ANNALES DE L'UNIVERSITÉ DE CRAÏOVA
ANNALS OF THE UNIVERSITY OF CRAIOVA

# ANALELE UNIVERSITĂŢII DIN CRAIOVA

SERIA ŞTIINŢE FILOLOGICE

## LIMBI STRĂINE APLICATE

❖

ANUL VIII, Nr. 1/2012

EUC

EDITURA UNIVERSITARIA

**ANNALES DE L'UNIVERSITÉ DE CRAIOVA**
**13, rue Al. I. Cuza, Dolj, Roumanie**

On fait des échanges de publications avec les institutions similaires du pays et de l'étranger

**ANNALS OF THE UNIVERSITY OF CRAIOVA**
**13, Al. I. Cuza Street, Dolj, Romania**

We exchange publications with similar institutions of our country and from abroad

## COMITETUL DE REDACȚIE

**Nicolae PANEA:** Redactor-şef

## MEMBRI

**Emilia PARPALĂ-AFANA** (Craiova) **Anda RĂDULESCU** (Craiova)
**Diana DĂNIŞOR** (Craiova) **Aloisia ŞOROP** (Craiova)
**Angelica VÂLCU** (Galaţi)

## COMITETUL ŞTIINŢIFIC

**Sándor ALBERT** (Szeged)
**Mirella CONENNA** (Bari)
**Jan GOES** (Arras)
**Antonio PAMIES BERTRAN** (Granada)
**Nicole RIVIÈRE** (Paris)
**Ghislaine ROLLAND-LOZACHMEUR** (Brest)
**Francesca SAGGINI** (Tuscia)
**Fabienne SOLDINI** (Aix-en-Provence)
**Bledar TOSKA** (Vlora)
**Cristina TRINCHERO** (Torino)
**Francis YAICHE** (Paris)

**Laurenţiu BĂLĂ:** Secretar de redacţie

**ISSN: 1841-8074**

**Actele Colocviului Internaţional**
**„Limbă, Cultură, Civilizaţie”**
**MARGINE, MARGINAL, MARGINALITATE**
**Craiova, 20-22 septembrie 2012**

**Acts of International Colloquium**
**“Language, Culture, Civilisation”**
**MARGE, MARGINAL, MARGINALITY**
**Craiova, 20-22 of September 2012**

**Actes du Colloque International**
***« Langue, Culture, Civilisation »***
**MARGE, MARGINAL, MARGINALITÉ**
**Craiova, 20-22 septembre 2012**

## C U P R I N S


Mihaela ALBU & Dan ANGHELESCU: *Scriitorii români din exil – înăuntrul sau în afara literaturii române? Propuneri pentru revizuirea canonului* ..... 11

Cristina Maria ANDREI: *Marginalizing Teacher's Exposition – a Wonderful Way for Students to Discover Language by Themselves* ..... 25

Sultana AVRAM: *A Marginalized Painter: Gheorghe Mocanu* ..... 30

Laurenţiu BĂLĂ: *Figures de la marginalité dans l'œuvre d'Aristide Bruant : la prostituée et le proxénète* ..... 38

Denisa BĂRBUCEANU: *When "Knowledge" Becomes Decay... at the Margins of Eden* 51

Gabriela BIRIŞ: *„Standard" şi „marginal" în predarea RLS* ..... 56

Felicia BURDESCU: *Things That Matter in Henry James' Short Story* ..... 62

Adrian-Florin BUŞU: *Marginalizarea – expresie ideologică şi instinctuală* .. 69

Ileana-Mihaela CHIRIŢESCU: *Nina – une mouette fragile qui s'échappe à l'empire du temps. Le personnage* Nina*, de Tchekhov à Visniec* ..... 80

Ana-Maria DEMETRIAN: *Marginalizing Romanian Language under the Pressure of English Language?!* ..... 86

Georgiana-Elena DILĂ: *Arthur Miller's Jewishness and the Consequences of Belonging to a Harassed Minority* ..... 98

Ilona DUŢĂ: *Marginalitate şi ex-centrare fantasmată a eului în romanul* Orbitor *de Mircea Cărtărescu* ..... 107

Maria-Magdalena FĂURAR: *The Religious Dimensions of Social Marginality in Toni Morrison's Paradise* ..... 124

Rodica FOFIU: *La Fascinante langue roumaine. Extraits de la correspondance de Cioran à ses proches* ..... 131

Lavinia Ileana GEAMBEI: *Paul Goma,* Le Calidor *: du centre vers la marge* ... 145

Attila JAKAB: *Mécanismes de marginalisation sociopolitique dans la société hongroise (19e-20e siècles). Perspectives pour une méthode comparatiste* ... 159

Laviniu Costinel LĂPĂDAT: *Racial Discrimination and Social Marginalisation in Ralph Ellison's* Invisible Man ..... 169

Adriana LĂZĂRESCU: *Borders and Corners – An Impeccable Variation* ..... 176

Camelia MANOLESCU: *Wilfried N'Sondé entre révolte et marginalité* ..... 183

Diana MARCU: *Margins in Dealing with Age-Group Learners* ..... 194

Mihaela MARCU: *Natural Culture vs. Organisational Culture: Ideologies, Values, Personalities* ..... 200

Cristina MĂNDOIU: *On Margins and Marginalization in William Faulkner's* A Rose for Emily ..... 207

Armela PANAJOTI: *On the Margins of the Text – Silent Speech Communities in* Nostromo ..... 213

Irina PĂNESCU: *Striving to Meet the Criteria for Inclusion in* Absalom, Absalom! ..... 218

Florina-Elena PÎRJOL: *Ce mănâncă mahalaua – portret al periferiei în proza românească* ..... 225
Catrinel POPA: *Readings Habits and Identity Challenges* ..... 241
Mihaela PRIOTEASA: *Circling Back to the Beginning – 'A Descent into the Maelstrom'* ..... 249
Frosina QYRDETI & Adriana GJIKA: *I mass media in Italia e lo stereotipo Albanese* ..... 255
Anda RĂDULESCU: *Max Aue de Jonathan Littell – un marginal des plus controversés* ..... 263
Ghislaine ROLLAND-LOZACHMEUR: *La Marginalisation du patient atteint du cancer : analyse linguistique des discours* ..... 271
Rosina SCALISE SPRINGER: *Benedetto Croce – un intellectuel italien marginalisé face à l'avènement du fascisme* ..... 289
Daniela SCORŢAN: *La Langue française devient-elle une langue marginale de nos jours ?* ..... 294
Fabienne SOLDINI: *Le roman policier - une littérature de la marge* ..... 300
Simona Nicoleta STAICU: *Preponderant and Marginalized Medical Phraseological Units in Specialized Texts* ..... 310
Andreea Mihaela STOIAN: *A Possible Scenario – Marginalizing Traditional Teaching Methods in Favour of Online English Learning* ..... 316
Emilia TOMESCU: *Gender Discrimination versus Citizenship* ..... 323
Bledar TOSKA: *Marginalized Wilde – A Short Linguistic Analysis of* The Picture of Dorian Gray ..... 329
Lelia TROCAN: *Résilience* ..... 337
Maria Roxana TUDOROIU: *Marginal vs. Central in John Steinbeck's* East of Eden ..... 343
Emmanuelle VALLI: *La Littérature, un vortex privilégié dans les processus de différenciation des identités marginales ? Le cas de la Corse* ..... 348
Iulia WISOŞENSCHI: *Condiţia marginală a deportatului din Bărăgan în societatea totalitară românească* ..... 370
Francis YAICHE: *Marges et marginalités* ..... 379
Camelia ZĂBAVĂ: *Politicul – factor (important) de marginalizare lingvistică. Comunism şi postcomunism* ..... 389

## CONTENTS

Mihaela ALBU & Dan ANGHELESCU: *Exiled Romanian Writers - Within or Outside Romanian Literature? Suggestions for a New Canon* ..... 11
Cristina Maria ANDREI: *Marginalizing the Teacher's Exposition – a Wonderful Way for Students to Discover Language by Themselves* ..... 25
Sultana AVRAM: *A Marginalized Painter: Gheorghe Mocanu* ..... 30
Laurenţiu BĂLĂ: *Figures of the Margin in Aristide Bruant's Work : the Prostitute and the Pimp* ..... 38
Denisa BĂRBUCEANU: *When "Knowledge" Becomes Decay... at the Margins of Eden* ..... 51
Gabriela BIRIŞ: *„Standard" and „Margin" in Teaching Romanian as a Foreign Language* ..... 56
Felicia BURDESCU: *Things That Matter in Henry James' Short Story* ..... 62
Adrian-Florin BUŞU: *Marginalization –Ideologic and Instinctual* ..... 69
Ileana-Mihaela CHIRIŢESCU: *Nina – a fragile seagull escaping time. The Character by That Name from Anton Tchekhov to Matei Visniec* ..... 80
Ana-Maria DEMETRIAN: *Marginalizing Romanian Language under the Pressure of English Language?!* ..... 86
Georgiana-Elena DILĂ: *Arthur Miller's Jewishness and the Consequences of Belonging to a Harassed Minority* ..... 98
Ilona DUŢĂ: *The Ego's Marginalization and Fantastic Ex-Centrality in Mircea Cărtărescu's* Blinding ..... 107
Maria-Magdalena FĂURAR: *The Religious Dimensions of Social Marginality in Toni Morrison's* Paradise ..... 124
Rodica FOFIU: *The Fascinating Romanian Language. Extracts from Cioran's Correspondence* ..... 131
Lavinia Ileana GEAMBEI: Le Calidor by *Paul Goma : from Center to Periphery* ..... 145
Attila JAKAB: *Mechanisms of Sociopolitical Marginalization in the 19th and 20th Centuries Hungarian Society. Perspectives for a Comparative Method* 159
Laviniu Costinel LĂPĂDAT: *Racial Discrimination and Social Marginalisation in Ralph Ellison's* Invisible Man ..... 169
Adriana LĂZĂRESCU: *Borders and Corners – An Impeccable Variation* 176
Camelia MANOLESCU: *Wilfried N'Sondé between Revolt and Marginalization* ..... 183
Diana MARCU: *Margins in Dealing with Age-Group Learners* ..... 194
Mihaela MARCU: *Natural Culture vs. Organisational Culture: Ideologies, Values, Personalities* ..... 200
Cristina MĂNDOIU: *On Margins and Marginalization in William Faulkner's* A Rose for Emily ..... 207

Armela PANAJOTI: *On the Margins of the Text – Silent Speech Communities in* Nostromo ..... 213
Irina PĂNESCU: *Striving to Meet the Criteria for Inclusion in* Absalom, Absalom! ..... 218
Florina-Elena PÎRJOL: *What Do Outskirts Eat? Romanian Periphery in Romanian Prose* ..... 225
Catrinel POPA: *Reading Habits and Identity Challenges* ..... 241
Mihaela PRIOTEASA: *Circling Back to the Beginning* – A Descent into the Maelstrom ..... 249
Frosina QYRDETI & Adriana GJIKA: *Mass Media in Italy and the Albanian Stereotype* ..... 255
Anda RĂDULESCU: *Max Aue by Jonathan Littell – One of the Most Controversial Marginal Characters* ..... 263
Ghislaine ROLLAND-LOZACHMEUR: *Marginalization of the Cancer Patient : Discourse Analysis* ..... 271
Rosina SCALISE SPRINGER: *Benedetto Croce – a Marginalized Italian Intellectual Facing the Advent of Fascism* ..... 289
Daniela SCORŢAN: *Is French Turning into a Marginal Language?* ..... 294
Fabienne SOLDINI: *Detective Fiction – a Marginal Genre* ..... 300
Simona Nicoleta STAICU: *Preponderant and Marginalized Medical Phraseological Units in Specialized Texts* ..... 310
Andreea Mihaela STOIAN: *A Possible Scenario – Marginalizing Traditional Teaching Methods in Favour of Online English Learning* ..... 316
Emilia TOMESCU: *Gender Discrimination versus Citizenship* ..... 323
Bledar TOSKA: *Marginalized Wilde – A Short Linguistic Analysis of* The Picture of Dorian Gray ..... 329
Lelia TROCAN: *Resilience* ..... 337
Maria Roxana TUDOROIU: *Marginal vs. Central in John Steinbeck's* East of Eden ..... 343
Emmanuelle VALLI: *Is Literature a Privileged Vortex in the Process of Differentiation of Marginal Identities? The Case of Corsica* ..... 348
Iulia WISOŞENSCHI: *The Marginalization of the Baragan Exiled in Romanian Totalitarian Society* ..... 370
Francis YAICHE: *Margin and Marginality* ..... 379
Camelia ZĂBAVĂ: *The Political – an Important Factor in Linguistic Marginalization. Communism and postcommunism* ..... 389

## S O M M A I R E


Mihaela ALBU & Dan ANGHELESCU : *Les Écrivains roumains de l'exil – dans la littérature roumaine ou en marge ? Propositions de réviser le canon* 11

Cristina Maria ANDREI : *La Marginalisation du discours professoral – une manière agréable de découvrir le langage par les étudiants-mêmes* ..... 25

Sultana AVRAM: *Un peintre marginalisé: Gheorghe Mocanu* ..... 30

Laurenţiu BĂLĂ : *Figures de la marginalité dans l'œuvre d'Aristide Bruant : la prostituée et le proxénète* ..... 38

Denisa BĂRBUCEANU : *Quand le "savoir" devient déchéance... aux confins du Paradis* ..... 51

Gabriela BIRIŞ : *„Standard" et „marginal" dans l'enseignement du RLS (Roumain Langue Étrangère)*..... 56

Felicia BURDESCU : *Les Choses ayant de l'importance dans la nouvelle d'Henry James* ..... 62

Adrian-Florin BUŞU : *La Marginalisation – expression idéologique et instinctuelle* ..... 69

Ileana-Mihaela CHIRIŢESCU : *Nina – une mouette fragile qui s'échappe à l'empire du temps. Le personnage* Nina*, de Tchekhov à Visniec* ..... 80

Ana-Maria DEMETRIAN : *La Marginalisation du roumain sous la pression de l'anglais* ..... 86

Georgiana-Elena DILĂ : *La Judéité d'Arthur Miller et les conséquences de l'appartenance à une minorité harcelée* ..... 98

Ilona DUŢĂ : *Marginalité et ex-centralisation fantasmatique du moi dans le roman* Orbitor *de Mircea Cărtărescu* ..... 107

Maria-Magdalena FĂURAR : *Les Dimensions religieuses de la marginalité sociale dans le* Paradis *de Toni Morrison* ..... 124

Rodica FOFIU : *La fascinante langue roumaine. Extraits de la correspondance de Cioran à ses proches* ..... 131

Lavinia Ileana GEAMBEI : *Paul Goma,* Le Calidor *: du centre vers la marge* 145

Attila JAKAB : *Mécanismes de marginalisation sociopolitique dans la société hongroise (19e-20e siècles). Perspectives pour une méthode comparatiste* ... 159

Laviniu Costinel LĂPĂDAT : *Discrimination raciale et marginalisation sociale dans* Homme invisible, pour qui chantes-tu ? de *Ralph Ellison* ..... 169

Adriana LĂZĂRESCU : *Frontières et recoins – une variation impeccable* 176

Camelia MANOLESCU : *Wilfried N'Sondé entre révolte et marginalité* ..... 183

Diana MARCU : *Marges portant sur le groupe d'âge des apprenants* ..... 194

Mihaela MARCU : *Culture naturelle /vs./ culture organisationnelle : idéologies, valeurs, personnalités* ..... 200

Cristina MĂNDOIU : *Sur les marges et la marginalisation dans* Une rose pour Emily de *William Faulkner* ..... 207

Armela PANAJOTI : *Au bord du texte – les communautés muettes dans* Nostromo ..... 213
Irina PĂNESCU : *S'efforcer de remplir les critères d'inclusion dans le roman* Absalon, Absalon ! ..... 218
Florina-Elena PÎRJOL : *Qu'est-ce qu'on mange dans la banlieue – portrait de la périphérie dans la prose roumaine* ..... 225
Catrinel POPA : *Habitude de lecture et défis identitaires* ..... 241
Mihaela PRIOTEASA : *Boucler la boucle –* 'Une descente dans le maelstrom' ..... 249
Frosina QYRDETI & Adriana GJIKA : *Les Média italiens et le stéréotype albanais* ..... 255
Anda RĂDULESCU : *Max Aue de Jonathan Littell – un marginal des plus controversés* ..... 263
Ghislaine ROLLAND-LOZACHMEUR : *La Marginalisation du patient atteint du cancer : analyse linguistique des discours* ..... 271
Rosina SCALISE SPRINGER : *Benedetto Croce – un intellectuel italien marginalisé face à l'avènement du fascisme* ..... 289
Daniela SCORŢAN : *La Langue française devient-elle une langue marginale de nos jours ?* ..... 294
Fabienne SOLDINI : *Le Roman policier – une littérature de la marge* ..... 300
Simona Nicoleta STAICU : *Unités phraséologiques prépondérantes et marginalisées dans les textes spécialisés* ..... 310
Andreea Mihaela STOIAN : *Un possible scénario : La marginalisation des méthodes traditionnelles dans l'enseignement anglais électronique* ..... 316
Emilia TOMESCU : *Discrimination sexuelle /vs./ citoyenneté* ..... 323
Bledar TOSKA : *La Marginalisation du sauvage – Une brève analyse linguistique du roman* Le Portrait de Dorian Gray ..... 329
Lelia TROCAN : *Résilience* ..... 337
Maria Roxana TUDOROIU : *Marginal vs. Central dans* À l'est d'Éden *de John Steinbeck* ..... 343
Emmanuelle VALLI : *La Littérature, un vortex privilégié dans les processus de différenciation des identités marginales ? Le cas de la Corse* ..... 348
Iulia WISOŞENSCHI : *La Condition marginale du déporté en Bărăgan dans la société totalitaire roumaine* ..... 370
Francis YAICHE : *Marges et marginalités* ..... 379
Camelia ZĂBAVĂ : *Le Politique – facteur (important) de marginalisation linguistique. Communisme et postcommunisme* ..... 389

# Scriitorii români din exil – înăuntrul sau în afara literaturii române? Propuneri pentru revizuirea canonului

**Mihaela ALBU / Dan ANGHELESCU**
***Asociaţia Culturală Internaţională „Carmina Balcanica", Bucureşti (România)***
<malbu47@gmail.com> / <dan45_anghelescu@yahoo.com>

**ABSTRACT:** ***Romanian Writers in Exile – Inside or Outside of the Romanian Literature? Some Suggestions for Modifying the Literary Canon***

Horia Stamatu, a Romanian poet who spent the most important part of his life in exile, is almost absent in the Romanian readers' perception today. In spite of this, he was very much appreciated by some of the important intellectuals of our exile. A significant example could be Eugen Ionesco, who considered Stamatu *"a great poet, maybe the greatest of Romania."* In our paper, we present in short some characteristics of his poetry, together with his important activity as a translator from Hölderlin and Juan de la Cruz.

**KEYWORDS:** *exile, memory, poetry in Romanian, Romanian literature, literary canon*

*Şi în exil şi în ţara regăsită de mâine, poezia lui Horia Stamatu va sfinţi locul şi vremea împlinind sorocul spiritualităţii româneşti, hărăzită să dăinuie prin jertfe ciclice, prin eclipse deschizătoare.*

Virgil Ierunca

## Introducere

Pornim în prezentarea de faţă de la un fapt – cel puţin surprinzător, dacă nu impardonabil – şi anume acela al absenţei (sau marginalizării) unor nume foarte importante de scriitori români din mult mediatizata *Istorie critică a literaturii române* a lui Nicolae Manolescu.

Nu luăm în discuţie aici parti-priurile sau inechităţile flagrante asupra unor opere scrise de-a lungul timpului, dar mai cu deosebire în perioada contemporană în ţară, semnalate deja în diverse cronici la *Istorie*, ci absenţa unor scriitori care au trăit (şi au creat) cea mai mare parte a vieţii lor în afara României. Este vorba în primul rând de o certă necesitate de revizuire a canonului (general şi didactic totodată), iar referinţa la cartea lui Manolescu nu este întâmplătoare. Alături de Eugen Simion, Nicolae Manolescu a devenit, în timp, autoritatea supremă în ceea ce priveşte stabilirea acestui canon.

Vom începe totuşi mai întâi cu acordarea unor circumstanţe atenuante.

Absenţa unui nume important ca cel al lui Vintilă Horia, singurul scriitor român medaliat cu prestigiosul premiu Goncourt (la vremea aceea singurul scriitor străin

care a obţinut acest premiu!) poate fi justificată în subtext prin faptul că romanul *Dumnezeu s-a născut în exil* (ca şi altele) a fost scris în limba franceză[1]. La întrebarea, firească, într-un fel, dacă aceste opere aparţin sau nu literaturii române, răspunsul ar fi negativ, bazându-ne pe modalitatea expresiei lingvistice. Dar Vintilă Horia a scris şi în limba română, în primul rând poezie, dar şi romane. El şi alţi scriitori ai generaţiei sale au plecat având deja volume publicate în ţară, continuându-şi activitatea literară în paralel în limba spaţiului de adopţie cu lucrări în limba maternă. Să-i amintim numai pe Alexandru Busuioceanu, pe Alexandru Ciorănescu, pe Ştefan Baciu, alături de foarte cunoscuţii Eliade, Ionescu, Cioran. Ca atare – locul lor este (şi) în istoria literaturii române, mai ales că multe dintre cărţile publicate sunt net superioare estetic unor opere incluse în amintita istorie sau studiate în şcoală.

## 1. Opinii de ieri şi *Istoriile* de astăzi

Ceea ce se petrece (încă) astăzi poate fi legat peste timp cu cele afirmate cândva, paradoxal şi şocant (în 1959, la un simpozion internaţional), de un intelectual de talia lui Tudor Vianu: *„Nu există literatură română în afară de aceea care se scrie înlăuntrul graniţelor Republicii Populare Române."* (Herescu, 1962)

Iată o aberaţie emisă, din nefericire, de către unul dintre criticii şi esteticienii noştri importanţi care, supunându-se unei ideologii străine şi făcând jocul puterii comuniste, subsuma pe atunci cultura geografiei! Despre această – curioasă – afirmaţie s-a făcut vorbire numai în exil; în ţară, nici măcar acum nu este cunoscută de prea mulţi. O va amenda însă una dintre comentatoarele de mare anvergură filosofică, cu vaste cunoştinţe în lumea culturală românească, Isabela Vasiliu-Scraba. Aceasta, comentând „democraţia actuală", aminteşte şi afirmaţia lui Tudor Vianu, dar face referire şi la o altă *Istorie a literaturii române* şi la o altă „autoritate" în materie, amendându-i de asemenea părerile:

> În opinia criticului agreat de oamenii Moscovei, literatura română s-ar restrânge la ce s-a scris şi la ce s-a tipărit cu învoirea cenzurii comuniste[2]. În ciuda evidentei ei falsităţi, asemenea părere a fost perpetuată (în diferite forme) până acum. Un exemplu îl oferă însuşi criticul Alex. Ştefănescu: Pretinzând a da seamă de valorile literaturii noastre de după anii patruzeci (unde o lăsase G. Călinescu) până în zilele noastre, în Istoria… sa recent apărută, el exclude mai toată literatura exilului românesc de după 1944.

Trecând în revistă cuprinsul voluminoasei *Istorii* (replică tot la Călinescu sau, cu alte cuvinte... „nasc şi-n zilele noastre" astfel de tomuri!), constatăm că Alex. Ştefănescu alege dintre autorii exilaţi aproape numai pe cei care într-un fel sau altul au reluat legăturile cu România după 1989 (Matei Vişniec, Dorin Tudoran, Bujor Nedelcovici, Matei Călinescu ş.a.). Dacă printre scriitorii care au trăit o parte însemnată din viaţă în afara ţării îl include şi pe Horia Stamatu, de exemplu, demonstrează că nu-i înţelege nici opera poetică, nici eseistica. Ba chiar mai mult. Citând cuvintele lui Eugen Ionescu de extremă apreciere la adresa poetului Stamatu – *„un mare poet, poate cel mai mare al României actuale"*[3], criticul Ştefănescu pare a voi cu tot dinadinsul să

fie original şi să-l contrazică! Cât despre valoroasele eseuri filosofice ale lui Horia Stamatu, autorul *Istoriei,* se rezumă la a spune că are o *„argumentaţie tautologică”* şi se bazează pe o *„erudiţie etalată fără graţie”*. Iată un model clar de a spune nimic şi a te ascunde după cuvinte când nu înţelegi nimic din ideile filosofice ale autorului a cărui operă ţi-ai propus să o analizezi!

În finalul *Istoriei...*, deşi alocă un spaţiu unui capitol intitulat sugestiv „Întregirea literaturii române”, nu face decât să constate că după ‘89 au fost luaţi în considerare şi scriitori români din alte ţări şi dă o listă (incompletă!) cu numele acestora, repartizaţi geografic, incluzând totodată şi provinciile aparţinând azi altor ţări. *„Expansiunea reprezintă de fapt o întregire”*, va conchide criticul. Numai că ...adevărata „reîntregire” ar fi constat în analiza operelor acestora şi încadrarea lor în rândul celorlalte scrieri produse în ţară. Şi, în fond, punând acest aşa-zis capitol la sfârşit, nu face decât să-i marginalizeze din nou pe scriitorii care au fost oricum „ex-centrizaţi” de vitregiile istoriei!

În analiza sa asupra nerecuperării literaturii române scrise în afara ţării, Isabela Vasiliu-Scraba trage un semnal de alarmă asupra perpetuării practicilor comuniste în domeniul istoriei noastre literare:

> E drept că doar de la căderea comunismului, tipărite de edituri minuscule şi instantaneu «uitate» de noile manuale de liceu, au putut intra în circuitul cultural câteva cărţi ale scriitorilor români din exil şi unele cărţi fundamentale interzise până în 1989, precum *Panorama literaturii române* de Bazil Munteanu, apărută în 1996 la Editura Crater a d-lui Ion Papuc în traducerea lui Vlad Alexandrescu, nepotul lui Tudor Vianu. [Am putea spune că, în timp, istoria face dreptate!, n.n.].
> Fiindcă editurile mari merg încă pe linia politicii culturale trasată de Leonte Răutu, atunci când pe cărţile lui Mircea Eliade nu-i trec începuturile carierei universitare la Bucureşti în calitate de asistent al lui Nae Ionescu. Sau când pe cărţile lui Mircea Vulcănescu nu scriu de «parodia» de proces început cu sentinţa, ferindu-se a informa cititorii de astăzi că judecătorii care l-au condamnat pe Mircea Vulcănescu au fost «simpli mercenari ai răzbunării ocupantului» (*apud* Virgil Ierunca).

Reîntorcându-ne la Nicolae Manolescu, vom constata o marginalizare total nejustificată a unor scriitori şi opere de importanţă majoră, care ar putea schimba cu adevărat canonul literaturii române. Dăm câteva exemple: Leonid Arcade, Alexandru Vona, Pavel Chihaia, Alexandru Ciorănescu. Sunt incluşi însă, ca şi la Alex. Ştefănescu, scriitori şi critici literari care, având şansa să trăiască şi după 1990, au reluat legătura cu ţara – Bujor Nedelcovici, Dumitru Ţepeneag, Dorin Tudoran, Sorin Alexandrescu, Matei Vişniec ş.a.

O replică la astfel de false *Istorii* o dau critici literari care au trăit ei înşişi o parte din viaţă în exil – Marian Popa şi Ion Negoiţescu. Acesta din urmă, într-o proiectată *Istorie a literaturii române* (nefinalizată), va analiza, fără nicio departajare geografică, „scriitori contemporani”, incluzând firesc opere scrise în ţară şi în afara ţării. Sub acest titlu va publica însă un volum preliminar la *Istorie*, analizând lucrări – sinteze ori simple recenzii – ale unor autori români indiferent de locul în care au trăit şi au publicat.

Cum criticul însuşi (în „Prefaţa" la ediţia I) îşi trece în revistă volumele anterioare, enumerând scriitorii a căror operă a analizat-o, se poate uşor observa că ceea ce a publicat înainte de 1990 s-a axat exclusiv pe literatura din ţară (Cenzura nu i-ar fi permis altfel). Abia cu volumul – cu titlu simbolic – *În cunoştinţă de cauză* – va include, alături de Ana Blandiana ori Mircea Dinescu, pe Dorin Tudoran.

## 2. Semnificaţii ale literaturii exilului românesc

Într-un interviu publicat în *România liberă,* un neobosit cercetător al literaturii exilului românesc, Nicolae Florescu, rostea, cu referire la semnificaţiile adânci – şi totodată tragice – ale acestei literaturi (produs al unei *existenţe în suspensie* în viziunea lui Vintilă Horia), câteva adevăruri care ar fi trebuit – şi încă mai de mult – să dea de gândit:

> Literatura română ţine de specific, are trăsături definitorii în acest sens şi exilaţii au înţeles şi au experimentat tragic, pe propria lor piele, acest destin nefast al definirii condiţiei româneşti între străini. Vintilă Horia n-a putut să-şi scrie poezia, precum şi alţii, fie că ei s-au numit Nicu Caranica sau Horia Stamatu, Vasile Posteucă sau Ştefan Ion Gheorghe, decât în limba română, fiindcă doina ca şi bocetul nu se cântă în altă limbă fără ca să-şi anuleze valorile şi semnificaţiile mitice. Mircea Eliade a murit scriindu-şi literatura numai şi numai în limba română. E o demonstraţie aici? E un adevăr sau o propagandă ridicolă şi ineficientă? Mă cutremur de câte ori mă gândesc la destinul tragic al lui Emil Cioran, cel fugind în franceză şi în sonurile clasice şi medievale ale acesteia, silit să o uite definitiv şi iremediabil, de o boală ce şi-a cerut drepturile şi şi-a impus consecinţele, în ultimele zile de viaţă, prin limba română pe care multe decenii de pribegie a căutat să o evite. Limba este un blestem al destinului nostru carpatic, ca şi spiritul mioritic ca şi conştiinţa cosmică a creştinismului nostru ortodox. E bine să ne gândim, poate cu mai multă severitate, la acest adevăr indubitabil şi să ni-l amintim prin vechii cărturari ce i-au trasat valenţele expresive tocmai în limba prin care ei au adus acasă Biblia. Literatura exilului este o parte reprezentativă din conştientizarea fiinţei istorice a neamului nostru. Scoaterea ei din context, marginalizarea sau eludarea, constituie un proces politic cu consecinţe irecuperabile în stabilirea valorilor creativităţii naţionale.
>
> (Stanca, 2008)

Iată, totuşi, cât de ciudat apare faptul că demersurile de *recuperare a memoriei culturale,* chiar după două decenii de la căderea totalitarismului, se lasă încă îndelung, prea îndelung aşteptate. Tocmai când ele ar putea să constituie şi un binevenit act terapeutic pentru că, aşa cum afirma Monica Lovinescu *„numai memoria este în măsură să redea unei societăţi peste care a domnit totalitarismul o respiraţie normală ori cvasi-normală."* (1993: 60-61)

Din cele expuse mai sus, subliniem ideea că separarea pe motive geo-politice a scriitorilor români nu se poate justifica în niciun caz. Literatura română trebuie să cuprindă orice autor – şi cu atât mai mult pe cei de valoare –, indiferent unde s-au aflat când au scris sau în ce editură din lume au publicat.

## 3. Un reper important al literaturii române în exil: Horia Stamatu[4]

Alegem să demonstrăm în continuare necesitatea recuperării, dar şi a schimbării „listei" de scriitori majori din istoria literaturii române cu o singură exemplificare – **Horia Stamatu**.

Alături de Ştefan Baciu, de Vintilă Horia, de Alexandru Busuioceanu, de Alexandru Ciorănescu, de Constantin Amariuţei şi lista mai poate continua încă mult, poetul şi eseistul Horia Stamatu face parte din rândul acelor mari scriitori ai exilului românesc pe care cititorul român nu a ajuns să-i cunoască sau, în cel mai fericit caz, decât fragmentar.

Deşi o autoritate de prestigiu mondial ca Eugen Ionescu îl aprecia la cote superlative, iar acestor aprecieri li se alătura şi mereu scepticul Emil Cioran, cărţile lui Horia Stamatu continuă să zacă într-o nedreaptă uitare, poemele şi eseurile publicate în presa literară a exilului românesc timp de o jumătate de veac rămân în continuare acoperite de colbul nepăsării şi al ignoranţei. Fiind vorba despre o operă de spiritualitate românească de certă valoare, pe care de mult ar fi trebuit să o regăsim în studii aprofundate, această situaţie devine un fapt de neînţeles. Susţinem aceasta şi cu câteva dintre aprecierile formulate în vreme de către conaţionali cu privire la scrisul şi personalitatea lui Horia Stamatu, aprecieri preluate dintr-o bază de date *on line*[5]. Prima îi aparţine lui Vintilă Horia, el însuşi un scriitor şi eseist de mare cultură şi talent: *„Cultura lui Horia Stamatu alături de geniul poetic din care i-a fost alcătuit destinul stau împreună mărturie pentru a sculpta în eternitate chipul unui poet care, ca şi Dante sau Eminescu, a crescut către el însuşi atât din cunoaştere cât şi din revelaţie, din înţelepciune cât şi din inspiraţie."* Preluăm în continuare şi aprecierile unui alt exilat, Titus Bărbulescu, asupra poeziei, dar şi asupra întregii opere dăruite literaturii noastre de către Horia Stamatu într-o frumoasă limbă română:

> Poezia lui Horia Stamatu sună pur, în cadenţe care ne răscolesc vârsta lumii de acolo, de aici, de pretutindeni unde timpul şi spaţiul românesc sunt implicate în drama istoriei şi culturii umane. Scrie româneşte, gândeşte clasic româneşte, iubeşte frumosul, dispreţuieşte urâtul. Citindu-l şi recitindu-l astăzi pe Horia Stamatu – poezie, proză politică, vie, neconformistă, justă şi formulată viguros, studii critice vechi şi noi semănate prin publicaţiile exilului ai sentimentul jubilant de a fi în marea istorie şi literatură românească.

### *3.1. Scurte note bio-bibliografice*

Născut la 9 septembrie 1912 în Vălenii de Munte, judeţul Prahova, poetul, eseistul şi traducătorul Horia Stamatu (Stamatopol) absolvă cursurile Facultăţii de Litere şi Filosofie ale Universităţii din Bucureşti luându-şi licenţa în 1937. Debutul literar şi-l face în revista *Floarea de Foc* condusă de Sandu Tudor. Este selectat cu două poeme în 1934 într-o *Antologie a poeţilor tineri.* În acelaşi an publică placheta de versuri *Memnon,* obţinând premiul *Scriitorilor tineri,* decernat de *Fundaţia regală pentru literatură şi artă.* Fapt semnificativ: printre laureaţii premiului din acel an se numărau Eugen Ionescu, Emil Cioran şi Costantin Noica.

Între 1938 şi 1941, sub conducerea lui Mircea Vulcănescu, este redactor la *Enciclopedia României*. În 1941 se refugiază în Germania unde, între anii 1946 şi 1948 devine lector de limba română al Universităţii din Freiburg im Breisgau, catedra de romanistică a profesorului Hugo Friedrich. În paralel, îşi continuă studiile de filosofie cu profesorul Max Müller, discipol al lui Martin Heidegger şi succesor la catedra acestuia. În următorii doi ani (1948-1950), conduce la Paris secţia literară a *Institutului Român de Cercetări* de pe lângă Sorbona, alături de Mircea Eliade, Emil Cioran şi Eugene Ionesco, fiind unul dintre fondatorii importanţi ai respectivului Institut.

Între creaţiile poetice importante din perioada postbelică menţionăm: *Juvavum* (1945), *Râul* (1947), *Por las calzados de Punta Europa* (1956), *Exodo in mayo* (1957), *Recitativ* (poeme în versuri şi proză, Madrid, Destin, 1963), *Dialoguri* (1964), *Dialogos* (Salamancha, 1971), *Kairós* (Paris, Caietele Inorogului, 1974), *Jurnal* (Salamancha, Asociacion Cultural Hispano-Rumana, 1976), *Imperiul* (Paris, Ioan Cuşa, Ethos, 1981).

Un loc important în preocupările lui Horia Stamatu îl ocupă cronicile literare şi – mai ales – eseurile publicate în limba română sau în limbi străine. În multe dintre acestea din urmă sunt abordate teme din sfera filozofiei culturii, a istoriei românilor, etnolingvistică, antropologie şi estetică. Astfel, în revista *Destin*, caietul aniversar nr. 11 (Madrid, 1959), publică eseul intitulat *Câteva note asupra gândirii româneşti*, iar în numărul 11 al *Revistei Scriitorilor Români* (1972), unul despre *„Umorul negru" şi „absurdul" în literatura română cultă şi populară*. În următorul număr al aceleiaşi publicaţii (12 din 1973), apare altul intitulat *Câteva lămuriri cu privire la Nae Ionescu*.

În perioada anilor 1980-1986 numeroase eseuri vor fi publicate în revista *Cuvântul Românesc* apărută în 1976 la Hamilton, în Canada. Răspunzând invitaţiei lui Mihai Fotin Enescu, timp de aproape un deceniu – între anii 1951 şi 1960 – Horia Stamatu trăieşte în Spania, la Madrid, unde se numără printre fondatorii revistelor *Libertatea românească* şi *Fapta*.

Din 1961 se reîntoarce în Germania, stabilindu-se definitiv la Freiburg[6], unde – între 1962-1966– va ocupa funcţia de redactor la departamentul de Comunicare al unui institut întemeiat de prof. Arnold Bergsträsser. Pe tot parcursul acestei perioade continuă să se numere printre cei mai activi colaboratori ai publicaţiilor literare ale exilului românesc şi obţine *Premiului Academiei Româno-Americane de Arte şi Ştiinţe* (ARA).

### *3.2. Temeiuri şi implicaţii filozofice în poetica lui Horia Stamatu*

Horia Stamatu face parte din categoria rarisimă a acelor poeţi despre care Eugen Simion scria că *„ating, printr-o metafizică profundă şi originală, starea de religiozitate (...) ajung la un anumit prag de reflecţie lirică şi de expresivitate, la o metafizică de tip liric în care miticul şi religiosul se împletesc şi se confundă."* (1997: 137)

Ion Negoiţescu semnala de asemenea *„stăruitoarea tematică creştină"* a poeziei lui Horia Stamatu, subliniind însă că aceasta *„este religioasă fără ca dogmele s-o constrângă"*. Iar mai departe, criticul remarcă *„libertăţile"* poetice care, va insista

el, *„paradoxal, nu fac decât să confirme fascinaţia religiei pe tărâmurile poeziei sale."* (1991: 336)

Aşa cum se întâmplă în numeroase alte domenii, era de neconceput ca reflecţia filozofică să nu ocupe un loc tot mai ferm şi în sfera literaturii. Într-o *întâlnire* şi *iluminare* de sensuri a Poeticului o semnificaţie aparte o capătă accentul de mare densitate pe care Constantin Noica îl punea pe ideea care adună laolaltă *Comuniunea, Comunicarea şi Cuminecarea*. Vom înţelege poate şi mai profund dimensiunea congenerialităţii poemului cu filosofia şi religia, dimensiune fără de care poemele lui Horia Stamatu nu ar putea fi cuprinse în deplinătatea semnificaţiilor atât de ample pe care le posedă.

> Simpla comunicare (fie şi savant justificată de lingvişti, cu refuzul cuvântului sau considerarea lui drept o construcţie arbitrară, ca la mult prea invocatul Saussure) nu satisface toate nevoile spiritului şi nu răspunde întrebărilor filozofiei. La limită ducând gândul, dacă vom intra în comunicare cu alte fiinţe raţionale, nu se va pune oare din nou, pe cu totul alt plan fireşte, problema comuniunii cu ele? Comunicarea nu poate înlătura comuniunea, pe care doar o lărgeşte. Comuniunea şi cuminecarea... (...) Cu atât mai mult are sens de comuniune sau cuminecare cuvântul prin înţelesurile lui pierdute dar subînţelese (...) îngăduind o filozoficească cuminecare.
>
> (1995: 12-13)

În temeiul celor expuse de la începutul acestui subcapitol, am dorit să reliefăm *cazul aparte* al operei literare datorate lui Horia Stamatu. Poetica pe care o ilustrează – şi care îl ilustrează – se situează în proximitatea unui asemenea mod de a înţelege, a gândi, a se comunica pe sine şi a *cumineca* în lumea Poeticului. Desigur, privind astfel lucrurile, nu trecem cu vederea nici o anume discretă vibraţie rezonând cu ecouri ale *Esteticii* lui Hegel.

Tinzând parcă să-şi afirme şi să susţină cât mai fără echivoc o asemenea percepţie asupra crezului său artistic, poetul Horia Stamatu îşi reconfirma – cu şi mai multă limpezime – opţiunile pe coordonatele preferinţelor exprimate de *traducătorul* Horia Stamatu. Prin strădaniile acestuia din urmă, poemele lui Hölderlin, poetul despre care Heidegger spunea că *l-a aşteptat pe Dumnezeu,* îşi făceau apariţia în limba celebrului Don Luis de Góngora y Argote (*Seis poemas de Hölderlin* în *Punta Europa,* Caietul 44, Madrid, 1963).

În ceea ce ne priveşte – şi ne vizează în mod direct, într-un fel şi ca o recompensă – lui Horia Stamatu îi datorăm traducerea în limba română a poemelor spaniolului Juan de la Cruz (*Opera lirică*, 1978). Textele acestea, dincolo de valoarea lor literară, devin semnificative şi din perspectiva ideologiei pe care autorul lui *Kairós* îşi întemeiase propria lui poetică. De altfel, motivaţiile respectivului demers ne sunt oferite în mărturii de o exemplară limpezime. Juan de la Cruz este poetul pe care Horia Stamatu îl considera drept marele său model:

> La San Juan de la Cruz am găsit o culme, în sensul că *sunetul* ţine loc de *imagine*. (...) Ca omagiu, şi personal, şi românesc, adus unei poezii de nivelul operei lirice a lui San Juan de la Cruz, la Freiburg, de prin 1968, m-am hotărât să traduc toată poezia

> lui, ceea ce am şi făcut (...) San Juan de la Cruz m-a ajutat enorm *la poezie*, însă nu imitând. Prin studiu şi traducere am ajuns la esenţa uneia dintre cele mai pure poezii, şi aceasta m-a ajutat la propria poezie în sensul celui mai sever auto-control.
>
> (*Apud* F. Manolescu, 2003: 635)

De altfel, edificatoare sunt consideraţiile poetului privind configurarea unei *Poetici* noi, ale cărei contururi ferme se definitivaseră în perioada interbelică.

### *3.3. Poezia lui Horia Stamatu sub vibraţia sacralităţii*

Dintre caracteristicile ce acordă un specific textului poetic deţinător al unor vibraţii de factură religioasă Eugen Simion arăta că şi la Horia Stamatu se lasă surprinsă – *imediat* – acea

> neobişnuită încordare a spiritului, voinţa colosală de cuprindere, un fior, în fine, aproape mistic de a prinde marile mecanisme cosmice. Scârba (...) faţă de răul lumesc este biblică (...) se simte un spirit care a citit bine *Apocalipsa.* Marea poezie, vreau să spun, duce temele spre această graniţă de sus, acolo unde se sfârşeşte previzibilul, determinantul. Întâlnirea cu religiosul este în acest mod indirect posibilă într-o poezie care, fără concepte teologice, ne pregăteşte să înţelegem şi să acceptăm *Marele Cod.* Pe scurt, metafizica poetică duce de multe ori mai direct spre sugestia divinului decât poezia construită pe canoane teologice.
>
> (*op.cit.*: 6)

Profesorul Cicerone Poghirc sublinia de asemenea în poezia lui Horia Stamatu tematica religioasă, comparând-o cu cea a unui nume de referinţă din literatura română. Mai exact acesta spune că poezia lui Stamatu este *„de o dimensiune metafizică şi creştină cum poate numai Vasile Voiculescu a mai atins în poezia noastră."* Nu altceva mărturisise poetul însuşi într-o scrisoare pe care i-o adresase prietenului său L.M. Arcade, acesta dezvăluind un fragment interlocutoarei sale pe unde radio, Ileana Corbea. Iată cum îşi analiza Horia Stamatu propria creaţie:

> Şcoala mea poetică mi-am făcut-o pe baza unei credinţe, cea creştină, în care mi-am format gândirea şi simţirea fundamentală de existenţă. De la vârsta de optsprezece ani, când m-am convertit, până la peste patruzeci de ani, când l-am studiat pe Sfântul Ioan al Crucii, am gândit neîncetat în această altă logică, deci într-un nou fel de a gândi.

Şi în continuare, poetul pune accentul pe sonoritatea limbajului în poezie, pe primatul sunetului, mai presus de imagine, aşa cum l-a descoperit la San Juan de la Cruz, dar şi în lirica eminesciană: *„Cum este forţa sunetului la Eminescu şi Leopardi, la Sfântul Ioan al Crucii am descoperit o culme. Sunetul ţine loc de imagine."*[7]

În poezia sa, Horia Stamatu va capta o *stare* a unei lumi traversate de prăbuşirea esenţelor şi a valorilor ei fundamentale: *„oamenii (...) mântuiţi în haine de gheaţă caută zadarnic/ îngerii în ziua ce n-a mai apus"* (*Peisagiu epifanie*). Este vizibilă acuitatea percepţiei acestui tip de situaţii. Sensibilitatea poetică se dezvăluie aici ca aparţinătoare acelei umanităţi ce se resimte de pe urma unei insaţiabile nevoi de *Sens*

('the will of meaning'), *Sensul* capabil să o definească şi să o exprime. În conformitate cu lumea pe care încearcă să o cuprindă, să o descifreze şi să o judece în profunzimea semnificaţiilor sale, *Poetul* se vădeşte a fi purtătorul celor mai grave şi tulburătoare interogaţii. În siajul marilor probleme ale veacului XX, el se situează în ipostaza de ecou al cunoscutei – şi mereu întrebătoarei – sintagme heideggeriene: *Vom Wesen des Grundes* (despre esenţa temeiului). Altfel spus – despre esenţa sensurilor ultime.

Evident, privitor la *stările lumii*, poetul şi gânditorul Horia Stamatu pare să aibă intuiţii apropiate de cel care scrisese *Fiinţă şi timp.* Poemele sale sunt edificatoare în privinţa acestui tip de viziuni: *„În tot mai rotund/ se-nvăluie totul/ şi nopţi fără fund/ ascund Sabaotul"* (*În Haos*); Sau: *„Râul cel negru, râul cel negru/ înconjură lumea"* (*Râul cel negru*). Simbol al *întunecărilor* lumii, al *întunecării* sensurilor, al prăbuşirii celor mai înalte valori (Nietzsche este şi el pe aproape), *Râul cel negru* trimite cu gândul la Lethe, anticul râu al *Uitării*. (Să amintim că şi Vintilă Horia a scris despre el!) Tragicul leitmotiv al râului (trimitere indirectă la heraclitianul *panta rhei*) va mai apărea şi în alte poeme, cum sunt *Cronică* sau *Acelaşi râu* din care cităm:

Acelaşi râu
Îl duc mereu
cu maluri albie curgând
în el apune Domnul Zeu
ca să răsară gând cu gând…
Dar fără fund şi fără mal
e fără guri şi nici izvor
adeseori e doar un val
mereu din el începător
Vai ce adâncă-i noaptea lui
şi fără margini e de clară
temeiul ne-temei oricui
cu mine-apune să răsară.

Într-un alt poem, intitulat *Peisagiu poetul-în-cuşcă*, imprecaţiile *faţă de răul lumesc* capătă tonalitatea şi înălţimea de anatemă *biblică* şi, aşa cum spunea Eugen Simion – aici simţim *„un spirit care a citit bine Apocalipsa"*:

Vorbele nu mai au ce spune poeţii
în lucruri fără ecou mor vorbele
aduse de suflu taman în cuşcă…
mor fără ecou poeţii în lucruri…
ultima piedică *nici viaţă*
*nici moarte.*

Dar lucrurile merg cu mult mai departe şi ne readuc în proximitatea teoriei despre incidenţa artei cu religia. Formulată de Hegel – cu încă dense ecouri din gândirea pitagoreilor –, ea încerca să stabilească menirea pe care *arta o are comună cu religia şi filosofia*. Prin ea se precizează acel *Ceva* care este *un propriu al artei*: reprezentarea în chip sensibil a tot ceea ce este mai înalt pentru om.

Şi iată cum – către înălţimea aceleiaşi idei – se ridică rostirea poetului:
Atâta cât ochii nu pot cuprinde
începutul şi sfârşitul sunt una
cu toată mirarea fuiorul materialiter
de raze într-un şuvoi dar inexplicabil
lumină a tot ceea ce subiectul
dislocă din indiferenţa a toate
puternică prejudecata veşniciei
ad hoc…
materialiter în carne
nu e decât atâta lumină a incidenţelor
necalculate cuprind începutul şi
sfârşitul ochii nu pot razele
mirarea Sunt

(*Peisagiu graţie*)

### *3.4. Traducătorul Horia Stamatu*

Imaginea a ceea ce se concretizează în sensul de veritabilă *Poetică* la Horia Stamatu se complineşte şi prin traducerile realizate de el de-a lungul timpului. Desigur, din varii şi previzibile motive, o astfel de analiză nu face obiectul intenţiilor noastre. Indirect însă, pentru a nu lăsa cu totul în umbră această latură semnificativă pentru o personalitate de excepţie a literaturii române, vom încerca să pătrundem puţin în intimitatea acestui gen de preocupări creatoare. O vom face atât prin intermediul unor comentarii avizate, cât şi pe calea mărturiilor epistolare ale poetului. Astfel, Alexandru Lungu, unul dintre corespondenţii constanţi ai acestuia, afirma pe marginea unei scrisori datată în 16 ianuarie 1988:

> Horia Stamatu este şi un pasionat traducător de poezie. Îmi îngădui forma prezentă, aflându-mă sub aura nepieritoare a scrisorilor şi manuscriselor sale, în care se arată şi darul de iscusit tălmăcitor. Nu ştiu cât de întinsă a fost truda sa de transpuneri lirice dintr-o limbă în alta. Din arhiva mea se vede însă că doi poeţi, San Juan de la Cruz şi Hölderlin erau cei mai îndrăgiţi.
>
> (2000)

În continuare, acelaşi corespondent oferă un foarte interesant şi elocvent fragment din scrisorile lui Horia Stamatu, în care traducătorul face consideraţii nu numai asupra demersurilor sale de transpunere în limba română, dar mai ales asupra caracteristicilor poeziei lui Juan de la Cruz:

> Alăturat ai o poezie a Sfântului Ioan al Crucii, de care am fost acuzat că am plagiat-o. Poţi s-o compari cu poezia mea care-ar trebui să fie plagiat. (...) Poezia lui, bine înţeles, este altceva, e superioară şi celebră în toată lumea. Opera Sfântului, partea lirică, am tradus-o aproape toată. Aşa ceva dă enorme satisfacţii. Cum azi nu se mai poate scrie cum scriau San Juan sau Hölderlin, şi cum acest fel de a scrie este aproape de sublim, eu îmi vindec nostalgia traducându-i. La Paris, la o şedinţă de „cenaclu" am avut o rară surpriză. Am citit traducerea poemului „Patmos" de Hölderlin. Când m-

> am întors la locul meu, soţia profesorului Poghirc a început să-mi recite Pindar, în limba lui, pe care n-o cunosc, dar ritmul îl cunoşteam: Hölderlin luase metrica lui, pe care eu, conştiincios, am redat-o în traducerea mea. Păcat că azi s-a rupt acest cuvânt din cuvânt.

Într-un alt fragment dintr-o scrisoare datată 9 martie 1988 Horia Stamatu vorbeşte cât se poate de explicit despre preocupările sale în materie de traduceri din Juan de la Cruz:

> Nu ştiu cât merit omagiile pentru traducerea din San Juan, dar am fost foarte măgulit şi aruncat într-o grea ispită: să mă cred. Dacă traducerea e într-adevăr bună, aceasta se datorează marelui spirit care-a dat originalul. Pentrucă marile spirite provoacă, **inspiră**. Nu ştiu dacă e bună sau nu, dar uite altă traducere, după ceva la fel de celebru, **Noche oscura…** (...) Poezia lui San Juan e divină, dar traducerea un chin, însă e drept un chin dulce de care nu te poţi despărţi.

Este evident că Horia Stamatu era departe de orice epigonism. La fel de evident este că, în cazul de faţă, se poate vorbi chiar despre o reală şi profundă devoţiune închinată celui care scrisese *Noche oscura del alma.* Acestuia îi vor fi dedicate poeme cum e şi acesta*: „lumină dulce/ lumină fragedă,/ atotstrăbătătoare/ mereu îndrăgostită,/ mereu fără seamăn,/împarte bucuria/...”*(*Dialoguri V*). Şi tot despre lumină în poemul *La cules de cer*: *„Mai rece ca lumina* fărăînceputului*/ acoperă cu noi/ munţii cei mai înalţi/ doliul alb al desfiinţării/ în Atotfiinţă/”.*

## Concluzii

Din cele numai câteva exemple din creaţia poetică a lui Horia Stamatu se poate totuşi contura o imagine asupra originalităţii şi valorii tonului său liric. Aprecierile asupra operei sale au cunoscut însă – în timp – volute inexplicabile. Premiat la debut, aşa cum arătam mai sus, cu acelaşi tip de premiu pe care îl luaseră Ionescu, Noica şi Cioran, neînţeles şi criticat chiar de unii critici – din motive mai mult subiective[8] –, Stamatu nu a beneficiat nici în exil de cronici pe măsură din partea multor confraţi, acestea venind, din păcate, abia după decesul său. Aprecierile au venit, paradoxal poate, mai mult din partea criticilor spanioli. Asistăm astăzi, în ţară, din nou la o ignorare şi, din nefericire, aceasta se răsfrânge – aşa cum arătam mai sus – asupra unei bune părţi a literaturii exilului românesc. Într-adevăr, părea de un minim bun simţ faptul că *„o ţară cu un sistem intelectual sănătos”* – cum spune Nicolae Florescu în interviul amintit anterior – ar fi avut

> misiunea să-şi recupereze, în timp record, literatura exilului anticomunist, să o aducă la obârşii în limba ei maternă. Poate că însăşi ideea de exil ar fi trebuit să sucombe în perspectivele unei libertăţi depline. Exilul însuşi nu a acceptat şi n-a recunoscut până acum, în schimbarea vremurilor, semnul libertăţii şi de revenire la formele esenţiale de manifestare a fiinţei istorice, cum a definit-o, cândva, inspirat, Blaga.
>
> (Stanca, *op.cit.*)

Am putea spune că şi recuperarea acestei literaturi îi va fi încurcat pe critici şi acea *„manie a clasificărilor"* – la care se referea Monica Lovinescu când scria[9] despre debutul lui Bujor Nedelcovici – le strica ierarhiile.

Mai mult. Chiar şi când nu este total marginalizată, faptul că este numai fragmentar tipărită şi în ediţii limitate, dar mai ales fără a fi studiată în şcoală, opera scriitorilor din exil rămâne o mare necunoscută. Scriind despre Alexandru Busuioceanu şi referindu-se şi la alţi *„scriitori de prim-plan valoric ai exilului românesc"* şi anume Vintilă Horia, Ştefan Baciu, Alexandru Ciorănescu, Horia Stamatu, criticul Ion Simuţ se întreba

> cine poate judeca sau aprecia personalitatea în ansamblu şi să vadă rupturile, dramele, reconstrucţiile şi reconfigurările de teme şi limbaj" atâta timp cât nu există ediţii definitive, complete ale acestora, dar şi ale altora de plan secund. Şi astfel, „operele lor plutesc, aşa cum am spus la început, în aproximaţii, sunt restituite la întâmplare, fără un program sistematic. Ele au nevoie de întregire, adică de reunirea etapei româneşti cu opera din exil. Altfel, vom continua să glosăm despre părţi disparate de opere, despre jumătăţi sau sferturi biografice. (...) Rămâne o singură soluţie: realizarea unor ediţii critice integrale din opera scriitorilor noştri din exil, recuperând şi partea românească, eclipsată şi ignorată. Nu e ciudat că nu le avem? Nu e ciudat că lucrăm cu secvenţe foarte limitate de operă, că nu avem ediţii de referinţă care să ne dea o imagine globală a operei scriitorilor noştri din exil, pe care tocmai i-am acceptat ca alternative viabile ale culturii române?
>
> (*op.cit.*)

Poate că nu e „ciudat", ci este în „tradiţia" nefastă a modului nostru de a ne aprecia valorile, adică de a marginaliza nepermis tocmai ceea ce este apreciat – de multe ori la cotele cele mai înalte – de către alţii. Iar mulţi dintre scriitorii noştri, care au trăit şi creat în alte spaţii geografice, printre ei aflându-se şi Horia Stamatu, au devenit „alternative viabile" mai degrabă în noile lor ţări şi literaturi decât în ţara şi literatura noastră. Tocmai de aceea el rămâne printre marii nedreptăţiţi ai sorţii şi în acelaşi timp unul dintre marii poeţi români care, prin vitregia vremurilor este – în continuare – absent din conştiinţa conaţionalilor săi. Nici Eugen Ionescu, nici Cioran şi nici toţi cei care i-au cunoscut şi i-au admirat poemele nu s-au înşelat în aprecierile lor.

Accepţia hegeliană acorda operei de artă rolul de conciliator între ceea ce este pur exterior, sensibil, trecător şi cugetarea pură, între natură, realitate şi libertăţile infinite ale gândirii conceptuale. Fără a fi fost un hegelian, Horia Stamatu ne convinge, pe calea eminentă a poemelor sale, că arta, în realitatea ei vibrantă şi vie este singura capabilă să înlăture ceea ce Hegel numea *„...aparenţa şi înşelăciunea acestei lumi rele şi trecătoare din conţinutul valoros şi veridic al fenomenelor, dându-le acestora (şi implicit nouă, celor de azi) o realitate superioară, născută din spirt."* (1966: 15)

## NOTE

[1] În revista din exil, *Vatra,* într-o scurtă prezentare la roman, criticul Mircea Popescu atrăgea atenţia asupra faptului că „jurnalul apocrif al lui Ovidiu, la Tomis, e, în acelaşi timp, o operă profund românească: recunoaştem în ea nu numai peisajul şi figurile, apele şi munţii, pădurile şi văile noas-

tre, zăpezile, crivăţul şi lupii urlând, până şi adălmaşul ţărănesc, naiul şi buciumul, dar înseşi probleme eterne ale poporului român, lupta sa împotriva istoriei maştere (teoretizată, apoi, de un Pârvan, de un Nae Ionescu, de un Mircea Eliade, de un Cioran, chiar de Vintilă Horia, într-o serie de eseuri, care nu trebuiesc pierdute din vedere), mioriţa şi ondulatul spaţiu mioritic, neîncrederea în tirani şi politicieni (...), sensul tragic al pribegiei, (...), ospitalitatea noastră, ca a dacilor, putinţa de interiorizare a românului în momentele grele." (vezi *Vatra*, nr. 81/1960, p. 43)

[2] „Formularea explicită ne aparţine, Tudor Vianu vorbind numai de literatura «din ţară», atunci când a trebuit să-şi spună părerea despre scrierile celor «inexistenţi» în ţară şi existenţi în exil." (vezi Isabela Vasiliu-Scraba, „Din ungherele democraţiei actuale", URL: <http://www.isabelavs.go.ro/ Articole/varlam3.htm>).

[3] Această apreciere o făcuse Eugen Ionescu în Cuvântul înainte intitulat „Scrieţi româneşte!", pentru revista *Agora*, nr. 1/1978, iar în necrologul apărut în *Lupta* (13 iulie 1989) de la Paris, tot Eugen Ionescu va scrie: *„Era un mare poet. Poate cel mai mare al României actuale. La Stamatu, verbul poetic este demers spiritual. Poezia lui, ca orice adevărată poezie, ştie că sacrul şi profanul au drumuri diferite şi că numai această deosebire rostuieşte fiinţarea noastră aici... O poezie mistică. Deloc întâmplător, Stamatu a tălmăcit în româneşte pe Sfântul Ioan al Crucii: « Les biens immenses de Dieu ne peuvent être contenues que dans un cœur vide et solitaire. »"*

[4] Cităm aici câteva fragmente din corespondenţa inedită a lui Horia Stamatu cu criticul şi profesorul de la Roma, Mircea Popescu: *„Dragă Mircea, (...) Îţi dau o sugestie: fă o comunicare la radio – un comentariu – asupra lui Bacovia şi demonstrează că „încadrarea" lui a fost fundamental falsă. Poziţia lui de deznădejde e totală, atât faţă de descompunerea materialist-burgheză cât şi faţă de aceea materialist-dialectică. Ce s'ar întâmpla azi cu un Bacovia aplicat la hiper-provincia în care a fost aruncată România scoasă din timp, într'un pseudo-universalism al internaţionalei care nici nu se mai poate defini? Voi face şi eu un astfel de comentariu, aici."* (scrisoare nedatată). În altă corespondenţă (din 16.03. 1963), Stamatu anunţă o lucrare despre Caragiale, dar face referire atât la clasici ai literaturii noastre, cât şi la abordarea operei acestora în perioada anilor '60: *„ 'Biblioteca' de aici publică un „Buletin", cu diverse materialuri. Eu am făgăduit o colaborare dedicată lui Caragiale. În ciuda unui savant, care înjură ca o ţaţă deslănţuită, mie chestiunea mi se pare importantă, şi nu sunt de acord cu lăsarea lui Caragiale în braţele reperiştilor. Dacă aceştia l-au luat pe Bălcescu, faţă de care, după câte cred eu, Hajdeu a fost un vizionar de mâna a doua, adică un port-vizionar, vizionarul demn de Bălcescu fiind Eminescu, nu înseamnă că noi nici nu mai spunem numele lui Bălcescu, pentru a nu face... jocul reperiştilor. Publiciştii care procedează în acest fel sunt, în cel mai bun caz, cel puţin ne-oneşti. Lipsă pe care „genialitatea" nu o compensează, pentru simplul motiv că nu există „genialitate" ne-onestă. Aşa că aşi vrea să repun chestiunea Caragiale în termenii ei reali. „Clasicii" noştri (Maiorescu, Eminescu, Creangă, Caragiale) sunt un complex care nu s'a născut chiar aşa la întâmplare, iar fenomenul ulterior „semănătorismul" a fost o prăpăstioasă pierdere de nivel. În „complexul" clasicilor noştri Caragiale a avut o funcţie precisă pe care mă străduesc s'o pun în lumină."*

[5] Vezi URL: <http://www.alternativaonline.ca/HoriaStamatu.html>.

[6] Despre situaţia sa în acel timp, aflăm informaţii şi din amintirile prietenului său, profesorul Paul Miron: *„După peregrinări şi întâmplări nefericite de tot felul se stabileşte la Freiburg într-o cămăruţă a Bibliotecii Române a cărei clădire era proprietatea Prinţului Nicolae care îl aprecia în mod deosebit."* (vezi *Paul Miron în corespondenţă cu Horia Stamatu*, Ediţie îngrijită, cuvânt înainte şi note de Paul Miron, Bucureşti: Editura „Jurnalul literar" , 2007).

[7] Vezi „Un metapoem de Horia Stamatu", in Ileana Corbea, *Lecturi tardive*, Bucureşti: Editura „Jurnalul literar", 2008, 65.

[8] Într-o scrisoare (din 4 feb. 1986) către Alexandru Lungu, fragmente publicate de acesta în *România literară*, Horia Stamatu se plângea de lipsa de atenţie şi a compatrioţilor din exil, dar uneori şi a celor din ţară, subliniind, în contrapondere, aprecierea sa de către spanioli: *„Am fost foarte mişcat de buna părere care-o ai despre textul „Lovinescu" publicat în 1968 în* Prodromos*. De vreo 36 de ani public în exil, în limba română dar şi în spaniolă, articole şi eseuri, de literatură sau gândire, ca orice „eseist", dar în tot acest timp, niciodată „critica" n'a luat act. Cu alte cuvinte: nu am voe să gândesc, nu mi se permite. Şi asta nu doar din partea unui (X), dar din partea tuturor „gânditorilor" din acest timp.* Afară de cei spanioli, care m'au luat în serios. *Încă din ţară, paralel cu*

*poezia am publicat eseu şi critică plastică şi literară. Din cauza acesteia m'a pocit Călinescu în Istoria literaturii. Când a apărut primul lui volum din „Eminescu", am scris că* „nu e o carte, ci o varză". *Mi-a plătit."* (vezi *România literară*, nr. 10/2000, s.n.)

[9] *„Debuturile par să încurce din ce în ce mai mult pe cronicarii literari din România care suferă de un fel de manie a clasificării. Un întreg sistem de asociaţii şi comparaţii intră automat în funcţie la apariţia unui nou autor, ca pentru a-l domestici înainte şi a-l admite în tinda literaturii."* (vezi Monica Lovinescu, *Unde scurte V. Pragul*, Bucureşti: Humanitas, 1990).

## BIBLIOGRAFIE


Albu, M. (2009). *Presa literară din exil. Recuperare şi valorificare critică*, vol. I. Iaşi: Timpul.

———— (2011). *Presa literară din exil. Recuperare şi valorificare critică*, vol. II. Iaşi: Timpul.

Behring, E. (2001). *Scriitori români din exil. 1945-1989.* Bucureşti: Editura „Fundaţiei Culturale Române".

Chihaia, P. (2007). *Scrieri din ţară şi din exil,* vol. I, *Hotarul de nisip*, vol. II, *Trecut şi prezent,* vol. III, *Cultura română şi cultura europeană*. Bucureşti: Paideia.

Corbea, I. (2008). *Lecturi tardive*. Bucureşti: Editura „Jurnalul literar".

Florescu, N. (1998). *Întoarcerea proscrişilor. Reevaluări critice ale literaturii exilului*. Bucureşti: Editura „Jurnalul literar".

Hegel, G.W.F. (1966). *Prelegeri de estetică*, vol. I. Bucureşti: Editura Academiei.

Heidegger, M. (1995). *Originea operei de artă*. Bucureşti: Humanitas.

Herescu, N.I. (1962). „Literatură şi Geografie". *Destin*, Caietul nr. 12.

Lovinescu, M. (1990). *Unde scurte V. Pragul*. Bucureşti: Humanitas.

Lungu, A. (2000). „Răsfoind scrisori de la Horia Stamatu". *România literară*, nr. 10.

Manolescu, F. (2003). *Enciclopedia exilului literar românesc. 1945-1989*. Bucureşti: Compania.

Popescu, T. (2006). *Horia Stamatu*. Bucureşti: Criterion Publishing.

Simion, E. (1997). *Fragmente Critice*, vol.1. Craiova: Scrisul românesc.

Simuţ, I. (2006). „Un român la Madrid". *România literară*, nr. 25.

Stanca, D. (2008). „Literatura exilului anticomunist. Interviu cu Nicolae Florescu". *România liberă*, nr. 609.

# Marginalizing Teacher's Exposition: a Wonderful Way for Students to Discover Language by Themselves

**Cristina Maria ANDREI**
***University of Craiova (Romania)***
***Department of Applied Foreign Languages***
<cristina_ndr@yahoo.com>

**ABSTRACT**

Marginalizing teacher's exposition in class is quite a new tendency in teaching foreign languages that seems to be effective and at the same time appreciated by students. The fact of being constantly involved in activities during the class without feeling the teacher's stressing intervention gives students the courage to participate in solving the tasks required and to discover the foreign language step by step by themselves. The teacher has to restrain his/her responsibility to setting up clear and concise tasks acting most of the time as monitor and leave students the possibility to find out new information little by little. Students are stimulated to increase their role in the class while the teacher acts more as a patient observer and listener. Thus, marginalizing teacher's exposition in class is just a way of maximizing students' participation which is of great help in gaining confidence and enthusiasm in using the language successfully.

**KEYWORDS:** *teacher, intervention, observer, student*

Throughout time, there have been many debates on how teachers should act during the educational process, on what they should or shouldn't do at various stages of a lesson and which would the best role be in accordance with the learning process. Thinking of the past, we generally view teachers as the main actors of a lesson, faces and attitudes that had an impact on learners since teachers used to act mainly as controllers, organizers and assessors.

Recently, under the influence of communicative theories, this approach has changed so that teachers tend to be more like resources, tutors and even prompters in order to facilitate the learning process.

> Littlewood (1981) proposed that the concept of teacher as instructor is inadequate in that the teacher's role is also that of overseer of learning, classroom manager, consultant and co-communicator. Sometimes the teacher performs in the familiar role of presenting new materials but other times the teacher lets learning take place through independent activity such as pair work.
>
> (Sullivan, 2000: 116)

Thus, nowadays, there are many ways of teaching a foreign language but perhaps one of the most accepted formulae by teachers is the one related to communication.

This method has spread a lot lately and includes several principles that can be used in various ways in accordance with the age of the student, his/her learning target, the context of the teaching act, s.o.

However, this is quite a broad comprising approach but the element that is mainly based on is related to the marginalization of the teacher. Unlike the old traditional methods that were centred on the *authority* of the teacher who was in charge with the *control* of the entire learning process, the modern teaching direction is focused on the learner who is constantly involved in activities that would stimulate his/her progress in the target language. The teacher is rather a guide in the learning process. The lesson is not so much based on the action of the teacher but on the work of the students. The term *marginalization* should not be understood or perceived in the concrete sense. *Marginalized teacher exposition* doesn't mean that the teacher is no longer necessary in the actual teaching method or that his/her role is no longer significant. Despite the fact that the teacher is not the key centre anymore, he/she still plays the most significant part in the organization of the lesson and in the creation of a stimulating learning environment. The teacher should be short and concise when giving directions in solving the tasks so that students have enough time to interact with each other and practise the language as well as to ponder on language use and language learning. The presence of the teacher is no longer felt so strong in the class but the roles he/she assumes are still important and numerous. Jack C. Richards and Theodore S. Rodgers consider that:

> Several roles are assumed for teachers in Communicative Language Teaching, the importance of particular roles being determined by the view of the CLT adopted. Breen and Candlin describe teacher roles in the following terms: (the teacher has two main roles: the first one is to facilitate the communication between all participants in the classroom, and between these participants and the various activities and texts. The second role is to act as an independent participant within the learning teaching group. The letter role is closely related to the objectives of the first role and arises from it. These roles imply a set of secondary roles for the teacher; first, as an organiser of resources and as a resource himself, second as a guide within the classroom procedures and activities…A third role for the teacher is that of researcher and learner. (1980:99)) There are also other roles assumed for teachers.
>
> (2001: 167)

Hence, the implications of the teacher in the lesson are as important as they used to be in the traditional approaches only that his presence is not so intense and his connection to students is limited to short, clear instructions. Students are encouraged to discover language step by step and to help each other in solving the tasks required. They are stimulated to carry out different activities by working together in smaller or larger groups and to share information with their peers whenever necessary. Students' constant interaction and sharing of information creates a friendly environment in the class and increases confidence in using the language. It is important for students to get rid of that stress they often complain about which refers to the fear of not being able to have a "perfect" conversation in a foreign language either because

they cannot find the words they need on the spot or because they cannot remember certain grammar rules. The essential idea in CLT is to make students communicate their ideas no matter the grammar mistakes or the lack of a large quantity of vocabulary. Students are asked to do most of the speaking during the lesson and to refer to practical situations that they cope with every single day. Nothing is taught in isolation. Collaboration between students facilitates language discovery and turns the lesson into an interesting and engaging process. The teacher creates the activities, imagines the role plays, divides the class into pairs or groups and guides the learning process in a subtle way so that the students don't feel hindered by his/her presence but they know that there is somebody there to help them when necessary. In other words, "teacher's marginalisation" doesn't mean that the teacher handles the activities and waits until they are solved. He/she has many other responsibilities, especially in some types of exercises which are mainly focused on developing students' imagination. As William Littlewood states,

> Especially in the more creative types of activity, unnecessary intervention on the teacher's part may prevent the learner from becoming genuinely involved in the activity and thus hinder the development of their communicative skills. However, this doesn't mean that once an activity is in progress, the teacher should become a passive observer. His function becomes less dominant than before but not less important. For example:
>
> - If learners find themselves enable to cope with the demands of a situation, the teacher can offer advice or provide necessary language items. If pupils cannot agree on any point, he can resolve their disagreement. In other words, he is available as a source of guidance and help.
>
> (Littlewood, 1981: 19)

Undoubtedly, one cannot speak of a good or a bad role of teachers in class but rather of finding the best attitude that suits a certain activity so that progress is attained. Yet, sometimes without being aware, teachers interfere in the learning process preventing students from acquiring information by themselves.

There have been numerous examples where teachers think that they need to act or do something when there is silence in the class. Well, this shouldn't always be the case to interfere since students need time to prepare an activity or what they are going to say. Diminishing teacher talking time is a great way of creating the right environment for students to think and act accordingly.

> (…) we do not need to be aware of how much we ourselves are speaking. If we talk all the time, however comprehensible our language is, the students are denied their own chance to practise production, or get exposure through other means (from reading or listening to tapes, for example). They may also become bored by listening to the teacher all the time.
>
> (Harmer, 2001: 66)

Another negative effect on interaction patterns within a lesson is the teacher echoing all the time. The whole idea of an efficient lesson is for the student to get as much

language practice as possible while teachers repeating what students say is nothing but a waste of their talking time. This repetition may become annoying to students if it happens on a regular basis. For example, imagine an activity where a teacher asks students what they usually do in the evenings. One student answers *I usually watch TV in the evenings,* and the teacher immediately repeats *You usually watch TV in the evening. Very good. You watch TV.* This echoing does nothing but interfere in the natural process of letting different students express their opinions. Instead of listening to their peers, students find themselves trapped in a situation where the teacher repeats each and every word of the students that talk.

The same happens when teachers simply ask their students *Do you understand?* This is a completely useless question since students have the tendency of giving an affirmative answer whether because they don't want to waste time on something that they already know or because they fear their peers' mocking. Instead teachers may choose activities that provide real evidence of their understanding and at the same time allow them to discover language in practice.

Complicated instructions or running commentaries are other ways of misleading students and hinder learning. The best choice is for the teacher to choose what is essential for students to know and then allow them to work on their own. Unplanned instructions may prove confusing while running commentaries become boring and hard to follow.

At the same time, teachers usually tend to complete the sentences of their students. Even if teachers can predict what students intend to say, they should offer them the time they need to find the best words to express their opinions. It's natural to help students complete their sentences but this should be done using their own words and their own ideas. Ending sentences and ideas for students is often counterproductive. By letting students finish what they want to say teachers help them become more confident in their language knowledge.

Learner's autonomy is vital when studying a second language. The focus should be on students talking to one another in groups or pairs without worrying about making mistakes. Teachers offer help when this is needed or when being asked by students themselves otherwise they act only as observers of activity. According to the communicative approach lessons should be learner-centered rather than teacher-centred so that classrooms become attractive environments for students to use language on their own.

> Learner Autonomy is sometimes misunderstood as referring only to learners being able to work alone. However, by first learning how to collaborate with their peers, learners can slowly discover how to move away from dependence on the teacher to independence with the ultimate realization of working alone on their learning.
>
> (Farrell & Jacobs, 2010: 19)

Thus, interpersonal communication between students is an essential step in becoming an independent user of the foreign language. Working in pairs or in groups provides opportunities for the students to communicate, to share information, to apply their linguistic knowledge, etc. However, the teacher has to pay much attention

when he/she gives the tasks to the students and asks them to complete them in pairs or in groups. Sometimes, problems may appear. Some students may not be willing to participate at the completion of the task either because they do not possess enough knowledge to do it or because they may feel embarrassed not to do any mistakes in front of their classmates. Likewise, other students may be tempted to take control of the entire situation. This way the students' contribution to the completion of the task is unequal. In other cases, students may engage in conversations that don't have any connection to the task required. As a consequence, just asking students to work together does not ensure a successful acquisition of the foreign language. The teacher has to intervene sometimes and he has to monitor everything that happens in the class. Whenever students face difficulties of any kind, the teacher has to be there to help them. Just as Rod Ellis mentions in his book,

> Social interaction between students does not by itself guarantee either a successful outcome for the task or the conditions that promote language learning. It is not enough to simply put students into groups to complete a task. What counts is the quality of the interaction, and whether this enables students to engage effectively with the task and to support each other's language learning. A key to using group/pair work in task-based language pedagogy, then lies in ensuring that students are able to work together effectively.
>
> (Ellis, 2003: 269)

In conclusion the teacher remains the central key in the teaching process. Although at the very first view he/she may seem to participate less in the class then he/she used to do in the past, when analysing all the aspects of the new tendency of teaching (that of the communicative approach) we may conclude that his/her contribution to the entire planning and teaching of the lesson is much more complicated then we might think. In our days, his/her roles are very numerous from modelling students to observing and monitoring their performance and, according to the specialists in the field, the list can continue.

## REFERENCES

Farrell, T. & Jacobs, G. (2010). *Essentials for Successful English Language Teaching*. Continuum International Publishing Group.

Harmer, J. (2001). *The Practice of English Language Teaching*. London: Longman.

Littlewood, W. (1981). *Communicative Language Teaching*. Cambridge: Cambridge University Press.

Rodgers, T. & Richards, J. (2001). *Approaches and Methods in Language Teaching*, Second Edition. Cambridge: Cambridge University Press.

Sullivan, P. (2000). *Sociocultural Theory and Second Language Learning*. Oxford: Oxford University Press.

# A Marginalized Painter: Gheorghe Mocanu*

**Sultana AVRAM**
***University "Lucian Blaga" of Sibiu (Romania)***
***Faculty of Social and Human Sciences***
***Department of History, Heritage and Protestant Theology***
<asultana111@gmail.com>

**ABSTRACT**

The name Gheorghe Mocanu is little known in Romanian art even if his activity comprises not just paintings, aquarelles, drawings or mural paintings, but also an educational one. The fact that he graduated the 3 years Pedagogical Institute of Fine Arts, being attracted by the noble job of teaching made some critics ignore his activity as a painter considering that only a 5 years' Academy of Arts education can give him the right to call himself a real painter. It is true that he dedicated his entire life to pupils that gained numerous international prizes, but it is equally true that his paintings have a special flavour, a unique touch that is unmistakable among other remarkable paintings. He didn't try to shock through his paintings because his romantic nature led him to landscapes and flowers. After his demise he remained hidden in a shadow-cone from where we will try to recover in order to give him back to those who will appreciate his works, as he deserves.

**KEYWORDS:** *painter, education, discrimination, talent, dedication, artist, disregarded*

Does it matter where you go to college? Does it matter if it is a public school or a private one? Are you treated differently if you do not go to college? Is there just pride or prejudice? Do employers prefer only college graduates? Officially every country has a program meant to avoid discrimination through education, but it involves just those persons that are not allowed to continue their education.

The sociologists of the 20th century, especially those from Chicago, analyzed the psychological and social consequences on human personality of the *"marginalized man,"* (Grancea, 2003: 169) but they referred to immigrants and ethnic groups that suffered discrimination. They didn't pay attention to individuals who were marginalized because of the school they graduated and the mentalities that persist claiming that only high rated schools can produce valuable personalities.

In Romania many of the graduates of low rated schools are considered inferior even if they are gifted or highly skilled. That is why a student from a high rated school or a private school looks with contempt to those students from vocational schools, or public schools. In a public place, such graduates are considered inferior and they are left out in Hesperia, all attention being given to students or graduates that afforded a "good school."

The stars endowed Ghiţă Mocanu with talent, passion and dedication, with all those faculties which made him a painter. An ever restless spirit, perpetually looking for beauty everywhere and in everybody, Ghiţă Mocanu enrolled with the Plastic Arts Faculty of the Pedagogic Institute in Bucharest where he studied under A. Secoșanu, V. Merica, and N. Hilohi and which he graduated in 1965. With an energy given only by his great love for the painter's brush and the children, he divided himself between the activities behind the teacher's desk, the Drawing Circle, at home and he got involved in scores of projects, cooperating with cultural institutions in Bacău, writing articles for speciality publications and giving himself totally to his dreams. (mss Avram, 2013, under print)

His fellow painters considered him just a teacher of drawing, as he hadn't studied for five years at the Academy of Arts. Nevertheless he continued to work as a teacher at the Drawing Department of Elementary School No 5 in Onești till his death. He made it famous beyond the country's borders through numerous national and international prizes in competitions. His teaching activities were recognized at every level, but as a painter he remained mostly unknown. He believed in his work and his gift, answering to those who disregarded his paintings through an Open Letter:

MY BELOVED FRIEND

If you wish to walk with me in the world which cradled my childhood, if you wish to be my confidante, search your soul until you find the scent of fresh grass and flowers, dust and snowfalls on the earth kept in celebration as the SOLE good-luck charm in the transient journey through life to eternity. Therefore, cast off!

You once asked me why I paint. You asked why I share my soul between the easel and the teacher's desk... You asked...

I am not able to give you a complete answer. For this I need much time after the instant when time will have ended for me.

I was born on a spring day among the murmur of flowers and the sound of buzzing work and I opened my eyes onto the trees which were sticking their branches into the light so that they could support heaven on their limbs.

I climbed up them and I stole sun and sky and forever hid them somewhere inside of me and I cannot tell where. I am looking for that spot. I wake up in the morning and sit in front of the easel looking out of the window as into a looking glass, to see where the sun and the sky hid themselves. I am looking for them every day and I fill the canvas with pieces from the village of my childhood with its rich autumns and homesick winters, with scent of men laden with the toils of the year. And I fill the canvass with thoughts of gardens, with thoughts of stubble and meadows, with smiles of earth springing from pots where twilight is mysteriously hiding its light. And I still cannot find the spot where I hid the sun and the sky. And then I turn back to look for my steps, I look for my mystery amongst trees and flowers; I search myself and try to shake my own hand.

