able to achieve truth and rigour. Writing is also important to the field of postcolonialism as it calls for transformation through the use of creative writing and empowering the subaltern.

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The Romantic *l'entre-deux* as an Aesthetic Operational Category in *Wasted Genius*[*]

Ludmila Branişte[**]

Abstract:

The present study demonstrates the character of *l'entre-deux* – the inadaptable – is an anthropological basis of Romanticism from both genetic and ontological perspectives, as well as a fundamental aesthetic category for the study of the 19th century. The notion of the maladjusted can be approached neither *in absentia*, nor as an absolute i.e., a subject for study established once and for all; this is the reason why the analysis of its essence and meanings requires a whole field of research, both in context and as individual instances of verbal art. This would not omit, on the one hand, the ideological, philosophical and literary context of the 19th century, when the notion was born and developed, and, on the other hand, the writer's personal outlook and way of expression. The artistic realization of the inadaptable can be found in Mihai Eminescu's literary works, particularly in *Wasted Genius*. This lyrical novel in the Wertherian vein reveals in what way the dialectics of the changes in the ideological and cultural paradigm generates various metamorphoses and hypostases of inadaptability in literature.

Keywords: l'entre-deux, the inadapted, problematic character, aesthetic category, anthropological basis, axiological assessment

Introduction

This paper makes a chronological and axiological presentation of the problematic character – the eccentric – in its most expressive manifestations, who, occupies an important position in the hierarchy of Romanian moral values.

The various representations of this category i.e., the *problematic* character in the 19th century Romanian prose, force us to remember that such maladjusted characters share an obvious objective basis: they live

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[*] Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iaşi, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iaşi. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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in a history (a conditioned time) and have the psyche of an individual forced to live under mutilating circumstances for his human and moral personality. Influenced by this relationship between the objective and the subjective, it was normal for the furor of dissatisfaction to become infinite, for the effort for the impossible to appear endless, and for the ethically generous impulses of the titanic attitude[1] to be justified. The specific physiognomy which the theme acquired in European literature, in works by Hölderlin, Novalis, Tieck, Jean Paul, Benjamin Constant, Sénancour, Chateaubriand, Foscolo, Puşkin, Lermontov, and in Romanian literature, in the novels written in the 19th and early 20th century, is enlightening for any of its researchers.

In order to analyze the mechanism of inadaptability and establish the paradigms of this Romantic notion along with the semantic form of the syntagms in which it comes to the fore, we have chosen the novel *Wasted Genius* by Mihai Eminescu, looking more closely at both personal and ideological instability of the inadaptable.

On the Approach to the *l'entre deux*

The approach to inadaptability, or the character of *l'entre deux*, as the subject for research and an instrument for analysis, as well as a genuine operational aesthetic category typical of the Romanticism may greatly contribute to the development of the theory of literature and a better understanding of the 19th century in general and Romanticism in literature in particular.

As underlined by Galina Aniţoi, the character of the inadaptable lost in the chaos of transition originates from the Romantic character, estranged from the society in which he lives and revolting against dehumanization (Aniţoi, 2007: 32). However, the inadaptable does not mean, in the understanding of both foreign and Romanian Romantic writers, an incurable eccentric, a madman closed in his ivory tower and therefore cut off from the external historical, social and political reality in which he operates. The inadaptability of the Romantic character is neither Bovarist, nor narcissist, but has a tragic, oppositional and existential dimension. The more the inadapted character moves away

[1] See Matei Călinescu, *Titanismul şi geniul în poezia lui Mihai Eminescu. Semnificaţii şi direcţii ale etosului eminescian*, publishing house Pentru Literatură, Bucharest, 1964; the critic provides a detailed analysis of Eminescu's creation in order to explain the semantic configuration of the syntagm *titanic attitude* and demonstrates the semantic realization of the Titanism by means of the syntagm such as *exceeding the limits, growing sentiments, liberation from social norms, rebellion, liberation of energies* etc.

from the hostile and suffocating industrialized capitalist regime, reacting against the progressive bourgeois class (*volens nolens,* contemporary to the character), the more his inadaptability confronts the principles of this modern mechanized and materialist society, subjecting them to examination and questioning. The inadaptable is not an accidental literary product that comes from nowhere and heads for nowhere. The network of the meanings of inadaptability does not present arbitrary semiotics as a unique model of semantic consistency. In this case, inadaptability would be impossible since there would be no fixed centre except for an anonymous source. In other words, inadaptability would be nothing else but an accidental deviation, pure responsiveness without any object, whereas the inadaptable would be just an expression of a lacunary or spectral identity. Inadaptability acquires and generates meanings since it addresses a centre, a social, moral or literary norm (Derrida, 1966: 104). The inadapted character is created by a society whose values are placed at one and only level of reality: that of reason and immediate benefits. Its political centre can hardly be called flexible and its ideology is just a fixed geometry, it gives begets an inadaptable figure who aspires to the absolute and the ideal, confronts the dehumanizing progress, defends national and rural mysticism and is committed to the Romantic movement, absolute love, and social justice.

We need to say from the start that the semantic field of this Romanticist posthumous novel, published by Ion Scurtu, for the first time in 1904[2], of interest to both researchers and readers today, does not overlap that of German and French novels, so familiar to Eminescu. When analyzing Eminescu's writings, we may notice a certain synchronism with the sympathies of a disillusioned generation (represented by such personalities as Hugo, Musset, Chateaubriand, Vigny, Lamartine), inadaptable and sceptical about the ideological and cultural changes, and with a deep sense of melancholy and anxiousness – a *mal du siècle* (see Thérenty, 2001: 62), even though it reveals itself in the form of a generalizing intertextual continuity. As for the relations of the Romanian poet with German Romanticism (Heine, Goethe, Hoffman), where inadaptability turns into its favourite aesthetical category, Zoe Dumitrescu Buşulenga brings them to the limelight and

[2] It was published with the subtitle *posthumous novel*, with an introduction and notes, Institutul de arte grafice, Bucharest. The novel can be found in manuscript 2255, 20 l – 84 l, with supplements on pages 21 v., 24 v.,65 v., 84 v., in the Romanian Academy Library.

includes them in her interpretation of Eminescu's works. However, it should be mentioned again that the motif of maladjustment, integrated into a new synthesis, acquires new dimensions in the light of a moral and artistic experience of its own. Filtered through Eminescu's vision and sensitiveness, the theme does not return unaltered to its source. It is a scientifically objective necessity to establish a precise place for Eminescu's work in the ascending hierarchy of the Romanian novel (starting with the earliest attempts and finishing with the most impressive achievements of the interwar period). In the evolution of the Romanian novel, the countless novels produced until the end of the 19th century can be classified according to a few types. The characteristics of the modern novel, which make it so difficult to classify, appear late in our literature. The early years represent a literary apprenticeship and here we can establish three types of novel: historical, social and lyrical, and sentimental. Two types are mainly variations on Romanticism and Realism, respectively, without clear-cut boundaries between them, at least for a good while.

As a project, Eminescu's novel presents itself, in the author's own words, as a vast work of art, as an ample social-philosophical novel, an artistic transcription of the meditations of several Catilinarian characters, complex and contradictory human types. It is a novel of the misery of the present-day generation, of a generation fighting against uncertainty, within the limits of extremist revolutionarism and total skepticism, looking for the absolute in love and social justice. *Catilinarian nature (characters)* means, according to Eminescu, problematic characters, a concept which existed throughout the European Romantic creations, which was defined by Goethe, in his volume entitled Maxims and Reflections, as a state of mind of the epic or lyrical hero. Thus, the hero is characterised by maladjustment; a man tormented by chimeras, a misfit, a man who is suffering, according to the definition of the Weimar philosopher, but who is suffering from the condition of being a genius and who finally finds his salvation in creation, the only one which saves him from the torments in his soul (Petrescu, 1983: 198). The concept of a *problematic character* appeared in literature together with the novel Problematische Naturen by the German writer Friederich Spielhagen (1861), which Eminescu certainly had read. It is a novel focusing on the unfortunate fate of the 1848 revolutionaries in Germany, seen, against the historical background of the time, as *problematic characters,* Romanticist figures, maladjusted and maladjustable, representing political geniuses who, far from remaining mere Bovarian dreamers, are trying to change the face of the world through fight and sacrifice.

In his poetry, Eminescu presented in countless hypostases the soul of the artistic genius as a problematic nature, as well as that of several problematic characters that do not reach the height of the genius. In his novel, *Wasted Genius – Geniu pustiu*, on the Romanian background of the 1848 Revolution in Transylvania, Eminescu, like Spielhagen, invests his Catilinarian characters – i.e. problematic, with political genius, thus projecting them on a different geographical background and endowing them with characteristics of the Romanian soul.

In Eminescu's understanding, inadaptability in the writer's view is not contrary to adaptability: it is akin to deliberate estrangement, refusal to distort the character's individuality or personal integrity. Moreover, inadaptability presupposes the position outside the refused reality and the development of the character's own understanding of reality. In this connection we should also mention Kant's *sapere aude*. However, Kant's exit from the level of restrictive and reductionist reasoning does not mean the denial of reason or vagrancy in imagination or a delirious dream – it is the courage to come back to the discussion of the ideologically-based axiology, to introduce dialectical nuances into the reflexive and critical attitude that the inadapted adopts towards himself, towards his autonomy, towards everything that was presented to him as obligatory or universally true and, finally, towards the possibility to challenge the norms of the society in which he lives. To sum up, the inadaptable in *Wasted Genius*, mainly represented by the character called Toma Nour, oscillates between *inside* and *outside*, between the individual and collective mind, between private morality and the moral laws of a country, between darkness and light, as well as between the demonic and the angelic.

Literary history sees in Toma Nour, a Romanticist type by excellence, an ardent dreamer, Faustian and Byronian as he shows himself in his dramatic existence, a foreign heroic prototype found with Goethe, Chamisso, Novalis, Laube, or Gutzkov. However, whereas the inadapted character is often typologized and reduced to certain characteristics in the writings of the above-mentioned authors, Eminescu's characters elude any categorization or generalization. His marginalization – the result of inadaptability – cannot be explained by one single reason: his isolation is the consequence of some reconfigurations in the permanent dialectics between margin and centre, general and particular, skepticism and optimism, dream and reality. The physical portrait of the main character of *Wasted Genius* is also ambiguous and unstable, impossible to be included in one category; it defines an unusual human being that has the characteristics of both an angel and a demon:

He was beautiful – a demonic beauty. His pale face was strong and expressive, his brow serene like a philosopher's reflection. His wild black hair of a genius – bright, reached his well-built shoulders. His big hazel eyes were burning like black fire under his bushy eyebrows while his tight bluish lips looked extremely harsh. You might have thought he was an atheist poet, one of those fallen angels, a satan, not the way painters imagine him: wrinkled, hideous, ugly, but a beautiful satan, bright with beauty, proud of his fall, on whose brow genius was written by God and stubbornness by hell, a godly satan, who in Heaven drank the holiest light and got drunk on the most sublime ideals, soaked his soul in the dearest of dreams, only to fall on earth and be left with deception and sadness carved around his lips, as he no longer was in Heaven/.../. His expression was generously powerful, though infernal (Eminescu, 1964: 107–108).

The quote suggests there is a strong connection between falling from Paradise and inadaptability. The oxymoronic attributes of the character demonstrate the impossibility to place him (in heaven or on the Earth), to define him within certain frames (social and asocial) and, finally, to make him *adapted* or *adaptable*.

The painter Ioan is just another hypostasis of Eminescu's ego, he is endowed with his own features and completed with autobiographical data. Being of a problematic nature, tortured by an imaginary anxiety, with a deep affective life, Ioan is himself sentimental and lucid. What dominates his complex character is the mixture of generous passion and cold lucidity. A misanthropist and humanitarian, compelled to constantly fight dramatically between faith and doubt, Ioan manages after a bitter experience to transform his pain and disappointment in revolt and moral strength.

Interesting and new is the organization of two narrative planes within the structure of the novel, which run in parallel and come into contact once in a while. One plane presents Ioan and Sofia's existence. The latter, a blonde angel, dies, which pushes her lover to total devastation. The desire to transcend the human condition through love, and the impossibility of achieving this, remains another topos of Eminescu's writing. The second plane presents the torment and infernal inner pain experienced by Toma Nour and Poesis. The unity of structure is threatened by this *baroque* presentation of parallel intrigues (there is actually a third plane – that of the narrator) (Călinescu, 1935: 285) but even so, it remains a productive way of deepening the individuality of the heroes, and their tragic destiny[3]. It is very possible that Eminescu learnt this technique from Shakespeare, whose work he was familiar with.

[3] As far back as 1935, D. Murărașu, in his introduction to *Eminescu. Scrieri literare*, Ed. Scrisul românesc, Craiova, p. XLII-a, questioned this lack of unity in the structure of Eminescu's novels.

In the existence of the two heroes there is a striking situational analogy (Dumitrescu-Buşulenga, 1976: 180). They are both orphans, a frustrating situation which makes them different from the other people, and they both live the experience of the dead lover. First Ioan who, after Sofia's death, gives up on the world and enrolls in Avram Iancu's army, is wounded in battle and dies killed by the old commander, who loved him like his own child, in order to prevent his being taken by the enemies.

Toma, betrayed by Poesis, loses his love, as well; he tries to find himself, after long sad monotonous years among his relatives in his native village. Then he goes into the mountains to join the revolutionaries, he avenges Ioan, returns to Cluj, where he finds out about Poesis' death and her sacrifice (she became a prostitute in order to save her father), wanders across Europe, caught up in confusing political fights, and dies – we assume – a violent death. A fragment from Toma Nour's manuscripts found in the Siberian ice follows the hero's destiny in a prison in the czarist Russia, and then while he is deported to Siberia.

However there are also many differences between Toma Nour and his double, Ioan, both objective projections of Eminescu's ego. Ioan is the embodiment of beauty, purity, love and forgiveness. The portrait, which his friend Toma Nour had made, showed a

> child about18 years old - with long black hair, thin rosy lips, face white as marble, big blue eyes and long black lashes and thick eyebrows. The child's blue eyes were so bright, the colour so unusual that they seemed to have a feminine, innocent look /…/ How beautiful the child was and how young he died (Eminescu, 1964: 115).

His hands were "fine, sweet, white, his face was delicately pale. Someone looking at his face painted in oil" might have thought he was a "transvestite woman". It is an allusion to the androgynous and it represents an indirect reference to the angelic quality of the hero. There is also a direct reference, when Toma names Ioan that "child, that soft angel".

Toma Nour, on the other hand, is a demon, a Satan, according to he way in which he is portrayed by the poet-narrator, at the very beginning of the novel. He is an incandescent nature, his living is characterised by extreme exaltation, despair, and intense drama. Here are two souls, of contradictory nature, complementary, which remind us of the unlimited aspiration towards unity, which marked the life and creation of Eminescu's genius.

Eminescu's characters do not completely escape into solitude, dreams or worlds discovered in the works by Fichte, Scheling, or

Schopenhauer. Even though they are inadaptable, they do not lose their illusions and zeal. Socially rebellious, they love fighting; this is where they find beauty and fulfillment.

L'entre deux in the Historical, Social and Political Context

The ambivalent *l'entre deux* character, both centric and eccentric, that equals to inadaptability in Eminescu's works cannot be separated from the historical, social and political context in which the author lives, since its display is far from being ostentatious: it is conscious, deliberate and actantial. This is a way to live outside time rather than a fashionable attitude. Social frames of reactionary and inadaptable thinking are present in a later version of the novel. Neither ideal aspirations, nor absolute beliefs free the dreamer from the fact that he belongs to a society. Thus, we can conclude that such notions as riot, uncertainty, extreme revolutionarism, total scepticism, absolute love and search for social justice are clearly discernable in the inadaptability of Eminescu's characters from *Wasted Genius* at the socio-historical level. To sum up, the inadaptable Toma Nour borrows the constituent elements of his inadaptability from the external reality; he approaches and consumes his inadaptability as a form of otherness, turning it into a topic that lays the foundations for his neurosis, being uncovered in the aesthetical prose in "its weak and strong points" (Călinescu, 1936: 284). The character's Romantic neurosis is the writer's neurosis, since the former is the double of the latter; it is a Romantic-realistic neurosis in which the reader shares the role of constructing the meaning.

The idea to write a novel that would bear the *mark of the time* was born when Eminescu was 19. That explains the novel's description as part of an epigonic literary context, and as such less valuable, as it was considered, among many others, by G. Ibrăileanu (who thought the novel was merely a subject of study for researchers[4]). Thorough research by critics such as G. Călinescu, Tudor Vianu, or Perpessicius has demonstrated the contrary. Those who want to know the poet's entire work should not remain ignorant of its beginnings and ending, Eminescu being the same in his work's weaknesses and strengths[6]. Eminescu himself underlines the way the novel is linked to reality when he writes

[4] G. Ibrăileanu, *Postumele* by Eminescu, in *Scriitori şi curente*, 2nd edition, publishing house Viaţa românească, Iaşi, 1930 and Eminescu – geniu pustiu**,** in *Scriitori români şi străini*, publishing house Viaţa românească, Iaşi, 1926; Constanţa Marinescu, *Postumele lui Eminescu*, Bucharest, 1912. A detailed discussion of the problem in Comments to the volume *Mihai Eminescu. Proză literară*, edited by Eugen Simion and Flora Şuteu. Introduction by Eugen Simion, E.P.L., Bucharest, 1964, p. 359–364.

to Iacob Negruzzi in 1871 from Vienna (where he is a student); in this letter he reveals the title, the structure and the objectives of his work:

> You write to me that a novel is chasing you; I am also being chased by one; with it in mind I have taken a lot of notes for a study on culture in order to clarify the phenomena of transitional epochs in general and the misfortunes of the present generation in particular [...] thus, my notebook is full of reflections by means of which I am trying to clarify myself; from now on I intend to use them as the basis for a novel. It is called *Naturi Catilinare* (Torouţiu and G. Cardaş, 1931: 316–317).

After several months Eminescu writes another letter where he adds: "… then I started to write my novel partly after my personal experiences of the year 1868, when I was in Bucharest, and partly after hearing a story from a student from Transilvania" (*Ibidem*: 321–322).

After defining the novel as „the metaphor of life"[5], and a few philosophical reflections (echoing Kant) on the portrait of Torquato Tasso discovered in an old history book about an old Scottish king (an opportunity to define the objective existence as a creation of subjectivity[6] (*Ibidem*)), the novel opens with a vivid description of 1868 Bucharest. A town with narrow and muddy "unpaved streets", with "small, badly built houses", with muddy puddles "splashing their claylike water", with small taverns and shops with "large dirty windows", with cafes where they played pool and cards. It is in one of these cafes that, one autumn night, the poet-narrator meets a young *sobber*, Toma Nour, a student from Ardeal, whose narrations and "first-hand impressions" will make the substance of the novel.

The discussion between the poet-narrator and Toma Nour, regarding the misery of this generation, the shortcomings of the social, political, and moral life in his times, reveals his own socio-political creed, the way it will also be illustrated in his polemical articles published in the magazine "Federaţiunea de la Pesta" (1870) and later in "Curierul de Iaşi" and "Timpul". In the name of his creed he criticizes the phantasmagories of our fake civilization and from the position of positive classes, denounces the Romanian society of the time, where one can find

[5] "Dumas says that the novel has always existed. It could very well be. It is the metaphor of life. Look at the golden side of a forged coin, listen to the absurd song of a day which didn't pretend to make more noise than the others, see all the poetry there is in them and there you have the novel." (Eminescu, 1964: 105).

[6] „… everything we see, hear, think, judge is nothing but an arbitrary creation of our own subjectivity and not reality. Life is a dream." (*Ibidem*).

> historians that do not know history, literarians and journalists who can't write, actors who can't play, ministers who can't govern, financial officers who can't calculate,/…/. "souls" that do not "love our ancestors' language and traditions"/…/As for our intelligence – a generation of employees…of half-learned…people who make calculations to check how long it takes for them to get the power to rule…fake intelligence (*Ibidem*: 109–110).

The salvation is one and only, Toma Nour says in a „low, hoarse voice: Change the public opinion, give it a new direction, unsettle the nation's genius – the people's own characteristic spirit – from its deep slumber, react strongly from a moral point of view, start a revolution of ideas where the idea of what is Romanian should be more than just human – it should mean ingenius, beautiful – and finally, just be Romanians and nothing more" (*Ibidem*: 112). The love for the Romanian people must become love for the whole humankind, humankind being the

> prism, a single one, bright with light, but in so many colours. A prism in thousands of colours, a rainbow with thousands of nuances. Nations are but nuances of the prism of humankind/…/ Make all these colours be equally bright, equally golden, equally favoured by the light which gives them life and without which they would be lost in the nothingness of non-existence-as in the darkness of injustice and barbarianism, all nations are equal when it comes to brutalisation, fanatism degradation and vulgarity (*Ibidem*: 112–113).

Love for other nations and the spirit of brotherhood in defending the same values make the basis of the discussion on cosmopolitism between the poet and Toma Nour, as they share the enthusiasm of the 1848 revolutionaries, disciples of Bălcescu's.

Toma Nour is a problematic nature, as can easily be noticed from his portrait and the discussions he has with his new friend from that tavern in Bucharest. He lives in a transition period which, in its imbalance, is characterised by all the misery of the generation of those times. A being with an ambiguous status, where the divine and the human complement each other, Toma is a demon-daimon (in the sense the word had in Antiquity), a genius, a godly demon. Fallen on earth, hurt by the phantasmagories of a fake civilisation, he lost, as he came into contact with a hostile environment, his most sublime ideals, his dearest dreams. The Genius Angel, wasted, turns into demon but without acquiring the attributes of a malefic destructive force. Toma Nour's Satanism is a reversed sentimentalism born out of deep deceptions and a tremendous revolt. A revolt expressed in a rhetorical and ostentatious way, in a polemical tone accompanied by pathetic gesturing, characteristic to an extrovert and justified in an insurgent who builds his refusal to adjust to an alienated world not only on injustice,

but also on a powerful love for his country. His country is suffering: the miserable country is a topos present in Eminescu's writings, memorable also in the novel *Wasted Genius – Geniu pustiu*. This intensity of the feeling of patriotism (the most beautiful and moral of all feelings, according to the poet), titanic in its sense of affirmation and protest,[7] transforms the satire and the revolt into Action and Deed. The eulogy of affirmation and not negation, gives raises his urge to the most constructive activism, to make the idea of Romanian be greater than human, ingenious, beautiful. Lucian Blaga sees in the misfit Toma Nour a "positive spirit of creation, of productivity, of fact" (Blaga, 1968: 58; Petrescu*, 1978: 86). More rewarding than dream and love, pursued in the quest for the lost paradise, the Deed becomes a solution, a meaning of life.

Once the character is physically and spiritually defined, the poet allows his hero Toma Nour to speak as he is the character most engaged in adventure. He presents himself as another Werther deliberating and acting through the diary that, from his deathbed in prison, he sends to his friend he had once met in a tavern in Bucharest. This diary is the first (and only) Romanian interior diary, a Romanticist confession, a sad and unusual story of Toma's life, which tells us about his peasant origins, his poor childhood, his education in Cluj (here we find information related to the poet's education in Blaj), his miserable love for Poesis, the encounter with Ioan and many more happenings from a life unsettled by anxiety and quest.

The novel, narrated in the first person, evolves from a poem of inner life, as an attempt to romanticise the epic, to the diary form which then leads to confession, and in the end the novel becomes epic in a spectacular panoramic presentation of the revolution in Ardeal. The narrative becomes objective, the narrator seems to disappear to make room for the facts. However, his presence is still felt in the action itself, in the movement of thought and effect. The description becomes free, just like the narrator's access to the world of the characters, whom he accompanies through the events and whose actions he observes and evaluates without mystifying the historical truth. The Revolution is evoked in striking detail, in violent and macabre nuances, as Eminescu, like all of the Romanticists, has a hypertrophic sense of the grand. Some scenes are hallucinatory due to their ruthless realism: the hanging of the orthodox priest, the attempted rape of his daughter, the murdering of the

[7] According to Zoe Dumitrescu-Buşulenga, this Romanian titanic aspect represents the genesis of the motif in the European *Sturm und Drang,* at the end of the 18th century, while * Aurel Petrescu aesthetically classifies *Wasted Genius – Geniu Pustiu* as a *Preromanticism of the sturmerian type*.

Hungarian count or the apocalyptical episode of punishing the German traitor, who was tied to the beams of his burning mill. The quote included below presents the vision of a rebel and a vengeful infernal person.

> The mill started to move, burning and floating on the waves. Not only fire but also drowning! The old man shouted fiercefully, climbed on a rock, his fist towards the sky - if I did harm let it fall upon me! Terrible thing!... The whole mill seemed like an old sick fire dragon, beating its wings against the fire-reddened water… (Eminescu, 1964: 186–187).

The scene becomes fabulous, like a Hoffmannian vision, illustrating a fundamentally lyrical artistic temper.

Conclusion

When the notions of inadapted and inadaptability enter a work of verbal art, and are integrated in a hermeneutic interpretation, they lose their stability and become flexible from one literary piece to another. It is the diversity of these pieces that builds and structures these notions. As referred to Eminescu's novel *Wasted Genius,* we can conclude that there is a strong correlation between the inadaptability of characters and the structure of the discourse; this means that inadaptability cultivates and, at the same time, threatens the relationship between the author and his text. We can affirm that inadaptability of action and the mental attitude are doubled by inadaptability of discourse. Both of them become, in the author's personal literary laboratory, a dynamic process of research and cognition. His cognition is a poetic one. Eminescu remains – and wishes to remain – a poet in the hypostasis of a novelist. "The more poetic, the truer!" He deliberately subjects the novel to the unlimitedness of poetry (Olteanu, 1974: 39). In Eminescu's case, inadaptability is a personal semantic matrix, a way to be in opposition, depending on the energy of the author's writings and the productivity of meaning.

Eminescu's characters from *Wasted Genius* are inadapted; however, the reasons for their behaviour are not difficult to find: the historical, political and social reality fails to satisfy them. Therefore, their inadaptability is not a withdrawal into the character's own self, but a conscious decision, a deliberate and critical act of opposition.

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Text/Image Border Nodes: *The Bridge as a Splitting Place*[*]

Viorella Manolache[**]

Abstract:

The present article approaches the *bridge* as a transitory *place*, establishing that mobility can be undertaken from the point of view of *figurative nodes* (centrifugal dissemination of the imaginary/ centripetal-attractor, stereotypes, socio-cultural symbols). From the dossier dedicated to the *bridge* as a metaphoric relational place, the present intervention verifies the hypothesis according to which the *bridge* can be seen as a *splitting place*, a "heterotrophy", a formula for (de)territoriality acknowledging the simultaneous *representations* of the space distributed in symbolic places. Beyond the *splitting effect,* the border nodes involve a trans-cultural mapping of a *re-knotted place* as a correlation of spaces with reflexes *towards something which might project one over/beyond the limits/ borders*.

Keywords: splitting effect, border, bridge, nodes, place

A Preamble: about Nodes and Places – a necessary (con)textualism

The present intervention might elicit from the start an assignation of the statutory *method* applied for clarifying and offering arguments for deploying conceptual landmarks upon the offering re-signification of both *node and place*, but also for a new interpretation of symbolically-replaceable acceptations of the bridge notion.

This opportune situation allows us to renounce the status of a unifying concept, glue or conciliatory mediator/instrument which could be attributed to the bridge, in order to re- invest it with a distinctive sense of *splitting effect.*

Why *node*?

The explanation could be based upon *placing the nodal* within a succession of centers, a concept generating a double physiognomy,

[*] The present article further elaborates the communication given by the author at the International Conference, *Transcultural Amnesia. Mapping Displaced Memories*, University of Minho, Braga, Portugal, 2015.

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replayed by: *nodal space* (conceived as open interiority) and *attractor space* (marked by implosion and nodality).