When I am tired I run to the children. I find myself in them in their eyes and smiles. I steal living water and run again to take counsel with the trees and the houses.

Why do I not paint the people?

They breathe through the houses and the trees, through flowers and gardens. Look for them and you will feel them touching everything I paint with the supreme life-giving gesture.

The painting is not their face, but their soul. They are here, so try to see them and feel their closeness.

I am modern, though I do not show it, but I am not like a dandelion to fly with the wind. I have the lead of the ground in my feet put there by my grandparents and parents, by those who sent me to walk to the future as their own being. I am not trying to fly. I would lie to myself that I do and I would pay with irreparable crashes.

Where do you think I will get? I will get to the place towards which I started; towards me and towards people. I believe I will meet them some day and stay with them. I am certain that they will tell me where I hid my pieces of sky and sun. And perhaps they will return them to throw them again upwards so that others who will try to speak to the trees and the flowers can take them, too.

Until then I wake up every morning to look out of the window of the easel deep down into my soul which starts collecting the toil as the mature fruit.

Perhaps some other time I will invite you to see people's faces, since now I am only trying to understand and feel them.

Try to speak to the trees and to the flowers when you get tired. They will reveal to you much of what you do not find out from anyone else and you will be able to vibrate with the horizons.

This is how I understand to believe. And this is how I believe.

Fighting prejudices, the teacher Gheorghe Mocanu proved to be equally a good painter demonstrating that not just high-rated colleges produce real artists and that he deserves to be recognized as a gifted painter among other painters of his period, even if he was omitted from many contemporary dictionaries and art encyclopaedias[1].

Still there were some critics that appreciated his painting and drawings, and wrote eulogistic pages in newspapers, every time he was exhibiting in Bucharest or Bacău, among them being Dan Grigorescu, Petre Ghelmez, Ion Frunzetti, Cornel Galben and Simona Vărzaru.

After he passed away, the painter was partly forgotten, only some of his townsmen and his former pupils remembering him when they pass by the school which today is named Ghiţă Mocanu.

Witness to his prodigious work stands the list of his paintings exhibited in different parts of the country and abroad:

**Repertoire of exhibitions**

- 30 personal exhibitions in Onești, Bacău, Iași, Suceava, Reșița, Slănic-Moldova, Piatra Neamț, Satu Mare, Bucharest
- Participation in collective exhibitions of the UAP (Fine Artists Union) Branches in Bacău and Iași
- 1973 – Republican exhibition of the teachers
- Inter-County exhibition Bacău – Brăila – Galați at the Romanian Athenaeum

- Republican exhibition of graphic and painting – "Sala Dalles," Bucharest
- 1979 – "Presences from Bacau County in the Capital city" – "Art Collection Museum"
- 1984 – Personal exhibition – "Teatrul Mic", Bucharest
- 1987 – Personal exhibition at the Head Office of the Educational Syndicate Union, Bucharest
- 1989 – Watercolour exhibition at the Galleries of the Municipality of Bucharest
- 1990 – Watercolour and oil on canvass exhibition – Karlsruhe (Germany)
- 1991 – Watercolour and oil on canvass exhibition – Fontanellato (Italy)
- 1992 – 1st Prize – watercolour and 2nd Prize – oil on canvass at the annual exhibition in Maclean (Australia)
- 1995 – Watercolour and oil on canvass exhibition at the Head Office of the Foreign Affairs Ministry, Bucharest
- 1997 – Exhibition at the Head Office of "Romanian Broadcasting Society," Bucharest
- 1998 – "The world behind the eyes" retrospective exhibition – Onești, organized by the "Radu Rosetti" Municipal Library
- 2005 – Retrospective and documentary exhibition – Exhibition space of the "Radu Rosetti" Municipal Library in Onești
- 2008 – Retrospective exhibition "Repayments" – the Arts Section of the "Iulian Antonescu" Museum Complex in Bacău.

Maybe the future will reveal that Gheorghe Mocanu's paintings, drawings and aquarelles, are worth to be included in every art dictionary.

## NOTES

* Translated by Cristian Husac.

[1] He was not mentioned for example in Alexandru Cebuc, Florea Vasile & Negoiță Lăptoiu's (1996), *Enciclopedia artiștilor români contemporani*, București: Arc 2000, as well as in other dictionaries.

## BIBLIOGRAPHY

Avram, S. (2013). *Gh. Mocanu – un om între oameni*. Sibiu: Technomedia (under print).

Barbosa, O. (1976). *Dicționarul artiștilor români contemporani*. București: Meridiane.

Ciucă, V. (2011). *Dicționarul ilustrat al artelor frumoase din Moldova 1800-2010*. Iaşi: ART XXI.

Grancea, M. (2003). *Introducere în istoria mentalităţilor colective şi a imaginarului social-antologie*. Sibiu: Alma Mater

Mocanu, Gh. (1989). *Catalogul expoziţiei de acuarelă şi desen*.

*Trandafiri* (1987), ulei pe pânză. Colecţie particulară
(*Roses*, oil on canvas. Private collection)

*Colţ de suflet*, nedatat, ulei pe pânză. Colecţie particulară
(*Soul corner*, undated, oil on canvas. Private collection)

*Turn de veghe*, nedatat, acuarelă. Colecţie particulară
(*Barbican*, undated, watercolour. Private collection)

*Sighişoara* (1988), schiţă în tuş. Colecţie particulară
(*Sighişoara*, ink drawing. Private collection)

# Figures de la marginalité dans l'œuvre d'Aristide Bruant : la prostituée et le proxénète

**Laurenţiu BĂLĂ**
***Université de Craiova (Roumanie)***
***Département de Langues Modernes Appliquées***
<lbala@central.ucv.ro>

**ABSTRACT: Marginal Figures in Aristide Bruant's Work: the Prostitute and the Pimp**

The "realist song" emerged in France during the so-called La Belle Époque, a period covering the late nineteenth century to the beginning of World War I. One of its creators was Aristide Bruant and one of its last great performers, Edith Piaf. Both the songs lyrics and Bruant's monologues, published in several collections - Chansons et monologues (Songs and Monologues), Dans la rue (In the Street) and Sur la route (On the Road) earned him the title of 'chansonnier populaire' (popular singer) because they swarm with the people living in the slums: prostitutes, pimps, murderers, beggars, orphans, drunkards, etc. Using slang (he also published a book entitled *L'argot au XXe siècle. Dictionnaire français-argot* 'Slang of the 20th century. French Slang Dictionary,' but its paternity is contested), he shared these outcasts' humble stories with his audience. Out of the marginal world that Bruant sang or recited about, we deal in our paper with the inextricably linked prostitute-pimp pair, reiterated throughout his oeuvre.

**KEYWORDS:** *Realist song, Aristide Bruant, marginal figures, prostitute-pimp pair*

## I. La prostituée = la femme

La période qui commence en 1896 (année qui marque la fin de la dépression économique) et finit à la veille de la Première Guerre mondiale porte le nom de la Belle Époque, où elle est à son apogée. Cette dénomination est née après la guerre, et elle est couverte d'une part de réalité (expansion économique, confiance dans l'avenir de la société, joie de vivre, une certaine insouciance) et d'autre part, d'une nostalgie évidente, surtout si l'on pense qu'elle est évoquée après les traumatismes de la Première Guerre mondiale.

La fin du XIX$^{e}$ siècle coïncide aussi à la période de plein essor du naturalisme, dont son chef de file, Émile Zola, avait exposé la théorie dans le *Roman expérimental* paru en 1880. Durant ces années

> pour la première fois, les romanciers étudient, en les observant sur place, les classes les plus humbles de la société ; le peuple des bas-fonds, dans les aspects où il est le plus proche de la nature physique, de la bête, de la Bête Humaine – et on ne craint pas

> le sordide, puisqu'il fait partie de la « vie vraie ». C'est le triomphe du « document humain », de la « tranche de vie », exprimés, quand il le faut, en un langage cru et souvent vulgaire qui sied à la situation.
>
> (Schub, 1976 : 196)

Dans ces conditions, Bruant trouve facilement sa place dans le tableau, en puisant son inspiration du monde *« des filles, des souteneurs, des ivrognes, des voleurs, des assassins, de ceux que la loi finira par trouver pour les mener à la guillotine ».*(*Ibidem* : 201) Mais tous ces gens, comme L.R. Schub observe à juste raison, ne sont pas nés de hors-la-loi, ils le deviennent : la femme chez Bruant n'est pas créée prostituée, elle le devient, *« ayant commencé midinette honnête »* (*Ibidem*), comme Nini :

> A quinze ans a s'app'lait Nini,
> All' 'tait grosse et grass' comme un I
> A f'sait des travaux à l'aiguille,
> A la Bastille. […]
>
> (*A La Bastille*, in A. Bruant, *Dans la rue*, vol. 1 : 123)

D'ailleurs, le nom de *Nini*, figure aussi dans le texte d'une autre chanson, parmi les plus célèbres de Bruant, *Nini-Peau-d'chien* (on ne sait pas s'il s'agit de la même fille, mais le nom, le « métier » et le quartier évoqué, La Bastille, nous font croire que si) :

> Quand alle était p'tite,
> Le soir, alle allait,
> A Saint'-Marguerite,
> Où qu'a s' dessalait ;
> Maint'nant qu'alle est grande,
> All' marche, le soir,
> Avec ceux d' la bande
> Du Richard-Lenoir.
>
> Refrain :
> A la Bastille
> On aime bien
> Nini-Peau-d' chien :
> Alle est si bonne et si gentille !
> On aime bien
> Nini-Peau-d' chien
> A la Bastille. […]
>
> (*Nini-Peau-d'chien*, in A. Bruant, *Dans la rue*, vol. 3 : 81)

Une autre fille, la *« brune fille d'Angevins »* qui

> Pour tout faire elle était bonne
> Chez un vieux marchand de vins,

A Charonne. […]

(*A Pantruche*¸ in A. Bruant, *Dans la rue*, vol. 3, p. 45)

commence elle-aussi par essayer à mener une existence honnête, mais finalement elle arrive à flâner dans presque tous les quartiers ou faubourgs de Paris pour se donner au seul « métier » qui lui reste à exercer, celui de prostituée.

Pour la petite *Rose Blanche*, qui travaillait durement afin de mener son humble existence, la rencontre avec celui qu'était *« si caressant »* lui fut fatale :

Mais le p'tit Jule' était d' la tierce
Qui soutient la gerce,
Aussi, l'adolescent
Voyant qu'a n' marchait pas au pantre,
D'un coup d' surin lui troua l' ventre,
Ru' Saint-Vincent. […]

(*Rose Blanche*, in A. Bruant, *Dans la rue*, vol. 3 : 37)

Dans *Les Marcheuses*, Bruant réalise un touchant portrait physique de toutes ces femmes dont la vie est extrêmement dure, par une énumération d'épithètes qui suggère le vieillissement, la maladie, l'affaiblissement :

Pierreuses,
Trotteuses,
A's marchent l' soir,
Quand il fait noir,
Sur le trottoir.

Les ch'veux frisés,
Les seins blasés,
Les reins brisés,
Les pieds usés. […]

(*Les Marcheuses*, in A. Bruant, *Dans la rue*, vol. 2 : 81)

Pour elles, qui ont appelé inutilement *« l'amour qui s'en va »*, Bruant adresse une prière émouvante à Christ, envisagé comme l'unique salut de toutes ces existences pénibles et injustes :

Christ aux yeux doux,
Qu'es mort pour nous,
Chauff' la terre oùs-
-qu'on fait leurs trous. […]

(*Ibidem*)

La vie passe vite pour une prostituée (dans *À Grenelle*), beaucoup plus vite que pour les autres femmes, et voici comment une « fille » se rappelle ses débuts :

Quand j' vois des fill's de dix-sept ans,
Ça m' fait penser qu'ya ben lontemps,
Moi aussi j' l'ai été pucelle,
A Grenelle. […]

(*A Grenelle*, in A. Bruant, *Dans la rue*, vol. 1 :143)

Mais maintenant elle est déjà vieille et rien ne rappelle plus la jeune de dix-sept ans, car la vie qu'elle a menée, les *« fantassins, officiers, colons »*, tous les *« régiments »* qu'elle a *« commandés »* lui ont laissé des traces ineffaçables :

Mes bras, mes jambes, mes appas,
Tout ça foutait l'camp, à grands pas,
J'osais pus fair' la p'tit' chapelle,
A Grenelle. […]

(*Ibidem*)

Un peu raciste, par le titre, mais résonnant d'un sentiment d'amour « collectif » c'est le texte de la chanson *La Noire*.

La Noire n'a qu'un seul amant
Qui s'appelle le Régiment.
Et le Régiment le sait bien,
La Noire a remplacé le chien...
Voilà pourquoi nous la chantons :
Vive la Noire et ses tétons ! […]

(*La Noire*, in A. Bruant, *Dans la rue*, vol. 1 : 137)

Aristide Bruant y réalise un magistral portrait de la jeune Noire, qui, extrait du contexte, pourrait être facilement confondu avec celui que tout jeune amoureux dresserait à sa bien-aimée :

Elle a deux sourcils et deux yeux
Qui sont plus noirs que ses cheveux,
Dans les yeux brille un éclair blanc
Qui vous fait pétiller le sang !
.....
Son haleine, comme sa peau,
A des senteurs de fruit nouveau.
Quand on aspire, entre ses dents,
On croit respirer du printemps. […]

(*Ibidem*)

Le début difficile d'une fille dans ce monde dure est décrit dans le texte de *Conasse*, où une prostituée qui manque (encore) d'expérience est grondée par son « souteneur » qui ne gagne assez d'argent suite à l'« activité » de sa « marmite ».

T'as pas trimardé tout' la soirée
Et te v'là 'cor' sans un radis,
C'est toujours el' dix ed' purée.
Vrai, j'en ai les trip' à l'envers !
Ça m' fait flasquer d' voir eun' pétasse
Qui pass' tous les soirs à travers !
Bon Dieu ! faut-i' qu' tu soy's conasse ! […]
(*Conasse*, in A. Bruant, *Dans la rue*, vol. 2 : 115)

Toujours le point de vue du « souteneur » est présent dans un autre texte, *Bavarde*, ou celui-ci est dérangé par sa « gonzesse » qui parle trop, au lieu de « travailler » et, donc, de lui apporter le gain attendu :

C'est pas qu' j'y défend' qu'a jacasse,
Alle a eun' langue... alle a besoin
D' s'en servir... J' veux ben qu'a potasse
Ed' temps en temps... ed' loin en loin,
Qu'a caus' quand alle a rien à faire,
Ou dans l' jour, quand on est couché,
Mais l' soir, qu'a soye à son affaire
Et qu'a caus' qu'avec el' miché. […]
(*Bavarde*, in A. Bruant, *Dans la rue*, vol. 2 : 91)

Un autre « mac » n'est pas du tout content du fait que sa « fille » dépense trop pour ses vêtements et pour sa toilette, donc il se sent négligé et obligé, finalement, de la menacer avec des mesures punitives :

Non... vrai... ça m' fait naquer du fla !
Si ça continu', gare aux beignes.
J'en ai mon pied de c' loubé-là,
J' vas laisser tomber les châtaignes.
Vous m' direz : - Quoi donc... t'es cocu ?
- Non, c'est ma lesbomb' qu'est coquette :
A dépens' tout pour sa toilette
Et moi j'ai rien à m' fout' su' l' cul. […]
(*Coquette*, in A. Bruant, *dans la rue*, vol. 2 : 97)

Les relations entre deux prostituées sont envisagées dans le texte *Concurrence* dont le titre suggère un potentiel conflit, qui nous est dévoilé dès la première strophe :

J' viens encore d' chopper la môme
Qui marche à côté d' moi... Sacré
Chameau !... p'tit veau !... chaqu' fois j' la paume
A fair' des clients pour lentré !...
Sal' chaudron !... sal' calorifère !...
Sal' fourneau ! paillasse à homm's saouls !
A fait mes michets pour trent' sous

Quand ej' suis pas là pour les faire. […]
(*Concurrence*, in A. Bruant, *Dans la rue*, vol. 2 : 115)

Souvent dans les textes de Bruant, le binôme 'prostituée' – 'proxénète' est complété par un autre élément, assez important dans cette équation, le 'client' de la prostituée (*micheton*, *michet* ou *miché* dans l'argot de Bruant), ce qui fait que le tout devienne un trinôme.

Donc, les prostituées qui peuplent les textes bruantiens sont soumises non seulement aux pressions de leurs « maquereaux », qui les exploitent sans pitié, à la poursuite permanente de la police, mais aussi aux disputes et aux menaces provenant de leur propre monde, de leurs propres camarades. Et la menace finale des vers qui suivent nous suggère aussi une autre fin possible d'une prostituée, celle d'être tuée par l'une des siennes :

Un' crâneuse, un' marchand' d'épates...
Malheur !... si ça fait pas rêver :
On dirait qu' ça va tout crever
Et ça tient pas su' ses deux pattes !...
Et ça vaut pas l' coup... c'est d' la peau !...
Moi j' suis gonzesse d' loucherbéme,
Un soir qu'a m' f'ra trop lierchéme
J'y fous mon vingt-deux dans la peau. […]
(*Crâneuse*, in A. Bruant, *Dans la rue*, vol. 2 : 109)

Poussées par la misère, forcées par leur statut social (bien des filles qui se livrent à la prostitution sont des orphelines), ou bien obligées par leurs proxénètes de vivre dans un tel monde, ces femmes ne cessent pas pourtant de rêver, soit à l' *« amour qui s'en va »*, soit à la liberté, celle-ci étant envisagée comme une vie sans « marlou », une existence sans obligations *(« j'aurai personne à m'occuper »)* :

Aussi, sûr que c'est ben fini,
C'est ben marré, c'est n, i, ni...
J'en veux pus d' marlou, ça m' bassine ;
Et pis quand ej' me f'rai chopper,
J'aurai personne à m'occuper
Si j' me faisais foute à Lourcine. […]
(*Soupé du mac,* in A. Bruant, *Dans la rue*, vol. 2 : 123)

Mais, parfois cette vie devient une habitude, elle en est assumée par les prostituées, devenant ainsi leur seule destinée possible devant laquelle la résignation les pousse à chanter avec insouciance et même avec une sorte d'inconscience :

T'es pas dessalé' que j' te dis,
La nuit tous les chats sont gris,
Dansons la ronde !
La nuit tous les chats sont gris,

Dansons la ronde !
Faisons le tour de Paris,
De Montmartre à Mont-Souris.

Refrain :
Dansons la ronde
Des marmites de Paris,
Ohé ! les souris !
Les rongeuses du monde !
Faisons sauter avec nous
Nos michets et nos marlous.
Dansons la ronde !
Paris est à nous ! […]
(*Ronde des marmites*, in A. Bruant, *Dans la rue*, vol. 1 : 52)

Le monde des prostituées est peint dans les textes des chansons bruantiennes sous des aspects des plus divers, à partir des raisons qui poussent ces filles, à un moment donné de leur existence, à « embrasser » un tel « métier » *(A La Bastille*, *A Pantruche*, *Nini-Peau-d'chien*, etc.*)*, de leur début difficile dans cette vie *(Conasse)*, de leur existence dure et pénible (*Les Marcheuses*, *A Grenelle* etc.), des relations qui existent entre elles *(Concurrence, Crâneuse)* ou bien entre elles et leurs « souteneurs » *(Bavarde, Coquette)*, jusqu'à leur rêve de liberté *(Soupé du mac)* ou bien même à l'éloge de leur « métier » *(Ronde des marmites)*. On pourrait dire que dans les textes de Bruant, la femme apparait toujours sous l'avatar de la prostituée, celle-ci étant le seul aspect de la féminité dont l'auteur semble vraiment intéressé. Et cet intérêt le conduit à une compréhension pleine de compassion pour cette catégorie sociale.

## II. Proxénète : marle, marlou, marloupin, etc.

Dans les vers de Bruant, si les prostituées représentent les personnages qui inspirent de la pitié, les proxénètes, quant à eux, ils sont les héros négatifs, à côté des assassins, des « apaches », dans l'argot de l'époque. Dans les textes dédiés aux prostituées, la présence de ceux-ci, même indirecte, peut être facilement devinée, car derrière chaque prostituée se trouve toujours un proxénète.

L'argot en général, et l'argot de l'époque en spécial, est extrêmement riche à l'égard de ces individus, et Bruant, un vrai maître de la langue verte[1], utilise dans ces textes bon nombre de dénominations argotiques pour cette catégorie. Le plus souvent on rencontre le terme *marlou*[2], dans des textes comme *Les petits joyeux*, *Marche des dos*, *Ronde des marmites*, *Monsieur l'bon*, *Soupé du mac*, *Chanson des michetons*, *Au bois de Boulogne*, *Tzigane* ou *Sur l'tas*. Le deuxième, comme fréquence, est le mot *dos*[3], qui apparait dans des textes comme *À Batignolles*, *Marche des dos*, *À la Glacière*, *Les vrais dos*, *À la Madeleine*, mais aussi *barbillon* (*Aux Bat. d'Af.*, *Chant d'Apaches*, *Pestailles*).

D'autres vocables ayant le même sens sont *mac*[4] (*Au bois de Vincennes*, *À la Glacière*, *Soupé du mac*), *maquet*[5] (*Lézard*), *marloupin*[6] (*Pestailles*), *marle*[7] (*Monsieur l'bon*, *Pestailles*). Comme l'on observe, il y a des textes ou plusieurs termes

argotiques signifiant 'proxénète' peuvent être rencontrés. C'est le cas de *Pestailles* (*marle*, *marloupin* et *barbillon*), *À la Glacière* (*dos* et *mac*), *Soupé du mac* (*mac* et *marlou*), *Marche des dos* (*marlou* et *dos*), *Monsieur l'bon* (*marle* et *marlou*).

Tout comme dans le cas des prostituées, qui ne naissent pas comme ça, mais elles en deviennent, les proxénètes suivent un processus pareil. Pourtant, il y en a dans les vers de Bruant de ceux qui en sont comme prédestinés à faire un tel « métier ». Il s'agit de ceux qui ne peuvent pas accepter le travail comme moyen d'existence. Un personnage comme celui de *Lézard* illustre parfaitement ce type d'individu :

On prend des magnièr' à quinze ans,
Pis on grandit sans
Qu'on les perde :
Ainsi, moi, j'aim' ben roupiller,
J' peux pas travailler,
Ça m'emmerde.

Ainsi, cette mentalité explique facilement pourquoi il est d'accord que sa sœur « travaille » pour lui :

Pendant que l' soir ej' fais ma frape,
Ma sœur fait la r'tape
Et c'est bien :

D'ici jusqu'à partager avec le « maquet » de sa sœur le gain que celle-ci apporte, ce n'est qu'un pas :

Son maquet, c'est mon camarade :
I' veut ben que j' fade
Avec eux.

Il existe dans ce texte quelques vers qui représentent une possible cause du devenir d'une telle fille, et de son frère : c'est l'absence des parents. On ne nous dit rien à ce sujet, mais on peut aisément s'imaginer les causes pour lesquelles les deux frères vivent seuls : la mort de la mère, elle aussi prostituée, à cause d'une maladie vénérienne, ou bien celle du père due à ses exploits hors-la-loi :

Alle a pus d' daron, pus d' daronne,
Alle a pus personne,
Alle a qu' moi. […]

(*Lézard*, in A. Bruant, *Dans la rue*, vol. 1 : 199)

D'ailleurs, ce n'est pas le seul texte où l'on nous parle d'une telle situation. Dans *Rose Blanche*, la pauvre fille avec un destin si tragique *«* [...] *n'avait pas connu son père, / A n'avait pus d' mère »*, de même que le personnage du texte qui emprunte son nom au plus important recueil d'Aristide Bruant, *Dans la rue* :

Moi je n' sais pas si j' suis d' Grenelle,
De Montmartre ou de la Chapelle,
D'ici, d'ailleurs ou de là-bas ;
Mais j' sais ben qu' la foule accourue,
Un matin, m'a trouvé su' l' tas
Dans la rue. […]

(*Dans la rue*, in A. Bruant, *Dans la rue*, vol. 2 : 11)

Revenant à ceux prédestinés pour exercer un tel métier, il faut remarquer que la même inappétence pour le travail peut être rencontrée dans le texte de la chanson *Gréviste*, où le personnage manifeste une peur terrible du travail, envisagé comme possible cause de sa mort ! D'ailleurs, chaque strophe finit par le même vers, *« Respec' aux abattis »*, les « abattis » (surtout au pluriel), signifiant en argot 'membres du corps (bras, jambe)', donc instruments de n'importe quel travail :

J' tiens à ma peau, moi, mes brave homme,
Tous les matins j'en jette un coup
Dans les journal et j'y vois comme
Les turbineurs i's s' cass' el' cou...
Moi !... j' m'en irais grossir la liste
Ed' ceux qu'on rapporte aplatis ?...
Pus souvent... ej' suis fataliste...
Respec' aux abattis. […]

(*Gréviste*, in A. Bruant, *Dans la rue*, vol. 1 : 187)

C'est de cette catégorie d'individus que la pègre va recruter plus tard les proxénètes, qui peuplent, à côté des prostituées, le monde bruantien. Il existe dans la création d'Aristide Bruant des textes qui leur sont dédiés à partir même du titre, comme *Les vrais dos* ou *Marche des dos*. Ce dernier est un vrai éloge du proxénétisme, vu de l'intérieur du phénomène, par ceux qui le pratiquent chaque jour, tout comme la *Ronde des marmites* était l'éloge de la prostitution dressé toujours par des représentantes de la catégorie respective.

Dans *Les vrais dos* nous assistons à la révolte d'un « vrai dos » contre ceux qui son *« braiseux d'naissance »*, car *« Ça mange et ça boit quand ça veut »*, tandis que lui, par exemple, il doit *« truquer un peu »* pour vivre. La haine qu'il ressent envers ces individus prend des accents violents dans le final du texte :

Et pis ça nous appell' les dos...
Ah ! nom de Dieu ! j' suis pas bégueule !
Mais si 'yavait pas tant d' sergots
Minc' ! que j' leur-z-y cass'rais la gueule ! […]

(*Les Vrais Dos*, in A. Bruant, *Dans la rue*, vol. 1 : 115)

Comme nous l'avons déjà dit, *Marche des dos* fait l'éloge des proxénètes, dont *« les valeurs »* sont *« en jupon »*… Tandis que les titres des riches, tenus *« en caisse »* sont soumis à la hausse ou à la baisse, eux, les « dos », ils touchent chaque soir *« un*

*coupon »*. Même si parfois un des leurs finit sous la guillotine, cela ne change rien et ne les détermine pas du tout à changer de vie :

Pourtant, les jours de guillotine,
Quand la loi raccourcit un marlou,
Nous allons lui chanter matine,
Pendant qu'on lui coupe le cou.

Refrain :
V'là les dos, viv'nt les dos !
C'est les dos les gros,
Les beaux,
A nous les marmites !
Grandes ou petites ;
V'là les dos, viv'nt les dos !
C'est les dos les gros,
Les beaux,
A nous les marmit' et vivent les dos ! […]
(*Marche des dos*, in A. Bruant, *Dans la rue*, vol. 1 : 44)

*Les Petits Joyeux*[8] fait partie d'une trilogie émouvante par laquelle Aristide Bruant va conduire les *« petits joyeux »* des buttes verdoyantes et bucoliques de Montmartre, aux sables désertiques d'Afrique (dans *Bat. d'Af.*) et aux horreurs du bagne militaire (dans *A Biribi*).

C'est nous les p'tits marlous qu'on rencont' su' les buttes,
Là oùsque le pierrot au printemps fait son nid ;
Là oùsque dans l'été nous faisons des culbutes,
Avec les p'tit's marmit's que l' bon Dieu nous fournit.

Refrain :
C'est nous les joyeux,
Les petits joyeux,
Les petits marlous qui n'ont pas froid aux yeux.

Tandis qu'ils volent *« les morlingu' aux bons passants en riolle »*, leurs *« p'tit's marmit's vid'nt les bours's des michés »*, et nous avons ici une explication de leur destinée, à côté d'une autre, le service militaire personnel que tout Français devait à la République, conformément à la Loi militaire discutée en mai 1872 :

Quand faut aller servir c'tte bon Dieu d' République
Où qu' tout l' monde est soldat, malgré son consent'ment,
On nous envoi' grossir les bataillons d'Afrique,
A caus' que les marlous aim'nt pas l' gouvernement. […]
(*Les Petits Joyeux*, in A. Bruant, *Dans la rue*, vol. 2 : 39)

La vie extrêmement dure qui les attend une fois arrivés en Afrique, nous est décrite dans la lettre qu'un « joyeux » envoie à un ami, dans le deuxième texte de cette trilogie, *Aux Bat. d'Af.*[9]:

> Depuis que j'suis dans c'tte putain d'Afrique
> A faire l' Jacqu' avec un sac su' l' dos,
> Mon vieux frangin, j' suis sec comme un coup d' trique,
> J'ai bentôt pus que d' la peau su' les os.
>
> Refrain :
> V'là l' Bat. d'Af. qui passe,
> Ohé ! ceux d' la classe !
> Viv'nt les Pantinois
> Qui vont s' tirer dans quéqu's mois ;
> A nous les gonzesses,
> Vivent nos ménesses !
> On les retrouv'ra
> Quand la classe partira. […]
>
> (*Aux Bat. d'Af.*, in A. Bruant, *Dans la rue*, vol. 2 : 47)

Le texte qui finit la trilogie, *A Biribi*[10], s'inscrit dans la même lignée. Selon ses propres dires, lors d'une interview, Bruant a assez longtemps travaillé cette chanson :

> Sept mois pour une simple chanson. A Biribi! Et si vous saviez combien de temps il y a que cette idée d'ajouter à ma collection les compagnies, de discipline d'Afrique m'obsède. Car c'est le complément de la canaille d'ici, ceux qui sont envoyés là-bas en Algérie, à Biribi, comme ils disent, pour avoir été de fortes têtes au régiment.
>
> (Byvank, 1892 : 52)

À la même occasion il dévoile aussi la source de son inspiration, d'où l'on remarque le processus de création plus élaboré qu'on ne le croyait pas :

> Ce sont des lettres envoyées par les soldats d'Afrique à leurs marmites, qui font le trottoir sur les boulevards extérieurs ; des lettres authentiques, vous pouvez m'en croire ; je les ai prises moi-même dans les tables de nuit de ces demoiselles. Que ne fait-on pas par amour de l'art !
>
> (*Ibidem* : 53)

Et devant l'expression un peu étonnée de son interlocuteur, qui ne comprenait pas très bien la sympathie que le chansonnier manifestait pour ces hors-la-loi, celui-ci avoue son attachement envers ces gens :

> J'ai du cœur pour ces gens et je me sens tout près d'eux. Je ne vais pas me gêner, si je veux vivre dans leur société : pourquoi me gênerais-je ? Je me suis fait moi-même ce que je suis, et je veux être comme je suis.
>
> (*Ibidem* : 55)

L'expérience bouleversante d'un « séjour » à Biribi a profondément marqué aussi Georges Darien qui lui en dédie un roman poignant (Cf. Georges Darien, 1890), où il décrit la vie des soldats, plus dure que celle des forçats au bagne, et où l'on crève littéralement de faim, l'alimentation se composant d'une gamelle à demi remplie d'un bouillon répugnant…

Mais parfois, la vie des proxénètes peut être très dure. C'est comme ça que finit l'existence d'un dos qui

C'était l' pus beau, c'était l' pus gros,
Comm' qui dirait l'Emp'reur des dos,
I' gouvernait à la barrière,
A la Glacière.

tué par un des siens :

C'est pas un gros, c'est un p'tit mac
Qui ya mis d' l'air dans l'estomac,
En y faisant eun' boutonnière,
A la Glacière.

(*À la Glacière*, in A. Bruant, *Dans la rue*, vol. 1 : 111)

## Conclusion

Auteur-compositeur-interprète, Aristide Bruant réussit dans ses chansons et dans ses monologues à peindre tout un monde peuplé de personnages situés en marge de la loi, sinon de vrais hors-la-loi. Le message qui ressort de toute son œuvre c'est que ces gens ne naissent pas de marginaux, mais ils le deviennent, car au-delà d'un héritage génétique indiscutable, la société de l'époque a sa propre culpabilité dans le devenir de ces malchanceux. Le portrait collectif auquel nous nous sommes arrêtés dans cet article, est composé de deux personnages, la prostituée (la tache de lumière) et le proxénète (la partie sombre), unis tous les deux dans une destinée commune, deux êtres inséparables, indissolublement liés dans toute la création bruantienne.

Finalement, comme Pierre Valdagne remarquait dans une critique littéraire de son œuvre, *« nous sommes par Bruant soudainement invités à nous pencher sur des misères morales dont le « décor » repoussant nous eût empêché de comprendre, sans lui, l'existence possible ; il nous émeut sur ces êtres équivoques, et nous contraint, non sans puissance, à nous apercevoir qu'il y a peut-être, et malgré nos répugnances, une certaine solidarité entre ces gens-là et nous. »*[11]

## NOTES

[1]D'ailleurs, Aristide Bruant est l'auteur d'un ouvrage dédié à l'argot : *L'argot au XX^e^ siècle. Dictionnaire français-argot*, Nouvelle édition augmentée d'un supplément, Paris : Librairie Ernest Flammarion, 1905.

[2] De *marlou*, *marlaud*, mots berrichons désignant le merle, oiseau réputé pour sa malice. Cf. Jean-Paul Colin, Jean-Pierre Mével, Christian Leclère (2002), *Dictionnaire de l'argot français et de ses origines*, préface Alphonse Boudard, Paris, Larousse.

[3] De *dos d'azur, dos vert* ou simplement *dos*, comparaison avec le maquereau, poisson strié de vert et de bleu. *Ibidem.*

[4] Apocope de *maquereau*, du moyen néerlandais *makelare*, intermédiaire, de *makeln*, trafiquer ; jeu de mots avec l'homonyme désignant le poisson (qui a une autre origine : les taches de sa peau). Variante *maq*. *Ibidem.*

[5] Probablement par suffixation de *maq*.

[6] Suffixation argotique de *marlou* (avec influence de *loup* pour la consonne *p*). Cf. Colin *et al.*

[7] Apocope de *marlou*. *Ibidem.*

[8] 'Joyeux', nom masculin dont le sens évolue autour de celui du milieu du XIXe siècle, soldat des Bataillons d'Afrique et celui de la fin de ce même siècle, membre d'une société chantante de Belleville. Tout comme 'philosophe' (le titre d'un autre texte bruantien), il s'agit d'un terme générique qui, par autodérision, s'applique à un personnage qui est 'joyeux' devant l'adversité.

[9] À la fin du XIX$^{e}$ siècle, en priorité, étaient affectés à l'unité d'infanterie des bataillons d'Afrique ceux qui avaient été déjà condamnés à trois mois de prison minimum.

[10] 'Biribi', nom propre, c'est un lieu de Tunisie. À l'origine, il s'agit d'un loto pratiqué en Italie. Au milieu du XIX$^{e}$ siècle, le 'birlibibi' est un jeu de dés et de coquilles de noix. Ce sens de 'hasard' illustre les décisions des conseils de discipline militaires.

[11] Cité par Oscar Méténier, in *Le chansonnier populaire Aristide Bruant*, p. 8.

## BIBLIOGRAPHIE

Bruant, A. (1921) [1889]. *Dans la rue – chansons et monologues*, dessins de Steinlen, 3 vols. Paris : Aristide Bruant, Auteur éditeur (Numérisation BnF).

Byvanck, W.G.C. (1892). *Un Hollandais à Paris en 1891.* Sensations de littérature et d'art, Préface d'A. France. Paris : Librairie Académique.

Colin, J.-P., J.-P. Mével, & C. Leclère (2002). *Dictionnaire de l'argot français et de ses origines*, préface A. Boudard. Paris : Larousse.

Darien, G. (1890) [1889]. *Biribi – Discipline militaire*, II$^{e}$ éd. Paris : Albert Savine, Éditeur.

Méténier, O. (1893). *Le chansonnier populaire Aristide Bruant*, Dessins de Steinlen. Paris : Au Mirliton.

Schub, L.R. (1976). « La chanson naturaliste : Aristide Bruant, ou le revers de la Belle Époque ». *Cahiers de l'AIEF*, 28, 1.

# When "Knowledge" Becomes Decay … at the Margins of Eden

**Denisa BĂRBUCEANU**
***University of Craiova (Romania)***
***Department of Applied Modern Languages***
<inucadulce@yahoo.com>

**ABSTRACT**

The banishment of the first men due to the fall into sin can be perceived as synonymous with the physical and spiritual marginalization they embraced when they left the Garden of Eden. They tried to forge themselves a new home out of these margins, margins that developed into their new centre of existence, thus becoming the exponents of marginalization through the use of their free will and Satan's deception. Adam is the first Jew to leave his home and settle for the margins of Eden, as God wants to keep his beloved creation near the gates of Paradise, to maintain in them the longing and purity of the primordial, innocent condition. So, the descendants of the first men begin and end their lives within the margins of the Garden, never returning, always longing for the cohabitation with God, the Creator; the rapture- translated through **marginalization** from God, from initial state and all that is pure and good becomes the first attribute of man, after the fall.

**KEYWORDS:** *first men, marginalization, margins, free will, sin*

> The marginal man is always relatively the more civilized human being. He occupies the position which has been, historically, that of the Jew in the Diaspora.
>
> (Stonequist, 1961: xviii)

The first marginal man takes us back to the beginnings, to the roots of humanity represented by Adam, whose fall would cause the physical and spiritual marginalization of humanity herself extended to Jesus Christ, the crucified Son of Man, who would eventually lift the heavy burden of the sin.

Adam is the first Jew in the Diaspora, as Everett Stonequist would say, to be banished by God and to forge himself a new home out of these margins, margins that developed into his new centre of existence, thus becoming, together with Eve, the exponents of marginalization.

Actually, Satan, the fallen angel is the first ever to experience the marginalization from Heaven, due to his well known pride:

> For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides

of the north: I will ascend above the heights of the clouds; I will be like the most High. Yet thou shalt be brought down to hell, to the sides of the pit.

(*Isaiah*, 14:13-15: 866)

In this case, marginalization is synonymic to fall, fall which will be experienced too by Adam and Eve in their pursuit for knowledge. This knowledge becomes the discord God punishes them for, not equally, because they do not sin likewise, but there are some similarities in Satan and Adam and Eve's behaviour which tell us about the desire of both angels and creation to become like the creator, or even more so.

The first book of the Holly Bible, the Genesis is representative for all mankind, as within lies hidden, in plain sight, the key to all that was and was going to be. The marginalization of the three exponents of the fall represents the cleansing of the sin, cutting it from the very root; in some cases, marginalization as a correction begets monsters, in Satan's case and repentance and recognition of the sin in Adam and Eve's case.

The worlds that spring out of the phenomenon of marginalization are both terrifying and full of hope and love, as they are continuously extending their margins to the margins of the Earth. This huge burden of both physical and, even worse, spiritual marginalization resides in the pursuit of "knowledge" of man when tempted by the old serpent. The inverted commas in the word knowledge are there on purpose, because the only knowledge creation achieves after sinning is the knowledge of evil from that infamous **tree of knowledge of good and evil**.

The tree's existence can be traced back, before the creation of man, so good and evil preceded man, because God, in his Holly Trinity had placed in Eden both the **Tree of Life** which can be associated to the Holly Cross of Christ's passions and the Tree of knowledge of good and evil, precisely to give his creation **free will**, otherwise creation would have been, as father Arsenie Papacioc would say, a gear which employs another wheel, in a nutshell, a bird in a golden cage, a slave at the disposal of the master; such creation, the father continues, would not have been perfect unless free.

It is with this free will that the first man toyed by not listening the word of God, his Creator, questioning his honesty, and instead, listening the word of the serpent above the word of his God.

The spiritual **marginalization** that emerges from this disobedience is even worse than the material, physical one; in the case of **the physical one**, we know Adam and Eve were banished from Eden, God putting cherubim with flaming swords to guard the doors of the Garden, so they were physically removed from the place where sinful creation had no longer the right to remain.

The **knowledge** the have gained turns to decay, as they will grow old, be submitted to disease, pain and eventually die, returning their bodies to the Earth they came from, as material creation, Adam meaning *„Adamah – dust of the earth,"* (Ginzberg, 1998: 62) the hermaphrodite, as *"Adam originally had two faces, which were separated at the birth of Eve."* (*Ibidem*: 66)

> So, "God banishes Adam but does not rescind his knowledge of good end evil and decree that it once again must belong to Himself alone. The theft of knowledge can be punished but not reversed."
>
> (Zoja, 1995: 145)

Louis Ginzberg also tells us that the names Is and Isă are the first names of Adam and Eve, which God had chosen for them in honour of his Name, but later he abandoned the idea.

**To marginalize** them physically means to remove the corrupted human being from the holly place which they no longer fitted in, because their DNA got degraded by sin:

> And Eve saw the apple was good to taste, meaning lust of the flesh, as St. John says in the Letter I, that it was beautiful to look at, lust of the eyes and gave science, the pride of life (...) And then lust of flesh, lust of the eyes and the pride of life, are all inscribed in disobedience, unbelief and hence in the group of Death. You feed on them, you feed on death. (our translation, D.B.)
>
> (Bădescu, 2007: 231)

> Adam is the first and foremost related to God. In the spare and schematized language of Genesis 1, Adam is the fleshly distillation of the creative and divine word, stamped with the divine image. In the concrete portrayal of Genesis 2, Adam's form is shaped by the Divine Potter's hands, animated by the divine breathe blown into his nostrils. Against the canopy of space and the topography of earth-beating, swarming and lumbering with fertile and fantastic life – Adam stands in unique relationship with God.
>
> (Ryken, 1998: 9)

Satan corrupts human being out of jealousy, because God had created Adam and Eve to replace the sum of fallen angels that walked away with Lucifer, thus, the fallen angel wanted to prove God that they can fall too, hence continuing the war began in the heavens. This **marginalization** planned by Satan is shrewdly intertwined; the language used is so poisoned that by rhetorically asking if God had forbidden them to something, creation got suspicious of God Himself for wanting to keep them in darkness:

> Now the serpent was more subtle then any beast of the field, which the LORD God had made, and he said onto the woman, Yea, hath God said, Ye shall not eat of every tree of the garden? And the woman said onto the serpent, Wee may eat of the fruit of the trees of the garden: But of the fruit of the tree, which is in the midst of the garden, God hath said, Ye shall not ate of it, neither shall ye touch it, lest ye die. And the Serpent said onto the woman, Ye shall not surely die. For God doeth know, that in the day ye eat thereof, then your eyes shall be opened: and yee shall be as Gods, knowing good and evil. And when the woman saw, that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did ate, and gave also onto her husband with her, and he did ate.
>
> (*Genesis* 3: 1-6: 3)

The plan to destroy creation and rip it form God became successful and through disobedience sin got into the world, through Adam and through obedience salvation would later come into the world, trough Jesus Christ, making thus the first prophecy regarding Christ's crucifixion and the salvation of the fallen man, as a comfort for them: *"And I will put enmitie between thee and the woman, and between thy seed and her seed: it shall bruise thy head, and thou shall bruise his heel."* (*Genesis* 3: 15:4)

A rational being, man is the perfect creation in which flesh and spirit dwell, a union of the things that apparently could not coexist: dust and spirit.

The spiritual marginalization is the separation from the holiness and innocence of the primordial state of man who can never recover it, as man is doomed to die and decompose, bringing back not only what he had previously taken from the dust but far more important, returning the soul to God.

> Some external manifestation or expression or reflection of man's inward life, of the truth by which he lives, is absolutely necessary to nourish and support it. Without this he cannot live, much less be satisfied. He feels the dead and powerless nature of mere ideas and abstractions. These are to him but a "lumen siccum", a dry light.
>
> (McIlvaine, 1847: 4)

The punishment of the original sin, of the "knowledge" the have usurped is death, physical one and spiritual one, because they are still separated from God, receiving the breath of hell, as all human beings did until the arrival of Jesus Christ. *"The Second Adam image draws our attention back to genesis, yes: but it also prompts us to consider beyond that what lies in store for us."* (Kreitzer, 1994: 156) – who broke the gates of hell and restored their place next to the Creator. *"Jesus Christ was more than just the first person in a new humanity- more than a mere progenitor – in Paul's thought. He was, by means of his risen Spirit, present in the life of the believing community – the creation force which brought it to birth."* (*Ibidem*: 149)

We can see signs of marginalization in Cain, too, the first son of Adam and Eve; having already a **spiritual stigmata**, due to his parents' fall from the Grace of God, through disobedience, **Cain**, the first born, out of a pair – again the duality, can be considered metaphorically the son of perdition, the consequence of his fathers' sin, the first creation of the created, or the son of the devil, which symbolically impregnates Eve. The second son of another pair is Abel, the good one – who has not got the *"(...) demoniacal intelligence capable of perverting the promethean aspirations of a would-be metaphysical rebel."* (Brewer, 1994: 106) – the son of God, who does the things pleased to God.

Thus, the first sons of Adam and Eve are translated into breeze – Abel and smith – Cain, a dualism, an antagonism, representing spirit and matter. In *Filocalia*, Maxim the Confessor in *Answers to Talasie* says:

> **Cain** is the law of the **flesh**, the first born after Adam disobeyed the divine. And **Abel** is the mind-spirit, whom Adam gives birth later through **repentance**. This latter is the

> one that Cain kills, because he proceeded to the contemplation of nature before acquiring perfect skills for this purpose.
>
> (*Filocalia*, 2005: 255)

God's marginalization of man forced him to build cities for himself and his offspring, thus man creates a new brick Eden, abandoning God's work and surrounding himself with his own dusty work as a poor substitute of the lost centre of his existence.

> Historical worlds are constructed and deconstructed worlds, built and rebuilt. However, deconstruction, world demolitions cannot reach the substratum of the uncreated energies, on whose foundation all creation is built, whose hypostatic property is latent, making them invulnerable before the law of entropy.
>
> (Bădescu, 2004: 151)

But there can be no brick or stone thick and tall enough to cover man or make him forget he was once in direct connection with his Creator. The spiritual and physical marginalization proves to be far more painful and irreplaceable than anything man had ever experienced so far.

## BIBLIOGRAPHY

*** (2005). *Filocalia*. Răspunsuri către Talasie Apologeticum, traducere Pr. Dumitru Staniloae. Bucureşti: Editura Institutul Biblic şi de Misiune Ortodoxă.

*** (2010). *The Holy Bible*: *King James Version*. Hendrickson Publishers.

Bădescu, I. (2004). *Cu faţa spre Bizant*. Bucureşti: Mica Valahie.

———— (2007). *Sociologie Noologică. Ordinea spirituală a societăţii*. Bucureşti: Mica Valahie.

Brewer, D.W. (1994). *The Shelley-Byron Conversation*. Gainesville, FL: University Press of Florida.

Ginzberg, L. (1998). *The Legends of the Jews*, Vol. 1: *From the Creation to Jacob*, translated by H. Szold, H. John Hopkins University Press.

Kreitzer, L.J. (1994). *Prometheus and Adam: enduring symbols of the human situation*. Washington, D.C.: University Press of America.

McIlvaine, H.J. (1847). *The Tree of the Knowledge of Good and Evil*. New York: M.W. Dodd.

Ryken, L., Wilhoit, J.C., & Longman III, T. (eds.) (1998). *Dictionary of Biblical Imagery*. Westmont, IL: InterVarsity Press.

Stonequist, E.V. (1961). *The marginal man: a study in personality and culture conflict*. Russell & Russell.

Zoja, L. (1995). *Growth and Guilt: Psychology and the Limits of Development*. London & New York: Routledge.

# „Standard” şi „marginal” în predarea RLS

**Gabriela BIRIŞ**
***Universitatea din Craiova (România)***
***Departamentul de Limbi Moderne Aplicate***
<rogabi25@hotmail.com>

**ABSTRACT: “Standard” and “marginal” in teaching Romanian as a Foreign Language**

The diversification of communicative situations and contexts in present Romanian imposes new discussions regarding the lexical content of textbooks used in teaching Romanian as a foreign language. The general trends manifested in contemporary Romanian, i.e. the generalization of familiar language and colloquial style, have determined the acceptance – although partial – and the introduction of ‘marginal’ elements in the most recent books for the didactics of Romanian (Kohn, 2009). The process of teaching Romanian as a foreign language should reflect the dynamics of the language use in order to create a communicative competence comparable to that of a native speaker by rethinking the relationship between what is considered to be ‘standard’ and ‘marginal’ in the language use and selecting the lexical content of textbooks in accordance to these criteria. Our paper presents an analysis of this relationship from the perspective of the latest textbooks for Romanian as a foreign language pleading for the introduction of colloquial elements: jargon, slang, familiar language etc.

**KEYWORDS:** *Romanian as a foreign language, linguistic standardization, language use, vocabulary*

## 1. Privitor la standardizarea lingvistică

În general, procesul de standardizare lingvistică este privit ca rezultat al unor acțiuni conștiente, bine definite ca scop, ce vin din partea unor instituții sau a unor indivizi. În realitate, limbile standard sunt variante lingvistice relativ uniforme, ce funcționează ca model în raport de care se evaluează comportamentul lingvistic individual, între normă și limba vorbită existând o interacțiune sociolingvistică foarte complexă (Deumert & Vandenbussche, 2003: 456-457). De fapt, norma standard reprezintă o aproximare a uzului general al limbii pe baza enunțurilor cu cea mai mare frecvență și este fixată prin gramaticile descriptiv-normative (DSL, s.v. *standard*). Din punct de vedere lexical, este o variantă a limbii literare nemarcată de specializare profesională, care se raportează la condiții obișnuite de comunicare (*Ibid.*).

Timp de câteva secole, franceza a funcționat ca model cultural pentru standardizarea lingvistică, având academia ca instituție prescriptivă ce coordonează și modelează procesul de codificare (*Ibid.*: 456). Sub această influență franceză a funcționat și în România un sistem centralizat de normare unică instituționalizată, cu academia drept autoritate supremă, care a creat impresia unei limbi corecte, perfecte, unitare

(Zafiu, 2010: 16). Lingviștii au atras însă atenția că norma reală se stabilește mai curând prin confruntarea și concurența dintre centre de prestigiu și de acțiune culturală, aspect devenit evident după 1989 (*Ibid.*). În normarea limbii române, de-a lungul timpului, au existat criterii dominante pentru selectarea unei forme, care merg de la etimologie, tradiție, analogie sau regularități ale sistemului, până la criterii estetice (Zafiu, 2007: 457), notele specifice ale limbii române fiind date de tensiuni între registrul popular și cel cult (Zafiu, 2010: 16).

Discuțiile despre standardizare lingvistică și normă literară au fost redeschise pentru limba română odată cu pregătirea ediției a II-a pentru DOOM (*Dicționarul ortografic, ortoepic și morfologic al limbii române*), când s-a pus problema adoptării unei singure norme academice sau a mai multor norme (Vintilă Rădulescu, 2005: 87), fapt ce evidențiază o importantă caracteristică a limbii noastre literare: caracterul ei mai puțin normat, în comparație cu alte limbi de cultură, care au o tradiție a normării cu mult mai veche decât româna (*Ibid.*: 88).

Problemele au fost cu atât mai spinoase în actualizarea intrărilor din prima ediție a dicționarului și în acceptarea unor intrări noi, dată fiind dinamica recunoscută a domeniului lexical, fiind aproape imposibil de radiografiat „falia" lexicală a **românei actuale**, din moment ce doar stilul beletristic, spre exemplu, acceptă în acest moment numeroase variante neliterare: forme lexicale învechite sau ieșite din uz, forme dialectale, populare sau argotice, dar și livrești sau neologice (*Ibid.*). Identificate în mass-media sau în limba vorbită, cele aproximativ 2.500 de cuvinte noi din $DOOM_2$ sunt împrumuturi recente din limba engleză, categoria cea mai numeroasă, ce denumesc realități caracteristice ultimelor două-trei decenii: *a accesa, a acciza, aerobic, aftershave, banking, chat, chips, coca-cola* etc. Şi-au găsit loc în noua ediţie a dicţionarului şi cuvinte religioase, neincluse în prima ediţie din motive ideologice, cum ar fi: *Adormirea Maicii Domnului, Atotputernicul, ayatollah, bine-credincios, Iisus* etc., dar şi o serie de cuvinte marcate ca familiare şi/sau populare: *afară că, afurisit, a aiuri (a zăpăci), aplaudac, aschimodie, aşa şi aşa, aurolac, a se bosumfla, a butona, bla-bla, căcat, căpos, chit că, a se cruci, curvă, delăsător, diliu (nebun), doar-doar, a fuşeri, gagică, golan, maidanez, mârlănie,mă-ta, rahat (excrement), tip(ă),* sau ca argotice, un număr foarte redus: *matol, mişto* etc. Înnoirea lexicală a ediţiei nu a inclus însă şi elemente populare sau de argou „tare", evitate de mai toate dicţionarele tipărite anterior, cum ar fi denumiri ale organelor sexuale feminine sau masculine sau ale unor procese fiziologice. Cu toate acestea, putem constata o „relaxare" a normei lexicale în $DOOM_2$, care surprinde cu mai multă fidelitate profilul limbii vorbite.

În general, în lucrările lingvistice normative elaborate pentru limba română ca limbă maternă, există un „sistem de referință" unic, în funcție de care se decide elaborarea normelor, reprezentat de **uzul intelectualilor bucureşteni din generaţia medie** (*Ibid.*). Materialul lingvistic cu care se ilustrează diverse aspecte gramaticale, lexicale sau de alt tip a fost selectat, cu precădere, din texte literare, fiind evitat registrul oral și situațiile cotidiene de comunicare, poate și din cauză că nu dispunem de o bază de date pentru limba vorbită, textele scrise fiind și cele mai accesibile. În

paralel, lucrările destinate românei ca limbă străină s-au raportat la aproximativ acelaşi reper, formulat însă mai puţin restrictiv din punct de vedere geografic, prin intermediul termenului de **română curentă citadină** (Şuteu, 1998: 180-181), adică limba română folosită de un vorbitor cult din mediul urban (Iliescu, 1994: 7). Ambii termeni presupun şi o componentă de limbă vorbită cu un conţinut popular sau argotic, reprezentând o realitate lingvistică de necontestat pentru orice intelectual citadin, fie el bucureştean sau nu, reflectată destul de rar în manuale sau în dicţionare. Manualele de RLS au oscilat, până în anii '90, între selectarea unor texte literare, o „modă" a manualelor pentru franceză din anii '50-'70, şi imaginarea unor secvenţe de dialog sau de descriere cu un caracter dacă nu complet artificial, cel puţin neobişnuit pentru condiţiile uzuale de comunicare.

După 1989, s-a simţit nevoia elaborării unor materiale didactice noi, moderne şi unitare ca metodă şi concepţie, având drept modele lucrări similare din străinătate, pentru a fi folosite în procesul de predare/învăţare a limbii române. Concepute din perspectiva celui care învaţă româna ca a doua limbă, noile lucrări, adaptate la interesele, la vârsta şi la nivelul de cunoştinţe al cursantului, sunt orientate, pe de o parte, spre integrarea într-un sistem de relaţii paradigmatice a componentelor lexicale şi gramaticale ale limbii române, şi, pe de altă parte, pentru a servi comunicării, urmărindu-se identificarea relaţiilor sintagmatice, a combinaţiilor, a vecinătăţilor cu stabilitate şi frecvenţă mare ale anumitor unităţi lexicale sau gramaticale. S-au înmulţit astfel textele care reproduc limba vorbită, limba în situaţii cotidiene de comunicare, fără a se accepta însă și structuri populare, argotice sau de jargon, dintr-o fidelitate față de ceea ce este considerat a fi „standard", „normat", „cult".

Predarea unei varietăţi standard a limbii române este legitimă şi necesară în procesul didactic, fiind cerută de circumstanţe oficiale şi formale; în acelaşi timp însă, vorbirea cotidiană, situaţiile concrete de utilizare a limbii reclamă predarea unor varietăţi ale limbii ce trebuie cunoscute de un vorbitor expus unor dialoguri autentice, „de stradă", mai ales atunci când este prezent în mediul lingvistic românesc.

## 2. Româna actuală – profil lexical

Începând cu anii '90, limba română cunoaște o perioadă extrem de dinamică sup raport lexical, cu numeroase împrumuturi din limba engleză, dar și cu pătrunderea oralității colocviale în discursul public și chiar în cel științific, diversele tipuri de texte și de stiluri funcționale cunoscând numeroase interferențe. Vorbim astfel despre tendințe care nu caracterizează doar limba română și care țin de trei factori globali importanți:

> Tendințele actuale ale limbii române sunt în parte manifestări ale unor tendințe mai generale, comune mai multor limbi. Trei factori „globali" au în prezent incidență asupra evoluției lingvistice a limbii române: (a) *influența englezei*; (b) *influența comunicării prin mijloacele electronice*; (c) *apropierea dintre cult și popular, dintre scris și vorbit*.
>
> (Zafiu, 2010: 16)

Într-o bună măsură, DOOM2 a reuşit să ţină pasul cu aceste schimbări, acceptând intrări din registrul familiar, de tipul *aplaudac, aurolac, chioşcar* etc., cărora doar trecerea timpului le va putea valida apartenenţa la limba română. Deşi au existat numeroase voci care au deplâns „degradarea” românei şi au propus măsuri legislative de cultivare a limbii, cazul Legii Pruteanu, evoluţia lexicală îşi urmează cursul, în ciuda acestor excese de hipercorectitudine (*Ibid.*: 21).

O simplă emisiune de ştiri poate prilejui întâlnirea cu elemente de argou de tipul: *şpagă, ţeapă* etc. sau cu elemente din zona colocvialului, pe care nu numai că nu le regăsim în manualele de RLS, dar sunt şanse mari să nu poată fi decodate nici cu ajutorul celor mai recente dicţionare destinate vorbitorilor nativi. În fața acestei situații se pune problema dacă este îndreptățită includerea în manualele de RLS a cuvintelor considerate mult timp „marginale” sau însușirea lor trebuie lăsată în grija vorbitorilor nativi cu care se va intra în contact direct, la un anumit moment, și care vor intermedia învățarea lor.

## 3. Lexic „marginal” în manuale de RLS

Conţinutul manualelor de limba română pentru străini a fost criticat din perspectiva unei strategii comunicative utopice: prezentarea unei viziuni exclusiv pozitive asupra realităţii, specifică regimurilor totalitare, ce opera anumite selecţii lexicale, cum ar fi evitarea adjectivelor de evaluare negativă: *rău, prost, urât* (Zafiu, 2001: 139). Chiar dacă viziunea generală a manualelor a cunoscut nuanţări după 1989, în sensul că aspectele pozitive nu mai au caracter absolut (*Ibid.*: 139), conţinutul lexical al lucrărilor didactice pentru limba română se circumscrie unui registru stilistic înalt, elaborat, fără legătură cu uzul sau cu situaţiile de viaţă cotidiană. Chiar şi atunci când sunt imaginate situaţii de conversaţie familiară, elementele de spontaneitate sunt rare, iar inventarul lexical nu include niciodată elemente populare sau de argou.

Situația tinde să se modifice odată cu apariția unor lucrări noi, care au introdus elemente de limbaj familiar, optând pentru secvențe de limbă vorbită în relație autentică, directă, cu situații cotidiene.

Un exemplu în acest sens îl constituie manualul *Puls* al Danielei Kohn (2009), în care au fost introduse secțiuni distincte intitulate *Româna utilă*, prin intermediul cărora și-au găsit locul în manual o serie de structuri familiare/colocviale, de tipul: *mulțam!/ mersi?, ciao!, așa și așa, habar n-am!, zău?, ești pe lângă!, linge-blide, a băga la ghiozdan, a hali, papă tot!, papa bun, a se ghiftui, casă de piatră!, ia-mă nene!, face și drege, fac blatul* etc.

În același timp, au fost acceptate și enunțuri sau cuvinte „negative” de tipul: *nu am timp de cumpărături...., nu merg cu plăcere la piață..., nasol, bârfă, porcule!, marș!* etc. „Relaxarea” lexicală nu a mers însă până la includerea unor structuri verbale specifice stărilor conflictuale, păstrându-se, în continuare, doar secvențe dialogale consensuale și politicoase, puținele cuvinte negative menționate anterior fiind prezentate izolat, neintegrate în enunțuri.

## 4. Vocabular minimal pentru RLS

Încercările de a propune un inventar lexical necesar însușirii limbii române sunt foarte puține și relativ izolate, limitându-se la glosarele care însoțesc manualele. Cea mai importantă inițiativă de acest tip o reprezintă *Vocabularul minimal al limbii române* (1994, 2001), gândit mai curând ca un instrument lexicografic – cuvintele fiind traduse în engleză, franceză, germană, italiană şi spaniolă –, şi nu ca un auxiliar didactic, în care sunt incluse aproximativ 3.500 de cuvinte, neierarhizate pe niveluri de studiu. Prin parcurgerea *Vocabularului* (2001) putem constata prezența unor cuvinte ce țin de registrul colocvial, semnalate ca atare, de tipul: *Baftă!, Bagă de seamă!, bătaie de joc/de cap, a se căra, a pârî, poză*, și absența oricăror elemente de argou sau de limbaj popular. Putem deduce de aici opțiunea autoarelor pentru un inventar lexical standard, cult, în defavoarea structurilor specifice limbii vorbite.

## 5. Concluzii

Din perspectiva lucrărilor didactice de RLS, conceptului de lexic „marginal" i se subordonează deopotrivă cuvinte din registrul familiar sau colocvial, din cel argotic și chiar lexic religios, din jargonul comunicării pe internet, în special a tinerilor, evitate dintr-o opțiune clară a autorilor de manuale pentru limba standard și pentru stilul „înalt". Variantele lexicale specifice situațiilor de impolitețe sunt și ele absente și nu pot fi însușite decât de la vorbitorii nativi, prin contact direct.

Impactul pe care îl au azi mijloacele electronice de comunicare sau televizorul asupra vorbitorilor și a limbii în general nu ar trebui neglijat, tendințele lingvistice promovate de aceste medii impunând un cu totul alt conținut manualelor de RLS, decât cel de până acum. Din moment ce spaţiul public s-a deschis atât de mult în direcţia colocvialului, fie că ne place sau nu, va trebui să acceptăm un conţinut de manual în acord cu această realitate lingvistică, pentru a nu crea o „ruptură" între ceea ce se predă în sala de curs şi modul în care se comunică autentic. Poate că autorii de manuale ar trebui să-şi analizeze cu sinceritate idiostilurile, înainte de scrierea manualelor, să renunţe la false pudori şi la cenzura „înaltă", recunoscând deschis că şi profesorii vorbesc în particular cu *nasol, mişto, ţeapă, curvă* etc.

Departe de a pleda pentru elemente de vulgaritate, semnalăm necesitatea de a include în manuale acele structuri lexicale specifice limbii vorbite, menite a conferi spontaneitate și credibilitate lecțiilor din manual, fie că este vorba despre argou, limbaj familiar sau popular. Secţiunile de limbă vorbită sunt absolut necesare, dacă vrem ca studenţii noştri să dobândească reale competenţe de comunicare, cu atât mai mult cu cât majoritatea sunt prezenţi în România în momentul învăţării limbii, fiind puşi în situația de a folosi limba în cele mai variate contexte și domenii sociale, în contacte directe cu vorbitorii nativi. A nu se înțelege că dorim împânzirea manualelor cu tot felul de vorbe grele, așa cum s-a întâmplat în filmele românești și în spectacolele de teatru, imediat după 1989, ca semn al „democratizării" și „deschiderii" mijloacelor de expresie artistică. Prin acceptarea limbii „vorbite" în manualele de RLS

ne vom alinia cerințelor de învățare și evaluare aflate în vigoare, de ceva timp, pentru limbile de largă circulație.

## BIBLIOGRAFIE

Bidu-Vrănceanu, A., C. Călărașu, & L. Ionescu-Ruxăndoiu (2001). *Dicționar de științe ale limbii*. București: Nemira. (DSL)

Deumert, A. & W. Vandenbussche (2003). *Research directions in the study of language standardization*. In: *German Standardization: Past to Present*. Amsterdam: John Benjamins Publishing, 455-469.

Iliescu, M. (coord.) (1981). *Vocabularul minimal al limbii române. Cu traducere în limbile engleză, franceză, spaniolă*. Bucureşti: Editura Didactică şi Pedagogică.

———— (coord.) (1994). *Vocabularul minimal al limbii române curente cu indicaţii gramaticale complete tradus în germană, franceză, italiană, spaniol*. Bucureşti: Demiurg.

———— (coord.) (2001). *Dicţionar poliglot*. Bucureşti: Teora.

Şuteu, F. (1998). *Româna citadină*. In: *Études romanes dédiées à Maria Iliescu*. Craiova: Universitaria, 180-181.

Vintilă-Rădulescu, I. (2005). „Normă şi norme în tradiţia filologică românească”. *Philologica Jassyensis*, 1-2, I, 87-98.

Zafiu, R. (2007). „Criterii estetice în normarea limbii române”. In: *Studii lingvistice. Omagiu profesoarei Gabriela Pană Dindelegan, la aniversare*. București: EUB, 467- 473.

———— (2010). „Present-day tendencies in the Romanian language”. In: *International Symposium: Research and Education in an Innovation Era*. Arad: Universitatea „Aurel Vlaicu”, 13-26.

# Things That Matter in Henry James' Short Story

**Felicia BURDESCU**
***University of Craiova (Romania)***
***Faculty of Letters***
<fburdescu@gmail.com>

**ABSTRACT**

Writing at the turn of the 20th century, to announce modernity in fiction, Henry James has got an aura of a master. Communication is *intentional* in his works of explicit aesthetics (*The Art of Fiction*) or of implicit aesthetics – short stories and novels. By contrasting his literary manifesto to the realist/modernist prose of his works we can infer means of communication the writer had planned through the very fictional composition. The prose also introduces a lot of Jamesean intimate personality.

**KEYWORDS:** *explicit/implicit aesthetics, fictional composition, intimate personality*

If we were to consider Henry James within a process of *evolution* that would certainly be towards his *aura* of a master. Today he is appreciated, read and translated throughout the world. His work and personality have got an immense popularity and practically influenced all fiction writers in the much *debatable* 20th century. For the English or world novel, modernity is unthinkable to critics without the artistic accomplishment of Henry James.

It is certain that narrative techniques displaying problems of the modern individual in Conrad, the complex point of view in Joyce, the *sensible* stream of consciousness technique in Woolf wouldn't have had a model to appear in English without James's works. As for the *patient* building of characters and psychological introspection of his heroes, males and females, Henry James has been rightly called a genius talent, like Shakespeare's or Dostoyevsky's. Besides his inborn talent he was always a keen observer of people and places around him. When asked about sources of inspiration, Henry James would put it short *they came from gossip,* to their large extent. But it must have been his intellectual background that makes up a part of the accomplished works. Son of a Swedemborgean priest, Henry was born in New York. He belonged to a rich American family with English ancestors that could afford to travel throughout Europe, for the education of their children. His brother William became a philosopher and from his pragmatism and that of the American heritage, one can infer some of the socio-economic realities of the 19th century in his books.

While keeping the pace with the European Realism (Balzac, Flaubert, Zola, Turgenev), along producing *plot novels*, Henry James made room for a *modern sensibility* communicated from the writer's personality to the readers. He used such elevated and polished style, that reminds one of the *art of painting* that he had tries

before novel writing. In fact he never became the writer of mass or mob actions, like his Victorian predecessors but his political views always proved keen and his sense of history was present in almost all of his literary pieces.

Communication in Henry James is always *intentional* and it falls under *explicit aesthetics* and *implicit aesthetics* which are indirectly revealed through the text. His *doctrinal ambitions* were by writing not only reviews and essays on fellow writers but also by creating *The Art of Fiction*, his literary manifesto of the *realistic*, modern art to be that contains his explicit novel aesthetics in 1884. The metaphor of the novel, the *all comprising house of fiction* wherein he stages characters at the windows, and the writer behind them with *a more relative authorial consciousness* than *omniscience* and the focus which his critical mind gives to the reader all sets the critique in front of an unprecedented awareness of *novel composition*. In fact the critical essay makes up the early scheme of a *semiosis*. James adds to it *the quality of a model* (of novel writing) *shows the quality of the mind of its producer.*

Under the literary commentary James makes to answer an essay of Sir Walter Besant in *The Art of Fiction*, we follow in fact the art of aesthetic communication at its best. The intended critical piece becomes a literary text in itself or moreover, a statement on novel composition for *the master*. The minds of the characters are planned according to the writer's encompassing power of imagination designed in the knitted relationships that he might cause among themselves. Of course that is self-reflexive art, losing behind any mimesis it had started from.

Henry James proves his talent not only in the large fiction whose many volumes he complies with the patience of a saint, but also in short pieces, his brilliant short stories that made his name no less famous from the beginning (*Daisy Miller*, *Treasure of Poynton*). We find *The Real Thing*, *The Jolly Corner* and *The Beast in the Jungle*, most representative for the ideas sustained in *The Art of Fiction*, samples which set up the Jamesean poetics of the possible for modern fiction.

*The Real Thing* has been rightly called an exquisite demonstration of what the Jamesean quality of a *sitter* might be. The concept entered his life and his art not only as a symbol. Having made the tour of almost all great museums in West Europe, there is no wonder his artistic mind was first attracted by plastic arts. From *Autobiography* Henry James appears to have had an *adventurous* nature or he would have liked to be a daring man, but he abandoned extreme experiences that marked his life (the fascination with water, trying drama which confronted him to failure, self-attraction to painting), only to project his wishes and intentions to the condition and fate of his heroes.

> When she was away from him his occupation was gone - she never *had* been away from him. I judged, rightly, that in their awkward situation their close union was their main comfort and that this union had no weak spot. It was a real marriage, an encouragement to the hesitating, a nut for pessimists to crack. Their address was humble (I remember afterwards thinking it had been the only thing about them that was really professional), and I could fancy the lamentable lodgings in which the Major would have been left alone. He could bear them with his wife – he couldn't bear them without her.
>
> (Henry James, *The Real Thing*, p. 650)

The play of guessing lives out of their appearance, clothes, manners and social conduct is masterfully offered by Mr. and Mrs. Monarch, a pair of sitters and a family from the upper middle classes that have commissioned a portrait to the painter/author. The complex narratology in the third person male voice enters the short story, uniting the dialogues with psychological introspection. There is a power of the *detail* which is so very *realistic* in the 19th century fiction that James keeps for his works. Details become *the real thing* that helps compiling Jamesean imagination that is lurking between reality and his power to fancy a world of the possible in fiction. It turns out quite a representation of to see, to understand, to communicate in Henry James. *The real thing* becomes an *objective correlative* in the Jamesean fiction much earlier than the 20th century concept defined by T.S. Eliot.

Dostoyevsky would have put that power of fancying a fictional world in his *Journal*: *why look for the fantastic? I have it all the time round myself in reality*, which makes us believe James also, had a special power to transfigure reality into art and a sensibility to foreground the *queery, uncommon* in it.

> Humanity is immense, and reality has a myriad forms; the most one can affirm is that some of the flowers of fiction have the odour of it, and others have not; as for telling you in advance how your nosegay should be composed, that is another affair. It is equally excellent and inconclusive to say that one must write from experience; to our supposititious aspirant such a declaration might savour of mockery. What kind of experience is intended, and where does it begin and end? Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider web of the finest silken threads suspended in the chamber of consciousness, and catching every airborne particle in its tissue.
>
> (Henry James, *The Real Thing*, p. 718)

*The Jolly Corner* might be one such piece in which old remembrances of James's childhood frustrations and fear of the large empty house from New York succeeded in being *filled up* with phantom characters, having a strange relationship with a shadow. The chronotope is more than suggestive because the character is attracted to the part of the house facing some brothel and then it is turned into the *jolly corner* where the young hero meets a *jolly shadow*. In fact there is a sexual relationship that the writer imagines with an apparition in a Doppelganger effect. From the psychoanalytical point of view, looking through the eyes of a mature writer James wishes to communicate the pleasure and the pain of an uncertain sexual intercourse or a shift of identity.

> Though never considered by the critics or friends an *open* homosexual (Bailey strongly reacted against the idea) today we reinterpret his confessions from letters and *Autobiography*. And what we night link with his intimate sexuality comes from the *Master's camp* writing. Compared to Wilde's *directness*, there is a refined and disguised manner of camp prose, to communicate Henry James's sexual reformulation from an adolescent to a mature person.
>
> (Sontag, 2009: 275)

The short story is very complex. On mentioning La Gallerie d'Apollon from Louvre, the chronotope becomes stylistically overmarked. It stands for James's meeting with Oscar Wilde, in a *regressed* intercourse. After he settled down in England the *Master* became an admirer of Wilde's, both of his literary works and of his queery sexuality as an *open gay*, confronting sham morality in the U.K.

The critique has pointed out the *non-figurative* James created in the beginnings of modernity, besides the rich tissue of his prose filled with *figurative* natural, descriptions, social panorama. Like that, his discourse verging the 20th century, made room for the polyphony of voices to appear in his fiction. In *The Beast in the Jungle*, modernity, pessimism and dark webs of Jamesean personality invade the relationship the hero has with a *non-figurative being* in the end and that is the agony of dying and the meeting with death of the modern/existential writer James had become.

> He saw the Jungle of his life and saw the lurking Beast; then, while he looked, perceived it, as by a stir of the air, rise, huge and hideous, for the leap that was to settle him. His eyes darkened - it was close; and, instinctively turning, in his hallucination, to avoid it, he flung himself, face down, on the tomb.
>
> (Henry James, *The Beast in the Jungle*, p. 687)

James like fellow writers of the 20th century was seized with an obsession of death whereas playfulness and irony, mild criticism and human acceptance came to an end on meeting such a Beast in the jungle of the world. Why should Marcher, the protagonist who has had such an encounter with death, passed through that lethal experience, quite in parallel with his intended marriage to Mary Bartram?! What else did the *Master* wish to let us know about his intimacy… fact is that he never married which is also a sign to his homo-erotic feelings. And the theme of shifting identity in modern man was on his mind.

> It led, briefly, in the course of the October afternoon, to his closer meeting with May Bartram, whose face, a reminder, yet not quite a remembrance, as they sat much separated at a very long table, had begun merely by troubling him rather pleasantly. It affected him as the sequel of something of which he had lost the beginning. He knew it, and for the time quite welcomed it, as a continuation, but didn't know what it continued, which was an interest or an amusement the greater as he was also somehow aware – yet without a direct sign from her – that the young woman herself hadn't lost the thread.
>
> (Henry James, *The Beast in the Jungle* p. 660)

After 1900, when reviewing his complete works to be published by Macmillan, James chose *The Ambassadors* for his most elaborated art piece. Great works can be reinterpreted by new waves of criticism. On considering James's international theme and hero (Americans in the west of Europe) there is a minute planning of symbolic *time* and *space* of contrasted worlds- the French and the Americans. The writer sets them into motion to introduce two opposite cultures. Paris becomes socially restructured versus provincial Wollett in order to compare economic thriving in the USA,

as different from successful, but rather unproductive western civilization. Whereas the Americans deploy a pragmatic side if effects and a prosperous economy, the French foreground a cultural tradition through people and places – Paris.

While I am comfortable with Susan Sontag's *Against Interpretation. Essays for Text Analysis*, I am not with David Lodge's *Strether by the River* in which *communicating power* of the author appears somehow *average* and *old-fashioned*. The Master seems to have intended with *The Ambassadors* to give a *male version* of his Jamesean story and hero, a sequel to *The Portrait of a Lady*. In the amplitude of the story and character Strether becomes a sort of Prince Miskin from Dostoyevsky's *The Idiot*. He is trying to act and give answers not only to his *small* provincial puzzles, but also to the human level of understanding with social implication (Stoenescu, 1972: 10):

> Strether represents an ideal kind of filter for reality data, one that is able to absorb much and respond by a large spectre of neutralizing action. It is with difficulty that one can share his conscience or his point of view – as a matter of fact who can pretend total identification with the extraordinary character he is? – in P. Blackmur's opinion, comparable only to Prince Miskin from Dostoyevsky's *The Idiot*. He keeps both his innocence and ability to remain pure or kind when confronted to insidious attacks from reality's impurity. (our translation)

Not once do we meet him in the complicated strands of the story, overwhelmed with sympathy towards figures that he believed too *powerful* for his attempt, by also under the spell of love. Unfortunately, for a reasonable middle-aged American, it comes too late and he has to admit, so to speak, to have lost a last train in that respect. The aftermath of his dropping a possible love affair with Madame de Vionnet, like for Isabel Archer means much suffering – in James there a deep, sentimental price in exchange for spiritual maturity. To concentrate communication in the novel into a more systematic way I will not enter the threads of the plot. One can restrict the matter of communication to depicting *time*, *space* or *cultural space* within human relationships in the novel. Love seems to bind and govern other *calculations* of people's lives in the western world and that appears to be the *lesson* of the Master in *The Ambassadors*.

Paul de Mann focuses on the reader interpretation in his *Allegories of Reading*. Let us concentrate on what the reader can get from the famous *river scene* in which Lambert Strether takes a trip to the countryside. First there is an opportunity for the writer to *build* the scene of his protagonist's *change* within himself (because now he realizes he has been fooled and fooled himself for Chad and Madame de Vionnet have, of course, been lovers). *"His revels now are ended. Strether's terms and categories and frame for making sense of the world have been surely tested, but until this point he has not abandoned the sense in which virtuous is a judgement of sexual conduct."* (Horne, 2008: XX).

The encounter between them appears by the river Seine, a moment in which James can introduce Paris and its outskirts with its picturing specific features for the

place of *civilized* moeurs. In his fine character, Strether still has generosity for the two lovers who also combine in his own identification *because now he knows*.

Like in the French painting he once bought from antiques in America, all details of natural description found a frame for Strether's appreciation for that world, because to him, the capital of France already represented a climax in point of perfection, worthy of art. In the frame there is only one *strange* relationship art-life which makes Strether suffer but grow mature. Madame de Vionnet has *style*, like all stylish women in Paris, in the way she bends the umbrella to cover her face… while Chad easily behaves like a Boer, who could find his sexual pleasure in that polished world. Whereas communicating the author himself Strether refrains himself from the love affair, in the novel we get some *camp prose* pages but in the fine, restricted manner of James's polite indirectness.

Paris becomes a modern Babylon, where the two Americans Strether and Chad characterize themselves and take their identities in relation to Paris or Madame de Vionnet. As in Egypt two Roman statesmen had been doing the same in relationship to Cleopatra. *"Vionnet seems endlessly to inspire metaphors in him as if she were the figure for the act of imagination itself (like Shakespeare's Cleopatra)."* (Horme, 2008: XXVII) And from the power of the detail in natural description, to the *real thing* in the intricate human reactions, through a constellation of signifiers, James succeeds in giving us, like no other writer, the *topos*, the symbolism of the place none other but the capital of France, with its *savoir vivre*. In the Jamesean narrative voice, with no distance from that of his character's male voice (Strether) the writer leads us towards the stream of consciousness technique, by reflecting nevertheless a more objective point of view than writers of the 20th century:

> The valley on the further side was all copper-green level and glazed pearly sky, a sky hatched across with screens of trimmed trees, which looked flat, like espaliers; and though the rest of the village straggled away in the near quarter the view had an emptiness that made one of the boats suggestive. Such a river set one afloat almost before one could take up the oars – the idle play of which would be moreover the aid to the full impression.
>
> (Henry James, *The Ambassadors*, p. 417)

In the economy of the novel, there is *seriousness* by which the French are being communicated to the audience, with theirs attractive cultural edifices and stylish women, refined, often *deceiving* manners. But there is also *intended* comedy because there is no marriage in the end of the love story, though we might have supposed at least two regarding Lambert Strether and Chad Newsome. They both represent an *easy catch* in the beginning for Vionnet or her daughter. And they do not prove to be the easy pray they had first appeared. The *pragmatic* scheme of life makes the Americans gently withdraw, the way they had come to Paris. Life experience is obtained instead though the right essence of their *being ambassadors* had been cancelled in a rather comic way. They have to protect a fortune and its heir so Chad as sort of prodigal son has to be brought back to Wollett.

Coming back to the author in Foucault's view (During, 1992) there is also much of James's own opinion on marriage and men's relationships towards women. Though the author has never touched it directly, by the complex love hesitations lurking in the subtext of *The Ambassadors*¸ we can read the query Master James called himself in the end of his literary career. Nevertheless in James women's psychology is at its best, throughout filling the pages of Jamesean fiction.

More and more confident in himself as a public figure, Henry James sustained true friendship with fellow writers to whom he was writing almost *sensuously* praising letters. Today that makes us believe his homosexuality had been a *real thing*. But in as much as the psychological profile of the modern man he communicated on the verge of the 20th century we now understand man as to identify in point of love versus sexuality (hidden or not) to find a place in social relationships. In that respect, we cannot but owe Henry James for the idea of self fashioning whether in masculinity or femininity. A lot of the psycho-analysis cases Freud was working on in the beginning of the century in fact had been anticipated in the Jamesean works. (Stevens, 1998: 168)

As for a last *seal* of James's *hint* for the suggestiveness of a work of art, we should mark the title of the novel, by which we understand the painting that Holbein the Young in the National Gallery in London, which was among the author's likes. Giving all information of an epoch through the *mute* language of the Dutch master's painting must have been what James also presumed in his prose.

## REFERENCES

*** (1980). *Anthology of American Literature*, second edition, vol. 2. New York: Macmillan.

Bahtin, M. (1982). *Probleme de literatură şi estetică*. Bucureşti: Univers.

During, S. (1992). *Foucault and Literature*. London: Routledge.

Habermas, J. (1973). *Theory and Practice*. Boston: BeaconPress.

Horne, P. (2008). *Preface* to *The Ambassadors*. London: Penguin Classics.

Hutcheon, L. (1988). *A Poetics of Postmodernism*. New York, London: Routledge.

James, H. (2008). *The Ambassadors*. London: Penguin Classics.

Kearney, R. (1984). *Poetique du Possible*. Paris: Beauchesne.

Sontag, S. (2009). *Against Interpretation*. London, New York: Penguin Books.

Stevens, H. (1998). *Henry James and Sexuality*. New York: CVP.

Stoenescu, S. (1972). *Balsamul inteligibilităţii*, *Prefaţă* la *Ambasadorii*. Bucureşti: Univers.

Toibin, C. (2004). *The Master*. London: Picador Pan Macmillan.

# Marginalizarea – expresie ideologică şi instinctuală

**Adrian-Florin BUŞU**
***Universitatea din Craiova (România)***
***Departamentul de Limbi Moderne Aplicate***
<adibusu2002@yahoo.com>

**ABSTRACT:** ***Marginalization – an Ideological and Instinctual Expression***

Although they have not substantially contributed to the diversification of gnoseologic nuances, anthropological studies show an axiological coherence, claiming that the meaning of the attitude taken by humans against cosmic entropy is, paradoxically, the salvation of the species. If we follow Werner Sombart's anthropological man, caught in a multitude of natural constraints, we can say that the sketch is conclusive. Sombart searches for lawfulness meanings, exploring culture and spiritual facts of the historical man and concludes that the human being appears within the framework of the struggle between consecution and freedom, in which he must be preserved. This definition imposes itself by the fact that it shows something essential in human beings, living under the sign of dissatisfaction, always uncertain and anxious, driven by the illusion of self-discovery and by the conservation need, as they are shown empirically and historically in a large picture of their development in time and space. Nietzsche, with his cryptic text, hiding and expressing an extreme, sometimes outrageous radicalism, urges us, however, to cherish life. Marginalized, not translated for a long time in Europe, banned, for example, in the '50s, rejected during his lifetime by family, friends or academic environment for his criticism to Christianity and idealistic philosophy in general, which he accused of promoting eudemonic values, Nietzsche opposes all idealism the assertion of plenary life.

**KEYWORDS:** *constraints, freedom, marginalized, plenary, rejected*

## Marginalizarea ca fenomen social. Demers teoretic

Marginalizarea este un fenomen social complex, a cărui zonă germinativă se extinde pe măsură ce viaţa şi lumea se problematizează, iar suferinţele produse de calamităţile naturii se adâncesc. Mobilitatea indivizilor şi a informaţiei, care atinge în zilele noastre cote considerabile, favorizează atât comunicarea, cât şi apariţia, tensionarea şi acutizarea unor conflicte umane tot mai nuanţate.

Abordarea din perspectiva remedierii şi prevenirii fenomenului în discuţie ne plasează pe un teren nisipos dacă nu recurgem la o schematizare a cauzalităţii – intervenţie pragmatică aptă să creeze premisele unui discurs integrator, să dea coerenţă abordării dintr-o perspectivă ordonatoare.

Cărţi fundamentale, fie ele şi cu o evidentă finalitate instructivă, sau studii de gen, aplicate, aproape că nu există, de aceea şansele încercărilor de configurare a unui

nucleu care să conducă spre o viziune de ansamblu depind de capacitatea de pătrundere a realităţii înconjurătoare, de aparatul intelectual şi de disponibilităţile contemplative ale cercetătorului.

Marea diversitate de manifestări ale marginalizării nelinişteşte, îndeamnă la reflecţie şi determină atitudini protestatare şi umanitare constând în asumarea unor măsuri de recuperare sau ameliorare mai mult sau mai puţin realizabile, în funcţie de capacitatea de pliere pe complexitatea dinamicii sociale actuale, pe noile nevoi existenţiale survenite în ordinea socio-economică şi naturală. Ascuţirea şi adâncirea observaţiei asupra relaţiei obiective între cauză şi efect, pornind de la forma aparent banală a izolării unui copil de către ceilalţi, în timpul unui joc, până la forme aberante de discriminare rasială sau de regimuri dictatoriale în unele ţări, sunt necesare în elaborarea unei serii de concluzii privind specificitatea expresă a obiectului cercetat în stare actuală, concluzii ce ar putea fi valorificate în proiecte umanitare orientate spre eradicarea marginalizării. Examinarea, de pildă, a situaţiei imigranţilor în ţări cu o cultură total diferită, cu alt nivel economic şi cu alte condiţii climaterice decât cele ale ţărilor lor de origine ar aduce informaţii utile în preîntâmpinarea unor eşecuri şi drame omeneşti.

Culegerea şi sistematizarea datelor privind orice aspect sau zonă a marginalizării, precum şi raportarea epistemologică la întregul patrimoniu referenţial (filozofie, psihologie, psihanaliză, antropologie, sociologie, biologie, artă în general) se înscriu în sfera de preocupări ale tipului de umanitate mânat de voinţa nobilă a corectării disfuncţiilor în morfologia socială. Prin aplicarea politicilor de protecţie a categoriilor defavorizate din ţările cu o democraţie avansată, aspiraţia spre afirmarea disponibilităţilor plenare ale omenescului se obiectivează şi se permanentizează.

Visul marilor îndrăzneţi de a face o lume mai bună decât cea dată este o proiecţie într-o reprezentare vizionară a predispoziţiilor unui înalt umanism. Asumarea şi intensificarea în spirit a meliorismului de către eroi, inventatori, oameni de ştiinţă, creatori de mari opere sunt dovada faptului că, deşi este cuprins între marginile unei naturi imperfecte, omul tinde să iasă din ea, s-o recreeze. Mişcarea lui tensionată spre refacerea lumii intră în dialectica devenirii, neputând fi negată, aşa cum nimeni nu contestă că există, în mod obiectiv, elemente constante şi schimbătoare ale naturii omului: suferinţă, boală, neputinţă, îmbătrânire, malformaţii, marginalizare, constrângeri de tot felul ale naturii şi semenilor, inegalitate socială şi naturală între oameni, popoare şi rase.

## Mecanismul marginalizării

Pentru a explica fenomenul, pornim de la ipoteza că marginalizarea impusă este un reflex al idiosincrasiei la tot ce ameninţă să altereze poziţia de dominaţie în structurile sociale, în raporturile umane în general, în lupta pentru adaptare, fie că această poziţie este ocupată de o minoritate, fie de o majoritate, având în vedere că atât totalitarismul, cât şi democratismul vizează acapararea puterii. Viaţa ne oferă suficiente exemple care ne îndreptăţesc să credem că marginalizarea impusă apare mult mai

des ca o oglindire a repulsiei democrate faţă de individul sau minoritatea neconformistă, susceptibilă de a macula şi slăbi forţa de coeziune a majorităţii, care se consideră depozitară a tot ce este valid, salubru şi moral în întregul social. Reactivitatea majorităţii se îndreaptă nu numai către o minoritate purtătoare a unui potenţial distructiv, redutabil, sau a unor germeni de frondă radicală, în stare să răstoarne raportul de forţe confortabil majorităţii, ci şi către acele minorităţi dizgraţiate de soartă şi natură. Esenţa individualului şi socialului şi sensul legităţii sunt relevate de faptele vieţii. Rareori, în funcţie de profunzimea observaţiei umane, aceste fapte capătă demnitatea de existenţă estetică. Într-o creaţie artistică autentică, chiar dacă este vorba de fapte imaginate, funcţia logică şi epistemologică a analogiei îşi dovedeşte eficacitatea în stabilirea veracităţii.

Folosim, pentru exemplificare, una din apariţiile noi în literatura română. În *Aripile demonului*, romanul lui Mircea Tomuş, există o pagină memorabilă de analiză fină a funcţionării mecanismului marginalizării la nivelul unei clase de elevi dintr-un liceu militar din Predeal, în anul 1945. Gradaţii care, la instrucţie, îi aşază pe *nevolnici şi stângaci* (2009: 303) în ultimul rând, ca şi profesorii ce îi trec din oficiu pe aceiaşi, care sunt ameninţaţi cu corigenţa, dau conţinut, prin atitudine, unei mecanici a gândirii reduse la schemele ei osificate. Tinerii puternici, inteligenţi, agili, *„cu fruntea sus şi ţinuta dreaptă, mândri şi siguri de ei”* (*Idem*), stratificaţi în două categorii – *vedetele* şi cei din imediata lor apropiere, *„masa mijlociilor”* (*Ibidem*) – îşi afirmă superioritatea prin vitalismul abia reţinut, prin plăcerea de a se mişca în front *„călcând semeţ şi apăsat”* (*Ibidem*) şi prin ironia neîndurătoare faţă de cei din urmă. Comportamentul lor este expresia deliberată a unei ideaţii de castă, dar şi a unei adaptări rapide la legile subversive ale biologiei înseşi, ale supravieţuirii.

Forma umilinţei dureroase a micului grup uman alcătuit din cei slabi împrumută ceva din obstinaţia eroică a speciei în timp. Firava solidarizare, realizată prin suferinţă, în faţa elegantei autorităţi a celor *„deştepţi şi puternici”* rezumă răbdarea fiinţei umane ca formă de apărare în lupta pentru adaptare şi supravieţuire:

> A treia categorie o formau nevolnicii şi stângacii, cei cărora nu le ieşea pasul în front şi erau călcaţi de cei din urmă, când nu călcau ei pe cei din faţa lor; depistându-i în grabă, gradaţii îi aşezau în ultimul sau, dacă mai erau mulţi, în ultimele rânduri ale plutonului, unde târşuiau paşi moi şi împiedicaţi, adunaţi de umeri, cu bascul strâmb; ei erau cei ameninţaţi cu corigenţa, la o materie sau alta, de regulă, la română şi latină, pentru că domnii Donciu, Daniel Popescu şi Moşu îi treceau, din oficiu, şi tot ei erau cei care se îmbolnăveau cel mai des şi, când nu le curgea nasul, îi rodeau bocancii şi trebuiau să meargă la program în cipici. Micul lor grup de fiinţe slăbănoage sau adipoase, incerte, se aduna şi părea că se adăposteşte de şfichiul ca o ploaie rece, amestecată cu grindină, al ironiei celorlalţi, în amărâta lor solidaritate.
>
> (*Ibidem*)

Aceste observaţii modifică substanţial reprezentarea consacrată de intelectualism a paradigmei democratismului refractar la orice tendinţă de dominaţie, căci plasează în prim-planul spectacolului vieţii nu adaptarea ca simplă reacţie la factorii exteriori, ci lupta pentru adaptare, în care sunt antrenate instinctele agresive, forţele spontane,

abuzive şi voinţa subterană de putere, aceasta din urmă constituind în concepţia filozofică a lui Nietzsche însăşi esenţa vieţii. Ca poziţie spirituală, Nietzsche se înscrie în seria filozofilor naturii care proclamă principiul morţii necesare şi pe cel al vitalismului, dar el se radicalizează prin faptul că pune semnul egalităţii între termenul de forţă vitală şi conceptul de voinţă de putere – caracterul fundamental al dominatorilor, singurii capabili să asigure supravieţuirea şi, deci, conservarea speciei umane.

Cu o acuitate extremă, Nietzsche distinge *„specia inferioară ca pe o bază pe care specia superioară îşi poate edifica propria misiune – o bază necesară pentru creşterea ei."* (1996: 20)

Adaptarea directă sub influenţa factorilor nemijlociţi, simpla acomodare în limitele impuse de mediu, rămâne o supoziţie contrazisă de realitate. Instabilitatea naturii, manifestată prin calamităţi tot mai frecvente, este insuportabilă, infirmând teoria lui Herbert Spencer, care defineşte viaţa în totalitate ca o adaptare interioară permanentă, ca o adecvare din ce în ce mai eficientă la condiţiile exterioare. Stăpânirea naturii nu se poate realiza prin întoarcerea la ea, aşa cum propune melancolicul contemplator al acesteia, Jean-Jacques Rousseau, ci prin lupta cu ea.

Studiile antropologice valoroase, care au contribuit substanţial la diversificarea nuanţelor gnoseologice, denotă o incontestabilă coerenţă axiologică, afirmând că sensul atitudinii luate de om împotriva anomiei cosmice şi a morţii absolute este, paradoxal, salvarea speciei. Dacă urmărim schiţa antropologică a lui Sombart, care înfăţişează spiritul uman sfâşiat de contradicţii, omul în actele sale inspirate, dar şi în noianul constrângerilor naturale, suntem nevoiţi să recunoaştem că este concludentă şi, de aceea, îşi păstrează actualitatea. Sombart, care face antropologie ca ştiinţă a spiritului şi caută legitatea sensului explorând cultura, faptele spirituale ale omului, afirmă că *„fiinţa umană apare în lupta dintre înlănţuire şi libertate în care trebuie să se conserve."* (1938: 49)

Această definiţie impune prin faptul că arată ceva esenţial din fiinţa omului, care trăieşte sub semnul insatisfacţiei, permanent nesigur şi neliniştit, mânat de iluzia autocunoaşterii, autostăpânirii şi de nevoia de a se salva, aşa cum este el ilustrat istoric şi empiric în vastul tablou dialectic al desfăşurărilor sale şi ale naturii.

Voinţa de a trăi apare în această schemă ca trăsătură esenţială a speciei umane, iar orice încercare de contestare sau negare a ei sfârşeşte în ambiguitate şi aporie, pentru că nu se poate sprijini pe argumente raţionale.

## Dialectica eticului la Nietzsche. *Voinţa de putere* şi *voinţa de a fi*

Teza lui Nietzsche despre *voinţa de putere*, care afirmă că înaintarea speciei se bazează pe indivizii viguroşi şi activi, pe instinctul natural al fiinţelor sănătoase şi fericite, iar cei defavorizaţi, care sunt conduşi de instinctul degenerării, îi frânează evoluţia şi creşterea, pare un eşafodaj ideatic şocant şi contradictoriu. Pe de o parte, Nietzsche susţine că viaţa trebuie protejată, dar pe de alta, exclude din planul acestei necesităţi masa celor slabi şi dezmoşteniţi. Raportată la spiritul întregii opere, această

teză nu introduce, cum greşit s-a înţeles adesea, principiul selecţiei naturale darwiniene, în sensul păstrării fiinţelor adaptabile şi distrugerii celor neadaptabile, ci atribuie fără echivoc caracterul de imperativ principiului vitalist, punând cu claritate accentul pe un anume curaj al fiinţei, pe voinţa de a fi.

Obiectivitatea ne obligă să nu ocolim o anumită parte a operei nietzscheene în care pare să se identifice cel mai revoltător îndemn la discriminare, cum este, de pildă, afirmaţia din *Dincolo de bine şi de rău* referitoare la categoria defavorizaţilor, care *trebuie ajutaţi să piară*. (1992: 27) Noi identificăm în această zonă a operei o semantică strict nietzscheană pe care o capătă verbele *a ajuta* şi *a pieri*, anume sensul de a-i lăsa liberi pe cei slabi să se complacă în propria degenerare, fie aceasta un spaţiu vital amorf, fie una din *„esteticele noastre slăbiciuni omeneşti"* (2006: 63), un *„dincolo"* (1992: 28) iluzoriu, problematic, căci le lipseşte curajul de a da răspunsul afirmativ vieţii, de a-şi asuma

> o formulă născută din plenitudine, din prea-plinul celei mai profunde Afirmări, un Da fără nicio reţinere spus suferinţei înseşi… Acest ultim, cel mai bucuros cu putinţă, covârşitor de entuziast Da spus vieţii este nu numai cea mai înaltă intuiţie, este în acelaşi timp intuiţia cea mai profundă, confirmată cu cea mai mare vigoare de adevăr şi de ştiinţă şi afirmată cu cea mai mare consecvenţă […] Recunoaşterea, Da-ul spus realităţii, este pentru cei puternici o necesitate de aceeaşi natură cât este pentru cei slabi, sub inspiraţia slăbiciunii, laşitatea şi fuga din faţa realităţii – <idealul>… Ei nu au libertatea să cunoască; decadenţii au nevoie de minciună – ea este una din condiţiile subzistenţei lor.
>
> (1978)

Dialectica radicală a eticului din opera lui Nietzsche este greu de înţeles pentru cei ce-l ştiu din auzite sau din referenţialul defăimător, ca şi pentru cei care nu sunt suficient de familiarizaţi cu modul lui de a gândi valorile morale fundamentale, pe care le relativizează la extrem, schimbându-le conţinutul simbolic. Discursul său asupra sensibilului domeniu al eticii capătă turnură paradoxală şi polemică, atrăgându-ne cu brutalitate atenţia că valorile eudemonice promovate de ideologia creştină, de filozofia lui Platon şi Schopenhauer, de idealismul german, de metafizica idealistă în general, nu au temei şi nici vreo finalitate benefică, ci duc la epuizarea fiziologică şi la sărăcirea voinţei. Acestor false valori, Nietzsche le opune plenitudinea forţei, modelul *„omului superior"*, al *„supraomului"*, care *„vrea să creeze, să sufere şi să dispară"* (2010: 105), care se distinge prin cutezanţa cu care îşi asumă nefericirea. Curajul extrem al lui Nietzsche de a răsturna valorile este, de fapt, voinţa de a înlocui morala fericirii iluzorii cu morala eroică. Critica aspră adusă de filozof mitului bimilenar, fondator al civilizaţiei noastre, vizează, în fond, creştinismul instituţionalizat, nu instinctul religios, firesc, al omului. Cazul lui Nietzsche ilustrează criza creştinismului istoric în epoca modernă, aşa cum a fost ea explicată de Berdiaev. În niciuna din cele peste cincisprezece versiuni ale morţii lui Dumnezeu din opera lui Nietzsche nu este negată religiozitatea structurală, intimă, a fiinţei umane, nevoia ei de raportare la o entitate supremă. Gilles Deleuze a făcut o observaţie de mare profunzime asupra contrasensului ce s-a dat acestei idei nietzscheene care a scandalizat Europa:

> A fost, oare, suprimată religia atunci când a fost interiorizat preotul, când acesta a fost transpus în omul credincios, după modelul reformei? A fost, oare, omorât Dumnezeu atunci când am aşezat în locul său omul, păstrând, însă, ce era mai important, adică locul ca atare? Singura schimbare este aceasta: în loc să mai fie împovărat din afară, omul apucă el însuşi poverile pentru a şi le pune în spinare […] Nietzsche vrea să spună că omul devine şi mai urât atunci când, nemaiavând nevoie de o instanţă exterioară, îşi interzice el însuşi ceea ce înainte i se interzicea din afară, împovărându-se spontan cu o poliţie şi cu nişte greutăţi care nici măcar nu i se mai par a veni din exterior.
>
> (2002: 18-19)

Această viziune nietzscheană asupra lumii ne contrariază nu ideile sau convingerile, ci reflexele etice ale subconştientului, preceptele generale inculcate, clişeele reflexelor morale, prejudecăţile tiranice referitoare la bine şi la rău încrustate în mintea noastră din anii celei mai timpurii înţelegeri.

Îndrăzneala de a-şi duce până la capăt ideile şi convingerile, de a pătrunde resorturile cele mai ascunse ale fiinţei şi de a-şi publica opera fără o minimă prudenţă umană, riscându-şi cariera, audienţa şi sănătatea, vine din natura unui geniu neasemuit, recunoscut şi înţeles corect de puţini, printre care două mari spirite, Thomas Mann şi, mai ales, Heidegger. Interesul constant al lui Heidegger, impus de valoarea creaţiei nietzscheene, s-a manifestat în paginile celor două tomuri ale studiului asupra notelor la *Voinţa de putere*. Teoria transmutaţiei tuturor valorilor umanităţii, aşa cum era anunţată în subtitlul eseului *Voinţa de putere*, a fost percepută de contemporanii săi mai degrabă ca o transgresare a acestora, ca o tentativă de uzurpare a ordinii morale – reacţie explicabilă, de altfel, căci întreaga creaţie nietzscheeană insinuează că valorile fundamentale, ce par sădite ontologic în om, nu sunt decât concepte istorice şi, ca atare, pot fi puse în discuţie. Gândirea abruptă a lui Nietzsche, luciditatea insuportabilă, curajul de a intra în război cu tirania valorilor acceptate, cu marile concepte şi, mai ales, cu cea mai veche instituţie europeană, creştinismul, pe care filozoful îl refuză şi îl condamnă prin istoricitatea sa, în rezumat, revoluţia spirituală care fundamentează şi străbate opera sa – toate acestea au fost contestate, respinse, comentate fragmentar si insidios, iar autorul calomniat.

Contactul cu ideile nietzscheene se traduce în condiţiile unui impact, iar comentarea lor după prima lectură implică riscul unei subiectivităţi accentuate, aprinse, dictată de constructele sociale şi de fundamentele noastre culturale şi religioase. Reluarea textelor cu scopul aprofundării lor, al sedimentării impresiilor şi al ordonării înţelesurilor permite prezervarea obiectivităţii, deci asigurarea distanţei critice. În urma unui astfel de exerciţiu, ne îngăduim să avansăm ideea că marginalizarea creaţiei lui Nietzsche este în cea mai mare măsură rodul neînţelegerii şi confuziei pe care aceasta le-a generat. A considera că filozoful a căzut victimă propriei ideaţii ar fi o interpretare superficială. Admitem ca eroare majoră a gânditorului respingerea milei, *„a instituţiei milei”* (1992: 68), pe care s-a fundamentat creştinismul. Refuzul celui mai proeminent mit european este, de fapt, negarea unei întregi culturi şi civilizaţii ce se sprijină pe el. Cea mai mare nedreptate care s-a făcut în receptarea operei sale a pornit de la paradoxul pe care filozoful l-a construit în jurul conceptelor de

bunătate şi milă, care, potrivit uneia dintre aserţiunile sale, trebuie căutate la cei aspri şi răi, care pot ascunde sub aparenţa înşelătoare a duritătţii şi inflexibilităţii afective izvoare nebănuite de compasiune faţă de semeni.

Anticreştinismului declarat i se adaugă filozofia nietzscheană a vitalismului exacerbat, pe care s-au fundamentat ideologii rasiste. Teoreticienii şi practicienii nazismului au interpretat vorbele lui Nietzsche în consensul pornirilor lor discriminatorii şi criminale faţă de evrei şi slavi, consideraţi rase slabe, cu potenţial de contaminare a raselor ariene, deşi Nietzsche nu afirmă niciunde că evreii sunt o rasă slabă, ci are o admiraţie declarată faţă de poporul care şi-a legat numele de Vechiul Testament.

Neliniştile pe care le trezesc viziunile lui Nietzsche, exprimate în fraze ce sunt mai degrabă forme alegorice, în apropierea metaforelor, nu se risipesc, de unde şi recursul frecvent la textele ce ascund şi exprimă un sistem de gândire de un radicalism extrem, supărător uneori.

Opera lui Nietzsche, al cărei spirit nu se supune niciunei dogme, a provocat o cotitură în gândirea europeană, o zguduire fundamentală a valorilor încetăţenite, o bulversare a schemei axiologice creştine. Repunerea în discuţie a acestei creaţii, care a fost şi este şi azi un subiect tabu, în general pentru cei care nu o citesc, este necesară. Orice nou demers analitic implică speranţa unei mai bune înţelegeri, a identificării şi recuperării filoanelor umanitare pe care le conţine creaţia acestui geniu redutabil. Spiritul critic nu poate trece peste erorile sale, dar mai ales peste ceea ce rămâne valoros în textele criptice, cum este îndemnul lui Nietzsche să iubim existenţa, să primim viaţa aceasta oricum ar fi. Sintagma *„amor fati – Necesitatea nu doar s-o suporţi, ci s-o iubeşti!”* (1996a: 16) – este una dintre axele gândirii sale care ne ajută să credem că, dincolo de aparenta amoralitate care învăluie scrierile sale, spiritul filozofiei nietzscheene nu propovăduieşte discriminarea şi crima, ci cheamă la trăirea frenetică, dionisiacă a vieţii. Acest îndemn exprimă o poziţie tragică şi, în acelaşi timp eroică, o încercare a lui Nietzsche de împăcare cu destinul, chiar dacă are conştiinţa dureroasă a anomiei, a lipsei ordinii în univers.

În haosul nietzschean viaţa este o luptă perpetuă, biruinţa o excepţiei necesară, dar necesară este şi înfrângerea. Principiul salvării de care este animat omul în definiţia lui Sombart, amintită mai sus, poate fi o grilă de lectură pentru acel *„jasagende Mann”* (insul afirmativ) al lui Nietzsche simbolizând vitalismul, acel *da* spus hotărât în favoarea existenţei şi a fiinţei. Tema supraomului si a voinţei de putere trebuie reevaluate cu prudenţă, căci, în opinia noastră, la un nivel existenţial, ele exprimă necesitatea identităţii ontologice, nevoia fiinţei de a-şi făuri propriul destin, de a se re-crea: *„Ceea ce a fost să reconverteşti în <aşa am vrut eu.>”* (1992: 25) Supraomul este acela capabil să transforme hazardul în propria sa lege, în propria sa voinţă; este omul puternic, în stare să asigure dăinuirea speciei sale.

Nietzsche susţine că orice fiinţă vrea să-şi afirme forţa, că viaţa nu este altceva decât voinţă de putere:

> Fiziologii trebuie, în sfârşit, să înceteze de a califica instinctul de conservare ca pe unul esenţial al unei fiinţe organice. Înainte de orice, orice vietate vrea să-şi folosească

> forţa. Viaţa este voinţă de putere, instinctul de conservare nu este decât unul din efectele indirecte şi frecvente ale acestuia.
>
> (*Idem*: 38)

Conceptul de voinţă de putere nu trebuie interpretat în sensul evoluţionismului lui Spencer sau al concepţiei darwiniene, ci în sfera marilor principii, ca o punere în valoare a existenţei.

Este de apreciat rafinamentul distincţiei teoretice între conceptul de instinct în accepţia generală şi *voinţa de putere* din ideologia nietzscheană pe care o face Nicolae Breban. Autorul avansează ideea că sintagma lui Nietzsche *voinţa de putere* înlocuieşte voinţa oarbă care certifica fiinţa în viziunea lui Schopenhauer, fiind

> pur şi simplu motorul întregii structuri sociale şi umane. Această voinţă de putere subîntinde întreaga activitate şi pulsaţie umană, urcând precum seva în cele mai înalte şi subţiri, nebănuite tuburi umane, fiind prezentă, în forme mai mult sau mai puţin acoperite, chiar dacă paradoxale, în aproape toate ciocnirile, disputele, indiferent de gradul lor teoretic.
>
> (2004: 36)

Pornind de la o frază în care Nietzsche situează pe acelaşi plan norocul şi instinctul – *„Câtă vreme viaţa urcă (e în ascensiune adică), norocul este egal cu instinctul."* (2010: 34), Nicolae Breban a explicat corect interferenţa instinctului nietzschean şi a raţiunii, sesizând sensul profund şi riguros de instinct sigur, al cunoaşterii, al problemelor existenţei, pe care Nietzsche îl imprimă termenului instinct, fără a-l confunda cu pornirile oarbe, joase şi contrare raţiunii:

> Prin viaţa care urcă, el vrea să distingă între cele două pante ale existenţei: cea puternică, vitală, creatoare, îmbibată de puternice instincte şi cea descendentă, unde apare decadenţa sub felurite forme. Numai în partea ascendentă a existenţei, deci, norocul se confundă cu instinctul. Ce vrea să însemne în acest context cuvântul noroc? […] Noroc cuprinde aici un sens extrem de exact, de pertinent, fiind pus în directă legătură cu instinctul, cu acel instinct de profunzime al unei specii, care îi dictează mijloacele şi soluţiile de apărare şi atac într-o bună luptă pentru supravieţuire. Evident, în cazul speciei umane, lucrurile se complică enorm şi radicalitatea nietzscheană are meritul uriaş de a simplifica aceste lucruri, enervând şi scandalizând nu puţini dintre contemporanii săi, mai mult sau mai puţin iluştri, ca şi urmaşii lor, dintre care unii (vezi ideologii naziști!) au abuzat de ideile sale, falsificându-le grosolan […] Instinct, încă o dată, înseamnă aici, ca şi în alte numeroase texte ale sale, semnul organismului puternic, viu, acel organ ce-l ajută pe omul activ şi curajos de a-şi urmări cu adevărat interesele, cele profunde, cele de care depinde reala sa supravieţuire, momentană, dar, mai ales, istorică.
>
> (2004: 113)

Intuiţia acestui sens transpare şi din comentariul lui Heidegger, remarcabil prin adecvare şi printr-un acut simţ al actualităţii metafizice, la fragmentul de *Fiziologie a artei* din *Voinţa de putere*, în care marele filozof include în paradigma fiinţei termenii de *corp* şi *sentiment* pentru a desemna instinctul şi, respectiv, gândirea în înţelesul

de cunoaştere afectivă: *„Nu trebuie să separăm corporalul de sentiment ca şi cum corporalul ar vieţui la un etaj inferior* […] *Corpul este în totalitate, răspândit în noi înşine."* (1979: 37) (trad. noastră, A.B.)

Geniul nietzschean apt de acel *patos al distanţei* (1996a: 48), al înălţimilor, al lui *„amor fati"* (*Idem*), al destinului gândit nu ca fatalitate, ci ca o creaţie, acordă valenţe paradoxale, preponderent pozitive instinctului viu, sănătos, văzut ca un ghid iscusit al voinţei de putere, al conservării şi înaintării speciei. În *Genealogia moralei* există un pasaj de o certă valoare artistică în care Nietzsche explică formarea conştiinţei ca urmare a reprimării de către omul social a instinctelor vii, de libertate, care l-au ajutat pe omul originar să supravieţuiască. Autorul mută speculaţia filozofică din natură în om şi demonstrează o excepţională capacitate de a da conştiinţei sale teoretice formă artistică. Tabloul din natură al separării apelor de uscat imaginat de Nietzsche fixează momentele de un dramatism extrem, când vietăţile acvatice au fost constrânse să se adapteze vieţii terestre sau să piară, căci *„urmau de acum înainte să se poarte pe picioare şi să se poarte pe sine, de unde până atunci le purtase apa."* (1996b: 39)

Semnificaţia profundă a acestei creaţii este aceea că transformarea radicală pe care au trăit-o acele semianimale a fost o luptă, deci nu o simplă acomodare la condiţiile mediului, iar biruinţa a fost numai a acelor vietăţi care au purtat în ele principiul salvării. Forţa vizionară, sugestivitatea imaginilor şi gradul înalt al pertinenţei lingvistice se întâlnesc în acest tablou tulburător şi memorabil cu originalitatea gândirii nietzscheene asupra originii sufletului. Speculaţia filozofică îmbrăcată de Nietzsche în haina poetică şochează ca un fulger. Lupta semianimalelor contra propriilor ghizi instinctuali – al libertăţii, vagabondării, războiului – care le ajutaseră să se adapteze atât de bine vieţii sălbatice şi le făcuseră redutabile a fost, spune Nietzsche, sediul originii conştiinţei. În viziunea autorului, instinctele omului sălbatic, liber şi rătăcitor – ura, cruzimea, impulsul persecuţiei, plăcerea atacului, a distrugerii, a schimbării – nemaiputându-se revărsa, *„din lipsă de rezistenţe şi de duşmani"* (*Idem*: 40), s-au umanizat, s-au întors împotriva omului însuşi, au fost interiorizate de omul înlănţuit social şi convertite în *„conştiinţă încărcată"*. (*Idem*) Vechii ghizi, *„acele inconştiente, infailibile regulatoare instincte"* (*Ibidem*), care garantaseră supravieţuirea şi reuşita semianimalelor, au fost reduşi la conştiinţa lor, mereu nesigură, la a raţiona, *„a gândi, a conclude, a calcula, la a asocia cauzele cu efectele"*.(*Ibidem*)

În niciuna din paginile creaţiei acestei personalităţi de excepţie, care îşi asumă chinul unei inumane singurătăţi, nu se concentrează atâta patetism ca în aceste câteva rânduri referitoare la timpul dramatic în care se formează conştiinţa înlănţuirii fiinţei în propria natură. Îndrăzneala gândului lui Nietzsche este greu de suportat pentru cititorul format în climatul spiritual al epocii noastre. În viziunea filozofului, Eul şi Sinele se încheagă treptat într-o unitate atroce, indestructibilă, prin blocarea vechilor ghizi instinctuali,

> aceşti nefericiţi, reduşi la <conştiinţa> lor, organul lor cel mai sărac, cel mai supus erorii. Cred că niciodată n-a existat pe Pământ un asemenea sentiment de dezolare, o asemenea descurajare de plumb. Iar în acest timp, vechile instincte nu au încetat nici ele, dintr-o dată, să-şi reclame drepturile! Dar era dificil şi adeseori imposibil să le

> satisfaci voinţa. Au fost, deci, obligate, în esenţă, să-şi caute noi şi în acelaşi timp subterane satisfacţii. Toate instinctele care n-au putut să se descarce în afară <se orientează în interior> – asta este ceea ce numesc eu interiorizarea omului: prin aceasta creşte abia în om ceea ce mai târziu se va numi <suflet>.
>
> (*Ibidem*)

Se pare că reminiscenţe ale vechilor instincte de care vorbeşte Nietzsche se păstrează şi azi şi prin ele s-ar putea explica războaiele, persecuţiile, marginalizarea. Nietzsche însuşi este un exemplu de marginalizare. Acest filozof al vieţii, creator al modernităţii şi spirit radical prin excelenţă, a provocat în jurul său, prin negarea şi polemica extremă contra creştinismului, prin nerecunoaşterea calităţii divine a lui Cristos, virulente reacţii de respingere şi de calomniere, începând de la cercul familiei şi al prietenilor, până la mediul universitar al epocii.

Reacţiile acestea s-au prelungit până în preajma celui de-al doilea război mondial şi au împiedicat şi falsificat receptarea operei sale. În cultura noastră, în anii cincizeci ai secolului trecut, Nietzsche era interzis, nu era tradus, iar în deceniul următor, rar invocat. Marea operă a lui Nietzsche a fost însă recunoscută de timpuriu în cultura franceză, iar pe Heidegger l-a obsedat de-a lungul meditaţiilor sale – fapt demonstrat de numeroasele pagini în care s-a străduit să facă sensibile unele concepte nietzscheene (în comentariul amintit mai sus).

Pasajul pus în discuţie anterior, care prezintă neliniştitoarea intuiţie asupra originii conştiinţei, a umanităţii înseşi, şi care ne dezvăluie un Nietzsche într-o neaşteptată ipostază patetică este suficient pentru a justifica un autor chinuit de marile întrebări ale existenţei şi o operă unică, a cărei nouă dezbatere şi aprofundare ar fi un câştig pentru cititor şi pentru cultura universală şi, în acelaşi timp, un semn al capacităţii sensibilităţii contemporane de a-şi depăşi conservatorismul şi subteranele tendinţe negatoare, discriminatorii.

## Concluzii

Marginalizarea s-a produs şi se va produce mereu, căci nu există o ordine socială în care fiecare individ să poată ajunge la plenitudinea umană, la fericire.

Aptitudinea omului la ordinea morală explică salvarea sau prăbuşirea lui. Participarea lui la legile întregului social înseamnă aderenţă, simpatie pentru normele etice, estetice, religioase, politice şi economice ale comunităţii umane. Anarhia axiologică duce la alienarea omului.

Gândirea afectivă, capacitatea de a împărtăşi bucuria şi suferinţa oamenilor, forţa sufletească revărsătoare, darul de a participa la structuri transsubiective îi caracterizează pe martiri, pe eroi, pe marii artişti şi pe marii oameni politici, dar şi pe oamenii simpli, capabili, adesea, de a se organiza în jurul marilor cauze umanitare.

## BIBLIOGRAFIE

Breban, N. (2004). *Friedrich Nietzsche. Maxime comentate*. Bucureşti: Editura Fundaţiei Culturale „Ideea europeană”.

Deleuze, G. (1992). *Nietzsche*, Ediţia a IX-a, Traducere, Note şi Postfaţă de B. Ghiu. Bucureşti: All.

Heidegger, M. (1979). *Nietzsche.* Harpercollins, edited by D.F. Krell.

Nietzsche, F. (1978). *Naşterea tragediei*, traducere de I. Dobrogeanu-Gherea şi I. Herdan. In: *De la Apollo la Faust. Dialog între civilizaţii*, antologie, cuvânt înainte şi note introductive de V.E. Maşek, traducere de L. Blaga, I. Dobrogeanu-Gherea, I. Herdan. Bucureşti: Meridiane.

———— (1992). *Dincolo de bine şi de rău*. Bucureşti: Humanitas.

———— (1996a). *Ecce Homo*. Cluj-Napoca: Dacia.

———— (1996b). *Genealogia moralei. O scriere polemică* (1887), traducere de L. Micescu. Bucureşti: Humanitas

———— (2010). *Voinţa de putere. Eseu despre o transmutaţie a tuturor valorilor (studii şi fragmente)*, Traducere de Al. Diaconovici. Bucureşti: Antet.

———— (2006). *Ştiinţa voioasă*. Bucureşti: Humanitas.

Sombart, W. (1938). *Vom Menschen. Versuch einer geisteswissenschaftlichen Anthropologie*. Berlin: Duncker & Humblot.

Tomuş, M. (2009). *Aripile demonului*, vol. II. Cluj-Napoca: Limes.

# Nina, une mouette fragile qui s'échappe à l'empire du temps. Le personnage *Nina*, de Tchekhov à Visniec

**Ileana-Mihaela CHIRIȚESCU**
***Université de Craiova (Roumanie)***
***Département de Langues Étrangères Appliquées***
<chiritescumihaela@yahoo.com>

**ABSTRACT:** ***Nina, a Fragile Seagull which Escapes from the Empire of Time. The Character Nina, from Chekov to Visniec***

In the afterword of his piece *Nina or on the fragility of stuffed seagulls*, Matei Visniec expressed his love and admiration for the character *Nina* of Anton Pavlovici Chekov. His *Nina* is an extension of the fate of Chekhov's *Nina*. It was like a tribute to his „master" Anton Pavlovich Chekov. How can we explain the affection that the author Matei Visniec has for Nina? Feeling behind the words of Trigorin, the author himself explains that Nina will always be expected (stage XII), she will always be loved for unknown reasons or perhaps because love must remain alive (stage XII) and Nina represents for him the embodiment of immortal love and the power of regeneration. Regeneration by the theatre is the recipe that Matei Visniec has for his characters and why not for all of us? His characters do not know "marginalization", they are immortal. We can call these characters "without borders" because Visniec offered another chance for their fate. And certainly Nina, Trigorin, Treplev represent archetypes that have their own lives beyond their literary creators.

**KEYWORDS:** *theatre, artist, regeneration, universality*

## I. Préliminaires

Dans la postface de sa pièce *Nina ou de la fragilité des mouettes empaillées*, Matéi Visniec a déclaré son amour et son admiration pour le personnage Nina d'Anton P. Tchekhov. Sa Nina représente un prolongement du destin de Nina de Tchekhov. C'était comme un hommage rendu à son « maître », Anton P. Tchekhov.

Comment on peut expliquer cette affection que l'auteur Matéi Visniec a pour Nina ? En le sentant derrière les mots de Trigorine, l'auteur-même nous explique que Nina sera toujours attendue (scène 12), qu'elle sera toujours aimée parce que l'amour doit rester toujours vivant (scène 12) et Nina représente pour lui l'incarnation de l'amour immortel et la force de la régénération.

La régénération par le théâtre est la recette que Matéi Visniec a pour ses personnages et pourquoi pas pour nous tous? Ses personnages ne connaissent pas ni la « marginalité », ni « la marginalisation », ils sont immortels. Et le meilleur exemple est celui de Nina qui n'est pas une actrice exceptionnelle, mais les deux écrivains, de deux époques et des structures différentes, Tchekhov et Visniec, sentent qu'elle

est le personnage qui a la force magnifique de susciter l'intérêt des lecteurs à travers les époques.

Un autre exemple est celui de Treplev qui dans les deux pièces, de Tchekhov et de Visniec, est « un écrivain marginal », mais un personnage principal.

On peut nommer ces personnages « sans frontière » parce que Visniec a offert une autre chance pour leur destin. Et certainement Nina, Trigorine, Treplev représentent des archétypes humaines qui ont leur propre vie au-delà de leurs créateurs littéraires.

Matéi Visniec fait revivre dans cette pièce, des figurines en cire, *« des êtres d'autrefois »*, *« des mannequins d'un musée du passé »* (scène 10) parce qu'il veut leurs offrir l'universalité.

## II. Nina, Treplev, Trigorine – entre utopie et révélation

Matéi Visniec raconte qu'une des plus incroyables aventures théâtrales de sa vie a été la rencontre avec la troupe japonaise d'acteurs Kaze de Tokyo. En 2007, Matéi Visniec, invité pour un festival de la troupe Kaze, a assisté à un workshop organisé par le metteur en scène Yoshinari Asano, avec une actrice et deux acteurs. Les trois acteurs improvisaient des scènes émouvantes avec des thèmes empruntés de trois personnages de Tchekhov: Nina, Treplev et Trigorine, les personnages principales de la pièce de théâtre *La mouette*. Yoshinari Asano a démandé Matéi Visniec si celui-ci voulait *« écrire pour lui une pièce de théâtre avec ces trois personnages de Tchekhov à partir de l'idée de l'utopie »* (Visniec, 2010). *« Quel type de liaison existait entre les trois personnages et l'utopie – je ne savais pas, mais je lui ai promis que j'essaierais y réfléchir. Et au moment approprié, la révélation est venue. »* (*Ibidem*) Matéi Visniec a déclaré que son raisonnement était fondé sur le fait que Tchekhov était mort en 1904 à l'âge de 44 ans et il n'avait pas vécu la révolution.

> Peut-être Tchekhov a eu de la chance parce qu'il est mort jeune, mais avec une œuvre complète, accomplie et il n'a pas été obligé à faire des concessions ou de jouer un double rôle. C'est pour cela que j'ai transposé les trois personnages de Tchekhov, Nina Treplev et Trigorine, pendant la révolution d'octobre. Si Tchekhov est mort en 1904, on peut dire que les événements de la pièce *La mouette* se sont passés dans les premières années du XX^e^ siècle. Alors, je peux écrire ma pièce dans laquelle Nina revient chez Treplev en pleine révolution, après une absence de 15 ans. Et voilà comment les trois personnages se confrontent avec l'utopie concrète. Certainement, je n'aurais jamais écrit la pièce *Nina ou de la fragilité des mouettes empaillées* si Yoshinari Asano n'avait pas prononcé avec insistance les mots: Nina, Treplev, Trigorine, utopie.
>
> (*Ibidem*)

Dans la pièce de Matéi Visniec, Nina après 15 ans vécus auprès du grand écrivain Trigorine, a décidé de revenir chez Treplev, l'amoureux de sa jeunesse. Treplev habite seul, à la campagne, dans le manoir de sa mère. Visniec imagine dans sa pièce que Treplev a raté ses deux tentatives de suicide. Voilà un exemple d'utopie. *« En*

*fait, Treplev s'est suicidé, mais Visniec, dans une manière perfide, nous fait croire qu'il est le propriétaire du manoir de sa mère »* (Ghiţulescu, 2010). Nina revient et a l'intention de rester auprès de Treplev. Mais Trigorine arrive lui-aussi dans la maison de Treplev et les trois personnages se situent dans un triangle amoureux. *« Les trois protagonistes se sentent échoués en pleine hiver, en pleine révolution, en pleine crise d'âge, en pleine crise d'horizon et de création, condamnés à résoudre une équation existentielle impossible. »* (Visniec, 2010)

En ce qui concerne la manière dans laquelle les trois personnages sentent la notion du temps, Tamara Constantinescu affirme que

> le temps est suspendu dans le néant où il n'y a pas d'instruments pour le mesurer, il n'y a pas de circonstances qui pourraient déterminer la hâte, la précipitation des situations, des répliques ou la mutation des personnages. Chacun laisse l'impression qu'il dispose de tout le temps qu'il a besoin. C'est un univers où chaque élément, chaque situation, chaque conversation semblent être insupportables, mais en même temps, tous ces choses se passent à l'infini, comme un *perpetuum mobile* : les personnages parlent des mêmes rêves irréalisés, des mêmes aspirations. À un moment-donné, quelques événements se passent et bouleversent l'équilibre de ce monde renversé, mais ensuite, tout revient à l'immobilité, comme rien ne se serait passé. (voir bibliographie)

Dès son arrivée dans la maison de Treplev, Nina manifeste l'obsession d'arrêter le balancier de la pendule. À un moment donné, la pendule rebelle recommence et Nina devient folle. Mais le temps se manifeste comme il veut.

Même si on est tenté à croire que tout ce qui se passe n'a aucune logique, en réalité, l'écrivain Matéi Visniec, nous aide a comprendre que ses personnages se trouvent dans l'autre monde. Il y a dans le décor de sa pièce, quelques éléments symboliques qui nous font penser que l'action se passe dans l'autre monde : l'interruption du balancier de la pendule, le miroir couvert d'un châle noir, l'apparition fantomatique de Trigorine, le soldat mort trouvé à la porte de Treplev, les lettres qui disparaissent et Treplev ne peut pas lire les lignes écrites par Nina, l'encre gelée et la plume d'oie coincée dans l'encrier, et bien sûr la mouette empaillée.

Et les personnages qui sont des figurines en cire, *« des êtres d'autrefois »*, *« des mannequins d'un musée du passé »*. (Visniec, 2008 : 158) (scène 10)

> Le triangle amoureux est refait, mais dans l'enfer, pas dans le purgatoire. [...] Ce qui se passe en *Nina ou de la fragilité des mouettes empaillées* représente la soif de regarder dans l'abyssal de la pièce *La mouette*, pièce qui a réussi d'apercevoir l'enfer.
> (Ghiţulescu, 2010)

## III. La marginalité de l'artistique des personnages

*« Notre Nina a été toujours plus près de ses rêves que de la réalité »* (Visniec, 2008 : 135) (scène 6), affirme Trigorine et l'auteur met l'accent sur *« notre »*. Voilà, il reconnaît que Nina est l'incarnation de la femme toujours désirée, mais jamais possé-

dée entièrement par personne. Nina peut être perçue comme indécise. Nina n'a jamais su si elle aime Trigorine et elle admire Treplev ou inversement. Son cœur n'a pas été adouci ni par Trigorine, ni par Treplev. Mais, toutefois, du commencement jusqu'à la fin, Nina se sent complète, accomplie dans une seule posture, celle d'artiste. C'est le seul cas quand Nina se sent sure d'elle parce que son seul maître est le théâtre. Elle aime vraiment sa posture d'artiste.

Nina ne laisse jamais l'impression qu'elle aime l'homme Trigorine ou l'homme Treplev. Mais elle nous confesse le grand plaisir de parler des banalités avec le fameux écrivain Trigorine et en même temps le grand enthousiasme de philosopher avec Treplev, le jeune homme sage, mais inconnu. Et elle cherche la gloire, l'admiration des autres. Nina a besoin de sentir la confirmation de son génie artistique dans les yeux des autres. Elle cherche la compagne des personnes célèbres. Nina se lamente des représentations de théâtre qu'elle a soutenu sur des scènes insalubres et devant des ouvriers disgracieux, mais elle ne nous dit jamais qu'elle pensait de renoncer à cause de ces difficultés. Elle quitte Trigorine parce que celui-ci a publié un article sur une actrice sans talent et Nina s'en sentait vexée. Elle revient chez Treplev parce que celui-ci représente la confirmation de son talent. Treplev a reconstruit chaque année la scène sur laquelle Nina a joué pour la première fois. C'est pour cela qu'il est digne de son attention. Nina affirme qu'elle admire le génie artistique de Trigorine. En réalité ce n'est pas admiration pour le génie de Trigorine, elle veut avoir comme actrice, la même gloire de Trigorine comme écrivain.

Elle-même reconnaît ses limites. Elle dit à Treplev : *« Je suis une actrice médiocre. Comment est possible d'aimer tellement le théâtre et en même temps, d'être une actrice si médiocre »?* (*Ibidem* : 131)

Avec sa naïveté caractéristique, Treplev lui répond en donnant la réponse-clé sur le statut de Nina comme actrice : *« Nina, ce n'est pas vrai. Tu n'as été jamais une actrice médiocre, tu as été toujours toi-même »*. (*Ibidem*)

Il faut observer ici l'humour de Visniec.

Mais Nina reconnaît son statut d'actrice médiocre après sa consécration. Parce que quand elle parle de son début sur la scène construite par Treplev, scène qu'elle nomme *« notre théâtre »*, sa vision est changée : *« C'est la plus belle scène sur laquelle je suis montée […] Je voudrais jouer ici de nouveau, seulement pour toi […] Pour toi et pour ces corbeaux qui tournoient sans cesse, au-dessus de notre théâtre. Levez le rideau ! »* (*Ibidem* : 130)

Dans la pièce de Visniec, nous voyons Nina comme une femme qui a réussi ce qu'elle avait voulu. Nina a voulu partir à Moscou et elle a réussi, elle a voulu être avec Trigorine et elle a été sa femme pendant 15 ans, et son rêve le plus ardent de devenir actrice s'est accompli.

Alors pourquoi Nina n'est pas un personnage qui connaît le bonheur absolu, ou mieux dit qui reconnaît son bonheur ? Peut être parce que *« Nina a été toujours plus près de ses rêves que de la réalité »* (*Ibidem* : 135) comme disait Trigorine ou peut être parce que l'élévation de ses rêves n'a pas eu un support très solide en réalité. Et tous savent cette chose et l'affirment. Trigorine reconnaît à Treplev qu'il a eu l'impression de ne pas pouvoir vivre sans Nina, mais voilà c'est une impression :

> Treplev : On peut dire que vous ne pouvez pas vivre sans Nina.
> Trigorine : Qu'est-ce que je peux dire ? Au commencent, oui, j'ai eu cette impression…
>
> (*Ibidem*)

Nina est sûre d'elle quand elle affirme qu'elle ne sait plus que signifie le mot « amour » :

> Je ne sais plus que signifie l'amour. Ici, dans ton manoir, quand j'ai eu 19 ans, j'ai été obligée de choisir entre deux hommes… J'étais si jeune et si avide de vivre… je voulais vivre vite… je n'avais pas du temps à perdre… je voulais que ma vie soit un feu vif, je voulais dominer le monde, tout de suite… Eu vous, vous deux, vous étiez deux hommes qui m'aimiez et vous me promettiez tout, la lune, les étoiles… mais pas la même lune et les mêmes étoiles, chacun de vous me promettait son monde… Tu étais jeune, beau, pauvre, orgueilleux, solitaire, énigmatique et très « marginal ». Tu aurais voulu que je sois ta muse et que je puisse t'aider d'écrire une oeuvre immortelle… Tu voyais en moi seulement l'expression de l'absolu, j'étais le sublime de tes rêves, j'étais pour toi le rêve par excellence, la femme idéale, l'idéal… Tu ne voyais pas du tout en moi le côté physique, la matérialité… j'étais un édifice émotionnel construit avec méticulosité dans tes rêves… Oui, j'ai été pour toi une utopie sentimentale.
>
> (*Ibidem* : 126-127)

Mais ni le fameux Trigorine n'a pas signifié le bonheur absolu pour Nina. Un *« écrivain fameux, mais fatigué de sa célébrité qui voulait aller au pêche et boire le thé à la maison »* (*Ibidem* : 127), c'est l'image que Nina a sur Trigorine au commencement. Après 15 ans, quand elle revient à Treplev, elle voit en Trigorine :

> Un monstre… un monstre qui se nourrit de moi et de mon admiration pour lui… et qui a dévoré déjà ma virginité, ma candeur, mes années de jeunesse… Il m'a eue, fraîche et naïve, entres ses pattes, pendant 15 ans… J'ai été son jouet, rien qu'un objet à assouvir ses fantasmes…
>
> (*Ibidem* : 138)

En réalité, Nina représente l'archétype de la femme toujours désirée, toujours aimée, mais qui n'a pas le courage de trouver dans sa propre personne les réponses pour sa vie. Elle oscille parce qu'elle a cette possibilité, elle a la chance de choisir. Et à la fin de la pièce, elle sera toujours attendue, toujours désirée avidement :

> Trigorine : Le souffle de la révolution perdra de son inténsité...
> Treplev : Et nous attendrons Nina pour toujours...
> Trigorine : Oui, nous l'attendrons et nous l'aimerons à l'infini... même si nous ne connaissons pas les raisons de cet amour... ou peut-être purement et simplement pour garder toujours vivante l'idée de l'amour...
>
> (*Ibidem* : 180)

Voilà comment une actrice marginale suscite un amour infini, une passion ardente, et pas la passion ardente d'un seul homme, mais de deux hommes et l'admiration immense de deux écrivains.

## IV. Conclusions

Nina, l'actrice marginale, mais la femme centrale de la vie de deux hommes, Treplev, l'écrivain marginal, mais le jeune homme énigmatique quitté de Nina dans la pièce de Tchekhov, mais à qui revient Nina dans la pièce de Visniec, à côté de Trigorine, l'écrivain fameux choisi par Nina dans la pièce de Tchekhov, mais l'homme que Nina n'admire plus dans la pièce de Visniec, représentent le triangle amoureux qui a réussi de susciter l'admiration et l'attention des lecteurs dans les deux pièces, de Tchekhov et de Visniec. Et pas seulement l'admiration des lecteurs parce qu'ils sont l'incarnation de l'amour éternelle, les personnages ont eu la chance de la régénération et leurs destins resteront ouverts pour la plume et pour l'imagination des écrivains à venir.

## BIBLIOGRAPHIE

Cehov, A.P. (2010). *Pescăruşul*. Bucureşti : Biblioteca « Adevărul ».

Constantinescu, T. « Cehov – precursor al teatrului absurdului ». Disponible en ligne, URL : <http://reteaualiterara.ning.com/profiles/blogs/cehov-precursor-al-teatrului>.

Creţu, B. (2005). *Matei Vişniec – un optzecist atipic*. Iaşi : Biblioteca de istorie literară.

Gancevici, O. (2012). *Matéi Visniec – parole et image*. Cluj-Napoca : Casa Cărţii de Ştiinţă.

Ghiţulescu, M. (2010). « Cehov citit de Vişniec ». *Convorbiri literare*, nr. 7. Disponible en ligne, URL : <http://www.romaniaculturala.ro/articol.php?cod= 15422>.

Vişniec, M. (2008). *Nina sau despre fragilitatea pescăruşilor împăiaţi*. Bucureşti : Humanitas.

———— (2009). *La vieille dame qui fabrique 37 Cocktails Molotov par jour*. In : *Rire et sourire*, Collection théâtrale, volume 7. Mont-de-Marsan : Éditeur Écritures Théâtrales Grand Sud-Ouest.

———— (2010). « Matei Vişniec: spectator le ceea ce mi se întâmplă când scriu ». *Ziarul financiar*, suplimentul *Ziarul de duminică*, 2 sept. Disponible en ligne, URL : <http://www.zf.ro/ziarul-de-duminica/matei-visniec-spectator-la-ceea-ce-mi-se-intimpla-cind-scriu-galerie-foto-7085292>.

# Marginalizing Romanian Language under the Pressure of English Language?!

**Ana-Maria DEMETRIAN**
***University of Craiova (Romania)***
***Department of Applied Modern Languages***
<e_ann_mary@yahoo.com>

**ABSTRACT**

This paper examines the present use of English words[1] in Romanian verbal communication and/or interaction. After the 1989 Revolution English borrowings have been increasing considerably because the socio-political reality of our country has changed. Romania's and Romanian people's international relations and contacts are the clear reasons that have led to the phenomenon of Anglicization. Although the strong influence of British and American cultures has its advantages, Romanian linguists have expressed their concern about the marginalization and auto-marginalization of Romanian language in the process. The idea is that many of the borrowings are indeed necessary especially in those domains where there are no Romanian equivalents such as IT, business, and media but some borrowings are used by individual choice or are introduced into the language by current trends. It is true that any language is enriched and renewed with the help of loan words but this borrowing process must be rational without exaggerations and logical with a focus on the right pronunciation and/or meaning.

**KEYWORDS:** *The Anglicism, English borrowings, marginalization, trends*

After the 1989 Revolution, in the Romanian verbal communication and/or interaction there has been an increasing tendency to introduce English words both with and without modifications. The consistent uses of English words or phrases or even structures have been entailed by the process of globalization[2] on the one hand and on the other hand by a trend specific to the new generation. This influence of the English language on the Romanian language has its benefits and enriches our language but it can also marginalize it by abundantly and unnecessarily using English words and constructions or even damage it by an incorrect usage of new words/expressions from a phonetic and/or semantic point of view.

These changes in Romanian language have led to open and strong protests and acts of resistance against the so-called linguistic invasion which, according to some linguists and many Romanians, endanger the existence and national characteristics of our mother tongue. But there is little focus on the real problem of the English influence and a lot more exaggeration or should we say "nationalism pushed to the extremes"?!

The concern regarding English borrowings appears after the 1989 Romanian Revolution even though in fact the phenomenon is much older. In her study *Anglicismele in limba română actuală*, Mioara Avram points out that the influence of the English language is over a century and a half old and so it is by no means a post Decembrist phenomenon as some might think. She also adds that in the past English words were mostly introduced into the language in a less direct manner and more through other languages such as French (e.g. from sports: *polo* – < fr., engl. 'polo'; *ring* – < fr., engl. 'ring'; *tenis* – < fr., engl. 'tennis'; or from media: *slogan* – < fr., engl. 'slogan' – to mention just a few from *MDN*[3]). Therefore, it can be said that the phenomenon of English borrowings was then less visible. Furthermore, even when the influences came in a direct way, being brought about by the continuous changes in the economic domain after the Second World War, no one was alarmed because the new words appeared gradually and probably much more rarely than nowadays which must have made everybody see them as a part of normal process. Avram gives as an example in this direction: the 1970s universal stores opened in Romania under the name BIG which led many to infer that the name came from the English adjective meaning "large" (a proof that Romanians were familiarized with the English language) but in reality BIG was the short for *Băcănie, Industriale, Gospodina* not without connection with the English word "big" though. Since 1989 the English influence has started to pose problems because the borrowings have been coming at a constant and seemingly uninterrupted pace. Romania, like the rest of the Eastern Europe, is recovering from the drawbacks caused by certain political limitations and by an oppressive regime. Nowadays, Romania's and Romanian people's international relations and contacts are clearly very developed and this aspect of open international relations increases the flux of English borrowings.

Given the situation described above, it is clear that the phenomenon of English borrowings and with it the English influence are entailed by socio-economic and political factors, by evolution and must be considered natural but they must be kept under control. Many linguists (Mioara Avram, Georgeta Ciobanu, Adriana Stoichiţoiu-Ichim) advise towards the acceptance of these borrowings, which they call Anglicisms, but highlight the necessity of imposing some rules.

For Mioara Avram the Anglicism is

> a linguistic unit (not only a word, but also a form, a phrase, a meaning or a grammatical construction) and even a type of pronunciation or/and of writing (including punctuation) of English origin (…) – American not only British. Although the term seems to have a negative connotation (as a kind of foreignism or xenism, as it is said), [she] does not by any means restrain it to the unadapted or/and useless borrowings (as in DEX) but [she] does not extend it either.
>
> (*op.cit.*: 11)

The linguist acknowledges the English influence and accepts it as long as it revitalizes the language, is unavoidable as well as necessary, and is correctly used. In *Anglicismele în limba română*, Georgeta Ciobanu, as a representative of Romania in the "International Research Project 'The English Element in European Languages'

directed by Rudolf Filipovic[4], deals with the Anglicism which refers to *"every word borrowed from English denoting any thing, idea, or concept that belongs to English civilization"* (Filipovic qtd. at page 4) because she is aware that these English loan words, including those from other languages but adapted in English and integrated in the English vocabulary, are an international linguistic reality to be accepted and introduced into the language but in a correct manner, i.e. with the right meaning, pronunciation, and even gender assignment according to an international agreement to avoid confusions. Adriana Stoichiţoiu-Ichim feels the need to treat the Anglicism/the Americanism – words *"denoting recent borrowings from the British and American English, incomplete or entirely unadapted and thus written and pronounced in Romanian in a way very similar or identical with the one from the original language"* (2007: 83) – in order to shed light on the invasion of Anglo-American terms in Romanian speech which is a socio-cultural phenomenon present in all European languages, not only in Romanian, after World War II as a reaction to the limited sphere imposed by totalitarian regimes and as a normal consequence of evolution. The idea to insert English words, perceived as international terms, into the process of communication has been intended as a measure to facilitate human relations but an exaggeration in this sense or a misuse of such words can have the opposite effect, i.e. render them difficult.

Mioara Avram warns the speakers of the problems raised by the pronunciation and the writing of an Anglicism in accordance with the Romanian language systems of orthography and phonetics. In *Anglicismele in limba română actuală*, Avram stresses the necessity to avoid transforming the Anglicism according to Romanian language because in some cases this would mean breaking the phonetic and orthographic norms so badly that the new formed word would make no sense (eg. *cnocaut* and *cnocdaun* for 'knock-out' and 'knock-down' respectively – the use of the initial **c** [si] instead of **k** [kei] is totally confusing and wrong as such spelling comes in contradiction with the abbreviations used internationally 'K.O.' and 'K.D.' not to mention the lack of agreement with the English pronunciation where the initial letter **k** [kei] is not pronounced (*op.cit.*: 14) while in others the phonetic writing of a word would be purely embarrassing given the orthographic distance from the original etymology and for many, especially for speakers of English, such a word would be seen as a sign of lack of knowledge (e.g. *hailaif* for 'high-life' – a clear case of populist exaggeration introduced in *DEX* but not attested in *DOOM*[5] – the new and complete Romanian dictionary (*Ibidem*).

Nevertheless, in the same study, the linguist speaks of the existence of English words such as *aisberg* (< engl. 'iceberg'), *lider* (< engl. 'leader'), *meci* (< engl. 'match') which respect the Romanian language laws and are attested by dictionaries (*DEX*, *DOOM*, *MDN*) and so they should not be changed to correspond to the English language norms not even in the spirit of international tendencies. Her logic for the last category is easy to understand as such words do not contradict the language rules and they keep their meaning intact. She also draws attention to the fact that educated and well-informed people slow down the Romanian transformation of neologisms and sometimes prevent the Anglicism from conforming to the Romanian

language system by criticizing and marginalizing the adapted word and preferring to use the foreign word: for instance *blugi*, although a form recognized by MDN and DOOM, is less used in certain contexts and circles where the English 'blue-jeans' appears to refer to the trousers. It is necessary to clarify here that such an attitude cannot be considered to be damaging for the Romanian language; actually it can be viewed as a consequence of the well-taught English classes whose educated people cannot possibly see as correct and accept a form which is different from the original word because this would mean cancelling all their acquired English knowledge. In addition to this aspect, there is also a high possibility of confusion based on the great difference, at least visual, between the original word and the adopted word. For example *look-ul* and *site-ul* attested by *DOOM* cannot be written "lucul" and "saitul" respectively, as George Pruteanu[6] would have wanted, on the grounds that the visual impact can mislead the reader about the meaning as *înfăţişarea* and *spaţiul pe internet* are known internationally as 'look' and 'site'. Thus the only possible, acceptable favour to Romanian language, without making the speaker or user appear as lacking erudition, would be to add to the original word an ending specific to Romanian. So it would be strange and far-fetched to use and write "spiciul" instead of *speech-ul* as in *DOOM* for *discursul*.

It is obviously rather difficult and unproductive to apply to a full extent Pruteanu's proposal that new words should enter our language only written in Romanian to avoid the presence of "colonies" in our language:

> In all cases, where this is possible without significant losses, any new word has to be absorbed by the system, assimilated in accordance with the rules of orthography and pronunciation of the Romanian language. (…) A language cannot be enriched with xenisms, with words which remain foreign.[7]

Avram's analysis of the Anglicism and its introduction into the Romanian language and the examples given above are the most indicated to prove that George Pruteanu's idea can sometimes do more damage than good to the language. Nevertheless, as Romanians we can try to adapt new words and integrate them into our language but only to a certain extent because otherwise meanings can be blurred, misunderstandings can arise and as a result our language can even be marginalized as a language filled with incorrect words.

As a linguist, Mioara Avram is clearly open to the idea of accepting the Anglicism in Romanian language as long as they are not damaging the language through an incorrect introduction of the new foreign word. Further on, she expresses her opinion on the acceptance of a new English word as long as there is no equivalent borrowed word in the language. She views the Anglicism playing the role of the double for an old loan word as a useless word to be rejected. The word *casino* as a synonym of *cazinou – "deschiderea unui nou casino"* or *"Casino Vraja Mării"*; the word *horror* as a variant for the latin-french *oroare – "Horror în Oradea: Om muşcat şi ucis de câinii comunitari."* Avram affirms that such doubles are not necessary and although she acknowledges that these doubles can carry certain nuances, not found in the old

borrowed word, she does not go into details. It is true that most of the time the doubles do not bring anything new to the language which means that their introduction as synonyms would overload the language with xenisms whose role becomes negative in these cases. The foreign words used as synonyms do nothing else but marginalize Romanian language because when it comes to choosing a synonym, one can find one already existing in Romanian language: eg. *groază* for *oroare*. Still, there are situations when a foreign synonym is the only possible solution to cover a certain meaning or to replace a compromised/limited word.

The best example of a compromised and limited word is *conducător* associated in the communist Romania with Ceauşescu and thus to the idea of a person in control of everything, even of a harsh person imposing his will and desires at all times. The word *lider* appears in the 1975 *DEX* but as a synonym for *conducător* – the head of a political party or organization; a sportsman or sportsteam being the first in a competition. Nowadays *lider* is part of the Romanian vocabulary but its meaning is quite different including the idea of being the best, the initiator, the example in something; of inspiring, of discovering, of promoting performance. Today's word *leader* (not a spelling attested by *MDN*, yet often used) together with the word *leadership* (included in *MDN* with an English spelling) come to refer to that man who stimulates people and makes them follow him willingly not obliged or compelled by something or someone.

Other words are neither compromised nor limited but they need a parallel word to function along with them so that the new word can express the new reality appeared recently but not embedded in the old word. For instance the word *puding* attested by MDN refers to 'English pudding' whereas the old *budincă* also registered in *MDN* refers to pudding in general including all kinds of pudding and both forms originate from the English word 'pudding'. Or the word *live* to refer to "a live singing performance, without the help of recordings" no matter if the singing is done live or not that is at the same time as it is performed and broadcasted – *în direct*. As for the word *horror* found also in MDN, it is used to make reference to a film which is thrilling *"Horror subtitrat gratis."* The word *oroare* cannot replace *horror* in this context, although the concept expressed through it is embedded in the new loan word 'horror.'

The introduction of a new Anglicism to be used as a double can be justified only when the new word has the advantage of being characterized by a subtle distinction or variation when compared to the already existing word. Stoichiţoiu speaks of those loans whose necessity can be explained by their connotative function. In her study about the influence of English on Romanian language, the linguist proves that there are doubles which are always deliberately chosen due to their expressivity and thus have a well determined role suggesting through their connotations "local color" or "ironic sense" or "euphemistic shade" or "negative aspect" or "extra positive implication" (*op.cit.*: 92-94 & 105-106). The presence of such loan words in the Romanian press is considered, according to Stoichiţoiu, a validation even if some of them are not attested by dictionaries. She gives such examples as: *pub-uri* as a parallel word for *berării* which is a general word without any geographical, social or cultural

reference as is the case with *pub-uri*; *high-society* used ironically instead of *cercuri înalte/alese* to imply the existence of rich but superficial and limited people; *call girl* preferred in adds to replace the more direct, explicit *"prostituată care poate fi chemată telefonic"*; *boss* present usually in the Romanian press with negative connotations; *building-uri* as a substitute for *clădiri* subtly adding the idea of "luxury". Some other examples in context would be: for "local color" – *"Cea mai bună porţie de fish and chips am mâncat-o când aceştia mi s-au servit înveliţi în ziar."*; for "ironic sense" – *"Corupţia din România cunoaşte tot mai multe şi mai dese upgrade-uri."*; for "euphemistic shade" – *"Show politic sau Dan Diaconescu ar putea aduce locuri de muncă"*; for "negative aspect" – *"Această companie oferă servicii second-hand."*; for "extra positive implication" – *"România are nevoie să fie sub leadership-ul unor oameni corecţi."*

Now the problem with this parallel usage is that sometimes a new borrowing is not necessary because the Romanian language has explicit variants: either an existing synonym with the same nuances or a phrase encompassing the needed significance. A good example here would be the English word *fashion* – not recognized by *MDN*, but used in parallel with *modă* found in Italian, German, and French; or "gloss" – an English word, not attested by dictionaries, encountered often in the cosmetic industry contexts instead of *luciu de buze*; or *band* – English word present in Romanian spoken language with the meaning of *orchestră*. Here the choice of the English word over the Romanian word or phrase is subjective. There are various explanations: assertion of linguistic individuality, even linguistic snobbism, characteristic to a certain social category; insufficient knowledge of Romanian resources; commodity or haste when everything is done on rapid mode. These are inutile borrowings which marginalize and damage Romanian language, which reflect a lack of traditionalist spirit and respect as well as admiration for everything that is foreign. Adriana Stoichiţoiu and Sextil Puşcariu call such English words *"luxury Anglicisms"*[8]. Some people say that such uses are due to the globalization of the English language and are normal; others see the use of such doubles as a threat to the purity of Romanian language.

It is a fact, it seems, that the presence of Anglicisms in today's linguistic reality is complex and at times problematic but it becomes even more so because of Romania's is gradual transformation into a hybrid language – "Romenglish", i.e. a blend between Romanian and English, a phenomenon similar to Spanglish, which follows no clear rules only three patterns: a code-switching or a code-mixing meaning that *"a person will begin a sentence in one language and at a certain point [he/she] will begin speaking in another language [or that] this change will occur at any given time with no regard to the beginning of a sentence or topic"*[9]; a grammar structure adaptation as for instance the adjective before the noun; or the use of English genitive with Romanian nouns.

This Romenglish phenomenon has been mainly a consequence of the dominant place English has in the scientific development and in establishing international relations of communication or business. The domain of information technology, of economy especially with its commercial and financial-banking branches, of business

investments, of medicine, of old media (radio, television, press) and new media (all information sources that are digital and interactive), of advertising, of careers have evolved and flourished firstly in the English space. Thus the ones wishing or even craving to know and experience the benefits of present developments and be part of the advanced world have had to adopt the language of the strong interlocutor and that is English.

So in the beginning, English has appeared as an instrumental, international language that people have started using in order to be able to develop, prosper, and promote not only their ideas but also themselves. Since the end of the communist period, the openness of Romania has required frequent use of English inside the country. But in this case English cannot be viewed as a language imposed to marginalize Romanian. The interest in evolution, in reaching the level of performance must not be stopped by linguistic and cultural pride. These are objective reasons for which people need to communicate in English at work, to give references in English and to English content in the domains mentioned above. Continuing this reason of thought, job offers are made in English because the company or person that launches the offer is interested in finding somebody with a certain level of English and education and in this way a selection is made from the beginning. The site Best Jobs is full of such job offers which most of the time have also an online interview in English. English use in the domains cited above does not pose a problem in general but to some nationalist linguists or people who refuse to see the advantages and acknowledge that this is the course of evolution.

The real issue that has brought about so many discussions is the fact that people speaking English everyday for work-related reasons – communication with a foreign interlocutor – have come to use many English/American words and/or phrases and acronyms in Romanian sentences or texts either for precision and sometimes brevity or for the easiness of expression entailed by the commodity of speaking in words or phrases used daily in the communication with foreign interlocutors and by the temporary incapacity of finding Romanian equivalents which are not very much part of their work vocabulary.

For example in business language *"Trimite analiza SWOT pentru a fi verificată la nivel de CEO!"* meaning that "the anaysis of Strengths, Weaknesses, Opportunities, and Threats of a future project or business has to be checked by the chief executive officer – the highest rank in the management of a corporation or complex organization" cannot be exactly rendered in Romanian especially because there is no equivalent for the acronym SWOT and *director executiv* or even *manager* are not exact synonyms for 'CEO'; in advertising language there are many terms that have not been translated but simply assimilated or used as such: *"În urma briefing-ului provenit de la client, departamentul nostru de Client Service a transmis toate cerinţele catre art director şi copywriter care s-au apucat deja de lucru. Proiectul include campanii atat pentru old media cât şi pentru new media."* – translating the English terminology here would mean either losing some of the nuances implied ('art director' is a broad, inclusive phrase while *director de creaţie* is much more limited in scope as is the case with 'copywriter' registered by *DOOM* as *copywriter*

– *"autor de reclame"*) or making the message longer wasting time when people working in this domain or coming into contact with this domain know the meanings (*briefing* – to be found also in *DOOM* – is shorter than *"reunire/întrunire de informare"*; *old media* is referring to the television, radio, and press and while *new media* includes (all digital means of information) and neither phrase has a Romanian equivalent unless one wants to paraphrase them); as for *Client Service*, it is a generic term used for *Serviciul Clienţi* because the concept has appeared first in the English/American space.

It is clear why in specialized contexts it is advisable to use an original word without the fear that we can be considered destroyers of Romanian language. An equivalent does not have the precision and/or the brevity of the English word and in addition to this, by using the original word ambiguity can be avoided and concision can reign when transmitting information or a mere message. Some job offers in Romanian use English to describe the job opening on the same grounds and in the same time they stress the fact that there is an internationally accepted terminology that has to be accepted and learned and this is part of becoming visible worldwide. The idea is not to exaggerate with the use of the English words. There should not be a preference for the English word, outside specialized contexts, in the case where there is a Romanian equivalent or even a neologism with the exact same meaning. Many complain that more and more people have forgotten their mother tongue and prefer English where there is no necessity for it and to top it all these people have started speaking a language that is neither English nor Romanian but a combination of the two without having any rules.

This new language is deemed tiresome and confusing even by corporatists not to mention other social categories. For instance Răzvan Pascu, a corporatist, writes on his blog[10] that a message like *"Trebuie să semnăm asap. E pressure mare."* sounds just the same in pure Romanian *"Trebuie să semnăm cât mai repede. E presiune mare."*; that *"Vino la petrecere cu the significant other!"* is a confusing sentence for those that do not master English very well. Although many linguists would agree with him and they would see the English words and phrases as *"barbarisms"*[11], it must be said that it is difficult to always find Romanian equivalents when switching from English speaking to Romanian speaking in a short period of time, for instance when working in an international environment. But it is also important to be careful and not fill your speech with English words and phrases outside this environment. Pascu's second example is a clear case of auto-marginalization even if people would understand it because it is strange that there exist people in the international business world who are not familiar with the English language or maybe he speaks of small business companies where such people can exist. Anyway, introducing English into a conversation in daily life leads definitely to auto-marginalization and sounds strange no matter if the conversation refers to the speaker's domain of work or not: *"Mă duc la office pentru un meeting ca să vedem cum manageriem această crisis situation."*; or *"Come on! Admit it, chiar vrei să faci parte din grupul lor!"*; or *"Mai este puţin şi iau concediul. Can't wait! Sunt more than obosit! Sunt fed up de toţi şi de toate!"*.

Romenglish is also visible in those syntagms that reflect a combination between English grammar structures and words with Romanian words: *"McDobre's Fast-Food"*, *"Pandale's bookshop"*[12] – which are funny and far-fetched combinations; or *"Fitness Club-ul ElectroGYM"* instead of *"Clubul de fitness ElectroGYM"* – which reflects a clear choice of English grammar construction when a Romanian construction would be just as straight forward. Such English uses must be avoided as they are completely unnecessary and lead to auto-marginalization.

The issue of Romenglish is becoming complicated when the attention falls on those newspapers, journals, and magazines crammed with specialized English terms. Some consider it unavoidable because of the same reasons explained above while others categorize such cases as a clear marginalization of our mother tongue. Linguists, like Mioara Avram, agree that an increased number of Anglicisms in one and the same text is an abuse that can endanger the understanding and reception of the text. This type of media is not necessarily intended or should not be intended for a certain category of people that are also proficient in English. These texts often present subjects of interest for people that do not speak English or do not speak it very well or for people that have a general knowledge of English not specialized English. So a solution must be found to satisfy everybody. In her book *Anglicismele în limba română actuală*, Avram sees the need for such terms but sustains that they must and can *"be introduced without allowing the appearance of question marks"* by simply explaining the term the first time it is used and she stresses that these terms, unknown to the general public, must never be used in the title even if they are then described in the body of the text (*op.cit.*: 13-14).

The use of only one English word or phrase, by choice, in a Romanian sentence or utterance cannot be categorized as "Romenglish" but as a mere influence given by the modernity and the prestige of English which represents a powerful civilization and culture, a source of many innovations. Starting with 1989 the Romanian social and cultural realities have been gradually transformed to include American and British aspects. Some of these British and American cultural elements[13] have not only entered Romanian but they have also been registered by dictionaries[14] (eg. *fast food*, *grill-room*, *supermarket*, *shopping center*, *mall*, *cash*, *card*, *lifting*, *pop music*, *playback*, *outsourcing*, *job-broker*, *show-room*, *tabloid*, *talk show*, *teleshopping*, *online shopping*, *leasing*, *chat*, *hacker*, *laptop*, *reality show*, *rating*, *NATO* – 'North Atlantic Treaty Organization,' *summit*, *lobby*) while others have remained into the language at the speaking level or have been used in specialized contexts (eg. *fish and chips*, *PR consultant*, *shop manager*, *facing*, *payment*, *target*, *headhunting*, *know how*, *breaking news*, *sitcom*, *IT* – 'Information Technology,' *CAD* – 'Computer Aided Design,' *update*, *Internet banking*, *video-chat*, *mms*, *new media*, *marketing politic*, *(re)branding politic*, *Black Friday*, *Halloween*, *Valentine's Day*). There are strong and real arguments for the presence of such English words in Romanian language. Romanians should be aware of the necessity to accept and introduce in their language some English terminology now considered as international terminology used to facilitate interaction both at a professional and a personal level. The presence of these

culturally loaded English words or expressions in Romanian is an unavoidable consequence of today's international advancements. Besides a refusal to internationalize Romanian vocabulary would lead to self-isolation and would be a proof of cultural provincialism as Adriana Stoichiţoiu-Ichim and Georgeta Ciobanu affirm in their studies of Anglicisms. Besides, coming into contact with the strong and fascinating British and American cultures Romanians are attracted by it and so they want to share these cultural norms and values. The introduction of British and American concepts introduced in Romanian language does not lead to the marginalization of our language. These simple cultural loans come as a source of enrichment for us, bringing thus new ideas, objects, and activities.

Sometimes Romanian speakers go further and use in informal contexts English words not attested by Romanian dictionaries but learned from the foreign language classes or from the direct contact with the language infiltrated into the Romanian people's lives through television, music, reading materials, or work. These words are not necessary as they have an exact Romanian correspondent and do not carry any cultural implications. For instance the use of *outfit* for *ţinută* – *"Îmi place ce outfit ai!"* is preferred to *"Îmi place ce ţinută ai!"*; or *loser* for *ratat* – *"Ai grijă să nu te transformi într-un loser!"* is more often chosen over *"Ai grijă să nu te transformi într-un loser!"* or *"Sănătatea este cool la ProTV!"* appears in Oana Cuzino's presentation about her TV show instead of *"Sănătatea este grozavă la ProTV!"*. There are also cases in which English words are given Romanian inflections *"Debate-ul a fost foarte productiv."* And on many occasions these inflections are added to the already existing English inflections thus incorrectly forming a new word, accepted nevertheless in the spoken language: *"Sticks-uri Croco"* (entry in accounting documents) or *"Vom încerca noi tips-uri în bucătărie"* (Oana Cuzino's presentation of her *Pro TV* show) – 'sticks' and 'tips' are already in the plural in English.

This preference for English words without obvious reasons is a reality and must be treated as such but an alarm signal must be triggered. This trend can entail marginalization of our mother tongue not to mention that it can be harmful and it can damage our language especially when words are not used correctly because of lack of English knowledge or because of haste. The most common mistake is the pleonastic construction: *bani cash*; *hobby preferat*; *conducere managerială*, *henţ cu mâna*.

Besides the young generation, out of a growing thirst for being *cool* and *in trend* does not stop at the use of one English word, they scatter English words all over their conversations which are thus uttered in colorful Romenglish: *"Hai prietene, talk to me!"*; *"Dacă cineva mă înşeală odată, shame on him, dacă mă înşeală a doua oară, shame on me!"*; or declarations *"I love you atât de tare/ Încât I believe că mor"*[15]. Things can become even uglier when the teenagers (the common users of such language) often make mistakes in their use of Romenglish as they have no regard for grammar rules and they do not have a good knowledge of English and thus the result is an unfortunate combination of Romanian and English: when asked in English by a reporter from *Antena 1* what he had prepared for the English exam from baccalaureate, the answer of a pupil was *"I know English aşa mediu. Not prepare."*[16]

In **conclusion** the language as a means of communication is evolving in the same time with the society undergoing many transformations brought about by historical changes, by economic and scientific development, by politic and socio-cultural realities. The use of the Anglicism is different from case to case: in some contexts the term is necessary because it has no equivalent in the Romanian language or because it presents certain advantages to the Romanian word whiles in other situations the loan word is a mere individual choice coming from commodity or entailed by trend. Nowadays, Romanian language is clearly more dynamic, rich and up to date due to the presence and the influence of the Anglicism – the new necessary loan word. Nevertheless, we have to avoid marginalizing and damaging our mother tongue through an excessive or/and incorrect use of Anglicisms.