Cultural nodes are the metaphorical alternative for organically-investigational networks. Launched by Marcel Cornis-Pope and John Neubauer (2004), these [*cultural nodes*] designate confluence points created within the cultural-historical network and constituting a source of generative event tensions.

Temporal nodes (as limiting landmarks of historical periods and events) – *institutional nodes* (social structures controlling cultural literature) – *topographic nodes* (centers with centrifugal dissemination roles for the imaginary/ centripetal – attractor centers) – or *figurative nodes* (connotations with extensions in history, the imaginary, stereotypes, texts, social-cultural symbols) are considered to be instruments used for structuring a cultural topography.

If, in Baudrillard's (2008) opinion, any mapping of *the real-never-more-than simulation* has to be accepted as *access node*, then the concept of *border nodes* can be used (here) through a needed connection, as structuring instruments for a cultural topos.

Acknowledging any marks given to a space (which is continuous, homogenous, isotropic or quantifiable) facilitates access to *the place* – named here a horizontal-flat surface, charged with messages, accepting a vertical opening towards a (re)consideration of the *chronotropic* as a way of investing space with signals and reactions (messages) of our personal world.

Why *place*?

On the same note of *(con)textualism* launched by Thomas Schumacher (1971) and reinterpreted by Christian Norberg-Schulz (2003), *the place* adds up to the totality of real things, created from material substances, and thus constitutes a *total qualitative phenomenon* (impossible to reduce, without losses, to its properties/spatial relations) which signifies both *a (political) practice and a (poetical) atmosphere.*

Place achieves (with an interest in our present theme) a *splitting effect*, by orienting and channeling towards its sub- centers, through *vectorial* translation and an accent on identification as a *pattern* for transferring one particularity from an object to/towards another (Augustin Ioan, 2005).

If *the place* accepts the potential of receiving different contents, the bridge as *splitting place* is perceived as *a way of traveling through/dividing spaces which can have either a constantly equal quality or different values.*

In fact, the bridge is an expression of operating distinctive formulations, in a Heideggerian (2005) manner, between the *corporeal*

object and it's *positioning in regard to the bridge*, as well as between *the actual image of the object itself* and *the mental representation occurring when we describe (imagine) the bridge*.

The Poetics of the Bridge as a Splitting Place: Text Border Notes

Covering the *phantasmatic* registry of debates taking place in the Cluj center (The Center for Imagination Studies[12]), as a mod(ality) of knowing diagnoses for the postmodern symptom of airtight building breakage, seen as inter-domain landmarks, *the metaphor of the three-headed bridge* seems the most appropriate trope for certifying an inclusion within postmodernity's tide, or, in Cornel Vâlcu's acceptation, the *chance of being on the bridge* means being far from any *hard* settlement, means being equally disputed and absorbed by the three pillars: *the object, the subject and the constitutions functioning as language*.

In fact, the score used here is largely similar to the Humboldtian formula centered upon the triad of ontological *actantes* and textual alterity, which acknowledges a certain tension between *time and its anterior histories*. The tension between time and anterior histories, although maintaining the impossibility of both conceptual categories/values being true at the same time, offers the presupposition of a third variable between P and non-P, leaving place for an inside/outside already transmuted into the dream of *a third* subsuming *the second.*

Trying to explanatorily justify his preference for the *three-headed bridge metaphor*, Cornel Vâlcu confessed his intrinsic motivation for an idea materialized in an answer with the structure of "*here, here, here*" to any problems the relationship established between *generic terms a, b, c* might pose.

The theorized tension investigates postmodernity's slippage towards/through different margins (*three heads, three edges!* our note) in order to appraise the *hard* qualities of a definit(ive) settling in which the postmodern condition (totally detached from any conceptualizations Harvey or Lion might launch) could be considered also an absorption, a reduction to primordial essences, a return to the *original place* , a downward attraction towards the bridge's three pillars as the subject tries to avoid being dominated by a narcissistic reflection.

Hopping from one foot to their other would be a feasible solution for the indicated situation.

[12] See for more details: http://phantasma.lett.ubbcluj.ro/?p=3380.

Changing the position of one's feet will state that "when you are safe you are not on the bridge" in the context in which the bridge is not invested with the expressive signification of a relationship metaphor, but acquires a connotation of divisible, separating, unsettling and destabilizing factor, an exponent of de-relationalization and de-territorialization.

The few qualities already cited can be included within a characterization of role and its special mission, attributed to a construct/construction: "a being who gathers materials for building a bridge but, instead of starting to build, he wastes it by throwing it, from time to time, towards those who happen to pass by him".

One has to note Humboldt's opinion about the involvement of objectivity in the relationship between subject and object. If alterity exercises a double pressure upon the subject – determinist and final – in the acceptation of communication as an attribute/ distribution of *the one* – objectivity occurs in the *third moment/semiotic account: if the first two ask/demand comment, the third reclaims interpretation*.

With a recourse to synonyms established through the "rule of either/or" – either *thirdness or still nature* – the concepts (as light interpretations of the *eidos* with restrictive ramifications in the sense and content of words) reclaim a conjugated existence for both the subject and its imprint, message reception by the partner and any effect the word might have as a solid-sense unit and also as a linguistic sign. Equally divided, the relationship notes the interdependence between *object – subject – language*.

Affording a priority position to *the poetical* (to the detriment of *the political*) the image of a *three- headed bridge* suggests a dynamic connection/ pre- established movement between/from the three constitutive agents [*object- subject- language*] whose status is not entirely clear but continuously modified by contacting alterity.

Amended – from the perspective of a relationship we have already discussed – Cornel Vâlcu's metaphor proves that the ego represents the strongest category within the triple equation of ontological agents, the one accepting doublings, being at once an author of the synthesis and the headquarters of phenomena, divided between *alter* and *ego*: the *always-dislocated ego is/remains one: the two anticipates the third-order plan of language (signifier – designate – sense) and the third underlines, in an Aristotelian manner, the dynamics/energhia of the already- implemented relationships*.

The Politics of the Bridge as a Splitting Place: Image Border Notes

From the perspective of the same *three heads/ three borders* [*object – subject – language*] subsumed to the *splitting effect sense*, the three TV series – the original *Bron/Broen* and its later variations, seen as geographical remakes – *The Tunnel* and *The Bridge* – illustrate *the object* through the image of an inanimate corpse on the border, discovered, as the case may be, in the tunnel or on the bridge.

The body on the border, the presence of *two* body halves belonging to *two* different women, fragments which symbolically become a pretext-offer a formulation for the investigation of cultural, social, economic, attitudinal-psychological and political halves existing between two distinct spaces. A connection to the *immediately- near-the- center space* is thus presented, seen here as *a blurred edge* with a double role, both of *rejection*, even exclusion, but also of *reassembling or total unification*.

In *Bron/Broen*, on the Oresund bridge *uniting* the Swedish town of Malmo and the Danish capital Copenhagen, a strange corpse is abandoned *exactly on the border line*; it comprises two halves which, before the crime, belonged to two different women and will be identified as: *one half belonging to a Swedish politician and the other half to a Danish prostitute*.

The French series *The Tunnel* takes over without effecting any modification the social status of the murdered feminine persons, placing the body in different spot, *on* the Channel Tunnel (the bridge tunnel between Folkestone and Calais) on the border separating France form England (the identified *halves* belonging this time to *a French politician and an English prostitute).*

In exchange, the American production *The Bridge* modifies the profile of the deceased women, operating upon certain differences (compared with the other two series) which deal with the identity of contextual characters (partially modifying and nuancing the socio-professional status of the victims) but keeping the special circumstances in which the composite body is discovered: on the Bridge of the Americas, connecting El Paso in Texas and Ciudad Juarez in Chihuahua; and the body – reconstituted from two fragments – *reunites the upper part of judge Lorraine Gates and the lower part of a Mexican immigrant prostitute.*

The bridge/ tunnel/ border can be seen as heterotopic (Foucault, 2009) constructs, of cutting- neutering structures juxtaposing multiple spaces upon one place [place] which allows the existence of double-circulatory systems – both closing and opening, and whose functioning is almost certainly dependent upon the type of society/culture within

whose context it develops. Also, being [heterochronistically] dedicated to isolating and permissive space - time transformations, it will apply the coordinates of a *known or imagined place* to its *reclaimed space- time.*

The *politics of border imagery* uses an exposure mechanism (in)*corpore*(ated) and unable to avoid ideological inflections, and thus it cultivates an a-centric strategy of eluding cultural mediation and keeping intact (just) the communitarian reality already involved in the relationship.

Bron/Broen presents the perspective of the *bridge as a splitting place* intersecting both the parody zone and the representational. In Linda Hutcheon's (1989) opinion, parody critically signals present representations as they occur from older ones and accepts any ideological consequences derived both from continuity and difference and with a particular accent upon the singularity of representational politics.

In fact, using the vehicle of the above-mentioned series, we are in the presence of two divided couples and a divided *subject-* on one side, the victims, on the other the investigators: Saga and Martin – opposed hard personalities who transmit easily-decipherable stereotypes by their way of reaction – cold, distant, reserved, obeying official politics – for the Swedes; or, on the contrary, amiable, cool, instinctive for the Danes. A double division, the northern border flaunts the differences and maintains a form of traveling along the edge (see the lack of formalities/political tensions when crossing the border from one side to the other).

If the bridge in *Bron/Broen* is valued through impressive imagery using spectacular theatrical techniques (lights resembling stage illumination, a graded projection of images seen from afar) *The Tunnel* is defined by its hidden, enigmatic substitutes, placed upon reverse coordinates, in the shadows (under the sea), becoming thus a messenger of claustrophobic proportions.

In a Lyotardian note, impulses are transmitted to the plate body, in order to achieve a blockage and/or exclusion, and to deepen the sexualizing tensions seen as a differentiating landmark (we offer as an example Karl's adventure on the other side of the Chanel or Elisa's dysfunctional sex-appeal). On a psychoanalytical note, the complex of identity implies a dissipation risk for the central self, needing a way of repression and active involvement through effective action, and suggests a subliminal appeal to a reverse formulation which would ensure an equally intense affirmation of its own identity.

Preferentially applied, the linguistic interaction becomes the central pillar of *The Tunnel*; if (in *Bron/Broen*) Saga and Martin integrate and

accept the flood of communication through accessing a common idiom, Karl is denied the possibility of joining the conversation when Elise addresses her colleagues in French.

Languages thus state that the postmodern primacy of double conscience affects the status (complete with schizoid symptoms – targeting the feminine heroine in all three variations of the series) of the individual – seen here in his quality of exponent/subject for a cultural conglomerate, the one who lives, simultaneously, on multiple planes and who has access (premeditated in the victims' case, and ad-hoc in the investigative team's case) to double identities/representations.

The bridge/border between El Paso, Texas and Ciudad Juárez, Chihuahua and the *soft atypical relationship* between Sonya Cross and Marco Ruiz offer *The Bridge* series a role of maximizing expressions of cultural division and social tensions. Without avoiding statistics, the series identifies Ciudad Juarez – a space controlled by drug cartels and corruption – as the place where immigrant women suffered, a no-hope area where , starting in 1993, hundreds of women were killed and too many – kidnapped; and establishes El Paso as a nodal space of debates about immigration reform.

The significance of the bridge/tunnel can be interpreted as a place/bridge/transfer formula or as a unifying glue for spatial/ temporal and/or contextual movement, but also as transporting space (both connecting and separating), with a clear disposition towards inter-relationships between opposing forces and separate directions.

Not surprising, such a construct is larger than the *simple state of formatting the reunified place*, in the sense in which its re- projected structure changes the formula of space itself. If the *bridge* denominates an actual urban/rural space, *the tunnel*, as a hidden, cryptic, enigmatic space, only deepens the idea of separation, claustrophobia, physical distance.

The Splitting Effect – Poetics and Politics

Through the prism of three registries represented by constructional landmarks: *object – subject – language*, theorized by the *metaphor of the bridge with three heads* and applied to the image of TV series we use as a support for our study, the immediate conclusion is that *the bridge* can be a construct with a high degree of secondarity, a separating place limiting both ordering *poetics* and *politics*. Caught in an unequal relationship both with *hard centrality* and the *soft edge* of power relations which it mediates and separates, the bridge as glue for limiting, marginal spaces can be seen as a hostile adversary of the center, reticent and keeping its distance from anything positioned-in-the-middle.

Ciprian Mihali (2006) signals the constitutively- irreducible tension of limit-spaces, which he considers as pressure generated by the double registry of formulas both uniting and separating *the place*, extracted and replaced inside any influence the center might extend upon it. With an interest in the three TV series already discussed, one can accept there is no such thing as an inside and an outside, but only positioning upon the separating line and/or confounding the interior and exterior, in the idea of contaminating, contesting or denouncing old ways of thinking, old customs and neighboring patterns of behavior.

The clearly indicated place – *on the bridge* – becomes an edge of transgression, an inner separation of limits and an attractor from the outside towards the inside/ center, in order to be taken into possession – an endeavor offering the possibility of meeting between norm and limit: the edge confirms the rule , but also unveils and denounces its precarity. In fact, *a place of tensions* for an apparent *identity* contact is maintained – as uncertain and vulnerable as they might be.

In a sociological vision, *the poetics and the politics of the bridge* seem more interested in fragmentation, taking into account the fact that they recognize and establish spaces/ places included in the melting process *from the middle*, while signaling certain repercussions in the re-inflamed and revigorated, ontologically secure feeling – in equal measure artefact, creator or conductor for values/cultures and esthetic qualities.

A first objective of this construct would take into account, from a Simmelian (1994) analytical perspective, just the escalation of visibility through reuniting time and space, re-assembling the two separated halves, an interdependence of ambiguous functions and forms akin to a power laboratory seen as a way of inclusion/exclusion.

The incarnate or experimented space as place – the bridge – can be approached in a Heidegerrian way as a socio-cultural matrix and interrelating formula for distant networks, through a recourse to rational and calculated doses of maximal costs.

The bridge is also seen as a stage of horizontally-vertical transversally and rhisomatic landmark, in Deleuze and Guattari's (1980) acceptation, without restrictive or fixed limits, and defined in the following terms – a dynamic, non- heterogeneous, non- dichotomous separation, with a beginning and an open end, a stimulus for nomad tides while being a neutral middle landmark in itself.

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Sexual and Gender Identity in Postmodern Rewriting: from *Mrs. Dalloway* by Virginia Woolf to *The Hours* by Michael Cunningham*

Florica Bodiştean**

Abstract:
This study analyses Michael Cunningham's novel *The Hours* as a rewriting of *Mrs. Dalloway* by Virginia Woolf, in relation to a direction found in the literary studies of today, i.e. lesbian and gay criticism, and the theory of rewriting as the literary expression of an ideology that blasts all forms of power imposed by canons. The identity theme of Michael Cunningham's rewriting is seen as a permanent negotiation between gender and sex, as Cunningham's novel investigates not only the sources of the sexual options – homosexuality / heterosexuality / autoeroticism – and the issue of affective fulfilment in this existential formula, but also the determination of gender roles in three societal structures existing in different moments in time.
Keywords: rewriting, lesbian and gay criticism, identity, sex, gender

Postmodern rewriting. Lesbian and gay criticism

In the current literary context, the distinct profile of rewriting – an expression of "literature in the second degree" (Genette, 1982) that rebuilds and reinterprets canonical works of literature critically and polemically – is outlined by several ideological directions that share the focus on the issue of identity from various perspectives. Rewritings that are seen from the perspective of femininity, homosexual orientations, postcolonialism and implicitly of any postdictatorship renegotiate the theme of identity, promoting ideas like pluralism, the destabilisation of hierarchical systems and the denial of the official versions, ideas that are revealed with the crisis of archetypes experienced in postmodernity. Exploring the version of the minor groups, trying the case of the conflict between the strong "official" versions and the weak, "particular" minority versions, all these areas analyse the ideologised, identity-based

* Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iaşi, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iaşi. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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narratives about individuals and members of communities, organised around discursive terms related to nationality, ethnicity, race, social status, gender and sexual orientation and moral and religious beliefs. It is an opposing or at least alternative rethink of ethics in postmodernity; the forces defining the implicit debate are of the centre–margin, identity–alterity, power–non-power and official–dissident type. Rewriting, the *pièce de résistance* of these recuperating orientations of postmodernism and post-postmodernism, takes the form of a counterfactual narrative of the established texts; it is equally determined by an aesthetically recycling or replicating perspective and an ethically interrogative perspective. On maintaining a permanent and explicit reference to the source text, rewriting has, in postmodernity and post-postmodernity, a compulsory biological dimension that aims at blasting the "institutionalised" interpretations and, with them, a certain type of collective mentality. Rewriting is more than an implied comment; it is a countertext to the official text and has a strategic stake involving a certain type of social positioning. The critical/revising model of rewriting is "a way of reading the marks of this work in postmodern narratives that appear to rehash a former story while in fact polemically revising that story along with the cultural stories underlying it" (Moraru, 2001: 21).

Deconstructing the heterosexuality/homosexuality opposition, lesbian and gay studies re-raise the identity theme from the viewpoint of sexual orientation, a category as influential as that of gender in feminist studies. Among other aspects, these studies interpret the metaphor of homosexuality as "«transgressing boundaries», re-challenging identity categories or consciously fighting against enforced rules, social limitations and cultural prejudice" (Tucan, 2007: 129–130).

Rewriting and ideological debate

Through its title, Michael Cunningham's novel reveals itself as a rewriting of Virginia Woolf's *Mrs. Dalloway* whose original title was also *The Hours*. As with Virginia Woolf's work, a day in a woman's life provides enough epic material for a novel. Published in 1988, 73 years after Woolf's book, *The Hours* blends three narratives, three stories constantly oscillating between fictional and metafictional, of which only one rewrites the topic of *Mrs. Dalloway*. The first story focuses on Virginia Woolf in 1923, the year she wrote the novel, more precisely the day she woke up from a dream with the first sentence of the novel in her mind, and 1941, the year of her death. The second story is that of Laura Brown, a mother and a wife living the American housewives' typical life in the 1950's, and is also placed within the space of one day in June,

the day she is torn between the obligations imposed by her husband's anniversary and her inclination to follow her own desires. The third story depicts Clarissa Vaughan, a New York editor at the end of the 20th century, former lover and now good friend of Laura's son, a poet suffering from AIDS. They all live only several hours, but these hours prove the simple truth that life can change radically not from hour to hour, but from minute to minute. Based on the alternative-blending narrative formula, the epic connection between the last two stories is formed only in the last chapter that winds the disparate plot threads into a ball and places it in the metatextual mirror provided by the story of Virginia Woolf, the writer in search for an "atemporal" character to represent her in different times. The novel is written on four real-fictional levels: two stories of fictitious characters, one story of a real writer and one story of a famous character from a real book, Mrs. Dalloway.

Clarissa's day is a puzzle made of the same pieces as the novel that serves as its model, but the pieces are combined by the logic behind a different social-historical context. As in *Mrs. Dalloway*, the morning the two characters – the two Mrs. Dalloway, the original and the copy, the woman in the book and the woman in the slice of life imagined in the novel – with the joy of living without a certain reason. A bitter irony, since both women's day will end with the news or the reality of a death: that of Richard, who jumps out of the window, as Septimus Warren Smith did in Virginia Woolf's novel. It is a June morning, "fresh as if issued to children on a beach" (Woolf, 2004: 1), that brings to the forefront the memory of another morning, that spent in Bourbon or Wellfleet, when each of the two 52-year-old women was only 18 and the future was a yet unwritten page. Clarissa was called Mrs. Dalloway by Richard then, because her special being deserved the name of a literary heroine, one who was destined to prosper in the public space, like her namesake, but not Anna Karenina, for instance, who was defeated in the fight between a too strong individuality and the pressing demands of a patriarchal society. Clarissa had nothing to do with the 19th-century Russia and her new name would prove to be a sign anticipating the conformity leading to social success, but also an addiction to an identity alien to her own nature. Concretely, at the end of the 20th century, this conformity translates, paradoxically, into a revolt against prejudices. A revolt assumed ostentatiously as a current, even fashionable way of asserting individual freedom. Michael Cunningham's Clarissa is a declared lesbian who declared her love for Richard openly, a lesbian who, as she herself admits, has the air of "a sluttish widow, freshly peroxided under her black veil, with her eye on the eligible men at her

husband's wake Cunningham, 2002: 11), therefore a lesbian who has embraced this status out of helplessness or mischance (the film is more explicit: Clarissa declares that she has adopted her lesbianism "out of comfort"). As a matter of fact, Richard also thinks that Clarissa lives with Sally out of weakness and her relationship with her is an absolutely common refuge, Sally being harmless and insipid like a house on a peaceful street. Unlike the 'classical" ideology of the rewritings, which is one-directional because it invokes a marginal vision to deny the central version, Michael Cunningham's rewriting covers a larger territory, i.e. it does not render the truth of the formerly oppressed absolute, it is not a reversed dictatorship, but a debate. Consequently, *The Hours* is more likely an "art of positioning" (Cărăuş, 2003: 30) subordinated to a social agenda, a kind of de-ideologization that, due to the availability to negotiate the ready-to-accept postulates, is open to man's profound truths that are impossible to render in a unique formula.

The character who questions the Clarissa's position in relation to the issue of sexual identity is the friend of her daughter Julia, Mary Krull, for whom Clarissa is an old-fashioned lesbian stuck in her idea of comfort. Mary Krull is the true nonconformist character in the book, the one who hates both rules and hypocrisy, especially the hypocrisy to pretend to be pleased with being different than the rest of the world, because this is also a bourgeois attitude in itself. But volitional and independent Clarissa is troubled in her satisfaction by the revelation that she has traded love for affection and that the ideal of a great and lasting love affair with Richard, based on their tried and deep friendship, could have given her the chance of a fabulous life. As it is, all Clarissa is left with is a decent life that matches the consumerist, complex-free, hedonistic, libido-driven 20th-century mentality: "Venture too far for love, she tells herself, and you renounce citizenship in the country you've made for yourself" (Cunningham, 2002: 97). The "sense of missed opportunity" lies in the memory of the happiness she felt thirty years before, materialised in "a kiss at dusk on a patch of dead grass, and a walk around a pond". This was more erotic an experience than all her other erotic experiences. On looking back, she can say that "that was the moment, right then. There has been no other" (Cunningham, 2002: 98). This is also what Richard himself experiences. He is a bisexual whose choice of homosexuality will cost him his life, since in his novel what stands out is not the figure of Louis, his lover for twelve years, but two women: Clarissa, of whom he thinks exhaustively (he dedicates over fifty pages to the scene in which she wants to buy nail polish) and the ghost of his mother, a torturer and a victim at the same time, Laura Brown, who abandoned him when he was three and who pays for her

guilt with suicide. That our profound ego becomes manifest in books, not in life, is the idea that applies both to Richard and Virginia Woolf and to Laura Brown. Read in the psychoanalytic register, Richard's homosexuality is an expression of helplessness.

Evolution of mentalities and timelessness of characters

The Hours is not just a rewriting of Virginia Woolf's novel. It is an update of her book, a literary study of how mentalities and gender and sexual liberty evolve in three moments in time: 1923, 1949 and 1999, the end of a century and a millennium (reference is made to 1965 and the liberalisation of love supported by the flower-power generation). The ideology of the novel is infused with feminist and sexual identity-related hermeneutics, *gay and lesbian criticism*, illustrating, in the three time references, the steps that were taken during a century. In the story about Virginia Woolf, what appears to be mere extravagance, an experiment, an isolated, psychotic case or "a writer's destiny" becomes, through Laura Brown, a disruption of the traditional structures and, through Clarissa Vaughan, the legalisation of the difference in sexual orientation that no longer surprised anybody. Over the years, Clarissa's story shows that a century had to pass before the obscure inclination of her predecessor (the first Mrs. Dalloway) for Sally Seton could be continued in the social context too, with another Sally, the television producer who became her partner. At the beginning of the 1890's, the 18-year-old Clarissa Dalloway and the bright and independent Sally Seton spoke about the inevitable marriage with a man as a catastrophe. Nevertheless, the former became a fashionable, successful wife with moments of inner frigidity, married to a dull but decent politician, and the latter, the prolific wife of a recently enriched miner's son, and mother of five. The last story, developing at the end of the millennium, brings to the fore no less than four homosexual couples that replace the heterosexual couples in the novel by Virginia Woolf: Clarissa Vaughan – Sally, a pair that has resisted for fifteen years; Richard – Louis, in their youth; Louis and his younger student, in the narrative present; and the fashionable author and screenwriter Walter Hardy and his AIDS-stricken friend Evan. Even the patterns of the genders change, since the meeting between Sally, Walter Hardy and Oliver St. Ives, another declared homosexual, is to plan the production of a thriller whose hero is a ... homosexual.

Yet the three parallel stories in *The Hours* demonstrate that the behavioural/identity patterns are timeless, only the contexts change and this is what makes the former more or less acceptable, more or less illicit. The three characters are the avatars of an eternal soul. One

seemingly dull day is isolated from each heroine's life – the same day that develops in different years, a day that apparently can be organised only in relation to a party: the party in honour of Richard, who won the Carruthers Prize; Laura Brown's husband's anniversary party; the special tea that Virginia Woolf herself wants to offer her sister and her children when they come to visit. This may be the reason why the great revelations occur to all the heroines while they are in or around the kitchen. Yet such a common day, when the only duties are to buy flowers, bake a cake, find Chinese tea and candied ginger, a day that starts so well, since every woman has an invigorating morning, can end in a disaster. What makes the difference is... the hours, the unpredictable hours adding spectacular twists to the inner status of the characters who are assessing their identity development. The hours are dark and light. The darkest are the hours of the confrontation with death and affective failure that each character has to face.

For Clarissa Vaughan, as for her literary predecessor, the day is impregnated with present-past flashes that contrasts their potentials with their identity materialisations – the woman she could have been and the woman she actually is. The crucial moment is identified only now, after thirty years, in her separation from Richard after a summer's affair, for a mixture of reasons that include fear of involvement, her lack of trust in his inclinations and feelings and mostly the unbearable frivolity of the age:

> ... for Clarissa wanted her freedom and Richard wanted, well, too much, didn't he always? He wanted too much. She'd told him that what happened over the summer had been exactly that, something that happened over a summer. Why should he want her, a wry and diffident girl, no breasts to speak of (how could she be expected to trust his desire?), when he knew as well as she the bent of his deepest longings and when he had Louis, worshipful Louis, heavy-limbed, far from stupid, a boy Michelangelo would have been please to draw? Wasn't it, really, just another poetic conceit, Richard's idea of her? They had not had a large or spectacular fight, just a squabble on a corner – there had been no question, even then, of deep damage to the friendship – and yet as she looks back it seems definitive; it seems like the moment at which one possible future ended and a new one began (Cunningham, 2002: 52).

Eros *versus* living

„Fine" and „fresh" are the words the two Mrs. Dalloway both use when they speak about the June morning in the present and the one thirty years before. The first morning gave them the sensation that life was a never-ending surprise, that the future was open to all possibilities. The second is just a recollection and an illusory reloading.

From the dawn of the June morning of the narrative present, the story of the two women named Clarissa leads to the twilight of a

snobbish party, very successful even after the strictest standards, or the sad wake where people eat the food prepared for Richard's celebration that never occurred. Thirty years of life are re-evaluated between one morning and one evening, starting with the decisive moment that determined their configuration, that of a love choice. And this choice was made, as the heroines discover, at an age when one does not know oneself very well. But for the women the revelations occur too late to bring a change. Both are stuck in their destiny forever and their soul can be young and fresh again only if it feels the effect of Proust's Madeleine and then just for several hours and only if those hours remind of other hours that were themselves young and fresh. As Clarissa Vaughan says in the end:

> There's just this for consolation: an hour here or there when our lives seem, against all odds and expectations, to burst open and give us everything we've imagined, though everyone but children (and perhaps even they) knows these hours will inevitably be followed by others, far darker and more difficult. Still, we cherish the city, the morning; we hope, more than anything, for more.
>
> Heaven only knows why we love it so (Cunningham, 2002: 225–226).