## NOTES

[1] English words include words of British and American origin.
[2] The process of evolution in the domains of economy, technology, science, and in the domain of different life structures such as culture, politics and social environment.
[3] Used in this paper to refer to *Marele Dicţionar de Neologisme*.
[4] Mentioned in Georgeta Cibanu's book *Anglicismele în limba română*, p. 132.
[5] Used in this paper to refer to *Dicţionarul ortografic, ortoepic şi morfologic al limbii române*.
[6] The late senator and linguist who proposed a law regarding the acceptance of new English words only after a complete alignment to the Romanian norms of pronunciation and orthography.
[7] Qtd. in "Problema anglicismelor în limba română actuală" by Diana Smântână.
[8] Definitions resulting from Stoichiţoiu's *Vocabularul limbii române actuale*, pp. 94-95 and from Puşcariu's *Limba română*. Volumul I: Privire generală, p. 371.
[9] Definition adapted after the definition given to Spanglish on wikipedia.org.
[10] URL: <http://razvanpascu.ro/2011/05/27/gandim-si-vorbim-romgleza-am-decat-o-ideea-about-that>.
[11] Word used by Stoichiţoiu in *Vocabularul limbii române actuale – dinamică, influenţă, creativitate* for describing xenisms which are those unadapted foreign words invading our vocabulary.
[12] Examples found on <http://www.verticalnews.ro>.
[13] Referring here to those concepts of British or American origin loaded with cultural significance.
[14] All dictionaries published which can also be found online. URL: <http://www.webdex. ro/online/dictionar>.
[15] Lines from a romantic poem in Romenglish found on <http://www.groapacuprosti.ro/2007/07/poezie-de-dragoste-in-rom-engleza.html>.
[16] URL: <http://a1.ro/news/social/bac-ul-de-toamna-proba-la-romgleza.html>.

## BIBLIOGRAPHY

*** (2007). *Dicţionar ortografic, ortoepic şi morfologic al limbii române.* Ed. a II-a revăzută şi adăugită. Bucureşti: Univers Enciclopedic.

*** (2009). *Concise Oxford-Lingua English – Romanian Dictionary*. Translated by Carmen Daniela Caraiman. Educational Centre Romania: Oxford University Press.

Avram, M. (1997). *Anglicismele în limba română actuală*. Bucureşti: Editura Academiei Române.

Ciobanu, G. (1996). *Anglicisme în limba română*. Timişoara: Amphora.

Leviţchi, L. (1998). *Dicţionar Român – Englez*. Ed. a V-a. Bucureşti: 100+1 Gramar.

Marcu, F. (2008). *Marele dicţionar de neologisme*. Ed. a 10-a, revizuită. Bucureşti: Saeculum Vizual.

Puşcariu, S. (1976). *Limba română.* Vol. I, *Privire generală*. Bucureşti: Minerva.

Smântână, D. (2008). "Problema anglicismelor în limba română actuală." *Revista Limba Română*, Nr. 5-6, anul XVIII.

Stoichiţoiu-Ichim, A. (2007). *Vocabularul limbii române actuale: dinamică, influenţă, creativitate*. Bucureşti: Bic All.

<http://a1.ro>

<http://www.groapacuprosti.ro>

<http://razvanpascu.ro>

<http://verticalnews.ro>

<http://wikipedia.org>

# Arthur Miller's Jewishness and the Consequences of Belonging to a Harassed Minority

**Georgiana-Elena DILĂ**
***University of Craiova (Romania)***
***Faculty of Letters***
<georgiana_dila@yahoo.com>

**ABSTRACT**

Although Arthur Miller considered himself an American, he could never separate himself from his origins as a Jew. Throughout his life this belonging to a minority accentuated certain issues other people never observed. His attention was guided by details, which people may overlook or take for granted. The author was faithful not only to the American society in general, but also to the Jewish tradition he belongs to, even if he does not present the situation of his minority, asking for attention in a repetitive manner as other might. Even if the author's plays do not abound directly in ethnic elements, there have been many critics who have noticed the constant reassuring of his background in his work, praising him for the rather rabbinical style he may shape in his creations. Numerous critics introduced Arthur Miller in their analysis of the ethnic minority, propelling the distance between majority and minority. Our intention is that of exploring the manner in which this biographical element shaped part of the playwright's work.

**KEYWORDS:** *Jewishness, play, individual*

Although Arthur Miller considered himself a simple American, he could never separate his personality from his Jewish origins. He spoke Yiddish and he knew the Jewish life very intimately, yet he did not make use of this information in his work for a long period of time. Throughout his life this belonging to a minority accentuated certain issues other people never observed. His attention was guided by details, which people may overlook or take for granted.

Miller was faithful not only to the American society in general, but also to the Jewish tradition he belonged to, even if he did not present the situation of his minority, asking for attention in a repetitive manner as other might have. Although the author's plays do not abound directly in ethnic elements, there have been many critics who have noticed the constant reassuring of his background in his work, praising him for the rather rabbinical style he may shape in his creations.

Numerous critics introduced Arthur Miller in their analysis of the Jewish minority, propelling the distance between majority and minority. Stephen Wade is the one adventuring to expose the trailing in the Jewish descent. Even though he never seemed very eager to underline his Jewish background the playwright wrote his only

novel, entitled *Focus*, describing the anti-Semitic attitude in the American society, revealing the scars dreadful events such as the Holocaust can leave on people's conscience. Although he always declared himself an atheist in the interviews, critics have noticed a figure of the father governing his plays.

In the 1950s Miller wrote several stories on Jewish themes and in 1951 *Monte Sant' Angelo* was published, telling the events from the life of a Jewish-American soldier, Bernstein, who accompanies his Italian-American friend to Italy to search for a relative. As they walk around the village Bernstein meets an old man who reminds him of his father and inherently of the Jewish tradition. There is a historical identification with a certain ethnic group, feeling part of a universal community, which can understand his views in a proper manner.

Growing up in a Jewish family implied the intake of religious beliefs related to the importance of the father. As time passed, Miller understood that society only wanted to break with the past, that it rebelled in order to find peace of mind. This would mean that the past was no longer important, and that for a Jew this would have implied to free himself from the influence of the father dominance. This might also be a reason why Miller chose to centralize the theme of the father-son conflict in his most famous plays.

There is something which cannot be overlooked in respect to Jewish history – namely the Holocaust. This horrible human tragedy marked part of Miller's life, as well as that of all the other Jews, remaining the universal symbol of suffering. This catastrophe had its final point a year before Miller started working on *All My Sons*. Critics have noticed some references to Judaism in the play, but none of them reaching to the recent Jewish history. However, twenty years later with *After the Fall* (1964) Miller used the image of the concentration camp, which he named *"the final expression of human separateness, and its ultimate consequence. It is organised abandonment: a radical symbol, in other words, of discontinuity and fragmentation, and thus the logical conclusion of contemporary life."* (1996: 289)

Stephen Wade analyses Miller's plays and makes an inventory of elements which place him among the Jewish writers, hinting at his background and underlining the impact historic events may have in the public conscience of a minority, who has suffered immense trauma.

> In *After the Fall* (1964), *Incident at Vichy* (1964), *The Prince* (1968), *Playing for Time* (1980), *Danger Memory* (1968), *Broken Glass* (1994) he has interwoven the subjects of anti-Semitism, Holocaust experience and urban Jewish-American generational change, with a central narrative drive towards the question of what is to be Jewish.
> (1999: 97)

All the previously mentioned plays deal with social responsibility and portrayals of evil Miller holds on his shoulders:

> It not only symbolizes for him the connection of past to present, a connection needed to fully understand and embrace one's cultural identity; its collapse also demonstrates

> the power of modern historical forces that shatter this identity, and threaten both continuity with the past and human brotherhood. While the traditional Jew in Miller longs to affirm this connection, the modern Jew cannot deny its weakness and vulnerability.
> (Robinson, 1987: 39-55, 44)

Along with *I Don't Need You Any More* – a 1959 short story relating a small boy's view of a holiday service in the synagogue, obviously Orthodox and perhaps Hasidic – Arthur Miller reverted to his Jewish boyhood and realized how much influence his background had on his work. In a 1966 interview (in *Paris Review*), Miller commented on this issue when asked about the Jewish influence, replying:

> I think now that, while I hadn't taken over an ideology, I did absorb a certain viewpoint. That there is a tragedy in the world but that the world must continue: one is a condition of the other. Jews can't revel too much in the tragic because it might overwhelm them. Consequently in most Jewish writing there's always the caution, 'Don't push it too far toward the abyss, because you're liable to fall in.
> (1967: 292)

This technique of renouncing the mood of hopelessness that two more contemporary writers of Miller's adopted – Saul Bellow and Bernard Malamud – could be best enraptured by the playwright's own remarks regarding the meaning of life and against alienation or nihilism in literature: *"I think it's part of that psychology, and it's part of me, too. I have, so to speak, a psychic investment in the continuity of life. I couldn't ever write a totally nihilistic work."*

As a matter of fact, looking closely, Jewish elements can be found in most of Miller's works: his unpublished and unproduced play (*They Too Arise*, 1938) is set in the 1930s and is about a Jewish family of a garment manufacturer. The entire play tries to demonstrate the importance of a standard of conduct in society, emphasising the major element in Miller's social outlook that all men are responsible for one another, which is also the foundation for the playwright's conception of the "social drama," which he later tried to exemplify in his plays. In a more clear way, the Millerian drama has its roots in the strong sense of mutual responsibility within the family with which Jewish life is so closely associated.

*All My Sons* is the best example in this case, as Joe Keller perversely uses love and devotion to his family as a primary excuse for his action. According to Miller, Joe's mistake is that *"his cast of mind cannot admit that he, personally, has any viable connection with his world, his universe, or his society."* (*Ibidem*: 130-131)

The multi-meaning *Death of a Salesman* also presents a distorted sense of family and all the implications that derive from this situation: Willy Loman conducts his life after false values of a commercialized society that lead to a suicide that in his view can insure his family's financial security. Regarding the Jewish elements in *Death of a Salesman*, Miller's attempt to avoid ethnic identification of his character, Willy, with a salesman he had actually known, is a clear evidence of the fact that the playwright could not refrain himself from transposing his beliefs into his work. Moreover, the use of Yiddishized English expressions – the most famous phrase in

the play being *"Attention must be paid"* (*gib achtung*) – comes to sustain this idea. In 1951, the actor and director of the re-enactment of *Salesman* in Yiddish translation were amazed by the ease with which the play fitted the scene:

> this Yiddish play is really the original, and the Broadway production was merely – Arthur Miller's translation into English." The fact that at the time the play started to take shape, the Jewish figurations of Miller's mentality were sharp is remarked by Mary McCarthy: "Willy seemed to be Jewish, to judge by his speech-cadences.
>
> (McCarthy, 1956: XV)

Only with the beginning of the 1960s did Miller feel comfortable enough to include explicitly Jewish characters in his plays. The first example is *After the Fall* (1964), which is at least in part autobiographical, containing Jewish characters without being so designated – structural symbols of the Nazi concentration camp are present as the permanent background of the set throughout the play thus explaining the topic of the play, Nazism.

What Miller is seeking is the existentialist state of good faith, that is, the moment when one knows oneself in order to make a choice:

> Miller assigns centrality to choice, the existentialist act that betokens freedom. Since Miller is not a systematic thinker, it would be an error to expect from him adherence to the full panoply of the existentialist system. For instance, he asserts that life is not meaningless, a departure from existentialist absurdism. But he has adopted the centrality of choice.
>
> (Harap, 1987: 26)

The existentialist influence can be encountered in *After the Fall* and in the next plays which possess the quality of bringing to the surface, the human perspective the author had in mind through the extensive utilization of social themes:

> But, like the post-World War II French writer Jean-Paul Sartre, Miller felt tension between the existentialist and his social, sometimes near-Marxist position. Like Sartre, Miller locates the existentialist situation in his plays within a dense social context. While Sartre as a philosopher tried to reconcile his existentialism and Marxism – unsuccessfully, in my view – Miller is untroubled by any inconsistency between his existentialism and his sense of social responsibility. From the start Miller endeavoured to advance his conviction of the mutual responsibility of people in both the family and society as a whole.
>
> (*Ibidem*: 127)

As important the inclusion of socially oriented themes in his plays is, the generalizations about human responsibility, capture Miller's attention greatly, being able to project several levels of interest at the same time and without tension, even though, he clearly believes in the universality of his primary intention. As a response to Arthur Miller's statement that Joe Keller's trouble in *All My Sons "is not that his cast of mind cannot admit that he personally has any viable association with his world,*

*his universe, or his society (...) [and Keller] has become a function of production to the point where his personality becomes divorced from the actions it propels,"* the British cultural critic Raymond Williams, in an essay on Miller, offers Marxist perspectives to Miller's early work believing that the main concern of the playwright is with the classical concept of alienation of personality or action.

Regarding *Death of a Salesman*, Williams then adds referring to the universal aspects that Miller included: *"In the end it is not Willy Loman as a man but the image of the salesman... [and] sums up the theme... [of] alienation, for this is the man who from selling things has passed on to selling himself, and has become, in effect, a commodity."* (1969: 72-73, 75)

The fact that the author considered man as an existentialist being is evident from the Foreword to *After the Fall*, where he asserts that humanity is first perceived by the choice the human being is making referring to the story of Adam and Eve as *"the terrifying act of choice"*: *"Where choice begins, Paradise ends, Innocence ends, for what is Paradise but the absence of any need to choose this action?"* Harap believes that Miller's sense of *"separateness,"* unlike the existentialists, is in essence the choice embrace the ever present social responsibility:

> In order to choose, it is necessary to "know oneself." The Nazis succumbed to the human proclivity for destruction; people must judge themselves to the degree to which they resist this avenue of choice, with greater or lesser success, and that is what Quentin did in the play. Miller once told a reviewer that he "always felt that concentration camps were... a logical conclusion of contemporary life." The essence of the camps is "human separateness."
>
> (1967: 255, 256, 257, 289)

*Incident at Vichy* (1964), one of the most existentialist plays written to that date, deals with the Nazi persecution of some Jews and a few non-Jews that find themselves in the waiting room of a Nazi office in Vichy in 1942 where they are identified, based on an inspection for signs of circumcision.

The last minutes of the play describe the existential struggle between the two remaining detainees, the liberal Viennese Prince Von Berg and the Jewish psychiatrist Leduc. Miller, through the means of one of his characters, namely Leduc, expresses his own beliefs when asserting that *"Man accepted his own nature that he is not reasonable, that he is full of murder, that his ideas are only the little tax he pays for the right to hate and kill with a clear conscience."* Von Berg disagrees with this dark viewpoint and offers to be Leduc's friend but is faced with his strong opinion that everybody has at least a latent *"dislike if not hatred of the Jews."*

Von Berg denies his anti-Semitic views when Leduc reminds him that his Nazi cousin Kessler was responsible for firing all Jews from the former's medical school. This comes only to strengthen Leduc's view: *"It's not your guilt that I want, it's your responsibility – that might have helped. Yes, if you had understood that Baron Kessler was in part, in some part, in some small and frightful part – doing your will. You might have done something then, with your standing, and your name, and your decency."* (Miller, 1971a: 138-139, 289, 338-339, 340) In the end he is taken aback

by Von Berg's noble ultimate existential choice that proves his own faith in humanity when he receives Von Berg's pass which assures his freedom. More than that, *"a quite potent existential element in the play is Leduc's earlier generalization of the idea of the Jew akin to the notion of Jew as symbol of alienation which was widespread in the literature of those years."* (Harap, 1987: 129)

Leduc's assertion that *"Jew is only the name we give to that stranger, that agony we cannot feel"* reaffirms the centuries-long behaviour of the western world towards a nation that is considered alien, recalling Camus' philosophy. Leduc expands on his points of view, further developing the idea that if it is impossible to penetrate to the real being of another *self*, the *other* must be by analogy a *stranger*:

> Part of knowing who we are is knowing we are not someone else. ...Each man has his Jew: it is the other. And the Jews have their Jews." In this world envisaged by Leduc, Von Berg "must see that you have yours – the man whose death leaves you relieved that you are not him, despite your decency. And that is why there is nothing and will be nothing – until you face your own complicity with this... your own humanity.
>
> (Miller, 1971a: 339)

But Miller is not satisfied and carries the Camusian ideas to an extreme by viewing all men "conspiring" with the Nazis. Such an example can be seen in *After the Fall*, where Quentin, like all humanity, must guard forever *"against his own complicity with Cain."* (1967: 257)

The recognition of the inevitably hurtful potentialities in all human beings does not mean that all share the specific guilt of the person or society that has actually acted them out. As applied to Nazism, the notion that "we are all guilty" of the crimes of Nazism has the effect of mitigating the specific responsibility of the Nazis themselves and of the German people by a universal, indiscriminate distribution of guilt to humanity as a whole. To be sure, this does not mean that individuals who lived at the time are free of any responsibility at all, since they probably did not do enough in their corner of the world to combat the advance of Nazism. But emphasis on the universality of blame, universal "complicity," the concrete, to some extent blunts the immediate guilt of the Nazis themselves. This theory of complicity is an abstract morality whose effect in practice is to diminish guilt of the criminal. (Harap, 1987: 130)

*The Price*, written in 1968 brings forth a somehow common sense correction by introducing the eighty-nine-year-old character, Solomon, although the play still has a lot of existential ambiguity in the confrontation of the two brothers, Victor and Walter. They reconnect, for the first time after thirty years since they had last seen each other and parted in bad terms, to take care of their sick and bankrupt father. They have each chosen a different path in life: while Victor had decided to give up college so that he could support and care for his father, ending up a policeman, Walter went through medical school and became a renowned doctor. But their re-encounter is not in happy terms: they have to settle the disposal of the family furniture in the attic of their old house. The meeting ends up revealing feelings of bad faith,

betrayals, and suspicion on the part of all three, the father and his two sons, in their relation to one another.

The successive disclosures of bad faith and the dubiousness of the moral choices made by each of the brothers, which had determined their futures, is an exercise in what is popularly known as rationalization and in more strictly existential terms, bad faith, or the attempt to justify one's actions by appearing to oneself and to others as motivated in some approved manner rather than by actuality. (*Ibidem*)

Even though Miller doesn't leave any clues so that the play could be identified as dealing with a Jewish family, it might easily be regarded as such. The meaningful name of the father, Solomon, is not chosen randomly but to express a down-to-earth common sense and the survivor's wisdom of experience in the conflict between the brothers. The first time he appears, he supplies comic relief but after further questioning and inquiring about the family background, a highly serious personality emerges. Victor seems unable to come to terms with the truth about himself and others but Solomon replies to his distrust *"Let me give you a piece advice. It's not that you can't believe nothing, that's not so hard – it's that you still got to believe it. That's hard. And if you can't do that, my friend – you're a dead man."* (Miller, 1971b: 375)

The way in which the two brothers fight about their participation brings back memories about their past relations and the manner in which they each chose to motivate their futures thirty years before as Walter had chosen to pass the responsibility for their father to his brother Victor. Throughout the entire play Solomon serves as a balance wheel in the relations of the two brothers, as the entire scene where Victor and Walter are bargaining for the money resulted in the sale of the old furniture is rendering the confusion emerged from the mixed-up and ambiguous feelings between the two after almost thirty years of resentment towards each other. Solomon brings them back to reality from time to time but in the end there is no reconciliation. The play ends with Solomon's confession that he is haunted by the vision of his own daughter, who had committed suicide many years before admitting his own failure in human relations and more importantly, in the relations with his children. In the end, Solomon has learned to understand, paying the price just like his son Victor is now doing:

> Thus in the end existential ambiguities remain in the relations of Victor and Walter. But in the end Miller's own common sense also asserts itself in the person of Solomon, to whom life remains meaningful despite its almost inevitable failures. Although Miller goes further than Bellow and Malamud into contemporary ambiguities, like these Jewish writers he too in the end endorses life. It is fitting that the exemplar of this assertion of life should be an old Jew.
>
> (Harap, 1987: 131)

Nevertheless, Arthur Miller's Jewish upbringing partly explains the playwright's fascination with the problematic issue of identity, with what he believed was his need to sustain the idea of a moral world, acknowledging the community, the contingency of experience and last but not least the threat of dissolution. As Christopher Bigsby

pointed out, this *"goes to the heart of his debate over an individual's responsibility for his or her own life, his sense of the central importance in history, of the need for the individual to intervene in his or her own fate."* (2005: 476)

And, in essence Arthur Miller was a Jewish writer who was reluctant to confess his origins or openly address the problems that traumatized his people. Nonetheless, in all his plays the individual is held responsible for the history he has created for himself, history being seen as a product of the human choice; the fundamental principle of Miller's work as implied by Amos Elon's *Herzl* (the proponent of a Palestinian state for the Jews) is the reconstruction of a moral world denied by history, of a humankind born to suffer because of its *humanity*. In his work, the playwright calmly tries to re-establish the connection between past and present, almost surgically re-linking *"the neural pathways so that stimulus and response are once again related"* (*Ibidem*: 475) Many critics have the tendency of identifying Miller's characters to Jewish individuals, who maintain part of the tradition which marks this ethnicity.

Although in some respects he seems to deny or, better said resist, his Jewisheness Miller did live and work within quite a few tensions that always placed him in the middle of things, in the position to choose one way or the other. His desire for taking action and resisting the political and social situation, which overwhelmed a nation which should have been keener on equality, can be observed in many parts of his work. Christopher Bigsby observes and discusses this aspect in his study on Miller, concentrating on his traits:

> He remains Jewish in his regard for history, his concern with guilt, his faith in the connection between the individual and the group, his belief in reason modified by passion. (...) he resents appeals for unthinking acquiescence in the policies of a distaste state, loyalty to an idea transformed in *realpolitik*. He casually neglects Jewish ceremonies and rites, accepts no limiting concepts. Yet, at the level of theme, his work bears the imprint of a past that has shaped his a past that reaches further back than Brooklyn or Manhattan, to a rural world in which time itself seemed to stretch and breathe, as in America it rushed forward fuelled by the energy of ambition.
>
> (*Ibidem*: 485)

## REFERENCES

Bigsby, C. (2005). *Arthur Miller: a critical study*. New York: Cambridge University Press.

Harap, L. (1987). *Dramatic Encounters: The Jewish Presence in Twentieth-Century American Drama, Poetry, and Humor and the Black-Jewish Literary Relationship*. New York: Greenwood Press.

McCarthy, M. (1956). *Sights and Sounds, 1937-1956*. New York.

Miller, A. (1967). "Foreword" to *After the Fall*. In: *The Theater Essays of Arthur Miller*. New York.

———— (1971a). "Incident at Vichy." In: *The Portable Arthur Miller*. New York.

———— (1971b). "The Price." In: H. Clurman (ed.), *The Portable Arthur Miller*. New York.

———— (1996). "The Shadow of the Gods." In: S. Centola & R. Martin (eds.), *The Theater Essays of Arthur Miller*. USA: Da Capo Press.

Robinson, J.A. (1987). "*All My Sons* and Paternal Authority." In: H. Bloom (ed.), *Arthur Miller*. New York: Chelsea House, 39-55.

Wade, S. (1999). *Jewish American Literature since 1945: An Introduction*. Edinburgh: Edinburgh University Press.

Williams, R. (1969). "The Realism of Arthur Miller." In: R. Corrigan (ed.), *Arthur Miller: A Collection of Critical Essays*. New Jersey: Englewood Cliffs, 72-73.

# Marginalitate şi ex-centrare fantasmată a eului în romanul *Orbitor* de Mircea Cărtărescu

**Ilona DUŢĂ**
***Universitatea din Craiova (România)***
***Facultatea de Litere***
<ilonaduta@yahoo.com>

**ABSTRACT:** ***Marginality and Phantasmal Ex-centralization of the Ego in the Novel* Orbitor *by Mircea Cărtărescu***

The issue of de-centralization/ex-centralization in postmodernism reached both sociological and anthropological domains (such as minorities, marginalized writers and artists' status), a long with an entire epistemic apparatus of deconstruction of the categories claiming for centrality and foundation. Postmodern literature proposes debates around these concepts through the thematization of meta-discourse and its dialogical structure (debates on the centrality of the unitary concept of history, of the rationalist-discursive knowledge, of identity etc.). The Novel *Orbitor* suggests an intense debate (of an exhausting intensity) around the concept of identity centered on a biographical coherence of the ego, of its apparently unitary appearance. The marginality of this ego construct is given by its phantasmal fabric and by the recovery of marginalized psychological concepts such as emotions, incoherent perceptions and sensations. The present investigation follows the disentangled structure of this construct, the rules of marginal poetic based on which the weak figure of autobiographical ego composes itself.

**KEYWORDS:** *marginality, ex-centralization, phantasm, simulation, memory*

## 1. Introducere

Problematica des-centrării/ex-centrării în postmodernism răspunde practicii interogării bazelor vechilor certitudini, precum istoria, subiectivitatea, realul, aşadar, interogării unui întreg aparat epistemic supus deconstrucţiei categoriilor cu pretenţii de centralitate şi fundament. Alături de categoriile metafizice, sistematic detronate din poziţia de centralitate în întreaga filozofie post-nietzscheeană, categoriile cunoaşterii (cu absolutizarea puterii lor instrumentale) şi cele psihologice (începând cu revoluţia freudiană) au fost supuse aceluiaşi rechizitoriu al demascării forţei acestora de a produce iluzia centralităţii, univocităţii, dominanţei. Literatura postmodernă angajează o *problematizare* (Hutcheon, 2002) a acestora prin tematizarea meta-discursurilor şi dialogism (se dezbate centralitatea conceptului unitar de istorie, de cunoaştere raţionalist-discursivă, de identitate etc.).

Romanul *Orbitor* propune o dezbatere intensă (de o intensitate epuizantă, căci epuizând formele eului se revelează fondul lui diferenţial pur) în jurul conceptului

de identitate fixă, centrată pe o coerenţă biografică a eului şi a istoriei sale aparent unitare. Imaginea opusă a eului, înfăţişată în acest roman, este una realizată exclusiv prin legături/ ţesături marginale, din fantasme, vise, proiecţii, senzaţii, fragmente epice incoerente, rememorări şi pierderi de memorie etc. Marginalitatea acestui construct al eului este reflectată de ţesătura sa fantasmatică şi de recuperarea conceptelor psihologice marginalizate precum emoţiile, percepţiile incoerente, senzaţiile (Merleau Ponty, 1999). Investigaţia de faţă urmăreşte structura *deşirată* a acestui construct, poetica marginală după regulile căreia se compune figura *slabă* a eului autobiografic. Regândirea subiectivităţii dinspre conceptele de margine, frontieră, polimorfism structural conduce la o formulă flexibilă a identităţii ca discontinuitate, ruptură, fragment, ca provizorat al unor identităţi aleatoriu contextualizate.

Proiectul biografic şi autobiografic în postmodernism subscrie unei paradigme extinse de ştergere a graniţelor dintre ficţional şi real, dintre eul empiric şi eul auctorial, dintre autor, personaj, narator; anularea frontierelor generice dintre literatură şi autobiografie, dintre jurnal şi roman constituie, de asemenea, formule de subminare a distincţiei dintre realitate şi text (transgresarea frontierelor este principala dimensiune prin care Adrian Oţoiu interpretează această literatură ca *„trafic de frontieră”* (2000). Diseminarea autorului în propria operă şi încorporarea detaliilor biografice în textul ficţional sunt strategii de evidenţiere a eterogenităţii realului şi a complexităţii constructelor identitare care pun în criză ideea de parcurs unitar biografic şi autobiografic:

> Caracteristic pentru literatura postmodernistă – şi la antipodul atitudinii moderniste – rămâne efortul permanent de a submina distincţia dintre persoană şi *persona*, dintre eul empiric şi eul auctorial. Fără îndoială că acest proiect nu este totuna cu a pune semnul egalităţii între operă şi intenţia autorului. Ceea ce contează aici este *încorporarea* în textul scris a detaliilor biografice, diseminarea autorului în propria operă şi nu recuperarea intenţiilor sale. Şi, dacă este adevărat că nici un autor nu se poate dispensa de cititorul său, de ce ar fi mai puţin adevărat faptul că nici cititorul nu poate face abstracţia de autorul cărţii pe care o citeşte, situat cum este *între* scriitor şi lumea pe care acesta a creat-o?
>
> (Muşat, 2008: 153)

Romanul *Orbitor* al lui Mircea Cărtărescu ilustrează eterogenitatea, complexitatea şi incoerenţa construcţiei identitare şi a parcursului autobiografic, accentuând ideea de travaliu al recuperării şi al producerii (fantasmate/ficţionalizate) de sine. *Corpu*l şi *fantasma* sunt principalii generatori ai acestui sistem auto-poietic al producerii de sine, producere concepută în termeni de naştere şi travaliu. Investigaţia de faţă urmăreşte să descrie modurile în care conceptul de fantasmă şi, implicit, de simulacru operează asupra tuturor categoriilor implicate în aparatul biografic/ autobiografic, dizolvând cadrele clasice ale genului (istorie colectivă, istorie personală, repere formatoare) şi reducând totul la o nebuloasă de sens prinsă în dinamica alternativă a condensărilor şi deplasărilor, în sensul psihanalitic al schemei.

Dimensiunea psihanalitică a conceptului este suplimentată cu dimensiunea socială a imaginarului colectiv şi a unei productivităţi socio-istorice manifestată ca delir

(participare la *delirul istoriei*, în viziunea lui Deleuze & Guattari, 2008). Semnalăm conturarea unei categorii a fantasmaticului conjunctă reflexului fabulator postmodern, astfel încât identitatea fabulată este în egală măsură identitate fantasmată (glisantă, relativă, incertă, confuză şi totodată plină de o vitalitate latentă). Într-un studiu dedicat investigării romanului american al anilor '60, Manfred Pütz (1995) teoretizează categoria fabulaţiei postmoderniste, determinată ca formă de autoreflexivitate literară, ca *punere în abis* a conceptului de realitate şi demultiplicare formală a cadrelor structurale în care se livrează cunoaşterea şi adevărurile pretinse; orientarea etică, demonstrativă, didactică, preluată din conceptul esopic al fabulei, se subordonează demontării iluziilor cunoaşterii şi autodenunţării propriilor strategii de simulare a adevărului.

Dominanţa polului fantasmatic în romanul *Orbitor* (şi a imaginarului oniric subsecvent), motivată de *experimentul* (vs. cunoaşterea) subiectului, eului, respectiv al modurilor/practicilor scrierii de sine, nu exclude însă fabulaţia, autoproducerea imaginativă de identităţi ipotetice, provizorii, fictive. De altfel, interferenţa a trei registre imaginative distincte, *fantasmatic, fabulator, ficţional*, implică strategii specifice şi zone psihice delimitate în regimul *realului, imaginarului, simbolicului*: dacă *fantasmaticul* presupune o încărcătură onirico-somatică (o reverie biologică a corpului), *fabulaţia* decolează de la baze aparent realiste urmând apoi vertijuri fantaste, în timp ce *ficţionalizarea* uzează de instrumente imaginative tot mai formalizate (logici narative abstracte, un reţeter ficţional complex).

Echivalenţa şi specularitatea acestor regimuri poietice şi intra-psihice este susţinută de scheletul iniţiatic/auto-iniţiatic (fiind vorba de o iniţiere autobiografică în sine) reprezentat ca un travaliu repetitiv la capătul căruia se naşte, prin diferenţe de scriitură, diseminări corporale şi proiecţii ficţionale, *eul*.

## 2. Repetiţie şi diferenţă în producerea de sine autobiografică

Roman autobiografic (autobiografie ficţională), trilogia *Orbitor* (cu volumele *Aripa stângă*, *Corpul, Aripa dreaptă*) deconstruieşte, suspendă şi chiar inversează raporturile şi categoriile de fond ale discursului autobiografic, cum ar fi, în principal, distanţa obiectivantă, temporală şi cognitivă: în locul distanţării temporale printr-o înlănţuire coerentă a memoriei, pe treptele căreia s-ar realiza descinderi şi recuperări ale unei identităţi deplasate, respectiv în locul detaşării cognitive, a recompunerii existenţei prin exerciţiul cartezian al gândirii, autobiografia ficţională desfăşurată în *Orbitor* se constituie, nu ca discurs *despre eu*, ci ca discurs de naştere a eului, ca un *travaliu egologic* profund ritualizat (dimensiunea ritualică, manifestată printr-o sistematică a scenariilor iniţiatice şi sacrificiale, este direct proporţională cu efortul genezic).

Ontologiile ficţionale proiectate aici reflectă comutarea logicii moderniste dominate epistemologic cu *„dominanta ontologică"* postmodernistă (McHale, 2009) prin care se prescrie acceptarea lumii în indeterminarea, provizoratul şi concreteţea sa ateoretică, în calitate de dat al experienţei propriu-zise; *epistemologia eului* explodează, aşadar, într-o multitudine de ontologii ficţionale ale *experimentării de sine*.

Mai mult decât o scriere de sine, uzând de reţetarul postmodern al textualizării eului şi al inserţiilor ambiguizante ale eului personal, empiric, respectiv de parcursurile unei subiectivităţi atomizate, plurale, această autobiografie intens fabulată, ficţionalizată, chiar halucinată, îşi impune specificitatea tocmai prin procesualitatea marcată ritualic a parturiţiei eului, atât în dimensiunea sa textuală (în cooperare cu cititorul, sub privirea acestuia sau *moşit* de acesta), cât şi în dimensiunea sa pre-textuală, *ca şi cum*-reală (dată fiind relativitatea conceptului de realitate).

Dacă, în esenţă, mecanismul autobiografic este un discurs înfăşurat în jurul eului (ca centru textual, pretins real), demersul autobiografic din *Orbitor* este unul fundamental ex-centrat, un demers ale cărui începuturi multiple (numeroase decizii de instituire franjurează discursul ca tot atâtea *acte ratate* şi obsesiv reluate în încercarea de-a spune *eu*) acroşează exclusiv periferiile eului, marginile lui senzoriale, pulsatile, istorice, mnezice, schiţându-se ca mecanism *implicat* (în termeni deleuzieni) în producerea/eliberarea diferenţei egologice pure. Repetiţia ritualică demultiplicată prolix (prolixitate intenţionată pentru efectul de haotizare, amestecare, nebuloasă de sens) printr-o serie de personaje (agenţi fantasmatici ai eului) supuse unor rituri iniţiatice, sacrificiale, eliberează diferenţa, în măsura în care raportul dintre *diferenţă şi repetiţie* este acela dintre în-sinele şi pentru-sinele diferenţei, potrivit lui Deleuze (*„Dacă diferenţa este în-sinele, repetiţia este pentru-sinele diferenţei."* (1995: 188)

Mai multe începuturi posibile ar putea fundamenta *eul*, dar tocmai aceasta este categoria cea mai inconsistentă, care nu poate să susţină un aparat autobiografic şi care, dimpotrivă, speră (cu tăria credinţei în epifanie, în revelaţia *orbitoare* de sine) să fie întemeiat/ arătat, diferenţiat, semnalat la capătul travaliului scriitural, să se marcheze ca *diferenţă* prin *scriitură*. Spaţializarea timpului şi corporalizarea spaţiului răsucesc iluzia sintagmaticii temporale într-o distribuţie fasciculară, suprastratificată, fractalică, nu a unui compus de reprezentări şi trăiri (în siritul subiectivităţii moderniste – hipercoerenţa arborescentă a trăirilor proustiene), ci a limitelor fiziologico-anatomice ale acestora, figurate ca pereţi epidermici, interfeţe senzorial-perceptive, pură liminalitate a unei fantasmatici corporale proiectate... cosmic:

> Ce a rămas dincolo, naşterea, copilăria şi adolescenţa mea transpar uneori prin porozitatea uriaşului zid, în zdrenţe lungi şi enigmatice, deformate în anamorfoze şi racursiuri, pulverizate de mediile de difracţie, nenumărate, prin care ajung până în odaia micuţă în care mă mai întorc câteodată. Sidef peste sidef, albăstrui peste albăstrui, fiecare vârstă şi fiecare casă în care am trăit (dacă n-a fost totul o halucinaţie a nimicului) este un filtru deformându-le pe cele anterioare, amestecându-se cu ele, făcându-le benzile mai înguste şi mai eterogene. Căci nu descrii trecutul scriind despre lucruri vechi, ci aerul ceţos dintre tine şi el. Felul în care înfăşoară creierul meu de acum creierele mele de sub ţestele tot mai mici, de os şi cartilagii şi pieliţă. Tensiunea şi neînţelegerea dintre mintea mea de acum şi cea de acum o clipă, şi cea de acum zece ani. Interacţiunea lor, amestecul lor una în imageria şi emoţia aleia. Câtă necrofilie e-n amintire! Câtă fascinaţie pentru ruină şi putrefacţie! Câtă scotocire de medic legist prin organe lichefiate! Gândindu-mă la mine de la diferite vârste, ca tot atâtea vieţi anterioare consumate, e ca şi când aş vorbi despre un şir lung, neîntrerupt de morţi, un tunel de corpuri murind unul într-altul. Acum o clipă, cel care scrisese aici, reflectat de lacul întunecat al ceştii de cafea, cuvintele

> „murind unul într-altul" s-a prăbuşit de pe taburet, pielea i-a crăpat, oasele feţei i-au devenit aparente, ochii s-au scurs mustind de un sânge negru. Peste o clipă, cel care va scrie „cel care va scrie" se va prăbuşi şi el peste pulberea celuilalt. Cum să pătrunzi în acest osuar? Şi de ce-ai face-o? Şi ce mască de tifon, ce mănuşi chirurgicale te-ar putea proteja de infecţia emanată de amintire?
>
> (Cărtărescu, 2002, vol. I: 16)

O memorie franjurată, anamorfotică, deplasată şi necontenit deghizată înlocuieşte sinuoasa memorie modernistă şi doar imaginarul necropsiei (disecţia *copurilor murind unul în altul*) permite accesul pe acest tărâm, nu al *lucrurilor vechi* arhivate, ci al interfeţelor eului, al exfolierii membranelor cerebrale ca suprafeţe de aderenţă la *mediile de difracţie* prin prisma cărora totul alunecă într-o *halucinaţie a nimicului*. Nu ca aranjare a lucrurilor după multiple logici afective se livrează, aşadar, memoria, ci ca *necrofilie*, *fascinaţie pentru ruină şi putrefacţie*, ca demolare a ontologiei prezenţelor (care populau, într-o logică modernistă, câmpul memoriei) şi submersiune în ontologia absenţei, singura înscrisă în *eu* sub forma fisurii. Determinarea temporală a eului o constituie, în viziune deleuziană, fisura:

> De la un capăt la altul, Eul e străbătut parcă de o fisură: e fisurat de către forma pură şi vidă a timpului. Sub această formă el este corelatul eului pasiv apărând în timp. O falie sau o fisură în Eu, o pasivitate în eu, iată ce semnifică timpul: şi corelaţia dintre eul pasiv şi eul fisurat constituie descoperirea transcendentalului sau evoluţia revoluţiei copernicane.
>
> (Deleuze, 1995: 138)

Fisura diferenţială sau transcendentală a eului survine în orizontul unei temporalităţi repetitive, situarea subiectului în timp articulându-se după modelul diferenţei care *„locuieşte în repetiţie"* (*Ibidem*: 124), conform principiului că *„repetiţia în obiect"* declanşează *„schimbarea în subiect"* (*Ibidem*: 117), apariţia diferenţei interne în spiritul contemplativ. Dinamica obişnuinţei, pe care se întemeiază sinteza prezentului, ilustrează acest principiu, prezentul fiind definit drept *„o succesiune de clipe [care] nu doar face timpul, ci îl şi desface"* (*Ibidem*: 116):

> Aceste mii de obişnuinţe ce ne alcătuiesc – aceste contracţii, aceste contemplări, aceste pretenţii, aceste împăunări, aceste satisfacţii, aceste oboseli, aceste prezenturi variabile – formează aşadar domeniul de bază al sintezelor pasive. Eul pasiv nu se defineşte pur şi simplu prin receptivitate, adică prin capacitatea de a avea senzaţii, ci prin contemplarea contractantă ce constituie organismul însuşi înainte de a-i constitui senzaţiile. De aceea, acest eu nu are nici un caracter de simplitate: şi nici nu e suficient să relativizezi, să pluralizezi eul, păstrându-i de fiecare dată o formă simplă atenuată. Eurile sunt subiecte larvare; lumea sintezelor pasive constituie sistemul eului, în condiţii de determinat, însă sistemul eului dizolvat. Există eu de îndată ce se înfiripează undeva o contemplare furişă, de îndată ce funcţionează undeva un mecanism de contractat, în stare, un moment, să sustragă o diferenţă repetiţiei. Eul nu are modificări, este el însuşi o modificare, acest termen desemnând tocmai diferenţa sustrasă.
>
> (*Ibidem*: 127)

Pe un astfel de temei, obişnuinţele epuizant-repetitive din *Orbitor* (evocări obsesiv-halucinante ale aceloraşi obiecte din aceeaşi cameră, ale aceleiaşi poziţii – pe lada de la studio, cu picioarele pe calorifer şi faţa către fereastră –, ale aceleiaşi mame prinsă în aceleaşi acte domestice etc.) traduc orbecăiala prin domeniul *„repetiţiei materiale şi goale"* menite să elibereze diferenţa internă a eului prin răsturnarea epifanică a *orbecăielii* în iluminare *orbitoare* de sine (*„Oricum, repetiţia materială şi goală, repetiţia zisă a aceluiaşi, este învelişul exterior, ca o piele ce se desface, pentru un miez de diferenţă şi de repetiţii interne mai complicate. Diferenţa este între două repetiţii."* (*Ibidem*: 124)):

> Abia când stingeam lumina în cameră mă simţeam însă cu adevărat eu. Deodată pe pereţi începeau să se rotească dungile albastre electric şi verzi fosforescente ale tramvaielor care treceau huruind pe şoseaua aflată cu cinci etaje dedesupt, deodată deveneam conştient de zgomotul îngrozitor al traficului şi de singurătatea şi tristeţea fără capăt a vieţii mele. Întrerupătorul era după şifonier, şi când stingeam lumina odaia devenea un acvariu livid. Mă mişcam, ca un peşte bătrân, printre mobile putrede, mirosind ca reziduurile marine dintre stânci, înaintam pe covorul de iută, aspru sub tălpi, până la ladă, mă aşezam iar pe ea, puneam picioarele pe calorifer şi fantasticul Bucureşti exploda deodată după sticla albastră de lună.
>
> (Cărtărescu, 2002, vol. I: 9)

Evocări deghizate ale triplei articulaţii, prezent, trecut, viitor (realizate prin descinderi fantasmate în arhetipal, parcursuri ritualizate ale obişnuinţelor exasperante, proiecţii vizionare) subîntind arcul eului între *aripa stângă* şi *aripa dreaptă* cu o forţă repetitivă (*vis repetitiva*) care să facă să ţâşnească în orizonturile amestecate, haotizate, repetate ale temporalităţii autobiografice diferenţa pură a eului. Dacă, potrivit interpretării deleuziene, cele trei repetiţii temporale reprezintă stadii filate, programate să facă din repetiţie categoria viitorului în măsura în care doar această temporalitate proiectivă, deschisă, poate elibera diferenţa în sine, atunci proiectivitatea vizionară din *Orbitor* este producătoare de diferenţă absolută, delirată, halucinată ca producere imaginativă de sine (motto-ul celui de-al treilea volum, *Maran atha!* (*Domnul vine!*), proiectează eschatologic eul şi timpul în care fiinţează acesta):

> Prezentul, trecutul, viitorul se dezvăluie ca Repetiţie în cele trei sinteze, dar în moduri cu totul diferite. Prezentul e repetitorul, trecutul e repetiţia însăţi, iar viitorul e repetatul. Or, secretul repetiţiei în ansamblul ei rezidă în repetat, ca semnificat de două ori. Repetiţia regală este aceea a viitorului care şi le subordonează pe cele două şi le destituie din autonomia lor. Căci prima sinteză nu priveşte decât conţinutul şi întemeierea timpului; cea de-a doua, temeiul lui; dar dincolo de ele, cea de-a treia asigură ordinea, ansamblul, seria şi scopul final al timpului. O filozofie a repetiţiei trece prin toate stadiile, condamnată să repete repetiţia însăşi. Dar prin aceste stadii ea îşi asigură programul: acela de a face din repetiţie categoria viitorului – de a se servi de repetiţia obişnuinţei şi de cea a memoriei, dar de a se servi de ele ca stadii şi a le părăsi pe drum – de a lupta cu o mână împotriva lui *Habitus* şi cu cealaltă împotriva *Mnemosinei* – de a refuza conţinutul unei repetiţii care lasă cît de cît să i se „sustragă" diferenţa (*Habitus*) – de a refuza forma unei repetiţii care cuprinde diferenţa, dar spre a o subordona încă Aceluiaşi şi Asemănătorului (*Mnemosina*) – de a refuza ciclurile prea

> simple, atât acela pe care îl suportă un prezent obişnuit (ciclu cutumiar) cât şi cel pe care îl organizează un trecut pur (ciclu memorial sau imemorial) – de a schimba temeiul memorial în simplă condiţie in absentia, dar şi întemeierea obişnuinţei în faliment al „ habitus-ului", în metamorfoză a agentului – de a expulza agentul şi condiţia în numele operei sau al produsului – de a face din repetiţie, nu lucrul căruia i se „sustrage" o diferenţă, nici ceea ce cuprinde diferenţa ca variantă, ci de a face din ea gândirea şi producerea „absolut diferitului" – de a face ca, pentru sine, repetiţia să fie diferenţa în sine.
>
> (Deleuze, 1995: 146)

Programul creării imaginative de sine, investigat de Manfred Pütz în cadrul romanului american al anilor '60 subscrie, de asemenea, filosofiei diferenţei, eliberată, în corpusul acestor romane, prin suprapunerea unor modele de condiţionare socială rigidă (fixitatea unor determinări, practici, roluri) cu modele imaginative entropice, în care oricine poate deveni orice, demersurile metaficţionale, fabulatoare, orientându-se astfel spre semnalarea diferenţei ca lipsă, disponibilitate, amânare a gestului inscriptor:

> Demersurile metaficţionale ale fabulatorilor moderni nu sunt fenomene întâmplătoare în proza anilor şaizeci; ele apar dintr-un motiv comun, identificabil, ce ne va conduce spre subiectul nostru central: imaginaţia şi definirea de sine. Ceea ce îi determină pe mulţi eroi şi naratori şă inventeze lumi simultane ale imaginaţiei nu este nici instinctul fabulator (cum ar spune Scholes), nici distincţia ştearsă dintre fapt şi fabulă (cum susţine Olderman). Ei sunt mai curând impulsionaţi de o întrebare majoră pentru romanul timpului, şi anume întrebarea dacă produsele imaginative pot ajuta la identificarea unor forme viabile de autodefinire. Constructele imaginare şi ficţionale pătrund în roman ca elemente componente ale complexului –*sujet* pe care l-am numit anterior *fabula identităţii*. Ele servesc drept strategii menite să transforme potenţialitatea în actualizare, să depăşească obstacolele existente între lumi divizate care aspiră la unitate şi să realizeze, foarte schematic, o mediere între o stare iniţială de deficienţă şi o stare satisfăcătoare a personalităţii în final.
>
> (Pütz, 1995: 27)

Autobiografie paradoxală (în raport cu canoanele genului), vizând un subiect care urmează să vină, care se amână profetic (personajul-autor, Mircea, este trimisul într-un rol mesianic, este cel aşteptat de personaje fantasmate precum Anca, Herman, Orbul, este amânat ca prezenţă), trilogia *Orbitor* se structurează, nu atât pe cântărirea lucidă a constructelor epistemice implicate în medierea de sine şi pe examinarea unor *„instrumente euristice în lupta conştiinţei cu lumea"* (*Ibidem*: 27), cât pe transcenderea ritualizată de sine, aşadar pe un model i-mediat/ imanent al ţâşnirii diferenţei de sine *prin întoarcerea pe dos a propriului corp* şi sustragerea unui cod ca diferenţă internă (în măsura în care corpul materializează codul).

Didier Anzieu descrie cea de-a treia etapă a travaliului creator, aceea a corporalizării codului instituit, a materializării sale discursive în termenii unui transfer dinspre corpul psiho-somatic al creatorului spre corpul discursiv al operei (codul fiind nucleul generator al operei, o *„matrice, grilă, algoritm, metodă de gândire sau de*

*acţiune, model dădător de programe, structură, sistem de termeni aflaţi în opoziţie, de semne, de operatori şi de operaţii."* (2004: 139). Operaţia acestui transfer este tradusă (cf. Jean Guillaumin) prin imaginea întoarcerii pe dos a corpului senzorial al autorului şi a proiectării acestuia ca *„suport material şi viu al operei"*: *„Jean Guillaumin a formulat ipoteza potrivit căreia corpul operei este extras de autor din propriul său corp (cel trăit şi cel fantasmat), pe care el îl întoarce pe dos asemenea unei mănuşi şi îl proiectează, inversând exteriorul şi interiorul, ca un fond, ca un peisaj, ca un suport material şi viu al operei."* (*Ibidem*: 141).

În acest sens, trilogia *Orbitor* (structura tripartită evocă scheme ritualico-iniţiatice) se desfăşoară ca *rit de trecere* (Van Gennep, 1996) a eului fantasmat printr-un sofisticat aparat egologic, multiplu compartimentat, rizomatic, tensionat, subîntins de aspiraţia spre integritate a sinelui şi pulverizarea senzorială a corpului. Numeroase tipologii ale eurilor, hărţi anatomice, mulaje, cartografii ale psihismului, proiecţii metafizice, viziuni, ficţiuni şi fantasme sunt arhivate exasperant în jurul problematicii identitare (*„să mă întorc acolo unde nimeni nu s-a-ntors, să-mi amintesc ce nimeni nu-şi aminteşte, să-nţeleg ceea ce nimeni nu poate să-nţeleagă: cine sunt, ce sunt"* (Cărtărescu, 2002, vol. I: 94)): eul larvar, al obişnuinţei insuportabil repetitive, eul discontinuu, al alunecării în somn şi al trezirii, eul proiectiv, al revelaţiei orbitoare de sine, eul arhetipal, eul senzorial-perceptiv, eul schismatic, ţintuit între componenta materială şi cea spirituală, *schema corporală* ca limită psiho-anatomică a eului (Dolto, 2005), eurile simulate sau deghizate în personaje fantasmatice, euri statuare, pietrificate, euri textuale, euri viscerale, euri inscripţionate cu scalpelul realului etc – această schizofrenizare egologică desemnează hăţişul, imposibil de unificat ritualic, al ştiinţelor, discursurilor, practicilor legate de eu.

Un întreg *dispozitiv ficţional* şi o reţea de *lumi posibile* subiective (Pavel, 1992) repetă, prin serii şi dubluri de personaje fabulate/fantasmate/ficţionalizate (graniţele acestor registre se întrepătrund) imposibilitatea eului de a se autoconstitui unitar: personajul-autor Mircea şi dublul său, fratele geamăn, pentru totdeauna pierdut, Victor; Maria (mama) şi prostituata Coca, personaje legate într-un dublu prin fabulaţia răpirii fratelui geamăn de către Coca şi printr-un obiect simbolic (obiect parţial), proteza dentară a mamei/dentiţia (sacrificarea prostituatei pe un scaun dentar); seria Maria, sora ei Vasilica, actriţa Mioara Mironescu (cu ambivalenţa masculin-feminin a Mioarei Mironescu şi agresiunea homosexuală asupra Mariei); seria Anca, Mircea, Herman (Mircea fiind decriptorul straniului tatuaj făcut de Herman pe ţeasta Ancăi); Cedric, Liesbeth, Marten, serie marcată de homosexualitate şi hermafroditism (Marten îşi întâlneşte într-o fabulaţie arhetipală dublul său feminin, Martena); seria hierofaniilor dintre Albinos şi Cecile, Herman şi Soile, iar, la limita textului, hierofania dintre scriitor şi cititoare.

Distribuţia serială a tuturor acestor personaje construite, ca producţie fantasmată, prin ambivalenţe şi dubluri, transpune identitatea egoului în ordinea repercutantă a simulacrelor, dislocând orice fundamentare a acestuia în sine şi proiectându-l ca rezonanţă şi ecou în afară, desubstabţializându-l şi deşirându-l. Aceste personaje cu identităţi *de hârtie* (*versus* visceralitatea eului, supraîncărcătura organică), improvizate, ficţionalizate, fabulate, introduse în scheletul narativ, fie din cânpuri exotice,

ireale (Cedric, Cecile, Marten), fie cu o bază cvasi-reală (părinţii, Anca, Herman – personaje din care lasă să decurgă iluzia realului autobiografic) nu sunt decât subreprezentări simulate ale egoului, cópii menite să distrugă ideea reprezentării identicului, simulacre.

Contestând ideea identităţii prealabile, a originalului şi a temeiului, simulacrul este definit de către Deleuze ca diferenţă şi ca *dispars*, iar logica serială care îi guvernează distribuţiile afirmă tocmai refuzul asemănării între model şi copie:

> Căci, prin simulacru, nu trebuie să înţelegem doar o simplă imitaţie, ci mai degrabă actul prin care însăşi ideea unui model sau a unei poziţii privilegiate e contestată, răsturnată. Simulacrul este instanţa ce cuprinde o diferenţă în sine, ca (cel puţin), două serii divergente pe care el joacă, fără nici o asemănare, fără ca în acest caz să se poată arăta existenţa unui original şi a unei copii. Tocmai în această direcţie trebuie căutate condiţiile, însă de data asta nu ale experienţei posibile, ci ale experienţei reale (selecţie, repetiţie etc). Aici aflăm realitatea trăită a domeniului subreprezentativ. Dacă e adevărat că reprezentarea are ca element identitatea, şi un asemănător ca unitate de măsură, pura prezenţă aşa cum apare ea în simulacru are ca unitate de măsură disparsul, adică mereu o diferenţă dediferenţă ca element imediat.
>
> (1995: 108)

Aceasta este şi logica fuzionărilor şi dedublărilor personajelor din *Orbitor*, toate contactând relaţii aberante, interzise, halucinate, de ştergere a identităţii de gen, iar încrucişările, în ordinea sintaxei narative, între personaje venind din zone aparent imposibile (intersectări şi permutări necredibile) au scopul omogenizării trunchiului narativ, al detronării ierarhiilor clasice, transformând interminabilul roman autobiografic (lungire şi prelungire intenţionată pentru efectul epuizării şi al extenuării narative) într-un *monstruos corp discursiv* (v. logica *dublului monstruos* la René Girard, 1995), fără sintaxă internă, *„fără organe”*, în terminologia lui Deleuze şi Guattari.

„Corpul fără organe” ca suprafaţă socială halucinată, vrăjită, captează toate codurile şi scriiturile simultan, le intersectează şi le reflectă multiplu, ex-centrând subiectul şi deplasându-l pe poziţia marginală de subiect rezidual, rest simbolic bântuind pe suprafaţa corpului fără organe (*„Maşinilor-organe, corpul fără organe le opune suprafaţa sa lunecoasă, opacă şi încordată. Fluxurilor legate, conectate şi întretăiate, ce se întrerup reciproc, el le opune fluidul său amorf nediferenţiat.”* (Deleuze & Guattari, 2008: 15). Pe acest fond rulează în roman, atât genealogiile fantasmate, deşirate arhetipal (neamul Badislavilor), ex-fundate într-un erotism abisal, nediferenţiat, monstruos, cât şi homosexualităţile seriale prin care sunt proiectate halucinant aproape toate personajele (*„Suntem heterosexuali din punct de vedere statistic şi molar, dar homosexuali din punct de vedere personal, fără s-o ştim sau, dimpotrivă, ştiind foarte bine, şi, în fine, transsexuali din punct de vedere elementar, molecular.”* (*Ibidem*: 94).

Falsa triangulaţie oedipiană (mama, tata, copilul) este şi ea destructurată prin repetiţie şi îngroşare (parodiată prin suprauzaj), iar corpul însuşi ca suport specular al eului (schema corporală recurent evocată, limbajul obsesiv anatomic) este dez-orga-

nizat prin supralicitare (corpul plin de organe debordează într-un *„corp fără organe”*, iar eul supraîncărcat de tipologii şi de hărţi se dispersează într-o serie de personaje ficţionale, de simulacre).

Dacă *„fabula identităţii”* investigată de Manfred Pütz în aria romanului american al anilor ‘60 se structurează ca mişcare narativă transcendentă dintr-un câmp de dezordine (în problematica identităţii) în unul de ordine sau invers, punând în discuţie (şi în criză) însăşi natura conceptului de identitate şi drepturile sale epistemice, trilogia *Orbitor* transformă ordinea autobiografică organicistă într-o amplă dezordine a simulacrului. Materialul ritualic, de asemenea, supralicitat (toate personajele sunt supuse sacrificiului şi iniţierii, inclusiv transtextualii scriitor-cititoare) transformă această autobiografie ficţională într-un rit de trecere de la un *organism al eului* la *simulacrul acestuia*; de altfel, ritul ca *dispozitiv social*, cultural, de transcendere a ordinii istorice (Lardellier, 2009) devine schema narativă de fond a acestui roman, căci prin rituri succesive autorul se transcende pe sine şi transcende ordinea ideologică în care se simte ţintuit prin hazard (corpul monstruos al ideologiei comuniste, în captivitatea căruia eurile sunt sacrificate după tiparul mutilărilor lepidoptere).

## 3. Simulacre ale eului şi simulări ale traiectului autobiografic

Divizat între un *organism al eului* (evocator de anatomii, materii, organe) şi un *dispozitiv egologic ficţional*, proiectul autobiografic din *Orbitor* se desfăşoară ca *ratare* şi ca *simulare* compensatorie, ca sublimare ficţională a subiectului autobiografic (eul în coerenţa sa istorică şi structurală) şi a parcursului devenirii de sine. Dacă eul, centru prin excelenţă autobiografic, este pulverizat în proiecţii ficţionale, în simulacre derealizate prin distribuţii seriale, ambivalenţe şi dubluri, parcursul devenirii de sine este scurtcircuitat, deconstruit, parodiat şi abreviat după *modelul naraţiunii iniţiatice*: o mulţime de personaje cvasi-reale, fabulate, fantasmate, inventate populează spaţiul autobiografic ca sateliţi ai unui eu pronunţat, demonstrat (anatomic şi discursiv), aşteptat, vestit mesianic, proorocit, iar scenariul iniţiatic constituie proba lor destinală fundamentală, raţiunea ficţională şi programul lor ontologic. Imaginarul lepidopter, ca nucleu fantasmat recurent, centrat pe actul devorării fluturilor de către păienjeni, eviscerării sau îndepărtării aripilor, deghizează şi totodată denunţă prin mecanisme onirice imposibila naştere a eului unitar, eşecul travaliului egologic şi, concomitent, eşecul scrierii de sine autobiografice (recunoaşterea neputinţelor de a scrie, neîncrederea în actul scrierii, autosuspiciunea aceasta poietică permanentă este, de asemenea, deghizată în sacrificiul lepidopter).

Astfel, repetarea inciziei autobiografice (tatonarea repetată a unor zone de intrare/de deschidere în chirurgia eului, a pragurilor propriu-zis textuale) are structura *actului (poietic) ratat* în care pierderea, alunecarea, uitarea se deghizează în oglinzi compensatorii multiple. Mai multe începuturi sunt posibile în programul autobiografic lansat, dar deziluzia şi conştiinţa ratării blochează dramatic proiectul. Un *eu* sudat corporal cu oraşul, invadat de acesta ar putea marca un început dinspre o exterioritate intruzivă, şi o interioritate violentată carnal, imprimată din afară, vidată:

> Prins ca o piatră în inelul de stele, Bucureştiul nocturn îmi umplea ferestrele, se vărsa înăuntru şi-mi pătrundea în corp şi în creier atât de adânc, încât chiar din adolescenţă îmi imaginam un melanj de carne, piatră, lichid cefalo-rahidian, oţel cornier şi urină, care, susţinut de vertebre şi arhitrave, însufleţit de statui şi obsesii, digerând cu maţe şi centrale termice, ar fi făcut din noi unul singur.
>
> (Cărtărescu, 2002, vol. I: 12)

Evacuării interiorităţii i se adaugă alternativa unui început intensiv, explorării emoţiei pure, fără vreo formă sau conţinut, experienţă prediscursivă, pulsională, neangajată şi rezistivă precum mişcarea *„cantităţilor intensive"* descrise de către Deleuze şi Guattari ca tranzitând *„corpul fără organe"*:

> Există o experienţă schizofrenică a cantităţilor intensive în stare pură, ajungând până la un punct aproape de nesuportat – o mizerie şi o măreţie celibatare resimţite la cel mai înalt nivel, ca o clamare suspendată între viaţă şi moarte, ca un sentiment al unei treceri intense, stări de intensitate pură şi crudă despuiate de figură şi de formă.
>
> (2008: 26)

> Pătrundeam în epitalamus, mă năclăiam în amigdală, mă ghemuiam în prelungirea abstractă a inelului de aur din centrul minţii. Revelaţia era un urlet de bucurie tăcută, care nu avea în comun cu orgasmul decât brutalitatea comiţială, dar care exprima uşurare, dragoste, supunere, predare, adoraţie. Erau străpungeri, ruperi de cisternă de lumină vie din adâncul adâncului fiinţei noastre, puncte de rupere ciuruind limita interioară a gândirii, făcând-o să semene cu un cer înstelat, căci avem cu toţii boltanstelată în ţeastă şi, deasupra, conştiinţa morală.
>
> (Cărtărescu, 2002, vol. I: 16)

Scotocirea în *„mica arhivă a familiei, adăpostită într-o veche poşetă a mamei de când era domnişoară"* (*Ibidem*: 19) coverteşte temporalitatea într-o spaţialitate fragmentară, închisă, ecranată ficţional, căci singurele vestigii ale trecutului propriu sunt câteva poze în care realitatea istoriei personale este contrasă într-o dimensiune plată, superficială, cvasi-fictivă, aidoma personajelor de hârtie, punând în criză graniţele dintre realitate şi ficţiune, memorie şi reconstrucţie figurativă, profunzime subiectivă şi suprafaţă mată, intranzitivă.

Substitut al interiorităţii autobiografice pliate pe un organism al memoriei (memoria pluridimensională, organică, subiectivă, bântuită de sentimentul prezenţei, în accepţiunea sa modernistă), poşeta mamei ascunde un preţios obiect parţial, *proteza dentară* ca reminiscenţă a corpului arhaic comun mamă-fiu, stârninâd, tocmai de aceea, emoţii ambivalente, halucinant-extazice şi de reprimare a trăirii incestuoase (*„Când am dat prima dată de ea am avut un sentiment de greaţă şi stânjeneală care mă mai încercase odată, în adâncul copilăriei mele."* (*Ibidem*: 21)).

Asocierea celor două obiecte (proteza dentară – prezervativ), legate prin acelaşi *sentiment de greaţă şi stânjeneală*, când, într-un scenariu oedipian (o plimbare cu părinţii), copilul descoperă într-o vitrină cutiuţele de prezervative inscripţionate cu fluturi (aceeaşi emblemă lepidopteră a sinelui, eului, interiorităţii castrate), lovindu-se de interdicţia tatălui, comprimă, de asemenea, trecutul, memoria desfăşurată şi

sistematica descinderii autobiografice într-o trăire intensivă, emoţie pur cantitativă, prag psihic către un trecut evacuat de repere şi de urme vizibile, înfăşurat anarhic în gradienţi ai trăirii (de aceea, nu forma protezei reţine atenţia, ci cromatica incertă, cu trimitere la un lucru pierdut, *obiectul a* ca declanşator al psihismului pierderii şi regăsirii (*„Dar simţeam că nu jalea în faţa viitorului previzibil al danturii mele era ceea ce-mi tulbura gândurile privind arcul hidos al acelor gingii, ci culoarea lor. Era în ea ceva precis, ceva care trimitea la un lucru pe care-l văzusem, îl ştiusem odată, şi pe care acum nu îl regăseam."* (*Ibidem*: 22)).

Întruparea halucinantă a mamei în iradierile protezei dentare şi descoperirea consecutivă a propriului sex prin contemplarea în oglindă la întoarcerea acasă din strania rătăcire în jurul *obiectului x* (obiect virtual esenţialmente pierdut, implantând lipsa în identitate) deplasează trecutul şi memoria personală în umbra unei sexualităţi fantasmate (nu o memorie a obiectelor, evenimentelor, cronologiilor şi devenirii operează, aşadar, descinderea autobiografică, ci un baraj al fantasmei, intranzitiv, rezistiv punerii în discurs şi naraţiunii).

Pronunţarea eului autobiografic (eului fondator, întemeietor, sursă, în viziunea clasică a acestui gen discursiv) este substituită aici cu o punere în criză şi o dedublare, cu o *elipsă*: eul este demontat fantasmatic în serii corelative, cea a obiectului real (evocarea mamei ca origine şi ca declanşator autobiografic) şi a obiectului virtual (proteza dentară). Analizând raporturile repetiţiei cu inconştientul, Deleuze reformulează principiile freudiene, al plăcerii şi al realităţii, ca funcţionând în două dimensiuni simultane, cea a sintezelor pasive ale eului (aprofundate în jurul obiectelor virtuale), respectiv aceea a sintezei active (stimulate intenţional de obiecte reale), seria virtualelor şi seria realelor divizând inconştientul şi plasându-l pe orbita alunecărilor deplasare-deghizare ca dinamică pur diferenţială, ex-fundată şi integratoare.

Aşa-zisa circularitate, egocentrism sau narcisism al copilăriei relevă, de fapt, o structură *„eliptică"* (Deleuze, 1995: 154) cu un dublu centru format în jurul obiectelor reale şi cel al obiectelor virtuale, între cele două serii stabilindu-se relaţii de complementaritate, joncţiune şi împrumut reciproc. Dacă sinteza activă operează cu obiecte integratoare, sinteza pasivă se aprofundează în obiecte parţiale netotalizabile, astfel încât obiectul bun şi obiectul rău (mama bună şi mama rea) nu reprezintă două obiecte distincte, ci acelaşi obiect care şi-a pierdut identitatea în dublu (o astfel de figură maternă dedublată se regăseşte în *Orbitor* în cuplajul Maria – Coca, mama bună, halucinată într-un vis de protecţie universală a copilului Mircea, şi prostituata fabulată într-un rapt al fratelui geamăn, obscur, haotic şi rău, Victor). Întregul sistem perceptiv-fantasmatic din *Orbitor* se fundamentează în această bicentralitate a lumii interioare (real-virtuală), evocată şi de Bergson în formele materiei şi memoriei, un centru generând imaginile-percepţii, iar celălalt amintirile fantasmate într-un circuit nesfârşit.

Calitatea obiectului virtual de a fi *„un trecut contemporan cu prezentul"* (*Ibidem*: 157), şi nu un prezent transformat în trecut, propagă jocul pierderii şi al regăsirii obiectului virtual, el existând *„doar ca fragment de sine: e găsit doar ca pierdut – există doar ca regăsit"*. De aceea, *actul ratat* ca structură de profunzime a acestei autobiografii ficţionale (cu marcaje clare, în acest sens, în multiplele alternative

eşuate ale incipitului) se joacă exclusiv în termenii pierderii şi travaliului de regăsire, exprimat freudian ca dinamică reprimantă şi asociativă a două intenţii, cea *perturbată* şi cea *perturbatoare* (Freud, 2009: 68); astfel, *proiectul egologic perturbat* în această autobiografie ficţională va fi deformat, pulverizat, dispersat în *proiecţii ficţionale perturbatoare* (un întreg sistem fictiv de personaje permutabile, seriale, suprapus, ca mecanism de compensare, lipsei egoului). Sistemul acesta ficţional supra-impus, în care ierarhiile se dizolvă în anarhii prin ambivalenţe, serii, dubluri, înlocuieşte *organismul pierdut al eului* cu un sistem al deplasărilor, deghizărilor, simulărilor, cu un *sistem al simulacrului*.

Dacă înscrierea autobiografică prin intermediul unui obiect parţial (proteza dentară a mamei) diviza eul, deplasându-l între seria realelor şi seria virtualelor, reconstrucţia genealogiei acestuia explodează în nebuloasa unei sexualităţi fantasmate, care anulează ierarhiile şi reperele descendenţei introducând anarhia pulsiunilor Eros-Tanatos. Reconstrucţia genealogică a Badislavilor, strămoşii de pe linie maternă, obscurizează evenimentele şi cronologia sub forţa unei sexualităţi disruptive, orgiastice şi incestuoase: anul macului cuprinde experienţa orgiastică declanşată de înfruptarea întregului clan cu seminţe de mac aduse de o şatră care străbătea Balcanii, o pansexualitate halucinată şi devastatoare, anulând frontierele înrudirii, dar şi pe cele dintre viaţă şi moarte într-un paroxism al necrofiliei:

> Şi toţi, flăcăi şi fete, gospodari şi neveste, şi-au scos bundele şi cămeşile şi s-au împreunat de-a valma, printre câini şi copii, mamă cu fiu, tată cu fiică, frate cu soră, şi-aşa au ţinut-o, cu pupilele largi cât irişii ochilor, cu o sudoare limpede şi-ngheţată picurându-le de pe obraji, până când toamna s-a arătat, întâi blândă ca sucul de struguri, apoi aspră ca vinul negru.[…]Strigoii năvăleau în tinde, apoi în odăi, unde, sub ochii femeilor ce credeau că visează, smulgeau pruncii-nfăşaţi din leagăne şi rupeau cu poftă din carnea lor fragedă, mânjind podeaua de lut cu un sânge subţire. Se dădeau la muieri, le-ncălecau pe laviţe şi le pătrundeau cu viermele negru, ihtifalic, ce li sentărâtase pentru prima oară după atâta amar de vreme.
>
> (Cărtărescu, 2002, vol. I: 40-42)

Revizuirea deleuziană a pulsiunilor sexualităţii şi morţii, care sustrage corelaţia Eros-Tanatos modelului antagonist şi reducţiei pulsiunilor morţii la un prim material nediferenţiat (moartea ca model obiectiv al unei materii inerte la care s-ar întoarce viul), plasează cele două pulsiuni într-un raport de deplasare şi deghizare, ele fiind, ca şi seriile realelor şi virtualelor (expresia principiului plăcerii şi realităţii), coocurente, simultane şi interferente (*„Totuşi conflictele sunt rezultanta unor mecanisme diferenţiale cât se poate de subtile (deplasări şi deghizări). Iar dacă forţele intră firesc în raporturi de opoziţie, lucrul se întâmplă pornind de la elemente diferenţiale exprimând o instanţă mai profundă”* (Deleuze, 1995: 162)).

Ambiguitatea temeiului, demontarea iluziei unui originar şi a unui derivat (a unui prim şi a unui secund) în cadrul sintezei Eros-Tanatos (acesta din urmă coborând în adâncul memoriei, în adâncul lui Mnemosine, ca temporalitate goală, degajată de conţinuturi) redistribuie pulsiunile sexualităţii şi morţii în circuitul unei energii deplasabile:

> Timpul ieşit din ţîţîni, cu ordinea lui formală şi statică riguroasă, cu ansamblul lui zdrobitor, cu seria lui ireversibilă, este exact pulsiunea de moarte. […] Corelaţiei Eros-Mnemosina i se substituie cea a unui eu narcisiac fără memorie, mare amnezic, şi a unei pulsiuni de moarte fără iubire, desexualizată. Eul narcisic nu mai are decât un corp mort, el şi-a pierdut corpul în acelaşi timp cu obiectele.
>
> (*Ibidem*: 169)

Sexualitatea orgiastică, anarhică, halucinată, sub semnul căreia se produce întemeierea genealogică a Badislavilor aboleşte astfel temeiul, operează o destemeiere printr-o juxtapunere a seriilor sexualităţii şi morţii şi o legare a acestora în termeni de deplasare şi deghizare. Anamneza, filată multiplu prin serii regresive atingând forma goală a unei temporalităţi dizolvate în moarte, dezvăluie fondul comun, ambivalent, al sexualităţii şi morţii, ex-fundând fantasmatic categoria genealogică (a stirpei, originii, sursei), respectiv comasând orizonturile temporale (trecutul imemorial şi viitorul) sau contopind căderea amnezică cu iluminarea (faţa dublă a metaforei *orbitor* este cea de orbire şi iluminare):

> Şi, dacă gândirea noastră ( cu care percepem, în clipe extatice şi privilegiate, Akasia) ar reuşi vreodată, adăugând poate un al şaptelea strat neocortexului sau creându-şi altă bizară bază organică, să se răsucească deodată asupra ei înseşi, aşa cum, cândva, în creierul unei fiinţe-mblănite, conştienţa s-a.ntors spre sine devenind conştiinţă, am reuşi poate, asemenea îngerilor, să detectăm Memoria Memoriei lumii, şi Memoria Memoriei Memoriei şi poate şi mai departe, în nesfârşire. Şi, dacă şi conştiinţa, devenită astfel pre-ştiinţă, s-ar mai răsfrânge o dată în sine, ar fi în stare, ajunsă atot-ştiinţă, să se ridice deasupra acestei telescopări de memorii pentru a vedea miezul trandafirului cu un infinit de petale, păianjenul fermecător care ţese iluzia, modelând-o rapid în formă de cosmosuri, spaţii şi timpuri, corpuri şi feţe, cu infinitele sale picioare articulate.
>
> (Cărtărescu, 2002, vol. I: 59)

Deşirarea schismatică a eului (polaritățile suflet-corp, spirit-materie, trecut-viitor) dezvăluie însuşi fondul diferenţial şi interogator al inconştientului (*„Problemele şi întrebările aparţin aşadar inconştientului, însă inconştientul este şi el prin natură diferenţial şi iterativ, serial, problematic şi interogator."* (Deleuze, 1995: 164):

> Şi totuşi stăm între trecut şi viitor ca un corp vermiform de fluture între cele două aripi ale sale. Pe una o putem folosi la zbor, căci ne-am trimis filamentele nervoase până cître marginile ei; cealaltă ne este necunoscută, de parcă ne-ar lipsi ochiul din partea dinspre ea. Dar cum putem zbura cu o singură aripă? Profeţi, iluminaţi, eretici ai simetriei prefigurează ce am putea deveni şi ce va trebui să devenim. Dar ceea ce văd ei **per speculum in aenigmate** vom vedea cu toţii limpede, cel puţin atât de limpede cum vedem trecutul. Atunci şi chinuitoarea noastră nostalgie va fi întreagă, timpul nu va mai exista, memoria şi dragostea vor fi una, creierul şi sexul vor fi una, şi noi vom fi asemenea îngerilor.
>
> (Cărtărescu, 2002, vol. I: 61)

Ratarea exerciţiului autobiografic, manifestată prin travaliul acesta repetitiv al unor posibile începuturi, înscrieri, întemeieri, produce revelaţia diferenţei travestită într-un sistem ficţional al simulacrului: introducerea unor serii multiple de personaje aflate în relaţii de deplasare, deghizare, travestire şi permutare operează comutarea problematicii autobiografice din regimul realului în acela al ficţionalului, respectiv comutarea problematicii identitare şi a egoului din regimul organicului (al devenirii de sine organice) în acela al substituirilor ficţionale, al simulacrelor şi al producerii simulate de sine:

> Eul narcisiac este inseparabil nu numai de o rană constitutivă, ci de deplasările şi deghizările ce se ţes de la un capăt la altul şi constituie modificarea lui. Mască pentru alte măşti, travesti sub alte travestiuri, eul nu se distinge de proprii lui bufoni, şi el merge şchiopătând pe un picior verde şi unul roşu.
>
> (Deleuze, 1995: 167)

Ratarea pseudo-constructului sintetic al eului provoacă *resurecţia dionisiacă* (Spăriosu, 1997) a acestuia (carnavalesc-simulată). Introducerea acestor personaje, distribuite după sintaxa diferenţială a simulacrului, compensează logica autobiografică iluzorie şi deficitară prin *proiecţii auxiliare*, în sensul ficţionalului teoretizat de Vaihinger (2001); pentru acesta, ficţiunile sunt *concepte auxiliare* sau *artificii logice* menite să suplimenteze produsele logice exprimate prin *regulile gândirii* (fundamentul psiho-somatic al ficţionalului explicitează deturnarea proiectului autobiografic din *Orbitor* într-un proiect ficţional). De altfel, saltul acesta ficţional este elucidat într-un act de autoreflexivitate scriituală:

> Fractali, mereu fractali în jocul trist şi repetitiv al lumii. Căci tot la fel se întâmplă în neuronii noştri sculptaţi de vânturi, zgomote şi lumină. Amintirile şi trăirile noastre au unitate numai din punctul din care privim, din cuvântul cel mai enigmatic din lume, eu. Ce ar lega, astfel, între ele, faţa oribilă, de demon veninos, năzărită mie într-o noapte de vară din adâncul vieţii mele, De Amsterdamul pe care-l voi construi aici, în grosimea cărţii, la numai un centimetru distanţă de foaia pe care-o citeşti acum, şi de chinul unei dureri de dinţi din adolescenţă? Haosul capătă sens doar pentru că sunt aici şi nu cu un angstrom mai la stânga, pentru că spre mine se-ngustează perspectivele, pentru că sunt pupila, pentru că sunt eu, pentru că sunt Mircea. Pentru că manuscrisul îmi înveleşte scoarţa cerebrală şi bolta-nstelată îmi înveleşte manuscrisul, şi fiecare cuvânt se leagă, în sus şi-n jos, de-un neuron şi de-o stea. Mă aşez la masă şi iau pixul în mână.
>
> (Cărtărescu, 2002, vol. II: 38)

În ordinea logicii ficţionale, poziţia de *prim* se transferă în cea de *secund*, experimentul modernist-autenticist al discursului autobiografic transformându-se într-o *secundaritate* (Nemoianu, 1997) a subiectului ca proiecţie şi ca rest.

Dacă eul nu poate fi întemeiat într-o logică autobiografică, acesta este aşteptat, proorocit, visat în ordinea ficţională a simulacrelor (toate aceste personaje-simulacru îşi visează autorul şi aşteaptă întâlnirea proorocită cu acesta). Regimul imaginar al

acestora (unele venind din câmpuri familiare, altele din câmpuri fundamental exotice) reflectă dinamica psihică stratificată şi interferentă a nodurilor realului, imaginarului, simbolicului, echivalente, la nivelul poeticii ficţiunii, registrelor fantasmării, fabulării, ficţionalizării (înrădăcinarea psiho-somatică a regimului ficţional, în viziunea lui Vaihinger, justifică echivalenţele între o ordine intra-psihică şi una poietică). Dacă în cazul seriilor familiare (Maria, Costel) dominant este regimul fantasmării, în cazul seriilor cvasi-familiare (Anca, Herman, Coca, Vasilica) prinse între un interior psihic şi un exterior biografic se impune fabularea (decolată de la o bază reală şi virată fantast prin deformări), iar în cazul seriilor exotice (Cedric, Maarten, Cecile) activitatea de plăsmuire şi de invenţie se manifestă dominant în regimul ficţionalizării. Sacrificiul ritualic al acestor personaje în numele autorului lor simulează travaliul producerii diferenţiale de sine prin parcursul realului-imaginarului-simbolicului.

## 4. Concluzii

Producerea ritualizată de sine, printr-un sistem de repetiţii, diferenţe, simulări, este formula originală a autobiografiei ficţionale desfăşurate în trilogia *Orbitor*. Inciziile îndârjite repetitiv în corpul eului şi al istoriei care-l conţine (corp discursiv, ideologic, cultural) urgentează un format narativ epifanic determinat de nevoia ieşirii, mântuirii, salvării (în acest sens, pragurile trilogiei sunt marcate prin texte biblice care interoghează fundamentul cunoaşterii, al corpului şi al temporalităţii ca orizont de fiinţare).

Prezentat în blocajele sale, în incoerenţele, indeciziile, inutilităţile, lipsa de sens alternativă iluziei sensului, proiectul acesta autobiografic se transformă într-un proiect, prin excelenţă, interogativ, care ar putea fi comprimat în pre-limbajul unui scrâşnet disperat al auto-producerii (aureolate epifanic) de sine.

## BIBLIOGRAFIE

Anzieu, D. (2004). *Psihanaliza travaliului creator*, traducere de B. Ghiu. Bucureşti: Trei.

Cărtărescu, M. (2002). *Orbitor*, vol. I, II, III. Bucureşti: Humanitas.

Deleuze, G. (1995). *Diferenţă şi repetiţie*, traducere de T. Saulea. Bucureşti: Babel.

Deleuze, G. & Guattari, F. (2008). *Capitalism şi schizofrenie. Anti-Oedip*, traducere de B. Ghiu. Piteşti: Paralela 45.

Dolto, F. (2005). *Imaginea inconştientă a corpului*, traducere de M. Petrişor. Bucureşti: Trei.

Freud, S. (2009). *Opere esenţiale*, traducere de O. Dăscăliţa, R. Melnicu, R. Wilhelm. Bucureşti: Trei.

Girard, R. (1995). *Violenţa şi sacrul*, traducere de M. Antohi. Bucureşti: Nemira.

Hutcheon, L. (2002). *Poetica postmodernismului*, traducere de D. Popescu. Bucureşti: Univers.

Lardellier, P. (2009). *Teoria legăturii ritualice*, traducere de V. Pricopie. Bucureşti: Tritonic.

McHale, B. (2009). *Ficţiunea postmodernă*, traducere de D.H. Popescu. Iaşi: Polirom.

Muşat, C. (2008). *Strategiile subversiunii. Incursiuni în proza postmodernă*. Bucureşti: Cartea Românească.

Nemoianu, V. (1997). *O teorie a secundarului*, traducere de L. Szasz Câmpeanu. Bucureşti: Univers.

Oţoiu, A. (2000). *Trafic de frontieră*. Piteşti: Paralela 45.

Pavel, T. (1992). *Lumi ficţionale*, traducere de M. Mociorniţă. Bucureşti: Minerva.

Merleau Ponty, M. (1999). *Fenomenologia percepţiei*, traducere de I. Câmpeanu, G. Vătăjelu. Oradea: Aion.

Pütz, M. (1995). *Fabula identităţii*, traducere de I. Burlui. Iaşi: Editura Institutul European.

Spăriosu, M. (1997). *Resurecţia lui Dyonisos*, traducere de O. Verdeş. Bucureşti: Univers.

Vaihinger, H. (2001). *Filozofia lui „ca şi cum*", traducere de C. Dumitru, R. Moldovan, O. More. Bucureşti: Nemira.

Van Gennep, A. (1996). *Riturile de trecere*, traducere de L. Berdan şi N. Vasilescu. Iaşi: Polirom.

# The Religious Dimension of Social Marginality in Toni Morrison's *Paradise**

**Maria-Magdalena FĂURAR**
***University of Craiova (Romania)***
***Faculty of Letters***
<magda_faurar@yahoo.com>

**ABSTRACT**

The portrayal of the two black communities that Toni Morrison juxtaposes in her novel, *Paradise* (1997), reflects the identity-building of the African-American society. While the town of Ruby appears as a fulfilled model of earthly utopia which gradually falls to pieces, the small and marginal(ised) community of the Convent is ultimately depicted as an alternative open space. The initial paradisiacal community of Ruby is eventually shattered by its own members and their practice of hegemony, discrimination and marginalisation as well as their rejection of difference and change, whereas the Convent progressively undergoes a transformation, unfolding itself as a spiritual paradise foregrounded on the interconnectedness of opposites. Although the issues of race and gender seem to be central to the construction of both communities, it is actually religion and the way it is perceived that contours the margins of social identity. The following study attempts a close analysis of Toni Morrison's *Paradise*, focusing on the robust pursuit of emergent redemption, dislocating the centrality of mainstream issues.

**KEYWORDS:** *religion, spirituality, conflict, marginalisation, race.*

Toni Morrison created a discourse on love in its myriad forms in her trilogy that starts with *Beloved*, where we deal with a mother's destructive love, continuing with *Jazz* where a tormenting kind of romantic love is displayed and culminating with the investigation of Godly love and use of religion in *Paradise*. Morrison's seventh novel, *Paradise* (1998), recounts the story of two-opposing communities, Ruby, a town of ex-slaves in rural Oklahoma and a small group of women living at the Convent, an old mansion on the outskirts of Ruby. The novel highlights African American social and political structure of nation-building by narrating the brutal history of the townspeople of Ruby. Ruby seems to tell the history of America through the looking glass. On the one hand, secluded and independent, the people of Ruby, *"the one all-black town worth the pain"* (Morrison, 1998: 5), wish to carve out a terrestrial paradise for themselves.

On the other hand, the women of the Convent search for a spiritual universe that consists of the balancing of opposite poles. These women long for a spirituality that speaks to the fullness of self, a spirituality that addresses the equality between gen-

ders, the wholeness of mind and body, patriarchy and matriarchy, sense and sensibility, action and contemplation, reconciliation and righteousness, this being their own way to cope with the pain and experience union and harmony.

Religion is meant to serve as a tool for enlightenment and peace, that should supress human nature and keep it at bay, but instead it is hijacked and it becomes a catalyst for exploitation employed by the corrupt and the tedious to marginalise and enslave their fellow man, placing upon them heavy chains of servitude and humility. In *Paradise*, the men of Ruby construct and maintain an exclusionist community based on a historical connection to their founding fathers and a belief that they are acting according to God's will.

A first generation of one hundred and fifty-eight Afro-Americans flee from the South during the Reconstruction, holding out hopes of a better life when the promise of Emancipation evolves into the cruelty of racism, violence and persecution. In their search of a place they could call home, they face discrimination and exclusion: *"Turned away by rich Choctaw and poor whites, chased by yard dogs, jeered at by camp prostitutes and their children, they were nevertheless unprepared for the aggressive discouragement they received from Negro towns already being built"* (*Ibidem*: 13). For these freed men, as Bill Ashcroft asserts,

> the discovery and nurturing of place will go hand in hand with the nurturing of history, with the inevitable struggle for authority between those who wish to claim it as their own. But the history of the discovery of their place has all the character of myth: because it explains more than the past, it defines the way the world is.
>
> (2001: 198)

After their unsuccessful attempts to integrate into a larger society, they come to realise that their rejection and marginalisation is based on racial grounds, coming from both whites and lighter-skinned blacks who had already established in newly constructed towns. What hurt them the most was of course being rejected by people of their own race who should have understood them better than anybody else. Furious and vain, they symbolically register this moment in the history of their collective lives as "the Disallowing," in this way creating their own mythology. At this point, the original fathers, a group of *"eight-rock," "blue-black"* (Morrison, *op.cit.*: 193) men choose to initiate a journey that will lead them to a *genius loci*.

After much humiliation and refutation because of their poverty and their coal black skin colour, they eventually arrive in Oklahoma where they establish their own all-black town, Haven, their earthly paradise. Their intention is to create a sort of paradise that would heal the deep wounds in their hearts and would also offer them protection from the violence and commotion of the outside world, and most of all from the white man. The story is set in the late 1960s describing a peaceful, flourishing yet isolated community. In *Paradise*, the men of Haven/Ruby build and preserve an elitist community imposing embargo against any outsiders based on a historical memory and a conviction that they are acting at God's commands. The townspeople believe that their success in establishing their perfect community is God's

gift and His righteousness for how much they have endured in the past. Separation, high principles, integrity, independence and freedom from control are the features that characterise this paradise.

Not only did these descendants of a group of nomadic former slaves maintain the values and ideals of the Old Father but also they reinforced and took them to a further degree, *"lessons had been learned in the last three generations about how to protect a town."* (*Ibidem*: 16) At the third generation of ex-slaves, Paradise seems *"to materialize through the enforcement of utter isolation and exclusion, through the preservation and mythologizing of the past and through the construction of new myths that situate the second-migration leaders as the elite and confer on them sacred power."* (Fraile-Marcos, 2002: 114)

In the collective history of Ruby's residents, Haven is a constant reminder of their forefathers' attempt to construct an idyllic town, but also, a threat that their idealistic desire can take a destructive turn if it is not kept safe from external influences.

Their mass departure from the old South to the wilderness of Oklahoma is described in terms of the Old Testament. The group of blacks may be compared to the enslaved Israelites, and their migration is similar to that of the Israelites to the Promised Land. Zechariah Morgan, also called Big Papa, takes his people out of the Southern world just like Moses freed his people from the tyranny of Egypt's Pharaoh. In their journey, they come across several difficulties akin to the ones the Hebrews came across during their migration such as thieves, natural calamities, famine, physical distress and injury.

Subsequent to the Disallowing, they find themselves lost in the darkness of hopelessness and desolation, in a pit of anger and forsakenness. Similar to Moses, Zechariah Morgan draws back in a secluded place in order to pray, where he encounters a stranger he perceives as divine who gives him directions, showing him exactly the place where to establish their paradisiacal home, a *genius loci* in the wildlife of Oklahoma that they symbolically name Haven.

Analogous to Jerusalem, Haven has its ups and downs, its episodes of glory and misery. A dissemination takes place amongst the inhabitants of Haven as its men serve in the military for World War II all over the US and Europe. After jeopardizing their lives and sacrificing their dear ones to defend America and their freedom, Haven's veterans, at their coming back home, are once again disallowed in dreadful manners – beatings, rebellions, castrations, massacres, hangings and cross burnings. Therefore, their efforts of maintaining isolation and so offering protection were in vain.

Following another fierce episode in their collective history, a third generation of Haven, intending to escape the violence and the danger of white society, decides to march further west and relocate their paradise in geographically more remote areas of Oklahoma, with Deacon and Steward Morgan, Big Papa's grandsons, showing the way. Like their predecessors, they experience another formative event when the Morgan sister, Ruby, becomes ill and dies after being refused treatment by white doctors due to her blackness. Ruby is then commemorated in the naming of their newly built town, which justifies and will always bring to their minds the reason

behind the community's seclusion and exclusion that keeps their paradise intact and provides them safety from the outside menaces.

For these people, salvation and survival are corollaries to isolation and marginalisation of the other, this being their utmost law introduced by the founding father, Big Papa, just like Moses set up the law for the Hebrews. The people of Ruby believe that their law rests on a pledge with God, consisting in their obedience in exchange for becoming the chosen people and be blessed with the Promised Land. They rely on separatism and singularity to be the tenets of a theory and belief that keeps them safe from committing the greatest sin and reliving their greatest fear – that is the scattering of their community. It is their belief that their oath of allegiance to God includes immortality, and by breaking the law they would bring upon themselves death and destruction, which reminds us of the original sin. This is their first and fundamental law, the law of the original fathers that is passed on from generation to generation, from father to son. This ancestral legacy precedes and impacts the identity and social existence of each and one of them. Furthermore, it dictates one's social and religious faith and influences one's fate.

If in the Old Testament Moses is asked to raise up a tabernacle and an ark in order to seal the promise, in *Paradise*, the founding group of black families build up an oven that will pave their way to establish their dreamland and institute the separation law. When the new founders relocate to Ruby, they carefully dismantle the Oven piece by piece, including the engraved inscription that embellished the front of the edifice *"carrying the bricks, the hearthstone and its iron plate"* (Morrison, *op.cit.*: 6), and later they rebuild it on its new site, *"two hundred and forty miles west – far from the old Creek Nation which once upon a time a witty government called 'unassigned land'"* (*Ibidem*).

The internal conflict occurs when much thought and multiple interpretations are given to the enigmatic motto on Ruby's community Oven. It is a conflict between generations. Part of the older generation and subscribing to the old order, the town leaders, Steward and Deacon Morgan, read the text as they remember it: *"Beware the Furrow of His Brow"* (*Ibidem*). According to this version of the text, someone who supported the idea of racism would make God frown, which would leave a wrinkle on His forehead. However, the text is fragmented as some letters had been lost in the journey from Haven to Ruby, and they are left only with *"the Furrow of His Brow."* The twin brothers insist on the idea that the missing word is "Beware," giving people a warning that *"'If you, any one of you, ignore, change, take away, or add to the words in the mouth of that Oven, I will blow your head off just like you was a hood-eye snake'"* (*Ibidem*: 87). Contrary to their conviction, the rebellious younger generation sees nothing wrong in bestowing different meaning to the law and argues it is just as probable to read the inscription as *"Be the Furrow of His Brow"* (*Ibidem*). Accordingly, they would become the instruments through the medium of which God would express his power and justice.

To the leaders of Ruby, this means negating and disallowing the original fathers and everything they have fought and strived for. To the elders, the Oven represents a tribute to ancestral heritage and a token to patriarchy and religious hegemony. In

addition, the Oven is evocative of the anger directed by the Old Father towards those who had turned their back on them as they wandered in search of a new home. The patriarchs of Ruby continue to proliferate their ancestors' hatred of the Others by continuing to praise the Oven and convey the knowledge of the founding fathers.

The dissension between generations deepens when the internal conflict arises from those concerned with the civil rights and black power movements, with their strategies of dialogue and resistance to white supremacy, rather than separation from it. Reverend Misner and the 'disobedient' younger generation are advocates for change and new thoughts, wishing for a renewed relationship with God and therefore claiming that the text now appearing in graffiti on the Oven reads: *"We Are the Furrow"* (*Ibidem*: 298). Still, for the patriarchs who believe in the almighty and vindictive God, this is a heretical interpretation and an upheaval against the established order and founding fathers.

The external conflict is generated by the appearance of five women at the Convent, a deserted school situated fifteen miles away from Ruby. Although peaceful in the beginning, Ruby's atmosphere grows tense and menacing with the arrival of women at the Convent who are poles apart in spirit and mind from Ruby's residents. The women are blamed for fanning the flames of Ruby's internal discontent and therefore, the relationship between the residents of Ruby and the Convent becomes a hostile one. The Convent women are emblazed with the debilitating tag of 'witches' who have instigated conflict and brought upon their community the wrath of God. Their very presence threatens Ruby's thriving conditions. The final tragic scene relates how

> nine 8-rocks murdered five harmless women (a) because the women were impure (not 8-rock); (b) because the women were unholy (fornicators at the least, abortionists at most); and (c) because they could – which was what being an 8-rock meant to them and was also what the 'deal' required.
>
> (*Ibidem*: 297)

Morrison brings forth a novel that discards the idea of destiny, the weight being placed on man's actions and the directions one chooses to take in life. The eight rock men decide to get rid of the Convent women under the pretext of their impinging on the collective peace of Ruby. They strongly believe that these women are the culprit of Ruby's inner discord and social disturbance.

The Bible and history are a proof of an imperfect world ever since the dawn of man and this is because of the uniqueness attached to each individual. In Psalm 51:5, it is said that we all inherited the sinful nature passed on by Adam and Eve: *"Behold, I was brought forth in iniquity, and in sin my mother conceived me."* Furthermore, Ephesians 2:3 also states that we are all *"by nature children of wrath."* Undoubtedly, God created the human race upright; but as a crippling consequence that flows from the original sin, human being was brought into the world as sinner. However, men's obsessive arrangement to raid the Convent betokens their frustration at disempowerment and challenges to entrenched status of their community. It also symbolises

their xenophobia, which transforms their desire into an anathema that makes Ruby a synecdoche of the American Adam – self-sufficient, hardworking and fearless.

If Ruby's social order is preserved through cultural hegemony and patriarchal Christianity as social ideologies that are of great benefit only to the dominant class and justify their status quo, the Convent women reject Ruby's male-orientated and limited institutionalised regime in the form of gerontocracy along with their normative religion that generates dualism and separateness among its practitioners. These *"bodacious black Eves unredeemed by Mary"* (*Ibidem*: 18) formulate a new order and the kind of religion that incorporates love, mercy and compassion, outlining a maternal substitute to the paternal law of Ruby. What these women create is a lenient, all-inclusive spirituality that helps them overcome their individual ordeals and focus on healing and cultivating their fragmented souls.

Consolata plays a central role in understanding the Convent. She is pictured as a goddess, an image further articulated by her death:

> Morrison's representation of goddess worship in Paradise, however, most obviously shows her audacity to explore the power of religion in people's lives. Without abandoning the Christian faith that has been historically and culturally important to African-American people, and to America in general, she nevertheless challenges readers to reconsider the faith, its images and practices, by exploring the issue of the relationship of black female civil empowerment and the essence of the religion they live with—a risky, but deeply meaningful exploration.
>
> (Naoko, 2007: 184)

Magical realism pervades the novel's atmosphere after the massacre that was carried out in the name of God. The bodies of the Convent women vanish and the story is put into words by the habitants of Ruby to fit their needs. Although *"shadows of armed men loom into the hallway"* (Morrison, *op.cit.*: 286) to kill the Convent women, Morrison only provides certainty of Consolata's death who was shot in the head. Hear death seems to bring salvation to everyone. To Steward and his descendants, Ruby is now free from the wickedness and corruption the group of women were apparently promoting. To Deacon and his descendants, this event signifies damnation when they face the moral consequences of their actions, realizing how far they have deviated from God's path and what the Old fathers stood for. For the rest of the community, the fact that the murder goes unpunished because of the enigmatic disappearance of the bodies' signals a divine warning not to drift away from Lord's Word.

Morrison reveals the irony of her novel in the fact that the patriarchs of this human utopia become just as vain, cruel, vicious and unfair as the white society they blame and disclaim. Ruby, a town initially founded to shelter the ostracised ones, is now crumbling from within and without. The inhabitants destroy the ideal they assiduously sought to maintain by appealing to rigidity and exclusion, dismissing the idea of change and sticking to their festering status quo. For these people, the end justifies the means no matter how immoral or unethical it may be because whatever they do, they do *"for Ruby."* (*Ibidem*: 18)

*Paradise* becomes a perfect example of a *mauvaise foi*, a corollary of which the oppressed becomes the oppressor; the one who is marginalised and abused becomes the one who marginalises and abuses; those who ask for openness and equality turn into narrow-minded exclusionists who make use of restrictive and discriminative laws, and the love that they try so hard to obtain is converted in a defensive curse in their endeavour to contain it, instead of freeing and spreading its empathy and compassion.

*Paradise* conveys the negative turn that religion and spirituality may take in times of crises and the influence of religious and spiritual creeds on one's perspective and judgement, as well as building human communities. Nevertheless, Paradise also reveals the possibilities that religious and spiritual beliefs hold to engender social change and conjure up a different picture of relations among dissimilar individuals. But instead of focusing on the marginalised Other, what many of these characters fail to comprehend is the all-consuming love that is the key element for Paradise to turn into reality. It is only love that bestows clarity on all the confusion and conflict surrounding them. And it is only love that averts this world from falling apart. One's image and perception of a Higher Power lies in the way that love is incorporated. Love and the inherent equality is about accepting and appreciating the plurality of this world and the differences we see in the other. This cannot be achieved by being insular and with an elitist way of thinking. Thus, it is not about the adherence to rigid principles and doctrines but the adherence to humanity and the finding of a common ground that brings out the good in everyone.

*** ACKNOWLEDGEMENT**

**This work was supported by the strategic grant POSDRU/CPP107/DMI1.5/S/78421, Project ID 78421 (2010), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007-2013.**

**WORKS CITED:**

*** (1983). *The Holy Bible*: New International Version. New York: HarperCollins Publishers.

Ashcroft, B. (2001). *Post-Colonial Transformations*. London: Routledge.

Fraile-Marcos, A.M. (2002). "The Religious Overtones of Ethnic Identity-Building in Toni Morrison's Paradise." *Atlantis: Revista de la Asociacion Espaniola de Estudios Anglo Norteamericanos*, 24, nº 2 (December): 95-116.

Morrison, T. (1998). *Paradise*. New York, Toronto: Alfred A. Knopf.

Naoko, S. (2007). "'Blessed Malelessness' as Womanist Critique? Toni Morrison's Representation of Goddess in Paradise." *Nanzan Review of American Studies*, Volume 29: 177-185.

# La fascinante langue roumaine.
# Extraits de la correspondance de Cioran à ses proches

**Rodica FOFIU**
***Université « Lucian Blaga » de Sibiu (Roumanie)***
***Faculté de lettres et d'arts***
***Département d'études françaises et francophones***
<rfofiu@yahoo.com>

**ABSTRACT:** ***The* Fascinating Romanian Language. Fragments *from* Cioran*'s* *Correspondence with those Close-hearted***

We aim at following Cioran's considerations regarding Romanian language in his correspondence with his close friends. He has a true cult for the Romanian language and he considers it as the "only excuse" of our people. The miracle of expressivity of the Romanian language "saves" its marginal status as compared with more widely spoken languages. It is also interesting the perspective he has about our great writers, out of which Eminescu is obviously the preferred one. The Romanian language's special virtues are envisaged especially by comparison with the French language, which has offered it the chance of consecration but, at the same time, it has fought with its rigors to reach perfection of expression. Although after 1965 he wrote almost exclusively in French, Cioran frequently includes Romanian words in the letters to his close ones, not only out of the love that he has for them, but also out of conviction that the French equivalents are not as powerful as what he wants to express.

**KEYWORDS:** *Romanian language, expressivity, marginality, French language, idiom*

On n'habite pas un pays, mais une langue.
*Notre graiu* a des ressources insoupçonnées.
Notre langue est la plus poétique de toutes celles que je connais ou devine.
E. Cioran

Nous nous proposons de suivre les considérations que fait Cioran dans sa correspondance aux proches à propos de la langue roumaine, envers laquelle il a eu un amour et une admiration sans bornes et sans réserves, aspect qui, croyons-nous, est tout à fait rare chez lui. Cette attitude ne saurait se comparer qu'avec la reconnaissance extasiée du plus grand poète roumain Mihai Eminescu, la seule valeur roumaine sur laquelle Cioran n'ait jamais formulé de réserves.

Personnalité revendiquée à la fois par la culture roumaine et celle française, Cioran est généralement considéré écrivain de langue française, vu qu'on ignore ses premiers cinq livres écrits en roumain : on oublie, en plus, l'écho marquant que ces livres ont eu et qui ont intégré leur auteur dans la grande génération des années '30.

Ecrivain unique, constant avec lui-même au long de toute sa vie et de toute son œuvre, Cioran a partagé sa vie entre deux pays et son œuvre entre deux langues, avec la conscience de se détacher du passé par la séparation définitive de son œuvre de jeunesse et de se libérer de la matrice roumaine par le changement d'identité et de langue : cette décision représentait pratiquement, comme il le précise, plus qu'un désaccord ; une rupture existentielle, et à la fois la perte d'une partie de soi et surtout de sa langue maternelle, la préférée qu'il ne cessera jamais d'aimer.

Cioran a eu avec le roumain une communication profonde, souterraine, constante et puissante et la rupture qu'il opère délibérément a été extrêmement complexe, existentielle, engageant toutes les instances du moi, déterminée d'un coté par le désir d'affirmation par la négation, c'est à dire de mort dans une culture mineure et dans une langue exempte de l'attribut de la circulation internationale et de naissance dans une langue capable de le consacrer et de lui donner la chance de devenir un écrivain connu. Cette rupture extrêmement douloureuse a été analysée par Irina Mavrodin dans le chapitre *Changer de langue ou la terrible exhortation* de son livre *Cioran sau Marele Joc* ('Cioran ou le Grand Jeu') (2007), dans lequel le critique affirme fermement : *« Cioran n'aurait pas été ce qu'il est, c'est à dire l'un des écrivains, des penseurs qui ont marqué notre époque, si, à partir d'un certain moment, n'avait écrit en français. »* (*Ibidem* : 52)

Tout en observant les récurrences enregistrées dans les propos de Cioran sur sa langue maternelle à l'intérieur du corpus des lettres adressées aux proches, nous nous proposons de structurer notre exposé autour des axes suivants :

1. la langue roumaine / le peuple roumain, ou *notre idiome* ou, en employant les mots et les syntagmes de Cioran *notre graiu* / *notre neam* ou *notre seminţie*
2. l'obsédante langue roumaine
3. la langue roumaine / la langue française
4. la littérature roumaine, la réception des écrivains roumains à l'étranger, les traductions, la reconnaissance de la littérature roumaine et des grands écrivains roumains
5. les magnifiques, les troublants mots roumains ! Dans ses lettres aux proches, Cioran glisse de manière expresse des mots roumains pour en mettre en évidence la beauté et la poéticité, tout en continuant ainsi de rendre hommage à sa langue maternelle.

## 1. La langue roumaine / le peuple roumain

En nous arrêtant d'abord sur les considérations que Cioran fait sur la langue roumaine en rapport avec le peuple roumain, nous observons que Cioran n'a toujours eu que des mots élogieux, sincères et chaleureux pour sa langue maternelle, mais qu'il s'est avéré toujours critique ; tranchant avec son peuple qu'il nommait *seminţie* ou *neam*, et auquel il imputait l'impuissance historique, le maintien dans l'état de potentialité, la passivité et le fatalisme. Cette attitude descend certainement de ses articles de la période roumaine qui ont été publiés sous le titre *Singurătate şi destin*

('Solitude et destin') et qui sont en rapport étroit avec la combustion de *La Transfiguration de la Roumanie* (1936). Le jeune Cioran a été hanté par la malchance d'appartenir à une petite nation ayant une condition historique marginale et qu'il voulait appeler au réveil et à la renaissance. Notre culture est mineure face aux grandes cultures et nous sommes privés d'une histoire qui nous donne la force et qui nous impose en Europe. Dans le chapitre *La tragédie des petites cultures* de *La Transfiguration de la Roumanie*, Cioran reproche à la nation roumaine son scepticisme ancestral, son fatalisme devant la mort et le destin, son isolement et sa méfiance envers l'histoire et l'action. Le symbole de cette attitude est *Miorița* que Cioran appelle blasphème national, la plaie vive de l'âme roumaine. (1992 : 62-136) Ce nationalisme négateur est cependant issu d'un amour avoué / inavoué pour son peuple : *« J'ai eu des moments où j'ai eu honte d'être roumain. Même si je n'étais roumain que par mes défauts, je continuerai d'aimer ce pays, contre lequel je suis acharné d'un amour inavoué. »* (*Ibidem* : 230-231)

Un pendant de cet aveu est à trouver aussi dans la correspondance. Accusé en 1957 de manque de patriotisme sous la forme des accusations faites à son pays ; Cioran répond de manière tranchante à l'accusateur (non précisé) en l'invitant de lire à l'envers :

> Pour ne parler que des passages sur la Roumanie, comment concevoir qu'ils aient été écrits uniquement pour chercher le scandale ? Vous savez aussi bien que moi qu'on peut exprimer un amour en termes négatifs et même qu'on le fait d'habitude *par pudeur*. Pourquoi […] ne voir dans celles [les attaques] que j'ai dirigées contre mon pays l'expression d'un attachement qui n'ose avouer ? L'agressivité n'a toujours été un signe d'indifférence ni de haine. Vous n'ignorez pas que la Roumanie m'a toujours obsédé. S'il en eut autrement, l'aurais-je noircie avec tant d'acharnement et de tristesse? Multiples sont les voies de l'amour ; j'ai choisi celles qui châtient, mais en châtiant mes origines et les miens, c'est moi-même que je punis. Si vous aviez fait un petit effort d'objectivité, vous auriez deviné la somme des souffrances que cachent mes attaques.
>
> (*Ibidem*)

En réalité, Cioran s'est révolté non seulement contre son propre passé, mais contre son peuple duquel il a voulu se séparer par révolte et oubli : *« Tous ces peuples heureux, bien nourris : français, anglais. Or, je ne suis pas d'ici, j'ai derrière moi des siècles de malheur. Je suis né dans un peuple malchanceux. Le malheur prend fin à Vienne ; à partir de là, c'est le Blasphème ! »* (1997, I : 49)

La nouvelle identité que Cioran s'est créée par l'abandon du roumain est menacée par la mémoire du pays qu'il a quitté tout comme par les contacts avec les compatriotes : *« Plus j'avance dans l'âge, plus je sens profonds les liens qui m'attachent aux origines. Mon pays me hante : je ne peux m'en détacher, et je ne peux non plus l'oublier. En revanche, mes compatriotes me déçoivent et m'irritent. »* (*Ibidem* : 7) Des Roumains il dit : *« un peuple élégiaque, sceptique, déshérité. »* (1997, II : 53) Par moments, on peut dire que l'amour agressif pour son pays se transforme en une haine tout aussi agressive, mais thérapeutique qui vise l'éveil, issue tant de

la frustration d'appartenir à une petite culture, que de l'observation critique des défauts de ses compatriotes.

De Horia Stamatu, poète qui vivait à Paris et qui écrivait en roumain pour les quelques lecteurs de là-bas, Cioran dit : *« j'admire ce genre de sacrifice et de détachement, surtout que je suis incapable de cela. Le drame d'écrire en valaque est presque tout aussi grand que celui d'être valaque. À la réflexion, il est même plus grand. »* (1995 : 215)

C'est également dans les lettres à son ami Arşavir Acterian que Cioran écrit au sujet du néant du destin valaque : *« tant au plan spirituel que historique, ma devise a été* n-a fost să fie*, l'expression la plus concentrée du destin valaque. »* (*Ibidem* : 224)

## 2. L'obsédante langue roumaine

Dans une lettre à Noica, après avoir fait des éloges au style du livre *Le dire philosophique roumain*, Cioran se rappelle les discussions qu'il avait eues autrefois avec Ţuţea à Berlin et surtout le merveilleux génie linguistique de celui-ci : *« Quand j'étais à Berlin, c'est Petre Ţuţea qui venait me voir et sa visite durait des heures entières se prolongeant jusque tard dans la nuit. Le lendemain, j'étais presque incapable de parler l'allemand qui me semblait d'un coup bloqué, étouffé par notre langue, parlée avec cette verve savante par mon ami »*. Et par la suite, il revient au style inimitable de Noica : *« Après la lecture de ton livre, cette langue (dont je voudrais tellement me séparer !) a une conscience de soi agressive, étant à la fois si incapable d'envoûter que, finalement, on cède à son envoûtement. Et quand on réussit à y échapper, on envie l'envoûteur même. À quoi bon toute cette peine ? »* (*Ibidem* : 299)

À un autre ami roumain, Petru Manoliu, Cioran écrit en 1970 : *« parfois je rêve d'une cabane, loin du monde, où je puisse lire la* Philocalie*, en roumain, bien sûr. Quelle langue extraordinaire nous avons ! »* (*Ibidem* : 295)

Mais, sans doute, les lettres où Cioran parle le plus souvent de sa langue sont celles à Aurel. Avant 1966, ces lettres sont écrites en roumain, ensuite en français, le roumain et le français alternant pendant quelque temps. En se référant au livre de Noica *Creaţie şi frumos în rostirea românească* ('Création et beau dans le dire roumain') Cioran écrit à Aurel au sujet de la langue roumaine et relate l'expérience douloureuse du changement de langue :

> Le second livre de Dinu sur la *Rostire* [*le dire*] est excellent. Sa passion pour notre langue est compréhensible, parce'qu'elle est d'une rigueur et d'une force expressive extraordinaires. Mais pour moi, tout cela appartient au passé : en changeant d'idiome, j'ai renoncé à une part de moi-même, en tout cas, à une bonne partie de ma vie.
>
> (*L'Archive Aurel Cioran, DVD*)

Et il exclame dans la lettre suivante dans laquelle il parle de Eminescu : *« Quelle langue nous avons ! Je n'en connais pas de plus poétique ! »* (*Ibidem*)

Quand Aurel lui envoie un texte écrit en Roumanie lui imputant de ne pas vouloir assumer ses origines, Cioran rejette l'idée avec force : *« dans tout ce que j'ai écrit, je n'ai fait que ça – mais toujours est-il que, de là où je suis maintenant, ce n'est plus important si je suis revendiqué par les Roumains ou par les Esquimaux. Je ne peux plus assumer les malheurs d'aucune tribu ! »* (1995b : 131) Cette déclaration disant qu'il était déraciné est nuancée dans la lettre suivante et mise en rapport avec le changement de la langue : *« je suis* înstrăinat, ['déraciné'] *sans doute, en partie, et parfois totalement. Changer de langue est une trahison aux conséquences insoupçonnées. »* (*Ibidem* : 132)

Le fait de ne plus parler roumain lui crée des difficultés dans ses longues discussions avec les compatriotes. Il s'en plaint souvent à Aurel, en parlant de ses difficultés à lui, mais aussi du drame du roumain lui-même : *« parler me fatigue, surtout parler roumain. Une langue qu'on a cessé d'écrire pèse comme un corps mort. Je lis anglais et allemand tous les jours. En échange, notre* graiu *s'éloigne de plus en plus. Le drame d'une langue réduite à une seule tribu ! »* (*Ibidem* : 136)

En apprenant par un ami viennois qu'il était connu en Roumanie surtout par les écrivains roumains, Cioran avoue à Relu : *« un ami viennois, retour de Bucarest, m'a dit qu'il y a rencontré des écrivains plus ou moins de ma génération pour lesquels, semble-t-il, je continue d'exister. Pourtant ce passé me semble incroyablement lointain. Changer de langue, c'est bien plus grave que changer de pays. Ce-a făcut din voi Parisul ? »* (*Ibidem* : 144)

## 3. La langue roumaine / la langue française

Les comparaisons que fait Cioran entre les deux langues sont, évidemment, liées à sa décision de renoncer à sa langue maternelle en faveur du français qui lui promettait l'ouverture culturelle et le destin littéraire. Expérience limite, le renoncement au roumain a été l'une de ces expériences par lesquelles on perd ou on gagne, y compris sa propre identité, parce que, tout comme Cioran l'affirme dans *la Tentation d'exister* : *« Qui renie sa langue, pour en adopter une autre, change d'identité, voire de déceptions. Héroïquement traître, il rompt avec ses souvenirs et, jusqu'à un certain point, avec lui-même. »* (1995a : 854)

La décision de Cioran de ne plus écrire en roumain est prise suite à l'expérience de la traduction d'un poème de Mallarmé, quand, brusquement, il s'est rendu compte de l'inutilité de continuer d'écrire dans cette langue. À partir de là, sa correspondance ne continue en roumain qu'avec ses parents et avec Aurel auquel il écrit aussi en français à partir de 1966. Pendant cette période de passage au français, extrêmement dure, le roumain lui est resté un refuge et une matrice à laquelle il se rapportait avec désespoir et qui lui donnait le calme et la stabilité. C'est dans ce sens qu'on devrait lire les dires de Simone Boué dans l'entretien avec Gabriel Liiceanu :

> ce qui m'a frappé quand je l'ai connu était que, de temps en temps, il glissait d'un coup dans un univers sombre et il lisait alors une page de la Bible en roumain. Ensuite,

après lecture, il se mettait à écrire en roumain, pas plus d'une page, et quand il achevait d'écrire, il était complètement transformé, il devenait serein, ayant envie de siffler. (2009)

Quant à l'épisode du changement de langue, Simone répond à Liiceanu qui lui avait demandé si elle se rappelait le moment où Cioran avait pris cette décision : *« Il donnait des signes. Un jour, il m'a dit : « Il est complètement inutile que je continue d'écrire dans une langue complètement inconnue. »* Quant aux difficultés, celles-ci ont existé, soutient Simone, dans la mesure où, *« comme pas mal de Roumains, il avait l'impression de maîtriser le français. Or, il a commencé à se rendre compte que ce n'était pas le cas. Il a consulté un des amis auquel il avait donné le manuscrit et celui-ci lui a dit qu'il devait tout réécrire. Cioran en a été terriblement vexé.»* (*Ibidem*) Comme on le sait, Le *Traité de décomposition* a été écrit quatre fois. Interrogée au sujet du deuxième livre, Simone répond : *« Le deuxième livre était, comme vous le savez, un livre d'aphorismes, et, dans un certain sens, Cioran pouvait revenir plus facilement sur chaque phrase. »* (*Ibidem*)

Dans les *Cahiers,* Cioran note les affres qu'il a traversés : *« Quel paradoxe de te tourmenter en français, souffrir dans une langue de grammairien, dans l'idiome le moins délirant qu'il y ait ! Des soupirs géométriques ! »* (1997, II) Quant à l'attention spéciale qu'il devait prêter au style dans sa langue d'adoption, Cioran écrit tout dépité dans les *Cahiers* : *« Si j'avais été français, je n'aurais prêté aucune attention au style. C'est le drame de l'étranger de penser sans cesse qu'il emploie une langue qui ne lui appartient pas. Et ensuite vivre dans un pays où c'est la tournure de la phrase qui compte ne simplifie pas les choses. Le style c'est le mensonge même. »* (1997, III : 125)

Malgré cela, on doit souligner que, dans cette étape d'existence, Cioran cherchait dans le français la chance de satisfaire son besoin de structure, d'organisation et de rigueur que pouvait lui offrir, par les jeux de l'esprit, la langue des moralistes français. Son vécu impétueux, son vitalisme balkanique, ses excès ne pouvaient pas être calmés uniquement par lectures et méditation, mais par l'expression rigoureuse, bien structurée du français. La langue des logiciens et des magistrats, comme il appelle le français, est si contraignante qu'elle est ressentie comme une « camisole de force ». Exigeant, contraignant, rigoureux, le français lui donne plus d'une fois la sensation de langue morte et lui oppose surtout la correction de l'expression. C'est dans ce sens que Cioran écrit dans les *Cahiers* : *« Si la différence entre une langue vivante et une langue morte est que dans la dernière,* on n'a pas le droit de faire des fautes*, alors le français est une langue morte. Quand deux français se disputent, s'ils ne passent pas aux violences, ils se reprochent, comme dernier argument, les erreurs de langue. »* (*Ibidem* : 127)

Il est évident que le roumain correspondait à son tempérament volcanique, excessif par la liberté de mouvement qu'il laisse au locuteur, par les règles peu nombreuses, par son caractère brut, non ciselé, mais plein de vie et de sève, de suggestions et ayant l'attribut du sublime. Le roumain représentait un espace de la liberté totale, du régal linguistique, l'espace de la vitalité naturelle, un paradis qu'il déserte

tel celui du Răşinari de son enfance, tandis que le français se présente, au moins au début, comme impénétrable, aristocratique, précieux, une langue de l'esprit fin où la philosophie est chez elle, et où l'équivoque et l'ambivalence peuvent se manifester de la manière la plus raffinée et subtile. Tout en s'exilant en français, Cioran s'est donné le plus profond déracinement, mais le choix a été délibéré et la démarche poursuivie de façon expresse. Le français est appris avec stoïcisme, adopté par le refus de la pratique du roumain.

Dans la guerre intérieure des deux langues, Cioran fait le roumain se taire, et, bien qu'il perde plusieurs luttes avec le français, il n'y revient pas, mais persévère dans l'apprivoisement de cette langue qui va lui donner une expression digne de ses meilleurs écrivains. Cependant, nous sommes d'avis que l'expression française ne l'a pas empêché de conserver son tempérament originaire, de continuer d'écrire en conformité avec celui-ci, qui nous est connu depuis les premiers cinq livres roumains.

La vengeance de la langue amène à la fin de sa vie, un Cioran qui parle roumain. Après avoir tout oublié, même qui il était, Cioran a recommencé à parler roumain, tout comme affirme M. Lăzărescu dans son essai *Chin, extaz şi nebunie* (2011) ('Tourment, extase et folie') :

> Mais les derniers jours de la vie en ont été un retour non programmé aux origines. Bien qu'il eût oublié les mots et qu'il ne se fût rappelé même pas qui il était et ce qu'il avait fait dans sa vie, Cioran a commencé à parler d'un coup en roumain. Les spécialistes disent que le retour à la langue maternelle tient au phénomène de l'oubli, définitoire pour la démence sénile de type Alzheimer, que la maladie confisque petit à petit les souvenirs en ordre inverse et que, finalement, on reste avec la langue maternelle et avec les images des premières années de vie.
>
> (*Ibidem*)

L'essai de Simona Modreanu *Cioran şi exilul în limba celuilalt* ('Cioran et l'exil dans la langue de l'autre') réussit, à notre avis, à exprimer subtilement le problème du changement de langue chez Cioran :

> Le roumain a semblé à Cioran trop tragique et trop violemment primitif pour essayer la réflexion ontologique, à la différence du français, langue de l'autre, idiome rigoureux et limpide, et par cela même moyen idéal d'expression de l'équivoque et de l'ambivalence. Dans une langue non ciselée, la contradiction annonce plutôt l'incohérence, la confusion mentale, la torsion brutale. Dans un habit linguistique raffiné et subtil, les contraires se heurtent purement et sonorement, en déclenchant tout un mécanisme récupérateur qui sommeille dans chacun de nous. […]. Le fait de réprimer le vitalisme balkanique par un laconisme élégant a arraché Cioran à sa matrice existentielle, en le délivrant d'un conditionnement corporel. Le Cioran roumain transposait sa vie en mots; le Cioran français vit dans le mot, passe du mot au vécu, lève l'expression à la dignité d'expérience originaire, en laissant se développer cette semence d'ironie paradoxale, universelle, infinie et instable.
>
> (2011)

Eugen Simion parle de la grande rupture de Cioran avec sa langue dans les termes suivants :

> À quarante ans presque, Cioran a renoncé au roumain au profit du français, langue dans laquelle il a brillé dans un dramatique "changement d'identité". Le langage de la négation presque obsédante devient un "exercice de l'esprit", un défi à penser, un "nihilisme intégral" poussé jusqu'à "une éthique de la violence" et une sorte de thérapie de choc. (notre traduction, R.F.)
>
> (*apud* Solunca Moise, 2011)

Revenant à la correspondance aux proches, dans sa réponse à la lettre de Noica *Lettre à un ami lointain,* Cioran écrit *Sur deux types de société*, en faisant l'analyse de la démocratie occidentale par sa comparaison avec le régime communiste. En 1957, c'est à dire 20 ans après son départ pour Paris, Cioran fait le bilan de son chemin de vie ici, prend distance par rapport aux excès de sa jeunesse roumaine, critique les tares, mais loue aussi les vertus de l'Occident, mais évoque également l'effort et le sens de son assimilation en français. Au delà du débat politique dans lequel chacun épie l'autre, sans entrer réellement en dialogue avec lui, Cioran déplore le drame historique et l'imperfection de tout régime, en reconnaissant cependant à l'Occident la prospérité et la liberté qu'il permettait au citoyen.

Noica, dans des termes ambigus, déplore lui aussi l'évolution d'ensemble de la société roumaine vers un développement industriel qui menace la culture et prévoit que bientôt le village allait disparaître, la civilisation rurale et, avec lui, la richesse de la langue roumaine. À l'exhortation qu'il fait à Cioran de revenir à l'écriture en roumain : *« des choses admirables se préparent, mais les valeurs roumaines périront. Dans 100 ans, au sein d'une Europe unifiée, on choisira tout naturellement huit à dix idiomes et notre langue, avec son retard, n'en fera pas partie »* (1991 : 36-37), Cioran répond par évoquer les affres vécus à l'adoption du français, déterminants pour lui, qui lui rappelaient une période de cauchemar suite à laquelle il a réussi à se détacher du *« superbe débraillement »* du roumain, à changer d'identité et à naître dans une nouvelle langue et dans une nouvelle culture. Il reconnaît qu'il lui arrivait souvent de regretter *« l'odeur de fraîcheur et de pourriture, le mélange de soleil et de bouse, la laideur nostalgique, le superbe débraillement. »* (*Ibidem* : 10)

Quant à ce qu'il allait faire à l'avenir, s'il revenait au roumain ou s'il continuait d'écrire en français, Cioran répond :

> Ce serait entreprendre le récit d'un cauchemar que de vous raconter par le menu l'histoire de mes relations avec cet idiome d'emprunt, avec tous ces mots pensés et repensés, affinés, subtiles jusqu'à l'inexistence, courbés sous les exactions de la nuance, inexpressifs, pour avoir tout exprimé, effrayants de précision, chargés de fatigue et de pudeur, discrets jusque dans la vulgarité. Comment voulez-vous que s'en accommode un Scythe, qu'il en saisisse la signification nette et les manie avec scrupules et probité ? Il n'en existe pas un seul dont l'élégance extenuée ne me donne le vertige : plus aucune trace de terre, de sang, d'âme en eux. Une syntaxe d'une raideur, d'une dignité

> cadavérique les enserre et leur assigne une place d'où Dieu même ne pourrait les déloger.
>
> (*Ibidem*)

Pour toutes ces raisons, le retour au roumain est rejeté catégoriquement : *« y revenir, je ne puis; celle qu'il me fallut adopter me retire et me subjugue par les peines mêmes qu'elle m'aura coûtées. »* (*Ibidem*)

Le dialogue épistolaire avec Noica s'interrompt, car celui-ci est condamné et va exécuter une peine de six ans de prison. En 1974, le dialogue est repris, ayant le même thème. Dans une lettre du 6 avril 1974, Cioran admet la possibilité de revenir au roumain : *« Il est possible qu'un jour, pas trop lointain, les conditions d'ici deviennent presque identiques à celles de là bas. Ce moment que je crains mais que j'attends à la fois me guérira de cette langue dont je commence à en avoir marre, bien que j'en déplore le nivellement et le déclin. »* (1995b : 303) Il met son indécision en rapport avec le harcèlement des postulats contradictoires, chers à Baudelaire, mais aussi avec l'aventure de son propre destin :

> Comme tu vois, je n'échappe pas à mon habituelle indécision, à cet harcèlement des postulats contradictoires, si chers à Baudelaire et que tu connais aussi bien que moi […]. En revenant à notre séduisante, à notre inépuisable langue, comme tu m'invites, à la lumière des événements, je te dirai qu'une telle aventure convient bien à la façon dont je conçois mon destin tout comme à une certaine fascination du mal.
>
> (*Ibidem*)

Dans sa correspondance avec Arşavir Acterian, Cioran aborde le problème du déclin du français dans le monde en affirmant : *« Je constate que la décadence, ce mot dont j'ai usé et abusé, correspond de plus en plus à une réalité, à une fatalité historique que nous ne devons plus souligner parce qu'elle n'a pas de remède.»* (*Ibidem* : 224) C'est au même que Cioran présente le recul du français dans le monde qui avait représenté cependant pour lui une chance :

> l'anglais est une langue en pleine expansion, tandis que le français n'est parlé que par les Africains et les Valaques. Mais je n'ai pas pas le droit de me plaindre. Quand j'ai de gros doutes sur moi, je me dis que j'ai quand même le mérite d'avoir très vite compris que je devais vivre ailleurs, au plus loin que possible de mes origines. Dans l'absolu, c'est une faute, dans l'histoire, dans l'immédiat, une chance.
>
> (*Ibidem*)

## 4. La littérature roumaine, les écrivains, les traductions

Le grand problème de notre littérature de ne pas être connue et reconnue à l'étranger est abordé dans son rapport causal avec le statut du roumain circonscrit à une seule nation, avec ses problèmes de réception et de traduction en d'autres langues. C'est dans le même contexte que Cioran aborde aussi la poésie de Mihai Eminescu, poète d'une valeur exceptionnelle, mais qui malheureusement n'a pas été traduit à temps.

Comme on peut facilement observer; il existe une approche cioranienne très sérieuse de ces aspects circulaires et nous allons en garder, dans ce qui suit, la problématique et le débat spécifique, de type axiome / corollaire.

Cioran lisait en anglais, en allemand et en français, mais il ne s'offrait que rarement le plaisir de lire en roumain. Sur la lecture de Blaga par exemple, il écrit à Aurel : *« J'ai ici les poèmes de Blaga et son recueil de pensées populaires. Mais je ne les pratique pas car je ne veux pas me livrer aux séductions de notre* graiu.*»* (*Ibidem* : 119)

Quand il lit n'importe quel livre de Noica, Cioran regrette la perte du roumain, dont il met les profondeurs en rapport avec la sécheresse du français. Après avoir lu le chapitre sur Brâncuşi, *Penser l'infini,* Cioran écrit à l'auteur :

> Cette manière de forer dans les profondeurs de notre langue n'aurait aucun sens ici, parce que les mots ne cachent plus rien, s'ils n'ont jamais caché quoique ce soit. C'est la profondeur qui leur manque, ils n'ont point de ramifications, ils ne sont, malheureusement que des suites de mots, puisque les nôtres participent à cet infinitif tout spécial que tu confères à Brâncuşi.
>
> (*Ibidem* : 303)

Quant au livre de Noica *Création et beau dans le dire roumain*, Cioran s'exclame : *« Qu'elle est admirable, notre langue, et la tienne spécialement. J'ai beau chercher dans les langues de circulation un équivalent pour* părelnicie*, mot qui cache à lui seul un* Lebensgefuhl*, une métaphysique de tout ce que tu veux en matière de poésie. Tu descends aux profondeurs de notre langue et cela est très important. »* (*Ibidem* : 299-300)

Mais l'expression la plus pure du roumain, l'emblème le plus parfait est représenté par la poésie de Mihai Eminescu, dont il parle dans sa correspondance avec Noica, Arşavir et Aurel Cioran. Eminescu, que Cioran compare à Goethe, à Paul Valéry ou à Leonard de Vinci, a représenté une apparition inexplicable dans l'espace roumain. Voilà ce qu'il en écrit à Noica : *« Comment a été possible une apparition comme la sienne dans un pays si invertébré que le nôtre ?»* Et il continue : *« Mihai Eminescu était un monde et par cela, il était supérieur au Temps, au sujet duquel tu as écrit les meilleures pages de ton livre. »* (*Ibidem* : 129)

Le 15 février 1976 il écrit à Aurel à propos de la puissante impression que lui a laissée la relecture du poème *Luceafărul* et de l'extraordinaire langue roumaine qui, malheureusement, n'étant pas langue de circulation, n'a pas pu lancer de grands écrivains :

> ces jours-ci j'ai relu *Luceafărul*. Il n'a pas de correspondant dans toute la littérature française (assez pauvre d'ailleurs). Les petits poèmes que tu m'as envoyés sont très beaux. Quelle langue nous avons! Je n'en connais pas de plus poétique. Malheureusement, elle est intraduisible. Traduit, Eminescu devient démodé, presque ridicule... Notre littérature est et restera complètement inconnue à l'étranger, faute de grands prosateurs.
>
> (*L'Archive Aurel Cioran, DVD*)

Après la lecture du livre de Petru Vintilă sur Eminescu, Cioran revient au problème de l'intraduisibilité du poète dans une autre lettre à son frère : *« Malheureusement, Eminescu est intraduisible, c'est pour cela qu'il n'est pas connu à l'étranger. S'il avait été anglais, allemand ou même espagnol, il aurait été l'une des grandes figures de la poésie! »* (1995b : 129) Dans une autre lettre à son frère du 23 février 1979, Cioran réfléchit sur l'expressivité de quelques mots roumains, mais aussi à la beauté et à l'intraduisibilité du vers d'Eminescu : *Căci te priveam cu ochi păgâni* et commente : *« Notre langue est l'une des plus expressives. J'ai été profondément touché ces jours-ci quand j'ai trouvé* Căci te priveam cu ochi păgâni-păgân *est troublant et n'a de force qu'en roumain. Quelle absurdité que d'écrire dans ces langues civilisées, conventionnelles ! »* (*Ibidem* : 169)

Dans l'intention d'apprendre des détails sur le passage d'Eminescu à Sibiu, Cioran demande à Aurel de s'en informer et quand il reçoit les informations, fait de nouveau des commentaires sur la valeur exceptionnelle de cette poésie, sur la poéticité de la langue et sur le malheur de la fermeture de notre littérature dans une langue mineure :

> Ce Ruthène a donné une justification à notre *seminţie*. Malheureusement pour nous, il est intraduisible; il ne passe dans aucune langue. Il en est de même de Goga, sur un plan mineur, bien entendu. Notre langue est la plus poétique de toutes celles que je connais ou devine. Quelle chance et quel malheur! Tout un peuple à jamais confiné dans l'intraduisible !
>
> (*Ibidem* : 201)

Quant aux grands poèmes d'Eminescu, il s'établit des liens avec la *Rugăciunea unui dac* : *« Il n'en demeure pas moins qu'en un certain sens, je descends directement de cette* Prière d'un Dace *dont j'ai toujours aimé le ton violent comme s'il s'agissait d'un blasphème plutôt que d'une supplication. »* (*L'Archive Aurel Cioran, DVD*)

C'est à Arşavir Acterian que Cioran écrit à propos du poème d'Eminescu *Odă în metru antic* en abordant le sujet des traductions; très important pour lui : *« Moi aussi j'aime beaucoup l'*Ode *d'Eminescu, je l'ai même traduite sans succès, car ce sont deux langues trop usées qui ne conviennent pas au caractère désabusé du poème. »* (1995b : 209)

Mais peut être que le plus avisé dans les problèmes de la traduction était son ami allemand de Sibiu, Michael Aichelburg, traducteur de Blaga en allemand dont les traductions inspirent à Cioran l'idée que la poésie roumaine se traduit mieux en allemand qu'en français : *« Je te remercie pour les excellentes traductions de Blaga. La poésie roumaine passe plus facilement en allemand qu'en français. C'est une vérité que nos compatriotes ne veulent pas accepter. »* (*Ibidem* : 242) Dans une lettre du 26 juin 1973 Cioran demande à Aichelburg : *« Comment traduire en français :* Purtăm o noimă împreună *? Au contraire, avoue-t-il, je ne cesse de m'émerveiller des ressources de notre idiome, plus poétique même que l'allemand.»* (*Ibidem* : 248) Dans une autre lettre du 15 octobre 1974, Cioran se déclare enchanté par les vers d'Aichelburg écrits en roumain, en réitérant sa fascination pour le roumain : *« Je*

*viens de lire un article sur vous et les quatre poèmes en roumain.* Orice sfârşit e doar o înviere în gol şi noapte. *Je me demande souvent comment un peuple si frivole que le mien a pu forger une langue si profondément poétique ? Je ne connais pas, en tout cas, d'idiome plus expressif. »* (*Ibidem*)

C'est aussi dans les lettres à Gabriel Liiceanu que Cioran aborde les problèmes de la traduction. Ainsi, le 23 mars 1982, après avoir fait des considérations sur la traduction de Heidegger en roumain qu'il apprécie supérieure à celle en français, *« idiome sans résonance poétique, ni métaphysique »*, Cioran félicite le traducteur en remarquant que le mérite revient, en partie, à notre langue qui a des ressources insoupçonnées : *« Ce* graiu *est l'unique excuse de notre pays. On a des fois envie de se dire que nos compatriotes ne sont pas dignes de la langue qu'ils parlent. Elle leur est vraiment infiniment supérieure ! »* (*Ibidem* : 282)

## 5. Les magnifiques, les troublants mots roumains !

Nous ne pouvons pas finir notre étude sans toucher à un phénomène très intéressant que nous rencontrons dans la correspondance de Cioran à ses proches : la présence des mots roumains dans le texte écrit en français. Il semble que l'amour du roumain prend revanche par l'insertion dans le corps des lettres écrites en français des mots roumains qui font Cioran continuer d'une manière spéciale la symphonie de son hommage à sa langue maternelle

Ces vocables expriment, sans conteste, le grand amour de Cioran pour sa langue maternelle, qui est, comme il dit, plus poétique que tout autre idiome qu'il ait jamais connu ou imaginé. Dans la correspondance, on le surprend souvent tout ravi de redécouvrir et d'écouter ces mots pleins, existentiels, de s'émerveiller de leurs valences sémantiques insoupçonnées. C'est pour cela qu'il les laisse briller dans le texte français. Tous les mots ou toutes les phrases sur lesquelles nous nous sommes arrêtée se circonscrivent à des thèmes et des obsessions de l'auteur, dont l'équivalent français lui semble, parait-il, modeste par rapport à la splendeur du vocable roumain.

Un des mots que Cioran emploie beaucoup au sujet du sort de son peuple est *nenoroc.* Dans les conditions douloureuses du tremblement de terre de 1977, Cioran écrit à Relu : *« Le concept roumain par excellence n'est pas celui de* dor*, mais de* nenoroc.*»* C'est dans le même contexte qu'il écrit deux autres mots roumains : *« Un des mots les plus* băştinaşi *me semble être* pacoste. *»* (*Ibidem* : 152)

Le mot *străin*, avec sa variante *înstrăinat* apparaît souvent, spécialement en rapport avec le débat sur le déracinement avoué dans les lettres à Aurel ou en rapport avec l'idée de retourner à un moment donné en Roumanie : *« Tavi m'invite à regagner définitivement mes… origines. Quelle idée ! Il ne se rend pas compte que je suis devenu* străin *dans tous les sens du mot. »* (*L'Archive Aurel Cioran*, Lettre CXXXI : 290)

Dans une lettre du 9 juin 1976 Cioran écrit à Aurel à propos de la mélancolie qu'il semble hériter de sa mère : *« Je me sens déprimé sans motif. Notre mère finis-*

*sait souvent ses cartes postales par* Îngrijeşte-ţi nervii! ('Soigne tes nerfs !') (*Ibidem* : 305) À une autre occasion, en parlant de la même hérédité, il s'exclame : *«* Spiţă degenerată. *L'hérédité est une malédiction dont j'ai pris connaissance très tôt, sans pouvoir avec le temps modifier mes idées là dessus. »* (*Ibidem* : 278) Dans une autre lettre écrite dans le même registre, Cioran demande à Aurel : *« Est-ce que notre mère qui m'a légué la plupart de mes* metehne *a passé, avant d'avoir la cataracte, par une phase analogue à celle que je traverse maintenant ?»* (1995b : 128) À la mort de sa mère survenue en 1966, Cioran fait à celle-ci un portrait émouvant disant que : *« C'était un être incomparable que notre mère, elle était vraiment* cineva. *»* (*L'Archive Aurel Cioran*, Lettre CXXXI : 72)

Le mot roumain *chef*, écrit souvent avec *i* l'amuse, soit qu'il l'emploie séparément ou dans l'expression *n-am chef de nimic* : *«* Nu prea am chief de nimic. *Mélancolie héréditaire ou plutôt ancestrale.»* (*Ibidem* : 165) ou bien : *« Je pense en ce moment aux multiples* chiefuri *que j'ai faits […] dans* Oraşul de Jos.*»* (*Ibidem* : 315)

Quand il parle de la vie qu'il a abandonnée à Răşinari, Cioran rappelle souvent les mots *cioban* ('berger') et *afine* ('myrthies') : *« Quand je pense que j'étais fait pour vagabonder et manger des* afine *et que je mène une existence lamentable dans ces rues impuanties ! »* (*Ibidem* : 119) Quand il reçoit des images avec Răşinari, Cioran se rappelle son oncle *Învăţătorul* ('l'instituteur') et les *bocete* de son village : *« Il y a 50 ans je courrais à travers ces rues. Et puis l'image de l'oncle* – Învăţătorul *– combien de souvenirs cela m'évoque ! »* (*Ibidem* : 85) ou bien : *« Les* Bocete *sont extraordinaires avec une pointe d'humour que je ne leur connaissais pas […] Grâce à toi, je reprends contact avec les années* de altădată. *»* (*Ibidem*)

De même, il note avec satisfaction les noms des rues anciennes de Sibiu : *« Merci pour les photos. Je constate avec plaisir que* Spinarea cânelui *n'a pas changé* » ou *« Je me rappelle les* Rosaliile de altădată *quand nous chantions tous*. » (*Ibidem* : 104)

Le regret de ne pas avoir voulu étudier au lycée allemand de Sibiu est exprimé dans les termes de *năluci*. (1995b : 325) De même, quand il fait le portrait de Constantin Noica, il dit de celui-ci qu'il était *« un personnage étrange, déroutant,* turburător. *»* (*Ibidem* : 185)

En parlant du fait qu'il se rappelle plutôt les amis qui n'ont jamais écrit, Cioran dit qu'il était lui aussi pendant sa jeunesse un homme *de cafenea* : *« De tous mes amis, ce sont ceux qui n'ont rien écrit qui m'ont le plus marqué. Cela tient aussi du fait que, dans ma jeunesse, j'étais un homme* de cafenea. *»* (*Ibidem* : 142)

Quand il fait connaître à son frère les multiples ennuis qu'il a eus avec le logement, Cioran en parle en termes d'histoires *de locuinţă* ('logement') et le regret de ne pas avoir fait des études juridiques est exprimé en roumain : *« Dommage* că n-am făcut câţiva ani de Drept... *moi aussi. »*

Nous sommes tentée d'achever cet inventaire de mots et d'expressions roumaines glissés dans le texte écrit en français en rappelant le mot *pământean*, peut-être le plus troublant de tous. Il en écrit le 15 avril 1971: *« Le mot* pământean *me hante depuis toujours. Que notre langue est extraordinaire quand il s'agit de traduire la nullité de la vie. »* (*L'Archive Aurel Cioran*, Lettre CXXXI : 182)

Pour toute **conclusion**, nous rappellerions une pensée que Cioran note dans ses *Cahiers* quand il se sent envahi de remords pour avoir abandonné le roumain : *« Quelle langue extraordinaire nous avons ! Chaque fois que j'y reviens ou plutôt que je rêve d'y retourner (parce que, hélas, j'ai cessé de la pratiquer), j'ai le sentiment que, en m'en détachant, j'ai commis une trahison criminelle. »* (1997 : 106)

## BIBLIOGRAPHY

*** (1991). *L'Ami lointain : Paris-Bucarest* (schimbul de scrisori Cioran-Noica). Paris, Bucureşti : Critérion.

*** (2007). *L'Archive Aurel Cioran de la Bibliothèque « Astra » de Sibiu*, DVD.

*Cahiers Emil Cioran. Approches critiques*, nr. I-XI. Sibiu : Editura Universităţii « Lucian Blaga » din Sibiu / Leuven : Éditions « Les Sept Dormants ».

Cioran, E.M. (1992). *Singurătate şi destin*, antologie de texte îngrijită de D.C. Mihăilescu, cu articole publicate în presa interbelică. Bucureşti : Humanitas.

———— *(1995a). Œuvres.* Paris : Gallimard, coll. « Quarto ».

———— (1995b). *Scrisori către cei de-acasă Lettres aux siens*, Stabilirea şi transcrierea textelor de G. Liiceanu şi T. Enescu, traduceri din franceză de T. Radu, ediţie, note şi indici de D.C. Mihăilescu. Bucureşti : Humanitas.

———— (1997). *Cahiers* (1957-1972), préface S. Boué. Paris : Gallimard.

Lăzărescu, M. (2011). « Chin, extaz şi nebunie, cronica a trei zile, prilejuită de comemorarea centenarului naşterii lui Cioran povestit de un psiho-patolog ». URL : <http://www.samanatorul.ro/editura/2011/Mircea_Lazarescu-Chin_extaz_si_nebunie.pdf>.

Liiceanu, Gabriel (2009). « Interviu inedit cu Simone Boué „Nu cred deloc că-i scăpa frumuseţea lumii" ». *România literară*, nr. 31.

Mavrodin, I. (2007). *Cioran sau marele joc. O poietică/poetică a ambiguităţii / Cioran ou le grand jeu. Une poïétique/poétique de l'ambiguïté,* ediţie bilingvă. Bucureşti : Institutul Cultural Român.

Modreanu, S. (2011). « Cioran şi exilul în limba celuilalt ». *Caiete critice*, Vol. 1, Nr. 7, 35-38.

Solunca Moise, E. (2011). « Centenarul naşterii lui Emil Cioran (1911-1995) ». *Curentul*, Vineri 15 aprilie, Anul XIV, Nr. 70 (4722). URL : <http://www. curentul.ro/2011/index.php/2011041557207/Cultura/Centenarul-nasterii-lui-Emil-Cioran-1911-1995.html>.

# Paul Goma, *Le calidor* : du centre vers la marge

**Lavinia Ileana GEAMBEI**
***Université de Piteşti (Roumanie)***
***Faculté des Lettres***
<geambeilavinia@yahoo.com>

**ABSTRACT:** ***Paul Goma,*** **My Childhood at the Gate of Unrest*****: *from center to margin***

Paul Goma, this spirit of justice for whom "being a writer means not lying," is part of those "removed from the center" if we consider Virgil Ierunca's manner of expression (in *Semnul mirării*). "Marginalisation" is painfully experienced whether it is required or self-imposed.
Goma's autobiographical novel, *Din Calidor. O copilărie basarabeană* (English translation *My Childhood at the Gate of Unrest*, Readers International, 1990) considered by some interpreters a "lyrical novel" with monographic-like construction brings into literature a new space "calidorul" i.e. the porch or verandah of the house in Mana, as the narrator himself explains. Therefore, a shifting space from "inside" to "outside" from "house" to "yard," that "near but not last outside" as the narrator defines it in his Preface to the novel.
In another sense, however, this protective space shifts from the center to the margin, since the final exit following the leaving of the family for Basarabia in 1944 meant changing existential condition: the child becomes, with his family, a refugee, i.e. marginalized. Heading to maturity, he will go deeper and deeper into the margin, which explains the main theme of Goma's prose: the theme of refuge and exile.
Starting from this premise, the present paper suggests "the removal from the center" with constant reference to "calidorul" of the house in Mana.

**KEYWORDS:** *margin, center, refuge, exile*

Paul Goma, cet esprit justicier et incisif, pour lequel « être écrivain, c'est ne pas mentir », fait partie de la catégorie de ceux « éloignés du centre », si l'on s'exprime à la manière de Virgil Ierunca (1995 : 5). Et cette communauté de ceux éloignés du centre est caractérisée par Virgil Ierunca, lui-même l'un de ses représentants, ainsi[1] : *« Tout comme le centre devient, dans un régime totalitaire, le monopole d'une orthodoxie implacable (l'implacable de la violence, de la bêtise, de la honte et de l'humiliation), ceux qui ont choisi la marginalisation ont institué une communauté – pas du tout hypothétique – de l'honneur, prouvant, ce qui ne semble pas tout à fait clair, qu'il existe aussi un destin des vérités. »*[2] (*Ibidem* : 5-6)

La « marginalisation », qu'elle soit imposée, ou autoimposée, est vécue douloureusement. Le sens du syntagme « l'éloignement du centre » est vague ou, plutôt, vaste. Nous l'interprétons ici surtout comme étant en rapport avec l'exile littéraire

roumain des années '45-'89, nous nous appropriant le terme « exile » dans l'acception de Eva Behring :

> Domination, poursuite politique, discrimination, prison et menace d'emprison-nement, interdiction de publication et de censure – autrement dit, des raisons politiques pour l'expulsion ou pour prendre sa propre décision de quitter le pays – tout cela nous semble des éléments indispensables pour la définition de l'« exile ».[3]
>
> (2001 : 12)

Comme on pourra l'observer, tout au long de notre travail, le syntagme enrichira sa sphère sémantique, devenant synonyme de « déracinement ».

Revenant au sens illustré plutôt, nous essayons très succinctement de montrer pourquoi Paul Goma est un « éloigné du centre ». Comme le montre Alex Ştefănescu, Goma est *« le premier écrivain roumain qui s'est opposé ouvertement, de l'intérieur du pays, au régime communiste »*[4] (2005 : 644), continuant dans son exil parisien aussi (commencé en 1977) étant celui qui a dénoncé avec véhémence la monstruosité de la dictature de Ceauşescu, dans de nombreux interviews, articles et lettres ouvertes publiés dans la presse étrangère ou diffusés à la Radio l'Europe Libre.

Parce que Paul Goma a été celui qui *« a opposé une résistance active au système communiste, par sa biographie et par sa littérature »*[5] (Behring, 2001 : 143), il est devenu l'écrivain contestataire très admiré, un symbole de l'insurgent solitaire, ce qui a fait naître pendant la présidence de Ceauşescu *« le mythe Paul Goma »*[6] (Ştefănescu, *op.cit.* : 644). Par exemple, deux ans à peine après son exile, en 1979, Eugène Ionesco a écrit un article dédié à Paul Goma, pour *Le Monde*, intitulé « Un Soljenitzine roumain ». Tout aussi enthousiastes se sont montrés Virgil Ierunca et Monica Lovinescu, et d'autres après eux.

Malgré tout cela, Paul Goma est aujourd'hui un écrivain très controversé dans l'espace de la littérature roumaine. La publication du *Jurnal I-III* ('Journal I-III') en 1997, (*Jurnal pe sărite* 'Journal par défaut', *Jurnal de căldură-mare* 'Journal de grande chaleur', *Jurnal de noapte-lungă* 'Journal de longue nuit'), suivi de *Alte jurnale* 'D'autres journaux') (1998), *Jurnalul unui jurnal* 'Le Journal d'un journal' (1998), *Jurnal de apocrif* 'Journal d'apocryphe' (1999), qui comprennent, à côté de souvenirs et données biographiques, de nombreuses pages de polémique aussi, acides, impitoyables sur de nombreux écrivains roumains, a fait Paul Goma devenir *« 'un personnage' incommode pour tout le monde, un auto-exilé à qui, après la révolution de 1989, il ne lui est resté que constater avec amertume l'impossibilité d'un retour dans une patrie qui, dit-il, n'est plus la sienne, mais celle du 'nouvel homme' »*[7] (Hanganu, 2005 : 381), modelé par les décennies de terreur communiste.

Parlant des mêmes *Jurnale* ('Journaux'), Nicolae Manolescu clôt les quelques lignes de *Istoria critică a literaturii române* ('L'Histoire critique de la littérature roumaine'), dédiées à Paul Goma, inclus dans la section « Memorialişti de ieri şi de azi » ('Mémorialistes d'hier et d'aujourd'hui'), de manière assez dure : *« Le plus important dissident roumain du régime communiste finit sa carrière à Paris, dans un exile devenu auto-imposé, éclaboussant de boue, à droite et à gauche, ceux qui*

*n'ont pas été à côté de lui en 1977, aussi bien que ceux sans lesquels sa dissidence serait restée sans écho. »*[8] (2008 : 1439)

Une conclusion objective et très profonde est celle de Eva Behrig à la fin du chapitre dédié à Paul Goma : *«* Le Cas Goma *semble devenir ainsi un exemple de la manière dont, dans les procès actuels de la polémique, la réception d'un auteur d'exile peut être soumise dans les moindres délais à un spectaculaire changement de valeurs. »*[9] (*op.cit*. : 163) C'est pourquoi, dans le chapitre V de la même étude, intitulé « De la receptare la integrare: încadrarea literaturii de exil în cultura naţională » ('De la réception à l'intégration : l'encadrement de la littérature de l'exile dans la culture nationale'), où Eva Behring identifie une possible typologie du ré-encadrement, avec trois catégories, Paul Goma devient « paradigmatique » pour la troisième catégorie : « Réintégration non réussie ou refusée » (*Ibidem* : 221).

Malgré toute cette controverse, Paul Goma reste l'écrivain qui mettra en valeur au maximum son expérience de vie (mais aussi celle des autres) dans ses œuvres, ce qui leur offre un haut degré d'authenticité du récit, recherchée par l'auteur. Un écrivain que l'oubli ne pourra nullement annexer.

Comme on le sait, Paul Goma écrit exclusivement en roumain, tous ses livres, parus d'abord en Occident, étant, en fait, des traductions des originaux roumains, ces derniers étant publiés beaucoup plus tard, à partir de 1990. Le refus d'une autre langue pour écrire son œuvre peut être considéré une manière d'atténuer la douleur causée par « éloignement du centre », c'est une preuve de la nécessité de définir son propre être culturel, qui a caractérisé en fait tout l'exile littéraire roumain. Mihaela Albu, en investiguant le phénomène littéraire de l'exile, observe que *« pour un écrivain/journaliste qui vit dans d'autres espaces linguistiques (nous n'en discutons pas les raisons ici) la langue maternelle devient un facteur de prise de conscience (douloureuse) de l'altérité – d'une part –, mais aussi un refuge (confortable) pour l'identification de son propre identité. »*[10] (Albu, 2011 : 44) Pour beaucoup d'entre les exilés, l'expérience d'un « un autre » culturel a été ressentie tel un choc, comme le montre Eva Behring (*op.cit*. : 73).

C'est pourquoi, dans la classification de point de vue du phénomène de l'identité culturelle en exile, en fonction du degré de changement de la langue, de la productivité littéraire liée à cela et du complexe de la stratégie d'écrire, Eva Behring encadre Paul Goma dans la première catégorie, à côté du poète Ion Caraion et de l'historien littéraire Ion Negoiţescu, catégorie caractérisée par *« Le manque de confiance par rapport à la possibilité d'intégration dans la culture et les traditions du pays d'accueil; le maintien, en principe, du roumain en tant que langue de la littérature ; l'orientation vers les relations et le public de Roumanie. »*[11] (*Ibidem* : 74-75) La preuve de cet encadrement est précisément un témoignage de l'auteur : *« Ce qui m'a tari, m'a desséché, m'a castré, m'a tué : la conscience de ne pas écrire qu'en vue de la traduction. »* (*Apud* Fl. Manolescu, 2003 : 361).

Pour l'exilé Paul Goma, les sources de l'identité littéraire sont *« la patrie paradisiaque et l'enfance intacte »* (Behring, *op.cit*. : 156). Dans l'univers de l'œuvre de Paul Goma il y a le cycle autobiographique commencé en 1983 pendant l'exile pari-

sien, composé des romans *Le calidor*, 1987 (roum. *Din Calidor. O copilărie basarabeană*, 1990), *L'art de la fugue*, 1990 (roum. *Arta refugii*, 1991), *Sabina*, 1993 (roum. *Sabina*, 1991) et *Astra*, 1992 (roum. *Astra*, 1992).

Le roman autobiographique *Le calidor* (roum. *Din Calidor. O copilărie basarabeană*), considéré par certains exégètes comme un « roman lyrique », d'une construction de type monographique, évoque l'âge de l'enfance bessarabienne de l'auteur-narrateur, situé entre des événements capitaux de l'histoire : juin 1940 (la cession de la Bessarabie aux Russes) et septembre 1944, quand les Bessarabiens comprennent que la cession est définitive.

Le roman apporte dans la littérature un espace nouveau, le « calidor », c'est-à-dire la véranda ou la terrasse de la maison paternelle de Mana, village de la Bessarabie idyllique, comme l'explique le narrateur-même, avec humour, mais aussi avec une pointe d'ironie :

> Je l'ai appelé : galerie, pour qu'on comprenne de quoi il s'agit, en réalité notre maison avait ce qu'elle avait : pridvor (balcon), prispă (terrasse), cerdac (verrière), verandă (véranda), mais on ne lui disait : ni prispă (terrasse), ni pridvor (véranda) (slavismes paysans) et même pas : cerdac (verrière) (avec, éventuellement, une galerie vitrée) – turcisme citadin. Notre maison de Mana avait (‚messieurs,) **calidor**.[12]
>
> (2004 : 5)

Donc, un espace de passage du « dedans » vers le « dehors », de « dans la maison » vers « dans la cour », *« ce vestibule ouvert vers les deux côtés, ce « dehors » proche et non pas définitif, cet endroit de plein air et de lumière et d'ombre et de chaleur intérieure, soumis aux agressions, mais pas mortelles »*[13], comme le définit le narrateur dans le « Pre-mergere » ('Avant-propos') du roman.

Le terme est impossible à trouver dans un dictionnaire, avec cette forme. C'est pourquoi l'auteur-narrateur ressent dès le début le besoin de l'expliquer, faisant appel à son étymologie. Après avoir donné l'explication, justifiée, qu'il avait reçue, la première fois, de son père : *« le français* corridor *(désignant le corridor, notre couloir) était devenu en russe* karidor*, passant sous cette forme en Bessarabie russifiée, où le roumain l'avait affaibli (un peu) »*[14], il offre aussi l'étymologie proposée par sa mère, faisant appel au grec *kali* (*kalos*) et le roumain *dor*, suggérant une grille de lecture du roman :

> **Calidor**, c'est-à-dire : « belle nostalgie », c'est-à-dire la nostalgie paradisiaque, la nostalgie des racines, « la belle nostalgie », cette nostalgie spéciale qui te prend, te comprend, te transprend ; qui t'envahit, t'accable ; qui court, re-court, parcourt – lorsque (d'en haut, du calidor), les yeux en larmes à cause de la douleur, on regarde de ce côté-là, vers l'Occident, où l'on devine le Prout, rivière damnée, qui en deux nous a coupés, séparant les frères et sœurs, mutilant le jardin de fleurs.[15]
>
> (*Ibidem* : 6)

Le calidor est l'endroit d'où l'enfant regarde et connaît la vie sous tous ses aspects, mais il est surtout un espace qui protège, l'espace où le mal ne peut pas pénétrer,

l'espace de la perfection comparé à l'espace utérin. C'est donc le lien avec la mère, avec la famille, c'est l'origine, et le quitter définitivement c'est vraiment le **déracinement** : *« Comme la plupart des garçons, j'ai été plus attaché, et je le suis resté, à ma mère, par l'ombilic intact. C'est pourquoi, peut-être, l'endroit de mon retour n'est pas complètement dedans, comme les pas encore nés, mais dans le calidor. »*[16] (*Ibidem*)

Donc, cet espace, qui s'avère, comme nous l'avons dit, un espace protecteur, devient aussi un espace de passage du « centre » vers la « marge », parce que, le quitter, en même temps que le départ de la famille de Bessarabie en 1944, c'était aussi changer de condition existentielle : l'enfant devient, auprès de sa famille, un réfugié, c'est-à-dire un « marginalisé ». En se dirigeant vers la maturité, il parcourra toujours plus profondément « le chemin vers la marge », ce qui explique aussi le thème principal de Paul Goma : le thème du refuge et de l'exile. À propos de cela, Cornel Ungureanu considère Paul Goma *« Héros d'un exile perpétuel, vivant et exerçant le déracinement »*[17] (*Apud* Fl. Manolescu, 2003 : 361). Cet « éloignement du centre » de l'auteur, le déracinement est suggéré par l'auteur-même dans les premières pages du roman, lorsqu'il présente les lieux de sa naissance, *« par là, quelque part »*[18], pas une maison, car celle-ci n'existait plus, mais seulement *« la terre : lisse, très bien nettoyée »*[19] :

> Cei dinainte, ca şi cei de după mine (dar care au rămas pe-loc), nu vor fi simţind lipsurile din timp, obişnuiţi fiind cu deplasarea în, totuşi, interiorul cercului. Eu însă de mult – şi de tot – am ieşit, iar calidorul în care mă mereu întorc se află nu doar cu un metru şi jumătate mai sus decât pământul curţii. Ci suspendat. Ca grădinile.[20]
>
> (*Ibidem* : 20)

Si l'on regarde du présent vers le passé, le calidor peut signifier aussi le chemin inverse, de la « marge » vers le « centre », parcouru par la **remémoration**, s'agissant de la mémoire involontaire aussi bien que de celle volontaire de l'auteur-narrateur. *« De maintenant, d'ici, je regarde du calidor. »*[21] (*Ibidem*) On a fait beaucoup d'appréciations concernant la mémoire involontaire de Paul Goma, sa force de se rappeler et de relater avec tant de détails des événements et des vécus d'il y a quelques décennies. La confiance en la force de la mémoire est exprimée dans les pages-mêmes de ce livre : *« J'insiste, je reviens : de ce matin-fête j'ai commencé à accumuler ; à ramasser, à garder, à thésauriser : ainsi suis-je devenu si riche… »*[22] Et cette « richesse » commence à se former toujours dans le calidor de la maison, à *« cinq ans et presque neuf mois »*[23] : *« Donc : ce matin de fête, je reste dans le calidor. Chez nous, à Mana. Du calidor, je vois par-dessus et parmi les toits des maisons d'en face, qui descendent en pente douce de ce côté-là vers la chaussée. Du calidor je vois tout. »*[24] (*Ibidem* : 69) La mémoire affective est fortement exploitée. Le vécu de celui qui *« peine pour mémoriser »*[25] (comme le note l'auteur-même) marque le lieu et le temps, charge certains moments et certains endroits d'une signification à part, comme par exemple le jour de ce premier souvenir, le jour de l'arrivée des Roumains tellement attendus par les Bessarabiens sous l'occupation :

> …j'ai mon calendrier, moi. Et celui-là dit que peut-être ; peut-être que ce jour-là n'a été, dans le calendrier des autres, ni dimanche, ni quelque fête religieuse plus importante par exemple : les Saints Apôtres Pierre et Paul), mais, si c'est comme ça qu'il m'est resté… Inutile de chercher, maintenant, les signes qui, à ce moment-là, m'auront fait croire-que ; grâce auxquels je sais que c'était dimanche, et pas un autre, n'importe quel autre jour de la semaine. […] Et il n'est pas exclu que l'impression-certitude de dimanche soit due, pourquoi pas ?, à la fête du commencement ; à la fête de l'eau bénite.[26]
>
> (*Ibidem* : 68-69)

À ses propres souvenirs s'ajoutent les souvenirs des parents et la mémoire de l'histoire. Comme le montre Sanda Cordoş, deux plans spatio-temporels se détachent dans l'évocation de l'enfance :

> l'un (prépondérant) de l'enfance passée en Bessarabie, pendant la Seconde Guerre Mondiale, et l'autre complémentaire, qui – situé à un âge adulte – commente et complète le premier, par la restitution des dialogues de maturité portés avec ses parents, où le protagoniste-narrateur a l'intelligence de se réserver, pour la suite, un rôle (provocateur) d'innocent.[27]
>
> (2007 : 236)

Sinon, les faits passés dans le village de Bessarabie, évoqués dans le roman, ont été expérimentés par l'enfant, mais signifiés seulement par le témoignage des parents, comme le montre Ion Negoiţescu (2000 : 235).

La double perspective temporelle sur les événements évoqués, « d'alors » et « de maintenant », est souvent marquée dans le roman, par des témoignages de ce type : *« Je m'étonnais alors, je m'étonne maintenant, pour, éventuellement, supléer le manque d'étonnement d'alors (on ne peut être sûr de rien dans ce monde : tout à fait : et si je ne m'étonnais pas ? »*[28] (Goma, 2004 : 70)

Il y a chez Paul Goma une perspective cyclique sur la vie, le calidor étant le point de départ, mais aussi le point d'arrivée : *« Au fur et à mesure que je m'éloigne de lui, point-de-départ, je m'approche du point-d'arrivée, mon temps étant comme mon chemin, rond. »*[29] (*Ibidem* : 6).

Le calidor c'est aussi l'écriture-même qui, pour un *« sans-pays »*[30] comme lui, acquiert une forte fonction compensatoire, équivalente au pays même, aux lieux natals pour lesquels il nourrit une nostalgie perpétuelle. Tout écrivain a son « calidor », parce que l'écrivain, en fabulant, imagine des espaces paradisiaques, où il se sent protégé, accompli, libre ; ce sont ces *« espaces de sécurité »*, comme les appellent les critiques thématistes comme Jean-Pierre Richard.