The line taken from *Mrs. Dalloway* reappears to define the two heroines mostly through their common love of life that remains constant despite all opposing arguments. Also common to both of them is the fact that erotic conformity makes room for the manifestation of their insatiable desire to live:

> Nothing could be slow enough; nothing last too long. No pleasure could equal [...] this having done with the triumphs of youth, lost herself in the process of living, to find it, with a shock of delight, as the sun rose, as the day sank (Woolf, 2004: 164).

The true love for a great man, be him Peter Walsh or Richard, is too limitative and possessive a stake for both women, a form of chaining and self-devouring. Instead, a life lived at lower levels is much more tempting, as it allows a closer contact with the diverse and complex reality. The eros-living equation contrasts intensity with variety and the vertical with the horizontal, as these new Amazons, at the age of erotic options, trade the pleasures of the narrow bedroom for the larger areas of the social environment. But not without remorse and regrets, as it is shown in the script of this day in which the two women, both having a possible deficit of *anima* and a surplus of *animus*, are subjected to the examination of their affective fulfilment. Their choice itself does not involve any sexual preference, neither homoerotic, nor heteroerotic; it is strictly social and answers to gender-type options. This is why the choice belongs to the Amazon-type of behaviour seen as a volitional act

of self-determination in the new contexts. Even the suggestion of diffuse lesbianism in Virginia Woolf's heroine implies the idea of her affective independence expressed against the Victorian Puritanism in an experimentalist and defying manner. One cannot ignore that the association between the Amazon and the homoerotic behaviour in the character's structure becomes louder during the "crazy years" when "the radicalization of emancipated women's attitude takes place. In those times an anti-motherhood, anti-heterosexuality discourse was launched that projected the lesbian Amazons in the middle of a public scandal." (Babeţi, 2013: 563; see also the chapter *Suratele. Lesbos Club (The Sisters. Lesbos Club)*: 557–567). It is undoubtedly significant for the "dating" of the plot in *The Hours* that the Bloomsbury group, to which Virginia Woolf belonged, was the predecessor of the young hippies of the 60's in the matter of sexual revolution. All the three stories in Michael Cunningham's novel occur in past moments of absolute release, after the two World Wars, in the flower power years, at the end of the millennium.

Clarissa Vaughan's "previous lives"

Laura Brown is a classic case of Amazonism: the middle-class housewife suffocated by the comfort of an ideal family life runs away because she does not recognize herself either as a mother or as a wife. We do not know whether her instinctual urge to kiss Kitty was more than a momentary impulse, an Amazon-type inclination, but it is certain that female roles are completely alien to her. This 20th-century Madame Bovary not only identifies herself with the different kind of life that she reads about in Woolf's novel, but also has the strength to fulfil her aspirations without becoming lost in the process, as her famous predecessor did. The most adequate expression of her natural self is the "own room" of her favourite writer, Virginia Woolf. It is also present in the hotel room where she takes refuge for several hours to read Mrs. Dalloway and in the library in Toronto, where she will work until retirement after fleeing from her family. In reply, the image of the counterfeit self is the ruined cake, the leitmotif of the anniversary, the objectification of her relationship with her own marriage revealing a "broken self", a dispersed, inorganic structure like the common materials that the cake tries to harmonise in an organised product. It is a way to master the inner chaos that will prove, at the second attempt, an amateurish and ordinary creation, signifying only her endeavour to compensate her lack of vocation. Laura Brown is part of the strange series of 'instinctive Amazons", women who, like shepherdess Marcela from *Don Quixote*, Tisbea, Don Juan's victim in the play by Tirso de

Molina, or Rosaline, Juliet predecessor to Romeo's heart, reject the erotic project organically, being capable to have, "at least some of them, an ambiguous relationship with their own body and eventually their own sensuality that we suspect to be absolutely autoerotic" (Ursa, 2012: 86). Laura Brown's drama is that she cannot remain indifferent to her failure in making the cake, that she cannot get rid of the guilt for having abandoned her family. She is also a woman made of parts, never imposing, never self-confident, living with the burden of having done what she could instead of what she should have done, because she has come to know herself only after reaching a status that was not hers. This woman, pregnant with her second child, flirts with the idea of death the day she "awakens" not because she does not love life, but because deliberate death is a manifestation of free will, which is precisely what she does not have in her life.

On the surface, the inadequacy to existence is also visible as a difficulty to establish proper relationships in the case of Virginia Woolf the character: both the servants and her sister who pays her a visit dominate her. Her interior crisis has much deeper and older roots, being triggered by the fight between disease and writing, between the alien voices she hears and the voice of her second, purer ego, the creative ego. She is forever negotiating her working time with the time she dedicates to the others on this day when she awakes with an inspiration, with the rare feeling that she possesses that inner faculty to recognise the mysteries that animate the world: "Writing in that state is the most profound *satisfaction* she knows" (Cunningham, 2002: 35). For a writer, the absolute perception of life in an auroral morning occurs without delay, through writing, as for Laura Brown the state of well-being is reached while reading how Mrs. Dalloway becomes ecstatic at the beautiful June day. Of the three heroines, only Clarissa Vaughan feels the joy of living through direct stimuli.

The Mrs. Dalloway that Virginia Woolf the character outlines as a character pines for London, suffocated by the life she leads in Richmond, where she has lived for eight years to recover from her illness, and for an inner balance that might bring her proper reasonability, enthusiasm and measure in her relations with the others. Mrs. Dalloway is a substitution and compensation product; therefore the day of Virginia Woolf the character is impossible to separate from the day of her character: in the plot, Clarissa, a highly sensitive and susceptible woman initially predestined to suicide from an apparently minor cause, transfers her hopelessness to Septimus Warren Smith so that she, Clarissa, can solve her dilemmas and remain a winner who embraces life, as the disease from whom she and her author suffered is

defeated. Life dictates the book and the day's details and events move to the fictional realm naturally, passing from the meditation on death suggested by the wake of a bird, to the eroticism concentrated in the kiss she gives to her sister Vanessa.

The narrative materialisation of this mediated way of living shows Michael Cunningham's bright artistic intuition and the possible justification of the metafictional level of his book. The story of the writer in search of her character supports Harold Bloom's opinion that Virginia Woolf is "an apocalyptic aesthete, for whom human existence and the world are finally justified only as aesthetic phenomena" (1998: 435); her erotic energy and feminism are channelled to aestheticism, in a reading-writing vision of the contemplative type, and „the homoerotic, though the natural mode, was largely impeded by solipsistic intensity" (Bloom, 1998: 443), by the belief that one's own personality is the only creation that exists.

Conclusions

With a multilevel narrative structure including three parallel stories, Michael Cunningham investigates, at various levels, the sources of the sexual options – homosexuality/heterosexuality and possibly autoeroticism – and the issue of affective fulfilment in this existential formula. At the same time, due to the exact representation of the social-historic background, the novel deals with the problems of the gender roles in three societal structures existing in different moments in time. How much of an Amazon and how much of a lesbian is each of these women, what role determination plays in finding an acceptable, if not happy solution to existence or whether age – the often mentioned age of fifty-two – plays a role in Clarissei Vaughan's the existential crisis are questions to which *The Hours* avoids giving straight, therefore superficial answers. Instead, the book prefers to suggest the complexity of the issues that a choice raises and to employ its consequences at the fictitious level. Rewriting a feminist book by a man has the great merit that it is not situated "on the opposite side", it does not betray its spirit, but it extends its problems to include the "What if" type of questions and explores, with an exceptional knowledge of nuances, the depths of the feminine soul, and sometimes even the masculine soul, from inside the aspiration to androgyny, which was not alien to his model, Virginia Woolf, who in *A Room of One's Own* wrote: "It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly. […] Some collaboration has to take place in the mind between the woman and the man before the act of creation can be accomplished. Some marriage of opposites has to be consummated" (Woolf, 2012: 101).

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IISS

LINGUISTICS, STYLISTICS AND TRANSLATION STUDIES

Système d'annotation du corpus d'apprenants roumains de FLE*

Mariana-Diana Câșlaru**

Error Tagging System for Romanian Corpus of FFL Learners

Abstract:
The interlanguage – dynamic and systematic language at the same time – is still a challenge for the researchers. Nowadays, we try to build software for the computer based corpus analysis and, in this sense (i.e. Free Text project), tagging tools for the learners' errors are developed. This paper presents an original error tagging system built on a French corpus written by Romanian and highlights the benefits of such an annotation.
Keywords: tagging system, tag, interlanguage, error, conformity with the norm

> « Pour le linguiste, les textes sont une suite d'événements singuliers, idiosyncrasiques et désordonnés, à travers lesquels il cherche un ordre sous-jacent ». (Kraif, 2011 : 68)

Les productions des apprenants de langue étrangère sont à la fois systématiques et dynamiques et sont représentatives des systèmes provisoires qu'un apprenant développe en étudiant une langue seconde. Ces étapes transitoires n'ont pas de norme propre, mais on les juge par rapport à la norme de la langue cible[1]. Toute structure qui n'est pas conforme à la

* Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iași, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iași. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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[1] Il ne faut pas ignorer le fait que l'interlangue peut être analysée aussi dans ses propres termes, ce que Nemser et Corder précisent lorsqu'ils définissent l'interlangue : « La parole de l'apprenant devrait être étudiée non seulement par référence à la langue source et à la langue cible mais aussi dans ses propres termes » (Nemser, 1971 : 116) et « Il nous faut tenter de décrire cette langue dans ses propres termes, du moins dans un premier temps, et non pas en termes d'une autre langue » (Corder, 1980c : 29). Voir aussi l'article de Mariana-Diana Câșlaru, « La complexité et la conformité de l'interlangue des apprenants roumains de FLE », *Annals of 1 Decembrie 1918 University of Alba Iulia – Philology*, 14/3/2013, p. 483–496.

norme représente une erreur qui n'est plus considérée signe de l'enseignement ratée, mais indice de l'activité d'esprit de l'apprenant, hypothèse que l'apprenant a formulée sur le système linguistique de la langue cible et qui n'a pas été validée.

Afin d'analyser la conformité d'un système transitoire/ provisoire/ avec la norme et, par conséquent, de calculer la distance entre celui-ci et la norme de la langue cible, de trouver l'ordre dans le chaos d'une interlangue, il faut établir un système d'annotation qui puisse rendre le corpus exploitable.

Nous présentons dans cet article un système d'annotation sur trois niveaux qui a été employé dans une étude de cas sur les productions écrites des apprenants roumains de FLE qui étudiaient aussi l'italien et l'espagnol.Cet étiquetage nous permet de passer par les trois étapes de l'analyse d'erreurs telle qu'elle a été structurée par Pit Corder (1980a, 1980b). Le premier niveau d'annotation, qui décide de quelle catégorie et de quel type d'erreur il s'agit, correspond à l'identification et à la description de la forme erronée, tandis que les deux derniers niveaux, qui rendent compte de la source de l'erreur, correspondent à l'étape de l'explication de l'erreur.

Le premier niveau d'annotation

Pour le premier niveau, nous proposons un étiquetage des erreurs selon la typologie traditionnelle : *lexique, morphologie et syntaxe*. Chacune de ces catégories comprend plusieurs types d'erreurs. Le tableau ci-dessous a été inspiré par plusieurs études (Granger 2003, L'Haire et Vandeventer 2003, L'Haire 2007, Thouesny 2011), mais l'organisation des catégories et des types nous appartient. Nous avons construit le tableau de manière graduelle, parallèlement avec le travail d'annotation, en fonction des situations rencontrées.

Les objectifs formulés à ce niveau sont d'identifier les erreurs et de déterminer la nature de celles-ci.

Catégorie d'erreur		Type d'erreur	
<L>	Lexique	DIA	Diacritiques
		GRA	Graphie, forme
		MNS	Motnon standard
		MOT	Mot inapproprié
<M>	Morphologie	AUX	Auxiliaire
		CLA	Classe
		CON	Conjugaison
		EUF	Euphonie
		FLE	Flexion/déclinaison du pronom
		GEN	Accord genre
		MOD	Mode inapproprié
		NBR	Accord nombre

		TEM	Temps inapproprié
		VOI	Voix
<S>	Syntaxe	CHO	Mauvais choix (préposition, conjonction)
		OMS	Omission
		ORD	Ordre des mots/ syntaxe incorrecte
		SUP	Superflu

Tableau 1 – Catégories d'erreurs

Dans ce qui suit, nous donnerons quelques exemples d'erreurs pour chacune de ces catégories. Mentionnons d'emblée que cette présentation ne comprendra que des explications adéquates à ce niveau d'annotation. La distinction intralinguale/interlinguale (<O>, <IC>, <IS>) à l'intérieur de chacune de ces catégories (MNS, MOT, VOI, SUP, etc.) sera traitée au moment opportun.

- L'étiquette DIA désigne les erreurs d'accent, à savoir les mots qui ne reçoivent pas les accents imposés par la norme, ou ceux qui reçoivent des accents mal positionnés.

<IC><L><DIA><NOM>*ocean/océan

<O><L><DIA><NOM>*fôret/forêt

- L'étiquette GRA désigne les erreurs de graphie (a et b) ou les erreurs due à l'homophonie (c). Cette catégorie comprend aussi les erreurs de forme (d) :

a) <O><L><GRA><NOM>*perssonages/personnages

b) <IC><L><GRA><NOM>*discution/discussion

c) <IC><L><GRA><VBF>*e/est

d)<O><L><GRA><DED>*cet/ce temps

- L'étiquette MNS désigne les mots qui n'existent pas en français standard. Il s'agit soit d'une substitution (a), soit d'un calque trop éloigné du terme français standard qu'il veut remplacer (b et c) :

a) <IS><L><MNS><NOM>*window/fenêtre (substitution, anglais)

b) <IS><L><MNS><NOM>*vecin/voisins (substitution, roumain)

c) <IC><L><MNS><NOM>*felinaire/lanterne (calque du roumain *felinar*)

- L'étiquette MOT désigne les mots qui existent en français mais qui, du point de vue sémantique, sont inappropriés. Cette erreur peut être produite parfois sous l'influence des autres langues connues par le sujet (exemples c et d) :

a) <O><L><MOT><NOM>*tables/tableau,

b) <O><L><MOT><NOM>*pêches/poissons,

c) <IC><L><MOT><NOM>*chemin/foyer (du ro. *cămin* = fr. *foyer*)

d) <IC><L><MOT><NOM>*repas/repos (du ro. *repaos* = fr. *repos*)

Cette étiquette désigne aussi les cas d'erreurs intralinguales, seulement lorsque le sujet a utilisé un mot qui fait partie de la même classe grammaticale du mot correct, comme dans les exemples ci-dessus. Par contre, si le mot proposé fait partie d'une autre classe grammaticale, alors il s'agit une erreur de morphologie.

<O><M><CLA><ADV>*bonne/bien

- L'étiquette AUX désigne la confusion des auxiliaires nécessaires à la formation des temps passés.

<IC><M><AUX><VBF>*a/est apparue

<O><M><AUX><VBF>*était/avait participé

- L'étiquette CLA désigne les erreurs de classe grammaticale :

<O><M><CLA><VBF>*promenade/promène

<O><M><CLA><SUB>*qui/que

<IC><M><CLA><ADV>*grave/gravement

- L'étiquette CON désigne les terminaisons inexistantes dans la conjugaison des verbes (a) ou la confusion des terminaisons appropriées pour chaque personne (b)

a) <O><M><CON><VBF>*finie/finit

b) <O><M><CON><VBF>*avais/avait

- L'étiquette EUF désigne l'absence de l'élision ou de la contraction :

<O><M><EUF><ADE>*de le/du

<O><M><EUF><POO>*je/j'entre

<O><M><EUF><DEP>*sa/son amie

- L'étiquette FLE désigne l'erreur de déclinaison en fonction du cas. <O><M><FLE><POO>*lui/le

<O><M><FLE><POR>*qui/que.

- L'étiquette GEN désigne la confusion entre les formes de masculin et féminin.

<IC><M><GEN><ADE>*le/la

<O><M><GEN><ADJ>*vert/verte

<O><M><GEN><VBP>*colorées/colorés

<IC><M><GEN><POR>*lequel/laquelle

- L'étiquette MOD désigne les modes inappropriés (a), et les verbes non conjugués (d) :

a) <O><M><MOD><VBF>*avaient/aient

b) <O><M><MOD><VBI>*viens/venir

c) <O><M><MOD><VBP>*manger/mangé

d) <O><M><CON><VBF>*vivre/vivent

- L'étiquette NBR désigne la confusion entre les formes de singulier et celles de pluriel (a et b). De même, cette catégorie comprend aussi les cas des déterminants possessifs lorsque les sujets ont confondu les unipossessifs avec les pluripossessifs (c et d) :

a) <O><M><NBR><ACO>*au/aux

b) <O><M><NBR><NOM>*branche/branches

c) <O><M><NBR><DEP>*leur/leurs

d) <O><M><NBR><DEP>*notre/nos

- L'étiquette TEM désigne les temps inappropriés :

<O><M><TEM><VBF>*assistent/assistaient

<O><M><TEM><VBF>*donnait/donne

- L'étiquette VOI désigne les cas où le sujet confond la voix active et la voix passive. Mentionnons que dans notre analyse nous tiendrons compte de l'indication de Grevisse (2011) selon laquelle la voix réflexive n'est qu'un cas particulier de la voix active. Par conséquent, l'erreur du type *il *se joue/ il joue* n'est pas une erreur de morphologie concernant la voix, mais une erreur de syntaxe concernant un élément superflu dans la phrase. Notre corpus ne contient pas d'erreurs de ce type.

- L'étiquette CHO désigne le mauvais choix des prépositions ou des conjonctions. Nous avons placé ces erreurs dans la catégorie *syntaxe*, car ces mots établissent des relations entre les unités d'une phrase/proposition et ne peuvent entrer dans la phrase que joints à d'autres mots (Benveniste, 1966 : 125).

Partir <O><S><CHO><SUB>*de/pour les rencontrer

Commence <O><S><CHO><PRE>*de/à danser

- L'étiquette OMS désigne l'omission de certaines parties de la phrase : <IC><S><OMS><ADE>*0/la (maison)

<O><S><OMS><POO>*0/me (sentir)

- L'étiquette ORD désigne l'ordre inapproprié des mots :

<IC><S><ORD><ADJ>*bleues fleurs/fleurs bleues

<IC><S><ORD><POO>*aussi elle/elle aussi

- L'étiquette SUP désigne les parties de la phrase qui sont superflues :

<O><S><SUP><PRE>*dans/0 (le matin)

IC><S><SUP><POO>*se/0 (jouer)

- Même si les étiquettes OMS et SUP désignent la redondance ou l'absence d'un morphème grammatical, nous les avons placées dans la catégorie Syntaxe, car elles représentent des « erreurs locales à effets secondaires » (Boissière *et alii,* 2007 : 3) en influençant le bon fonctionnement de l'énoncé.

Toujours à ce niveau d'annotation, nous précisons aussi la catégorie grammaticale de la forme erronée, selon le tableau suivant que nous avons construit d'après le modèle proposé par l'équipe du projet Free Text de l'Université de Louvain, en vue de l'annotation du corpus FRIDA, et décrit par Silviane Granger (2003 : 479).

Catégorie grammaticale		Étiquette
Adjectif		ADJ
Adverbe		ADV
Article	Défini	ADE
	Indéfini	AIN
	Partitif	APA
	Contracté	ACO
Conjonction	Coordination	COC
	Subordination	SUB
Déterminant	Démonstratif	DED
	Possessif	DEP
	Exclamatif/ interrogatif	DEX
	Relatif	DER
	Numéral	DEN
	Indéfini	DEI
Nom		NOM
Préposition		PRE
Pronom	Démonstratif	POD
	Possessif	POP
	Personnel	POO
	Indéfini	POI
	Exclamatif/ Interrogatif	POX
	Numéral	PON
	Adverbial	POA
	Relatif	POR
	Impersonnel	POS
Verbe	Prédicatif	VBF
	Participe	VBP
	Gérondif	VBG
	Infinitif	VBI
Séquence		SEQ

Tableau 2 Catégories grammaticales

Le second niveau d'annotation

Au second niveau de l'étiquetage, nous reprenons toutes les erreurs annotées avant et décidons de leur source. Cette fois-ci, l'objectif est d'expliquer l'erreur et d'inférer les éléments qui l'ont déterminée. Cette fois-ci, nous utilisons la typologie de C. Richards (1970) qui fait la distinction entre l'erreur *interlinguale*, d'une part, et l'erreur *intralinguale* et *développementale*, d'autre part. L'erreur interlinguale est causée par l'interférence de la langue maternelle dans la langue cible : l'apprenant utilise une règle de la langue source lorsqu'il produit des énoncés en langue cible.

Par contre, l'erreur intralinguale et l'erreur développementale ne reflètent pas l'incapacité de l'apprenant à séparer deux langues, mais montrent la compétence de l'apprenant à un certain moment de l'acquisition. L'origine de ces erreurs se trouve dans la structure de la langue cible même et est liée aux stratégies que l'apprenant emploie afin de l'acquérir. Les erreurs intralinguales se produisent à cause de la généralisation erronée, de l'application incomplète des règles et de la méconnaissance des conditions qui régissent l'application d'une certaine règle (Richards, 1970 : 6). Les erreurs développementales montrent que l'apprenant essaie de construire des hypothèses sur la langue cible selon son expérience limitée. Ces erreurs sont causées par la compréhension erronée des distinctions à l'intérieur de la langue cible.

Comme la langue cible est à la fois source des erreurs intralinguales et des erreurs développementales, lors du second niveau de l'étiquetage des erreurs, nous garderons la dénomination *erreur intralinguale* pour les deux.

La pratique nous a mené à détailler les types d'erreurs à ce niveau. Certaines erreurs sont vraiment difficiles à insérer dans une rubrique précise. Dans ces cas, nous avons ajouté le type « *erreurs ambiguës* » proposé par Dulay et Burt (1974).

Au troisième niveau, l'étiquetage s'opère seulement sur les erreurs interlinguales, en les classifiant en deux catégories : *substitutions* et *calques*, selon la typologie de Trence Odlin (1989). Les *substitutions* impliquent l'usage des formes de la langue maternelle de l'apprenant dans les énoncés produits en langue étrangère. L'apprenant remplace les structures de la langue cible qui lui sont encore inconnues par des structures de la langue maternelle. T. Odlin (1989 : 37) propose l'exemple du mot suédois *bort* qui signifie *loin* (en français) et *away* (en anglais). Un natif suédois apprenant d'anglais a écrit : « Now I live home with my parents. But some-times I must go bort ».

Les *calques* sont des erreurs qui reflètent une structure de la langue maternelle. T. Odlin (1989 : 37) propose l'exemple d'un enfant bilingue

(anglais – espagnol) qui a dit : « Let's quikly put the fire out / Vamos rapido a poner el fuego afuera. » Il a fait la traduction littérale de l'anglais « put the fire out » qui normalement se traduit « extinguir el fuego ». L'ordre erroné des mots peut être aussi le résultat d'un calque selon Dong Juan et Han Ge-ling (2009 : 12). Ils donnent l'exemple d'un apprenant chinois qui a écrit en anglais : « The taxi driver was the only responsible person for the accident ». Le sujet transfère la structure chinoise *attribut + nom* en anglais où l'attribut doit suivre le nom, dans ce cas.

Description de l'étiquette

En tenant compte de ce système d'annotation, nous avons fait l'étiquetage manuellement avec le logiciel Microsoft Word. Au premier niveau d'annotation, l'étiquette comporte trois acronymes porteurs d'information concernant le type d'erreur : le premier fait référence à la catégorie de l'erreur (lexique, morphologie, syntaxe), le second montre le type de l'erreur (mode inapproprié, genre, graphie, ordre des mots, etc.) et le troisième précise la catégorie grammaticale de la forme erronée (voir tableau 2). Chaque acronyme est encadré par des flèches pour des raisons d'efficience au moment du traitement automatique du corpus, les logiciels étant, de cette manière, capables de reconnaitre mieux des éléments demandés.L'étiquette précède l'erreur qui est encadrée par une étoile (*) et une barre oblique (/). Voici un exemple :

Le <L><GRA><NOM>*perssonage/personnage <S><CHO><PRE>*dans/de l'image est la princesse qui est très belle et elle aime beaucoup <L><GRA><VBI>*joyer/jouer avec les <L><GRA><NOM>*extraterestres/extraterrestres, parce qu'elle croit qu'ils <M><CON><VBF>*exist/existent et dans <L><GRA><DED>*cet/ce moment elle

Figure 1 – Exemple d'étiquetage : niveau 1

Ensuite, au second niveau de l'annotation, nous ajoutons à l'étiquette une lettre supplémentaire qui fait référence à la source de l'erreur en cause, à savoir I = erreur interlinguale, O = erreur intralinguale et B = erreur ambiguë.

Elle arrive au <I><L><MNS><NOM>*camin/foyer, entre dans l'<I><L><GRA><NOM>*apartament/appartement et parle au <I><L><DIA><NOM>*telephone/téléphone <I><L><MNS><ADV>*again/de nouveau. Elle part et arrive <O><M><EUF><ACO>*au/à l'<O><L><DIA><NOM>*hopital/hôpital

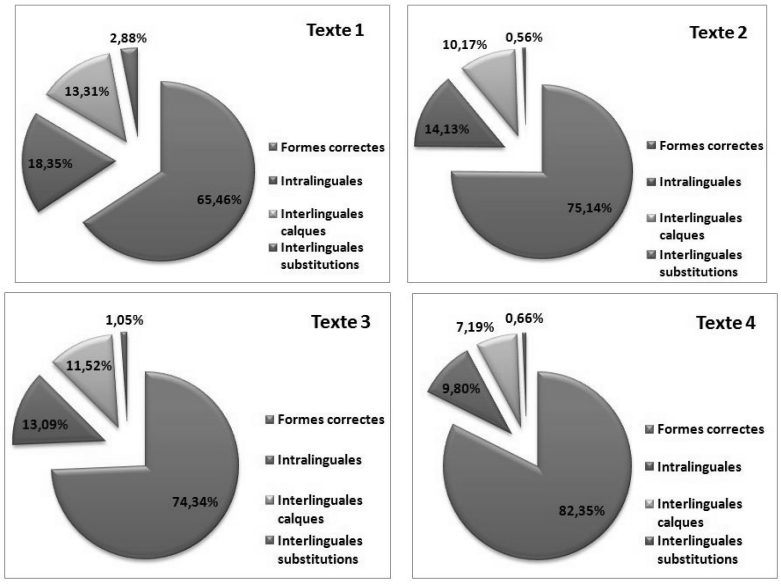
Figure 2 – Exemple d'étiquetage : niveau 2

Enfin, le troisième niveau d'étiquetage, qui s'opère seulement sur les erreurs interlinguales, dispose à son tour des lettres symboles pour désigner le calque (C) ou la substitution (S) :

Elle arrive au <IS><L><MNS><NOM>*camin/foyer, entre dans
l'<IC><L><GRA><NOM>*apartament/appartement et parle au
<IC><L><DIA><NOM>*telephone/téléphone <IS><L><MNS><ADV>*again/de nouveau.
Elle part et arrive <O><M><EUF><ACO>*au/à l'<O><L><DIA><NOM>*hopital/hôpital pc

Figure 3 – Exemple d'étiquetage : niveau 3

Une fois le corpus annoté, on peut en tirer profit et calculer la conformité de l'interlangue avec la norme[2] ou quantifier l'influence que telle ou telle type d'erreur a sur l'interlangue d'un certain sujet à un moment donné, comme dans l'exemple suivant :



[2] Pour voir les formules, consulter la thèse de Mariana-Diana Câşlaru, *L'interlangue des apprenants roumains de FLE au carrefour des langues romanes (études de cas sur des apprenants roumains étudiant aussi l'italien et l'espagnol),* http://www.theses.fr/2013AVIG1128.