Dans le deuxième chapitre du roman, intitulé *L'École*, l'auteur-narrateur explique lui-même le procès et le rôle de la création, d'une manière presque freudienne, lorsqu'il évoque une discussion avec un écrivain architecte franco-italien, qui, voyant une photo de l'enfance de l'auteur, s'était enthousiasmé à la vue de la maison couverte de roseaux, demandant « des détails techniques ». Et, comme l'auteur-narrateur ne pouvait pas savoir de tels détails, étant trop petit lorsque la maison avait été

construite, ou, comme à cause du complexe d'infériorité transmis par son père, il a été obligé à l'oubli, celui-ci l'a « crée » faisant appel à l'imagination :

> ...J'ai commencé à construire, *à me la faire moi-même* – moi, de mes propres mains. La maison. Ma maison. Impulsion normale chez quelqu'un qui n'a jamais eu de maison ; donc aucune maison – en plus, pas de pays non plus... [...] j'avais confectionné – comme tout sans-pays – un pays ; et la mienne – et la mienne seulement – c'est parce que j'avais besoin d'un « terrain » pour la maison... [31]
>
> (*Ibidem* : 18)

L'écriture, métaphorisée par la maison construite « avec habileté, avec plaisir, avec avidité », est investie dans ce cas d'une fonction thérapeutique aussi, et l'ami franco-italien, dans une lecture de la perspective de la pragmatique, peut être considéré le lecteur invité par l'auteur-narrateur à « déchiffrer » les sens de l'écriture par la compréhension de sa condition :

> Et si c'est comme ça – et cela doit l'être –, alors tout peut être expliqué, toutes les blessures peuvent être soignées, toutes les injustices réparées.
>
> Ce que j'ai essayé et j'essaye de faire en présence de mon ami franco-italien – architecte de surcroît. Je n'ai pas réussi, avec lui : je ne m'en ai pas donné la peine. Lui expliquer quoi ? Lui faire un dessein et pour : je suis pire (qu'un architecte) écrivain ?... Bien qu'écrivain lui-aussi, il n'aurait pas compris comment je faisais, avec mes propres mains, une maisons – de mots.
>
> Mais comment ! D'après la recette du bretzel (qui se confectionne en tournant la pâte autour d'un trou donné), j'enveloppe des mots tout autour du calidor.
>
> Calidor, descendent de Bohr...[32]
>
> (*Ibidem* : 20-21)

Le calidor de la maison de Mana, qui est en fait une aile de l'école, acquiert ainsi une fonction métatextuelle aussi, c'est le lieu d'où le lecteur est invité à marcher main dans la main avec l'enfant de cinq ans dans le village bessarabien de Mana, où ses deux parents travaillent comme instituteurs, ayant le rôle des mentors spirituels de cette communauté qui vit selon une longue tradition : *« Donc, main dans la main, de, dans, vers le calidor de la maison de Mana : l'ombilic de la terre. L'axe du monde. »*[33] (*Ibidem* : 6)

Le village de Mana, dans ses moments de tranquillité, quand il vit selon le naturel de l'existence rustique, est le village roumain de toujours et de partout, le village avec les habitants duquel « le temps avait encore de la patience», mais par dessus lesquels passeront tel un rouleau les atrocités et les horreurs de la Seconde Guerre Mondiale, démontrant l'illusion du temps patient.

Pour le déraciné Paul Goma, le lieu natal et l'âge de l'enfance, représentés surtout par le calidor de la maison de Mana, deviennent le point de référence stable de sa propre identité, par le roumain parsemé de régionalisme, par le paysage spécifique et par le naturel de la vie rustique, tout cela ressentit comme idéal. *« Eternel, de conte de fées, ce biotope natal se soustrait à toute temporalité ; un monde où Paul,*

*l'enfant, élevé dans une vie de famille harmonieuse, a ses premières racines – un monde où Goma, l'écrivain, le dissident et l'exilé, trouve chaque fois un lieu d'ancrage et de refuge. »*[34] (Behring, 2001: 157). C'est pourquoi l'enfance est une source importante de sa création, une « période » vers laquelle il revient toujours :

> Donc j'y reviens toujours. Entièrement. Je déménage – dans le temps, dans l'espace, dans l'enfance (heureuse – je ne pléonastiserai jamais assez) ; dans ma Bessarabie paradisiaque.
> Je reviens dans le calidor, je m'arrête dans la cour, je rôde autour de la maison, je tourne autour de la maison, comme mon père, dans ses moments de doute cuisant – autour de la maison. Je n'ai pas envie de re-partir. Je n'en ai guère envie (*nicicacum* 'pas du tout', pour m'exprimer de manière adamique…)[35]
>
> (Goma, 2004 : 219)

L'âge de l'enfance peut donner naissance à un autre monde seulement par l'acte de la création, « la re-réalité », comme il l'appelle, n'étant que l'univers de l'œuvre littéraire :

> Ce que l'on quitte, comme j'ai quitté ma Mana, à l'âge de huit ans et demi, ne peut plus être re-trouvé dans la réalité. Mais seulement dans la re-réalité. Rien ne se répare, tout se fait de nouveau – sur le même thème.[36]
>
> (*Ibidem*)

Comme il l'a témoigné, et comme on peut le voir dans ses romans, Paul Goma est l'adepte d'une architecture musicale de la prose, empruntant des lois de composition au domaine musical. L'un de ceux-ci est le leitmotiv du roman : *« Je reste dans le calidor »*[37] qui *« assure, en plus du caractère poématique du roman, une grande cohérence thématique, qui tourne vers soi tous les points de (apparente) fuite, s'enrichissant même par les variations (les digressions) de discours. »*[38] (Cordoş, *op.cit.* : 235)

Bien que le livre ne respecte pas complètement l'ordre chronologique, on peut reconstituer facilement l'enfance bessarabienne de l'auteur-narrateur, marquée par quelques événements, que l'enfant « voit » et « enregistre » du calidor : la tentative échouée de se refugier en Roumanie ; l'arrestation de son père par le NKVD, parce qu'il était roumain et parce qu'« il le fallait », et sa déportation en Sibérie, et ensuite son enterrement symbolique par la famille, en 1941, étant considéré décédé ; la dissimulation de la mère et du fils dans les forêts de Orhei, par peur des Russes, et ensuite le refuge dans un village voisin, chez une autre institutrice ; les horreurs de la guerre, avec des confrontations armées, avec des morts et des blessés ; le retour du père, que l'enfant ne reconnaît pas tout de suite et, finalement, le refuge de la famille en Transylvanie. Analysant la dureté de ces événements, enregistrés et gardés avec acuité en mémoire, Sanda Cordoş considère que, malgré cela, *« l'enfance n'a pas été ressentie comme une période de l'angoisse ou du trauma inguérissable, mais – paradoxalement, peut-être – comme un état de grâce. »*[39] (*op.cit.*: 236)

D'autre part, Ion Negoiţescu, ayant en vue le témoignage de Paul Goma qu'il avait vécu « depuis lors » « dans une maturité éternellement hostile », en cherche la cause précisément dans la brutalité des événements historiques qui les ont blessés et qui a insulté sa sensibilité d'enfant : *« La cause doit être cherchée non seulement dans le déroulement ultérieur de l'histoire, avec ses vicissitudes bien connues, mais aussi dans l'impact originaire avec celle-ci, profondément ancré dans son subconscient. »*[40] (*op.cit.* : 236)

Du calidor de sa maison de Mana, l'enfant vit aussi les événements qui situent son enfance dans l'espace de la féerie, à côté de « père Iacob », le grand-père adoptif et *« le maire de la commune »*[41] :

> Père Iacob = mon enfance à Mana... Ma journée commençait avec lui : dès que je me levais, le premier voyage que je faisais, en galop, avec des portes claquées, c'était dans le calidor ; de son côté gauche, vers la cour de Père Iacob. De là, j'appelais : Père Iacob ![42]
>
> (Goma, 2004 : 221)

Le chapitre intitulé justement « Moş Iacob » ('Père Iacob'), parsemé d'humour, d'ironie et d'autoironie, est une réplique explicite aux *Amintirile* de Creangă et l'une des *« plus belles pages sur le thème de l'enfance »*[43] (Cordoş, *op.cit.* : 236) L'enfant devient alors l'apprenti de Père Iacob *« à l'assemblage des tonneaux et à l'installation des cercles »*[44], l'admirateur des cuillères sorties des mains de celui-ci, mais il est surtout celui qui bénéficie d'une leçon fabuleuse sur l'onomastique des arbres :

> – Et le *stejar* ('chêne'), pourquoi l'appelle-t-on *stejar* ('chêne'), Père Iacob ? Personne ne pouvait surprendre mon Père Iacob sans réponse ; ou avec une qui soit non belle. Il se grattait la tête sous le chapeau pour un certain temps – mais finalement il trouvait quelque chose : – On l'appelait autrement jadis – on l'appelait *străjer* ('veilleur'), car il veille, il veille la Moldavie, à ce que les Tatars ne l'envahissent pas par surprise. Et on le voit de loooooin... Alors : *străjer-strejar-stejar*, le voilà – bien que chez nous on l'appelle aussi *gârneţ*, mais en ce moment nous parlons comme dans les livres du *stejar* ? As-tu compris ?[45]
>
> (Goma, 2004 : 233)

Et ensuite, fièrement : *« ...Comment ne pas comprendre le p'tit garçon de père Iacob lorsque c'était père Iacob qui expliquait ? »*[46] (*Ibidem* : 234)

C'est toujours au calidor qu'est lié la découverte de la dimension érotique de la vie, le plaisir des jeux sexuels pour l'enfant qui reçoit, toujours de manière compensatoire, *« la chaleur du monde par la chaleur du corps d'une fille-femme »*[47] (Cordoş, *op.cit.* : 236) *« C'est du calidor que je les vois toutes : Les petites filles, les fillettes, les jeunes filles, les vierges, les filles plus âgées (et moins âgées) avec qui j'ai eu de bonnes relations dans ma vie, de Mana. »*[48] (*Ibidem* : 248).

Une forme qui réussit à refaire parfaitement « le cercle » de la communauté de Mana, avec le père, monsieur le directeur, revenu de Sibérie, madame l'institutrice

et leur fils au « centre » du cercle, c'est la fête de Noël de 1943, un moment symbolique. L'enfant se trouve maintenant au « centre » et l'éloignement de ce centre, passé en 1944, il le ressentira d'autant plus douloureusement :

> Je reviens à ma place, dans le calidor. Je chante ici. Je chante des chansons de Noël d'ici. Je chante des chansons de Noël, d'une voix tremblante, du calidor, le regard fixé sur le sapin grand comme l'école, (…), sur l'Arbre orné, qui étincelle de toutes ses boules de Noel, mises tout en haut par mon père, de toutes les étoiles, mises un peu plus haut par le bon Dieu, qui brûle de toutes les bougies assorties par ma mère et qui maintenant vacillent dans le vent, éclairant, grand comme le monde tout entier, le milieu de notre-cour-de-l'école, comprenant tous les bûchers de jusqu'alors : le bûcher des Livres, le bûcher de la Croix de mon père, le bûcher des garçons, mais surtout celui des filles appelées Devuska – et qui brûle, et qui brûle. […] Tous les enfants de Mana se sont rassemblés autour du sapin de notre cour ; et ils se sont rassemblés tous ceux qui ne sont plus enfants.[49]
>
> (*Ibidem* : 238)

Le chapitre intitulé « Ultimul Crăciun » ('Le dernier Noël') est peut-être le plus émouvant, étant une synthèse de ce que l'enfant a vécu jusqu'à ce moment-là, mais aussi une préfiguration de ce qui va se passer avec lui et avec les Bessarabiens en général, préfiguration transmise par père Iacob qui comprend ce Noel comme une forme d'au revoir. La double perspective temporelle est ici mise en évidence lorsque l'adulte et le lucide Goma se détache de l'enfant innocent encore, Paul, adoptant pour quelques lignes la narration à la troisième personne :

> Elle allait lui venir (la compréhension), évidemment, lorsque l'enfant allait avoir l'âge de père Iacob. Jusqu'alors…
>
> Sur le coup, l'enfant n'avait pas compris grand chose ; à vrai dire, rien. Ni pendant le Noël suivant, celui de '44, en Transylvanie, passé dans la forêt, à Buia, par peur du "rapatriement", ni pendant le Noël de '45, passé dans la salle des professeurs d'une école de campagne.[50]
>
> (*Ibidem* : 240)

Tout ce qui suit signifie l'éloignement du centre, exprimé par un superlatif absolu réalisé, du point de vue stylistique, par l'allongement de la voyelle : *« ...looooin du Noël à peine commencé (et resté inachevé) dans la cour de l'école de Mana, celle d'à côté du calidor, où s'étaient rassemblés, autour du sapin de Noël, presque tous les habitants. »*[51] (*Ibidem*)

Une première forme de « l'éloignement du centre » pour l'enfant Paul pourrait être considérée la condition d'orphelin due à la mort présumée de son père, projetée dans un registre mythisant héroïque. Mais tant que l'enfant se trouve dans « le paradis de Mana », cet état n'est pas perçu tragiquement, car il attire après soi, de manière compensatoire, une protection généralisée : *« Ça y est, je suis un petit orphelin – selon l'expression de tante Domnica. Dorénavant je peux faire n'importe quelle plaisanterie, n'importe quelle espièglerie (c'est père Iacob qui parle comme ça), les gens*

*ne se fâchent pas contre moi, ils disent : – Il est un petit orphelin, le pauvre... »*[52] (*Ibidem* : 113).

L'orphelin avait donc la chance de devenir l'enfant divin ou l'enfant cosmique, le Fils de Tous (Cordoş, *op.cit*. : 236). Mais la condition qu'il a après le « refuge » de la famille en Transylvanie, en 1944, c'est vraiment « l'éloignement du centre », il est maintenant l'Étranger, le Fils de Personne. Le Refugié deviendra par la suite l'Exilé. L'enfant qui avait vécu à Mana quelques expériences-limite, même si elles n'étaient pas perçues comme traumatisantes grâce à l'innocence de l'âge, mais plutôt comme fortifiantes, est prêt maintenant à bien comprendre sa condition, et c'est pourquoi sa mère lui parle ouvertement : *« Voilà de quoi il s'agit, mon petit : tu es grand désormais ; désormais tu dois comprendre comment se passent les choses dans ce monde ; et avec nous dedans. Nous sommes désormais des refugiés... »*[53] (Goma, 2004 : 282). Et le cri de révolte de l'enfant : *« Je ne veux pas être un réfugié ! »*[54] (*Ibidem*) est celui qui caractérisera l'adulte qui choisira la condition de dissident, l'adulte qui, dans un régime totalitaire, choisit « la marginalisation ».

## NOTES

[1] La traduction de tous les fragments critiques cités dans cet article nous appartient, ainsi que celle des extraits du roman de Paul Goma, car n'ayant pas pu obtenir la version originale du roman – publiée en France aux Éditions Albin Michel, en 1987, sous le titre *Le calidor* –, nous avons eu recours à une édition roumaine (la III^e^), parue en 2004. De ce fait, toutes les pages mentionnées renvoient à cette dernière édition.

[2] *« Cum centrul devine, într-un regim totalitar, monopolul unei ortodoxii implacabile (implacabilul violenţei, al prostiei, ruşinii şi umilinţei), cei care au ales marginalizarea au instituit o comunitate – deloc ipotetică – a onoarei, dovedind, ceea ce nu pare chiar limpede, că există şi un destin al adevărurilor. »*

[3] *« Asuprire, urmărire politică, discriminare, închisoare şi ameninţare cu închisoarea, interdicţie de publicare şi cenzură – cu alte cuvinte, motive politice şi cultural-politice pentru expulzare sau pentru a lua propria decizie de părăsire a ţării – toate acestea ni se par determinante indispensabile pentru definirea „exilului". »*

[4] *« primul scriitor român care s-a opus în mod declarat, din interiorul ţării, regimului comunist. »*

[5] *« a opus o rezistenţă activă sistemului comunist, prin biografia şi prin literatura sa ».*

[6] *« mitul Paul Goma ».*

[7] *« 'un personaj' incomod pentru toată lumea, un autoexilat, căruia, după revoluţia din 1989, nu i-a rămas decât să constate cu amărăciune imposibilitatea întoarcerii într-o patrie care, spune el, nu mai este a lui, ci a «omului nou», modelat de deceniile de teroare comunistă. »*

[8] *« Cel mai important disident român din regimul comunist îşi sfârşeşte cariera la Paris, într-un exil devenit autoimpus, împroşcând cu noroi în stânga şi în dreapta, atât în cei care nu i-au fost alături în 1977, cât şi în cei fără de care disidenţa lui ar fi rămas fără ecou. »*

[9] *« 'Cazul Goma' pare astfel să devină un exemplu al modului în care, în actualele procese ale polemicii, receptarea unui autor de exil poate fi supusă în cel mai scurt timp unei spectaculoase schimbări de valori. »*

[10] *« pentru un scriitor/jurnalist care trăieşte în alte spaţii lingvistice (motivele nu le discutăm aici) limba maternă devine un factor de conştientizare (dureroasă) a alterităţii – pe de o parte –, dar şi un refugiu (confortabil) întru identificarea propriei identităţi. »*

[11] *« Neîncrederea faţă de posibilitatea integrării în cultura şi tradiţiile ţării-gazdă; menţinerea, în principiu, a limbii române ca limbă a literaturii; orientarea către relaţiile şi publicul din România. »*

[12] *« I-am spus: galerie, ca să se înţeleagă despre ce este vorba, în realitate casa avea ce avea: pridvor, prispă, cerdac, verandă, însă nu i se spunea: prispă, nici pridvor (slavisme ţărăneşti) şi nici: cerdac (cu, eventual, geamlâc) – turcism târgoveţ. Casa noastră din Mana avea (,domnilor,)* ***calidor****. »*

[13] *« acel vestibul deschis spre ambele părţi, acel afară proxim, şi nu definitiv, acel loc la aer şi lumină şi umbră şi căldură înăuntrică, supus agresiunilor, dar nu mortale. »*

[14] *« francezul* corridor *(numind coridorul, culoarul nostru) devenise în rusă* karidor*, sub această formă trecând în Basarabia rusificată, unde românească îl înmuiase (oleacă). »*

[15] *« Calidor**,** carevasăzică: „**dor frumos**", adică dorul paradiziac, dorul de rădăcini, „dorul frumos", acel dor special care te prinde, cuprinde, străprinde; te năpădeşte, te copleşeşte; bate, răzbate, străbate – atunci când (de sus, din calidor), cu privirea aburită de duroare, caţi încolo, spre-Asfinţit, unde bănuieşti Prutul, râu blăstămat, care-n două ne-a tăiat, despărţind fraţi de surori, ciuntind grădina de flori. »*

[16] *« Ca mai toţi copiii băieţi, mai legat am fost şi rămas de mama, prin ombilicul intact. De aceea, poate, locul meu de întoarcere este nu înăuntru de tot, ca încă ne-născuţii, ci în calidor. »*

[17] *« Erou al unui exil perpetuu, trăind şi exersând dezrădăcinarea. »*

[18] *« pe acolo, pe undeva ».*

[19] *« pământul: neted, şters bine-bine ».*

[20] *« Ceux d'avant moi, aussi bien que ceux d'après moi (mais qui sont restés sur place), ne ressentiront peut-être pas les manques dans le temps, étant habitués avec au déplacement, pourtant, à l'intérieur du cercle. Mais moi depuis longtemps – et complètement – j'en suis sorti, et le calidor où je toujours reviens se trouve non seulement à un mètre et demi au-dessus de la cour. Mais suspendu. Comme les jardins. »*

[21] *« Din acum, de aici, privesc din calidor. »*

[22] *« Insist, revin: din acea dimineaţă-sărbătoare am început să acumulez; să adun; să strâng, să pun bine, să tezaurizez: astfel am devenit atât de bogat…»*

[23] *« cinci ani şi aproape nouă luni ».*

[24] *« Aşadar: în această dimineaţă de sărbătoare, stau în calidor. La noi, la Mana. Din calidor, văd peste şi printre acoperişurile caselor din faţă, coborând în pantă uşoară încolo spre şosea. Din calidor, văd totul. »*

[25] *« trudeşte întru ţinere de minte ».*

[26] *« …am eu calendarul meu. Iar acela zice că poate; poate că acea zi nu a fost, în calendarul altora, nici duminică, nici vreo sărbătoare mai importantă (de pildă: Sfinţii Apostoli Petru şi Pavel), dar, dacă aşa mi-a rămas mie… Inutil să caut, acum, semnele care, atunci, mă vor fi făcut să-cred-că; din care să ştiu că era duminică, şi nu vreo altă, oarecare zi din săptămână. […] Şi nu-i exclus ca impresia-certitudine de* duminică *să se datoreze, de ce nu?, sărbătorii începutului; sfeştaniei. »*

[27] *« unul (preponderent) al copilăriei petrecute în Basarabia, în timpul celui de-al Doilea Război Mondial, şi altul complementar, ce – situat la o vârstă adultă – îl comentează şi întregeşte pe cel dintâi, prin redarea dialogurilor de maturitate purtate cu părinţii, în care protagonistul-povestitor are inteligenţa de a-şi rezerva, în continuare, un rol (provocator) de inocent. »*

[28] *« Mă miram atunci, mă mir acum, ca să, eventual, suplinesc nemirarea de atunci (nu poţi fi sigur de nimic pe lumea asta: chiar aşa: dacă nu mă miram? »*

[29] *« Pe măsură ce mă îndepărtez de el, punct-de-plecare, mă apropii de punctul-de-sosire, timpul fiindu-mi ca drumul, rotund. »*

[30] *« fărdeţărat ».*

[31] *« …Am început să construiesc, să mi-o fac – eu, cu mânurile mele. Casa. Casa mea. Pornire firească la cineva care n-a avut vreodată casă; deci nici o acasă – de altfel, nici ţară… […] îmi meşterisem – ca tot fărdeţăratul – o ţară; şi a mea – ba numai a mea – nu de alta, dar aveam nevoie de un «teren» de casă… »*

[32] *« Iar dacă aşa este – şi trebuie să fie –, atunci totul poate fi explicat, toate rănile pot fi oblojite, toate strâmbătăţile îndreptate.*

*Ceea ce am încercat şi încerc să fac în prezenţa prietenului franco-italian – pe deasupra arhitect. N-am reuşit, cu el: nici nu m-am străduit. Ce să-i fi explicat? Să-i fi făcut un desen şi pentru: sunt-mai rău (decât un arhitect) scriitor?... Deşi scriitor şi el, n-ar fi înţeles cum fac eu, cu mânurile mele, o casă – din cuvinte.*

*Ei, cum! După reţeta covrigului (care se confecţionează învârtind aluatul în jurul unei găuri date), învălătucesc şi eu cuvinte de-jur-împrejurul calidorului.*

*Calidor, fecior de Bohr… »*

[33] *« Aşadar, de mână, din, în, spre calidorul casei din Mana: buricul pământului. Osia lumii. »*

[34] *« Veşnic, de basm, acest biotop natal se sustrage oricărei temporalităţi; o lume în care Paul, copilul, crescut într-o viaţă de familie armonioasă, îşi are primele rădăcini – o lume în care Goma, scriitorul, disidentul şi exilatul, găseşte de fiecare dată loc de ancorare şi refugiu. »*

[35] *« Aşadar, mă mereu întorc. Cu totul. Mă mut – în timp, în spaţiu în copilărie (fericită – niciodată nu voi îndestul pleonastiza); în Basarabia mea cea rainică.*

*Mă întorc în calidor, zăbovesc prin curte, dau târcoale, raite, ocoluri, precum tata, în clipe de sfârtecătoare cumpănă – casei. Nu-mi vine să re-plec. Nu-mi vine deloc (nicicacum, ca să mă exprim adamic…) »*

[36] *« Ceea ce se lasă, aşa cum am lăsat eu Mana mea, la vârsta de opt ani şi jumătate, nu se mai poate re-găsi în realitate. Ci doar în re-realitate. Nimic nu se repară, totul se face din nou – pe aceeaşi temă. »*

[37] *« Stau în calidor. »*

[38] *« asigură, pe lângă caracterul poematic al romanului, o fermă coerenţă în linia tematică, ce întoarce spre sine toate punctele de (aparentă) fugă, îmbogăţindu-se prin chiar variaţiile (digresiunile) de discurs. »*

[39] *« copilăria nu a fost resimţită ca o perioadă a angoasei, ori a traumei de nevindecat, ci – în mod paradoxal, probabil – ca o stare de graţie.»*

[40] *« Cauza trebuie căutată nu numai în desfăşurarea ulterioară a istoriei, cu vicisitudinile binecunoscute, ci şi în impactul originar cu ea, adânc înfipt în subconştient. »*

[41] *« premarele comunei ».*

[42] *« Moş Iacob = copilăria mea de la Mana… Ziua mea cu el începea: de cum mă trezeam, primul drum pe care-l făceam, în galop cu uşi trântite, era în calidor; în partea lui stângă, spre gospodăria lui Moş Iacob. De acolo strigam: – Moş Iacob! »*

[43] *« cele mai frumoase pagini pe tema copilăriei ».*

[44] *« la închegatul poloboacelor şi bătutul cercurilor ».*

[45] *« – Dar la stejar de ce-i zice stejar, Moş Iacob? Nimeni nu-l putea prinde pe Moş Iacob al meu fără-de răspuns; ori cu unul ne-frumos. Se scărpina ce se scărpina pe sub pălărie – dar tot găsea ceva: – Altfel îi zicea pe timpuri – îi zice străjer, că stă de strajă, străjuieşte ţara Moldovei, să nu deie Tătarii pe neprinsă veste. Şi-l şi vezi de depaaar'… Aşa că: străjer-strejar-stejar, iacătă-l – cu toate că noi îi mai spunem şi gârneţ, da-acum vorbim ca din carte, de ste-jar! Ai înţăles? »*

[46] *«….Cum să nu-nţăleagă băi'ţălu' moş'lui când explica moşu' băi'ţălului? »*

[47] *« căldura lumii prin căldura trupului de fată-femeie ».*

[48] *« Din calidor le văd pe toate: Fetiţele, fetişoarele, fetişcanele, fetele-mari, fetele-şi-mai-mari (şi mai mici) cu care m-am avut eu bine în viaţa mea, de la Mana. »*

[49] *« Mă întorc la locul meu, pe calidor. Cânt aici. Colind de-aici. Colind, tremurat, din calidor, cu ochii la bradul înalt cât şcoala, (…), la Pomul 'podobit, sticlind din toate globurile puse, sus, de tata, din toate stelele, puse ceva mai sus de Bunul Dumnezeu, arzând din toate lumânărelele potrivite de mama şi acum pâlpâind în vânt, luminând înalt cât lumea locul din mijlocul curţii noastre-a-şcolii, cuprinzând toate arderile de până atunci: rugul Cărţilor, rugul Crucii tatei, rugul Băieţilor, dar mai ales al fetelor pe care le cheamă Devuşka – şi arzând şi arzând. […] S-au adunat în jurul Pomului din curte toţi copii din Mana; şi s-au strâns toţi cei care nu mai sunt copii. »*

[50] *« Avea să-i vină (înţelegerea), într-adevăr, când copchilu-ista avea să aibă vârsta lui Moş Iacob. Până atunci…*

*Pe loc, copchilu' nu înţelesese mare lucru; la dreptul vorbind, nimic. Nici în Crăciunul următor, în Ardeal, cel din '44, petrecut în pădure, la Buia, de frica «repatrierii»; nici în Crăciunul '45, petrecut într-o cancelarie de şcoală de ţară. »*

[51] *« …depaaarte de Crăciunul abia început (şi rămas neterminat) în curtea şcolii din Mana, cea de lângă calidor, unde se adunaseră în jurul Pomului aproape toţi locuitorii. »*

[52] *« Gata, sunt orfănel – cum zice mătuşa Domnica. De-acum pot face orice năzdrăvănie, orice drăcărie (aşa vorbeşte Moş Iacob), oamenii nu se supără, zic: – E orfănel, săracu'...»*

[53] *« Uite ce e, puiul mamii: eşti mare de-acum; de-acum trebuie să înţelegi cum stau lucrurile pe lumea asta; şi cu noi în ea. Noi suntem, de-acum, nişte refugiaţi...»*

[54] *« Eu nu vreau să fiu refugiat! »*

## BIBLIOGRAPHIE

Albu, M. (2011). *Presa literară din exil. Al doilea val. Recuperare şi valorificare critică*. Iaşi : Timpul.

Behring, E. (2001). *Scriitori români din exil 1945-1989. O perspectivă istorico-literară*, traducere din limba germană de T. Petrache şi L. Nicolau. Bucureşti : Editura Fundaţiei Culturale Române.

Cordoş, S. (2007). In : *Dicţionar analitic de opere literare româneşti*, coord. I. Pop, ediţie definitivă. Cluj-Napoca : Casa Cărţii de Ştiinţă.

Goma, P. (2004). *Din Calidor. O copilărie basarabeană*, ediţia a III-a. Iaşi : Polirom.

Hanganu, L. (2005). In : *Dicţionarul general al literaturii române*, E/K, coord. E. Simion. Bucureşti : Univers Enciclopedic.

Ierunca, V. (1995). *Semnul mirării*. Bucureşti : Humanitas.

Manolescu, F. (2003). *Enciclopedia exilului literar românesc. 1945-1989. Scriitori, reviste, instituţii, organizaţii*. Bucureşti : Compania.

Manolescu, N. (2008). *Istoria critică a literaturii române. 5 secole de literatură*. Piteşti : Paralela 45.

Negoiţescu, I. (2000). *Scriitori contemporani*. Piteşti – Braşov – Cluj-Napoca : Paralela 45.

Ştefănescu, A. (2005). *Istoria literaturii române contemporane (1941-2000)*. Bucureşti : Maşina de scris.

# Mécanismes de marginalisation sociopolitique dans la société hongroise (19e-20e siècles). Perspectives pour une méthode comparatiste*

**Attila JAKAB**
***Fondation « Civitas Europica Centralis », Budapest (Hongrie)***
<attilajakab66@gmail.com>

**ABSTRACT:** ***Mechanisms of socio-political marginalization in the Hungarian society (19th-20th centuries). Prospects for a comparative methodology***

The aim of the paper is to show the steps of development of a „culture of exclusion" in the Hungarian society, started in mid 19th century, and also thinking for a comparative methodology able to better understand the social and political history of the Central and South-Eastern Europe. After short introductory theoretical considerations, explaining what the „socio-political marginalization" is, I present briefly the history of Hungary from the 18th to 20th century. The conclusions are: persistence of feudalism and the aristocratic society and mentality, the ethnic conception of the nation identified mostly with the nobles, and the refusal of modernity. For this reasons, in the second half of the 19th century, the conflict between the Hungarian elite and the Romanians of Transylvania have been constantly growing. After the First World War the Hungarian society turned against the Jews. With the installation of the Bolshevik regime the exclusion was made according to the social origin of the peoples. Today these three socio-political experiences overlap in Hungary. The question, formulated in my final word, is: Can we define the Self without opposition to the Other, who could easily mean also his rejection?

**KEYWORDS:** *Hungary, Romanians, feudalism, Jews, modernity*

Si nous souhaitons aborder la question complexe et sensible de la marginalisation sociopolitique dans une société donnée il est sans doute bon de savoir qu'est-ce que c'est *la marginalisation* elle-même. Très brièvement, il s'agit d'*être à la marge*, *être en dehors sans être éloigné*. Ses termes connexes sont : exclusion, isolement, ségrégation, ou encore stigmatisation.

## Considérations théoriques

Mais, dans le phénomène de *la marginalisation sociopolitique* – qui est toujours le fait des détenteurs du pouvoir capables d'organiser et de diriger politiquement (et souvent économiquement et financièrement aussi) la société d'une entité politique donnée – le rôle primordial revient à l'espace géographique, à la territorialité. Car ceux qui marginalisent et ceux qui sont marginalisés vivent sur le même territoire. Normalement les habitants devraient constituer une seule meta-Société (ou *nation*),

garant d'une certaine cohésion, respectueuse des différences (politiques, culturelles, religieuses, nationales) et caractérisée par le dynamisme et la mobilité sociale.

Au lieu de cela cependant *la Société marginalisatrice* se fige progressivement. Elle s'identifie (ou est identifiée) souvent avec l'État (national) lui-même, mais en réalité elle devient le prisonnier d'une catégorie ethno-socio-politique bien définie qui a des intérêts bien spécifiques, généralement inavoués. Ces intérêts particuliers sont communiqués comme vitaux pour une Société imaginée comme homogène, statique et inchangeable (quasiment éternelle). La raison est simple. La communauté d'intérêt – qui se perçoit en plus comme la Nation, l'État, et/ou la Société[1] – est par définition exclusiviste et marginalisatrice. Dès lors, dans ce type de société la mobilité sociale est délibérément entravée. C'est pourquoi les mécontentements et les frustrations s'accumulent tant au niveau individuel que collective. Or, c'est une évidence, que dans l'histoire rien n'est éternel, tout est constamment en mouvement. À long terme donc rien ne peut être bloqué dans une société sans que cela n'ait pas, tôt ou tard, de très graves conséquences.

De ce fait, l'existence du phénomène de marginalisation sociopolitique dans une société donnée peut être considérée comme le signe (ou la preuve) de l'éclatement de la meta-Société, de sa crise, des peurs qui la traversent, et qui sont machiavéliquement instrumentalisées par les détenteurs du pouvoir (de tous les pouvoirs). Ainsi, la marginalisation consciente et délibérée témoigne soit d'un processus de développement socio-historico-politique inachevé (l'Europe centrale et sud orientale), soit d'un système qui se décompose (l'Europe occidentale). Comme l'écrit si bien István Bibó (1911-1979), un des penseurs politiques hongrois les plus importants du XX^e^ siècle, dont l'œuvre fait autorité :

> On ne profite pas des bienfaits de la démocratie dans un climat de peur convulsive qui vous fait admettre que les progrès de la liberté compromettent la cause de la nation. *Être démocrate, c'est être délivré de la peur*, ne pas craindre ceux qui professent des opinions différentes, ceux qui parlent une langue différente ou appartiennent à une race différente, ne pas redouter la révolution, les conspirations, les ruses d'un ennemi, sa propagande et, d'une façon générale, tous *les dangers* imaginaires, *engendrés par la peur*. Démocraties immatures et craintives, empêchées d'accéder à leur plénitude par une sorte de paralysie, les pays d'Europe centrale et orientale n'auraient pas supporté une vie politique exempte de peur, qui aurait balayé leurs complexes, compromis leurs préparatifs de guerre ou leur politique d'agression, ébranlé les fondements idéologiques de leurs pratiques, encouragé l'action des minorités ethniques, indifférentes ou hostiles à l'unité nationale.[2]

En ce qui concerne les *marginalisés* eux-mêmes, il s'agit de deux catégories bien distinctes, ayant des stratégies et des objectifs bien différentes.

1) Tout d'abord il y a ceux *qui se mettent à la marge volontairement*, par décision propre, exprimant ainsi, d'une manière claire et délibérée, leur refus du système (du monde) dans lequel il devrait bel et bien vivre. Eux en réalité sortent tout simplement dehors (de la société), pour vivre ailleurs (sur un autre territoire) et/ou autrement (là,

sur ce même territoire). Cette « marginalisation » volontaire est, par exemple, à la base du développement du monachisme chrétien.[3]

2) Il y a ensuite ceux qui sont *délibérément marginalisés*, car :
   a) soit on leur refuse l'entrée et/ou l'intégration dans la société ;
   b) soit on les pousse dehors, contre leur volonté manifeste.

**Le cas hongrois**

Ce qui permet de mieux comprendre la marginalisation sociopolitique dans une société donnée est incontestablement l'étude de cas. En présentant l'esquisse de l'évolution politico-historique de l'État et de la société hongroise dans la durée, afin de mettre en œuvre une analyse pluridisciplinaire qui tente de conjuguer l'histoire politique, l'histoire sociale et la géopolitique, l'objectif est de dégager une méthodologie permettant de comparer les diverses sociétés, surtout celles de l'Europe centrale et orientale, tiraillées depuis longtemps entre marginalisation/ exclusion et intégration/assimilation forcées.

Quand on arrive à parler d'« une culture de l'exclusion », surtout dans un pays censé être, et présenté délibérément, dans différentes périodes de son histoire, comme « chrétien », cela présuppose déjà un long processus historique. Qui plus est, cela oblige à s'interroger aussi sur la responsabilité des églises chrétiennes.

Pour ce qui est de l'histoire de la Hongrie[4] plusieurs périodes importantes peuvent être distinguées. La première est incontestablement celle d'entre 1711 et 1867, quand le royaume fut incorporé dans l'Empire des Habsbourg,[5] après le refoulement des Turcs de l'Europe centrale (reconquête de Buda en 1686) au sud du Danube et la fin de la guerre perdue d'indépendance, menée par le prince François Rákóczi (1676-1735). La cause première de cette guerre des nobles, déclenchée en 1703, réside dans l'attitude des Habsbourg qui traitèrent la Hongrie en pays conquis, malgré le fait qu'ils furent ses souverains. Ainsi, pour récompenser ceux (français, allemands, italiens, etc.) qui participèrent à leur entreprise militaire contre les Turcs, ils leurs accordaient de vastes domaines, tandis qu'ils entravaient par moyens administratifs la réinstallation des nobles hongrois. De plus, les Habsbourg entamaient à la fois une politique de repeuplement des régions dévastées et désertées, qui redessinait la carte démographique et ethnoculturelle du pays; mais aussi une politique de ré-catholisation agressive, dirigée essentiellement contre les réformés hongrois (ex. la création de l'église gréco-catholique roumaine en Transylvanie, œuvre des jésuites hongrois[6]).

Après cette guerre civile meurtrière, qui dura 8 ans, la noblesse hongroise défaite fit la paix avec les Habsbourg. En contrepartie de son intégration dans l'Empire, elle obtint la conservation de ses privilèges. Dès lors, le noble pouvait être maître chez lui, dans les limites de sa possession, pratiquement sans entrave. On peut dire qu'au 18e siècle la noblesse possédait littéralement le pays (67,4% des terres cultivables en 1770), tandis que l'immense majorité de la population (serfs et paysans) fut politiquement exclue et existentiellement marginalisée. Mais, grâce à cette entente à

l'amiable, la dynastie des Habsbourg fut sauvegardée par la noblesse hongroise pendant la guerre de la Succession d'Autriche (1740-1748), sous l'impératrice Marie-Thérèse (1717/1740-1780).

N'empêche que cette période est aussi celle de la volonté d'uniformiser, de centraliser et de germaniser l'administration de l'Empire, sous Joseph II (1741/1780-1790). Par contrecoup, la noblesse hongroise (*Natio Hungarica*) s'est réveillée, en mettant à l'honneur la langue hongroise, jusque-là la langue du « bas peuple », au lieu et à la place du latin. On passa ainsi de la conception territoriale à la conception ethnolinguistique (et culturelle) de la nation, tout en préservant son aspect nobiliaire. Si les sans droits et privilèges – indépendamment de la langue parlée – restaient toujours exclus de la Nation, de ceux qui, de par leurs positions et naissances, pouvaient y accéder, on exigea désormais l'assimilation linguistique. Mais ce « réveil » national hongrois a aussi déclenché d'autres « réveils » nationaux (roumain, slovaque). Cela a conduit à l'apparition de l'épineuse question des minorités « nationales » en Europe centrale ; notamment par le repositionnement des églises chrétiennes, en fonction de leur engagement ou non,[7] dans ces processus de constructions nationales.

Pour une meilleure compréhension de cette période il faut tenir compte du fait qu'avec la naissance de l'état moderne et bureaucratique l'ancien système féodal, fondé sur le privilège de la naissance, entra en décomposition. Dès lors, pour des raisons existentielles, l'objectif principal de la moyenne, mais surtout de la petite noblesse appauvrie, devint la conquête de l'administration étatique. Intégrée dans le vaste empire des Habsbourg la Hongrie, agraire et pratiquement sans industrie, n'avait pas de bourgeoisie constituée. En conséquence, la noblesse a pu facilement s'attribuer les positions administratives à tous les niveaux, préservant aussi le système du clientélisme féodal. Puisque, par une répartition des tâches, l'aristocratie conserva le pouvoir de direction politique.

À partir du 18e siècle on observe donc un décalage important entre l'évolution de l'Europe occidentale et l'Europe centrale (pratiquement l'Empire des Habsbourg). En Occident il s'agit d'un processus de modernisation et de construction des sociétés nationales (au lieu et à la place de la société des Ordres), tandis que la Hongrie et sa société restent à la marge, en dehors de cette évolution.[8]

Mais, à cette même époque, en Transylvanie, l'évêque gréco-catholique roumain Inocenţie Micu Klein (1729-1744 ; †1768 à Rome) posa déjà les bases conceptuelles d'une évolution nationale roumaine (*natio Valachica*), qui signifiait une autre construction identitaire – parallèle à celle hongroise – sur le même territoire. Dans un premier temps cela resta néanmoins sans écho, car le fossé social entre la noblesse hongroise et la paysannerie roumaine (env. 30% de la population en 1710 ; 60% en 1760) fut immense, quasiment infranchissable. Au 18e siècle il était encore inconcevable que des marginaux/exclus sociopolitiques des sujets spectateurs puissent devenir des acteurs. Ce fut pourtant le cas avec l'école roumaine de Transylvanie (Gheorghe Şincai, Samuil Micu-Klein et Petru Maior), qui effectua un travail de conscientisation de l'identité et des spécificités nationales roumaines; tandis que le *Supplex Libellus Valachorum*[9] (11 mars 1791) réclamait déjà des droits civiques aux Roumains de Transylvanie. La noblesse hongroise et la grande bourgeoisie saxonne

de Transylvanie s'opposèrent très naturellement à cette demande. Les Habsbourg, qui excellaient dans « diviser pour mieux régner » saisissaient néanmoins l'opportunité d'une future nouvelle alliance.

La noblesse hongroise, toute occupée avec la construction de sa nouvelle identité nationale ethnolinguistique, ainsi qu'avec son opposition farouche aux tentatives « modernisatrices » des Habsbourg afin de sauvegarder ses privilèges, n'a pas réalisé qu'en Transylvanie la population roumaine est entrée dans un processus national semblable, conséquence inévitable de l'embourgeoisement. Le conflit commençait déjà à couver, sans que personne n'y prête attention. Il est devenu ouvert et a aussi atteint son paroxysme pendant la période révolutionnaire de 1848-1849, quand les Roumains (tout comme les Saxons) de Transylvanie, à la suite d'une série de mésententes et désaccordes, se sont rangés dans le camp des Habsbourg. Ce qui ne veut nullement dire qu'il n'y avait pas des Roumains dans le camp de la révolution nationale hongroise. Très naturellement cette guerre civile amena aussi son cortège d'atrocités creusant encore davantage le fossé. Qui plus est, la période d'après l'écrasement de la révolution fut vécue d'une manière très différente par les Hongrois et les Roumains. Les premiers, touchés par des féroces représailles (exécutions,[10] emprisonnements), ont choisi la passivité (la marginalité volontaire) dans les affaires publiques ; tandis que pour les seconds (dès 1850) s'ouvraient des possibilités tant rêvées d'ascension et de développement sociales.

En 1861, après les échecs militaires subis en Italie (perte de la Lombardie en 1859), se posa même la question d'une transformation de l'Empire des Habsbourg (y compris du royaume d'Hongrie) en un état fédéral, prévoyant des autonomies et des droits nationaux collectifs. De ce fait, la majorité roumaine (46 députés) de la Diète de Transylvanie de 1863-1864 vota à la fois l'égalité des droits de la nation et des confessions roumaines avec les autres nations et confessions, et l'usage de la langue roumaine dans l'administration et la vie publique. Cependant, la cuisante défaite des Habsbourg à Sadowa (1866), dans la guerre contre la Prusse, permit à la noblesse hongroise un retour en force aux affaires de l'Empire.

1867 est le début d'une seconde période, marquée par le compromis historique (et d'intérêt) entre les Habsbourg, hantés par le spectre de la désintégration de l'Empire, et une noblesse hongroise ayant de plus en plus peur des paysans déshérités et des nationalités habitant le pays. De ce fait, la constitution de l'Empire austro-hongrois doit être considérée comme une occasion manquée à la fois pour l'évolution européenne de la nation hongroise, *et* pour la refondation sur des bases nouvelles des rapports nationales et/ou ethnolinguistiques dans le bassin des Carpates.

D'après István Bibó, le compromis était en réalité *« un échafaudage mensonger »*.[11] Il permettait cependant aux Autrichiens, à la dynastie et aux Hongrois de vivre imperturbablement dans leurs illusions respectives.

La raison pour laquelle le compromis peut et doit être considéré une occasion manquée dans l'histoire de la Hongrie est simple. De par sa position de force la noblesse hongroise ambitionnait de reconquérir tout le terrain perdu du pouvoir, et considérait toute concession – accordée soit au 'bas peuple', soit aux nationalités – comme un signe de faiblesse. Après 1867, l'élite hongroise fut totalement aveuglée

par l'illusion d'un état national souverain (ce qui était faux) qui entamait un développement économique spectaculaire (ce qui était en partie vrai). Toutefois des pans entiers de la population restaient enfermés dans une situation socio-économique précaire et misérable. N'ayant pas de droit de vote (censitaire et public), ils étaient entièrement marginalisés, sans aucune influence sur les affaires publiques. Ces gens là, indépendamment de leur appartenance nationale ou ethnolinguistique, en réalité ne faisaient pratiquement pas partie de la Nation.

Il n'est donc nullement surprenant que, plus d'une décennie après le compromis, paraissent déjà les premiers signes de tensions sociales. En réalité la structure féodale du régime des Ordres hongrois se révéla être un obstacle insurmontable pour la constitution d'une nation hongroise « moderne », dans le sens forgé par le 19e siècle. La Nation hongroise – de plus en plus perçue et définie comme une entité ethnolinguistique homogène – n'incluait que l'aristocratie, la noblesse (donnant la grande majorité des fonctionnaires d'État) et la bourgeoisie émergeante, représentant ainsi moins de 10% de la population. Qui plus est, les élites socio-politico-économiques hongroises de l'époque ne dépassaient pas quelques 2.000 à 2.500 familles, très fortement interconnectées entre elles. Dans ces conditions, en raison du rejet délibéré de toute idée de méritocratie, l'ascension sociale et l'intégration « nationale » devenaient assez difficiles. D'autant plus qu'elles posaient comme critère préalable l'assimilation culturelle et ethno-linguistique. De ce fait, toutes les nationalités voulant préserver ou développer collectivement leur identité propre étaient, cela allait de soi, pratiquement exclues de la Nation hongroise.

L'intégration par assimilation linguistique en revanche fonctionnait très bien pour les individus. Bon nombre d'allemands et des juifs[12] choisissaient ce chemin pour constituer finalement la majeure partie de la bourgeoisie hongroise naissante. C'était en quelque sorte le « contrat social » proposé (et imposé) par la nation/noblesse hongroise : en contrepartie d'une magyarisation intégrale ils obtenaient des droits politiques, mais surtout des pleins libertés économiques.[13] Ainsi, il est possible d'affirmer que dans la société très fortement hiérarchisée de la Monarchie austro-hongrois la place de l'individu était définie par un complexe interférence des critères de naissance, de statut sociopolitique et de culture, qui – dès les années 1880, avec l'apparition de l'antisémitisme à caractère politique – allaient dans le sens d'une perception raciale de la nation.

Cet antisémitisme c'est développé surtout en milieu catholique, tout opposé à la modernisation (perte des privilèges et de l'influence), au capitalisme, à la démocratie, au libéralisme, aux idées et idéaux socialistes, ainsi qu'à l'émancipation des juifs. On s'attaqua donc à l'élite au pouvoir et au gouvernement réputé impossible à déboulonner du Kálmán Tisza[14] qui, à long terme, se révéla assez néfaste pour la Hongrie. Pour faire oublier sa volte face politique,[15] Tisza donna libre cours au libéralisme économique, mais favorisa le despotisme, le chauvinisme, instaura le clientélisme, exigea une loyauté sans faille, et il transforma les députés de son parti en « mamelouks ». Qui plus est, il s'est attaqué aussi aux nationalités (dès 1879), en essayant de leur imposer la langue hongroise par lois successives ; tandis que l'État n'avait pratiquement aucune stratégie en ce concerne le développement d'un système

éducatif général et performant. Dans ces conditions, il n'est nullement surprenant que l'intensification du conflit magyaro-roumain fût de plus en plus perçue comme une sorte de « guerre des races »,[16] du fait que les Roumains de Transylvanie étaient les mieux organisés, avec des revendications solidement structurées, et ayant la capacité de mettre en place des structures socio-économiques et culturelles parallèles. Sans dire, qu'ils pouvaient s'appuyer aussi sur le tout nouveau royaume de Roumanie.

Le conflit était pratiquement sans issu. Car, avec l'accroissement des difficultés socio-politico-économiques, la politique de 'magyarisation'– à savoir l'imposition de la langue de l'État dans les systèmes scolaires confessionnelle des minorités – allait s'accroître, engendrant la résistance et créant de la frustration, surtout chez les Roumains. Cette politique contreproductive s'explique par une situation très prosaïque et banale: l'état hongrois n'avait tout simplement les moyens financiers pour construire des écoles d'état pour les nationalités.

Il est donc possible de dire qu'à partir des dernières décennies du 19e siècle deux processus et projets « nationaux » se superposaient sur le même territoire. Il s'agit à la fois de la construction d'un état national hongrois (un mélange des modèles français et allemand), restant toutefois prisonnier des structures et de la mentalité sociale féodales et nobiliaires,[17] *et* de la construction d'une identité nationale roumaine, refusant l'assimilation, exigeant des droits collectifs et une meilleure participation à la vie publique. Mais cela heurtait naturellement de front la conception ethnoculturelle et linguistique de la Nation, ainsi que la sacro-sainte unité territoriale.[18] C'est la raison pour laquelle la Hongrie, composante d'un Empire très vaste, n'a pas su et pu se forger ni une nation hongroise moderne, ni une méta-Société. Les élites hongroises de l'époque en portent incontestablement la responsabilité, puisqu'elles furent en position de force.

Dans cette période de la Monarchie un mécanisme très complexe de multiple marginalisation fut donc mis en place.

- Dans le champ politique, par un système de vote très inégalitaire qui instrumentalisait les régions où les minorités nationales étaient majoritaires pour favoriser le parti au pouvoir, on marginalisait continuellement l'opposition qui rejetait le compromis de 1867. Qui plus est, l'acception de ce compromis était le *sine qua non* de toute carrière et réussite politique et administrative.
- Dans le champ socio-économique personne ne s'intéressait aux pauvres, exclues de tout et pratiquement sans droits. Même ceux de langue maternelle hongroise n'appartenait que virtuellement et du point de vue de la rhétorique politique à la Nation.
- Dans le champ religieux fonctionnait un système de trois niveaux, définissant des droits et des reconnaissances à géométrie variable. Il y avait les confessions légalement établies (catholique, luthériens, réformée), celles reconnues (par exemple, les orthodoxes) et celles tolérées. Mais l'égalité des droits ne signifiait nullement l'égalité dans les faits. Ainsi, parmi les confessions légalement établies, l'église catholique – pilier solide de la dynastie des Habsbourg – jouissait d'une situation très

privilégiée, quasiment d'un statut d'Église d'État. Il n'est donc nullement surprenant que dans ces conditions l'église gréco catholique roumaine de Transylvanie a beaucoup perdu de son prestige et influence sociale en faveur de l'église orthodoxe, dont la marge de manœuvre – de par son autonomie – était plus grande.

- Dans le champ ethnolinguistique l'usage de la langue des minorités nationales était relégué dans la famille et les églises. Leur système éducatif était entièrement confessionnel. C'est pourquoi quand l'état hongrois – par lois successives – tenta d'imposer l'usage et l'apprentissage du hongrois, il se heurta à une opposition farouche, surtout de la part de l'église orthodoxe roumaine qui y voyait, à juste titre, des violations répétées de son autonomie.

Pour tirer une conclusion partielle, il faut se rendre à l'évidence que cette période de la Monarchie austro-hongrois (1867-1918) est d'une importance capitale pour un bon nombre de pays de l'Europe centrale (Slovaquie, Roumanie,[19] Hongrie, Serbie, Croatie). Elle a fondée une certaine perception (frôlant le racial) de la nation, une culture politique exclusiviste et des mécanismes d'exclusion savamment élaborés qui – avec des apports spécifiques incontestables – persistent cependant jusqu'à aujourd'hui. C'est pourquoi les analyses historiques comparatistes sont possibles et ont de la relevance.

Après la première guerre mondiale la Hongrie fut pratiquement « débarrassée » de ses problèmes de nationalités. Le régime « contre-révolutionnaire » de Horthy, qui s'est mis en place, élabora une nouvelle conception – cette fois raciale – de la Nation,[20] tout en préservant les structures féodales de la société. Si le critère ethnolinguistique garda son importance, la perception de la Nation comme une communauté exclusivement ethnique commençait déjà à émerger. Il va sans dire que les grands perdants de ce changement de paradigme national furent les Juifs, dont on n'avait plus besoin pour s'assurer la majorité magyare dans le pays. Qui plus est, ils se retrouvèrent dans la posture du bouc émissaire, comme cause et explication facile pour les malheurs de la nation hongroise; notamment pour la tentative républicaine ratée (1918) et pour l'éphémère République des Conseils (1919). Comme les anciens fonctionnaires, intellectuels et nobles affluaient par dizaines de milliers des territoires que la Hongrie avait perdus par les traités de paix de Paris, l'objectif de la marginalisation sociopolitique des Juifs était de faire place à tous ces gens, et de faciliter leur intégration dans une société en reconstruction.

Dans ce processus, qui culminait avec les lois antijuives des années 1938-1942, le baptême chrétien perdit son universalité, car même les juifs baptisés tombaient sous les coups de ces lois. La langue hongroise et l'appartenance à une confession chrétienne se révélèrent insuffisantes. Les Juifs furent définis de par leur ascendance israélite. Dès lors, l'état de droit, l'égalité civique et le respect de la propriété privée s'effritaient progressivement. Les Juifs furent non seulement marginalisés, mais progressivement exclus, pour être finalement exterminés, dans leur grande majorité.[21]

Après la seconde guerre mondiale le bolchevisme hongrois continua sur cette même lancée. On changea juste les critères d'exclusion et de marginalisation. Au lieu et à la place des critères ethniques on utilisa des critères d'origine sociale, qui

permettaient aussi les spoliations. Qui plus est, on essaya également de redéfinir la nation, mais dans une perspective beaucoup plus internationaliste.

Aujourd'hui ces trois expériences sociopolitiques se superposent, cohabitent même, en Hongrie. C'est pourquoi une grande confusion règne au niveau de la conceptualisation de la nation et de l'identité nationale, aggravée en plus par une profonde crise économique, politique, sociale et morale, qui donne le sentiment d'un avenir inconnu, incalculable et incertain. Comme l'époque de la Monarchie est redevenue le modèle à suivre, on ne doit pas s'étonner non plus que les mécanismes de marginalisation tournent aussi à plein régime.

## Conclusions

D'un point de vue de l'analyse et de la compréhension des mécanismes d'exclusion sociopolitique le cas hongrois est certainement spécifique – de par le fait de son histoire –, mais certainement pas très particulier dans le contexte de l'Europe centrale et sud-orientale. Il montre à quel point l'histoire des peuples, des langues et des cultures de cette partie du continent européen est en interaction, et à quel point ces histoires nationales spécifiques s'enchevêtrent. Il est impossible de les comprendre séparément et isolées. C'est pourquoi il faudrait les étudier – et surtout les enseigner – dans un contexte plus large, et dans une approche pluridisciplinaire.

Que conclure ? De toute évidence la marginalisation et/ou l'auto-marginalisation est à la fois un moyen d'autodéfinition identitaire et de défense – ou de rejet – d'un système sociopolitique (voir même religieux) en place. Dans ces conditions deux grandes questions se posent :

- Peut-on définir le Soi sans opposition à l'Autre, qui souvent est à un pas de son rejet ?
- Est-il réellement possible de construire un système socio-politico-religieux sans aucune marginalisation ?

[*] **Cette étude a été préparée dans le cadre du projet de recherche *« The relationship between the historical churches and the Jewish community in Czechoslovakia and Hungary from 1920 until the Holocaust »*, financé par le Task Force for International Cooperation on Holocaust Education, Remembrance, and Research (http://www.holocausttaskforce.org/index.php).**

## NOTES ET RÉFÉRENCES BIBLIOGRAPHIQUES

[1] Ces termes interchangeables définissent en réalité toujours le groupe.

[2] I. Bibó, *Misère des petits États d'Europe de l'Est.* (Librairie européenne des idées), Paris Albin Michel, 1993, 160.

[3] Voir par ex. D. Marilyn, *The Emergence of Monasticism. From the Desert Fathers to the early Middle Ages*, Blackwell Publishers, Oxford – Malden (Mass), 2007.

[4] Voir par ex. M. Molnár, *Histoire de la Hongrie.* (Tempus 78), Paris : Perrin, 2004.

[5] Voir par ex. J. Bérenger, *Histoire de l'Empire des Habsbourg : 1273–1918*, Paris : Fayard, 2004 ; J. Bérenger & Ch. Kecskeméti, *La Hongrie des Habsbourg*, Vol. 1-2, Rennes : Presses Universitaires, 2010.

[6] Voir par ex. Z.I. Tóth, *Az erdélyi román nacionalizmus első százada, 1697-1792* [=Le premier siècle du nationalisme roumain], Pro-Print, Csíkszereda, 1998; M. Păcurariu, *Pages de l'histoire de l'Eglise roumaine: considérations au sujet de l'uniatisme en Transylvanie*, Bucarest, 1991.

[7] L'église catholique d'Hongrie a toujours gardé sa fidélité et son attachement à la dynastie des Habsbourg, même entre le deux guerres mondiales.

[8] Voir G. Héraud, «Nationalismes comblés et nationalismes frustrés. Pour un traitement équitable de toutes les nations», dans *L'Europe centrale et ses minorités: vers une solution européenne?* Sous la direction de A. Liebich et A. Reszler, Paris, 1993, 187–194.

[9] Voir par ex. D. Prodan, *Supplex Libellus Valachorum or The Political Struggle of the Romanians in Transylvania during the 18th Century*, Bucharest, 1971.

[10] 13 hauts commandants d'origine ethnique très diverse de l'armée révolutionnaire hongroise furent exécutés le 6 octobre 1849 à Arad.

[11] I. Bibó, *op.cit.*, 395.

[12] Les Juifs ont optés pour la langue hongroise, y compris dans le culte, assurant ainsi une relative majorité à la population magyarophone dans un pays multiethnique et pluriconfessionnel.

[13] Ces libertés ont toutefois permis à beaucoup de Roumains de Transylvanie l'embourgeoisement, l'amélioration de leurs conditions de vie et le développement culturel.

[14] Pour une analyse sans concessions voir G. Gratz, *A dualizmus kora. Magyarország története 1867-1918* [=L'époque dualiste. L'histoire de la Hongrie], Vol. I, Magyar Szemle Társaság, Budapest, 1934 ; reprint : Akadémiai Kiadó, Budapest, 1992, 219–252.

[15] D'un farouche opposant au compromis de 1867 il est devenu son plus ardent défenseur. C'était le prix à payer pour être nommé premier ministre hongrois par François Joseph.

[16] Voir par ex. G. Beksics Gusztáv, *A román kérdés és a fajok harcza Európában és Magyarországon* [=La question roumaine et la guerre des races en Europe et en Hongrie], Budapest : Athenaeum, 1895.

[17] Jusqu'en 1944 il allait pratiquement de soi que la riche grande bourgeoise hongroise (dont beaucoup de Juifs) obtient (par mariages, par ex.) ou achète des titres de noblesse (généralement celui de baron), pour pouvoir s'intégrer socialement dans l'élite traditionnelle (mais appauvrie) du pays.

[18] Ces conceptions ne cessent de dominer les sociétés et les États de l'Europe centrale et sud-orientale.

[19] Beaucoup de personnes qui, dans la seconde moitié du 19e siècle, ont fait carrière en Roumanie, ou sont devenues des membres influents de l'élite socio-politico-intellectuelle, furent originaires de Transylvanie.

[20] Loi dite de *numerus clausus* de 1920 qui limitait l'admission des étudiants d'origine juive dans les Universités.

[21] Voir R.L. Braham, *The Politics of Genocide. The Holocaust in Hungary.* Vol. I-II, 2nd enlarged and revised edition, New York : Columbia University Press, 1994.

# Racial Discrimination and Social Marginalisation in Ralph Ellison's *Invisible Man*

**Laviniu Costinel LĂPĂDAT**
***University of Craiova (Romania)***
***Faculty of Letters***
<lapadat_laviniu@yahoo.com>

**ABSTRACT**

This study aims at exemplifying the discourse on race, marginality and otherness. On many occasions the truth simply cannot shatter powerful dark barriers but one has to rejoice in the fact that it has the ability to sneak through the cracks, evade all obstacles and emerge from the depths intact, uncompromised, uncompromising and redemptive. Ralph Ellison had the audacity to bravely tread on perilous and unconquered cultural ground, expecting to create not just art but a sturdy legacy of social and racial triumph against malicious adversity. He knows there is a great an substantial evil lurking behind the masks of his peers yet he chooses to believe that evil can be overpowered, that we can find the strength to love and respect our differences, embrace our God given complexity, and not just barely coexist but thrive and create magnificent things together. He believes, and we must applaud him for that, it could all be the beginning of a very beautiful and productive friendship.

**KEYWORDS:** *truth, discrimination, conflict, marginalisation, race*

The convoluted, depictive transformational architecture that deals with the moral and sentimental evolution and education of the invisible man inside the beautifully regulated structural framework of the novel, accurately presents the gradual stages of a bildungsroman, challenging the reader to navigate through the inventory of complexity and paradoxes, see beyond arbitrarily appointed patterns of deception and be an integral part of a journey *ex umbris ad lucem*.

Before the protagonist's expedition can begin we are compelled to examine his humble days as a docile apprentice before the cruel and relentless lessons of life. During his youth, his early years he is deprived of a strict, powerful sense of personal identity, and as a consequence of this incumbent reality he will automatically take refuge within the confines of his people's history and traditions, while at the same time having to confront and combat the grotesque preconceptions and gregarious, stereotypical views of the morally-compromised white people lurking in obstinate control, who viewed not only him but all blacks as untermenschen, as a category of subhuman beasts of burden to be used and discarded at will, negating any spiritual, moral or constitutional principle. His odyssey is actually a consequence of a generally applied methodology that seeks to keep blacks constantly on the run, persecute

them, do away with their right to pursue happiness, uproot them and mangle their logic of harmony and communal commitment:

> That night I dreamed I was at a circus with him and that he refused to laugh at the clowns no matter what they did. Then later he told me to open my brief case and read what was inside and I did, finding an official envelope stamped with the state seal; and inside the envelope I found another and another, endlessly, and I thought I would fall of weariness. "Them's years," he said. "Now open that one." And I did and in it I found an engraved document containing a short message in letters of gold. "Read it," my grandfather said. "Out loud."
>
> "To Whom It May Concern," I intoned. "Keep This Nigger-Boy Running."
>
> I awoke with the old man's laughter ringing in my ears.
>
> (It was a dream I was to remember and dream again for many years after. But at that time I had no insight into its meaning. First I had to attend college.)
>
> (Ellison, 1952: 28)

Aside from the obvious association of our existence to a show, a spectacle on a great stage of deception we can either enjoy or in this case disavow and reject, this dream sequence is just a factual, retro-cognitive and even pre-cognitive recalibration of realistic fears and underlying threats. The dream state is a fabulous facilitator of analytical means and methodologies which are only available to us on a subconscious or even an unconscious level. In the deepest recesses of his mind, the invisible man is all too aware of the rough times ahead, he knows the darkness of men's hearts but he cannot bring himself to admit it, so the protective mechanisms of his intellect issue this threat repetitively, using the familiar image of his grandfather to be the bearer of bad news and instill some sort of enhanced awareness which can endow him with the internal fortitude he needs to deal with the inevitable threats of the future.

The warnings in this almost prophetic dream will come to fruition, and indeed valuable years of his life will have been wasted, stolen even, not only by whites but also by one of his own people, like the malefic Dr. Bledsoe who is nothing less than a Judas, a destroyer of the righteous. The journey of the protagonist north, to New York will see the commencement of his true development and road to genuine leadership. Ralph Ellison even procures a symbol of transcendence to signal his entrance inside his new adoptive world:

> I crossed a bridge in the fog to get there and came down in a stream of workers. Ahead of me a huge electric sign announced its message through the drifting strands of fog:
>
> KEEP AMERICA PURE
> WITH
> LIBERTY PAINTS
>
> Flags were fluttering in the breeze from each of a maze of buildings below the sign, and for a moment it was like watching some vast patriotic ceremony from a

> distance. But no shots were fired and no bugles sounded. I hurried ahead with the others through the fog.
>
> I was worried…
>
> (*Ibidem*: 159)

Coming to the Big Apple is not exactly the sacrosanct experience the protagonist envisioned. He not only crosses the bridge between his old world and his new one but he also enters a new stage in his preparation. Scarred, shamed and burdened by the encumbrances of his previous existence, he enters his new world with great expectations only to find a different, more complex version that preserves the same status quo. The fog, the symbolism associated with his being nothing than a meaningless cog in a stream of workers walking like zombies towards a maze of buildings utterly annihilates his sense of hope. Racism is an integral part of this new society as well, but it boasts a superior form of camouflage, appearing almost industrialized, an institution unto itself.

The subliminal messaging is clear for all to see, the restrictive, racial objectives of the nation are evidently delineated, and nobody is willing to roll out the red carpet for a man whose racial, educational, social and background make him a designated target rather than a designated leader. Being part of a new version of chronotope appearing to display even more cruelty than previously thought possible, is a double edged sword. On the one hand the various strains and external aggressions take their toll on the protagonist, draining him of life and humanity, yet on the other hand he seems to always manage to restore himself and somehow emerge stronger and wiser than ever before. One might view him as a battle hardened veteran whose various close encounters with death and subsequent rebirths/existential reboots have made him almost impervious to its destructive allures:

> They were around me now, inspecting my body, and I watched with growing bewilderment, thinking, what is a factory hospital?
>
> I felt a tug at my belly and looked down to see one of the physicians pull the cord which was attached to the stomach node, jerking me forward.
>
> "What is this?" I said.
>
> "Get the shears," he said.
>
> "Sure," the other said. "Let's not waste time."
>
> For now that it appeared that I was being freed, I dared not believe it.
>
> (*Ibidem*: 199)

The protagonist's near brush with the Grim Reaper sees him lying in a hospital bed, about to be born again if we are to take into consideration that the cord he has in his stomach can signify an umbilical cord. One would hope his being in a hospital under the care of dedicated medical professionals would bring some peace and trust to the invisible man, yet that could not be further from the truth. He is not healed, he is simply patched up and subjected to gruelling medical experiments by torturers who hide behind the oaths they have so clearly desecrated though their absence of ethics, professionalism and utter lack of emergent goodness.

The second episode of rebirth is realized after he successfully establishes himself as a well-respected orator through his inspirational speeches. His transmutation from follower to leader, from unseen to seen is yet another milestone in the character's development, staying true to the bildungsroman procedural practices:

> Just ahead I saw a car pull up and a man leap out with a physician's bag.
> "Hurry, Doctor," a man called from the stoop, "she's already in labor!"
> "Good," the doctor called. "That's what we've been waiting for, isn't it?"
> "Yeah, but it didn't start when we expected it."
> I watched them disappear inside the hall. What a hell of a time to be born, I thought. At the corner I joined several people waiting for the lights to change.
> (*Ibidem*: 234)

Ellison did not include this scene in the novel to mention the birth of some random, insignificant baby. He did it to suggest yet another rebirth of the protagonist into a realm of elaborate augmented adversity. The invisible man feels sorry for the poor baby about to see the light of day during such hard times, but in effect he actually feels sorry for himself considering the ordeals ahead of him still.

The stages of evolution in *Invisible Man* also include a coherent acknowledgement of religious tradition. This spiritual legacy of epiphany is transmitted by once again channelling the voice, or at least the existential estimations of the jaded grandfather who in this case appears to demonstrate some partial reconciliation with the potential of human nature to go towards the light and abandon the darkness of the past:

> Perhaps the sense of magic lay in the unexpected transformations. "You start Saul, and end up Paul," my grandfather had often said. "When you're a youngun, you Saul, but let life whup your head a bit and you starts to trying to be Paul—though you still Sauls around on the side."
> No, you could never tell where you were going, that was a sure thing. The only sure thing. Nor could you tell how you'd get there—though when you arrived it was somehow right.
> (*Ibidem*: 310)

As far as truly inspirational renditions of human transformation go, it doesn't get any better than the story of Saul of Tarsus. From a merciless persecutor of Christians he became one of God's greatest champions and saints, a true fidei defensor as a result of Christ's decision to redeem him and raise him from perdition. In the case of Saul who would later become Paul, the transformation is all encompassing and utterly irreversible. This is perhaps the absolute prerogative of saints, but in normal cases we are only left with an almost unreachable standard of perfection. The fulfilment of the Saul/Paul transformational paradigm is without a doubt the dedicated objective of any bildungsroman worth its salt. However it's all a situation of easier said and done, as ordinary people, regardless of their progress and evolution still carry the burden and memory of their darkness with them. Try as they may they can only

silence the inner Saul rather than completely annihilate him, still navigating through the fear that one day they may, shatter and regress, let the proverbial genie out of the bottle, and see their entire life's work compromised. This amplified mindfulness is a positive element actually, our greatest defence against the remnants of our dark side because as Publius Flavius Renatus put it *"Those who seek peace had better prepare for war."* We need not be pessimistic, but simply cautiously optimistic and trust that the light has a way of finding us in even the darkness of holes, and renew the just paths of life towards mercy, truth and uncompromising justice.

Within the developmental framework of *Invisible Man* one can clearly ascertain a dual epistemology of evolutional patterns which stem from both negative and positive interventions. The male tormentor characters in the novel like Norton, Bledsoe, Brother Jack or Ras are the ones who push the protagonist to his very limits, forcing him to either adapt or die, but it is the character of Mary Rambo who provides the redeeming light, the uniquely feminine force of counterbalance which guides our hero towards the path of righteousness and inspirational leadership. Mary is the only indispensable character with respect to the evolution, the positive transformation of the novel. She heals not only the protagonist's broken body but also his ravaged soul, offering shelter, protection, both motherly and Christian love to a man she has never met before. Remove any villain from the equation and the narrative will compensate for his absence, yet if we remove the loving Mary, everything would come crumbling down around the protagonist, without his moral compass he would succumb to the power of constricting and overwhelming evil.

> And looking like that, you must be worse off even than you look, and pulling me now saying, Here's my house right here, hep me git him up the steps and inside, you needn't worry, son, I ain't never laid eyes on you before and it ain't my business and I don't care what you think about me but you weak and caint hardly walk and all and you look what's more like you hungry, so just come on and let me do something for you like I hope you'd do something for ole Mary in case she needed it, it ain't costing you a penny and I don't want to git in your business, I just want you to lay down till you rested and then you can go. And the fellow taking it up, saying, You in good hands, daddy, Miss Mary always helping somebody and you need some help 'cause here you black as me and white as a sheet, as the ofays would say.
>
> (*Ibidem*: 205)

When he arrives at Mary's house the protagonist finds himself in a deplorable physical and mental state following his accident at the factory, and the inhuman medical experiments he was subjected to in the hospital. He is an utterly defeated man who has nothing left to give, a human husk awaiting the witching hour, on the brink of depletion, depression and illness. Mary, whose name carries with it obvious Biblical significations, is not only the embodiment of motherhood but also a shining example of selfless, innate human goodness. She tells the poor man in need that maybe, someday he might do something for her, not to condition her help in any way, she says it in order to make it easier for the protagonist to accept her charity and hospitality, bypassing certain elements of male pride that could absurdly intervene and reject

assistance or pity even under such dire circumstances. By treating him like a wounded child she by no means emasculates or undermines him. The woman helps speed his healing and recovery by helping him regress to a time of innocence, liberated from the torments and aggressions of real life. She will let him slumber in this state for as long as it takes, and when the time comes when he will have been completely restored and renewed, more powerful than ever before, he will find the strength to leave the nest on his own, and once again confront the real world:

> I might as well admit right now, I thought, that there are many things about people like Mary that I dislike. For one thing, they seldom know where their personalities end and yours begins; they usually think in terms of "we" while I have always tended to think in terms of "me"—and that has caused some friction, even with my own family. Brother Jack and the others talked in terms of "we," but it was a different, bigger "we."
>
> Well, I had a new name and new problems. I had best leave the old behind. Perhaps it would be best not to see Mary at all, just place the money in an envelope and leave it on the kitchen table where she'd be sure to find it. It would be better that way, I thought drowsily; then there'd be no need to stand before her and stumble over emotions and words that were at best all snarled up and undifferentiated.
>
> The room was cold. I listened to the night sounds of the house. The clock ticked with empty urgency, as though trying to catch up with the time.
>
> (*Ibidem*: 258)

There comes a time for any adolescent to leave the safety and protection of the parental home and become a man, be powerful and independent, start a personal legacy outside the shadow of one's loving and doting parents. Before the training wheels come off however, we bear witness to one last act of youthful rebellion and naïve exuberance. Though Mary is just goodness incarnate, a splendid example of a surrogate mother, this reality does not exempt her from having a partially ungrateful son. Like most parents before her she must sooner or later come to terms with teenage rebellion, a time when you can no longer contain the energy and ambition of the child, when your own personality becomes a limitation rather than an example for the human being under your tutelage. It is true that parents seldom get the recognition they deserve, yet we must realize that in the deepest recesses of his heart, the protagonist loves and acknowledges Mary for her role. His attitude of paying her back and distancing himself from her is just the sign that he is once again a man, spurred on by all the pride and folly which typically dominate the male ego. He loves her dearly, but it is time for him to be on his own and a touchy-feely parting of ways would perhaps be too much to handle, emotionally speaking.

One last detail worth mentioning entails temporal re-synchronicity. Living under Mary's care and maternal protection takes him outside the normal flow of temporal alignment. His complete healing means that the timeline can once again be restored, taking him from destitute child to independent man, and the empty urgency of the clock is just a facilitator of re-adaptation and temporal recalibration.

The protagonist's moment of ultimate development is triggered by his decision to go underground and navigate through his interior of personal uncertainty:

> In going underground, I whipped it all except the mind, the mind. And the mind that has conceived a plan of living must never lose sight of the chaos against which that pattern was conceived. That goes for societies as well as for individuals. Thus, having tried to give pattern to the chaos which lives within the pattern of your certainties, I must come out, I must emerge. And there's still a conflict within me.
>
> (*Ibidem*: 473)

An all-out psychological purge bugles the inherent emergence of a fully congealed, and renewed individual who is able to meet the new challenges of life head on, unburdened by the discarded encumbrances of the past, eager to decipher the pattern of uncertainties and extinguish the flame of conflict still residing inside. He wants his experiences to provide a blueprint on a larger scale of society, hoping some redemptive good can come out of all his trials and tribulations. His achievements and realizations assert that man cannot and must not be enslaved by exterior, arbitrarily imposed limitations having to do with nefarious agendas. We must look towards the stars if we want to remove ourselves from the mud and the words of Ralph Ellison encompass the adequate dimension of our robust humanity and the conclusion of this bildungsroman:

> Yes, but what is the next phase? How often have I tried to find it! Over and over again I've gone up above to seek it out. For, like almost everyone else in our country, I started out with my share of optimism. I believed in hard work and progress and action, but now, after first being "for" society and then "against" it, I assign myself no rank or any limit, and such an attitude is very much against the trend of the times. But my world has become one of infinite possibilities. What a phrase—still it's a good phrase and a good view of life, and a man shouldn't accept any other; that much I've learned underground. Until some gang succeeds in putting the world in a strait jacket, its definition is possibility. Step outside the narrow borders of what men call reality.
>
> (*Ibidem*: 470)

## BIBLIOGRAPHY

Callahan, J.F. (2004). *Ralph Ellison's* Invisible Man. New York: Oxford University Press.

Ellison, R. (1952). *Invisible Man*. New York: Random House.

Gates, H.L. (1988). *The Signifying Monkey: A Theory of African-American Literary Criticism.* New York: Oxford University Press.

McSweeney, K. (1988). *Invisible Man: Race and Identity.* Boston: Twayne.

O'Meally, R. (1980). *The Craft of Ralph Ellison.* Cambridge: Harvard University Press.

# Borders and Corners: An Impeccable Variation

**Adriana LĂZĂRESCU**
***University of Craiova (Romania)***
***Department of Applied Modern Languages***
<adriana_3003@yahoo.com>

**ABSTRACT**

We live in a time of change and English for Specific Purposes has attained superior status in the academic preoccupations of recent years. The aim of this paper was to determine whether Business English qualifies in the league of the utterly necessary and helpful tools of knowledge for the actors on the business stage of Craiova, Romania. There were two groups of participants taken into consideration, both of them operating in the business field of Craiova. A first group was represented by students who follow an economics career at the University of Craiova, while the second group was represented by businessmen and businesswomen who use English in their every day work. Results showed that, nowadays, Business English is still cornered by business students and, at the same time, it is highly valued by business people who are presently stretching their borders of knowledge. English for Specific Purposes, in general, and Business English, in particular, may gradually leave the realm of marginal studies, and embrace the so long desired attribute of core studies.

**KEYWORDS**: *Business English, business students/people, language, marginal study, core study*

## Introduction

During the past 20 years, Business English has gradually entered the university classrooms in Romania and has gained status among both students and business people. The English classes offered by Romanian Faculties of Economics and Business Administration have left the acknowledged features of general English teaching and are now focused on the specific vocabulary used in real-life business situations.

Moreover, the ability to acquire specific language information both on economics as a science and on business has motivated economics students to further struggle in order to overcome the superficial approach of the Business English class and to focus on actual business vocabulary and patterns.

Most researchers seem to agree that Business English should not be considered a marginal study of the English language, but an essential tool for business people to be able to grasp the realities of their commercial, negotiation and managing activities and for business students in order to be able to better understand the concepts and transactions they are to perform in their future jobs.

At the beginning of their study, *Teaching Business English*, Ellis and Johnson (2003) made the clear cut distinction between the two categories of learners Business English teachers have to deal with: job-experienced language learners such as managers, accountants, or simply office staff in general, and pre-experience language learners such as students attending the economics courses of colleges or universities. As far as teaching methods, approach and resources are concerned, there are numberless varieties between teaching target trainees in these two groups. However, the same impetus is placed on the importance of Business English knowledge at the workplace:

> We think it is important to put the learner at the centre of the teaching process. With professional, job-experienced learners, this means exploiting their knowledge and experience both for content and as a source of motivation. Pre-experience learners may not have the same hands-on experience of business procedures, but they do have a developing knowledge of business theory and standard practices, and, presumably, an interest in business topics which can be very valuable in the language learning classroom.
>
> (Ellis & Johnson: XV)

Business information is thus highly valued when teaching Business English, as it adds an aura of practicality to the course. Practicality was also the key objective in *New International Business English* (2007) by Leo Jones and Richard Alexander, and *Business Vocabulary in Use* (2002) by Bill Mascull, two Business English textbooks which offer a rich variation of business vocabulary practice, using both examples and authentic materials. The conversational style of business people was coined by Blaine Goss (1983: 115), who outlined the desiderata of the entire business world to dominate an encouraging attitude towards language.

Jones and Alexander (2007) defended the idea that *"English is the major means of communication between business people in different countries"* (2007: 6). Vivian Cook talked about the dominance of English in the international space and the importance of good interaction among people, native speakers or non-native speakers, at work:

> The reasons for acquiring super central languages depend on the uses of languages, such as Hebrew for the Jewish faith and Arabic for Islam; the native speaker is of marginal relevance; the location may be anywhere where the language is used in this way, say synagogues or mosques across the globe. The reasons for acquiring the hyper central language are the global demands of work; international business becomes difficult without English and the native speaker is only one of the types of people that need to be communicated with.
>
> (2008: 191)

Kennedy and Bolitho (1990) stated that there were two major parts of English as a foreign language: on the one hand, there was English for Academic Purposes, which was meant to provide students with the skills needed in order to be able to pursue their academic work successfully; and on the other hand, there was English for Occupational Purposes, which was meant to concentrate on the development of those

skills that various occupations require. This division further developed the categorization of Business English learners made by Ellis and Johnson (2003) and invited to language status enhancement in Faculties of Economics.

However, there has been no study on the impact and importance of the Business English courses in Craiova, Romania. The purpose of this paper was to determine whether Business English is seen as a marginal study of English by students attending the Faculty of Economics and Business Administration, on the one hand, and by business people in two important companies, on the other hand. The results of this study may be useful for faculties which have Business English courses in their curricula and for companies in Romania which need both orientation and impetus to support Business English classes for employees.

## Method

Two groups of interviewees were selected. One group was formed by students attending the Faculty of Economics and Business Administration of the University of Craiova and the other was formed by some members of the staff of two Sales companies in Craiova, Romania. Both Sales companies demanded that every step be taken to preserve their anonymity in this research paper.

In the first group there were 50 subjects and the second group had 50 subjects as well. Students were selected from all specializations given at the Faculty of Economics and Business Administration, while the business people from the two Sales companies were both persons holding senior positions and simple members of the staff.

Two questionnaires were designed afterwards, one for the first group and one for the other. Each questionnaire had ten questions with multiple choice answers. All questions had as a main target testing the subjects' interest in Business English, their opinion on the importance of their knowledge of Business English either in their job or in their future job, how many Business English classes they attended, and their opinion on the practicality of the Business English course.

Both groups were interviewed in September 2012. Both students and members of the staff of the two Sales companies were given the questionnaire on a voluntary basis. The people interviewed were all between the ages of 19 and 45. They were all informed about the purpose of this research and they agreed to participate in this study. The interview was conducted in English. All interviewees needed only a few minutes to choose their answers and their choices were not made in a team. The subjects had to select only one answer for all ten questions and they could also comment or argument their answer.

## Results

The results of both questionnaires (**Questionnaire 1** – for pre-experience learners and **Questionnaire 2** – for job-experienced learners) indicated a high level of interest in Business English study:

**Questionnaire 1**

**QUESTIONNAIRE FOR PRE-EXPERIENCE ADULT LEARNERS**

**1. Do you consider Business English important in your future job?**
A. Very important 84%
B. Important 9%
C. Not important 7%

**2. As a future businessman/businesswoman, are you more interested in studying Business English or General English?**
A. Business English 98%
B. General English 2%

**3. How often do you expect to use Business English at work?**
A. Every day 74%
B. Once a week 10%
C. Seldom 5%
D. Never 1%

**4. Would you like to attend Business English classes at work?**
A. Yes 100%
B. No 0%

**5. Have you ever attended Business English classes before becoming the student of the Faculty of Economics and Business Administration?**
A. Yes, I have 0%
B. No, I haven't 100%

**6. What skills are you the most interested in? (choose only one)**
A. Speaking 82%
B. Writing 7%
C. Reading 0%
D. Listening 11%
E. Grammar 0%

**7. Since you are presently attending Business English classes at the university, do you think you will need to attend other Business English classes at your future job?**
A. Yes 61%
B. No 39%

**8. How useful do you think Business English classes will be for the company you will work in?**
A. Very useful 74%
B. Useful 15 %
C. Not so useful 8%
D. Useless 3%

**9. Do you think that your future manager should also have a good command of Business English?**
A. Yes 93%
B. No 7%

**10. Do managers in your country normally attend Business English classes?**
A. Yes 63%
B. No 37%

It is essential to emphasize the fact that none of the students interviewed attended Business English classes before coming to university. This important detail offers pre-experience learners an even greater impetus in studying the language of business people and in discovering how it is that business in done in English.

Thus, 84% of interviewed students considered that Business English would be important in their future jobs, 98% were more interested in studying Business English and not General English and 100% said they would like to further study Business English at work. These high percentages indicate that pre-experience learners place the study of Business English at the heart of their core studies and acknowledge the numberless benefit of having a good command of Business English as future business specialists.

## Questionnaire 2

**QUESTIONNAIRE FOR EXPERIENCED ADULT LEARNERS**

**1. Do you consider Business English important in your job?**
A. Very important 100%
B. Important 0%
C. Not important 0%

**2. As a businessman/ businesswoman, are you more interested in studying Business English or General English?**
A. Business English 95%
B. General English 5%

**3. How often do you use Business English at work?**
A. Every day 97%
B. Once a week 3%
C. Seldom 0%
D. Never 0%

**4. Would you like to attend Business English classes at work?**
A. Yes 100%
B. No 0%

**5. Have you attended Business English classes since you became an employee?**
A. Yes, twice a week for the last few years as part of a Business English classes programme offered by my company 82%
B. Yes, once a week for the last few years as part of a Business English classes programme offered by my company 5%
C. Yes, once a week for the last few years as individual study 7%
D. No, I haven't, but I am going to 6%
E. No, I haven't and I do not have the intention to start now 0%

**6. If you have attended Business English classes, can you say they have helped you do your job better?**
A. Yes 100%
B. No 0%

**7. If you have attended Business English classes, would you like to attend other Business English classes in the future?**
A. Yes 100%
B. No 0%

**8. How useful do you think Business English classes are for your company?**
A. Very useful 97%
B. Useful 3%
C. Not so useful 0%
D. Useless 0%

**9. Does your manager attend or has you manager ever attended Business English classes?**
A. My manager attended Business English courses in the past but not anymore 0%
B. My manager attended Business English courses in the past and he still does 100%
C. My manager is attending Business English courses for the first time 0%
D. My manager has never attended Business English courses 0%

**10. Do managers in your company normally attend Business English classes?**
A. Yes 100%
B. No 0%

Both students and business people indicated that Business English is essential at the workplace. When asked about their opinion on the importance of being able to speak Business English at work, 84% of students answered it was very important. As far as job experienced adults are concerned, they unanimously considered it was very important. The 100% in this question is explained by the fact that both companies that agreed to participate in this study are multinationals and their employees must be able to do their jobs in English on a daily basis. As a major means of communication, English represents the connection between their company's headquarters and its subsidiaries. Taking into consideration the fact that all Romanian management teams have their official documents translated into English and circulate them as such among themselves, it is essential, then, to use a correct Business English code and to be able to understand and to produce good English at work.

Furthermore, pre-experience and job-experienced learners were aware of the fact that if they need to work in a subsidiary of a multinational or global company, they must have a good command of Business English. The job-experienced interviewees agreed that their aim in studying Business English was not only to be able to communicate with the headquarters of their companies, which were based in the United States, but also with non-native speakers of English – their business partners in Europe, for example. That is why they are also opened to the study of International English.

## Conclusions

There is, though, at least one very important difference between pre-experience learners and job-experienced learners. Pre-experience learners do not have a clear idea of what precisely they need to study as far as Business English is concerned so that they should be able to do their future jobs in English. Students learn economics and business concepts at the same time with the specific English language taught in class. At this level, Business English seems to be tackled in such a way as to fit

students' future needs. But it is the teacher and her resources that represent the greatest exposure to real-life business situations. So, the Business English teacher must know what exactly is considered essential information and to teach specific vocabulary and patterns. Job-experienced learners, on the other hand, are fully aware of the economics and business concepts they operate with at work in Romanian and expect the Business English course to be enlightening on the part of the correspondence Romanian-English. Job-experienced learners need to be able to transfer their ability of doing their job in Romanian to the same, or almost the same, ability of doing their job in English. For them, English is an invaluable tool and, thus, they struggle to attain a level which to allow them to understand and speak good Business English.

The findings are encouraging. Business English is not considered a marginal study of English and, in conclusion, it should be treated as such in universities and in companies. Business people cannot be fully proficient in their job without having a good command of Business English. And Business English is very difficult to be known and used without a proper study programme; a study programme designed by professionals – teachers of Business English with a clear grasp of economics and business knowledge themselves.

## BIBLIOGRAPHY

Cook, V. (2008) *Second Language Learning and Language teaching*. London: Hodder Education.

Ellis, M. & Johnson, C. (2003) *Teaching Business English.* Oxford: Oxford University Press.

Goss, B. (1983). *Communication in Everyday Life*. Belmont: Wadsworth Publishing Company.

Jones, L. & Alexander, R. (2007). *New International Business English.* Cambridge: Cambridge University Press

Kennedy, C. & Bolitho, R. (1990) *English for Specific Purposes*. London and Basingstoke: Macmillan Publishers Ltd.

Lewis, E.G. (1977). "Bilingualism and Bilingual Education: The Ancient World to the Renaissance." In: B. Spolsky & R. Cooper (eds.), *Frontiers of Bilingual Education*, Rowley: Newbury House, 22-93.

Mascull, B. (2002) *Business Vocabulary in Use*. Cambridge: Cambridge University Press.

# Wilfried N'Sondé entre révolte et marginalité

**Camelia MANOLESCU**
***Université de Craiova (Roumanie)***
***Faculté des Lettres***
<cameliamanolescu@yahoo.com>

**ABSTRACT:** ***Wilfried N'Sondé between Revolt and Marginality***

Wilfried N'Sondé, born in Congo, winning the *Prix des cinq continents de la francophonie* and the *Prix Senghor de la création littéraire* en 2007, in his novel with suggestive title, *Le cœur des enfants léopards* (2007), presents the story of a young lover who commits a terrible crime. In this novel, the writer tells us about the main character's revolt against the racism, the violence, the prejudice of people, the frustration, against the marginalisation of all kind, becoming a massager of the others in order to re-find his lost identity, listening to the ancestors' voice.
Our study deals with a re-interpretation (in Wilfried N'Sondé's vision) of a young man submitted to a real love and violence test in a society where youth, without any stability, without roots, marginalized, seem to be lost, as the lovely but cruel cube-leopards with great hearts.

**KEYWORDS:** *marginality, exclusion, revolt*

## Introduction

Roman dédié à l'amitié et à l'amour qui peuvent sauver mais détruire aussi l'homme et sa destinée, le roman de Wilfried N'Sondé, *Le cœur des enfants léopards* (2007), surprend par le thème abordé, par la construction du sujet, par ses personnages, demi-fiction, demi-réalité. Bouleversant toute une société en train de connaître les valeurs de l'autre, de l'immigré venu de l'autre coin du monde, l'écrivain congolais propose *un voyage à la quête du passé du personnage-narrateur pour qu'il trouve son identité*.

Notre étude se veut une interprétation de la voie ouverte par N'Sondé dans la littérature des dernières décennies ; c'est un romancier de la banlieue parisienne qui lance deux grands défis: parler de *la marginalisation* de la part d'une société qui ne comprend pas *l'autre* et parler de *la révolte* de cet *autre,* parti *en quête de soi même*.

Le thème central du roman de N'Sondé allie plusieurs idées en vue d'insister sur le dialogue du narrateur avec la société, sur la confusion qui existe dans son cœur, sur l'image du pays d'origine où sentiments et actions se projettent sans cesse, sur l'absurdité du geste commis par le personnage central (jamais nommé) lors d'une nuit d'ivresse sur le fond du désespoir causé par la bien-aimée qui le quitte, sur les symboles qui définissent le titre de l'ouvrage symbolique. Le titre n'a aucune liaison

directe au contenu, mais, tout au contraire, il abonde en significations. *Le cœur* représente au fond, l'amour, la vie et la sensibilité; *l'enfant* est l'image de la pureté, de l'innocence ; *le léopard*, la bête sauvage africaine, est le symbole de la puissance, du pouvoir, mais aussi de la solitude car généralement il vit seul, dans un territoire bien défini. Sa solitude est d'ailleurs la solitude des élus. Et W. N'Sondé est un élu de la francophonie qui parle du cœur et du destin de ceux qui ont le courage de faire voir leurs racines et leur révolte contre la marginalisation.

## 1. Wilfried N'Sondé et la marginalité

### *1.1. Marginalité, marginalisation*

Selon les dictionnaires[1], *la marginalité* (nom commun, féminin) marque le caractère de ce qui est marginal, de ce qui n'est pas conformiste. Venant du latin *margo*, avec le sens de « bord, bordure, margelle, rive, marge »[2], l'adjectif dérivé *marginal* qualifie « ce qui est **en marge** d'un texte, donc ce qui n'est **pas essentiel** ou **important,** ou quelqu'un qui vit en marge de la société »[3], tandis que le nom *marginalisation* représente « le fait de rendre marginal, de se marginaliser ou d'être marginalisé »[4].

Dans le domaine de la sociologie, le nom *marginalisation* (en usage pendant la deuxième moitié du XX$^{e}$ siècle) indique un individu ou un groupe d'individus qui s'écarte de la norme imposée par une société, qui s'en exclut ou qui en est exclut. La marginalisation, et surtout celle sociale, peut être choisie, car il y a des individus qui manifestent leur désir de vivre en marge de la société, ou elle peut être subie comme conséquence claire et évidente de la ségrégation, de la stigmatisation, de l'exclusion sociale, d'un comportement à déviance[5].

### *1.2. Wilfried N'Sondé et la marginalité/marginalisation de son époque*

Écrivain congolais qui a reçu *le Prix des cinq continents de la francophonie* et *le Prix Senghor de la création littéraire* (en 2007), chanteur et compositeur venu s'affirmer à Berlin depuis 1989, Wilfried N'Sondé adhère à la littérature francophone avec son premier roman à titre suggestif, publié aux éditions Actes Sud, *Le cœur des enfants léopards* (2007), roman qui raconte *« l'histoire d'un jeune homme de la banlieue parisienne qui, abandonné par son premier amour, commet l'irréparable alors qu'il est ivre mort »* (Mboungou, 2007).

Venu en France dès son enfance, vivant en banlieue, étudiant à Sorbonne, N'Sondé connaît très bine ces quartiers où trouvent abri les habitants les plus pauvres, les immigrés ou ceux pour lesquels il n'y a plus d'avenir.

Dans son roman, *Le cœur des enfants léopards*, N'Sondé, en vue de réaliser son but, celui de parler de la marginalisation des immigrés mais aussi de faire voir sa révolte contre une société qui impose les règles de manière unilatérale, invite le lecteur à *une lecture inverse* (Arvers, 2011) : tout ce que son personnage fait, tout ce qu'il représente, tous ses problèmes, toutes ses ambitions, le lecteur les connaît en avant. Nous apprenons, page après page, à le connaître, nous découvrons ses attaches affectives, quotidiennes,

familiales, amoureuses, puis vient le choc final, les dernières pages du livre avec le crime commis absurdement comme un geste réitéré par un autre Camus.

Si N'Sondé inverse la coulée de son récit, c'est parce qu'il veut que son lecteur ne transforme pas en monstre, dès le commencement, ce personnage qui, en quelques minutes, détruit la vie de l'autre et change la sienne. Il veut que son lecteur l'analyse objectivement sans être emporté par des ressentiments ou préjugés parce qu'il est Noir et vit en banlieue.

**1.2.1. N'Sondé et son personnage**

N'Sondé crée un personnage dont le nom n'est pas mentionné parce que pour lui, ce personnage s'identifie à tous les autres qui mènent une telle vie, la vie de ceux qui habitent la banlieue. Ce personnage, non-nommé mais s'identifiant à tous, se réveille un jour dans une cellule de prison ; étourdi, il ne sait pas pourquoi il est là[6] : *« J'ai énormément de mal à comprendre où je suis »* (p. 13), *« Je tente de me rappeler ce qui a bien pu se passer, mais rien d'autre qu'un vide inquiétant. Je m'accroche à des images passées, j'arrive à m'évader »* (p. 27). Il ne sait non plus ce qu'il avait fait pour être emprisonné : il se sent, tout simplement *« égaré dans un tourbillon d'images désordonnées »* (p. 14),

> Le capitaine hurle ses questions dans ma tête qui ne peut pas tout saisir correctement, il est tard et j'ai trop bu, trop fumé, qu'il s'arrête! Peut-être ne se rend-il pas compte que je ne suis plus en mesure de lui répondre. Ouvrez au moins une fenêtre, s'il vous plaît ! (p. 13)

Les souvenirs, *« (...) des myriades d'images se mélangent, tout se bouscule jusqu'à constituer un paquet opaque entre le cerveau et les yeux »* (p. 18), alternent avec des passages de sa vie réelle et des passages de sa vie en prison en décrivant les conditions inhumaines de vie :

> C'est sale et ça pue, ils m'ont laissé tout seul menotté dans le dos, mon nez baise le sol (p. 24),
> (…) ils m'ont abandonné dans la puanteur de mon vomi, j'ai du mal à bien distinguer la nature de toutes les matières collées à mes habits. Bande de sadiques impuissants, tortionnaires, racistes. (p. 27)

et d'interrogatoire :

> Le capitaine s'en fout, cela doit faire partie de sa formation, il est écarlate ! J'aimerais qu'il s'arrête (…) Une policière en uniforme essaie de calmer le capitaine, j'ai vu ça dans les films, un fait le méchant et l'autre le sympa. Capitaine chat noir, poignard, ou charognard ? Elle le retient, il m'aurait tué. (p.18).

Sa rage raisonne à chaque pas dans sa cellule, il jette ses blasphèmes se rappelant toute l'injustice sociale et toute l'impuissance de sa race ; sa révolte se gonfle à

l'intérieur. Il ne se méfie pas de parler de *« bande de sadiques »*, *« de tortionnaires »* ou *« de racistes »* (p. 27), il n'a pas peur de parler d'attitudes racistes même de la part des gens qui le connaissent :

> Enfants, Drissa et moi allions régulièrement à la boulangerie du quartier, la vendeuse souriait, ils sont mignons avec leurs frisettes, caresses sur la joue et les cheveux crépus, une sucrerie en cadeau, merci madame la boulangère. (…) C'est plus tard, vers treize quatorze ans que nous sommes devenus étrangers, délinquants, *lintégration*, *limmigration*, clandestins, seuil de tolérance dans les programmes politiques.
> Nous portons sur la gueule la misère pour laquelle elle ne veut pas payer. Alors la même boulangère nous épie, regards méfiants. (pp. 27-28)

Tout ce qu'il veut c'est de lui parler normalement, de le regarder tout droit dans ses yeux ; il n'est coupable de rien mais il est Noir :

> Tu viens d'où ? Tu connais ta culture ? Qu'est-ce que tu fais dans la vie ? T'as de l'argent? (…) Votre titre de transport, de séjour, contrôle d'identité, qui êtes-vous ? (p. 29),
> Tu viens d'Afrique ? Tu as pensé à ton avenir ? (p. 36),
> Papiers d'identité, à croire que je t'inquiète, carte de séjour, ah bon vous êtes français ? Délit de faciès, vide tes poches t'as un couteau sur toi ? Tu te défends comment ? (p. 36)

Marginalisé, il sent de plus en plus le poids de son origine mais, selon les conseils des ancêtres, des voix qui lui raisonnent dans la tête, il croit à la paix, à l'entente, il est capable de rêver une meilleure vie pour ceux de sa race :

> Monsieur le gardien, moi aussi j'en veux de la paix, et des allées fleuries, des sourires, bonjour mademoiselle, comment allez-vous madame, je ne veux plus des crachats dans l'escalier, dispute chez l'ivrogne d'en face, les seringues dans le bac à sable, le samedi soir qui finit en faits divers (…). Moi aussi je veux du bleu dans ma vie, des promenades dans les parcs, une belle voiture devant le garage, du gazon vert et frais, un jardin pour l'été. (p. 36)

Même s'il a fait de bonnes études : *« Oui monsieur, je suis un bon élève, tout se passe bien à la faculté. J'ai eu mon examen »* (p. 41), il a mal à trouver *« un travail décent »* (p. 41) et alors s'il essaie *« la bière, le vin, un peu d'herbe ou de haschich, c'est pour rigoler un peu en fin de semaine »* (p. 41).

Une question le ronge à jamais : d'un côté la couleur de la peau, celle qui fait la différence entre les hommes, celle qui assure le bonheur aux uns et le malheur aux autres ; de l'autre côté, c'est l'image standard du sauvage idiot qui *« s'émerveille devant la modernité »*, *« pieds nus »*, *« les seins en l'air pendants jusqu'au nombril, deux enfants y sont accrochés »* (p. 48) : *« Qui est vraiment noir ? Comment c'est un Blanc ? (...) À quoi un vrai Noir ? (...) Va te décolorer la peau et montre ta face au monde comme beaucoup le fond, de Johannesburg à Paris, en passant pas Kinshasa »* (p. 48).

Balancé entre des questions sans réponses, irrité contre tout et tous, se croyant sans chance de réussite, le personnage mâle de N'Sondé voit partout le regard du Blanc qui lui rappelle son origine noire. Tout ce qu'il réalise est mis toujours sous le même signe réprobateur du maître : éducation, école, rêves. Il sent le poids lourd, enivrant qui pèse sur sa nuque comme l'ancien joug porté par ses ancêtres. Marginalisé par une société qui ne voit en lui qu'un objet, qui ne pense pas à son âme, à ses coutumes, à son identité, poussé par la voix de ses aïeuls à demander ses droits, il se révolte.

## 2. Wilfried N'Sondé et la révolte

### *2.1. La révolte contre l'autre*

Le personnage-témoin du roman de W. N'Sondé se révolte, tout comme son auteur contre *les contraintes d'une société qui marginalise*, de plus en plus, les immigrés parce qu'elle impose l'unicité des actions au lieu de comprendre que ses membres sont des identités multiples, chacune avec son unicité.

Si N'Sondé nous raconte l'histoire d'amour et de crime d'un jeune homme qui veut se découvrir et découvrir ainsi le monde, le chemin de ses idéaux, c'est que son livre se transforme dans une introspection *« des sentiments »*, *« du cœur des gens vivant dans les quartiers pauvres »* (Mboungou, 2007) de la banlieue parisienne, celle qui lui a ouvert la voie de sa réalisation. Pour lui *« les êtres humains sont avant tout des sentiments, ce qu'il y a dans le cœur est plus important que tout le reste. »* (*Ibid.*) Il nous y parle de *la révolte de sa génération*, de ses expériences, de ce que la jeunesse a représenté pour l'époque, de l'intégration comme phénomène qui a besoin de plusieurs explications car la rencontre des gens, des cultures, des mentalités, des rites ne donne pas naissance à quelque chose de figé mais à une unité dans sa diversité. (Arvers, 2011)

Son personnage se révolte *contre les principes enseignés et légués par ses ancêtres* : *« Les promesses de l'indépendance, la fierté retrouvée, tout cela s'est si vite consumé pour sombrer dans le racisme le plus sombre »* (p. 42) et leur pauvre matérialisation : *« La cupidité s'est érigée en règle du malheur, pour finir dans les génocides et les tueries »* (p. 41).

Il se révolte *contre les prénoms nobles et historiques* donnés à des gens simples qui n'ont rien à faire avec leur personnalité : *« Charlemagne Ngouvou, Jeanne d'Arc Maboundi, Wilfried N'Sondé, Anatole Nganga »* (p. 41) mais qui miment l'ancien *« tuteur »* et construisent *« une fierté de singes »* (p. 41).

Il se révolte aussi *contre le sort des mères*, mariées maintes fois contre leur gré et d'âge tendre, femmes maltraitées et brutalisées qui devaient souffrir tant de privations pour leur famille, pour leurs enfants : *« (...) on entendait souvent des disputes, hurlements d'épouses désespérées, injures de maris ivres et frustrés, bruits de coups sourds. »* (p. 55)

En prison, dans sa tentative de se rappeler le geste horrible qui va changer totalement sa vie, il se révolte *contre la police et ses agents*, en soulignant surtout leurs frustrations reflétées dans leurs attitudes, plus ou moins violentes :

> Allez vas-y la flic, sors de ton masque violence légale. C'est pas comme le capitaine, il jubile, il a l'âme toute sèche dans ses fringues mal choisies. Je te vomis l'agent (…). Maintenant il me tient, il rajuste sa cravate, ça doit même l'exciter. L'heure des loups a sonné (…). Je t'aperçois déjà enfant timide et maladroit, tu as longtemps souffert de ta petite taille, de ton corps aussi, ce compagnon aux couleurs ternes constamment à tes côtés. Tes gémissements dans ta nuit solitaire, tes doigts calés entre tes jambes, tes draps souillés, tes pleurs (…). Exclu, mal-aimé, ta méchanceté te fait honte, elle t'isole, elle arrive à distiller en toi cette étrange satisfaction. La jouissance du bourreau. (p. 19)

Sa révolte vise aussi *le système judiciaire* et son impuissance, voulue ou non, vis-à-vis des problèmes causés par cette damnable injustice et cette étrange marginalisation sociale :

> C'est pas que ça le monde, pas seulement ton Code pénal, ta Bible, tes informations quotidiennes à 13 heures, pendant l'apéritif, et, entre le foot et la météo, le brouhaha inquiétant de jeunes sombres et frisés. Sans oublier l'insoutenable, les petites filles qui se prostituent un peu partout, sans que ça t'empêche de déguster le rôti du dimanche avec la belle-mère. (p. 20)

Il n'oublie pas d'observer et de critiquer aussi *les docteurs* venus le voir et l'étudier en prison en vue d'émettre une décision concernant son geste final : *« Cesse de m'analyser, soigne plutôt la mesquinerie et le cynisme de ce monde »* (p. 40), *« Sors-moi de tes statistiques, ose venir me trouver là où je suis vraiment »* (p. 41). Il se propose de devenir opaque à toute question et analyse car il ne veut pas que les autres soient autorisés de regarder de près son monde :

> Qu'est-ce que tu en pense professeur, tu hésites, suis-je simplement bizarre, sadique ou carrément pervers ? (…) Tu m'observes maintenant comme si j'étais un déséquilibré, actualise plutôt ton armée de questions, secoue un peu tes certitudes. Cela devrai d'ailleurs être assez facile pour toi, puisque je suis d'emblée du côté des condamnés ! Tu décides, j'ai perdu. (…) Ne perdons pas de temps en essayant de mettre nos systèmes en parallèle, laisse les danses pour la tolérance dans la rue, lors des manifestations progressistes. (…) Laisse mes neurones dans ton désordre, abandonne l'idée de soigner mes maux de léopard. C'est mon unique jardin, ma seule richesse. (p. 39)

Sa révolte contre le racisme, la violence, les préjugés des hommes, la frustration, contre la marginalisation de toutes sortes, le transforme en véritable messager des autres en vue de retrouver l'identité perdue et la voie ouverte par la voix des ancêtres.

### *2.2. La quête de soi même*

Représentant d'une génération à la recherche de sa propre personnalité, N'Sondé est aussi le représentant d'une jeunesse *en quête de soi même*. Comme tous les jeunes et leur errance, il cherche les autres et les questions sans réponses, il se cherche pour découvrir les véritables origines.

Son personnage, un alter-égo du narrateur en quête de soi-même, après les chagrins d'un amour qui finit mal et le geste inexplicable qui le jettent en prison, a enfin la chance de penser à sa vie; il cherche ainsi sa liberté dans le cadre restreint de sa banlieue qui commence à le juger sans se donner la peine de le reconnaître sous la figure de l'adolescent révolté mais qui garde pour toujours l'âme pure : *« C'est pas pour ça que tu es venu en France mon fils ! (...) T'es qui ? Tu viens d'où ? T'as bien travaillé à l'école ? C'est comment ton pays ?* (p. 13)

Sa présence dans la cellule de la police de l'arrondissement est quand même salvatrice. C'est ici, *dans l'arrêt de police, que commence le long chemin de sa quête d'identité*.

*La prison* est une première variante viable de sa quête. C'est en prison qu'il cherche des réponses aux questions sur sa vie, sur sa naissance, sur ses racines; c'est en prison qu'il remémore sa vie, les détails les plus insignifiants de son existence de la banlieue parisienne. Ce n'est que le sommeil, comme moment unique de repos, qui le détache de cette réalité à soi. C'est toujours en prison qu'il se fait des rêves d'avenir : *« j'irais déambuler »*, *« je dégusterai »*, *« j'achèterai »* (p. 94), de sorte qu'il arrive à vivre la réalité à l'aide du rêve : *« j'arrive sur la plage »*, *« la lumière est vive »* (p. 95), etc.

Il a ainsi la chance de se poser les questions ajournées depuis son plus tendre âge. La torture de ces questions disparaît laissant libre place à la compréhension totale de sa mission. Les paroles des ancêtres, la sagesse de tant de générations qui parlent de l'expérience acquise à travers les siècles lui donnent la force de dépasser tout obstacle, y inclus son premier amour perdu :

> Coule ma douleur, moi je t'ouvre les bras, apporte les jours d'espoir. C'est alors qu'une branche s'encastre soudainement dans la paume de ma main, je m'y agrippe, un miracle est en train de se produire. Le départ que j'avais fini par accepter s'éloigne, alors que j'arrive à rassembler mes dernières forces pour me traîner courageusement jusqu'aux racines solidement plantées sur la berge depuis plusieurs centaines d'années. (pp. 80-81).

Il est ainsi capable de parcourir son trajet initiatique, un chemin proposé tant par les ancêtres que par lui-même. Alors sa jeunesse n'est pas perdue, elle revit le parcours de tous les jeunes du monde, les jeunes des quartiers selects de même que les jeunes de la maudite banlieue parisienne qui fait la toile de fond du roman de N'Sondé.

Issu de cette banlieue, de l'immigration, le roman de N'Sondé s'identifie à l'Afrique noire et pauvre qui cherche l'exode en Europe. L'auteur ne veut pas cacher la réalité de son temps, de son quartier pauvre marqué par l'amalgame d'habitants venus de tous les coins du monde qui amènent avec eux *« des changements qui font peur »* (Mboungou, 2007) aux autres. Les autres sont ceux qui insistent à croire que l'identité et la culture restent inchangeables tandis les nations mélangent leurs idées et donnent naissance à une identité nouvelle :

> L'immense colosse d'acier (le RER) déboule sur la place de la mairie au pied du drapeau bleu-blanc-rouge et du monument aux enfants tombés pour la France. Il est su-

> perbement paré de graffitis obscènes, de codes indéchiffrables, sale, il livre sa cargaison de visages, de religions et de couleurs dans ta campagne chérie (…) il ouvre ses portes dans un bruit de sirènes, et déverse tranquillement sa ration de 18 heures. Il en sort des rastas, un festival de casquettes de base-ball portées à l'envers, ils viennent pour un festin au couscous et au mafé, des femmes voilées crient leur joie en lançant des youyous stridents, des guitares aiguës lâchent des rythmes endiablés à la mode de Kinshasa, na lingi yo, un festival de boubous aux couleurs vives qui dansent le ventilateur, des mères à la démarche nonchalante, derrières elles la marmaille morveuse et bruyante, un enfant à chaque bras, un autre sur le dos, des jumeaux déjà dans le ventre et encore plus dans la tête. Des adolescentes vêtues court et serré roulent leurs fesses bombées, elles dévissent la cambrure à faire crever un prêtre. Des têtes noires et frisées engraissées aux allocations familiales.
>
> (pp. 21-22)

*L'amour* devient un autre moyen de trouver le chemin qui peut garantir la liberté tant aimée ; pour lui, aimer c'est vivre, c'est tout dont il a besoin dans la vie, c'est une variante de sa quête. Sans son amour, sans Mireille, la vie, et surtout la vie en détention, est un véritable cauchemar.

Sa quête d'identité passe par *la quête amoureuse* à l'aide de Mireille, l'amie de toute sa vie, la jeune fille blanche à cause de laquelle il commet le geste affreux de tuer le policier. L'amour pour Mireille devient incantation mystique ou magie digne des prêtres ; leur liaison physique et mentale est forte, puissante, capable de triompher de tous les obstacles, familiaux ou même sociaux :

> Entends-moi bien, oui toi aussi l'ancêtre, je n'ai pas toujours failli, car l'amour qui se donne comme celui qui se prend, le charme, ce vertige, cette sensation de cataclysme léger qui nous transporte jusqu'au plus beau et au pire de nous est la plus grande des magies. (p. 35).

Leur amour est *une quête à la découverte du corps de l'autre*, c'est un voyage à l'intérieur, une descente dans la profondeur d'eux-mêmes (pp. 71-72, 73-74, 75-76).

À côté de l'amour, *le souvenir* se transforme aussi en moyen de quête. Dans la prison de l'arrondissement, là où il ne sait rien, il s'adresse, à l'aide du souvenir, à Mireille, sa bien-aimée depuis son enfance, pour lui demander de rester encore avec lui, comme si elle était là, auprès de lui. Malgré leur amour, il a senti toujours qu'il y avait des obstacles qui pourraient les séparer. Le principal obstacle est tout d'abord la couleur de la peau parce que Mireille est blanche et lui, il est noir : *« qu'elle est belle ta peau tu dois t'y sentir si bien ! »* (pp.33-34).

Fier de sa vie d'enfant, de sa vie d'adolescent et de jeune de plus tard, il aime aussi ses racines africaines comme source et symbole de son devenir. Arrivé en France, avec sa famille, il se sent *« un faucon aux ailes cassées, une fauve en captivité »* (p. 81) ; à la sortie de l'avion, il est déçu de constater que *« dans ce monde tant rêvé il pleuvait aussi, intempéries froides, grises, ponctuées d'inquiétants bruits mécaniques »* (*Idem*), que ce pays, imaginé *« de merveilles (...) couvert d'une immense coupole de verre, en dessous de laquelle la vie des Blancs coulait dans l'harmonie*

*»* (*Idem*) lui souhaita la bienvenue sous *« la rigueur du froid »* (*Idem*). Installé dans *« les geôles de la différence »* (p. 82), ne comprenant rien de son nouvel pays, ni même la langue et les traditions, il est sauvé, par miracle, par la petite fille aux yeux clairs qui comprenait *« la blessure de l'exile »* (p. 80), c'était Mireille dès le début. Il ne lui reste que ce souvenir.

*Le monologue* l'aide aussi dans sa quête identitaire, lui, le frustré d'avoir habité la banlieue parisienne : *« Moi aussi je veux du bleu dans ma vie »* (p. 36). Il se rend compte, pour la première fois, de la faute qu'il a faite toute sa vie : *« on a donné une couleur à ma peau et nié mon univers »* (p. 90). Il découvre la vérité sur la vie : il est libre donc de penser et de ne pas croire aux jugements des autres. Indigné, il critique le racisme, il attaque les préjugés des autres concernant les immigrés et surtout les Noirs. Le personnage-narrateur devient, après tant d'épreuves, le protecteur de sa race : *« N'oublie pas les tiens »* (p. 48). Ce sont ses propres mots mais aussi les mots des Ancêtres qui parlent à travers lui, c'est la connaissance des anciens qui l'envahit et le fait parler comme un mage-sorcier des temps jadis. Mais lui, il reste le messager du temps présent qui, porteur du passé et du présent, projette le devenir de demain. Il peut enfin trouver son chemin, une voie créée par toutes les générations à la fois.

Son chemin initiatique s'arrête, de temps en temps, surtout en prison, sur *le doute* : *« Et si j'avais vraiment commis un crime, un acte abominable, horrible, irréparable ? »* (p. 95), *« Je suis devenu une bête féroce dénuée de noblesse, une hyène. »* (p. 96).

Mais l'arrêt final, celui qui lui révèle la vie et le destin, est suggéré par *l'eau.* L'eau est le point terminus de sa quête identitaire, c'est le voile mystique qui, une fois soulevé, lui redonne la vue ; c'est l'image d'un personnage de conte qui sort de sous l'influence d'un enchantement magique. Avant d'être présenté au juge, on lui permet de laver la saleté de la détention. Comment une bénédiction, l'espoir inonde corps et âme :

> J'ai failli fondre en larmes quand elle (la policière) m'a aidé à nettoyer les saletés de ma prison, une main pour tenir mon pantalon sans ceinture, l'autre pour frotter par terre, sous les insultes et les railleries des autres fonctionnaires. (p. 110).
> Je me lave avec encore plus d'entrain, car j'ai reconnu les esprits de grande compassion. Ils viennent du fond des âges, pour m'assister dans mon calvaire. Ils ne m'ont pas abandonné, alors vraiment rien n'est perdu! Soulagé, je continue à me doucher dans l'allégresse. Subitement tout me revient, le déroulement des événements s'impose à moi avec la plus grande clarté. (pp. 111-112).

D'un coup, il se sent visiter par tous ses souvenirs. Il se rappelle clairement le fait que Mireille l'a quitté et a fait s'écrouler toute une identité : *« Elle m'aime pour m'abandonner à mon sort »* (p. 118). Cet abandon, acte d'égoïsme de la part de Mireille, le jette en dehors de toute société, rien n'a plus de sens pour lui : *« Le cœur meurtri. Rêves et souvenirs en lambeaux, le regard droit. J'eus une seconde, l'envie de l'assassiner, si elle est perdue pour moi, qu'elle le soit pour le monde entier »* (p. 118) ; même la ville est envahie par sa tristesse : *« Un voile de ténèbres, à chaque seconde un peu plus épais, s'installe dans les rues de Paris. »* (p. 120). Désespéré, il

noie son chagrin dans l'alcool. Ivre mort, il perd le contrôle de lui-même ; tout finit par la mort d'un policier.

C'est maintenant qu'il se rappelle tout et, digne, il reconnaît son acte, le geste affreux de tuer un policier, même si personne n'est engrainée dans une dispute : *« J'ai pissé sur l'agent et j'ai cogné très fort. À toutes ces questions insensées qui torturent ma vie, j'ai répondu par mes coups de rage calme. »* (p. 130). Son geste semble réitérer la rage des siècles de son peuple qui a dû subir l'oppression du colonisateur Blanc.

Le voyage initiatique, commencé en vue de retrouver son identité, finit par un autre voyage, *un voyage de la rédemption, un voyage vers la liberté*, un voyage de retrouver la voie perdue par ce geste inqualifiable parce qu'à la fin, il veut rester quand même *« debout »* (p. 130) : *« Nous mangeons les distances, impuissantes, elles fondent sur notre passage ! »* (p. 133).

## Conclusions

À travers une fiction à titre symbolique, *Le cœur des enfants léopards,* N'Sondé s'efforce de nous parler des sentiments des immigrés pauvres qui vivent en marge d'une société qui veut imposer ses lois, ses coutumes et qui s'érige contre ceux qui ne les respectent pas.

Pour lui, la peur et la violence existent en réalité mais il y a toujours l'amour et les rêves des ceux qui vivent dans cette banlieue bannie, les pauvres immigrés confrontés à tant de problèmes. Il associe même la pauvreté à la douleur d'être marginalisé, la souffrance à la réflexion ; être différent signifie avoir toujours des problèmes: ne pas aller à l'école, ne pas apprendre un métier, ne pas avoir un logement, ne pas se marier mais tout demande une forte réflexion sur les autres, sur le monde dans sa totalité.

Sa marginalisation, sa révolte, ses cris de désespoir ne font qu'augmenter sa lutte en vue de démontrer son origine. Être différent ne signifie pas être seul mais c'est toute une somme de qualités et de défauts ; être différent signifie être unique dans la diversité des autres.

S'alliant à la révolte contre le racisme, les préjugés, contre la marginalisation, le Congolais Wilfried N'Sondé, dans son roman *Le cœur des enfants léopards* (2007), se fait le messager des autres en vue de retrouver l'identité perdue, en suivant à jamais la voix des ancêtres.

## NOTES

[1] <http://dict.xmatiere.com/wiki/marginalit%c3%a9>.
[2] <http://www.toupie.org/Dictionnaire/Marginalisation.htm>.
[3] *Ibid.*
[4] *Ibid.*
[5] *Ibid.*
[6] Toutes les citations renvoient au roman de Wilfried N'Sondé, *Le cœur des enfants léopards*, Paris : Actes Sud, 2007.

## CORPUS

N'Sondé, W. (2007). *Le cœur des enfants léopards*. Paris : Actes Sud.

## BIBLIOGRAPHIE

Arvers, F. (2011). « Entretien avec Wilfried N'Sondé, auteur du *Cœur des enfants-léopards* », le 12 mars. URL : http://www.lesinrocks.com/2011/03/12/arts-scenes/scenes/entretien-avec-wilfried-nsonde-auteur-du-coeur-des-enfants-leopards-1118636 (dernière consultation le 15 juillet 2012).

Benbassa, E. (dir.) (2010). *Dictionnaire des racismes, de l'exclusion et des discriminations*. Paris : Larousse.

Castel, R. (1995) *Les Métamorphoses de la question sociale*. Paris : Fayard.

Gadrey, J. (2006). *En finir avec les inégalités*. Éditions Mango.

Karsenti, B. (1996). « Le piège de l'exclusion ». *Futur Antérieur*, n° 35-36.

Mboungou, V. (2007). « Wilfried N'Sondé livre 'Le cœur des enfants léopards' ». Interview de W. N'Sondé accordée à Vitraulle Mboungou, le samedi 19 mai. URL : <http://www.afrik.com/article11755.html> (dernière consultation le 15 juillet 2012).

Sédar Senghor, L. (1986). *De la negritudine la civilizaţia universalului*, Bucureşti : Univers.

Wuhl, S. (2002). *L'égalité*, Nouveaux débats. Paris : PUF.

Assemblée parlementaire de la Francophonie*, URL : <http://apf.francophonie.org/spip.php?article851&var_recherche=expressions> (dernière consultation le 15 juillet 2012).*

*dict.xmatiere.com*, URL : <http://dict.xmatiere.com/wiki/marginalit%c3%a9> (dernière consultation le 15 juillet 2012).

*France-blog.info*, URL : <http://www.france-blog.info/kultur/wilfried-n%E2%80%99sonde-le-coeur-des-enfants-leopards> (dernière consultation le 15 juillet 2012).

*La Toupie*, URL : <http://www.toupie.org/Dictionnaire/Marginalisation.htm> (dernière consultation le 15 juillet 2012).

*Michel Marié, sociologue, Directeur de recherches émérite au CNRS*, URL : <http://www.michel-marie.eu/marginalite.html> (dernière consultation le 15 juillet 2012).

# Margins in Dealing with Age-Group Learners

**Diana MARCU**
***University of Craiova (Romania)***
***Department of Applied Foreign Languages***
<dianamolcut@yahoo.com>

**ABSTRACT**

The current paper explores the different mechanisms of dealing with individual variations of learners when teaching English as a foreign language. The analysis takes into consideration various age-group learners, focusing on their differences as well as on their learning styles. By recognizing and understanding the needs of learners as well as their expectations, teachers can fight against marginalizing a part or even an individual of the group of learners.
The data will try to prove that there are no margins when talking about learning styles, all of them are a matter of high importance to teachers since we cannot simply state that there are good or bad learning strategies. Age-groups are important since adult learners cannot be compared with younger ones in terms expectations, needs and methods of teaching.
The task of the teacher is not an easy one to achieve since he/she needs to find a balance in using the right teaching strategies adapted to different learning styles so that no student feel marginalized or moreover discriminated.

**KEYWORDS:** *individual variations, learners styles, VAK, learning behaviour*

The reasons people want to learn a foreign language have always been varied since such a decision is strongly connected with extrinsic motivational factors or intrinsic ones. Motivation is the most important aspect being the key to success. People learn languages simply because it's part of their school curriculum or because that foreign language is necessary in their professional careers, not forgetting the reason of functioning in a specific community. The most motivated learners are those who choose to learn a language for the enjoyment of the learning process or for the desire of finding out as many things as possible about the culture of that specific country.

> It is accepted for most fields of learning that motivation is essential to success: that we have to want to do something to succeed at it. Without such motivation we will almost certainly fail to make the necessary effort. If motivation is so important, therefore it makes sense to try and develop our understanding of it.
>
> (Harmer, 2001: 51)

Among other factors, motivation is also connected to the age of the person who starts learning a foreign language. For teachers, age is a major factor when choosing what to teach and how to teach in order to achieve our goals. Young learners absorb new

information immediately, sometimes without even understanding individual words. Their idea of learning is related to engaging activities, curiosity and enthusiasm. They learn by discovering as many new things as they encounter. We cannot speak of a conscious motivation but rather of a desire to find new and attractive means of communication. Their learning process takes place in a friendly environment, through games, music and movement.

> Children have very short attention spans and you need to create a very active environment in order to maintain their interest. (…) A child's attitude to learning English very much depends on whether they like the teacher or not, as they are too young to see the actual need for learning it.
>
> (Osborne, 2005: 137)

With adolescents, the key to becoming motivated is in their peers' attitude towards learning that language. For them, individual identity and the attitude of their colleagues and friends are more important than the simple attention of the teacher. Yet, if the learning process proves to be a stimulating experience, they will become involved and eager to reach goals.

Adults find motivation in their own expectations and needs. For them, the acquisition of a language is a conscious exercise since they usually set targets from the beginning and already know what they want to learn and why they are learning. Based on their past experiences they are able to choose how much time they need to spend on different communication skills, they can easily find topics they are interested in and set their own patterns of learning.

> The student's age and experience of taking language courses will affect his or her ability to express specific needs. A fifteen-year-old student is likely to look completely blank when you ask her what she would like to do during the lessons; (…) However, you may get the same reaction from older age groups too. Many adult students have very little idea of what they want, apart from improving their English in general.
>
> (*Ibidem*: 22)

When planning a lesson, teachers need to think in advance at the activities that influence the functioning of the class, activities which need to take into consideration the fact that in a group or class there are differences and variations. Besides the long-debated and mostly criticized aptitude tests, teachers need to know the preferred learning styles of the students in the group.

Nowadays, the main emphasis when teaching is on students and on their participation in the class. The communicative method involves a greater effort on the part of the students and a lesser intervention on the part of the teacher. However, this doesn't mean that the teacher's role has been reduced. On the contrary, the modern teacher has much more important matters he/she has to deal with such as identifying the right learning styles for each and every individual and to design proper materials in accordance with the students' own way of studying so that no one would feel marginalized in the class.

> Hayes and Allinson (1996) suggest that matching students' learning styles and group activities has a positive interaction effect thereby improving learning performance. They further suggest individualising learning activities to suit the different learning preferences of trainees.
>
> (Sadler-Smith & Evans, 2006: 122)

However, identifying the right teaching method for every individual would seem an impossible target to achieve for a teacher if he/she didn't adopt one of the various learning types existing described by the researchers in the field.

If aptitude tests have been shown as not being the right type of forming a good idea about what kind of students we deal with, the VAK system or the MI theory seem to be a good starting point in getting to know our students. Aptitude tests usually favour the analytic learners leaving apart those with a general view of things, they focus mainly on grammar tasks and create a disadvantage for the students who use English communicatively. The VAK system and the MI theory are simple means of finding out the preferred learning styles of our students focusing on differences and varieties that prevent the marginalization of students or individuals in a group.

VAK – the acronym of Visual, Auditory and Kinaesthetic, can simply be used by teachers in offering the correct answers regarding how students respond to different stimuli and environments. The VAK learning styles suggest that most learners fall into these three categories. A person usually has one main learning style that he/she prefers but there are persons with a balanced mixture of two or even three learning styles.

A person with a visual learning style prefers to observe things and may be able to fulfil a new task after reading instructions or after watching pictures, diagrams and demonstrations. They need visual contact with the teacher while he/she talks to them, they also need to write down information in a calm environment without movement around.

On the other hand, an auditory learner bases his/her acquisition of a new language on listening. This student is interested mostly in spoken instructions, music or telephone conversations. He/she would rather speak than write and when they read they would rather do it aloud and then discuss upon the reading material.

Those with a kinaesthetic learning style prefer to feel, to touch, to do experiments. For them, moving around, learning how to do things is of high importance when acquiring new information. They need space, vivid colours and regular breaks since teachers cannot ask such students to stay still and listen to debates longer than ten-fifteen minutes.

> Education in general and language learning are not neutral enterprises. Language teachers therefore have responsibility for creating language learning experiences that result in student learning, while valuing learners' self-identification choices.
>
> (Murray & Christison, 2011: 13)

Placing the child or the student in one of the three branches of the learning framework helps him/her improve his/her performance in class and eliminates the stress

or pressure of not being able to keep up with the others in solving the tasks required. Arthur and Cremin consider VAK styles to be an essential part of a fast learning process and offer us an example of their application in a class of primary schoolchildren:

> Accelerated learning approach includes applying VAK learning styles to teaching. (…) For example, in teaching a class to spell a word a teacher might show them how to chunk the word into three pieces, and emphasise this by using different colours for each section of the word and asking them to visualise it in their heads. The teacher might also ask them to write the word in the air with their fingers. Accelerated learning emphasizes the importance of including a range of learning experiences – visual, verbal and physical – in your teaching, so that children are challenged.
>
> (2010: 381)

Most often, a foreign language teacher has to cope with various age group learners which is quite a difficult task to achieve since he/she has to be ready to adapt the materials and the teaching methods to the needs of every age-group learners. Adults and children often prefer different styles of learning, since they process information differently. According to Featherstone and Cummings, adults are ready to deal with a "mixture" of the three VAK learning styles whereas children are best influenced by a kinaesthetic approach. Being physically engaged in an activity helps children acquire the information more quickly and to memorise it for a long period of time. With adults, the situation is different. However, teachers often try to make use of all the three learning styles every time is possible. They may prefer one style or another in accordance with their preference or ability to retain information. Just as Featherstone and Cummings state:

> (…) this isn't an 'either/or' menu; almost everyone tends to employ all three styles most of the time, but most individuals have a preference for one style over the other two, and learn more effectively in that way. Education has traditionally relied heavily on auditory learning. The cumulative experiences of adults usually teach them to cope with information presented using any of the three styles and to compensate when new material is presented to them in less congenial ways. For this reason, it is often harder to spot the preferred learning style of an adult. In children this is often more obvious. Young children in particular benefit from a "hands on" or kinaesthetic approach.
>
> (2009: 13)

The task of the teacher when working with a group is thus extremely difficult since some activities may discourage students with no preference for them while others become motivated and enthusiastic. The teacher eases his/her task if he/she knows from the beginning the preferred learning styles of the group and chooses a range of activities that can motivate them. This can be done if a simple learning style test is given to students when they start the course. For example, questionnaires are the easiest way of finding out each student's preference, including questions such as:

I usually spend my free time

a. *Reading a book or a magazine*
b. *Walking in the park*
c. *Talking with friends*

When meeting people, I'm interested in

a. *Their names*
b. *How they look like*
c. *The movement of their body*

or

Whenever I need to find information on a certain product,

a. *I go to different shops and see it with my own eyes*
b. *I give a call to the shop*
c. *I write an e-mail or a letter to ask for information*

Such questionnaires are based on day to day experience, on regular activities that one does, providing important information about members of the group we work with. They help us organize our classes in order to satisfy students on all levels without creating disadvantage to one or more learners. An appropriate mixture of exercises and activities will favour, at different times, individuals with different learning styles. Thus, we can fight against marginalization or even discrimination.

These questionnaires can be designed by teachers themselves and can be provided to students in their native language. They are like psychological tests and are best suited if students answer questions in their native language. This way they won't be stressed about the meaning of the words encountered and focus easier on the message they send.

We cannot speak of a good or a bad learning style but of appropriate activities that suit you as an individual. Some lessons will prove to be more useful for a part of the students than for others. But that doesn't mean that students with a kinaesthetic preference will not be involved in listening materials. A blend of task will turn the lesson into an attractive activity that challenges the group as a whole. Harmer believes that,

> (…) We might go further and worry about pigeonholing students with fixed descriptions so that we assume they are always going to behave in the same way. For if this was the case there would be no point in learner training, nor should we waste our time introducing new kinds of activity for the benefit of the group as a whole or the individuals within it.
>
> (2001: 50)

In 1983, following the same pattern, Howard Gardner discussed about the Multiple Intelligence theory, which distinguishes several intelligences that an individual possesses, one or more being more pronounced than the others. According to him, variations include: musical/rhythmic, verbal/linguistic, visual/spatial, bodily/ kinaesthetic, logical/mathematical, intrapersonal and interpersonal.

> The exact nature and breadth of each intellectual frame has not so far been satisfactorily established, nor has the precise number of intelligences been fixed. But the conviction that there exist at least some intelligences, that these are relatively independent of one another, and that they can be fashioned and combined in a multiplicity of adaptive ways of individuals and cultures, seems to me to be increasingly difficult to deny.
> (1993: 8-9)

The importance of knowing the differences in a group of learners has a great impact upon the acquisition of new information. Leaving them apart or not taking into account the fact that students have their own preferred styles of learning may lead to the most probable situation of marginalizing learners, demotivating and even destructing their faith in the power of a successful learning process.

## REFERENCES

Arthur, J. & Cremin, T. (2010). *Learning to Teach in Primary School*. New York: Routledge Publishing.

Featherstone, S. & Cummings, A. (2009). *Role Play in the Early Years: Developing Children's Language and Creativity*. London: A & C Black Publishers Limited.

Gardner, H. (1993). *Frames of Mind. The Theory of Multiple Intelligences,* 10th Anniversary Edition. New York: Basic Books, Perseus Books Group.

Harmer, J. (2001). *The Practice of English LANGUAGE Teaching*, 3rd ed. Essex: Longman Publishing.

Murray, D.E. & Christison, MA. (2011). *What English Language Teachers Need to Know*, vol. I. *Understanding Learning*. London: Routledge.

Osborne, P. (2005). *Teaching English One to One*. Teddington: Keyways Publishing Ltd.

Sadler-Smith, E. & Evans, C. (2006). "Learning Styles in Education and Training." *Emerald Journal*, vol. 48, no. 2/3.

# Natural Culture vs. Organisational Culture: Ideologies, Values, Personalities

**Mihaela MARCU**
***University of Craiova (Romania)***
***Faculty of Letters***
<mihaela_marcu2007@yahoo.com>

**RÉSUMÉ :** ***Culture nationale vs. culture organisationnelle : valeurs, idéologies, personnalités***

Le but de cet article est de mettre en évidence le rapport qui existe entre la culture nationale et la culture organisationnelle, en partant de l'hypothèse que les fondements de la culture organisationnelle résident dans les cultures nationales.
Le concept de culture organisationnelle prend ses racines dans l'existence historique de l'homme, dans la psychologie du peuple auquel elle appartient, autrement dit, dans la culture nationale. À l'entrée de l'individu dans une organisation, il possède déjà certaines idées, convictions et sentiments qui peuvent être développés et retransmis au bien remplaces par l'emprunt des valeurs, des coutumes et des règles existant dans le milieu respectif. De l'union de ces convictions, idées, croyances, règles et sentiments naît la culture organisationnelle.
En d'autres termes, la culture organisationnelle fait partie de la culture nationale ; elle puise ses fondements dans l'histoire, les valeurs el les symboles d'un peuple, dans ses personnalités les plus marquantes, dans les acquis et les séismes du système social.

**MOTS-CLÉS :** *culture nationale, culture organisationnelle, valeurs, idéologies, personnalités, symboles*

The aim of this research is to point out the relation between the national and the organisational culture, starting from the aim according to which the foundations of the organisational culture are given by national cultures. In creating the concept of organisational culture, we have to start from the human being, from its historic existence, from the psychology of a nation, in other words from national culture.

The access of the individual to organisations involves the existence of certain ideas and feelings which can be developed at the same time and sent to the others or which might by replaced by taking over the already existing values, customs and rules from that organisational environment. The organisational culture emerges from the unification of these convictions, beliefs, ideas, and feelings. The foundation and development of the cultural forms on an organisational level can be reported to other dimensions on a national level. In other words, the organisational culture is part of a national culture; it originates in the history, values, personalities, symbols of a nation, in the successes and downfalls of the social system.

In consequence, our aim was to sum up the most important moments in the national culture of the Romanians, presenting afterwards the values, ideas of the organisational culture on another level. We will draw up small monographs of the concerns, attempts, successes registered in the national Romanian culture in the period between 16th-18th centuries. We limited our research to this period for at least two reasons: firstly, we have to comply with the proportions of a research of this type, and secondly, we think that the above mentioned epoch is relevant for the process of training, crystallization and development of the Romanian culture.

In the cultural evolution of the Romanians, the 16th century marks the incipient period for the Romanian written texts. In this century the Romanian society experienced a series of economic, political and cultural changes opening the daring perspective of emancipation of the Romanian language, and implicitly of abandoning Slavonic languages. The first Romanian literary monuments, materialized either under the form of translated religious texts, or under the aspect of orginial or processed writings, use a *"tiresome and hard language, with an imperfect phonetics, with an archaic morphological structure and a lexicon far aways from the wishes of the translator."* (Munteanu & Țâra, 1983: 78) The translated or copied books, besides the well known pattern in the epoch, is sometimes influenced by the linguistic patterns of the area where they appear, poiting out a series of special features which are important for the deciphering of the innovations or the conservatorism of the areas, but also for the settlement of the norm-like dialectal divergencies.

The largest number of these Romanian language monuments is registered in Transylvania.

> There – unlike Moldova and Muntenia – where the Slavonic, as a cultural language was efficiently protected by the church and the administration – the conditions for the introduction of written Romania were much more favourable in the 16th century. First of all, due to the fact that the position of Slavonic was incomparable lower in Transylvania than in the Principates... But at the same time, the general European ideas played an important role for the use of the national written languages which might have come and flourish more easily in Translylvania, because they did not experience any oppositions from the officialities.
>
> (*Ibidem*: 66)

The series of the literary language monuments in the 16th century is opened by the *rhotacism texts: Codicele Voronețean, Psaltirea Voronețeană, Psaltirea Scheian*ă și *Psaltirea Hurmuzachi*. Analysing the language of these writings Ion Gheție formulates the hypothesis according to which there are two layers of language, a Southern one and a Northern one, the latter belonging to the original and the last to the copyist (1974: 54).

Between 1559-1560, as a result of the hard work of the deacon Coresi, 11 church books were published in Romanian in Brașov. Coresi's work was not restricted to the act of printing but also to the language of its texts, leaving out the regionalisms and neologisms which were a heavy coat for the Romanian language of the 16th century.

On the same line innaugurated by deacon Coresi, we can find another important printing for our national culture, *Palia de la Orăștie* (1582), with a preface written in

Romania, which mentions that as nations have translated the word of God in their own language, *"only we Romanians do not have in our language"* what other have translated from *"Jidovesc, Greek and Serbian."*

We mention another religious book copied in 1574 by the deacon Radu from Măniceşti (Muntenia) in the Rhodos island, from the order of Pătraşcu Vodă, which in real life is a reproduction after Coresi's *Tetravanghelu*l.

As a consequence of the unfavourable conditions, the book printing process stopped in the last decade of the 16th century, being started again in the fourth decade under the care of Matei Basarab in the Romanian Country and Vasile Lupu in Moldavia.

The style of our first books reflects the tendency of the translator to stick to the original, and the inability to give a clear Romanian expression to the ideas and facts transposed to his/her language. A visible detachment from the source can be seen in Coresi's printings where the language becomes plain and usual, being guided to a much higher extent by the spoken language.

The official translation and printing of the church books in Romanian enjoyed full recognition in the middle of the 17th century, *"when the learned bishops Varlaam and Dosoftei, as well as the rulers Vasile Lupu and Matei Basarab encouraged or were directly involved in the introduction of Romanian in the church and in the chancellor court."* (Munteanu & Ţâra, *op.cit*.: 79)

The cultural men of that period, especially the chroniclers, used the national language to answer to the European humanist principles and ideas they were aiming at.

> Being in a full process of creation and extension with the help of the printing industry, literary Romanian gains a new important field with the beginning of the 17th century: *historiography*, after it started be introduced in the previous century in *religious texts*.
> (***, 1987: 24)

The Romanian historiography in Romania is illustrated, as it is known, in Moldavia through the writings of Grigore Ureche, Miron and Nicolae Costin, Ion Neculce, and in the Romanian Country through the writings of the High Steward Constantin Cantacuzino, Radu Greceanu and Radu Popescu, to which two anonymous chronicles are added.

The cult literature of the epoch points out the language preoccupations of the chroniclers subordinated to the historical preoccupations, promoting scientific arguments of the origins of the Romanians. Being preoccupied of the historical evolution of the Romanians, the Moldavian chroniclers and the Hish Steward Constantin Cantacuzino supported the Roman descendancy of the Romanian nation based on linguistic data. The often formulated conviction that language is essential in setting the roots of a nation is also found in *Letopisețul Țării Moldovei* (1642-1647) written by Grigore Ureche, but also in Miron Costin's writings; he declares that *"the most obvious proof of this nation, of its originsis its language, which is the pure Latin, as corrupted as Italian."* (Costin, 1958: 212).

Besides the hypothesis regarding the etymology of the eponym *valah*, humanists of the 17th centuries considered that support of certain historical affirmations is found in

the names of places or water. *"The preoccupation for etymology, which is more accentuated in the case of Miron Costin, represents a way of setting the historical truth."* (***, 1987: 26) Therefore, names as *Bistrița* (explained by the change of the Latin original name *Repedea*, with its Slavic equivalent *bystro*, 'repede'), *Boureni* (from rom. *bour*), *Roman* (after the name of Dragoș vodă's brother) are just a few examples encountered in the Moldavian chronicles, but which represent an important starting point for the Romanian toponymy even if most of the associations made by the Romanian scholars proved to be inaccurate.

The activity of the chroniclers was not restricted to interpreting church books, but it was focused most of the time, on dealing with the phrase, enriching the Romanian lexicon, the need of introducing the linguistic borrowing. Along with the establishment of the historicity of the linguistic phenomenon, the borrowing was often explained by the direct contact with the other nations and it was considered an immediate cause for the changes in language, as it comes from Miron Costin's statement: *"during the time when the Romanians inhabited Maramureș and Olt, the free peasants under the influence of other languages, could not change the Romanian language."* (Costin, *op.cit*.: 229) This opinion had higher dimensions for Dimitrie Cantemir which went beyond the attempts of the contemporaries, making a vast reform in the Romanian vocabulary.

> Its multiple scientific and literary preoccupations, which are incomparably vaster and more varied than of all Romanian scholars in the old era, forced Dimitrie Cantemir to work with notions and ideas for which the Romanians of that day did not offer a corresponding terminology. Under these circumstances, his effort to increase the lexical thesaurus with abstract scientific terms (mostly philosophical) seems natural, selecting them carefully from other languages, or creating them by methods specific for Romanian.
> (Munteanu & Țâra, *op.cit*.: 87)

In this context, we exemplify with the famous list of neologisms of the Moldavian scholar which preceeds the paper *Istoria ieroglifică* (1705), entitled *Scară a numerelor și cuvintelor streine tîlcuitoare*; 260 terms are explained here, with the precision of a linguist, from an etymological and semantic point of view. It is an interesting manifestation of certain lexicographic preoccupations which announce the future activity of the Ardeal School.

The national culture of the Romanians begins its real road to modernization in the second half of the 18th century, under the impulse of the enlightment ideology. Under the sign of this renewing spirit, according to which nations had to be emancipated from the state of ignorance through learning and science, the Romanian culture gains new coordinates in Transylvania and afterwards in the Principates. In fact, this period is dominated by ideas, values promoted by the well know Transylvanian movement, Școala Ardeleană ('The School of Ardeal').

> The new trend responded to a primary need, that of affirmation and demonstration of the idea of legitimate rights, from a historical point of view, of the Romanians to be

> recognised as a nations with the same rights as other nations, and the right to benefit from the benefactions of other cultures and to spread it in schools in the national language.
> (*Ibidem*: 140)

The starting point for this new cultural wave, strongly connected with everything it was happening in Europe, is the editing in Vienna in 1780 of Samuil Micu's and Gheorghe Şincai's work, *Elementa linguae Daco-Romanae sive Valachicae*. Although it is written in Latinand only the examples are Romanian, *Elementa...* is the first Romanian printed grammar; moreover it represents a real affirmation of our national consience. And here they discuss not only the origin and the subsequent development of Romanian but also new debates on its transformation in a language of culture. The paper cannot be taken out of the complex political-social context specific for Transylvania of the 18th century serving as a major argument in the Romanian claiming movement; therefore it makes a rigorous demonstration based on scientific arguments of the Latin origin of Romanian, coming to the conclusion that it is an element of Roman language.

Through their actions oriented towards all sectors of life in Transylvania, the leaders of The School of Ardeal open the path to certain substantial reforms in the Romanian culture. Among these, we mention the need of the unification of Romanian by the compliance from all speaker of a certain number of phonetic, morphologic and syntactic rules, elaborating certain principles meat to facilitate the introduction of the Latin alphabet in the Romanian writing; a hard work embraced by other scholars of that time as for example Paul Iorgovici, Radu Tempea, Ioan Piuariu-Molnar, Constantin Diaconovici-Loga, etc. The first Romanian grammars are written and the first Romanian dictionaries are scientifically elaborated during this time.

This outburst of our national culture in the middle of the 18th century opens the safe path to its modernization, carried further on new coordinates in the next century.

We outlined the main directions of this vast development field of Romanian in the period of the 16th-18th centuries in order to update and to reaffirm the concerns, probations, successes and sometimes the exaggerations of the Romanian scholars which managed to make important steps for the development. It is natural to think that from such an organisational culture, the cultures of the organisations from Romania are definitely setting solid grounds. Organisations exist in a mother culture and most of the elements they consist of are derived from the presumptions of the national culture; and the organisations have the power of pointing out, of sometimes amplifying various elements of the mother culture.

We have identified *four types of cultural phenomena* in relation to organisations which refer to:

- the influence of national and local culture through the members of the organisation;
- the influence of the professional community (through social status, relations, ways of thinking);
- the culture of the organisation group (preoccupations, norms, socio-professional categories, way of thinking) which often determine the emergence of subcultures;

- the culture of the organization is characterized by the framework of behaviours and elements offering an internal coherence, as well as through certain practices which are not random.

The organisational culture represents a *framework*. It involves the existence of some relations between the elements composing it and not a despaired collection of reverse habits. The culture of an organisation consists of a whole inside of which each element answers to the others. This framework is specific for the organisation. There might be common traits to more organisational culture, they can resemble but they cannot be mistaken. The elements of culture represent *types of behaviour*. This means that the behaviour is not singular, ephemeral or accidental. We can distinguish between types, characteristics which are stable and general enough which last and which reproduce. The organisational culture remains a long term phenomenon which can be modified but this modification is produced due to a slow evolution and not to sudden changes. The types of behaviours are assimilated by individuals.

As the inhabitants of a country have their national culture, the organisational culture is carried by the individuals. The notion of assimilation is essential, because only the sustainable elements are assimilated. The culture assimilation is a slow process involving not only a physical presence but also an interaction and intense and long term learning. On the other hand, the assimilated culture becomes the source of the feeling of cultural background.

Behaviours do not consist of the single elements of the organisational culture. In fact, behaviours are more likely consequences of culture. An organizational culture involves certain behaviours of the members of the organization and discourages others. But the ways in which individuals are complying or not with the cultural facts outline other elements: representations (images), beliefs, symbols, phantasms. An organisational culture has various components. In defining culture we have to take into account the multitude of approaches of this notion and the possibility of omitting each time certain aspects.

An idea already mentioned at the beginning of our research dealt with the connection between the organisational culture and the *national cultures*. For example, for an enterprise with international activity there is the problem of maintaining the features of its culture including the land of origin. It has to integrate the multiple cultural influences of the countries with new branches. Thus, it can find in its own culture its own sources of adaptation to the local contexts, but it can also discover the specificity of its national culture.

The study of the organizational culture gained a higher importance along with the development of transnational societies, with the passing from the general management to international management and then to the global management.

Seen from a traditional perspective, organizational culture can be divided into *objective culture and subjective culture*; the first referring to the *material aspects, the products and the facts* created by an organisation to affirm its personality or identity; the second, fundamental one includes *systems of beliefs and fundamental hypothesis* which, being shared by all members of an organisation allow them to function together. We have to underline the fact that the organisation has on one hand a culture and on the other hand it is itself a culture.

In the first case, the culture is constituted from a framework of *values and fundamental norms*, of *codes and collective images*, framework of a history and of a patrimony; the culture might be born from the confrontation with the market and from the compromise of the leaders with other actors from the enterprise, all of this being admitted by most of the personnel and translated through rules, myths, customs, taboos, references and procedures of some collective steps.

Secondly, culture is the synonym for a *cultural identity*, of an outstanding personality, of a profound configuration; it sums up not only the symbolic expressions, but also the framework of the structures in an anthropological sense.

In consequence, we think that if the nations recognise their identity through the cultures they have, an organisation might reveal its personality through the culture it relies on. The national culture becomes a source and an expression both for the identity of a nation and for the organisational culture. Similarly on another level of the national culture, the organisational culture *"originates in myths, heroes, signs and symbols, it evolves around values inherited by the organisation from its generations, it creates the same type of collective subconscious and it critically influences the ability of the system to change."* (Huţu, 1999: 97)

## BIBLIOGRAPHY

*** (1987). *Istoria gândirii lingvistice româneşti* (texte comentate), redactor responsabil L. Wald, vol. I. Bucureşti: Universitatea din Bucureşti.

Burduş E., Căprărescu G., Androniceanu, A. & Miles. M. (2003). *Managementul schimbării organizaţionale*. Bucureşti: Editura Economică.

Costin, M. (1958). *Opere*, ediția P.P. Panaitescu. Bucureşti: ESPLA.

Gheție, I. (1974). *Începuturile scrisului în limba română. Contribuţii filologice şi lingvistice*. Bucureşti:

Huţu, C.A. (1999). *Cultură organizaţională şi transfer de tehnologie*. Bucureşti: Editura economică.

Ionescu, Gh.Gh. & Toma, A. (2001). *Culturi organizaţionale şi managementul tranziţiei*. Bucureşti: Editura Economică.

Munteanu, Ş. & Ţâra, V. (1983). *Istoria limbii române literare*. Bucureşti: Editura Didactică şi Pedagogică.

Rosetti, Al., Cazacu, B. & Onu, L. (1971). *Istoria limbii române literare*. Bucureşti: Minerva.

# On Margins and Marginalization in William Faulkner's *A Rose for Emily**

**Cristina MĂNDOIU**
***University of Craiova (Romania)***
***Faculty of Letters***
<cristinamandoiu@yahoo.com>

**ABSTRACT**

In William Faulkner's *A Rose for Emily* the protagonist is both the victim and the symbol of a society to which she no longer belongs. As a descendant of the old aristocracy living in a continuously changing world, Miss Emily becomes subject to social exclusion and marginalization. Nevertheless, not only the society in which she lives is responsible for her isolation, but also Miss Emily herself, for she is the one who chooses to live in a self-imposed exile. And since we are dealing here with strategies of marginalization and also self-marginalization, it is not far-fetched to assert that we are witnessing some sort of convention between the individual and the community: as long as she would not interfere with the good-functioning of the society and she would continue to play the role assigned to her, they would sustain her need to remain unapproachable and they would even enable her to commit the perfect murder.

**KEYWORDS:** *margins, marginalization, self-marginalization, society, individual*

Our analysis on margins and marginalization in William Faulkner's *A Rose for Emily* cannot begin without understanding the meaning and/or the importance of margins in defining the centre. As a matter of fact, the centre cannot exist without the margins, the place on which power is exerted and whose status is determined by the centre, which is why we identify a relation of interdependence between the two concepts. In any social structure margins are necessary to establish the physical and the psychological framework in which marginalized individuals act and react, and in Faulkner's writing, perhaps more than in that of any other writer, there is an obvious clash between the centre and the margins, or, in other words, between the individuals representing the margins and those representing the centre.

Since any social structure is based on a hierarchy, the process of marginalization is described in terms of hierarchical power. Nevertheless, if in the nineteenth century American society the distribution of power depended on class, race and gender, once the Reconstruction era began, power became a matter of financial security and it belonged to those who were able to embrace change. This is precisely what we are witnessing in *A Rose for Emily* – the transition from a patriarchal society based on traditional values to an industrial society governed by economic performance and also the relocation of power in the continuously changing reality.

Faulkner's short story is set in Jefferson, a representative town for the rural area of Yoknapatawpha, the mythical county that Faulkner created in his fiction in order to explore the flaws and the deficiency of the southern American society, challenging thus the principles on which this society was founded. The unconventional structure of *A Rose for Emily*, the important topics it explores and the compositional complexities turn this particular story into a perfect expression of modern American writing. With an unknown narrator to relate the incidents that lead up to the major discovery from the end of the story, the reader is carried back and forth in time and introduced to the most significant events that make up the biography of the main character – Emily Grierson.

Because the purpose of this paper is to analyze the process of marginalization and the interplay between the centre and the margins, it is essential to move beyond the story's disjointed timeline and consider the major events in chronological order (McGlynn, 1969: 461-462). If Cleanth Brooks argues that Miss Emily was born sometime before the American Civil War, in a flourishing period for the southern aristocracy to which she belonged, McGlynn starts from two details related by the unknown narrator – that Miss Emily was thirty years old when her father died and that Colonel Sartoris remitted her taxes in 1894, right after the death of her father – and concludes that she was born in 1864, during the Civil War, when the idea of a privileged nobility was already challenged. And yet, at this point she still represented the centre, while the margins were represented by those who did not have the privilege of having been born into aristocratic families. Of course, she did not earn the right of representing the centre, she inherited it, she used it, she sometimes stood against it and in time she was almost enslaved by it.

Usually, marginalization is a form of oppression (Brettschneider, 2002: 105), but for Emily representing the centre is a form of oppression as well. As a member of the aristocracy she is expected to act according to well-established principles, even if these principles are in stark opposition to her needs and desires. While her father was alive, she was the *"slender figure in white"* (Faulkner, 1950: 108) bound to follow her father's orders, a mere accessory for a dominant patriarch. Therefore, even if she played the part of the centre on a community level, she was also marginalized on an interpersonal level. Being a woman restricts many of her rights as a member of a privileged group, and even her rights as a human being. Her father prevents her from getting married, considering that none of her suitors were good enough for the daughter of a man of his rank. And yet, if we take into account the fact that the suitors started to come when much of the Grierson fortune had already vanished because of the changes on the social and political level, we might even conclude that Mr. Grierson refused to marry his daughter not only because the suitors did not meet his expectations, but also because he needed her around him in order to maintain at least one relationship in which he occupies the dominant position. In the community, he was still a respected member, but with his vanishing fortune, much of his influence vanished as well, and because the domineering patriarch in himself needed someone to exert power over, Emily was condemned to remain forever by his side. In this relationship she was the margin and he was the centre, and because

*"margin and center can draw the meaning only from each other,"* (Ferguson & Gever, 1992: 113) none of them seems to be willing to change anything.

This father-daughter relationship and Miss Emily's submission to her father's influence and her acceptance of her fate may seem quite outrageous, and yet, we should not forget that she was also a product of that patriarchal society, and therefore, she was raised to strongly believe in the values promoted by the southern American society. At this point, another question emerges: why the Griersons cannot adjust to change since everything and everyone around them seemed to embrace the changes brought by the Reconstruction era? The answer is quite simple – for the first time their position in society is seriously challenged:

> As historically marginalized groups insist on their identity, the deeper structural invisibility of the so-called centre becomes harder to sustain. The power of the centre depends on a relatively unchallenged authority. If that authority breaks down, then there remains no point relative to which others can be defined as marginal.
>
> (*Ibidem*: 9)

Of course, the above excerpt is significant for most of Faulkner's fiction. Especially in his novels the idea of marginalization is constantly revisited. We discover racial marginalization, gender marginalization and marginalization by class. In *A Rose for Emily*, however, the fervent issues are related to class and gender. In this short story Faulkner grasps the changes brought by industrialization in the southern American society and, in a way, he even militates for the southern American society, for he presents it from the point of view of a writer who belongs to the provincial community he includes in his fiction. If Yoknapatawpha had existed, it would have been at the margins of the American society, therefore the southern American society is at the margins and, by bringing it into question, Faulkner questions the centre as well:

> Faulkner's South stands over against New York [...] Faulkner's sense of history and his sense of participation in a living tradition have been of utmost importance. Faulkner's work, like that of [Yeats], embodies a criticism of the prevailing commercial and urban culture, a criticism made from the standpoint of a provincial and traditional culture [...] making the provincial society out of which [Faulkner] comes, and with which so much of his fiction deals, a positive resource – an instrument for developing and redefining his meaning.
>
> (Brooks, 1990: 2-3)

Coming back to *A Rose for Emily*, it is impossible not to notice the *"conflict in basic human values"* (Trefzer & Abadie, 2008: 29) that the story displays. On the one hand we have a narrator who proves no emotional involvement when relating the tragic destiny of our protagonist, but on the other hand, the title suggests that we should look beyond the actual facts exposed by the narrator. In *A Rose for Emily* we are dealing with a female other who represents *"the alter ego of the white male protagonist,"* (Fowler, 1997: ix) in our case Mr. Grierson. With her father alive she cannot fit the pattern imposed by society on women, because he does not allow her to do so.

She is neither a wife, nor a mother and despite her attempt to become a wife after her father's death, the community in which she lives assumes her father's role and denies once again her right to choose what to do with her life. This is when the clash between her and the community begins, because she too assumes the role of her father. If the townspeople become Mr. Grierson's substitute in that they help her through her financial difficulties (by remitting her taxes and sending their children to take china-painting lessons) and prevent her from making foolish choices, unfit for a lady of her rank, she assumes Mr. Grierson's role in that she can now choose for herself, decide what to do with her life and deal with her financial situation by herself.

Miss Emily's transition from being the daughter of the most respected member of the community to being the last symbol of the old southern aristocracy is slow and rather painful, because with this transition she also experiences the shift from the centre to the margins on a community level. Being the last representative of her class she cannot integrate herself in the now dominant group. Although she becomes as economically insecure as all the other members of the community, or even worse, after her father's death she is considered to be at their level, but she is not considered one of them: *"When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less."* (Faulkner, *op.cit.*: 108)

After Mr. Grierson's death it is quite difficult for Emily to acknowledge and embrace her change of position within the social system. In fact, it is quite difficult for her to accept any kind of change. Having spent her youth under the strict rule of an egotistic and even tyrannical father, it is a shock for her to suddenly find herself out of a co-dependent relationship. Although she was the victim in a domineering relationship, she seems to have accepted her condition and fails to see herself otherwise. Thus, her first reaction to change is a complete and absurd denial of her father's death:

> The day after his death all the ladies prepared to call at the house and offer condolence and aid [...] Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly.
>
> (*Ibidem*)

Her reaction is quite normal if we think of her as a victim of a long-term abusive relationship. For so long she has defined herself only in relation to her father, and with him gone she feels like she had lost her balance. She has always been at distance from the rest of the society, and when the townspeople invade her house, she feels herself threatened. She is not ready yet to give up the artificial distance between her and society and she shuts herself in her house for almost two years after her father's burial, hoping perhaps not be faced with the changing social climate of the southern American society.

At some point, however, Miss Emily recovers the strength to move on with her life. She appears to have acknowledged the relocation of power in society and she seems ready to become just another member of the community. She meets Homer Barron, she falls in love with him and she is willing to indulge herself in the simple pleasures of marital life with him. She is now ready to play the part of an ordinary woman in a patriarchal society. And yet, she is not allowed to do so. She is still the symbol of the old aristocracy, *"not by what she does, but by what she does not do – in other words, by the frozen state in which she exists,"* (Yehoshua, 2001: 99) and she must remain that way as long as the community to which she belongs is not ready yet to completely give up the past. Besides, the man she has chosen as her future husband is considered the worst choice she could have ever made. He is a Northerner and a labourer, which makes him unsuitable for a lady of her rank, and he also has homosexual tendencies, which makes him unsuitable for any woman. But despite all that, he is the man she wants. By marrying him she would integrate the society and thus the distance she had previously imposed between her and the community would be considerably diminished. And yet, the society was not ready either for such a change. They whispered whenever they saw them driving in the yellow-wheeled buggy, they made her and her relationship the object of a constant scrutiny and they even called upon Miss Emily's relatives to come and clear things up.

It is very interesting to observe how a single person can cause a wide range of emotions to an entire community. They envied her and then they pitied her, they contested her actions and then they supported her, they sympathised with her and then they were outraged, they would not let her to completely shut herself in her world, nor they would allow her to become a part of their world. They needed her to remain the same unapproachable Miss Emily so that they could define themselves in relation to her just like she had previously defined herself in relation to her father. In this awkward relationship, she becomes both the centre and the margin. She is the central figure in the town of Jefferson because of the townspeople's unhealthy need of clinging on to the past for as long as possible, but she is also marginalized for belonging to a different period and a higher social class. It is never clear what the community expects from her, just like it is never clear what kind of feelings they have for her.

In such a shuffling situation Miss Emily is left with no other choice than to isolate herself in her house. However, she is not ready to give up Homer Barron because she does not have the community's approval, nor she is willing to wait for him to leave her, which it would have happened eventually if we take into account her lover's inclination. Therefore she resorts to a tragic solution – she murders him and keeps his corpse into one of the rooms of her house, previously decked and furnished as for a bridal, and despite the obvious clues that pointed to her being a murderer, she manages to commit the perfect murder. Because of the townspeople's need to stay at a certain distance from her, she manages to buy arsenic without giving any explanation and she even turns the community into her accomplice. When the smell coming from the corpse she kept in her room began to be felt by her neighbours, instead of questioning her, they send a group of people designated by the Board of

Aldermen to break into her property and sprinkle lime all over the place, destroying thus any evidence that would connect Miss Emily to the disappearance of Homer Barron. From this moment she completely withdraws herself from public life, but still appears on the window from time to time to inform people she is still there. She lives this way for forty years and when she finally dies she lets people know that she has taken her revenge on everybody. By killing Homer Barron she takes revenge on him for giving her false hopes, by keeping his corpse in the house, she takes revenge in her father for having prevented her from living a normal life, and by allowing the townspeople to discover the corpse and the strand of her hair on the pillow next to it she takes revenge on them all for not letting her live by her own standards.

*** ACKNOWLEDGEMENT**

**This work was supported by the strategic grant POSDRU/CPP107/DMI1.5/ S/78421, Project ID 78421 (2010), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007-2013.**

## BIBLIOGRAPHY

Brettschneider, M. (2002). *Democratic Theorizing from the Margins.* Philadelphia: Temple University Press.

Brooks, C. (1990). *William Faulkner: The Yoknapatawpha Country*. Baton Rouge: Louisiana State University Press.

Faulkner, W. (1950). *Collected Stories of William Faulkner*. New York: Random House.

Ferguson, R. & M. Gever (eds.) (1992). *Out There: Marginalization and Contemporary Culture*. Massachusetts: The MIT Press.

Fowler, D. (1997). *Faulkner: The Return of the Repressed*. Charlottesville: University of Virginia Press.

McGlynn, P.D. (1969). "The Chronology of *A Rose for Emily*." *Studies in Short Fiction 6*: 461-462.

Trefzer, A. & A.J. Abadie (eds.) (2008). *Faulkner and Formalism: Returns of the Text.* Jackson: University Press of Mississippi.

Yehoshua, A.B. (2001). *The Terrible Power of a Minor Guilt: Literary Essays*. Syracuse: Syracuse University Press.

# On the Margins of the Text: Silent Speech Communities in *Nostromo*

**Armela PANAJOTI**
***University of Vlora "Ismail Qemali" (Albania)***
***Faculty of Humanities***
***Department of Foreign Languages***
<armela26@yahoo.com>

**ABSTRACT**

Conrad's *Nostromo* is a very complex story at the narrative level. Apart from the fact that the story lacks a stable narrator who tells the story from beginning to end but has instead a series of people who undertake this task at certain points in the novel, the story is also inhabited by a number of speech communities. The "official" voice of the story, represented mainly by Captain Mitchell, is every now and then challenged by the "unofficial" voice of the novel's marginal storytellers, whose story/stories are part and parcel of the folklore and oral culture. Their voice stands on the margins of the text mainly in the form of gossiping or traditional folktales. Besides them, there are other speech communities in the story, such as the Indians of the mine, the Italians or other immigrants who have come to Sulaco to make a new living but whose voice is never heard. The paper looks into the role of the marginalized narrative voice in the story, more particularly it intends to suggest that although these forms of reporting stand on the margins of the text, they actually wrap up the centre (the "official" version of the story) and instead of defying it, they in reality anticipate it and complement it.