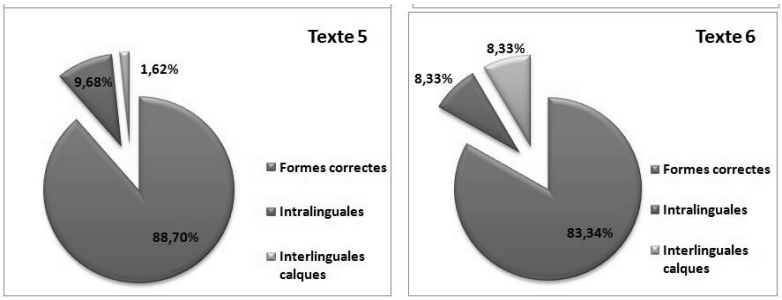


Figure 4 - Pourcentage des erreurs selon leur source

Il s'agit d'un sujet qui a produit six textes écrites à des moments différents, au cours d'une année. Selon les diagrammes ci-dessus, l'interlangue du sujet en cause présente des erreurs interlinguales qui affectent moins sa conformité avec la norme que les erreurs intralinguales. Le premier enregistre le nombre le plus grand de substitutions. Dans les quatre premiers textes, le nombre des substitutions continue à varier. Par contre, elles sont absentes dans les textes 5 et 6, ce qui traduit le fait que le sujet ne se contente plus de combler les vides de ses connaissances linguistiques en introduisant des mots étrangers tels quels, mais qu'il commence à vérifier des hypothèses ; il en résulte les calques.

Conclusion

Sans doute, comme l'on a déjà dit maintes fois[3], l'annotation du corpus suivie par l'analyse des erreurs et de leur influence sur la conformité de l'interlangue avec la norme, ne représente pas une recherche exhaustive, elle n'est que la première étape dans l'analyse de la langue de l'apprenant.Le système transitoire est beaucoup plus que sa conformité avec la norme d'un autre système linguistique (celui de la langue cible) ; elle a aussi une autre dimension que nous appelons complexité et dont l'analyse est beaucoup plus minutieuse à faire, mais qui enrichit et raffine beaucoup l'étude d'une interlangue.

Cependant, l'annotation d'un corpus d'apprenant est indispensable à l'analyse ultérieure de celui-ci. Dans un état initial, d'habitude, l'interlangue de l'apprenant comprend des éléments de la langue cible mais aussi des éléments de la langue maternelle ou des autres langues étrangères connues par le sujet, ou même des éléments d'origine ambigüe. Etablir un système d'annotation et étiqueter les éléments

[3] Voir Câșlaru Mariana-Diana, *La complexité et la conformité de l'interlangue des apprenants roumains de FLE* , « Annals of 1 Decembrie 1918 University of Alba Iulia – Philology », 14/3, 2013, p. 483–496.

d'interlangue selon ce système nous permet d'extraire l'ordre du désordre et d'analyser de manière quantitative, mais aussi qualitative, les aspects difficiles dans l'apprentissage d'un certain sujet.

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Красный versus *Rosso*: Colour Terms Denoting Red in Russian and Italian*

Arina Chirilă**

Abstract:
The present article is centred around the comparative analysis of colour terms denoting red in two languages – Italian and Russian. It is widely assumed that the field of colour lexicon is one of the most interesting and fruitful ones, whereas the comparative lexicological analysis can reveal multiple discrepancies conditioned not only by different structures of the languages under analysis, but also by different ways in which their native speakers perceive a colour term. The decisive role in this respect is attributed to the connotations and associations that colour words acquired in course of their functioning in a language. As far as colour terms denoting red are concerned, they describe an important notion in all European cultures – the fact that justifies the choice of this colour field for our study. The analysis presented in this article is a lexicographic one. Our conclusions will be based on six dictionaries: three explanatory dictionaries of the Russian language (*Словарь русского языка* ("The Dictionary of the Russian Language") by S.I. Ozhegov, *Малый словарь русского языка* ("Small Dictionary of the Russian Language") of the USSR Science Academy, the Institute of the Russian Language, and *Большой толковый словарь современного русского языка* ("The Big Explanatory Dictionary of the Modern Russian Language") by D.N. Uşakov, as well as three explanatory dictionaries of the Italian language, and namely *Vocabolario della Lingua Italiana* by Nicola Zingarelli, *Il Grande Dizionario Garzanti Della Lingua Italiana* and *Grande Dizionario Italiano* by Gabrielli Aldo.

Keywords: the red colour, rosso, красный, comparative analysis, lexicographic analysis

Introduction

Colour is a highly important and significant part of people's life. The attention to this subject was drawn by a large number of studies in different fields such as physics, chemistry, psychology, physiology,

* Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iaşi, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iaşi. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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culturology, the history of art and, last but by no means least, philology that developed manifold theories in relation to colour naming. It is widely assumed that the field of colour lexicon is one of the most interesting and fruitful ones for philological research. It offers extensive data for the analysis: colour terms frequently appear not only in everyday conversations, but also in specialized studies and on pages of works of verbal art. Thus, colour terms have proved to be a substantial element of literary pieces, performing the role of rendering the author's intention and contributing to the creation of an effect meant to get the readers into a certain state. However, the subject of this article does not consist in the role of colour words in a work of verbal art. Our attention is centred around the terms of one certain colour and the way they appear in the explicative monolingual dictionaries. Moreover, the present study includes the comparative analysis of the analogous terms in two languages – Italian and Russian. Such an approach would allow us to reveal multiple discrepancies conditioned not only by different structures of the languages under analysis, but also by different ways in which their speakers perceive a certain colour term. The decisive role in this respect is given to the connotations and associations that colour words acquired in course of their functioning in a language. Thus, such an analysis would allow us to contrast the perception of the respective term not only in different languages, but also in different cultures and mentalities.

As far as the choice of the red colour as the subject of this article is concerned, it is perfectly justified. According to previous studies, it is extremely significant for all European cultures, whereas in the Russian language it is an ethno-relevant colour (Светличная, 2003: 139). It should be mentioned in this connection that the colour terms denoting red were demonstrated to be predominant in the lexico-semantic group of Russian colour terms in all historical periods of the development of the language (Бахилина, 1975: 31).

The present analysis is based on six explanatory dictionaries. On the one hand, we have chosen three Russian explanatory dictionaries: *Словарь русского языка* ("The Dictionary of the Russian Language") by S.I. Ozhegov, *Малый словарь русского языка* ("Small Dictionary of the Russian Language") of the USSR Science Academy, the Institute of the Russian Language, and *Большой толковый словарь современного русского языка* ("The Big Explanatory Dictionary of the Modern Russian Language") by D.N. Uşakov. On the other hand, Italian colour terms will be examined in the following Italian explanatory dictionaries: *Vocabolario della Lingua Italiana* by Nicola Zingarelli, *Il Grande Dizionario Garzanti Della Lingua Italiana* and *Grande Dizionario Italiano* by Gabrielli Aldo.

Red Colour and Its Shades in Russian Explanatory Dictionaries

According to the structuralist approach to the study of colour lexicon, the latter can be regarded as a lexical field. One of the central terms of the Russian system of colour lexicon is *красный* (Макеенко, 1999: 31) – the word that denotes a highly important notion for Russian culture and, from the universalists' point of view, constitutes a basic colour term in the Russian language (Berlin, 1999: 99). This aspect is clearly reflected by the numerous meanings and expressions containedin the explanatory dictionaries. Despite the pejorative connotations that are bound to appear since the red colour is the colour of blood and fire (*красный петух, красное пламя*), also describing the red colour of a body caused by the excessive consume of alcohol (especially in reference to the colour of the face), the term *красный* is perceived positively by the native speakers of the Russian language. First and foremost, this adjective renders a beautiful and bright colour of natural objects and parts of human body (especially that of women's lips – *красные губы*). Second, this term is highly poetical when it realizes the semes "good, bright, clear" (*красный денёк, красный угол, лето красное*), as well as "beautiful, wonderful" (for example, *красная невеста, красная даль, красная девица*). Yet another meaning of the word in which it gains meliorative connotations is that of a precious and rare object (*красная рыба, красный зверь, красный лес, Красная книга*). In Russian folk culture red marks the most important and expressive elements (*красная строка, красной нитью, красное словцо*), as well as things that deal with celebrations (*красное крыльцо, красная горка*). As for the political associations inevitable in this case, they come to the fore in the Russian language, clearly marking the history of Russia. The Russian perception of the phenomenon can hardly seem to be critical, since the word combinations *красная армия, красные войска, красный галстук* render the Soviet period realia and do not provoke strongly negative associations.

We shall proceed with the analysis of the colour terms that denote the shades of red chosen for the present study, and namely *розовый, гранатовый, карминовый (карминный, кармин), малиновый, багряный, багровый, рубиновый (рубин), пунцовый, червонный, червлёный, коралловый* and *румянец*.

As far as *розовый* is concerned, it renders a light shade between red and white. The Russian native speakers' perception of this term is mainly meliorative, describing the rosy colour of a girl's cheeks or lips or that of children's healthy faces. Another typical usage of this adjective is the description of the colour of natural phenomena (for

example, *розовая заря, розовые лучи*) and clothing (*розовая ленточка, розовое платье*). A highly significant meaning is that of an optimistic attitude (sometimes even an excessively optimistic one) and a naive outlook on life (for example, *розовая любовь, розовые надежды, розовые мечты, смотреть сквозь розовые очки, видеть в розовом свете* etc.).

The term *гранатовый* stems from the name of a precious stone and, at the same time, of a fruit – *гранат* – and describes a deep and dark red colour. The examples adduced by the explanatory dictionaries of the Russian language demonstrate that this lexeme is mainly used in its literal meaning, whereas the chromatic seme is present implicitly.

The colour adjective *карминный*, as well as its less usual version *карминовый* stem from the name of the respective paint – *кармин* – of a bright red colour. The phrases exemplifying the use of these words in a sentence demonstrate that they appear in the description of the colour of fruits (*карминная хурма*) and lipstick (*карминная губная помада*).

Another colour term that is to be discussed in the present analysis is *малиновый*. It describes a dark colour between red and violet akin to that of raspberry, whose name in the Russian language – *малина* – is the origin of the word under discussion. As far as the connotations of the term are concerned, it can be affirmed that Russian native speakers tend to perceive it in a positive way: apart from its use in the descriptions of the colour of fabric, clothes and rosy cheeks, *малиновый* also acquires other meanings, becoming the synonym of the words "good" or "pleasant" (like, for example, in *малиновая жизнь*), whereas the Russian expression *малиновый звон* presupposes a very pleasant and soft sound that resembles the timbre produced by the bells.

The following pair of terms – *багровый* and *багряный* – presents a special interest for our research. At first sight, these words that render a shade between red and deep blue or violet are perfect synonyms; the first one even describes the second one in all the three explanatory dictionaries used for our comparative analysis. At the same time, the study of the sentences offered by these dictionaries reveals major discrepancies in the perception of the two terms: the adjective *багровый* has proved to be perceived negatively, describing the colour of fire, smoke and scars, whereas the colour word *багряный* is a poetic term that is used in the combinations like *багряный убор (леса), багряная заря*, rendering the colour of beautiful natural phenomena. Another term that refers to the same tinge of red is *пунцовый*. Like *багряный*, this term, as oppoed to *багровый*, acquires meliorative connotations, describing the beautiful colour of a girl's cheeks and lips, sunset, fabric and clothing.

The chromatic adjective *рубиновый* is an indirect colour term that stems from the name of a precious stone – *рубин*. The examples in which this lexeme renders the colour of berries and wine gain special level of expressivity and metaphorization, clearly standing out in the sentence.

The colour term *червонный* – the following element under analysis in the present research – is stylistically marked due to its obsolete character. According the explanatory dictionaries, this adjective stems from the name of pure gold – *червонное золото* – that has a shade of red; the examples from the dictionaries demonstrate its use in the chromatic meaning in reference to the colour of jewellery; however, this word evokes two associations in the minds of Russian speakers that can be also found in the dictionaries under analysis – money (*червонец*) and the game of cards (*черви*). As far as another obsolete word – *червлёный* – is concerned, it describes a dark shade of red; it is used as a colour of military objects such as flags or shields.

Yet another term that will be subjected to the analysis in this section of the paper is *коралловый*. Derived form the Russian noun *коралл*, it denotes a bright red colour of corals, used in the description of the colour of lips and clothing.

The last chromatic word under the analysis in this paper is *румянец*. This noun is an indirect colour term which is mainly used with a view to describe the rosy colour of a girl's face or that of the cheeks of a healthy and beautiful person; thus, it is positively perceived by the native speakers of the Russian language. Another possible use of this word is when it denotes the colour of the reflected light of the sunrise or the sunset; in these cases the respective colour term endows the sentence with a high level of poetization and expressivity.

To sum up, the material offered by the Russian explanatory dictionaries allows us to arrive at the following conclusions. First, the Russian colour terms denoting red acquired both pejorative and meliorative connotations; the latter, however, tend to predominate. As far as the central colour term – *красный* – is concerned, it is extremely rich from the associative and emotional points of view, developing a large number of associations. The majority of these associations are positive, since the respective adjective describes beautiful, precious and important objects for the Russian people, whereas the political associations are not perceived negatively. As for the tints of red, they tend to acquire meliorative connotations (with the exception of the word *багровый*), used in the descriptions of nice complexion, clothing and natural phenomena.

Red and Its Shades in Italian Explanatory Dictionaries

In what follows we shall discuss the way explanatory dictionaries present chromatic lexemes denoting red in the Italian language. From the structuralist perspective, one of the centres of this lexical field is the colour term *rosso* (Grossman, 1988: 63), the word that, like its Russian counterpart *красный*, constitutes a basic colour terms of the Italian language. According to the lexicographical material offered by the dictionaries under analysis, the lexeme *rosso*, like *красный*, developed a large variety of associations and connotations in the course of history, being perceived both positively and negatively by the native speakers of the Italian language. As for the prototypical objects of the respective colour term that describe it in the explanatory dictionaries, these include blood, purpura, ruby, fire and poppy flower. The usage of the word *rosso* has proved to be quite large: it can perform the role of attribute of the words that denote clothing (*abito rosso*), skin (*pelle rossa*, *labbra rosse*), flowers (*rosa rossa*), wine (*vino rosso*), hair (*capelli rossi* – in this case, the colour of the real object is not red, but orange), eyes (*occhi rossi*) and ink (*inchiostro rosso*). The pejorative connotations of the term are linked with its associations with tears and illness (*occhi rossi*), as well as unpleasant emotions, especially fury and shame – the fact that is reflected in fixed expression (for example, *vedere rosso*). Another aspect of its meaning, which is also typical of the Russian language, is signalling danger, the obligation to stop (*passare col rosso*) or an urgent situation (*linea rossa, telefonino rosso*). At the same time, the word has acquired some specific associations that are not present in the case of its Russian counterpart: *rosso* can indicate the lack of money or debt, especially as referred to the banking system (for example, *andare in rosso, essere in rosso*); it can emphasize the pornographic character of some phenomena (*cinema a luci rosse, film a luci rosse, locale a luci rosse*), being also associated with gambling (*giocare sul rosso*). The politically-oriented semes of the colour term, too, come to the fore, like in the case of the Russian language: the dictionaries offer a vast number of contexts in which *rosso* refers either to the socialist ideology, or to the Soviet Union (*camicie rosse, comune rosso, bandiera rossa, armata rossa*). As can be seen from the lexicographical material, meliorative connotations are inferior to the pejorative ones; *rosso* is positively perceived in the descriptions of a nice and healthy colour of the body (*labbra rosse, bianco e rosso*), as well as in the Italian proverb *rosso di sera, buon tempo si spera*.

The following part of the paper will be concentrated around the Italian colour terms that denote tints of red, and namely *rosa, roseo, rosato, rossastro, rossiccio, granata, vermiglio, scarlatto, ciliegia,*

rubino, rossore, cremisi and *corallo*. The adjective *rosa* stems from the noun with the same form that stands for the name of a flower and renders its most common colour – the one between white and red. It should be mentioned in this connection that the Italian language has a special colour term for naming a highly intense and bright shade – the fixed phrase *rosa shocking* borrowed from the English language. The connotations of this colour term are mainly meliorative: *rosa* is used in order to describe a woman's appearance, for example, face, skin, cheeks or lips, as well as clothing (*vestito rosa, gonna rosa*) or natural phenomena (*nuvole rosa*); generally speaking, it may be referred to anything relating to women (*campionato rosa, fiocco rosa*). Moreover, the respective word acquires figurative meanings in such expressions as, for example, *letteratura rosa* or *romanzo rosa*, rendering the idea of a sentimental story, or *vedere tutto rosa*, referring to an optimistic outlook on life. The explanatory dictionaries also indicate the associations of these terms with sport, and namely with cycling (*maglia rosa*). The pejorative connotations of the word *rosa* stand out in two cases: first and foremost, as a noun it can denote the reddening of skin caused by the bite of an insect; second, negative associations appear in the expression *balletti rosa* whose meaning is "erotic meetings of adult men with young girls".

Another lexeme that denotes the same colour is *roseo*; the contexts present in the Italian explanatory dictionaries indicate the fact that this word is positively perceived by the native speakers of the Italian language and can be used for the description of a girl's complexion (*viso roseo*), flowers (*petali rosei*) and natural phenomena (*alba rosea*). In its figurative meaning, the respective word refers to optimist, happy and peaceful ideas and attitudes (*speranze rosee, vedere tutto roseo*).

As far as the word *rosato* is concerned, it constitutes a synonym of the words mentioned above. It is used, first and foremost, in the descriptions of a woman's appearance (for example, *labbra rosate, guance rosate*), whereas as a noun this word can denote the material of the respective colour. Other possible uses of this term include a type of wine (*vino rosato*), as well as the colour of natural phenomena (*il rosa del cielo*). The lexeme under discussion is, in the majority of cases, a perfect synonym of the term *roseo*; however, it should be mentioned in this connection that *rosato*, according to the explanatory dictionaries, maintains its close connection to the noun from which it was formed, whereas *roseo* approaches the word *rosa* in its meliorative connotations (the associations with optimism).

The next term subject to our analysis in this chapter is *rossastro*; being a derivative from the word *rosso*, it denotes a darker and more

faded shade of red and mainly appears in the description of the colour of light or fire (for example, in *un bagliore rossastro, la luce rossastra, le fiamme rossastre*). A synonym of this chromatic word is the adjective *rossiccio*; however, the explanatory dictionaries lack the contexts in which it can be used.

Yet another colour term that denotes a shade of red is *granato/granata*. Its chromatic semes developed from the non-chromatic ones – *granato/granata* can stand for a precious stone or dark red fruit. The usages of this word in the chromatic meaning include the contexts in which it describes clothing (for example, *abito granata*), fabric (*seta di colore granato*) or other objects (*un tappeto granata*). Among the associations of the term there is also sport: *granata* can be used with reference to the Torino team (for example, *calciatore granata, il tifo granata*).

Vermiglio is another colour word that denotes the red colour, and namely its bright and vivid shade. It is used as an attribute to the nouns that denote fabric (*tessuto vermiglio*), stones (*rubino vermiglio*) or surrounding environment (*vespero vermiglio*).

As far as the colour term *scarlatto* is concerned, it describes a bright red colour that defines a nice tinge of flowers (*rose scarlatte, fiori scarlatti*), face (*guance scarlatte*), fabric (*una stoffa di un bellissimo scarlatto*) or other objects (*tappeto scarlato*). At the same time, we should also mention its pejorative connotations: in some contexts it describes the change of the colour of a person's face caused by unpleasant emotions, especially shame (for example, in *farsi scarlatto in viso, diventare scarlatto per la vergogna*).

In what follows, we shall analyse two indirect colour terms – *ciliegia* and *rubino*. The primary meaning of the former is that of a berry of a bright and intense red colour; however, it can also be used in the respective chromatic meaning. The explanatory dictionaries of the Italian language provide the examples in which it tends to describe the colour of clothing (*un abito rosso ciliegia, una cappa color cilieggia, un vestito ciliegia*). As for *rubino*, it should be mentioned that its main meaning is a precious stone of an intense red colour; the explanatory dictionaries also underline its use as a colour term – *rubino* is figuratively used in fiction in order to describe the red of the lips (*della tenera bocca i bei rubini*), as well as that of other objects (for example, *uno smalto rosso rubino*).

The next word subject to our analysis is another indirect colour term – *rossore*. This noun is negatively perceived by the native speakers of the Italian language, since it denotes the red colour of a face that is provoked by unpleasant emotions such as anger or shame. This meaning

is reflected in a number of expressions, for example, *sentirsi salire il rossore alle guance, uomo senza rossore, non sentire rossore* sau *il rossore è sparito dalla sua faccia*. A neutral meaning of the term that is present in the explanatory dictionaries – as a noun that denotes the red colour; however, it is marked as literary and obsolete.

Another Italian adjective that denotes a bright red colour is *cremisi*; as for its use, the only example provided by the explanatory dictionaries presents it as an attribute to a noun that denotes fabric (*dammasco cremisi*).

The last word under analysis in this article is *corallo*; its main meaning is, again, a non-chromatic one; however, its use as a colour term is demonstrated in the contexts adduced by the explanatory dictionaries. Thus, in its figurative meaning, the word *corallo* appears in literary texts with a view to describing a bright red colour characteristic of the homonymous substance, also denoting the colour of lips (*labbra di corallo*), fabric (*seta corallo*) or clothing (*un vestito rosso corallo*).

The analysis presented above has pointed to the following conclusions. First and foremost, the study of the way in which the colour terms denoting red are presented in the Italian explanatory dictionaries has demonstrated that their associations and connotations are quite varied. As far as *rosso* is concerned, it does acquire some meliorative connotations; however, in the majority of cases it is perceived negatively by the native speakers of the Italian language, indicating an unpleasant, dangerous or urgent situation and being associated with illness and negative emotions. As for the lexemes denoting the shades of red, it should be highlighted that the majority have acquired meliorative connotations, describing a nice colour of a person's face (especially, that of cheeks and lips), fabric, clothing and natural phenomena. At the same time, some colour words, such as *scarlatto*, *rosa* sau *rossore*, have acquired pejorative connotations because of their connection with anger, shame and vulgar behaviour.

Conclusions

As a result of the lexicographical analysis, the present study has arrived at the following conclusions. First and foremost, the colour terms denoting red in both Russian and Italian have acquired meliorative and pejorative connotations; they are perceived both positively and negatively by the native speakers of the two languages under discussion. We have also tried to demonstrate the exceptional richness of the associations and the vast usage of the words rendering the red colour, as well as its shades in both languages – the fact that points to their special importance for the Italian and Russian cultures. Thus, the associations common for both analysed languages are realized when the terms

describe a nice and healthy complexion, beautiful natural phenomena and material objects, whereas its pejorative connotations come to the fore when it is referred to blood, illness, negative emotions or danger.

At the same time, our study has revealed some substantial discrepancies concerning the perception of the colour terms under analysis. First, the Russian lexeme *красный* has developed a great number of positive associations in course of time – the fact that is reflected in its semes such as "good", "beautiful", and "precious"; in the case of its Italian counterpart, meliorative connotations are inferior to the pejorative ones, and the respective lexeme develops the associations with the notions of debt, pornography and gambling that are absent from the Russian language. Another discrepancy consists in the associations of the Italian terms *rosa* and *granata* with sport, as well as erotic associations of the adjectives *rosso* and *rosa* that have not been revealed in the case of the Russian lexemes. More discrepancies can be observed at the connotative level concerning the terms that are usually considered to be counterparts, suggested as a direct correspondence by bilingual dictionaries. The chromatic nouns *румянец* and *rossore* constitute such a case: the Russian word acquires meliorative connotations, whereas its Italian counterpart is negatively perceived by the native speakers of the respective language.

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Cultural Aspects in Producing Written Messages at the Preparatory Year*

Gabriela Biriș**

Abstract:
The article focuses on the cultural aspects contained in recent Romanian textbooks of Romanian as a foreign language and on the cultural aspects identified in the essays of our foreign students who studied Romanian at the preparatory year of Romanian as a foreign language. By means of a categorization between general cultural aspects and cultural-linguistic aspects we describe the most peculiar aspects noticed in the written messages of foreign students, aspects that may represent a good starting point for conceiving new textbooks of Romanian. We observed a noticeable contrast between the monocultural perspective of certain Romanian textbooks for learning Romanian as a foreign language and the multi- and intercultural attitude of the essays written by the foreign students.

Keywords: cultural aspects, Romanian as a foreign language, writing competence

The discussion concerning cultural aspects in relation with the process of teaching-learning a foreign language has passed through multiple stages. It started, in Edward Sapir's 1920 study, with the assertion of an indivisible connection between language and culture. Then studies focused on the relationship of language and culture in society (Hymes, 1964), on the sociolinguistic interaction, or socio-rhetoric (Gumperz, 1972) or, more recently, on contrastive rhetoric (Connon, 1996). In spite of all these significant references, we still do not have an operational definition of culture for the process of teaching foreign languages. Instead, culture is repeatedly reduced in the field of foreign languages to 'food, folklore and statistics' (Kramsch, 1991: 218). At present, although we have more and more studies about the influence of different cultures of origin on the acquisition of foreign languages (Kramsch, 1993, Seelye, 1981 and 1994, Odlin, 1989), the

* Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iaşi, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iaşi. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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field is open to reflection and theoretical and systematic approaches. Generally, researchers plead for teaching cultural contents in a systematic, well-structured way (Lessard-Clouston, 1998). Romanian studies are following this direction of research (Muscan, 2002).

Our article proposes a twofold analysis; firstly, of the cultural contents identified in recent textbooks of Romanian as a foreign language, and secondly, of the cultural aspects observed in the written messages and essays of foreign students enrolled in the preparatory year of Romanian as a foreign language.

Cultural aspects: definition, categorization, didactic role

For a clear delineation of the subject, a rather weak dichotomist, categorization between **general cultural aspects** and **cultural-linguistic aspects** is proposed. In the first category, we include rules of social organization, personal space, self-image elements and opinions about the world, value systems, beliefs, superstitions and habits. In the second category, we consider the speech acts, the rhetoric rules for organizing a text, verbal politeness, stylistic aspects, pragmatic characteristics, phraseology and paremiological elements.

The categorization of contents with cultural character is hard to be done because of the diversity of numerous aspects shared between more disciplines: anthropology, ethnolinguistics, psychology, pragmatics, etc., and this is the reason why we do not attempt to cover all the aspects that may be categorized.

Through analyzing cultural aspects of writing messages in Romanian as a foreign language, we can identify topics of interest for developing competences in writing and speaking. Simultaneously we can identify 'obstacles' that the cultures of origin raise in learning Romanian. The greater the difference between the cultures of origin geographically, the more numerous the cultural aspects involved in developing the writing competences.

In a globalised world on the topic of cultural contents we should probably begin with establishing a methodology for improving the acquisition of foreign languages. It is obvious that the students will speak and write with pleasure about topics they are interested in or passionate or about topics in vogue. On the other hand, the element of novelty, brought by the functional curriculum, consists of organizing the didactic sequences around a pole of interest suggested by students and not by the teachers. Additionally, the functional curriculum is created and varies according to the cultural context of each country and the cultural backgrounds of the students.

The didactic role of cultural contents is considerable: writing or speaking about cultural themes enriches and stimulates intellectual curiosity, develops empathy and creativity. The students are encouraged to discover differences not just to reflect upon the new culture by being exposed to monoculture didactic materials.

Cultural aspects in Romanian as a foreign language textbooks

The most recent textbooks for Romanian as a foreign language depict cultural aspects of general interest. The textbook coordinated by Elena Platon (2012) chooses important figures for Romanian movies - the director Nae Caranfil, touristic sights – Sinaia and Peleș Castle, Constanța and The Black Sea, Bucovina and Voroneț Monastery, Maramureș region, Bran Castle, Cheile Turzii, etc., Romanian cuisine, Romanian athletes – Nadia Comăneci, Diana Chelaru, Gabriela Szabo, Romanian actors – Alexandra Maria Lara, cultural, historical and scientific figures – Nicolae Paulescu, Constantin Brâncuși, Aurel Vlaicu, Vlad Țepeș, Mircea Eliade, George Enescu, customs and traditions – *mărțișor* etc., for portraying a cultural profile of Romania. Although the monoculture perspective is dominant: factual fragments, self-images, general information for presenting ourselves in front of foreigners, there is also present an opening to interculturality. Romanian cuisine is approached by comparing Romanian with Asian or Mediterranean cuisine. The textbook coordinated by Liana Pop (A*utodidact*, 2008) includes in *Contents* a series of cultural competences: the map of Romania, Romanian currency, Romanian family names, climate, tourist information, etc. (2008: 85). The textbook of Daniela Kohn (Puls, 2009) is written from a multicultural pragmatic perspective and chooses elements of Romanian cuisine (The Christmas meal), seasonal traditions (Christmas), tourist sights (Biserica Neagră, Bran Castle, Masa tăcerii), festivals (Gărâna) and destinations for leisure, subordinating the teaching of cultural contents to the acquisition of language. All these textbooks abandon the old perspective of textbooks for Romanian as a foreign language in which the self-images were full of stereotypes and clichés, of exclusively positive aspects of 'high' culture, presented many times by means of literary texts.

The present trend is to deal with linguistic contents together with the cultural aspects. This point of view is reflected in the titles of recent books: Boțman Rodica (1995) – *Discover Romanian. An Introduction to the language and culture*, Gheorghe Doca (2001) – *Cultură și civilizație românească în dialoguri bilingve/ Romanian culture and civilization in bilingual dialogues*, Otilia Hedeșan (2008) – *Bun venit în România! Manual de limbă română și de orientare cultural pentru străini/*

Welcome to Romania! Textbook of Romanian and cultural orientation for foreigners.

Writing messages in the preparatory year

The competence of writing in a native language is learned and transmitted culturally as a set of practices through an instructional process that requires multiple exercises and experience.Developing the competence of writing in a foreign language begins as a mechanical process, formal and mimetic, becoming a complex act over the course of learning. The simple translation from the native language gradually gives room to creativity. It is obvious that writing does not refer only to the proper act of writing but also to complex thinking acts, linguistic codification and composition. Kaplan (1966) was the first researcher who observed that the cultural and linguistic backgrounds determine the principles of organizing a discourse as a reflection of culture and native language.

During years of teaching Romanian as a foreign language, we have identified, in students' written messages, a series of characteristics that belong to both the cultural context of the students origin', as well as to the new cultural environment in which they tried to integrate themselves. Students enrolled in the preparatory year have the advantage of learning Romanian by observing and reflecting on the new culture, through immersion in a Romanian environment, benefitting from direct experiences *in situ*. In their essays they use cultural aspects they note in stores, restaurants, society, adding to and contrasting with those elements from their own culture. The predominant aspects are the 'visible' ones: cuisine, clothes, everyday products, etc., to the detriment of more profound aspects such as moral or life values, beliefs, ideals, etc. At the same time, we can make some generalizations regarding cultural characteristics that appear frequently in their essays exemplified in the following lines:

a. At the level of form: vertical aligned writing, symmetrical paragraphs of equal dimension, with a spatial distribution that imitates Chinese or Korean pictograms, or writing proper names, and starting sentenceswith low-case letters, in the case of Arab or Greek students;

b. At the level of topics: students choose to depict aspects of cultural differences, contrasts in clothing between Europe and the Middle East, social (and gender) behavior, mentalities, differences in cuisine;

c. At the level of ideas: students choose to emphasize ideological or historical and political aspects that are not

universally accepted, but culturally formed in a certain geographical context.

For instance, in the papers of Asian students we can notice how much students appreciate the social (or professional) group, the value of cooperation and social hierarchy:

> Studenților, în România, le place să vină târziu. Există câțiva studenți care întârzie zilnic. Dar în China nimeni nu ajunge târziu. Noi așteptăm profesorul și stăm jos înainte de curs/ In Romania students like to come late. There are students that are late every day. But in China noboby comes late. We wait for the teacher and sit before the course. (F., China)

> Studenții în România sunt entuziasmați și curajoși. Ei îndrăznesc să spună opinia lor. Asta mă surprinde, dar este un aspect activ și inteligent și studentul poate să acumuleze cunoștințe repede la curs/ In Romania the students are enthusiastic and brave. They dare to state their opinion. This suprises me but it is an active and intelligent aspect and the student can accumulate knowledge fast on the course. (F., China)

The attitude towards smoking in public spaces or towards drinking alchohol is culturally determined:

> Am observat multe diferențe dintre oamenii din Zimbabwe şi oamenii de aici. În România, fumatul este prea normal şi acceptabil./ I noticed many differences between people from Zimbabwe and people from here. In Romania smoking is too common and acceptable. (V., Zimbabwe)

> Cele mai multe fete folosesc make-up. Ele sunt elegante, dar le place țigara. Sunt multe anunțuri cu fumatul interzis afară, dar stau de vorbă cu țigări. În China nu ne plac țigările, doar bărbaților, foarte puține femei fumează./ Many girls use make-up. They are elegant, but they like cigarettes. There are many notices which forbidsmoking but they still chat with cigarettes. (F., China)

> Aici oamenii beau tradiţional vin şi ţuică şi multe beri./ Here, people traditionally drink wine, brandy and many beers. (P., Zimbabwe)

The students make frequent comparisons with the cuisine from their country of origin even when there are no significant differences:

> Nu-mi place brânza în România. Când eu iau masa la restaurant întotdeauna este brânză pe masă. Brânza este foarte sărată pentru mine şi în România nu este ceva picant. Vreau să mai stau în România, dar o să mănânc la KFC dacă mai stau, să iau ceva picant./ I do not like cheese in Romania. When I eat at the restaurant there is always cheese on the table. Cheese is too salted for me and there is nothing spicy. I want to stay longer in Romania but I'm going to eat at KFC if I stay longer in order to eat something spicy. (C., Coreea de Sud, South Korea?)

Nu ştiu de ce românii fac ciorbă de burtă, nu e bine/ I do not know why the Romanians make soup from tripe, it is not ok. (A., Serbia)

Mâncarea aici e foarte bună. Au sarmale, ciorbă şi supă şi prăjituri la fel ca noi în Serbia./ The food in here is good. They have meat rolls, soups and cakes like us in Serbia. (M., Serbia)

Românii mănâncă mulți cartofi în fiecare zi, dar în China orezul și făina sunt importante./ The Romanians eat a lot of potatos every day but in China the rice and the flour are important. (F., China)

Expressing emotions and the social code in the public space trigger reflections on their own culture:

Românii se îmbrățișează și se sărută pe obraz când se întâlnesc. Dar în China noi dăm mâna cu celălalt, fără sărut pe obraz. Cred că chinezii sunt mai introvertiți, nu sunt buni la exprimarea sentimentelor. The Romanians embrace and kiss one another on the cheek when they meet. But in China we shakehands without kissing on the cheek. I think that the Chinese are more introverted, they are not good at showing their feelings. (F., China)

The cultural meaning of colours in the social space generates irreconcilable contrasts:

Românii și chinezii sunt toți prietenoși și ospitalieri. Românilor le plac florile, preferă în special trandafirii albi. Ei cred că aceia simbolizează puritatea. Dar în China, florile albe și crizantemele galbene apar doar la înmormântări. Chinezii preferă roșu. Ei cred că acela simbolizează fericire și bucurie./ The Romanians and the Chinese are friendly and hospitable. The Romanians prefer especially white roses. They consider them a symbol of purity. But in China white flowers and yellow chrysanthemums appear only at funerals. The Chinese prefer red. They believe that red is a symbol of happiness and joy. (F., China)

The first messages written in the preparatory year include a series of lexical and semantic calques, sayings and metaphors from the native language used in the messages with no logical connection with the rest of the text or its main argument:

Casa mea este castelul meu. Când sunt acasă, sunt liniştită şi în siguranţă pentru că nicăieri nu este ca acasă. Familia este cel mai mare dar pentru o singură persoană. Familia este ceea ce ține o persoană în cele mai dificile momente. Casa este puternică atunci când este pace şi iubire de pace. Mâncăm toţi dintr-o farfurie./ My house is my castle. When I am at home I feel safe and peaceful because there is no place like home. Family is the biggest gift of a person. Family is the factor that supports a person in the most difficult moments. The house is strong when there is peace and peace loving. We all eat from one plate. (V., Bulgaria)

The new cultural context in which the foreign students live imposes a series of set-phrases and stereotypes integrated in their written messages, together with set-phrases from the country of origin. A student from Korea, for instance, imagines a dialogue with a shop-assistant in a mall in Bucharest that begins with 'Bine ați venit în magazinul nostru!', probably by a Korean model, and ends the dialogue with 'Introduce your pin code!' that she probably noted on the point-of-sale terminal cashier.

The above mentioned situations prove that the most difficult aspects to be integrated into written messages (but also into oral messages) are the socio-cultural aspects. The use of interjections to express emotions and feelings, the use of discourse markers and *embrayeurs* (e.g. the Romanian particles *păi, știi, iată*), the use of certain degrees of respect and politeness (e.g. through pronouns), expressions that accompany certain gestures (e.g. *a bate în lemn, Doamne ferește!*), are difficult to present through rules and descriptions in such textbooks, as certain elements require exposure to a real-life situational communication, which is hugely varied.

Conclusion

There is a noticeable contrast between the monocultural perspective of certain Romanian textbooks for Romanian as a foreign language and the multi- and intercultural attitude noticeable in the essays written by the foreign students. Textbooks should be conceived and written using the disposition of students to reflect upon and internalize aspects of Romanian culture which are common with or different from their own culture and which they consider positive in the new culture they are experiencing.

From the perspective of the teaching process we should reflect more and try to provide a linguistically codified framework for cultural aspects of language learning: social distances, expressing emotions, life values and beliefs, etc. This is however a rather difficult and vast project, particularly in the absence of a clear methodology concerning teaching and assimilating cultural aspects. At the same time, we should not forget that the ability to tell stories, to transfer information, or the talent to observe and craft arguments, belong to the native qualities of each student (Myles, 2002) and it is difficult to reproduce and refine them in the process of acquiring a foreign language. Keeping an optimistic note, at the end of this article we plead for extended studies on the topic in order to formulate rules and principles for teaching cultural content by means oflanguage learning. If this requirement is not

accomplished, we shall be in the situation of using the Romanian expression 'Doamne fereşte!/ May God protect us!' in the most inappropriate contexts, as some of our students did.

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Evil: Concept and Reality. Ethnolinguistics Perspective*

Voica Radu**

Abstract:

The research of forms and etymologies of names of mythical can provide a safe and straightforward way to discover the ancient meanings of myths and mythical-religious representations essence named by them.

As the main mediator between *spirit* and *substance*, between *man* and *reality*, language has a very important role in the process of assimilation by man of the surrounding reality, which in the past was an important source of mythologizing process. There is an opinion shared by many linguists and philologists that the myth derives from the names of various deities who personified the forces and phenomenal nature.

Keywords: myth, symbol, folklore, taboo words, folk etymology, spirituality

One of the most interesting cosmological legends of Romanian folklore tells how this Universe, the Earth and all its arose: tired from overwork, filed in order to pull-in a ball of earth from deep water, God and the Devil (brothers as Cain and Abel were also later) were lying on the tiny firm stretch of land to rebuild their forces; God has fallen asleep immediately, but not the devil who, seeing his brother asleep, tried to throw him in the water. As God tumbling into water surface, ground stretched and, as the devil makes efforts more towards losing his brother, the Earth grew larger. Thus was born, according to the Romanian mythological vision, the Earth. Besides the charm, picturesque and multiplicity of the mythological meanings, this legend we are interested in an enormous extent in the following terms: the active element, one that creates the *World* and the *Universe* is not the passive principle, the static one, even if it is identified at a time with *Good*, on the contrary, it is the negative one that proves to be dynamic, creative, although fundamentally evil. We started with this etiologic

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* Paper presented at the International Conference "Romanian as a Foreign Language", 4th edition, Iaşi, October 30–31, 2015, organized in the framework of the Days of "Alexandru Ioan Cuza" University of Iaşi. The topic of the conference: *Romanian Language and Identity in the Continuous Cultural Reconfiguration of Europe*.

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example because it serves to delineate both main segments of the discussed concept: what presents interest is not the sterile evil, the absolute negation itself, pointless (and destructive, therefore, absolutely) but that negative one (to the extent that the term supports determinants) that proves creator, having on its side Lucifer's force, even if it is stigmatized by sin (in fact, sin is part of the human being, as a status, definition and concept).

Regarding *Evil* conceptually, we will not deal, therefore, the evil that particularly concerned today in the contemporary world and which is fundamentally social and generated by a certain structure of the nowadays society. We will not dwell at all on the huge evil that man creates through countless wars, increasingly sophisticated and destructive, ignoring the laws that rule nature, and therefore, consciously or not, making a real anti-ecological politics, destroying at large scale what we now call the environment, but it always and forever wore the name of *Nature*. We will not talk about the *Evil* that represents the almost total disappearance of solidarity, which transforms contemporary individual into an isolated, singular, being which always "lurking". What will interest us, especially, is mostly cultural, spiritual and ultimately aesthetic concept. Its "productivity", in other words, in terms of the cultural history of mankind, its function in terms of aesthetics history. An analysis of the concept on this background is in an intimate relationship with its semantic evolution, with lexical-semantic field that configures the *Evil*.

The subject aroused our interest about its enormous generosity. Besides the today satanic religious currents that have at least the merit to show, beyond any social hypocrisy, whose side they are, i.e. absolute *Evil*, in all of human history, no one declares on the *Evil* side. In each case, be as far removed from good intentions or the idea of kindness, generosity etc., those who defend it find a grain of truth, thus justifying the personal attitude and, finally, it turns, like snowball, in an avalanche. In a world where everyone is right, nobody, actually, is right. This is the world we live in. Disastrous as political and social context, it is extremely fertile on aesthetic perspective. Modernity is the era in which *Evil* has full rights and Satan is no longer chased in every hiding place game of the text, but instead, he is sought, worshipped and sat, most often, prominently, in the place of "good". We just want to mention socio-historical context in which we stand. We want to illustrate that those who declared themselves on the side of *Evil* produced, perhaps not as many spiritual goods, however, many of them valuable, culturally. We do not have any intention to justify *Evil*, to motivate, from any point of view. We would just like to point out that often, *negation*, in the

cultural, spiritual and literary level was more fertile than common sense and humble consent. About negation, evil, sin entire libraries have been written, the present paper will not be able to enrich them too much, of course. We still want to emphasize one of the our thoughts: discovering the fecund role of genius of evil, on social scale, occurs when man loses the sense of sacred, ceases to fully continue its existence in a community and the awareness of this painful reality is identified, in fact, as a second (this time final) expulsion from Paradise, for the death of *hommo religiosus* identifies, in fact (we think), with the moment when the human being no longer nurtures the nostalgia of Paradise lost.

The mythological "history" of domain confronts us with outstanding figures of world religions, illustrating *Evil*: *Satan, devil, demons, Cain* and *Abel*, with everything that brings their presence and action in the world: sin, evil, death.

In terms mythological, evil, sin, guilt are extremely "productive". Almost there is no mythological system that does not have the basic primary fault, a slaughtered deity, a murdered brother, a crime. Moreover, not only the act of murder is "beneficial" from cosmological perspective (members of the body of the murdered turns parts of the Earth − waters, rivers, mountains etc.), but most often the culprit, murderer, killer is actually retained by the collective memory as the maker of the respective worlds. We will not dwell on the subject because it is too broad and does not constitute, in fact, interest of the paper. If we catch these issues it is to emphasize the motif in all major religious systems of the world, and in founding rituals or legends. In the following we refer to great names of creation, of course different structure and positions in the primordial act of creation, namely *Satan* and *God*.

Starting right from his name, extremely varied, at first glance, but belonging, apparently, the same Indo-European root, the name *Satan* denotes something that is opposed to, the contradiction, a permanent adversary, first of God then, after he will be defeated, of man who is created in the "image and likeness of God":

Satan: Seth (Sueth) in Egypt, *Satanael* in the *Bible*, *Semyaza* in the *Book of Enoch*, Saturnus for Romans, *Pashutan* in Iran, *Sootan* in the Mayan myths, *Sheitan* in Islam. Among the devils and demons, *Satan* represents, by antonomasia, the opponent, the adversary as arrogant as he is wicked (Kernbach, 1989: 846).

In fact, what it ultimately compromise *Satan*, assimilating him forever with the principle of evil, of absolute evil is not, simply, the opponent position, (the term exists, in fact, as a legal concept), but the fact of opposing God, who created the World. He will remain an

adversary of God, but being defeated by Him (the fight between brothers-gods-creators is not new in Christian mythology), *Satan* will focus attention henceforth on God's creation, namely on man, weaker and always (after original sin) keen on temptation and sin:

The term shall appoint increasingly longer, an evil being, becoming proper name (at first it was legal term denoting an opponent), that the power of evil, synonymous with the *Devil*, the *snake*, other designations of the spirit of Evil. *Satan* tempts man to push into sin, like the *Serpent of Genesis* (Chevalier, Gheerbrandt, 1982: 846).

In other religious systems, too, such as, for example, African religion, Satan is the principle of evil which, however, this time, does not preclude the Godhead, which is mighty, invincible. The reason is, however, somewhat different from Christian mythology and especially to apocryphal legends concerning Creation (and according to which Satan and God were brothers with equal powers, Satan lost, then, the powers in the encounter with God).

In African tradition, the word comes from Islam. But here he is not God, for nothing can exist if put against God. Gueno is an evil spirit that works by malicious suggestions and incitation (*Ibidem*: 846).

It must be said that satanic "tradition" has roots in *illo tempore*. It comes from distant, mystery, times, when initiation into the divine mysteries was extremely limited, complex and specialized. In these mysteries, *Satan* appears as a linguistic alternative of *Saturn*. That is particularly important because it shows that the whole Satan's "career" in religion refers inevitably to the *principle of fire, of light* of which it is closely connected, whether this light (fire) is understood in the material sense, but especially spiritually.

In the Hermetic tradition, *Satan* is another name for *Saturn*, as a principle of materializing spirit, it is the spirit that cannot elevate, cannot change, falling in substance, the fall of Lucifer, the light bearer (*Ibidem*: 846).

We would understand, then, that celestial light carrier is not actually God, but *Satan, Lucifer*, the bearer of light is the really righteous son of Heaven. This, however, only at first glance. Because, in fact, the light of Satan is not the "good" one, it is a light derived from the primordial light, impure. It generates disorder, even if it attracts, it is seductive. Light from Satan is the primordial sin light and, following this path, man would have met evil with all the consequences and his forces.

> The myth of Satan only caught up in what is called, commonly, bad, which is nothing but a Neptunian monster. Its existence, relative to human ignorance, is nothing more than a deviation of primordial light which enveloped in substance, wrapped in obscurity, reflected in human consciousness disorder always tends to become day. This deviation, by the sufferings it causes, may be, nevertheless, the

> mean of recognition of the true values hierarchy and starting point of the transmutation of consciousness, which then becomes able to reflect, this time in pure way, the Light (*Ibidem*: 846–847).

Incidentally, in the tradition of other religions, the one who showed to men, prophets, first of all, would not have been God, because he cannot show people His being, but Satan, God's "brother". What people know, in other words, of the Godhead, is nothing more than the negative side, which is why, in fact, the real reason for which rules the world today is not Good, on the contrary, Evil.

> For the Cathars, Satan is the demiurge, the creator of the world. He is the one who appears and speaks to prophets. No sight can catch the good God. There are undoubtedly connections between XIIth century ascetics Hebrew thinking and Cathars thinking, between it and the Bahir Book, a propos of the cosmic role of Satan, and between Kabbalist demonology and that of the Cathars, on the wives of Satan. Despite the inevitable contacts, the Hebrew scholars of Provence were aware of the chasm that separates them from the Cathars concerning the demons and the evil world, which can only be the work of Satan (*Ibidem*: 846–847).

A "variant" of Satanism is *demonism*:

> The demon symbolizes a greater enlightenment than normal rules, allowing to see farther and safer of an irreducible way to arguments (*Ibidem*: 348).

Its power of seduction, of evil origin, is huge because the "stake" is the transcendental light. This is the mirage that lures the lucidity of human mind, it is the treacherous means in Christian tradition, the mind-bending devil cheats human reason, this is how, in other words, it gets lost himself, targeting absolute light of Godhead, but the ways, such N. Steinhardt says, are "reckless".

> He even authorize the violation of rules of reason on behalf of transcendental light, not only of the order of consciousness, but also that of destiny (*Ibidem*: 348).

But there are voices in patristic literature, which refers to the demonic human being part as a divine accident. Demons would not be anything else than fallen angels, because God, says Pseudo-Denis Areopagitul, could not create the world than perfect, that is entirely good. Therefore, even if demons push on bad things, their essence is angelic:

> Pseudo-Denis Areopagitul: Demons are angels who have betrayed their nature, but not bad, either by origin or by nature.
>
> Thus, demons race is not bad, because it conforms to its nature but, on the contrary, because it does not comply.

> The demons reveal themselves to be enemies' of any nature, being's antagonists (*Ibidem*: 348).

Devil has a fascinating mythological, folkloric and literary career. He was not in fact identified with *Satan*, as a figure, but as a principle. The world was made, according to the Fathers, by God, harmonic (*symbol* = together). By the act of sin, the devil (*dyabolos* = to split) had its own contribution, the world has become disharmonious. Therefore, the nostalgia of Paradise in any of the major religions is nothing but tinder for harmony towards peace, reconciliation. Evil-inspired life is, on the contrary, disorderly, chaotic and disharmonic.

> Devil symbolizes the forces that disturb, shaded, weaken conscience and do regress to an indeterminate and ambivalence.
>
> The devil is the symbol of evil, a permanent reduction to a manifest beast, symbolically, spiritual fall.
>
> As divider (devil), a function that also devil complies is exactly the opposite of the symbol, which is to succeed! (*Ibidem*: 342).

The devil has no regrets, no nostalgia of Paradise, he is sufficient to himself, because it is unwise, that haughty:

> Because of your beauty your heart is lifted up and for your arrogance you lost wisdom. Therefore I fell you down before kings and deliver thee to scorn (*New Testament, Gospel of Mark*: 17).

The biggest punishment that Lord gave is unrest in the grave, not to have crypt peace, to pursue your destiny with lucidity, you cannot get rid of it nor can you be otherwise, "a nice living eyes dead" and nothing more:

> All the kings of the nations lie in glory, each in their abode. And only you are thrown away from your grave, like a worthless branch, like the remains of those who were killed with swords, tossed on tombstones, like a trampled corpse (*New Testament, Gospel of Mark*: 18, 19).

And in the *Koran*, too, the devil is proud, he does not want to listen, does not understand the ordinance of God.

The devil speaks when it is not the right time; he cannot be silent because silence is a sign of absolute wisdom. Silence is the first good deed, is the beginning of good, you cannot be wise, unfriendly of evil, if you cannot listen; those who know how to do it can be wise. No wonder the devil is called by the people the *Unfriendly* (in Romanian: *Nefârtate*), he cannot accompany brotherly anyone, his only relative to those around is subordination, domination, or, for that, you need to talk and not anyway: the devil is a good orator.

Indians call Evil "the assimilation of passion, descent into the endless depths of unrest. Many facts are easily recognizable, are ours, too, other are different: for example, the act of someone ashamed, when he wants to do, when it does, must be reckoned by wise man as a sign of the darkness properties" (Pamfile, 1914: 7).

It should be mentioned here that Christian folklore draws inspiration from more or less heretical sources, ignoring myths and dogmas of the first magnitude for theology (e.g. the only known cosmogony in Southeastern Europe is the dualistic one, that is God-devil pair centered, reflected in Romanian folklore under the name: *Fârtat–Nefârtat* (name that is almost impossible to translate into English, it expresses the capability of being or not a good brother; in Romanian it is created with the help of the negative prefix *ne-*).

In folklore, as we anticipated, the devil is seen as an endless source of evil by continual temptations to submit it to the man, through permanent intervention in his life, until his soul will be lost forever.

> Lucifer, in the human heart, protects fornication, love of money, hatred, hypocrisy, pride, greed and woman for greedy man and hell that shed fire from mouth (*Ibidem*, 1914: 25).

Romanian folklore assimilates it, therefore, the most important sources of Evil that have strayed on man from the beginning of the world. He is the one who tempted Adam and Eve, he is the one who taught the man with the wine and hard alcohol, made him lose his mind, to depart from God and inner essence, the divine one:

Christianity gives us as an enemy the devil, evil genius who through lies shattered the happiness of the first humans, Adam and Eve, which prevented Noah to make the ark and then sought to drown him with all floating the waves. Devil is due the invention of wine, too, the enemy of people, and the invention of strong drinks, with the same qualities. He sits in the church and grimaced in humans, to make them laugh and thus to depart from God's love. He is the one who never does monasteries (*Ibidem*, 1914: 42).

Main character of Romanian mythology and religion, supreme embodiment of Evil and cunning, enemy of God, the *devil* or *demon* is called by the people through an impressive variety of terms, most having euphemistic value. Terms *devil* and *demon* (rom. *drac*) overlap almost perfectly, although different origins and meanings originating.

The word *devil* is bookish and came into Romanian through religious books in Slavonic (dijavolŭ) where a loan from Greek is and where we find διάβολος form, meaning "one who divides, that inspire hatred or envy". I. Evseev says that *Satan* "has replaced an old divinity

of htonian type, which Romanian mythology, based on a cosmological popular legend, told more conventionally *Nefârtatul*".

The synonym term *devil* (rom. *drac*) is inherited from Latin. *Draco, -nis* had the meaning of "dragon" or designated the protector serpent of the house, being therefore a positive element. Negative connotations arose under the influence of Christianity, handing him the devil attributes.

A special case is the word *demon*, *devil's* partial synonym, as covering their meanings, but it is, in mythical thinking, the genius that inspires desires, passions. For the ancient Greeks, the word *demon, -as* designated a (semi) divine being, identified with ancestral spirits. In Romanian language, the word is a borrowing from Greek and occurs almost exclusively in literary language.

Another name of Evil, of cult origin, fairly common in Romanian mythology, we want to remember, because its attestations in popular language, is *mammon*(a). In apocryphal legends and chants, the name of Syrian origin (where it was the god of abundance) appears in corrupt variants: *Mamora* and popular variants: *marmaroc, mamorniţă, marmoroiul, mamulan*.

The Greek μαμονᾶς, personification of wealth, is borrowed from Old Slavic meaning "devil". In the north-Slavic area, the word has taken on other meanings, too: pole. *mammon, Mamun* "woman-looking evil spirit, temptation; demon who tortures children and women". From Old Slavic, it enters Romanian language, first entry being the Coresi's, *Four Gospels*, Braşov, 1560–1561): "One cannot work for God and Mammon, too".

If *demon* and *mammon* are bookish words like *Lucifer* and *Satan* (<gr. *satanas*< ebr. *satan* "adversary"), the *devil* and the *demon's* synonymous, they do not fall into this category, because they appear both in literary language, and in the popular one. However, it is interesting to show that they have a special status, because they are, undoubtedly, *taboo* terms. Saying the words *devil/demon* is usually avoided, especially in popular speech, because it was believed that his mere utterance causes the manifestation of the evil. Therefore, the expression was masked by phonetic transformations of the *taboo* word, or by using euphemistic words or phrases. In the popular imagination, the *devil/demon* has horns, tail, bat wings, goat legs, may be lame, has pointed and large ears, it's black, red or green. It's ugly, human enemy. This is exorcised by the power of the charm and sent away "in the desert, in chaos" (I. Evseev).

Another name known in Romanian folklore to the *devil/demon* is *Scaraoschi* (phonetic variant: *Scaraoţchi*), whose far origin derived

from gr. *Ισχαριοτης* "Judas Iscariot", entered the Bulgarian and Serb, from where it came into Romanian.

A euphemism with a special status for the *devil/demon* is *Aghiuţă*, it is not created on Romanian field, as most of euphemisms in this category and it is not metaphorical, but it is borrowed from Greek. *Aghiuţă* is the comic name given by the people to *devil/demon* and it is, in Evseev opinion, "a typical case of degradation of meaning, of desacralization arising from an ambivalent perception of things and of essence in the popular thinking dialectic". The difference of meaning of this euphemism and wide range of examples we have quoted above is that the designated being, in addition to devilish attributes gets some elf specific attributes, thereby diminishing its negative connotation. Diminutive form of the name itself indicates a kind of familiarity, even sympathy for him, feeling totally absent in the other euphemisms.

The etymon of *Aghiuţă* is the Greek ΄άγιος "saint" and the diminutive form of Romanian has the meaning "little saint", took ironic or euphemistically.

It is more likely that the relative sympathy betrayed by the diminutive form to due to reduced negative connotations – I. Evseev even mentions that "old ladies spells seem to be one of the specialties of Aghiuţă" – than a certain "relic of an archaic demonological cult operating hidden in the wizardly countryside" as inferred V. Kernbach.

The impressive number of euphemisms that this mythical-religious character is called, proves, as we said, his central place in Romanians beliefs.

It is important to specify that only the etymology of the term is not sufficient to establish with certainty the status of the name and mythical representation concerned, but it is needed a comparative research of attributes and characteristics of that being in two (or more cultures) in which it is present.

In primitive societies, the word was considered consubstantial the appointed reality. It was able to trigger unmanageable forces; therefore their power was harnessed in incantations, spells, curses and even exorcisms.

In societies of the past, granting the name of a character or deities had ritual significance and of an act of God. Revealing etymology and meaning originating the names and putting them in relation to the essence of mythical being called, there was a strong link between name and being called by it, based on the idea that in ancient and traditional cultures, the name was not a label affixed to the character or object, but it was viewed as essence and as its total substitute, getting, thus, the sacred qualities or magical forces. Therefore, the research of

etymologies of these names can provide direct and safe way to discover the ancient meanings of ethnic and cultural realities designated by word.

The strong faith, existing in popular culture, that really uttering the name of a deity may stir the evil forces held by this led to the replacement of these names and epithets by euphemisms. Among these names and nickname there are many similarities, one very obvious is that starting from the correspondence between the name and the meaning of certain attributes of being called (the case of folk etymologies, too). These correspondences can be physical, moral, behavioral or of function. As with nicknames, these names become model of being itself, in the sense that there is a certain matching between them and information obtained by researching the name, from the name-called correspondence, information is obtained on the latter.

A feature of particular interest and importance in the semantic evolution of words related to folk beliefs is the law of *taboo*, acting permanent, changing sometimes in a totally unexpected sense meanings of words. With the help of data provided by the study of popular beliefs we can explain, in some cases, seemingly bizarre meanings of a word or surprising ramifications of meaning, if words derived from the same root.

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SOCIAL AND EDUCATIONAL STUDIES

Die Europäisierung des Nationalstaates – Erosion oder Transformation?

Christian Stark*

The Europeanization of the Nation-State – Erosion or Transformation?

Abstract:
This paper asks whether the traditional European nation-state has eroded or transformed as a consequence of European integration. In order to answer this research question, several aspects are being analyzed. Since more and more decisions that are taken on the supranational political level have a direct impact on the daily lives of the so-called European citizens, the author argues that Europeanization represents a tremendous challenge for traditional nation-states. The European Union evolved to a unique supranational entity that takes on many state-like functions, although it is not (yet) a state. Nevertheless, European nation-states still remain at the heart of the political decision-making processes, because the European Union is a) mainly founded by nation-states, b) there is no European army and c) the European Union is unlike nation-states unable to tax its citizens. The paper concludes that there has rather been a transformation and not an erosion of the traditional European states. Statehood is now being shared between nation-states and the supranational European level.
Keywords: European Union, nation-state, erosion, transformation, Europeanization

1. Ziele und Fragestellungen

Da die Europäische Union mittlerweile immer mehr staatsähnliche Aufgaben und Kompetenzen wahrnimmt, stellt sich im vorliegenden Paper die Frage, ob es durch den europäischen Integrationsprozess zu einer Erosion oder Transformation des Nationalstaates gekommen ist. Die sozialwissenschaftliche Aktualität dieser Fragestellung ergibt sich zudem aus der gegenwärtigen politischen Krisensituation in der zum einen die Europäische Union und zum anderen Großbritannien infolge des Brexit[1] gestürzt wurden. Um die formulierte Forschungsfrage

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[1] Brexit – bei einem Referendum am 23. Juni 2016 stimmten die Wähler des Vereinigten Königreichs von Großbritannien und Nordirland mehrheitlich für den Austritt aus der Europäischen Union.

empirisch nachvollziehbar beantworten zu können, sind mehrere Schritte notwendig.

In einem ersten Schritt ist eine theoretische Reflexion über den Europäisierungsansatz notwendig, um konkret verstehen und nachvollziehen zu können, was mit Europäisierung überhaupt gemeint wird. Denn Europäisierung erweist sich als ein äußerst komplexes Phänomen, welches nicht schlicht als ein „top-down" Prozess zu betrachten ist.

Nachdem der Europäisierungsansatz vogestellt wurde, wird sich der Hauptteil dieser Arbeit mit den konkreten Folgen des Europäisierungsprozesses für die Mitgliedsstaaten aus einer wissenschaftlich-kritischen Perspektive beschäftigen. Um verstehen zu können, welche Folgen Europäisierung für die einzelnen Nationalstaaten hat, wird sich dieser Teil des Manuskripts zunächst mit der Frage auseinandersetzen, in welchem Verhältnis Staatlichkeit sowohl zur Europäischen Union als auch zu den Mitgliedsstaaten steht. Des Weiteren werden die konkreten Zuständigkeiten der Europäischen Union vorgestellt, um auf diese Weise nachvollziehen zu können, welche ehemals ausschließlich staatlich geregelten Bereiche mittlerweile von der Europäischen Union reguliert werden. Ein weiterer zentraler Aspekt beinhaltet die Gesetzgebungsfunktion der Europäischen Union und ihre konkrete Folgen für den traditionellen europäischen Nationalstaat.

2. Europäisierung des Nationalstaates

Die Europäische Union nimmt mittlerweile immer mehr staatsähnliche Aufgaben wahr. Dies zeigt sich vor allem daran, dass immer mehr zentrale Politikfelder staatlichen Handelns in den europäischen Institutionen behandelt werden, sodass die Entscheidungen, die in Brüssel getroffen werden, die „Unionsbürger" direkt und unmittelbar betreffen (Wessels 2008: 17). Von dieser Entwicklung ausgehend, stellt sich daher die konkrete und berechtigte Frage, welche Rückwirkungen der europäische Integrationsprozess für die einzelnen Mitgliedsstaaten hat. Aus diesem Grund erweist sich das theoretische Erklärungsmodell des Europäisierungsansatzes als ein politikwissenschaftlich äußerst hilfreiches Instrument. Denn im Gegensatz zu den klassischen Theorien der europäischen Integration setzt sich der Europäisierungsansatz nicht mit der Frage auseinander, weshalb souveräne Nationalstaaten immer enger miteinander kooperieren, sich immer enger zusammenschließen und dabei zentrale nationalstaatliche Kompetenzen an die supranationale Ebene abgeben, sondern mit der Frage, welche konkrete Rückwirkungen der europäische

Integrationsprozess auf die Nationalstaaten hat, wobei die Existenz der europäischen Institutionen, Politiken und Praktiken als bereits gegeben angenommen wird“ (Axt/Milososki/Schwarz 2007: 137).

In der Fachliteratur sind zahlreiche Definitionsversuche des Europäisierungsansatzes entstanden, wobei sich die meisten lediglich auf eine „top-down“ Perspektive beschränkt haben und somit nicht in der Lage sind, das komplexe Gefüge der Europäisierung in die die wissenschaftlich-kritische Auseinandersetzung mit einzubeziehen. Trotz der zahlreichen und unterschiedlichen Herangehensweisen, die sich in der wissenschaftlichen Reflexion entwickelt haben, hat sich die vom italienischen Politikwissenschaftler Claudio Radaelli vorgeschlagene Definition in der „scientific community“weitestgehend etabliert:

> Europeanisation consists of processes of a) construction, b) diffusion and c) institutionalization of formal and informal rules, procedures, policy paradigms, styles, „ways of doing things“ and shared beliefs and norms which are first defined and consolidated in the EU policy process and then incorporated in the logic of domestic (national and subnational) discourse, political structures and public policies (Radaelli 2004: 3).

Mit dieser Definition unterstreicht Radaelli das komplexe Gefüge der Europäisierung, beschränkt sich dabei nicht nur strikt auf eine institutionell ausgerichtete Argumentation, sondern zieht zudem politische Praktiken, Prozesse, Diskurse und normative Gegebenheiten in Betracht. Von Radaellis Europäisierungsansatz ausgehend, kann daher gesagt werden, dass Europäisierung als „[...] ein Prozess der Veränderung der Logik nationalen politischen Handelns verstanden“ (Auel 2006: 298) werden kann. Politikwissenschaftlich betrachtet, hat Europäisierung demnach Auswirkungen auf die nationalstaatliche Politik in seiner gesamten Dimension: strukturelle, formelle und institutionelle Dimension von Politik (polity), inhaltliche Dimension von Politik (policy), sowie prozesshafte Dimension von Politik (politics). Europäisierung

> […] weist den Zugang für die Analyse des gewandelten Verständnisses nationalstaatlicher Souveränität und Autonomie im Integrationsprozess und verdeutlicht die Prozesse der institutionellen, gesellschaftlichen und sachpolitischen Anpassung an den neuen europäischen Entscheidungsrahmen. Charakteristika von Nationalstaatlichkeit werden in diesen Prozessen nicht durch Supranationalität ersetzt, sondern in unterschiedlicher Form und Geschwindigkeit europäisch kontextualisiert (Sturm 2005: 102).

Demzufolge kommt es durch Europäisierung zu einer grundlegenden Veränderung des Nationalstaates – der Staat passt sich

jedoch den Herausforderungen hervorgerufen durch den europäischen Integrationsprozess – an.

Dass die europäische Integration für die einzelnen Mitgliedsstaaten eine immense Herausforderung darstellt, zeigt sich vor allem konkret am Beispiel der nationalstaatlichen Legislativen. Nationalstaatliche Parlamente scheinen auf den ersten Blick die großen Verlierer des europäischen Integrationsprozesses zu sein. Es wird oft davon ausgegangen „[...] dass es im Integrationsprozess zu einer umfassenden Verlagerung politischer Macht und Entscheidungskompetenz weg von den nationalen Parlamenten und hin zu zentralstaatlichen Regierungen gekommen ist (Entparlamentarisierungsthese)“ (Dieringer 2005: 169–170). Während nationalstaatliche Parlamente die großen Verlierer des europäischen Integrationsprozesses sind, können die Exekutiven als die großen Gewinner betrachtet werden. Regierungen sind immerhin diejenigen, die Einfluss auf die europäische Politikgestaltung einnehmen, sie sind es, „[...] die im Ministerrat, im Europäischen Rat oder auf Regierungskonferenzen den Gang der Dinge bestimmen.“ (Dieringer 2005: 171). Jüngste Studien belegen jedoch, dass nationalstaatliche Parlamente lernfähig sind: „National parliaments have without any doubt learned how to play the European game better, with more active scrutiny of the government in EU matters [...]“ (Tapio/O’Brennen 2007: 274). Die pessimistische Erwartung einer Entparlamentarisierung hat sich dementsprechend nicht bewährt – es ist eher zu einer Transformation nationalstaatlicher Legislativen gekommen, wobei sich die einzelnen Parlamente unterschiedlich erfolgreich an den neuen politischen Rahmenbedingungen angepasst haben. Inwiefern es im Falle der europäischen Nationalstaaten zu ähnlichen Entwicklungen gekommen ist, wird sich im weiteren Verlauf dieses Artikels zeigen.

3. Transformation oder Erosion des europäischen Nationalstaates?

3.1. Zerfaserung von Staatlichkeit in der Europäischen Union

Es kann zweifellos davon ausgegangen werden, dass die Mitgliedschaft in der Europäischen Union für die einzelnen Nationalstaaten eine immense Herausforderung darstellt. Welche konkrete Folgen und Wirkungen hat der Transfer staatlicher Kompetenzen auf die supranationale Ebene? Es kommt zu einer Zerfaserung von Staatlichkeit, das heißt, dass sich Staat und Staatlichkeit auseinander entwickeln, sodass mittlerweile Staatlichkeit auch bei Institutionen außerhalb des Territorialstaates vorzufinden ist (Genschel/Zangl 2007: 10). Das Verhältnis zwischen Staat und Staatlichkeit erfährt somit eine grundlegende Veränderung. Die

klassische dreigliedrige Definition des Staates besagt, dass der moderne Nationalstaat durch seine Territorialität (Staatsgebiet), durch das Staatsvolk und durch die Staatsgewalt bestimmt ist (Sauer 2010: 1). Dieser idealtypischen Auffassung folgend begrenzt sich Staatlichkeit innerhalb der Grenzen des Nationalstaates, sodass Staatlichkeit oberhalb des Nationalstaates beziehungsweise außerhalb seiner territorialen Grenzen nicht vorzufinden ist. Dementsprechend ist der Nationalstaat, idealtypisch betrachtet, ein vollständig souveräner Herrschaftsmonopolist; dagegen spricht aber die historische Erfahrung, die zeigt, dass dies tatsächlich nie der Fall gewesen war (Sauer 2010: 2).

Was bedeutet Staatlichkeit? Staatlichkeit bedeutet die Fähigkeit der Herrschaftsausübung, es beruht auf das Prinzip der gesellschaftlichen Ordnung und politischer Regulierung (Sauer 2010: 2). Staatlichkeit umfasst folgende zentrale Kompetenzen, die für die Herrschaftsausübung unerlässlich sind: Entscheidungskompetenz (Macht, kollektiv-verbindliche Entscheidungen zu treffen), Organisationskompetenz (Umsetzen kollektiv-verbindlicher Entscheidungen) und Letztverantwortung (Anerkennung als höchste politische Autorität, in deren Namen Herrschaft ausgeübt wird sowie als höchste Instanz, die für die Folgen einer mangelnden Kollektivgutproduktion die Verantwortung trägt) (Genschel/Zangl 2007: 11).

Es stellt sich nun die Frage, was mit der Staatlichkeit innerhalb der Europäischen Union geschieht. In welchem Verhältnis steht Staatlichkeit zur Europäischen Union? Staatlichkeit wird in der Europäischen Union internationalisiert (Genschel/Zangl 2007: 12). Die Europäische Union, als ein supranationales Gebilde, greift immer mehr in die nationalstaatliche Politik ein, sodass die zahlreichen Rechtsakte, die in Brüssel erlassen werden, mittlerweile immer mehr Bereiche im Alltagsleben der „Unionsbürger“ regeln (Wessels 2008: 17). Dementsprechend besitzt die Europäische Union die Fähigkeit, politische Entscheidungen zu treffen und durchzusetzen und spielt aus diesem Grund eine gewichtige Rolle in der Herrschaftsausübung. Zudem bestimmt die Europäische Union mit, wie auf der nationalstaatlichen Ebene regiert wird (Genschel/Zangl 2007: 11). Die Europäische Union als nichtstaatlicher Akteur wird somit zum Träger von Staatlichkeit. Aus den hier genannten Argumenten kann daher die Schlussfolgerung abgeleitet werden, dass der Nationalstaat nicht mehr als der einzige Akteur betrachtet werden kann, der verbindliche Entscheidungen trifft und somit reguliert. Mittlerweile teilt der Nationalstaat Herrschaft mit der Europäischen Union. Herrschaft wird

somit nicht mehr zu einer Kompetenz, welche lediglich dem Nationalstaat vorenthalten bleibt.

Obwohl die Europäische Union äußerst weitreichende Kompetenzen hat und als ein supranationaler Träger von Staatlichkeit bezeichnet werden kann, heißt das noch lange nicht, dass der Nationalstaat keine zentrale Position mehr einnimmt. Die Europäische Union besitzt trotz ihrer weitreichenden Kompetenzen nicht die staatsspezifische, prinzipielle Allzuständigkeit eines Nationalstaates (Genschel/Zangl 2007: 11).

3.2. Zuständigkeiten der Europäischen Union

Die Europäische Union übt Herrschaft, im Gegensatz zum Nationalstaat, lediglich sektorspezifisch aus. Dies wird vor allem an den konkreten Zuständigkeiten der Europäischen Union deutlich. Innerhalb des politischen Systems der Europäischen Union werden insgesamt drei Arten von Zuständigkeiten unterschieden.

Erstens besitzt die Europäische Union **ausschließliche Zuständigkeiten**, die folgende Bereiche umfassen: Zollunion, Festlegung des Wettbewerbs für den europäischen Binnenmarkt, Währungspolitik der Staaten der Währungsunion, gemeinsame Fischereipolitik sowie gemeinsame Handelspolitik (Artikel 3, Vertrag über die Arbeitsweise der Europäischen Union). Ausschließliche Zuständigkeiten werden dadurch charakterisiert, dass die Union in den oben genannten Bereichen gesetzgeberisch tätig werden und verbindliche Rechtsakte erlassen kann (Artikel 3 (1), Vertrag über die Arbeitsweise der Europäischen Union).

Zweitens gibt es innerhalb des europäischen Systems **geteilte Zuständigkeiten**. Diese umfassen folgende Bereiche: Binnenmarkt, Sozialpolitik, wirtschaftlicher, sozialer und territorialer Zusammenhalt, Landwirtschaft und Fischerei, Umwelt, Verbraucherschutz, Verkehr, transeuropäische Netzte, Energie, Raum der Freiheit, der Sicherheit und des Rechts, gemeinsame Sicherheitsanliegen im Bereich der öffentlichen Gesundheit (Artikel 3 (2), Vertrag über die Arbeitsweise der Europäischen Union). In diesen Bereichen können sowohl die Union als auch die einzelnen Mitgliedsstaaten gesetzgeberisch tätig werden, wobei die Staaten ihre Zuständigkeiten nur dann ausüben können, wenn die Union dies noch nicht getan hat (Artikel 2 (2), Vertrag über die Arbeitsweise der Europäischen Union).

Und schließlich drittens, in Bereichen der **unterstützenden Zuständigkeiten**, darf die Europäische Union nicht über die Harmonisierung der nationalen Rechtsvorschriften entscheiden (Artikel 2 (5), Vertrag über die Arbeitsweise der Europäischen Union), sodass in

diesen Bereichen die volle Gesetzgebungskompetenz auf der nationalstaatlichen Ebene bleibt. Unterstützende Zuständigkeiten umfassen folgende Bereiche: Schutz und Verbesserung der menschlichen Gesundheit, Industrie, Kultur, Tourismus, allgemeine und berufliche Bildung, Jugend und Sport, Katastrophenschutz und Verwaltungszusammenarbeit (Artikel 6, Vertrag über die Arbeitsweise der Europäischen Union).

An den hier genannten Zuständigkeiten der Europäischen Union wird deutlich, dass die Europäische Union zweifellos weitreichende Kompetenzen besitzt, diese jedoch, ausgenommen der ausschließlichen Zuständigkeiten, mit den Nationalstaaten teilen muss.

Bei der genaueren Betrachtung der Zuständigkeiten der Europäischen Union – unabhängig davon, ob es sich dabei um ausschließliche, geteilte oder unterstützende Zuständigkeiten handelt – wird deutlich, dass der Nationalstaat noch immer einen zentralen Stellenwert einnimmt. Dies zeigt sich vor allem daran, dass ein zentrales Charakteristikum der Internationalisierung von Staatlichkeit innerhalb der Europäischen Union Unvollständigkeit ist (Genschel/Zangl 2007: 14), insofern, als die Europäische Union Herrschaft, wie sich aus ihren konkreten Zuständigkeiten ableiten lässt, nur sektorspezifisch wahrnehmen kann. Dementsprechend hat die Europäische Union keinen Anspruch auf die prinzipielle Allzuständigkeit eines Nationalstaates.

3.3. Gesetzgebungskompetenzen der Europäischen Union

Ein weiteres Charakteristikum der Herrschaftsausübung der Europäischen Union besteht darin, dass die Europäische Union Herrschaft nur funktionsspezifisch wahrnimmt, wobei der Nationalstaat prinzipiell sämtliche Herrschaftskomponenten von Staatlichkeit, und zwar Ent-scheidungskompetenz, Organisationskompetenz sowie Letztverantwortung, besitzt (Genschel/Zangl 2007: 13). Die funktionsspezifische Herrschaftsausübung der Europäischen Union wird am Gesetzgebungsprozess deutlich.

Die Europäische Union erlässt insgesamt drei Arten von Rechtsakten: Richtlinien, Verordnungen sowie Empfehlungen und Stellungnahmen. Die Richtlinien sind für jeden Mitgliedsstaat im Hinblick auf das zu erreichende Ziel verbindlich, wobei die Wahl der Form der Umsetzung den nationalstaatlichen Institutionen überlassen bleibt (Wessels 2008: 342). Am Beispiel der Richtlinien wird deutlich, dass die Europäische Union ein zentrales Merkmal der Staatlichkeit – und zwar die Entscheidungskompetenz – besitzt, jedoch bleibt die Organisationskompetenz als ein weiteres zentrales Merkmal der Staatlichkeit auf der nationalstaatlichen Ebene verankert. Richtlinien

erweisen sich aus diesem Grund als ein zentrales Argument dafür, dass der Nationalstaat Staatlichkeit und dementsprechend Herrschaftsausübung mit der Europäischen Union teilt. Zudem wird vor allem an den Richtlinien deutlich, dass ein Charakteristikum der Internationalisierung von Staatlichkeit innerhalb der Europäischen Union Komplementarität ist. Komplementarität „[…] bedeutet, dass internationale oder private Herrschaftsträger nur dann effektiv sein können, wenn der Staat die dazu notwendigen Komplementärfunktionen zur Verfügung stellt“ (Genschel/Zangl 2007: 14). Mit anderen Worten: ohne den Staat kann die Europäische Union Herrschaft nicht ausüben und somit keine rechtlich bindenden Entscheidungen treffen.

Die zweite Art von Rechtsakten, die von der Europäischen Union erlassen werden können, sind die Verordnungen, die dadurch charakterisiert werden, dass sie allgemeine Geltung haben, in allen ihren Teilen verbindlich und unmittelbar gültig sind (Wessels 2008: 342). Verordnungen stellen zweifellos für die Mitgliedsstaaten eine immense Herausforderung dar und sind ein konkreter Beleg dafür, dass der Nationalstaat einen beachtlichen Teil seiner Souveränität zu Gunsten der Europäischen Union einbüßen musste. Da Verordnungen verbindlich sind und unmittelbar gelten, verlieren die Mitgliedsstaaten sogar zwei zentrale Komponente von Staatlichkeit und mithin auch von Herrschaft und zwar sowohl die Entscheidungs- als auch die Organisationskompetenz. Immerhin müssen die Verordnungen nicht mehr in nationalstaatliches Recht umgesetzt werden. Praktisch verlieren die Nationalstaaten beim Erlassen von Verordnungen den Spielraum, der ihnen bei den Richtlinien erhalten bleibt. Trotz dieser pessimistischen Perspektive staatlicher Herrschaft, gelingt es der Europäischen Union auch beim Erlassen der Verordnungen nicht, sämtliche Komponenten der Staatlichkeit auf sich zu vereinen. Denn trotz des immensen Einschnitts in die nationalstaatliche Souveränität durch das Erlassen von Verordnungen, bleibt die dritte zentrale Komponente von Staatlichkeit – und zwar die Letztverantwortung – weiterhin ein nationalstaatliches Charakteristikum. Ein Argument hierfür besteht in der äußerst niedrigen Beteiligung an den Wahlen der Mitglieder des Europäischen Parlaments – sowohl in West – als auch in Osteuropa.Bei den nationalstaatlichen Wahlen hingegen ist die Beteiligung wesentlich höher, wobei dies daran liegt, dass es nicht eindeutig erscheint, „[…] wie die Europawahlen das Leben der Menschen tatsächlich verändern, so wie es die nationalen Wahlen tun“ sodass die Wahlen zum Europäischen Parlament häufig als Wahlen zweiter Ordnung wahrgenommen werden (Hix, 2009). Dies ist ein Argument dafür, dass der Staat noch immer als die höchste Autorität

von den Bürgern wahrgenommen wird, in dessen Namen Herrschaft ausgeübt wird und die letztendlich auch Verantwortung trägt. Zudem weist der Nationalstaat deutlich mehr Bürgernähe als die Europäische Union auf. Der erste Ansprechpartner ist und bleibt weiterhin der Nationalstaat.

Drittens erlässt die Europäische Union Stellungnahmen und Empfehlungen, wobei diese im Gegensatz zu den ersten beiden genannten Rechtsakten keine Verbindlichkeit aufweisen (Wessels 2008: 342) und daher weniger relevant in der Frage der Erosion oder Transformation der Nationalstaaten in der Europäischen Union sind.

3.4. Die herausragende Stellung des Nationalstaates: das Steuer- und das Gewaltmonopol

Obwohl sich der Tätigkeitsbereich der Europäischen Union kontinuierliche weiterentwickelt hat, besitzt die Europäische Union im Gegensatz zu den Mitgliedsstaaten weder das Steuer- noch das Gewaltenmonopol. Sowohl das Eintreiben von Steuern als auch die Verfügung über einen eigenen Gewaltapparat bleiben weiterhin zentrale nationalstaatliche Attribute (Jachtenfuchs 2008: 384).

Da die Europäische Union nicht in der Lage ist, Steuern einzutreiben, stellt sich die Frage, wie überhaupt der Haushalt der Europäischen Union zusammengestellt wird, beziehungsweise welche konkrete finanzielle Ressourcen der Union überhaupt zur Verfügung stehen. Welche Einnahmen hat die Europäische Union? Erstens stehen der Europäischen Union traditionelle Eigenmittel zur Verfügung, welche Zölle und Zuckerabgaben beinhalten; diese Einnahmen aus den traditionellen Eigenmitteln stellen 12% der gesamten Einnahmen der Union dar. Zweitens erhält die Europäische Union Einnahmen aus der Mehrwertsteuer der Mitgliedsstaaten, wobei diese insgesamt 11% der gesamten Einnahmen der Union ausmachen.Drittens erhält die Europäische Union Einnahmen aus den direkten Beiträgen der einzelnen Mitgliedsstaaten, wobei die Höhe des Beitrags einzelner Mitgliedsstaaten anhand ihres Bruttonationaleinkommens berechnet wird; die direkte Finanzierung aus den nationalstaatlichen Haushalten der Mitgliedsstaaten machen ganze 76% der gesamten Einnahmen der Union aus.Dementsprechend kann gesagt werden, dass die Europäische Union nur nominell über eigene Einnahmen verfügt, da 76% ihrer Einnahmen von den einzelnen Mitgliedsstaaten getragen werden. Hinzu kommt noch die Tatsache, dass die Obergrenze der Eigeneinnahmen auf 1,23% des Bruttonationaleinkommens der Mitgliedsstaaten festgelegt worden ist, wobei der Anteil der Union wesentlich geringer als jener der Mitgliedsstaaten ist, die immerhin bei den sämtlichen 27

Mitgliedsstaaten bei 47% liegt (Finanzverfassung der Europäischen Union, S. 261–275; Mehrjähriger Finanzrahmen 2014–2010, S. 24). Dementsprechend kann die Schlussfolgerung gezogen werden, dass der Europäischen Union deutlich geringere finanzielle Ressourcen als den einzelnen Mitgliedsstaaten zur Verfügung stehen. Da die Union äußerst geringe finanzielle Eigeneinnahmen besitzt und nicht das Recht hat, Steuern einzutreiben, ist sie von ihren Mitgliedsstaaten finanziell komplett abhängig. Die Diskussion, eine eigene EG-Steuer einzuführen wurde zwar immer wieder geführt, jedoch von den Mitgliedsstaaten entschieden zurückgewiesen (Wessels 2008: 355). Dementsprechend sind die Mitgliedsstaaten nicht bereit ihr Steuermonopol – und somit durchaus eines ihrer zentralsten staatlichen Kompetenzen – zu verlieren oder es zumindest mit der Union zu teilen.

Ein weiteres Argument das für den zentralen Stellenwert des Nationalstaates spricht, besteht darin, dass die Europäische Union nicht über das Gewaltmonopol verfügt. Von der Verfügung über ein Gewaltmonopol, geschweige denn von einer europäischen Armee unter der Kontrolle einer europäischen Regierung, kann nicht die Rede sein. Über die letztendliche Kontrolle der nationalstaatlichen Streitkräfte verfügen allein die Nationalstaaten (Jachtenfuchs 2008: 384). Der militärische Bereich gehört demzufolge nicht zu den zahlreichen Zuständigen der Europäischen Union.

Sowohl die Fähigkeit Steuern einzutreiben und über eigene Streitkräfte zu verfügen bleibt gegenwärtig ein exklusives Charakteristikum der Nationalstaaten. Es scheint nichts für eine Wandlung in eine entgegengesetzte, proeuropäische Richtung zu sprechen. Trotz des letztendlich freiwilligen Verlustes von Kompetenzen zu Gunsten der supranationalen Ebene ist der Staat nicht bereit, zentrale Merkmale der Herrschaftsausübung mit der Union zu teilen, geschweige denn gänzlich zu verlieren.

3.5. Der Nationalstaat im europäischen Mehrebenensystem

Es hat sich im Verlauf dieses Papers gezeigt, dass Europäisierung den Nationalstaat in seiner gesamten politischen Dimension betrifft. Die Mitgliedschaft in einer Europäischen Union mit staatsähnlichen und dementsprechend äußerst weitreichenden Kompetenzen hat konkrete Folgen auch auf das Regieren. Aus diesem Grund stellt sich die Frage, wie sich das Regieren innerhalb der Europäischen Union entwickelt hat, wobei die Frage im Vordergrund stehen soll, welche konkrete Rückwirkung dies für die einzelnen EU-Mitgliedsstaaten hat.

Das Charakteristikum des komplexen, oft unübersichtlichen Gefüges der Europäischen Union besteht darin, dass Regieren in der

Union auf mehrere Ebenen, in einem so genannten Mehrebenensystem geschieht, wobei diese Ebenen „[…] als ineinander greifende Handlungs-systeme verstanden […] “ (Kohler-Koch/Conzelmann/Knodt 2004: 171) werden, das heißt, „[…] das eine bestimmte Materie der europäischen Politik in aller Regel nicht nur auf einer politischen Handlungsebene, sondern Ebenen übergreifend behandelt wird und so Willensbildungsprozesse auf supranationaler, nationaler und regionaler Ebene miteinander verflochten werden“ (Kohler-Koch/Conzelmann/Knodt 2004: 171). Durch die kontinuierliche Entwicklung des europäischen Integrationsprozesses befindet sich der Nationalstaat politisch in der mittleren Ebene „[…] zwischen der europäischen auf der einen und der regionalen/kommunalen auf der anderen Seite […] “ (Sturm 2005: 102). Das Regieren im europäischen Mehrebenensystem weist einige spezifische Merkmale auf. Erstens ist im europäischen Mehrebenensystem eine Vervielfachung der Verhandlungsarenen festzustellen, das heißt, dass ein bestimmtes Politikfeld oft gleichzeitig auf der innen-, zwischenstaatlichen und supranationalen Ebene verhandelt wird (Kohler-Koch/Conzelmann/Knodt 2004: 171). Der Nationalstaat muss demzufolge mit zahlreichen politischen Akteuren kooperieren und verhandeln. Zweitens wird das europäische Mehrebenensystem dadurch charakterisiert, dass Entscheidungen in der Regel in Folge zahlreicher Verhandlungen getroffen werden: „Die EU ist ein Verhandlungssystem par excellence“ (Kohler-Koch/Conzelmann/Knodt 2004: 172). Drittens ist der Vernetzungstypus ein weiteres Element europäischen Regierens, vor dem Hintergrund, dass die Union eine äußerst heterogene Gesellschaftsstruktur aufweist, immerhin befinden sich innerhalb der Union zahlreiche stark ausgeprägte kulturelle Identitäten(Kohler-Koch/Conzelmann/Knodt 2004: 175). Und schließlich viertens ist eine starke Stellung der Exekutiven ein weiteres zentrales Merkmal des europäischen Regierens im Mehrebenensystem, charakterisiert durch das Initiativmonopol der Europäischen Kommission und der äußerst starken Stellung des Ministerrats (Kohler-Koch/Conzelmann/Knodt 2004: 175). Die privilegierte Stellung der Exekutiven erweist sich auch auf der nationalstaatlichen Ebene als ein typisches Charakteristikum, da wie bereits in diesem Paper hervorgehoben, nationalstaatliche Parlamente formell kontinuierlich Macht- und Einflussmöglichkeiten zu Gunsten ihrer Regierungen einbüßen mussten.

Am Beispiel des europäischen Mehrebenensystems wird deutlich, dass die spezifische Art des Regierens innerhalb der Europäischen Union zu einer Machtfragmentierung führt. Die US-amerikanische Politikwissenschaftlerin Vivien Schmidt argumentiert, dass

Europäisierung auf die einzelnen Mitgliedsstaaten unterschiedlich starke Rückwirkungen hat:

> […]it has been some-what less directly disruptive to the compound polities of countries like Germany or Italy, where governing activity is similarly dispersed through multiple authorities, than to the more simple polities of countries like Britain and France, where governing authority is traditionally channeled through a single authority (Schmidt 2006: 3).

Demzufolge erweisen sich die Rückwirkungen des europäischen Integrationsprozessses als unterschiedlich stark auf die einzelnen Mitgliedsstaaten. Der Grad der Europäisierung hängt demnach von der staatlichen Organisationsstruktur ab, wobei dezentralisiert organisierte Staaten sich den neuen politischen und institutionellen Gegebenheiten, hervorgerufen durch eine immer stärker werdende Europäische Union, effizienter als zentralistisch organisierte Nationalstaaten anpassen. Diese Erkenntnis ist daraus abzuleiten, dass sowohl dezentralisierte Staaten als auch das Mehrebenensystem der Europäischen Union durch eine äußerst stark ausgeprägte Machtfragmentierung charakterisiert sind. Bei den zentralistisch organisierten Nationalstaaten ist dagegen die Macht konzentriert (klassische „top-down" Perspektive).

4. Fazit

Das Ziel des vorliegenden Manuskripts war die Untersuchung der konkreten Rückwirkungen des europäischen Integrationsprozesses auf die nationalen Mitgliedsstaaten. Die gegenwärtigen politischen Entwicklungen zeugen von einer stetig zunehmenden Bedeutung der Europäischen Union, sodass sich die Untersuchung der Rückwirkungen des europäischen Integrationsprozesses auf die Mitgliedsstaaten als unentbehrlich erweist. Die Europäische Union erweist sich weltweit als ein einzigartiges supranationales Gebilde mit weitreichenden staatlichen Kompetenzen und Befugnissen. Es hat sich im Verlauf des vorliegenden Papers gezeigt, dass die Entscheidungen, die auf der europäischen Ebene getroffen werden, die Bürger der Mitgliedsstaaten direkt und unmittelbar betreffen. Zentrale Entscheidungen werden mittlerweile auf der nationalstaatlichen Ebene ohne Zustimmung der Europäischen Union kaum noch getroffen. Von diesen politischen Entwicklungen ausgehend hat sich der vorliegende Artikel mit der Fragestellung auseinandergesetzt, welche konkrete Rückwirkung der europäische Integrationsprozess auf die einzelnen Nationalstaaten hat. Kommt es durch die Europäisierung des Nationalstaates zu einer Erosion oder eher zu einer Transformation der Staatlichkeit in den Mitgliedsstaaten? Kann der moderne, europäische Nationalstaat seinen traditionellen, zentralen

Stellenwert behalten, oder muss es diesen zu Gunsten der Europäischen Union einbüßen? Um die formulierte Fragestellung beantworten zu können, wurden mehrere zentrale Aspekte in Betracht gezogen.

Im ersten Teil des Papers wurde der von Claudio Radaelli vorgeschlagene Europäisie-rungsansatz erläutert. Die Entscheidung, Radaellis Ansatz als theoretischen Ausgangspunkt dieser Arbeit zu bestimmen, beruht auf die Tatsache, dass Radaellis Verständnis von Europäisierung sich nicht nur auf die klassische „top-down" Perspektive beschränkt. Radaelli betrachtet in seinem Europäisierungsansatz sowohl Praktiken, Diskurse, Überzeugungen, politische Paradigmen als auch konkrete institutionelle Aspekte. Auf diese Weise gelingt es Radaelli das komplexe Phänomen der Europäisierung in seiner gesamten Dimension zu analysieren. Von Radellis Ansatz ausgehend wurden in diesem Artikel die tiefgreifenden Rückwirkungen des europäischen Integrationsprozesses auf die Mitgliedsstaaten vorgestellt.

Zweitens wurde im Verlauf des vorliegenden Manuskripts argumentiert, dass es innerhalb der Europäischen Union zu Internationalisierung von Staatlichkeit kommt. Staatlichkeit zerfasert – es kommt zu einer Auseinanderentwicklung von Staat und Staatlichkeit. Diese Erkenntnis beruht auf die Tatsache, dass die Europäische Union immer mehr traditionelle staatliche Aufgaben und Kompetenzen wahrnimmt. Nationalstaaten haben demzufolge zentrale nationalstaatliche Kompetenzen auf die supranationale Ebene verlegt, sodass die Europäische Union mittlerweile tief in die innere nationalstaatliche Politikgestaltung eingreift. Aus diesem Grund kann daher die Schlussfolgerung gezogen werden, dass Herrschaft sowohl von der europäischen als auch von der nationalstaatlichen Ebene ausgehend ausgeübt wird. Trotz beachtlicher Kompetenzverluste zu Gunsten der Europäischen Union behält der Nationalstaat noch immer einen zentralen Stellenwert, da die Union Herrschaft lediglich funktions- sowie sektorspezifisch ausüben kann, wobei der Herrschaftsanspruch des Nationalstaates sektor- und funktionsübergreifend ist. Dementsprechend besitzt die Union nicht die prinzipielle Allzuständigkeit eines Nationalstaates.

Des Weiteren wurden die konkreten Zuständigkeiten der Europäischen Union vorgestellt und erläutert. Bei der Betrachtung der Zuständigkeiten der Union fällt auf, dass die Kompetenzen der supranationalen Ebene zweifellos weitreichend sind, jedoch noch nicht sämtliche traditionelle staatliche Bereiche umfassen. Einige Zuständigkeiten bleiben der europäischen Ebene vorenthalten, wobei andere geteilt und wiederum andere exklusiv von den Nationalstaaten geregelt werden.

Ein weiteres Argument für die Zentralität des Nationalstaates wird am konkreten Gesetzgebungsprozess der Union feststellbar. So besitzt die Union bei der Erlassung von Richtlinien die Entscheidungskompetenz als ein wesentliches Merkmal von Staatlichkeit, die Organisationkompetenz und die Letztverantwortung hingegen bleibt in diesem Fall auf der nationalstaatlichen Ebene verankert. Auf der anderen Seite, falls die Union Verordnungen erlassen sollte, verliert der Nationalstaat zwei Elemente von Staatlichkeit: sowohl die Entscheidungs- als auch die Organisationskompetenz zu Gunsten der supranationalen Ebene, wobei aber die Letztverantwortung als drittes Merkmal von Staatlichkeit, ein nationalstaatliches Charakteristikum bleibt, da der Staat noch immer von den Bürgern als die höchste Autorität wahrgenommen wird, in dessen Namen Herrschaft ausgeübt wird. Um effizient Herrschaft ausüben zu können, wird Staatlichkeit zwischen der Europäischen Union und den Nationalstaaten geteilt.

Des Weiteren wurde in diesem Paper ein weiteres Argument genannt, dass für die Zentralität des Nationalstaates spricht. Nur der Staat ist letztendlich in der Lage, Steuern einzutreiben und über eine eigene Streitkraft zu verfügen. Demzufolge besitzt die Union weder das Steuer- noch das Gewaltmonopol. Die Union besitzt zudem im Vergleich zu den Nationalstaaten äußerst geringe finanzielle Ressourcen. Hinzu kommt, dass die Union finanziell von den direkten Beiträgen aus den nationalstaatlichen Haushalten abhängig ist.

Schließlich wurden die wesentlichen Merkmale des europäischen Mehrebenensystems vorgestellt. Das oft unübersichtliche europäische Mehrebenensystem stellt für die Nationalstaaten eine Herausforderung dar, zugleich aber bietet es den Staaten auch Möglichkeiten, die ihnen sonst wahrscheinlich kaum zur Verfügung stehen würden.

Zusammenfassend kann die Schlussfolgerung gezogen werden, dass der europäische Integrationsprozess für die Nationalstaaten eine Herausforderung darstellt, die jedoch überwindbar ist. Trotz der weitreichenden Kompetenzen der Europäischen Union spielt der Nationalstaat in der politischen und gesellschaftlichen Arena noch immer eine zentrale und herausragendeRolle. Aus den hier genannten Argumenten kann daher die Schlussfolgerung gezogen werden, dass es durch den europäischen Integrationsprozess zu einer Transformation und nicht zu einer Erosion des Nationalstaates gekommen ist. Besonders während der Weltwirtschaftskrise wurde deutlich, dass auf den Staat nicht verzichtet werden kann. Die Prophezeiung, der Staat werde überflüssig, hat sich nicht bewahrheitet.

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Identité, altérité et incommunication chez Dominique Wolton

Radu Ciobotea*

Identity, Alterity and Incommunication at Dominique Wolton

Abstract:
Communication has become indispensable, nowadays, regardless of the field of activity. Every gesture, be it with a political, economic, social, or cultural connotation, already has a communicational dimension that publicly defines it more than the activity itself. Paradoxically, however, communication is also is the one that can lead to isolation, to refuge, or to rejection, uncommunication, conflict and fundamentalism. "The horizon of communication is uncommunication" says Dominique Wolton, one of the greatest European thinkers on the topic. Nevertheless, there is more to this than meets the eye, as uncommunication, like communication, has human freedom as its starting point. We are free to not communicate and nobody can condemn us for it. Today, in its moment of glory, communication faces a crisis and must be saved. But how? One of the tools offered by Wolton is intelligence. Another tool is education. And another is negotiation. After all, we are negotiating our freedom. Every single day.
Keywords: communication, otherness, media, mentality, intelligence, knowledge, conflict, cultural diversity, dialogue, negotiation

Dans les dernières quatre décennies (la chronologie reste relative) la communication est partie d'une position inférieure, de componente secondaire de la performance socio-économique, et elle en est devenue, de nos jours, une dimension essentielle. Il n'y a pas de domaine ou elle ne soit pas appelée au secours, chargée de responsabilités, élevée au degré de critère du succès. Une telle ascension ne pourrait se produire, néanmoins, dans l'absence d'une réflection de type philosophique, qui puisse définir son rôle dans la société d'aujourd'hui. Sans l'intégration dans un système de pensée et sans un enracinement dans le moyen d'agir de l'homme d'aujourd'hui, cette dimension de notre existence finirait par être broyée, de l'intérieur, par sa propre avancée.

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Dans ce sens, la France a mis en place le débat sur la communicationà partir des années '70, par les travaux de Georges Friedmann, philosophe assez peu connu aujourd'hui, mais aussi par Edgar Morin, un nom résonnant dans la sociologie et la philosophie française. Le cercle des spécialistes s'est élargi, ensuite, avec Robert Escarpit, Pierre Schaeffer, Jacques Ellul, et, à partir des années '80, avec Dominique Wolton. Le cercle autour de Wolton s'est consolidé au début des années 2000, par la parution de la revue *Hermès* (symbole du messager), orientée vers le développement des sciences de la communication. Voilà, tout brièvement, l'histoire de l'apparition d'une redoutable école de pensée dans la communication, école qui a généré des centaines d'études dans des perspectives transversales, qui traversent la communication, le journalisme, la philosophie, la sociologie, d'une manière interdisciplinaire, promue, dès les débuts, par Edgar Morin.

Le rapport qui paraît fréquemment dans les ouvrages de Wolton est celui entre la communication et l'information, c'est à dire entre la relation et le message. Voici, dans les termes de Wolton, un rétrécissement significatif du rôle de l'information, soit-elle information-presse, information-service ou de tout autre genre.

On n'est plus dans l'ère des batailles pour la liberté de l'information, elles sont déjà gagnées par nos prédécesseurs. Apparemment, l'information se trouve maintenant partout, il ne nous faut que la choisir, la feuilleter, la zapper. De toute manière, dans toute cette immensité du traffic internet, la mise n'est pas l'information. L'agglomération des infos, arrivées dans la plupart des cas sans aucun filtre des professionnels, ne peut pas créer un lien social, ni apporter le plus de connaissance qui fait la différence. Wolton remarque, d'ailleurs, un phénomène simple: on ne trouve sur le net que ce qu'on cherche. On ne trouve pas cette « autre chose » qui surgit, parfois par hasard, dans les médias généralisées ou spécialisées. L'étincelle d'intelligence humaine (et non pas technique) vouée ànourrir l'imagination, qui n'est pas dans le champ de l'information, mais dans celui de la relation. C'est ici que la communication intervient, en tant que generatrice de sens, de catalyseur d'un dialogue, en rendant l'échange d'informations plus humain. C'est elle qui a toutes les chances de reduire le décalage entre la vitesse de la communication technique et la lenteur de la communication humaine (Wolton, 2009 : 23).

Le terme de « lenteur » est employé par Wolton avec le sens d'impossibilité biologique et ontologique de changer la nature humaine. L'être humain peut atteindre une certaine vitesse en processant les informations et en formulant une réponse, mais sans aucune chance de la

dépasser d'une manière spectaculaire. En dépit des techniques de communications, la vélocité de la pensée humaine et de l'expression cohérente, soit oralement, soit en écrit, reste limitée.

« L'homme ou la femme parfaitement outilles et rationnels seront les mêmes qui perdront des heures à faire de la gym, perdront des heuresà monter des meubles invraisemblables, à regarder avec tendresse pousser leurs tulipes dans leur jardinière, à faire mijoter des plats pendant douze heures et à aller chez le psy… » (Wolton, 2009 : 62).

Autrement dit, il n'y a pas une véritable agglomération d'informations que dans l'espace imaginaire. En réalité, l'abondance informationnelle ne peut pas déterminer une croissance de la capacité de réception au niveau individuel. Ce type d'agglomérations peut être enregistrer seulement d'une manière selective, par un travail en équipe, en respectant certaines critères de recherche. Néanmoins, le phénomène revêt une signification accrue si on le met en relation avec la communication. Car, selon Wolton, « l'information est devenue abondante, la communication rare » (Wolton 2004 : 56).

Sans doute, l'information n'est pas un cas général, mais tout un spectre de variantes. Il y a des différences remarquables entre l'information en tant que nouvelle de presse, par rapport à l'information-service ou à celle qui entame un processus de connaissance. Mais, quelle que soît la nature de l'information, elle traverse rapidement plusieurs milieux de réceptions, sans générer une relation quelconqueentre l'émmeteur et le récepteur. Au demeurant, ce qui compte est l'information qui exprime une volonté de communiquer, de construire, de dialoguer, c'est à dire l'information relationnelle.

L'information relationnelle – nous dit Wolton – traverse toutes les catégories et renvoie à l'enjeu humain de la communication (Wolton, 1999 : 72). Elle est, à ce moment, l'un des éléments essentiels de notre civilisation, qui lui assurent la dinamique, la vitalité, l'évolution, la négociation. Dans cette multitude d'informations, l'info-presse apparaît comme la plus fragile, toujours dans la recherche d'une légitimité, cheminant incessamment vers une imparfaite crédibilité, en ramassant des arguments et en se construisant soi-même comme expression convaincante et originelle.

D'autre part, l'info-presse manque, souvent, la communication, en choisissant de se transformer en spectacle, scoop, coup de théâtre. « D'autant que l'information glisse vers le spectacle, le scoop, le dramatisme- ça donne le sentiment que les journalistes ne sont pas des professionnels de la communication. Ils dérivent un monde incompréhensible et en ébullition. Il faut que les journalistes, tout en restant dans leur espace symbolique, sortent des news, cherchent des

clefs de compréhension des événements, retrouvent l'épaisseur le l'histoire derrière la force des événements » (Wolton, 2009 : 44).

Ce type d'information ne peut exister que dans le cadre d'une presse profesionnalisée. « Avec de l'économie de l'information on va voir très vite ladifférence entre une information-spectacle, non-verifiée, non validée et l'information rigoureuse qui répond aux exigences du service public » (Wolton, 2004 : 14).

Placer l'info-presse dans le champ symbolique de l'existence humaine, ça change profondément la perspective de l'analyse.On ne discute plus des théories purement techniques du journalisme, mais des questions essentielles de la vie, de l'effort de transmettre quelque chose d'important vers un récepteur qui, d'habitude, ne se trouve pas sur la même fréquence. Or, c'est ici, justement, qu'intervient la dimension de communication, qui établit une relation humaine, met en place un dialogue, introduit le dynamisme de la vie réelle dans l'inertie des communications techniques.

Dominique Wolton nous previent, cependant, qu'il ne faut pas confondre la vitesse technologique avec la profondeur des diverses sociétés. « Ce n'est pas parce qu'on est en ligne – en direct – que l'on perçoit mieux l'événement » (Wolton, 2004 : 15). Théoriquement nous pouvons communiquer , instantanément, avec n'importe quel habitant de la planète. En réalité, les obstacles sont nombreux et, parfois, insurmontables. Il ne s'agit là des individus, mais des cultures différentes. Les ponts technologiques restent virtuels, sans pouvoir couvrir que rarement les abîmes qui nous séparent. La communication entre les sociétés closes nous apparaît, du coup, fragile, ou même impossible. Ce sont les difficultés de la communication politique, dans le sens du dépassement des différences identitaires au nom de la diversité culturelle. La communication difficile, qui bute dans l'altérité, car c'est l'idée d'altérité qui règne, aujourd'hui, dans les sciences de la communication. C'est la rencontre avec l'Autre, simple en apparence, mais, en effet, menacée incessamment par l'incommunicable. « L'altérité, et donc la cohabitation des différences, sont au cœur de la question politique de la communication » (Wolton, 2004 : 41) souligne Wolton, en plaçant ainsi toute la problématique de l'altérité dans le champ d'une quête fondamentale de l'identité.

La distance entre identité et ouverture n'est pas facile à couvrir dans la communication réelle. Mais, pour le début, le plus important est le respect des identités, soient-elles de nature nationale, religieuse ou purement individuelle.Cette problématique a été entamée et definie au niveau officiel dès 2005, parl'adoption de la Convention internationale sur la protection et la promotion de la diversité des expressions

culturelles, ratifiée par plus de 70 états. C'est une étape importante, mais pas suffisamment efficace encore pour réduire d'une manière significative les distances mentales entre des interlocuteurs situés dans des cultures différentes. Tout de même, c'est la première reconnaissance officielle d'un immense problème de communication, ainsi qu'un élargissement du champ de recherche dans la sphère du mental, du psychologique et de la culture.

Dans cette logique, nous sommes appelés à sauver la communication (d'où le titre de l'un des livres écrits par Wolton), idée qui peut paraître incongrue, du moment que la communication est arrivée, dans les dernières années, au statut privilégié dans la plupart des domaines d'activité. Mais, à en étudier les choses de près, on s'aperçoit que ce n'est pas du tout facile à créer les ponts dont on parle dans la théorie. C'est justement la communication, pensée comme une construction qui dynamise les relations entre les individus et entre des civilisations, qui peut jouer le rôle contraire, de creuser des abîmes d'incompréhensibilité, de séparer des mondes qui coexistaient, sans interférer dans la dynamique d'un dialogue. L'apologie de la technique mène, souvent, vers des nouvelles solitudes, constate Wolton. Les solitudes online, devant un moniteur, qui donnent l'illusion de participer à la vie sociale, mais, en réalité, creusent une nouvelle crise du post-modernisme, une crise générée par l'utopie de la communication totale[1].

« Sauver la communication, c'est lui retrouver une autonomie pas rapport à la technique. C'est en lien avec la question de la liberté humaine, du sens, du rapport à l'autre », nous dit Dominique Wolton dans l'ouvrage deja mentionné (Wolton, 2007 : 79), en revenant à la vieille bataille pour les libertés humaines, bataille qui, sans doute, n'est pas finie. Une vitesse sans limites du message envoyé est, assurément, une victoire, mais pas une victoire de la vraie communication.

Communiquer c'est apprendre à gérer les différences, et cela ne s'apprend pas en appuyant la touche « entrée », mais par l'implication spirituelle, émotionnelle, culturelle, dans une construction dialogale avec l'altérité. Une polémique implicite naît entre Dominique Wolton et Samuel Huntington, l'auteur du célèbre ***Choc des civilisations***, livre qui lui paraît une lecture du monde strictement occidentale. Un livre légèrement irréel, où le conflit semble inévitable et le rôle de la communication est assez diminué. Dans la conception de Wolton, Huntington manque une idée essentielle, car il ne sépare distinctement l'identité relationnelle de l'identité de refuge. Évidemment, l'identité-

[1] L'on peut trouver un dévellopement de cette théorie dans le volume ***Télévisions et civilisations;*** *déjà cité*

refuge peut mener à des conflits entre des individus ou des communautés, car l'effroi à cause de l'autre provoque souvent des réactions incontrolables.

Toutefois, l'identité reste fondamentale dans tout acte de communication. « Il faut des racines pour pouvoir s'ouvrir. C'est en niant les identités que l'on fabrique l'irrédentisme et le communautarisme" (Wolton, 2007 : 87).

Il faut des racines pour pouvoir s'ouvrir, voiçi une métaphore bien trouvée, qui suggére l'unité des mondes qui semblent séparés. La séparation n'existe, cependant, que dans notre mentalité, car nous participons, tous, en chaque moment,au même miracle de la vie. Parmi toutes les variantes de l'altérité, Wolton propose, comme operationnelle, la plus difficile, c'est à dire celle construite avec la lenteur des réactions humaines, comme une possible négociation, au nom d'une idée plus haute[2].

Dans la construction compliquée d'une communication qui ne se produit pas d'elle-même nous nous confrontons avec l'incommunication. Une négation qui reste passive face au dialogue, mais qui peut prendre des formes agressives dès qu'une identité se retrouve en proie à un malentendu quelconque. On bute sur l'incommunication à chaque moment, car, pour la communication, c'est le plus éloigné horizon. Eloigné, mais toujours présent. « L'incommunication devient l'horizon de la communication » affirme Wolton, en plaçant ainsi la problématique de la negociation humaine dans l'espace illimitéd'un cosmos communicationnel. Espace cosmotique, logique, favorisant la négociation, et, en contrepartie, espace obscur, silencieux, menaçant, où florissent parfois le fanatisme et l'ignorance.

Devant ces menaces contre la communication (et nous pensons ici à l'identité du refuge, à l'altérité et à l'incommunication) l'on peut réagir, tout d'abord, par l'intelligence. « L'intelligence traverse toutes les couches de la société humaine, il faut tirer les peuples vers le haut » (Wolton, 2009 : 104), constate l'analyste, et cette faculté humaine est la seule qui, par éducation et implication dans la vie sociale, peut mener à la négociation avec l'incommunication. Gérer l'incommunication par une immense série de négociations quotidiennes, c'est la seule solution, selon Wolton, de survivre dans ce monde percé par des innombrables conflits et d'avancer dans la connaissance humaine.

[2] Une substantielle mise en relation entre le monde de la communication et celui de la religion est àtrouver dans le volume de Jean-Marie Lustiger, ***Le Choix de Dieu, Entretiens avec Jean-Louis Missika et Dominique Wolton***, Éditions du Club France Loisirs, Paris, 1987

Au demeurant, les sciences de la communication illustrent la nécessité de l'interdisciplinarité, car ce n'est qu'une connaissance interdisciplinaire qui peut mener à un désenclavementde la société. L'anéantissement des enclaves de toutes sortes, même des isolations opaques au milieu des réseaux sociaux qui n'amènent pas nécessairement la communication, peuvent provoquer l'émergence d'autres élites (que celles universitaires, culturelles, politiques etc.). Dominique Wolton prend en compte les nouvelles élites, en train de se former, qui surgissent des médias et des réseaux sociaux, des leaders parfois informels, mais qui tentent à se forger une image auprès du grand public. C'est une réalité qui va compter dans la communication du futur proche, et qui va jouer un rôle dans le processus nécessaire d'ouverture vers l'Autre.

Certainement, l'information reste esentielle dans ce type de société, mais il nous faut choisir entre une société d'information ou une société d'image. Sans doute, une société d'information n'aurait pas de substance que par la culture, la quête, la connaissance. Car « L'information en soi n'existe pas. Elle est indisociable de l'imaginaire de celui qui l'emet et de celui qui la reçoit » (Wolton, 2009 : 27).

La relation information – communication – imaginaire est fondamentale pour Wolton, mais elle est fonctionnelle seulement dans l'univers de la culture et dans l'exercice perpétuel de l'intelligence. Ce qui ne veut pas dire qu'il y a, quelque part, une communication parfaite. Il nous faut un effort incessant, et aussi un milieu ou il y a des professionnels du journalisme et de la communication, d'ouverture vers l'autre, afin d'atteindre le degré de normalité. Même ainsi, l'incommunication attend à l'horizon de notre civilisation, comme une permanentemenace ou comme un souvenir douloureux d'une histoire ou des crimes sans fin ont été commis à cause du choc des monologues. Choc extrêmement dangereux aujourd'hui. Le terrorisme est vu, de cette perspective, comme un blocage dans l'incommunication, une isolation dans le monologue politique ou religieux, une intransigeance née de l'ignorance. L'on ne peut arriver au fanatisme sans une immense dose d'ignorance, sans un dérapage radical qui mène hors de l'espace de la diversité culturelle librement acceptée. Ou, en général, un dérapage hors de l'espace de la culture. Le rejet de l'altérité mène au conflit.Par contre, son acceptation marque l'entrée dans la communication, c'est à dire dans le monde de l'information et de l'imagination, ce qui peut mener vers la connaissance.

L'approche de Wolton est encore plus complexe que ça. Elle réside dans l'assertion que le point de départ de l'incommunication se trouve toujours dans les valeurs de la liberté individuelle. C'est à dire qu'il y a

le droit à la solitude, au silence. Dans la démocratie personne ne peut interdire le silence et personne n'est obligé de transmettre quelque chose asez semblables. Tout comme on n'interdit à personne de répondre à une proposition de dialogue. C'est pourquoi tout reste encore à construire. Ce n'est pas du tout simple de communiquer, c'est même un effort considerable et soutenu. Dans le point central de cet effort se trouve une idée de mondialisation, autre que celle américaine, une idée humanisée et mise dans les équations essentielles de la communication. « Dans un "monde mondialisé", il va falloir prendre en compte l'intelligence des peuples, des cultures et de l'immense diversité de la planète » (Wolton, 2009 : 40). Quel autre fin pour un commentaire sur Dominique Wolton?

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Globalization and the Future of National State

Flavius Ghender*

Abstract:
Globalization, understood as new forms of interaction between men and institution worldwide, under the growing impact of new technologies and the transformation of world politics, has a great impact on nation-states. There are several theories on the impact of globalization on national states – from the hyper globalist perspective, national states are obsolete; froma sceptical perspective, we still live in a world of sovereign states;from the transformational perspective, states are still important, but share power with other international and regional institutions**.**

Keywords: globalization, democracy, nation-state, human rights, economy, minorities and communication

Globalization can be understood as expanding, deepening and accelerating connectivity worldwide in social life (Held, McGrew et al 2004: 26). Time and space compress in intensity in a pace without precedent: globalization cannot be resumed as theoretical construction, it describes a new social reality. By new communication networks and information technology, globalization stimulates new forms of cultural identities, rediscovers and intensifies old ones.

The analyses of the globalization phenomenon are embedded in different epistemological approaches. We can follow modern structural approaches (systems, social and economic process and social structures are analysis units) and postmodern and postmodern or post structural approaches (focused on networks, structures, interactions) (Jones, 2011: 11). Globalization redefines the meaning of terms like space and time. It is associated with "deterioration", because social interactions are detached from their original places. The phenomenon is discussed in multidimensional frameworks: local, national, regional, global. Most researchers agree that economic processes played the main role in the phenomenon of globalization. Notwithstanding, other factors are also important – politics, institutions, technology, culture.

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One important question is how deep is the impact of globalization, related to national cultures? From a hyper globalist perspective, globalization leads to world uniformization, under the impact of consumerism. Some of them are talking about Coca-Colonization or McWorldization, accusing the Americanization of world culture (Vlas, 2009: 96–100). The sceptical perspective puts in the spotlight cultural diversity and conflicts between civilizations, with a focus on anti-occidental resistance. The transformational perspective focuses on cultural intermission and the emergence of cultural hybridity (Held, McGrew at al 2004: 372–373).

Naomi Klein criticizes the globalization phenomenon because, by its mechanisms, it leads to a decrease in the quality of education and culture on-behalf of marketing. Globalization, for Klein, leads to mental space colonization (Jones, 2011: 214–215).

Grigore Georgiu (Georgiu, 2010: 183) distinguishes between two perspectives of globalization. The outside image describes cultural convergence paradigm, with a focus on homogeneity, synchronization and isomorphism. This paradigm promotes the ideas of integration and unity, is interested in universal values, ideas and attitudes. Critics show that this generous paradigm is in fact a way to legitimate the domination tendencies and geopolitical hegemony. From the inside perspective on globalization, Georgiu describes the "globalization" paradigm, with a focus on the differences between societies and the differences within societies (based on historic, ethnic, religious and linguistic nature), on the topic of cultural identities. Globalization is a new form of existence for identities and differences.

David Held (Held, 2000: 152–154) observes the rooting in ethno-history of cultures and national identities and concludes that they are unlikely to be crashed by the global mass culture. The national identities, the traditional values are still strong and persistent.

The critics of hyperglobalism argue that this perspective ignores the way cultural products are locally received, consumed and transformed. For them, different local communities take in a selective manner and have different perspectives on occidental mass cultural products. This is how hybrid cultures are born; the most obvious of them are the immigrants' cultures. In conclusion, Held et al. consider that the real threat for all kinds of nationalist projects is an incipient cultural cosmopolitism, which will challenge the idea of nation as main cultural and political community and will ask for the relocation of political power in other institutions than the nation-state. But the construction of an enduring multiculturalism within national states and the construction of an enduring cosmopolitism in regions like EU are still difficult (Held, McGrew et al, 2004: 421).

Researchers like Samuel Huntington (Huntington, 2007) bring up a pessimistic perspective: the crash of civilizations. For him, globalization

is far from imposing Western values (democracy, human rights etc.), as Francis Fukuyama (Fukuyama, 1992) estimated. Huntington showed that Western expansion generates hostile and violent reactions. For Huntington, globalization brings up a competition of values, symbolic goods, besides the economic competition. He observes a growing interest for cultural identities, a phenomenon of rediscovery of local identities. Huntington predicted that civilizations would crash like tectonic plates. The devastating effects of international terrorism after 9.11.2001 created a prophetic profile for Huntington and offered arguments for this view. After all, as Held and McGrew observed, globalization cannot be seen as a linear and predictable phenomenon, but as a complex of phenomena, with unclear perspectives (Held, McGrew et al, 2002).

There is an open debate about the impact of globalization on the national state, the traditional framework for intercultural dialogue. The hyper globalists predict a fatal impact for national states, labelled as obsolete. A different point of view is that in fact, national states are those who control and encourage globalization, which means that the role and power of national states are far from being exhaust. The national state is adapting to a new reality, in a world that remains a national states universe.

Manuel Castells is well known for his theories on information society and society-network, focused on the impact of technologies on human life. For Castells, the market does not create global economy, the interactions between markets do, as well as governments and international financial institutions, which operate on behalf of the markets. The role of national governments still remains important. Castells is convinced that nation states are losing their power in certain fields, but they are not losing their influence on the global economy. National states lose power in important domains, like national economic politics, international politics, military and media. But at the same time, the states form new connections, become network-states and continue to influence global politics and economy, as part of these networks of power. In the globalized world, states are more likely to be strategic actors than sovereign entities (Jones, 2011: 81–83).

Arjun Appadurai is concerned about the impact of globalization on communication and culture (Appadurai, 2006). Inspired by Benedict Anderson's theory on imagined national communities in modern age, he showed how through the impact of new technologies, globalization leads to "deteritorialization", is dominated by "mediascapes" and "ideoscapes". Economic interconnectivity is essential for understanding the impact of globalization. Mediascapes (mass media in global cultural flux) changes people's perspectives on the world they live in, and are used, among others, to control the ideas about what a nation means. The

nation-state concept is under pressure and the hyphen between the two words becomes a sign of disjunction, not a sign of conjunction. In Appadurai opinion, ethnicity placed in "ethnoscape" is a global force, especially after the borders became less rigid. He enunciated the danger that majorities fear to become minorities, as the globalizations opens the possibility for volatile transformations.

David Held et al have a more moderate point of view, for them globalization is not an irreversible phenomenon (Held, McGrew et al, 2004). The national state remains an important actor in the globalized world, but the state shares the power with other actors, who become more active: international and regional institutions, multinational corporations, international NGO with global impact, terrorist organizations etc. Globalization encourages multiple identity formation.

At international level, globalization creates conditions for actors and institutions that undermine the national states traditional position, as a unique international actor. Globalization is associated with a new sovereignty regime, after the emergence of new and powerful non-territorial forms of political and economic organizations, such as multinational corporations, transnational social movements, international agencies of regulation (Held, McGrew et al, 2004: 33). Under the impact of globalization, national politics became international politics. The national state more often accepts to be integrated in regional and global structures; which means giving up on the full sovereignty or conducts to a new form of sovereignty. Because of governance and knowledge decentralization, we can distinguish between two tendencies: supra-nationality and devolution.

Paul Hirst and Graham Thomson challenge the "myth of globalization". For them, the internationalized economy is not an entirely new phenomenon and most companies have national bases. The national and international levels are still separated and national states are still the dominant actors. The globalized economy is a system of subsumed national economies, rearticulated by international processes (Jones, 2011: 119–122). The nation-states change their role, cannot be conceived as autonomous actors, and their sovereignty is no longer determined by war. But even if the cultural integration diminished the states control over ideas, the states are still important, because they control their own territory. The states have new forms of sovereignty, because the states can propose, legitimate and monitor the governance and because are still the main source of law in their territories (Jones, 2011: 131–132).

Joseph Stiglitz thinks that economic globalization overcomes the political globalization. The well-known economist criticized the way globalization is conducted, especially because now the phenomenon

does not provide solutions for poor societies (Stiglitz, 2003). For him, globalization is controlled by and works for the rich states (the centre – periphery opposition is also commented by Immanuel Wallerstein). He suggested reforms for institutions like IMF, in order to help poor nations. For Stiglitz, globalization is equal to global economy globalization. The nation-states are weakened and, from his point of view, we have no international institutions, which can democratically lead the globalization process.

The transformation of nation-states and the evolution of international institutions have a great impact on majority-minority relations in multicultural societies. The minorities have new ways to demand national states politics towards diversity recognition, human rights and, more often, collective rights. The emergence of global civil society offers examples and tools for minorities who can easily express their specific demands. The fast flux of communication, the knowledge decentralization helps minorities groups to find profound arguments and techniques to promote their aspirations.

In the context of globalization, the communication explosion, the increased mobility, the impact and importance of environment problems, the development of human rights theories – phenomena that James Rosenau named *skill revolution* (Rosenau, 2006) – lead to the emergence of a new civil society that acts globally. Mary Kaldor thinks that global civil society is the interaction of groups, networks and movements who give voice to isolated individuals at global arena level (Held, Mc Grew et al, 2002: 560). The global civil society acts as agents between individuals and global institutions. The civil society promotes the respect for pluralism and diversity. Acting global, it contributes together with other actors to enforce high standards of respect for diversity in national societies.

Globalization is, in essence, a phenomenon associated with economic liberalism and promoter of democracy. It encourages phenomena that converge towards human rights recognition. Nowadays, every government, even an oppressive one, pretends to assure the respect of human rights. The general acceptance does not imply that all states respect the international norms. Even if a hyper-optimistic point of view on the worldwide respect for human rights cannot be sustained, we can see a lot of positive signs. David Held considers that the respect for individual autonomy and a wide range of human rights creates a new set of principles in international politics, and if those principles are respected, even the principle of state sovereignty will confine (Held, 2000: 128–129).

Gabriel Andreescu shows how the international treaties raised the individual at international law level (Andreescu, 2004: 48–49). The most

obvious transformation is the individuals` right to appeal to international institutions in charge with international treaties enforcement – the case of European Union and the European Court of Human Rights. In conclusion, the national states are still sovereign, but part of various networks and relations that bring a lot of restraints, including the right to use force on their own territory and their own citizens (Held, Mc Grew et al, 2004: 87).

Ethno-cultural minorities claims are closely related to human rights problems. Minority groups found strong arguments in human rights legislation. As human rights treaties are more often integrated as norms, specialized international institutions became moderators between national states and minorities, confining or transforming the sovereignty of national states.

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REVIEW ARTICLES. NOTES AND COMMENTS

Receptarea lui Eminescu astăzi

I. Funeriu*

Eminescu's Literary Reception Today

O minimă exigență morală ne obligă să exprimăm un adevăr ori, mă rog, un crez, chiar dacă acesta e neplăcut sau dureros. Oricum, un adevăr, fie el și ofensator, e preferabil unei minciuni agreabile. Din păcate, acest lucru este riscant prin părțile noastre, iar zicerea că „adevărul umblă cu capul spart" nu-i vorbă goală. Și, dacă nu mă înșel, nu străinii au inventat-o.

Dați-mi voie ca în aceste rânduri să mă abat de la cutumele și poate chiar de la rigorile științei, pentru că vreau să răspund în manieră personală, dar cu toată sinceritatea, la întrebarea care mă preocupă de mai mulți ani: „de ce nu se mai citește Eminescu?". Sau, poate mai exact: „de ce a scăzut simțitor interesul pentru poet?" Căci trebuie să recunoaștem deschis o realitate: Eminescu nu mai este nici citit și nici receptat ca acum 40–50 de ani. Generația mea îl știa pe dinafară. Pe mulți tineri de azi numele Eminescu îi lasă rece, ceea ce nu-i împiedică să mimeze entuziasmul în circumstanțe aniversare. Eu nu judec această poziție. O constat doar. Cu câțiva ani mai în urmă am avut nefericita idee să fac un sondaj în rândul studenților filologi întrebându-i când l-au citit ultima dată pe poet „de plăcere", așadar dezinteresat. Sub protecția anonimatului aflându-se, nu am motive să cred că studenții au fost nesinceri. Am aflat astfel că dintr-o grupă de studenți filologi o singură studentă a deschis un volum de Eminescu. Explicația? O citez textual, cu riscul să vă șochez, așa cum, la rându-mi, șocat am fost și eu: „Eram în baie și mă plictiseam".

Ca să fiu bine înțeles în ceea ce vreau să spun în continuare, doresc să fac o precizare, încă de la început: dacă ar fi să-l numesc pe cel mai important scriitor român din câți au existat vreodată, n-aș ezita să pronunț simplu și fără să clipesc: Mihai Eminescu. Că am sau nu am dreptate (uneori, citind din Arghezi sau Macedonski, am ezitări), aceasta este totuși premisa de la care pornesc discuția și aș vrea să fie bine reținută pentru a nu da loc la polemici inutile mai târziu. Aserțiunea mea explicită nu mă împiedică să recunosc că în opera eminesciană există

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versuri care mă lasă rece, precum: „Ca cercei din el să facă cariul care-i meşter faur" sau: „Când degerând atâte dăţi/ Eu mă uitam prin ramuri/ Şi aşteptam să te arăţi/ La geamuri" ori: „De mi-i da o sărutare/ Nime-n lume n-a s-o ştie/ Căci va fi sub pălărie/ Ş-apoi cine treabă are?" Există apoi pasaje pe care le înţeleg în contextul lor istoric, dar la care nu ader. N-am să uit niciodată scena de coşmar pe care am trăit-o în Piaţa Operei din Timişoara în zilele lui decembrie 1989: în timp ce timişoreni, nu neapărat înfometaţi, înfulecau pe întrecute franzelele proaspete împărţite lor din două camioane umanitare, unul sârbesc şi celălalt unguresc, din balconul operei răsunau apocaliptic versurile poetului *rostite* de un actor ocazional: „Cine-au îndrăgit străinii/ Mânca-i-ar inima câinii/ Mânca-i-ar casa pustia/ Şi neamul nemernicia […] Îndrăgi-i-ar ciorile/ Şi spânzurătorile". Atât numai că până să apară câinii care să ne sfâşie inimile, noi le înghiţeam pâinea şi nu ne stătea în gât!

Nu-mi plac, prin urmare, nici excesele naţionaliste din articolele sale politice, extremismul ideilor, intoleranţa şi în general radicalismul extrem. Mă deprimă de-a dreptul romanţele lacrimogene şi tânguirile lăutăreşti care se folosesc – la nunţi şi la botezuri – de versurile poetului. Cântată, *Mai am un singur dor* e grotescă, deşi versurile sunt sublime. Îmi place în schimb liedul *Revedere* (din păcate într-o anumită măsură vulgarizat şi acesta datorită câtorva erori de transcriere, de pe partitură) ca şi, într-o mai mică măsură totuşi, *Sara pe deal.* Detest recitările sforăitoare ale unor cabotini cu trecere la bobor, care, vorba lui Geo Bogza: „trag aer pe nări ca un cal, scrâşnesc din dinţi, îşi dau ochii peste cap şi, drept răsplată, se aşteaptă să le deschidă Sfântul Petru porţile raiului." Ca să nu mai vorbesc de un 15 ianuarie de pomină când un actor de ocazie, spre miezul nopţii (atunci „se dau" emisiunile culturale, când se mai dau): rosteşte *vecinìcă* în loc de *vècinică* (veşnică) mutilând versurile: „Cine e nebun să ardă în cărbuni smarandul rar/ Şi-a lui *vecinìcă* [...] s-o strivească în zadar". Nu-mi rămâne decât să subscriu la cuvintele lui Petru Creţia câtă vreme recitările curente sunt „când patriotic-retorice, când total străine de muzica din adânc a liricii eminesciene, care nu trebuie teatralizată [...] nici năpraznic urlată sau insinuant şoptită sau îndurerat plânsă, ca şi când n-ar fi vorba de un profund eu liric, ci de unul strident şi grosolan empiric".

Nu-mi plac manualele şcolare şi cu atât mai puţin profesorii – aici, fără misoginism, parcă aş zice mai degrabă: *profesoarele* – care fac din poet un obiect de cult a cărui rectitudine le provoacă indescriptibile voluptăţi. Sanctificarea şi idolatrizarea asfixiază spiritul critic, iar o cultură căreia îi lipseşte spiritul critic e condamnată la stagnare în mediocritate. Ca să nu mai vorbim de buimăcitoarele comentarii literare, care au circulat ani în şir printre elevi sub formă de samizdat, cu fraze

prolixe şi cuvinte bombastice învăţate pe de rost de nişte copii năuciţi şi astfel pe veci lecuiţi de Eminescu. Cred că cel mai mare deserviciu pe care l-am putea face astăzi poetului este să-l urcăm pe soclu şi să-l contemplăm ca pe o statuie, bucuroşi că ne-am făcut datoria faţă de el. Mortificarea e garantată. Din nefericire şcoala contribuie copios la mumificarea lui Eminescu printr-o programă absurdă şi prin comentariile impuse de patriotismul de paradă al unor dascăli ignari. Demitizarea literaturii e, după părerea mea, la fel de necesară ca aceea a istoriei, căci nu văd de ce l-am sanctifica(t) pe Ştefan cel Mare, câtă vreme numărul copiilor din flori presăraţi, fără preferinţe demografice, „Din Hotin şi pân' la mare", îl surclasează pe cel al mănăstirilor durate de dânsul după fiecare izbândă ostăşească împotriva Semilunii. E suficient că-i mare, de ce trebuie neapărat să fie şi sfânt?

Pe mine articolele de acum câţiva ani din „Dilema" (minus, desigur, teribilismele de acolo) m-au făcut să-l recitesc şi să-l îndrăgesc şi mai mult pe poet, pe când adularea encomiastică şi festivistă pornită dintr-un „instinct atât de van / ce le-abate (vorba poetului) „ca pe păsări de vreo două ori pe an", o dată iarna şi o dată vara, mă obligă „să rămân la toate rece". Aceasta nu înseamnă că poetul nu trebuie sărbătorit. Dimpotrivă, el trebuie sărbătorit „şi fără un soroc anume. Dar nu aşa. Relaţia cu el nu trebuie să se transforme în acte de cult, ci, cu deplină căldură a inimii şi răceală a intelectului, în acte de cunoaştere... Aceasta e adevărata sărbătoare" (Petru Creţia).

Din tot ce am scris până aici s-a putut observa că scăderea interesului pentru poezia lui Eminescu în zilele noastre stă în cauze multiple dintre care cele mai multe nu-l privesc pe poet, ci sunt consecinţele triste ale unui cult ignobil şi ipocrit. Eminescu este, în cele din urmă, victima inocentă a „evlavioşilor de faţadă şi a bigoţilor literari[1]". Pe Eminescu însuşi laudele lor l-ar mâhni peste măsură, căci el înţelegea prea bine efectul nociv în plan literar şi moral al osanalelor de orice fel:

> De-oi urma să scriu în versuri, teamă mi-e ca nu cumva
> Oamenii din ziua de-astăzi să mă-nceap-a lăuda.
> Dacă port cu uşurinţă şi cu zâmbet a lor ură,
> Laudele lor desigur m-ar mâhni peste măsură.

[1]Expresia – la care ader – e împrumutată din „Dilema".

Valorile educaţiei – educaţia valorilor, din Antichitate până azi. Abordări teoretice, soluţii practice (coord. Emanuela Ilie şi Claudia Tărnăuceanu)

Angelica Hobjilă*

The Value of Education – The Education of Values from Antiquity until Today. Theoretical Approaches, Practical Solutions
(coordinated by Emanuela Ilie and Claudia Tărnăuceanu)

De interes, încă din titlu, prin direcţiile de analiză propuse în sfera valorilor – care se subsumează sau se supraordonează planului educaţiei, deschizându-se către sinteze de tip diacronic şi/sau sincronic, teoretic şi/sau practic-aplicativ – volumul *Valorile educaţiei – educaţia valorilor, din Antichitate până azi. Abordări teoretice, soluţii practice* (coord. Emanuela Ilie şi Claudia Tărnăuceanu, Editura Universităţii „Alexandru Ioan Cuza", Iaşi, 2016) reflectă, deopotrivă, preocupările contributorilor pentru contextualizarea temei şi efortul coordonatoarelor de a da coerenţă şi, în acelaşi timp, dinamism prezentării cumulative a demersurilor investigative propuse, de către autorii studiilor, în cadrul primei ediţii a Simpozionului Naţional *Valorile educaţiei – educaţia valorilor, din Antichitate până azi: abordări teoretice, soluţii practice* (Universitatea „Alexandru Ioan Cuza", Iaşi, 2014).

Această manifestare ştiinţifică s-a constituit, de altfel, în pretext pentru dezvoltări particulare ale unei teme generoase şi mereu actuale, iar calitatea studiilor din prezentul volum – într-o carte de vizită relevantă şi motivantă pentru ediţiile ulterioare ale acestui simpozion.

Problematica valorilor este ilustrată, în cele două secţiuni ale volumului recenzat – *Antiqua et Mediaevalia*, respectiv *Moderna et Contemporanea* –, într-o manieră multifaţetată, nuanţată şi redimensionată prin perspectivele oferite de diversele domenii (filologie, teologie, istorie, filosofie, didactică etc.) în care activează autorii studiilor. Cititorului i se oferă, astfel, posibilitatea de a (re)descoperi

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valenţele particulare pe care le implică, pe de o parte, raportarea la conceptul de *valoare* şi la reprezentările lui în diacronie şi în sincronie, în spaţii clasice şi moderne, şi, pe de altă parte, proiectarea, derularea şi/sau evaluarea unor demersuri instructiv-educative centrate pe actualizarea valorilor.

Prima coordonată, sintetizată cu precădere în studiile subsumate perspectivei *Antiqua et Mediaevalia* (studii semnate de Iulian-Gabriel Hruşcă, Constantin-Ionuţ Mihai, Mihaela Paraschiv, Liviu Petcu, Ruxandra Stoia, Claudia Tărnăuceanu, Cătălin Vatamanu şi Nelu Zugravu), readuce în atenţia cititorului nume de referinţă în cultura/ spiritualitatea universală (Ovidius, Cicero, Platon, Seneca, Quintilianus, Sfinţii Părinţi etc.), asociate sferei literaturii, filosofiei, pedagogiei, culturii patristice, dar şi istoriei, politicii – ca premise ale educaţiei, ale înălţării individului, ale devenirii sale (uneori sinuoase), ale ancorării în realitatea vremii etc.

Cea de-a doua coordonată a volumului, ilustrată preponderent în secţiunea *Moderna et Contemporanea* (în care semnează Alin Titi Călin, Loredana Cuzmici, Merişor G. Dominte şi Stelian Onica, Adela Drăucean, Livia Iacob, Emanuela Ilie, Mihaela Lupu, Andreea Mironescu şi Oana-Larisa Oanea) aduce în prim plan valoarea ca unitate explicită sau implicită de conţinut abordată în sfera educaţiei: de la proverb (ca oglindire a reperelor valorice şi a relaţiei universal – naţional) la creaţiile vizual-artistice, de la teme generale precum educaţia şi ipostaza magistrului, raportarea la artă sau la valorile vieţii, la teme particulare precum omenia, receptarea literaturii în asociere cu mitul personal, reflectarea sinelui (şi) ca „martor" la manifestările lumii, raportarea la valorile actului educaţional şi la valenţele lecturii etc.

În ansamblul său, volumul recenzat se remarcă prin conţinutul echilibrat, interesant atât prin delimitările teoretice propuse sau sintetizate, cât şi prin deschiderile aplicative investigate sau anticipate, precum şi prin crearea de premise pentru cercetări ulterioare în domenii dintre cele mai diverse, subsumate însă aceluiaşi concept-cheie: *valoare*.

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