**KEYWORDS:** *speech communities, marginal storytellers, Conrad, narrative voice*

Conrad's *Nostromo* is a very complex story at the narrative level. Apart from the fact that the story lacks a stable narrator who tells the story from beginning to end but has instead a series of people who undertake this task at certain points in the novel, the story is also inhabited by a number of speech communities. The "official" voice of the story, represented mainly by Captain Mitchell, is every now and then challenged by the "unofficial" voice of the novel's marginal storytellers, whose story/stories are part and parcel of the folklore and oral culture. Their voice stands on the margins of the text mainly in the form of gossiping or traditional folktales.

Besides them, there are other speech communities in the story, such as the Indians of the mine, the Italians and other immigrants who have come to Sulaco to make a new living, but their voice is never heard. What is more, the novel is rich in narrative forms, which combine the oral and the written, namely gossips, hearsay, letters, documents, books and so on.

In this paper I look into the role of the marginalized narrative voice in the story. More concretely, mine is an attempt to read the story of *Nostromo* on the margins of its text.

The several speech communities present in the story are varied and range from the native to the foreign, from the silent to the articulate, from the central to the marginalized. The cohabitation of these speech communities in the novel serves Conrad to accommodate the story within a narrative perspective which moves between the oral and the written, the voiced and the unvoiced, the official and the unofficial. If I depart from Guerard's remark *"Conrad must have asked himself again and again: Is this novel to be a spoken or a written narrative, a story or a history?"* (qtd. in Greaney, 2001: 115) and given the variety of narrators and storytellers who take up narration at different points in the novel, then my attempt to read the novel from the marginalized viewpoint would result in reading it as a story.

For the purposes of this discussion I will focus on three aspects of the novel, namely the language used in the story, the storyteller(s) and the narrative mode, all three seemingly kept at bay by the omniscient narrator.

Although the contextual atmosphere in *Nostromo* is Hispanic, the novel is written in English and *"considerable quantities of Conrad's dialogue are to be understood as having been 'translated' from a non-English source language"* (Greaney, 2001: 19). There are at least five linguistic communities present in the novel – English, spoken by the three-generation newcomers to Sulaco; Spanish, the language of the natives; Italian, spoken by the Italian immigrants in Sulaco; French, the language of journalism as represented in Decoud's discourse and Indian, the language of the Indians of the Sierra. These shifts from one language to another are typical of several Conradian texts but they are far more evident and extended in *Nostromo* given the presence of these various linguistic communities in Sulaco.

If told from a marginalized viewpoint, the story would then be read in Spanish[1], itself, like English, an invading language. In this province inhabited by several speech communities, with Spanish being the dominant language, Conrad marginalizes Spanish and reduces it to occasional words, which simply denote human categories, locations, qualifications or interjections. Thus, words or phrases like *mozo*, *vaqueros*, *Cordillera*, *Punta Mala*, *cosas de Costaguana*, *quien sabe!* etc act as reminders for the reader to linguistically locate the story. The colonizing and glorious past of Spanish and Spaniards is now distant and vivid in legends and folktales, the most well-known being the legend of the two gringo sailors who went in search of gold and perished in the Azuera. In other cases when the dialogue centres around the Violas and Nostromo or the Italian community in Sulaco, Italian words spring up to signal it. What accounts then for the use of English in the novel? How would the novel read if it were written in Spanish?

It occasionally seems as though Conrad regarded English as the *lingua franca* of every corner of the earth; and even when English is not spoken, other languages are readily translatable into English.

> […] In these texts the privileged status of English as the lingua franca or master-discourse of Conrad's fictional worlds does not go unchallenged; indeed, one of Conrad's greatest achievements as a writer is his use of an imperfectly Anglicized fictional discourse that bears the traces of many different speech communities.
>
> (*Ibidem*: 19-20)

Some critics even find an imperialist intent in this choice of Conrad's. I do not wish to adopt this viewpoint for the purposes of my discussion, but to carry on with Greaney's argument instead and see the choice of English as suggestive of the presence of a new dominating class in Costaguana, the English, and on a more cultural and linguistic perspective as pointing to its unifying quality in bringing together all the linguistic communities in the novel.

If the story were written in Spanish, it would then be limited and reduced to the stories of the outskirts, of the dark forests, of the brave men and of the past episodes. It would lack the political ingredient and the complexity granted to the novel by the use of English. What is more, the "polluted" use of English acts as a unifying tool by bringing together the discourses made in the several languages spoken in Sulaco.

Storytelling is another aspect in the novel. *"The narrative is never entrusted to a single raconteur (aside from Mitchell) for any length of time, but dozens of minor storytellers chip in with their small contributions to the overall storyline*." (*Ibidem*: 119) Although Mitchell steps in to relate Costaguanan history to foreign visitors to Sulaco and pretends to have good knowledge of it, he proves to be a fallible narrator[2]. Mitchell's inadequacy as a narrator has already been skilfully analysed by Greaney (2001).

Good part of storytelling relies on orality, on the evidence brought in by hearsay, gossips and so on. Nevertheless, these are often kept at bay by omniscience: *"Folklore and popular legends of the region are occasionally sampled, but the narrator's interest in oral culture seems broadly 'anthropological' rather than structural, and the novel's marginal storytellers never seem likely to challenge his control of the novel's language."* (*Ibidem*: 115)

If we read the story on its margins, who would then be the storyteller? Conrad has always shown a preference for sailors. His Marlow is a sailor. Mitchell is a sailor too. In some of his stories the storytelling setting is the sea: *"Conrad was powerfully attracted by the idea of the sea as the place where language is in good order.*" (*Ibidem*: 12) In the "Author's Note" to *Lord Jim*, Conrad (1983: xxxi), to account for his narrative choices in this novel as well as to respond to the critics received in this regard, explains: *"Men have been known, both in the tropics and in the temperate zone, to sit up half the night 'swapping yarns'. This, however, is but one yarn, yet with interruptions affording some measure of relief; and in regard to the listeners' endurance, the postulate must be accepted that the story was interesting."*

In any case, *Nostromo* is not 'but one yarn' and storytelling here is a complex task. "Official" and "unofficial" voices are brought together. The "unofficial" voice is the voice of the immigrants, the Indians, the voice of the people. Their talk is signalled by the omniscient narrator through introductory structures of the kind "it is said" or "as they say." The indefinite pronoun often alludes to voices in the dark, to a community of sailors, whose narration is not reported directly but is instead embedded in the omniscient perspective. If entrusted to this type of narrator, then storytelling would rely mainly on orality. Omniscience in this case serves to capture orality, to pin it down to the written. Representing the legendary, the mythical, the unofficial version of history, these voices mix with the official voices of history and account for the novel's narrative complexity:

> But, as so often in Conrad, there are voices in the darkness; in this case, the voices belong to sailors who comment grimly that even omniscience has its limits. It is as though the seamen are dimly aware of the limitations of the author's all-seeing gaze: even a narrator perched, as it were, on the summit of Higuerota cannot see everything and must let the voices of his characters conjure up what the eye can't make out. These snatches of sailors' talk, which might strike us as nothing more than the vestigial traces of obsolete oral culture amidst the modernist écriture of *Nostromo*, prove to be an indispensable supplement to the impersonality of the written, a vital means of closing the ontological distance between disembodied narrator and created world.
>
> (Greaney, 2001: 119)

Thus, reading on the margins of the text would be like reading in the oral.

The third aspect to consider is the narrative mode. As a complex novel from the narrative perspective, *Nostromo* abounds in voices, discourses, languages, perceptions and forms. It moves between hearing and listening, writing and speaking, the written and the oral. This binary positioning of narrative forms and structures suggests that the story strives to find its way between two different narrative modes – the historical and the mythical[3].

The historical mode marks the attempt to bring the story to its centre by accounting for many of the political events in Costaguana, the people involved in it, the state of dictatorship, the attempts to separate Sulaco from the rest of Costaguana, whereas the mythical mode has the tendency to stretch the story to its margins by making the voice of the silent speech communities be heard. Elsewhere, I have argued about these two modes of narration and the relation between the two (Panajoti, 2011).

Each of these two modes comes in different narrative forms. Apart from the voice of Mitchell, the history of Costaguana is made factual through other narrative forms, in particular written forms such as Don Jose Avellanos's book *Fifty Years of Misrule*, Decoud's letters to his sister, his newspaper *El Porvenir*, his patriotic writings and so on. The more political the situation, the more the novel moves towards the written and the printed word. The introduction of the telegraph to Sulaco by the end of the novel should also suggest that. It represents one of the first landmarks of modernity in Sulaco in the midst of a troubled and unresolved political background.

The mythical mode stands on the margins and comes in the form of gossips, legends, hearsay, all of which wrap up the "official" version of the story into the beautiful legend of the Azuera. Thus reading the story on its margins would mean adopting the mythical mode.

Reading on the margins would practically change a lot of things about the story. The story would be written in another language, Spanish, and thus lose the linguistic access granted to the novel by the use of English. It will be reduced to a story of the outskirts about the heroism of a young immigrant sailor and as such lose the political ingredient, which very much accounts for the past and present state of affairs in Sulaco as well as for the marginalization of the Indians, of the Italians and all other immigrants.

What is more, the legend of the Azuera will lose the flavour of its wisdom. The novel opens with the Azuera legend of conquest and finishes with the omniscient

look envisioning the whole territory *"from Punta Mala to Azuera"* (566) and contemplating Nostromo's conquests *"of treasure and love"* (566): *"Costaguanan history is not simply reflected in, but, as it were, scripted by the Azuera legend, a curse-narrative that asserts its authority by tempting the novel's would-be history-makers — Gould, Decoud, Nostromo — to defy its finality."* (Greaney, *op.cit.*: 124)

The history of Sulaco is one of conquests, political and personal, and the complexity of recounting it defies all possibilities for stability and reliability in storytelling: *"The task of reshaping the jumbled chapters of Costaguanan history into a coherent story of economic development or political reform is probably beyond the competence of any individual speaker, however eloquent or incisive."* (*Ibidem*: 117) Greaney also warns us against emphasizing orality, the marginality of voice, and storytelling, in *Nostromo* by taking for granted the "Author's Note".

What can finally be said is that although *Nostromo* moves between the centre and the margin to find its way amidst the variety of storytelling forms and structures, in the end none overtakes the other. On the contrary, the "unofficial" and silent voices of the margins actually wrap up the centre (the "official" version of the story) and instead of defying it, they in reality anticipate it and complement it. Greaney (*op.cit.*: 134) also concludes along similar lines by pointing out the dialogic nature of the relationship between the oral and the written in the novel:

> Storytelling and oral culture have been displaced to the margins of the text, but they continue to exert complex pressures on the novel's central cast of would be history-makers, and outlive those who envision a breakthrough into a fully textualized modernity. We should not read *Nostromo* as a novel that hovers indecisively between story and history, but one that traces an endlessly intricate dialogue between the traditional wisdom of oral culture and the impersonalities of modernist *écriture*.

## NOTES

[1] One can recall here the beginning of the novel: *"In the time of Spanish rule and for many years afterwards, the town of Sulaco [...]."* (3)

[2] I am adopting Olson's (2003: 101) definition here: *"fallible narrators do not reliably report on narrative events because they are mistaken about their judgments or perceptions or are biased."*

[3] Greaney (2001) prefers "anecdotal" instead.

## BIBLIOGRAPHY

Conrad, J. (1983). *Lord Jim: A Tale*, edited by J. Batchelor. Oxford: Oxford University Press.

———— (1984). *Nostromo: A Tale of the Seaboard*, edited by K.E. Carabine. Oxford, England: Oxford University Press.

Greaney, M. (2001). *Conrad, Language, and Narrative*. Cambridge: Cambridge University Press.

Panajoti, A. (2011). "Connecting myth and history in Conrad's *Nostromo*." *Eesse: English Studies in Albania* 2 (1): 50-59.

Olson, G. (2003). "Reconsidering Unreliability: Fallible and Untrustworthy Narrators." *Narrative* 11(1): 93-109.

# Striving to Meet the Criteria for Inclusion in *Absalom, Absalom!*

**Irina PĂNESCU**
***University of Craiova (Romania)***
***Faculty of Letters***
<panescu_irina@yahoo.com>

**ABSTRACT**

*Absalom, Absalom!* is one of William Faulkner's major novels – set in Yoknapatawpha – which illustrates the destructive and self-destructive consequences of an individual's desire to get integrated in the world of the privileged. Largely, this paper intends to explain Thomas Sutpen's evolution/ involution from marginalization to inclusion. Faulkner's protagonist does not enjoy the advantages of the rich and powerful men, as he is a member of a poor family, ostracized like the Negroes. He perceives himself as an outcast in a discriminatory world which favours the slave owners. Evidently, Sutpen understands that he lives in a white, patriarchal society in which the laws are made by those who meet not necessarily the moral standards but the cultural and social standards required to have supremacy and authority. As such, he starts to work his way from marginalization to integration, his identity suffering a series of transformations in time.

**KEYWORDS:** *marginalization, inclusion, identity*

The case of social marginalisation remains open for debates, since it still marks the world of the 21st century, perhaps not so much as it marked the past eras, but certainly one can speak today of marginalized beings, who struggle to get socially integrated. The long-established prejudices play a crucial role when the fate of individuals who do not belong is finally decided. It is still hard in some places on Earth to obtain social rights or social respectability without meeting the necessary criteria required to fit in and grow mixed with the rest.

Being different can be interpreted as being dangerous, thus the same is viewed as good while *the other* is regarded as evil. Diversity is applauded so long as it does not threaten cemented mentalities and, evidently, the voice of the majority. Re-reading Faulkner's work, one can discover how his Yokanapatawpha – naturally a fictional world – illustrates a multitude of life situations so extraordinarily that reality itself seems to co-exist with imagination, ultimately the real giving the impression of conquering the whole space, although the action is stiffened in a book. As it has been noted:

> Yoknapatawpha is in truth no sublimation of the actual but a representation of the profoundest reality: the terrifying subjectification of man and nature, God, world, and

> universe. When he refers to Yoknapatawpha as 'my aprocryphal county', or calls the Yoknapatawpha stories 'my apocrypha', Faulkner means more than 'my fictions'.
> (Simpson, 1994: 113)

In *Absalom, Absalom!*, William Faulkner offers an interesting picture of a character's desire to be included among the privileged men of his time. As such, Thomas Sutpen suffers a series of inner transformations, changing the coordinates of his identity, gaining and losing essential attributes of his original self, in the process of his evolution/involution as a social individual. The author makes Sutpen a product of the American South, showing, through him, the consequences of any man's ambition to fight for social recognition, irrespective of the damage that may be caused by irresponsible – yet brimming with vanity – actions. In short, Sutpen is a marginalized man in Yoknapatawpha, his yearning for integration blinding him completely. This paper intends to follow this character's growth from marginalisation to integration, which is actually, ironically, his *fall* from innocence to decay.

The first important idea to be signalled about Sutpen's world refers to the fact that it is divided into categories of people. Therefore, clear distinctions are made between the white and the black individual, the master and the slave, the male and the female. Obviously, the social advantages, as well as disadvantages, are settled since birth, and most unfairly, even before being born. In a few words, as it is underlined: *"The South demanded definition and categorization: white over black, free over slave, male over female, lady over peasant, angel over whore. From the 1830s on, southern society told itself stories justifying its way of life, insisting on its divisions between classes, genders and races."* (Roberts, 1994: 'Introduction' xiii)

The social background unfortunately pre-establishes Sutpen's life. According to it, Sutpen cannot belong to the powerful and the influential sphere of society. Yet his tragedy does not spring from this preconditioned reality, but from the turn he imposes on his own destiny, jumping without impediments from one category to another. He refuses to be marginalized on the basis of unjust, unwritten laws, so he works in the direction of re-inventing himself so that he can enjoy all the privileges of those who already have them, without any effort.

Apparently, he rejects the social order, which dictates people's lives, but, in fact, he rejects being rejected, so his individual necessity to be accepted represents the only reason he has to conclude that the way things are is not the way they should be. It is certain that Sutpen does not care about mending the wrongs of society, but about improving his own situation. His first mistake, which entails a bunch of misfortunes in his life, is that he starts a fight for inclusion instead of starting a fight against marginalisation. In many ways, he does not question his marginalisation. Moreover, he cannot accept himself as a marginalised individual. Without even realizing it, Sutpen favours the same social order because of which he was once ostracized.

In *Absalom, Absalom!* Sutpen is meant to occupy a central position, as the central character, the main figure around which everything else revolves. Nevertheless, it is always somebody else who tells about his life, and the reader is expected to rely on the stories told by people who did have or had no contact whatsoever with the man.

In the long run, one can say that Sutpen is actually given a marginal place in the overall story, in the sense that he remains absent. While the others try to disclose truths about him, he stays silent, he is dead. The Truth is only a matter of interpretation. As a consequence, he is the sum of the tellings about him, and since *Absalom* is more discussion than action, what becomes interestingly correct is that Sutpen exists as a center, in spite of his voiceless participation at the talks.

At this level, nothing seems more plausible than the following statement: *"Sutpen exists in the shadowy world of the present absence much like Caddy Compson in* The Sound and the Fury*."* (Keener, 2008: 138) Just like Caddy, Sutpen is the main character, around which the core structure of the narrative gravitates. Faulkner uses the other characters in the marginal centrality, emphasizing the importance of the central character. On the one hand, the margins depend on the center, and, on the other hand, the center cannot exist without the margins.

The author frequently plays with these concepts, making these two categories merge into one, as though to show that both count equally in fiction, as in real life. Sutpen embodies the notions of race, class and gender that rule over the southern society. These realities, attached to the male character, have total control over him, seemingly revealing an incontestable fact, namely that they come to be the central concern in *Absalom*, whereas Sutpen should somehow be given second attention. Thus, in Faulkner, the center is always represented by those who are most affected by the social and cultural rotten principles. In this respect, Sutpen is indeed a central fragment in the Faulknerian world.

Divided according to the race and class norms, Faulkner's people endure and resist the pains of their life conditions. Most of them are resigned with a narrow kind of existence, never complaining about anything or reclaiming anything. Yet there are some who find it impossible to conform with what they have and what they are. Surely Sutpen is one of them. Living in a poor family, he is forced by birth to respect the rich without interrogating their moral standards. He is a child whose milieu teaches him about the very limited possibilities he has. He learns that poverty makes one kneel in front of the wealthy men, and he understands the degree of humiliation that he will be confronted with if he tolerates this situation.

When the Negro serving a white, rich family addresses him arrogantly, informing him that he must go to the back door of the house if he wants to send a message to the master, Sutpen realizes that he is marginalized because of the privileged social status his family, and implicitly he himself, do not have. He is classified as inferior even by a Negro, who is himself inferior, in a society in which the Negroes are seen as slaves. His first impetus leads him to the forest, where he hides in a cave, all alone, as if he had returned to the motherly womb. It is here that he ponders over the previous happening, drawing the conclusion that his innocence must end, or else it will end with him:

> […] he knew that something would have to be done about it; he would have to do something about it in order to live with himself for the rest of his life and he could not decide what it was because of that innocence which he had just discovered he had, which (the innocence, not the man, the tradition) he would have to compete with.
>
> (Faulkner, 1990: 189)

The moment Sutpen detects the presence of an innocent part in himself and wants to get rid of it, he announces his wish to be(come) like the rich master. He also hints at the fact that he was not touched in his soul by the Negro's attitude, because he somehow knew that he was only a servant, having no actual power, no high status. This is perhaps the reason why he shows no resentment for the black man, but openly displays a desire to change his life so as not to feel again the impotence of the poor. In the woods, Sutpen expresses directly his dire need of being included in the category of the rich people. Contrary to the naturalness in nature, he seeks to kill his natural innocence, longing for some unnatural traits that would assure him a high position in society. Instead of taking action to be respected for what he is, Sutpen reacts, respecting precisely those because of whom he is marginalized.

From innocence to decadence there is only one step, and Sutpen chooses to walk ahead. Thus, he leaves his family behind, thinking that his chances of getting rich will grow if he is far away from the poor house in which destiny wrongly placed him. In his mind, he builds the design of his life, for which he gradually shows an unparalleled faithfulness. A clear proof of his total adherence to his mental plans is rapidly provided: he marries and has a child, but he leaves both the mother and the baby – named Bon – when he learns that she is part black. Obviously, Sutpen is well aware of the great importance of race in order to climb the ladder. He knows that a mulatto wife and child will spoil his plans for ever, so he has no hesitation and no remorse when he forsakes them. He feels no sorrow when he marginalizes the woman he himself turned into a wife and his own child. Later on, he gets married again, this time to a pure white woman, Ellen Coldfield. Yet Rosa Coldfield, her sister, definitely summarises Sutpen's character:

> No: not even a gentleman. Marrying Ellen or marrying ten thousand Ellens could not have made him one. Not that he wanted to be one, or even be taken for one. No. That was not necessary since all he would need would be Ellen's and our father's names on a wedding license (or on any other patent of respectability) […]
>
> (*Ibidem*: 11)

Building his own house and having two children by Ellen – a boy, named Henry, and a girl, named Judith – could be said to fulfil the former life ideal he imagined. The Negroes built his house and Ellen viewed him as her master. He grew to be recognized as a powerful man, rich and respected in the community. But Ellen died too early and his need of sons, who would carry on his name, remained unsatisfied. He was living in a patriarchal society, in which the laws were made by men, so his permanent principal desire was to have sons. Ironically, as the title of the novel foretells, it is precisely the sons who will destroy him. Sutpen's rise in Mississippi, confirmed by a large plantation and an imposing mansion, by high social status, wife and children, will soon be followed by a terrible fall.

An evident error committed by Sutpen – since he is too young to be wise until he is too old to become wise – is that he thoroughly disregards the women in his life, considering that they are only useful objects, just like the other things he possesses:

*"[...] he probably chose them [the women] with the same care and shrewdness with which he chose the other livestock – the horses and mules and cattle – which he bought later on."* (*Ibidem*: 48) Sutpen's need of a woman next to him cannot be read as his need of love, companion or compassion. His necessity of having a wife in the house basically comes from the social pressure of building a family, whose head should be the husband. Without a wife he would be deprived of the communal respect that resides in man's becoming first husband and then father.

Therefore, apart from acknowledging his racial superiority as a white individual, as well as his high social status as a rich individual, Sutpen understands that he must also be a married individual. Having passed through an unacceptable experience with a previous marriage, he does not allow himself to make a second mistake, so he takes great care when he chooses his new wife. Indeed, Ellen is the kind of woman who perfectly satisfies his calculated female qualities: she is the daughter of a respectable man; she has little self-confidence, being shy, submitted, virgin, and most probably fertile. Therefore, Sutpen is finally re-married properly. What is permanently true about Faulkner's character is that he never seems to look back. The past for him is left behind, as though it never even existed.

The impression conveyed by Thomas Sutpen is that his desire to become someone else was so deeply rooted in his mind that he completely forgot about his origins, or maybe he wanted to forget. Whatever the case, the reader witnesses Sutpen's continuous advancement towards a new life, his sustained efforts to get integrated in the world of those he viewed as indestructible since early childhood. There is so much thinking in his actions and almost no feeling. Perhaps this is actually the main error he had not even thought about, an error that will cause his demise.

Perfectly integrated, after his second marriage, Sutpen underrates the women's power to produce irreversible damage to his carefully planned life design. From the point of view of race and class precepts, he did not fail to meet the conditions for being included in the highest social category. Yet, first as husband and then as father, he lacks the moral conditions that could save him from falling prey to the social empty values. Sutpen blindly believes in the supremacy of the male individual, of the father-of-sons, who occupies the seat of the almighty master in Yoknapatawpha. He fails to see in the mother of his offspring something other than a machine of making children. He never blames himself for having left his first wife and child, for treating Ellen just a little better than a slave. Society protects him, while the women are offered no protection:

> Men are permitted to visit brothels, to father children on their slaves, or to keep mistresses without any stain on their honor or blemish on their right to marry pure women and father sons to carry on their names. The novel ascribes to Sutpen an ugly analogy to express this conviction that women are valuable only as a means of producing sons.
> (Kartiganer & Abadie, 1995: 266)

After Ellen's death, he tries to have other women, among which Rosa Coldfield, Ellen's younger sister, and Milly, a fifteen-year-old girl. Both attempts end tragically, as Rosa proudly refuses him and Milly does not give birth to a son, as he had

hoped for. If the relation with Rosa is finished tacitly after Sutpen offends the woman by asking her to give him a son before marriage, the affair with Milly takes an awful turn because the girl's grandfather kills him, the newborn child, as well as his own granddaughter. Yet before Sutpen dies, he lives to see his children tortured by his past misdeeds.

The beginning of Sutpen's story provides an image of him as the innocent victim of society. The final stage of his story presents the reader with the idea of history that gets repeated. Sutpen has not learnt his lesson from the marginalisation he faced while being a child, and he does not learn any lesson when fate faces him with the sins of his past. Judith meets Bon, and a romance begins between the son from the first marriage and the daughter from the second marriage. The future appears to be haunted by the past, as the incestuous desires finally lead to crime.

When he hears about a possible union between his two children, Sutpen tries to convince Henry, Bon's half-brother, to stop the marriage. But Henry will not interpose between them, considering that incest is not a deadly sin. Indeed, not even Sutpen himself thinks that the reason they should not marry is that they would commit incest. In fact, a relation between them is not accepted by the father because Bon is not white like Judith. The colour of the skin – as society taught Sutpen – should always be taken into consideration when marriage is at stake. Thus, with no other solution in mind to separate Bon and Judith, Sutpen confesses to Henry the truth about his past relation to a black woman: *"He must not marry her Henry. His mother's father told me that her mother had been a Spanish woman. I believed him; it was not until after he was born that I found out that his mother was part negro."* (Faulkner, 1990: 283)

Indoctrinated like almost all the southerners, Henry changes his mind as concerns the marriage, thinking that his father is right to be so desperate about this situation. While he agreed with the incest, he disagrees, just like his father, with the miscegenation. Bon is rejected, not because he is Judith's half-brother, but because he is Judith's black half-brother. Indirectly, Sutpen sacrifices his children in the name of the fake social ideals. The former victim of marginalisation turns into present aggressor, who marginalises *the other*. Sutpen's actions have tremendous consequences upon his children and himself, being destructive and self-destructive.

Social marginalisation gives birth to all kinds of frustrations in the hearts of those who cannot meet the criteria for inclusion. Faulkner's character is not able to escape the norms imposed by society, feeling discriminated and striving to obtain integration. But the only way towards achieving what he craves for is through self-rejection. Thus, he begins to do away with his innocence, in his cruel attempts to redefine his identity. Ultimately, his struggles have a huge impact not only on his own life but also on the lives of his children, who could be viewed as the next generation. Self-acceptance, and rejection of social unjust laws, concerning the integration conditions, would have conserved Sutpen's innocence. Unfortunately, one cannot even pity him because he is – more than society itself – responsible and guilty for the consequences of his own acts.

## BIBLIOGRAPHY

### Primary Source:

Faulkner, W. (1990). *Absalom, Absalom!* New York: Vintage Books.

### Secondary Sources:

Kartiganer, D.M. & Abadie, A.J. (1995). *Faulkner and Ideology*. Jackson: University Press of Mississippi.

Keener, J.B. (2008). *Shakespeare and Masculinity in Southern Fiction: Faulkner, Simms, Page, and Dixon*. New York: Palgrave Macmillan.

Roberts, D. (1994). *Faulkner and Southern Womanhood*. Georgia: University of Georgia Press.

Simpson, L.P. (1994). *The Fable of the Southern Writer*. Louisiana: Louisiana State University Press.

# Ce mănâncă mahalaua: portret al periferiei în proza românească*

**Florina-Elena PÎRJOL**
***Universitatea Bucureşti (România)***
***Facultatea de Litere***
<florina_pirjol@yahoo.com>

**ABSTRACT:** ***What do Slums Eat: a Gastronomic Portrait of the Periphery in Romanian Fiction***

Eating is mainly a social and cultural act. Food habits do have a solid identity function and help us define ourselves as a social group, but also as a nation. The construction of modern nations implies the existence of a common gastronomic patrimony or some specific food customs (thus, the debates about national cuisine are still in trend). By eating, we find a place in society and we assume to belong to a certain social class, in a given historical context. The periphery defines itself in opposition to the centre by its food "manners"; thus, we can describe the table of the poor (of the miserable people, of those coming from the slums) versus the table of the rich, we can differentiate eating as a way to satisfy an instinct versus eating as a cultural "mise en scene", as a pretext for showing off etc. What do slums eat and how this thing is relevant for their statute of marginality? How do slums look from a gastronomical point of view, what is their relationship with the centre and how fragile the boundaries between the two cultural areas are? Does being a part of the slums mean: a) eating simple and low-keyed food; b) rude table manners; c) a different attitude towards the act of eating (less ceremonious, more focused on surviving). We will try to answer all these questions using some famous litterary works (with some more references that will go further than the text corpus): *The Old and the New Boyars* by Nicolae Filimon, *Vacaresti Boulevard*, by I. Peltz, G.M. Zamfirescu's saga *The Barrier* and Eugen Barbu's novel *The Hollow*.

**KEYWORDS:** *slums, eating habits, identity, Romanian literature, marginality*

Deşi multă vreme marginalizată ca fiind vulgară sau minoră, cultura culinară contribuie în mod esenţial la creionarea profilului identitar al unui individ sau al unei comunităţi. „Suntem ceea ce mâncăm", spunea cu aproape două secole în urmă Brillat-Savarin, şi sentinţa lui îşi dovedeşte încă valabilitatea, chiar şi în epoca globalizării şi a uniformizării identitare. Sociologul belgian Léo Moulin sublinia funcţia identitară a mâncării, care, dincolo de a sătura, defineşte şi leagă oamenii:

> Noi nu mâncăm cu dinţii şi nici nu digerăm cu stomacul; noi mâncăm cu spiritul, gustăm după nişte norme culturale ce sunt legate de sistemul de schimburi reciproce care se află la baza întregii vieţi sociale. De aceea, fiecare popor se defineşte prin practicile sale alimentare şi prin obiceiurile sale la masă, la fel de bine cum se defineşte prin limba sa, prin credinţele sau practicile sale sociale."
>
> (1975: 63)

Claude Lévi-Strauss merge şi mai departe, afirmând că bucătăria, care-şi află originile în folosirea focului, se află ea însăşi la baza oricărei culturi, fiind, la fel ca limbajul, una dintre formele inconştiente şi universale ale culturii, proprii fiecărei civilizaţii în parte: *„aşa cum nu există nicio societate umană fără limbaj, nu există nici o societate care, într-un fel sau altul, să nu-şi gătească, să nu-şi prepare o parte dintre alimentele sale"* (1965: 21).

Această bază identitară, alcătuită dintr-o multitudine de indicatori specifici, conţine, aşadar, şi o serie de mărci distinctive ce ţin de spaţiul social alimentar: gusturile, obiceiurile şi regulile la masă, legile ospitalităţii, modurile de preparare şi de gătire, împărţirea sarcinilor în bucătărie, ritmul şi durata mesei, credinţele, superstiţiile şi diversele reprezentări simbolice legate de mâncare, respectarea sau refuzul prescripţiilor religioase culinare ş.a. Toate aceste elemente creează categoria culturală a gustului sau, cum spunea Claude Fischler, *„o ordine a mâncabilului"* şi una a *„nemâncabilului"*, dar sunt, în egală măsură, şi creatoarele unor clivaje la nivel de comunitate.

Consumarea unei mâncări îl încadrează, îl încorporează[1] întotdeauna pe cel care mănâncă într-un sistem culinar particular şi, respectiv, în grupul ce practică acel sistem. Această inserţie a celui care mănâncă într-un grup definit cultural îi conferă o bază identitară colectivă, de la care se poate legitima oricând: *„Mâncând, omul se încorporează, se integrează într-un spaţiu cultural. Fiind cultural determinate, hrana, bucătăria şi manierele la masă îl includ pe cel care mănâncă într-un univers social, într-o ordine culturală. Actul alimentar este fondatorul identităţii colective."* (Poulain, 2002: 177)

Aceste componente ale sistemului gastronomic ne ajută să ne definim – individual şi comunitar –, dar ne permit şi să-l definim pe celălalt, „străinul". *„Celălalt este, în primul rând, cel care nu mănâncă la fel ca noi."* (Héritier-Auge, 1985: 61), o afirmaţie din ce în ce mai greu de probat într-o lume în care comportamentele şi opţiunile culinare se nivelează, fuzionează, devin „fusion". Cel mai bun exemplu al formulării acestei alterităţi, care ţine mai degrabă de societăţile tradiţionale, îl dă tot Fischler, care aminteşte că, în trecut, comunităţile vecine erau desemnate prin expresia *„mâncătorii de..."*

Şi Bourdieu, vorbind despre *„procesul de distincţie"*, atinge problema alterităţii, afimând că, prin mâncare, un individ se poate defini ca fiind social diferit de ceilalţi. Trebuie spus că Pierre Bourdieu vede gustul în general, şi gustul alimentar în particular drept un element de distincţie socială; el concepe gustul ca fiind o categorie dihotomică, plasată între *„gustul popular"* – gustul necesităţii, al potolirii unui instinct, caracterizat prin alimente hrănitoare, săţioase, grase şi *„gustul burghez"* al luxului, al rafinamentului, al delicateselor. Primul ţine de un act mecanic, fiziologic, al doilea este un simbol al libertăţii, al posibilităţii de a alege.

Aşadar, mâncatul are un puternic caracter social – îi conferă prestigiu sau, din contra, îl exilează, îl marginalizează pe consumator (pe care îl putem numi foarte bine şi „consumactor"): *„Există alimente pe care nu le mâncăm pentru că sunt considerate inferioare şi altele pe care le căutăm nu doar pentru că ne aduc o satisfacţie la nivel de organism, ci şi pentru că ne fac onoare. Ne ridicăm în propriii noştri ochi, dar şi în ai celorlalţi dacă avem o masă îmbelşugată."* (Halbwachs, 1964: 169).

Diferenţele sociale relevate în practicile alimentare se manifestă şi în legătură cu atitudinea faţă de hrană a celui care mănâncă: clasele inferioare preferă alimentele consistente, chiar grase, pentru că au nevoie de un organism solid capabil de muncă fizică, în vreme ce păturile înstărite fac din masă un spectacol cvasi-estetic, consumând doar produse exclusiviste, demne de rangul lor: alimente fine, băuturi luxoase, feluri de mâncare sofisticate.

Mâncarea poate fi şi un indicator explicit al parvenitismului: anumite personaje (sau chiar clase sociale), dornice să urce rapid treptele evoluţiei sociale, împrumută imediat normele, comportamentul culinar şi gusturile elitelor (pe care, în lipsa interiorizării şi a practicării îndelungate, ajung să le maimuţărească). Mai trebuie spus şi că diferenţele dintre alimentele nobile şi cele populare s-au estompat în era contemporană a metisajului şi contaminării reciproce a gusturilor. Ierarhiile nu mai sunt atât de explicit formulate şi norma a fost înlocuită de lipsa oricărei norme. Să nu uităm, de exemplu, că Feijoada, un fel de mâncare naţional brazilian, servit astăzi chiar şi în cele mai selecte restaurante, era la origini mâncarea sclavilor, formată din bucăţile de carne pe care le aruncau stăpânii după ce terminau de mâncat. Sau că celebra pizza, care a devenit un fenomen în era fast-food şi poate fi regăsită în prezent chiar şi în meniurile unor restaurante de bon ton, era odinioară alimentul săracilor napolitani (*cibi dei poveri*), pentru că era săţios şi ieftin de preparat.

Mahalaua, ca spaţiu al marginalităţii şi marginalizării, ca sediu al alterităţii şi al extremelor, a intrat începând cu secolul al XIX-lea şi între preocupările scriitorilor, nu doar ale antropologilor şi sociologilor. Asumându-ne convenţiile ficţiunii, dar şi pe aceea că istoria în sine e o punere-în-text (deci, tot o ficţiune), putem spune că literatura devine şi ea o preţioasă sursă de informaţii istorice, care ne ajută să pătrundem în intimitatea secolului al XIX-lea şi chiar a începutului de secol XX. În romanele acestei perioade, pregnante şi pline de farmec sunt mahalalele Bucureştilor (120 atestate documentar, potrivit afirmaţiilor lui Adrian Majuru), urbe aflată la răscrucea principalelor drumuri comerciale ce legau Sud-Estul Europei de centrul continentului, cu o diversitate etnică greu de regăsit în orice alt colţ al ţării. Etimonul turc[2] al termenului – *mahalla* – ne ajută să distingem între cele două sensuri ale termenului: primul, original, acela de cartier marginal sau central (sens funcţional între 1500 şi 1830), al doilea, acela de periferie, intrat în uz după 1830, când *„Bucureştii preiau elemente de viaţă occidentală, iar mahalalele centrale se topesc în sânul unui oraş cosmopolit”* (Majuru, 2003: 8).

De altfel, istoricul Adrian Majuru observă două detalii relevante pentru schiţarea unui posibil portret gastronomic al periferiilor bucureştene în secolele al XIX-lea şi al XX-lea (trebuie amintit, cu acest prilej, că evoluţia mentalităţilor sau a condiţiilor de viaţă în mahala e lentă, aproape imperceptibilă). Primul indică faptul că Bucureştiul acestor epoci este un *mixtum compositum* etnic (găsim în mahala evrei, greci, turci, ruşi, albanezi, bulgari, armeni, ţigani), ceea ce face ca, măcar teoretic, meniul să fie unul cu diverse coloraturi naţionale. Varietatea e vizibilă şi la nivelul meseriilor (adesea legate tot de apartenenţa etnică): dincolo de „bariere”, trăiau la un loc mici meşteşugari, comercianţi, salahori, măcelari, muncitori, gunoieri, dar şi – majoritatea – *„calicii”* şi *„mişeii”*, estropiaţii cerşetori, mutilaţii şi bolnavii, *„pârliţii*

*născuţi în mizerie, trăiţi în chinuri, având cârciuma drept singură distracţie, zvârliţi după moarte în groapă comună."* (Stahl, 1935: 82). Pentru aceştia din urmă opţiunile culinare erau cvasi-inexistente, mâncarea necesară supravieţuirii zilnice reducându-se, de obicei, la un colţ de pâine.

Mahalaua, un spaţiu aproape închis, izolat de exterior, reproduce la o scară mai mică reperele oraşului modern: biserica, frizeria, croitoria, cârciuma/birtul, brutăria, băcănia etc. (le găsim ca atare, de exemplu, în *Groapa* lui Eugen Barbu, unde Tarapanaua Filantropiei e un micro-oraş primitiv, organizat după *„modelul sedentar, limfatic, autoeficient al aşezărilor orientale"* (Majuru, 2003: 15). O a doua observaţie a istoricului este că mahalaua reprezintă o situaţie de tranziţie de la sat la oraş, cu precizarea că e vorba despre o tranziţie care se prelungeşte până spre anii '30-'40 ai secolului trecut. Rezultatul este un spaţiu hibrid între rural şi urban, în care elemente timide de modernitate se adaugă unui fond eminamente rural, patriarhal. Consecinţa gastronomică a acestei convieţuiri de stiluri este evidentă: între parantezele unei precarităţi, ea însăşi un simptom major al marginalităţii, găsim un cotidian culinar auster, cu fulgurante momente de bunăstare (nici ea foarte sofisticată) ocazionate de momentele festive: apariţia unui musafir, încheierea unei afaceri, o nuntă, un botez etc.

Multe dintre mahalale sunt formate propriu-zis din ţărani care – aflăm din recenta teză de doctorat a Danei Matei pe acest subiect[3] – vrând să scape de taxele stăpânirii, s-au aşezat la marginea Bucureştilor (e cazul mahalalelor Tunari, Dichiu, Giuleşti, Precupeţii-Vechi sau Făinari). Ruralitatea şi caracterul patriarhal al periferiei capitalei era vizibil încă într-o epocă în care Europa era în plină efervescenţă a modernităţii: *„pe la 1850, la marginea Bucureştiului, familia se aduna în jurul ceaunului, aşa cum făcea şi în sat"*, ne spune Adrian Majuru, deşi, *„în centrul oraşului viaţa cotidiană avea deja accente occidentale"* (*op.cit.*: 71). E lesne de bănuit ce mâncau aceste comunităţi periferice, meniurile lor, formate din *„bucate simple căci pântecele n-are oglindă"*, multe dintre ele regăsindu-se în splendida carte a lui Mihai Lupescu, *Din bucătăria ţăranului român*: *„Ţăranul român nu-i mâncăcios, ca al altor neamuri; el nu ţine la mâncare, mulţămindu-se cu ce poate avea şi nu râvneşte la bucăţica altuia. Când îi flămând, mănâncă ce i se dă, căci foamea-i bucătarul cel mai bun."* (2000: 27)

Textele alese pentru a închipui un portret gastronomic al periferiei bucureştene nu-şi propun să ofere o viziune exhaustivă asupra subiectului. Sunt mai curând instantanee dintr-un film naturalist din a cărui recuzită ni se pare, uneori, că mai zărim şi astăzi elemente disparate, în cartierele mărginaşe ale capitalei. Şi profunda rezistenţă la modernizare pe care mahalaua o demonstrează chiar şi în zilele noastre se vădeşte destul de clar şi în opţiunile culinare limitate. În *Ciocoii vechi şi noi*, mahalaua nu e sinonimă cu periferia, ci cu cartierul, de obicei acesta luându-şi numele după meseria celor care-l locuiau (avem, aşadar, o organizare pe bresle). Influenţa Fanarului e cât se poate de evidentă: mahalagii de viţă nobilă (ciocoii îmbogăţiţi) imită fastul turcesc până în cele mai mici detalii, iar servitorii trăiesc la limita subzistenţei, din mila stăpânilor. Filozofia de viaţă a epocii e destul de simplă şi funcţionează de la mic la mare: *„Şterpeleşte ca să mănânci şi fură ca să ai"*. Aplicând-o cu talent, Dinu Păturică e mândru să-şi trateze oaspeţii cu un lux pe care nici măcar stăpânul său nu şi-l permitea:

> Masa de mâncare era aşezată între două paturi şi împrejurată cu scaunele pe care erau să şadă onorabilii oaspeţi ai lui Păturică. Pe masă erau rânduite o mulţime de farfurii cu mezelicuri de tot felul: marinată de stacoji, farfurioare mai mici cu icre proaspete de morun, licurini jupuiţi, sardele muiate în untdelemn de Mitilene amestecat cu piper şi zeamă de lămâi de Messina, măsline dulci de Tessalia, grămădite în formă piramidală, icre tari de chefal, smochine de Santorini, halva de Adrianopole; nimic din delicatesele gastronomice ale Orientului nu lipsea pe masa ciocoiului, mai împodobită chiar decât a stăpânului său. Toate aceste mezelicuri erau aşezate după o regulă militară, având la fiecare distanţă de două palme câte o carafă cu vin galben de Drăgăşani, cu pelin roşu din viile mănăstirii Bistriţa şi cu vinuri orientale de diferite culori şi gusturi, fără a lipsi papornţele cu anason de Chio şi cu mastică de Corint.[4]
>
> (Filimon, 1985: 106-107)

Cina, demnă de un adevărat Lucullus este, ne spune Filimon, *„compusă toată din plăceri de contrabandă”*, semn că turcii îşi impuseseră dominaţia şi la acest nivel gastronomic, anihilând aproape cu totul orice element de identitate naţională. Acest lucru se întâmplă la mesele celor înstăriţi, prizonieri ai etichetei oficiale, nu şi în tagma hoţilor, marginală prin esenţa ei, care-i pregătesc lui Păturică un fel tradiţional românesc (o spune nu doar Păstorel Teodoreanu, ci şi, mai recent, Radu Anton Roman[5]): miel fript hoţeşte. Întreaga compoziţie a mesei e tradiţional românească: mielul e fript în blana lui, într-o groapă plină de jar (*„Hoţii ieşiră din pădure, junghiară într-o clipă toţi mieii, le scoaseră pântecele şi, cosându-i iar la loc cu pielea pe dânşii, intrară în pădure şi, răscolind cu nişte pari un jăratic compus de curpeni de viţă sălbatică, în care inchiziţia ar fi putut să ardă o sută de eretici, îngropară într-însul pe toţi mieii”*, (Filimon, 1985: 77)) şi se mănâncă cu *„unt proaspăt cu mămăligă şi ouă coapte”*, cu ceapă şi usturoi verde.

De la ciubucele şi cafelele turceşti, însoţite de dulceţuri şi zaharicale, trecem la „ceaiul cu pâine” şi „supa de cartofi”, mâncărurile predilecte în hanul din mahalaua Văcăreştilor, descris cu atâta farmec de Isac Peltz. Fără să se afle la periferia oraşului, cartierul evreiesc[6] înfăţişează spectacolul trist al degradării şi al sărăciei lucii. O femeie din cartier posteşte zile în şir, dând lecţii de pian ca să-şi întreţină soţul paralitic, şi, uneori, *„adulmecă mirosul caldelor* mâncări evreieşti *în timp ce conduce mâna infantilă pe clapele de gheaţă ale pianului”* (Peltz, 1979: 42, *subl. mea*, F.P.), dar nu ni se dezvăluie specificul acestor mâncăruri grele de istorie.

Meniurile locuitorilor „hanului” – un microunivers al delicvescenţei – sunt la limita sordidului: câteva scrumbii cu ceapă, pâine şi brânză, o bucată de pâine şi-un ceai, o supă de cartofi sau de roşii. În „hanul” din mahalaua Văcăreşti să nu ai ce mânca era o ruşine (deşi austeritatea alimentară era generalizată) şi pretext de ocară publică. Două vecine se ceartă, la înmormântarea lui Paul, fratele Estherei şi îşi adresează replici dure: *„Taci, fă, nemîncato! Ai mai pus de alaltăieri ceva în gură?”* (*Ibidem*: 78); altele se iau la harţă la nunta lui Ety cu Rubin şi reproşurile sunt de aceeaşi natură: *„Fă, calico, fă afurisito! Crezi că nu ştiu că mănânci o dată pe săptămână, schelet ce eşti!”* (*Ibidem*: 144).

Mâncarea este, aşadar, un indicator al bunăstării, afişate cu ostentaţie, precum şi un creator de ierarhii sociale. Când, ocazional, vecinii fac cumpărături mai consistente, calicii din cartier se alarmează şi vor să afle motivul risipei: *„Ce-o fi la Hascal? se întrebă Leia. De ieri s-au pregătit. Au cumpărat peşte şi viţel de lapte şi câteva sticle de vin!”* (*Ibidem*: 61). Explicaţia e simplă: oamenii sărbătoreau, pesemne, întoarcerea fiului risipitor (*„Să ştii că s-a întors Naţl!”*). La fel ca în textul biblic, bucuria regăsirii e marcată printr-o abundenţă alimentară, iar masa capătă valenţe ritualice, nu doar festive. Faţă de cotidianul mizer, carnea sau vinul devin produse de lux, consumate doar la ocazii speciale. Masa devine chiar şi reprezentaţie *live* pentru spectatorii unei nunţi, adunaţi la garduri, împinşi de curiozitate sau, poate, chiar de foame:

> Femeile, în papuci, cu bluze subţiri şi peticite pe umerii arşi de soare, căutau să ghicească felul mâncării distribuit în farfurii. Ele de-abia terminaseră porţia de supă de roşii cu care începea şi sfârşea cina lor şi, din nou flămînde, ţineau cu tot dinadinsul să ştie din ce bunătăţi nebănuite se înfruptă nuntaşii. [...] Înghiţeau o dată cu nuntaşii şi-şi ştergeau balele cu podul palmei.
>
> (*Ibidem*: 191)

Memorabilă este scena cu care se încheia ospăţul nunţii, răsărită parcă dintr-un film al lui Kusturica: *„Unchiul miresei adormise cu capul în coate. Meseriaşii, tovarăşii ginerelui şi nevestele hanului muiau bucăţi mari de jimblă în paharele cu şampanie şi le înghiţeau lacom, sugându-şi lung buzele. Deasupra capetelor, stelele ţineau sfat, tremurînd parcă în bătaia uşoară a vîntului de vară.”* (*Ibidem*: 198). Inutil de comentat gestul de a înmuia pâinea în şampanie, mesajul e destul de clar: formele fără fond continuă să-şi trăiască gloria chiar şi după 1900. Mahalaua copiază ritualul burghez al consumării festive a băuturii inventate de Dom Perignon acum peste 300 de ani, dar nu-l înţelege, mimându-l automat şi stângaci. Rezultatul: un savuros umor de situaţie de tip balcanic.

*Maidanul cu dragoste* de G.M. Zamfirescu vorbeşte despre *„mahalaua cu nume ruşinos”*, periferia muncitorească respingătoare, clădită în jurul fabricilor nou apărute în plin elan industrial. Aici, deşi sărăcia e la fel de dureroasă ca în restul ficţiunilor dedicate periferiei, apar datele unei cvasi-normalităţi pe care salariul câştigat „la uzină” o poate asigura: personajele beau cafea în mod regulat (ceea ce indică o urbanizare mai accentuată, obiceiul fiind unul eminamente urban[7]), iau masa la prânz şi seara (deşi nu aflăm prea mare lucru despre ceea ce se mănâncă), respectă ritualul mâncatului împreună etc.

Toate acestea par să indice o evoluţie a moravurilor culinare şi mai ales a atitudinii faţă de mâncat. Deşi la fel de săraci şi de violenţi ca restul mahalagiilor, locuitorii „casei cu nebuni” – actori într-o comedie bufă cu accente dramatice – nu suferă de foame, alăturând ritualul mesei la lista bucuriilor simple ale unui cotidian din care nu pot evada: *„Acasă veneau să mănânce, să înjure nevasta sau s-o îmbrăţişeze şi să se culce”* (Zamfirescu, 2009: 181). Nimic complicat, nimic metafizic. Totuşi, în curtea în care copilul Iacov îşi trăieşte *„prima sfântă mare neruşinare”*, mâncarea capătă nişte funcţii, nu e doar act animalic, devine un instrument, spune o poveste.

Hamalul Gore *„bea vin la masă, vara, când mânca în curte, să-l vadă duşmanii şi să crape de ciudă, că el o «duce bine»"* (*Ibidem*: 33) şi e mândru când îi creşte burta, pentru că acest lucru este proba bunăstării sale: *„Omul nu se pricepea să spună că e fericit (în vocabularul lor nu exista cuvântul fericire), dar începuse să facă pântec: o dovadă că-i ins fără supărări şi-i merg toate în plin. Nu mai încăpea bucuria în el, de câte ori – umflându-se în burtă – îşi auzea vesta rămasă strâmtă pârâind, desfăcută din cusături."* (*Ibidem*: 157). Mâncarea devine, aşadar, în termenii lui Bourdieu, un semn al distincţiei, cu alte cuvinte, un instrument de putere.

Ea funcţionează şi ca monedă de schimb, capabilă să cumpere iertarea sau chiar favoruri sexuale: Gore, certat cu Safta, îşi propune *„să-i cumpere acadele şi rahat înfăşurat în pistil, prăjitura de fiecare prânz a ţigăncii"* pentru a fi iertat, în vreme ce Sultana şi Domnica îşi oferă farmecele doar celor dispuşi s-o trateze pe mama Tina cu *„pungi cu brânzoaice şi corăbioare"* sau cu *„trei-patru portocale sau câţiva pumni de migdale, furate de haimanale din lăzile descărcate în triaj"* (*Ibidem*: 91). Safta însăşi primeşte pentru aceleaşi servicii când *„două caramele"*, când o *„mandalină"*. Mâncarea recapătă, de fapt, o funcţie mai veche, datând de pe vremea fanarioţilor: redevine plocon. Singurul care pare să mănânce cu bucurie, sărbătoreşte, este Fane, puşcăriaşul chipeş din Cotroceni, care dă nişte chefuri memorabile cu banda sa de hoţi:

> Cârciumarul adăuga o masă sau mai multe, după numărul celor veniţi, iar puşcăriaşul frumos comanda, pentru duşmani, fripturi în sânge şi vin în căldări. Dălcăuţii mâncau cu pofta şi închinau în cinstea «conului Fane», care îi privea, zâmbind fără gând, cu braţul petrecut pe după gâtul ibovnicii şi cu cei câţiva prieteni credincioşi aproape.
>
> (*Ibidem*: 103)

În *Sfânta mare neruşinare*, când Puica se îmbolnăveşte, copilul Iacov se mobilizează şi găteşte el pentru întreaga familie, dar îşi recunoaşte învins stângăcia: *„mă ruşinam când scăpam bucăţelele de carne în cenuşe şi mă speriam când îmi săreau stropi de untură încinsă pe mâini şi pe faţă"* (Zamfirescu, 1991: 35). Casa, dominată de figura mamei, cu bucătăria ca centru feminin al puterii, reprezintă elementul de stabilitate al familiilor din mahala, locul unde ei se întorc mereu, ca la o matcă:

> după cum spun istoricii feminişti, în ultimele decenii ale secolului al XIX-lea, la începuturile industrializării, «cultul casei şi al maternităţii [...] a atins punctul culminant», în casa autonomă, rezervată unei singure familii, din mahala, care promovează idealul căminului privat, familist şi protector ca pe un «aspect esenţial al identităţii şi al legitimării clasei mijlocii».
>
> (Jurca, 2001: 7)

Deşi nu le lipsesc de pe masă carnea, pâinea, legumele, belşugul (burghez) este fantasma care bântuie planurile fantaste ale copilului, decis să muncească pentru a-şi sprijini familia. Muncind, îşi va permite tot ce cotidianul modest, pe alocuri chiar auster nu-i poate acorda:

> Am să vin cu banii toţi acasă, în fiecare săptămână, să-i dau mamei să-şi cumpere lapte gras, să-i facă lui Puişor cămăşi lipoveneşti, să bem sărbătoarea vin la masă, ca Gore, şi, mai târziu, când voi avea guler tare şi vioară, ca Bela, să plecăm în oraş, să ne plimbăm cu tramvaiul, să bem must la o grădină de vară şi să mâncăm ce ne-o place, ca negustorii şi patronii – că nu s-or fi născut numai ei sub zodia norocului.
>
> (Zamfirescu, 1991: 42)

Negustorii şi patronii sunt, aşadar, reperele bunăstării în *„curtea cu poreclă ruşinoasă”* (localizată undeva pe fosta Şosea Basarab), unde muncitorii sunt deja cuprinşi de vraja promisiunilor de egalitate ale comunismului. Lupta de clasă este şi o luptă pentru a mânca *„ce ne-o place”*, nu acasă, nu în curtea casei, ci la o *„grădină de vară”*, sub ochii celorlalţi. Relaţia dintre spaţiul public şi cel privat se schimbase deja cu începere din secolul al XIX-lea când apar grădinile publice, cafenelele restaurantele, dar şi teatrele sau sălile de spectacol, dar ieşirile *„în oraş”* ţineau de excepţional mai curând decât de un obicei constant în timp (aşa cum se întâmpla în cazul celor bogaţi).

Masa a fost şi rămâne o formă de legitimare socială, de expunere a statutului social, la fel ca vestimentaţia sau casa. Şi, aşa cum există un cod vestimentar, există şi un cod prandial, diferit de manierele la masă: mănânci pâine albă, fleici de carne şi bei vinul cel mai bun pentru a câştiga respect, autoritate. Pâinea albă, vinul şi carnea sunt, în sine, mărci ale unei poziţii superioare, stăpânitoare.

Pentru săracii din *„mahalaua cu nume ruşinos”*, alimente banale astăzi, în plină societate de consum, erau nişte delicatese, alimente-sărbătoare. Spălătoreasa Mădălina cea cu un picior de lemn se întoarce seara târziu de la lucru, cu mici daruri pentru fiica ei, Lenora:

> Venea acasă târziu, să fure trei-patru ore de odihnă, dar mai ales să-i aducă Lenorei, în legăturică, bunătăţuri de la boieri: un măr, câteva felioare de pâine albă, un copan de pui ciugulit numai de cine ştie ce odraslă sătulă, bucăţele de zahăr şi uneori o mandarină aşa de bună, că fata spălătoresei o mânca după câteva zile, ca să aibă timp s-o vadă şi s-o miroasă, s-o întoarcă în mână şi s-o arunce în sus ca pe o minge, să se bucure că poate devora oricând o bunătate pe care eu şi Fana încă n-o cunoscusem şi să ne facă, fireşte, în necaz.
>
> (*Ibidem*: 94)

Fructul exotic (pe care Safta o primeşte în schimbul unui ceas de iubire), pâinea albă, zahărul sunt rezervate doar „boierilor” şi funcţionează adesea ca mici recompense ori daruri. Mâncarea capătă funcţia primordială a „darului”, aşa cum a fost el definit de Marcel Mauss.

Uneori, aristocraţii aud chemarea Bucureştilor de mahala ca pe un seducător cântec de sirenă, într-o mişcare simbolică inversă – dinspre centru înspre periferie, aşa cum se întâmplă în *Craii de Curtea-Veche*. Perversul balcanic Gore Pirgu îl momeşte pe rafinatul Paşadia în birturi ieftine, cu mâncăruri şi băuturi ordinare, stârnind uimirea povestitorului:

> Cum era atunci cu putință ca omul de carte și de Curte care ar fi făcut podoaba zilelor de la Weimar, să se fi învoit a împărtăși de seara până dimineața dezmățarea unui Pirgu, ca apuseanul subțire în gusturi și lingav să guste pastrama și turburelul, schembeaua și prăștina, ca vechiul vienez pierdut în vraja visului mozartian să asculte ciamparalele și bidineaua?
>
> (Caragiale, 1968: 83)

*„Turburelul"*, *„schembeaua"* (ciorba de burtă, prezentă în mai toate cârciumile urbei) şi *„prăştina"* (rachiul de tescovină), trataţii uzuale în mahala, reprezintă nişte fascinante diversiuni culinare pentru intelectualul Paşadia, hotărât să încerce tot, să coboare *ad inferos*, în viaţa colorată a cartierelor mărginaşe. Boem de ocazie, el vede expediţiile nocturne în vintrele mahalalei drept un *„antidot viril şi vital la materialismul, siguranţa şi prudenţa clasei mijlocii, pe care le consideră mortificatoare şi anihilante."* (Gandal, 1997: 133)

Mahalaua în toată splendoarea ei – inclusiv cea gastronomică – își găseşte ilustrarea cea mai celebră şi, probabil, cea mai reuşită în *Groapa* lui Eugen Barbu. Cuţarida e o lume ermetică, fascinantă, cu actorii ei sociali, cu tensiunile ei, cu momentele ei semnificative. Aici se vede cel mai bine funcţia de indicator social a mâncării, deşi delimitarea unor microcategorii în funcţie de meniul cotidian e greu de stabilit. Sărăcia pluteşte peste groapa lui Ouatu şi momentele de îndestulare, dacă există, se consumă, de obicei, în afara graniţelor acesteia.

Ca într-un fel de stranie fatalitate, foamea sau alimentaţia precară sunt etichetele definitive ale Cuţaridei. Nici măcar bogataşul comunităţii, cârciumarul Stere, nu are pe masă bucate potrivite poziţiei sale financiare, dobândite cu o tenacitate de Julien Sorel. În singura scenă prandială în care actor e Stere atrage atenţia mai curând ritualizarea creştină a mesei decât mâncarea în sine (ceea ce reconfirmă teoria ruralităţii mahalalei care se desprinde greu de cutumele săteşti):

> Îşi descheia nasturele de la gât al cămăşii, se ridica de pe scaun şi spunea făcând semnul crucii:
>
> – Dă-mi, Doamne, şi mâine ce mi-ai dat azi! Apoi se aşeza. Chipul i se lumina puţin. Îi aducea ciorba acră şi fierbinte, în care el strivea ardei verzi, iuţi şi parfumaţi. Sorbind adânc din lingura lată, se scutura de plăcere.
>
> (Barbu, 1957: 54)

De altfel, masa ritualică e destul de bine reprezentată în romanul lui Barbu. Cotidianul e destul de neinteresant sub aspectul hranei: oamenii mănâncă mămăligă, cartofi, fasole – cu un termen general „fierturi". Carnea apare doar ocazional pe masă, duminica sau de marile sărbători religioase. Este, în linii mari, tabloul descris de Mihai Lupescu în cartea sa despre alimentaţia ţăranului român: *„Ţăranul nostru nu se bate cu carnea ca alte naţii; el nu se simte nenorocit când ea-i lipseşte, fiind mai mult vegetarian. Carne el mănâncă numai la anumite vremuri şi când îl păleşte aşa, un gust. Încolo, lapte, brânză, legumele, fructele îi convin foarte bine."* (2000: 58).

Mai interesante – doar poate mai puţin relevante pentru stabilirea unor constante, a unui tipic – sunt situaţiile excepţionale. Şi dacă în bucătăria bogaţilor peisajul culinar e oarecum uniform, păstrând un nivel ridicat zi de zi, în aceea a săracilor din mahala el se armonizează cu momentele esenţiale ale vieţii. Masa ritualică e o sărbătoare în sine pentru că vine în prelungirea unui ceremonial bine stabilit : o nuntă, un botez, vânzarea unor vite la târg, o mare sărbătoare religioasă etc. Iată, văzute faţă în faţă, două pasaje despre cele două tipuri de masă, cea cotidiană şi cea festivă, ritualică. Prima este masa gunoierilor cu care începe romanul:

> Gunoierii beau ţuică, plescăind din buzele arse de tutun. Sticla trecu din mână în mână. În jur se răspândi mireasma de prună veche, dulce-amăruie. Cel mai bătrân sorbi de-a-n picioarele, ştergându-şi barba cu mâna lată şi păroasă. Muierea se uita la el, aşteptându-şi rândul. Le puse dinainte blide de tablă în care aburea o fiertură. Nu mai vorbi nici unul. Mestecau repede, cu poftă. Se auzeau lingurile izbite. Grigore îi privi cu coada ochiului. Ceilalţi şedeau pe vine în jurul mesei cu trei picioare, luminaţi de flăcările focului. Aveau feţe ascuţite, prelungi. De sub şepcile murdare le ieşea părul întunecat pe frunţile înguste şi, sub cozoroace, privirile lacome nu slăbeau zeama din talere. Clefăiau neîntrerupt, urmăriţi de câini. Mâinile murdare apucau cu îndemânare. Dulăii se apropiară, încăierându-se. Femeia le aruncă o bucată tare de pâine.
>
> (Barbu, 1957: 2)

A doua descrie ospăţul de la nunta lui Stere cu Lina lui Marin Roşioară:

> Grigore şi cu Aglaia turnau în cănile lustruite. Oaspeţii nu se încurcau. Ciuguleau măslinele puse dinainte, ceapa tăiată felii, înotând în oţet, muşcau din pâinea coaptă bine şi înfulecau brânza albă şi grasă. Mâncare era, slavă Domnului! […] Femeile cărau fripturile şi sosurile în farfurii lungi. [...] Din casa gospodarului ieşi în goană fina Smaranda, jucând cu o tavă lată de alpaca pe care zăcea un purcel rumenit, îmbălsămat în mirodenii şi foi late de salată verde, cu un pai galben, uscat între dinţii rânjiţi. Lăutarii o înconjurară repede, cântând ceva săltăreţ. Muierea se învârtea sprinten în jurul mesei, rotea friptura proaspătă şi frumos mirositoare pe sub nările rudelor lacome, ridica povara împodobită şi striga: «Care dai banii pe el? Are ouă!»
>
> (*Ibidem*: 16-17)

E vizibilă nu doar diferenţa de compoziţie gastronomică, ci şi aceea de ritm şi mai ales de comportament la masă şi de raportare la hrană. În prima secvenţă hrana doar umple sau păcăleşte stomacul, în a doua ea devine prilej de etalare a prestigiului social, devine spectacol. În primul fragment asumarea poziţiei marginale e evidentă, în vreme ce în al doilea se doreşte o transgresare a acesteia prin imitarea ospeţelor celor cu dare de mână: meniul e format din aperitive, aşa-zisele *entrée*-uri uşoare (brânză, măsline, ceapă), care indică o influenţă citadină, chiar occidentală în raport cu tradiţia „zacuştilor" orientale, apoi fripturi garnisite cu sosuri şi, la final, un purcel împodobit, care e dansat de o femeie în faţa nuntaşilor (în unele regiuni, se dansează o găină, în locul purcelului). Acest ultim element e un cunoscut obicei ţărănesc, care a pătruns în mediul citadin şi se păstrează, pe alocuri, şi în zilele noastre. Simion

Florea Marian, vorbind despre această datină străveche, observă că ea anunţă momentul strigării darului de nuntă al nuntaşilor, anticipând, în acelaşi timp, şi *„spartul nunţii”*:

> După ce oaspeţii, câţi se află la masa mare, au ospătat din toate bucatele ci li s-au pus dinainte, după ce au băut şi s-au veselit timp de vreo două ore şi mai bine, aduc bucătăriţele o găină sau şi un cocoş fript, în gura căruia se află un ban, o floricică şi un fluieraş de zăhar şi îl pun dinaintea nunilor celor mari. Această găină, care e aşezată la un loc cu vreo câteva plăcinte între două talgere, astfel că numai capul împodobit cu banul şi cu floricica i se vede, însemnează ca oaspeţii să se pregătească de bani.
>
> (2011: 156)

Ca în toate romanele ce descriu spaţiul periferiei, „comunitatea” hoţilor ocupă în *Groapa* un loc esenţial. Extrem de savuroase la nivelul jargonului, dar interesante şi prin tipologiile umane create (un mic roman al hoţilor inserat în rama generală a cărţii), secvenţele despre banda de hoţi a lui Bozoncea sunt, poate, cele mai sugestive pentru psihologia mahalalei bucureştene la început de secol XX.

Deşi prin esenţa lor nomazi, hoţii sunt legaţi de Cuţarida prin diverse fire invizibile (de exemplu, una din regulile lor nescrise este să nu prădeze Cuţarida, ci numai cartierele mai înstărite). Mănâncă bine dacă dau o spargere grasă şi supravieţuiesc la limita înfometării, când nu au ocazii sau ponturi ori când sunt urmăriţi de poliţie. De la chefuri monstruoase cu momiţe, ciorbă de burtă şi fleici în sânge, stropite din belşug cu vin de Drăgăşani se trece rapid la mămăligă la ceaun, cu brânză – felul de mâncare predilect al ciobanilor.

Semnificativ pentru schiţarea unui univers gastronomic al mahalalei Cuţarida este şi visul lui Ciupitu în care acesta îşi imaginează raiul, la fel ca în *Ţiganiada*, ca pe un spaţiu al opulenţei culinare şi chiar al desfrâului:

> Am mers ce-am mers, şi l-am văzut şi pe Dumnezeu. Şedea cu nişte coarde pe genunchi şi le coţăia. Eu am dat să zic ceva. Îmi luase glasu! Parcă eram căzut din leagăn. Şi-n faţa lui era o masă întinsă, fraţilor, ce mai masă! Numai curcani fripţi şi găini de săreau din oalele în care fierbeau. Şi cârnaţi, şi salam, şi prune... Îmi lasă gura apă şi-acu. Am întins mâna să-nfulec ceva, parşivul de Dumnezeu mi-a tăiat zarurile: «Nu se poate, Ciupitule! Tu eşti pedepsit să stai şi să te uiţi cum beau eu cu sfântul Petre bere la metru!». Şi s-au apucat, mânca-v-aş ochii, să pilească! Şi parcă erau mai mulţi şi înşirau sticlele lâng-un zid. O sută, două sute, nu ştiu câte erau. Se făcuse sfântul Petru cât o bute, da nu plesnea. Băga-n el şi râdea la mine: «Ar mânca gura ta, Oacă, o corcoviţă»? «Ar mânca, sfinte Petre!», i-am zis eu. «Da’ o aripă de găină ar mânca gura ta, Ciupitule?», «Ar mânca, sfinte Petre!». «Nu se poate. Stai şi te uită!», mi-a arătat el cotul.
>
> (Barbu, 1957: 94)

Imaginarul gastronomic al ţiganului – parcă desprins din Rabelais, cu mâncare multă şi băutură şi mai multă, fără prea mare rafinament sau atenţie deosebită la felurile de pe masă – se clădeşte peste o viziune religioasă semi-bogumilică, semi-păgână, în care Dumnezeu şi sfântul Petru sunt umanizaţi (şi chiar caricaturizaţi), la fel ca în

povestea lui Creangă *Ivan Turbincă*. Pedeapsa cea mai mare pe care o poate primi ţiganul e să vadă toate aceste bunătăţi şi să nu poată să se înfrupte din ele. Scena reia, într-o formă autohtonă, un motiv literar celebru în Evul Mediu, acela al Cuccagnei – un paradis terestru în care belşugul gastronomic are un rol foarte important, un fel de ţară ideală în care curge „lapte şi miere", în mod evident un spaţiu defulatoriu într-o epocă plină de restricţii, foamete şi războaie. Massimo Montanari observă bine funcţia politică (în fond) a mâncatului:

> Fantasma populară a abundenţei, tradusă prin inventarea ţărilor unde umblă câinii cu covrigi în coadă sau prin nostalgia miticelor vârste de aur, nu făcea decât să exprime, în felul ei, obiective alimentare (a mânca mult şi a arăta acest lucru), pe care grupurile privilegiate ale societăţii le urmăreau în mod sistematic. Cele două atitudini se bazau deci una pe cealaltă şi ofereau totodată baza poziţiei concurente a monahismului creştin care, prin chiar glorificarea moderaţiei alimentare şi a abstinenţei de la consumarea cărnii, nu făcea decât să confirme refuzându-le dominaţia acestor valori culturale.
>
> (*apud* Le Goff & Schmitt, 2002: 23)

Mâncarea traduce o relaţie de putere între cei care mănâncă de plăcere şi cei care mănâncă pentru a supravieţui (dar visează să mănânce de plăcere, din belşug, fără oprelişti).

Spectaculoasă e şi scena în care Mielu, imbecilul dostoievskian al mahalalei Cuţarida, dă de pomană toate pâinile pe care le avea spre vânzare săracilor care nu gustaseră până atunci decât pâinea neagră, *„cam acră, e drept"*. Foamea şi surpriza descoperirii pâinii albe creează o scenă aproape neverosimilă:

> Muşcau ofticoasele lui Chirică din pâine, nu se dumireau. Bună pâine! Aşa un miez bun nu gustase gura lor până atunci. Parcă ţi se lipea de suflet. Petre strângea firimiturile căzute din coaja rumenită bine şi le arunca pe gât, să nu piardă nimic din cornurile frumos mirositoare pe care le căpătase. Beghe fugise mai departe, cu buzunarele pline, de frica lui frati-său, să nu-i cărăbănească vreo franzeluţă, lacom cum era.
>
> (Barbu, 1957: 99)

Pâinea e alimentul esenţial în mahala, de la pâine începe şi la pâine se sfârşeşte totul. Ea întreţine subzistenţa cotidiană, dar stabileşte şi ierarhiile sociale – spune-mi ce fel de pâine mănânci, ca să-ţi spun cine eşti! O spune şi Massimo Montanari în cartea sa despre alimentaţia în Europa: *„«Ierarhia pâinii» reflectă ierarhia socială: există o pâine albă, rezervată celor mai bogaţi, o pâine «deschisă» (dar nu destul de albă) destinată păturii de mijloc şi o pâine neagră rezervată celor mai defavorizaţi."* (2003: 98).

În mahalaua evreiască Văcăreşti pâinea compensează lipsa alimentelor cu adevărat hrănitoare: anarhistul *„Moşneanu"* mânca brânză cu pâine, dar mai des pâine goală, calicimea mănâncă *„pâine cu ceai"*, supele lungi de legume sunt păcălite şi ele cu pâine neagră. Războiul schimbă, printre altele, până şi pâinea atât de necesară supravieţuirii: *„Se fabrica o pâine tristă, amestecată – pare-se – cu mălai"* (Peltz, 1979: 265). Chiar aşa, infectă (*„o pâine infectă cu mălai şi fasole"*), pâinea rămâne – în tradiţia populară românească – ceva sfânt[8], inviolabil:

O bătrână ştie că vor opri brutăriile să mai fabrice pâine!
– Parcă asta care-o mâncăm e pâine, Doamne iartă-mă!
– Nu vorbi aşa! o dojeni bătrâna. E păcat.

(*Ibidem*: 272)

Modârlă din mahalaua cărămidarilor[9], ins economicos din fire, *„se hrănea cu un sfert de pâine pe zi şi o prună, jumătate la prânz şi restul seara”* (Zamfirescu, 2011: 180), în vreme ce tovarăşii de băută îi lasă lui Gore, rămas să doarmă în crâşmă, *„o băncuţă în buzunarul de jos de la vestă, în stânga, să aibă cu ce să-şi cumpere un covrig sau un sfert de pâine, de i-o fi cumva foame, când s-o scula”* (*Ibidem*: 287). Lenora primeşte de la mama sa plecată la muncă *„câteva felioare de pâine albă”*, aceeaşi pâine albă (*„pituşti împletite”*, *„chifle”*) pe care Mielu o transporta zi de zi în mahalaua Cuţaridei, fără să fi gustat vreodată din ea. Celor de condiţia lui, calicilor, le revenea doar pâinea neagră şi acră. Pe lumea cealaltă, însă, „fericiţi cei care vor flămânzi”:

Ştirbul privea bucata din care ieşeau aburi calzi. Bună şi asta! Cam acră, e drept, dar pâine. Râdea ca prostul la ăilalţi copii din jur:
– Lasă, bă fraţilor, că mi-a spus mie tata: pe lumea ailaltă noi o să mâncăm pâine albă şi pricopsiţii or să se uite şi-o să le lase gura apă!

(Barbu, 1957: 96)[10]

În Cuţarida munceşti ca să ai o pâine: un sifonar căra toată ziua sifoane cu cele două iepe ale sale şi *„abia scotea de-o pâine şi de un ciocan de rachiu”*. (*Ibidem*: 59), în vreme ce Mielu muncea în brutărie, iar Bică Jumate, stăpânul, îi dădea, în schimb, *„să mănânce pâine câtă vrea, o ciorbă de roşii la două zile, duminica o tocană şi, în rest, ce da Dumnezeu.”* (*Ibidem*: 94)

Adrian Majuru e de părere că *„cea mai interesantă, complexă şi dinamică perioadă a istoriei bucureştene a fost cuprinsă, în linii mari, între 1848 şi 1948”* (2003: 127). Pe plan european, este epoca formării naţiunilor, apoi a formării statelor-naţiune, iar în Bucureşti, epoca în care obiceiurile orientale se luptă şi pierd încet-încet teren în faţa celor europene, epoca unei tranziţii generale, a formelor fără fond, a diferenţelor de clasă. A drumului lung şi anevoios (la noi) de la rural la citadin – mahalalele primeau în permanenţă noi locuitori de la sate, veniţi fiecare cu valorile, cu stilul lui de viaţă, cu apucăturile lui gastronomice.

## Concluzii

Aşa cum o arată şi romanele analizate, nu meniurile specifice sunt cele care definesc locuitorii din mahala (nu există o mâncare de mahala pentru simplul motiv că mahalaua e un spaţiu eclectic, colorat, inegal), ci doar prezenţa sau absenţa hranei. În cele mai multe cazuri, ieri ca şi azi, mâncarea funcţionează ca o carte de vizită, permiţând încadrarea unui individ într-o categorie socială sau alta.

Implicată în supravieţuirea cotidiană, dar şi în momentele majore ale vieţii, masa face şi desface legături puternice între oameni. Defineşte, dar şi apropie sau desparte. Poate fi dar, însă poate fi şi măr al discordiei – după caz şi context. E o certitudine faptul că opţiunile alimentare, atunci când ele există, sau maniera de a mânca pot ajuta la mai buna definire a unui personaj despre care nu ştim mai nimic.

Mâncarea conferă prestigiu sau poate atrage oprobriul public (cazul mâncării halal, de exemplu), poate uni sau poate izola, poate fi otrăvitoare ori mântuitoare. În mahala – poate mai mult decât în restul Bucureştiului de început de secol XX – ea împarte lumea în săraci şi bogaţi. Prelucrând butada făcută celebră de Brillat-Savarin, am putea spune, vorbind despre viaţa în mahalaua de odinioară: „spune-mi *cât* mănânci, ca să-ţi spun cine eşti".

*** Acest articol este parte a unui proiect de cercetare finanţat prin contractul POSDRU/89/1.5/S/62259, proiect strategic „Ştiinţe socio-umane şi politice aplicative. Program de pregătire postdoctorală şi burse postdoctorale de cercetare în domeniul ştiinţelor socio-umane şi politice", cofinanţat din *Fondul Social European, prin Programul Operaţional Sectorial Dezvoltarea Resurselor Umane 2007-2013*.**

## NOTE

[1] Termenul de „încorporare" îi aparţine sociologului şi antropologului francez Claude Fischler.

[2] De fapt, arab, preluat pe filieră turcă (*mahalla*, *mahallya* sau *mohalla*).

[3] Teza de doctorat, intitulată *Mahalaua în proza românească*, a fost susţinută la Universitatea din Bucureşti, în 2011.

[4] Trebuie să observăm că ordinea servirii mâncărurilor la masă continuă să fie aceea de tip francez: cu multe feluri, dar fără o ierarhizare precisă a acestora. Trecerea la modelul de tip rusesc (impus de aristocraţia rusă în secolul al XIX-lea), valabil şi în zilele noastre, se petrece la noi ceva mai târziu.

[5] *„Asemănător berbecului la groapă, mielului haiducesc descris de Păstorel tipic podgoriilor vâlcene – îi lipsesc câteva amănunte obligatorii. În primul rând i se scot maţele printr-o tăietură dosnică (că doar n-o să se coacă cu măţăria puturoasă în el); tot pe acolo, burta se spală, apoi se umple, în vie la Dobroteasa, cu mentă, iar în deal între viile Gorjului cu mentă şi cetină; la sfârşit se coase des cu rafie şi cu sfoară de in."* (Roman, 1998: 300)

[6] Adrian Majuru precizează că evreii reprezentau o comunitate destul de numeroasă, dinamică şi influentă. La începutul secolului al XX-lea în Bucureşti erau atestaţi aproximativ 50.000 de evrei (adică aproximativ o şesime din întreaga populaţie). Romanul lui Peltz vorbeşte însă despre un cartier sărac de mici meşteşugari.

[7] Mihai Lupescu nu-l aminteşte printre obişnuinţele ţăranului român din secolul al XIX-lea sau începutul de secol XX, dovadă că tabietul e unul rezervat orăşenilor sau târgoveţilor cu oarecare dare de mână. Obiceiul de a bea cafea datează, se pare, din perioada domniilor fanariote, prima cafenea din Bucureşti fiind atestată undeva în secolul al XVII-lea (a aparţinut unui oarecare Kara Hamie, fost ienicer în garda palatului sultanal de la Constantinopol).

[8] Nicolae Panea observă că, pentru ţăranul român, *„pâinea reprezintă memoria familiei, suferinţa muncii depuse pentru semănat, cules, dar şi bucuria măcinatului, duritatea ţarinei şi moliciunea făinei, bărbatul şi femeia, familia şi dumnezeirea."* (2005: 17)

[9] Împărţirea mahalalelor pe bresle e cunoscută încă din prima parte a secolului al XIX-lea (o găsim inclusiv în romanul lui Nicolae Filimon).

[10] Tezismul e cât se poate de limpede: împărţirea pe clase între „exploataţi" şi „exploatatori" şi idealul justiţiei şi al egalităţii absolute între oameni fac parte din subsolul ideologizant al romanului lui Barbu.

## BIBLIOGRAFIE


Barbu, E. (1957). *Groapa*. Bucureşti: Editura de Stat pentru Literatură şi Artă.

Caragiale, M. (1968). *Craii de Curtea-Veche*, ediţie îngrijită de Perpessicius, studiu introductiv şi note finale de T. Vîrgolici. Bucureşti: Editura Tineretului.

Filimon, N. (1985). *Ciocoii vechi şi noi*. Bucureşti: Minerva.

Gandal, K. (1997). *The Virtues of the Vicious. Jacob Riis, Stephen Crane, and the Spectacle of the Slum*. Oxford: Oxford University Press.

Halbwachs, M. (1964). *Esquisse d'une psychologie des classes sociales*. Paris: Librairie Marcel Rivière et cie.

Héritier-Auge, F. (1985). „La leçon des 'primitifs'". In: *L'Identité française (colloque)*, Paris: Deuxtemps Tierce.

Jurca, C. (2001). *White Diaspora: the Suburb and the Twentieth-Century American Novel*. Princeton and Oxford: Princeton University Press.

Le Goff, J. & Schmitt, J.-C. (2002). ***Dicţionar tematic al Evului Mediu occidental***. Iaşi: Polirom.

Lévi-Strauss, C. (1965). „Le triangle culinaire". *L'Arc*, nº 26.

Lupescu, M. (2000). *Din bucătăria ţăranului român*. Bucureşti: Paideia, Colecţia „Ştiinţe sociale – Restitutio".

Majuru, A. (2003). *Bucureştii mahalalelor sau periferia ca mod de existenţă*. Bucureşti: Compania.

Marian, Simion Florea (2011). *Sărbătorile la români*, ediţie îngrijită şi studiu introductiv de I. Datcu, vol. 1-3. Bucureşti: Saeculum I.O.

Montanari, M. (2003). *Foamea şi abundenţa: o istorie a alimentaţiei în Europa*, traducere de D. Cernica şi E. Cărăboi, cuvânt înainte de J. Le Goff. Iaşi: Polirom.

Moulin, L. (1975). *L'Europe à table, introduction à une psychologie des pratiques alimentaires*. Bruxelles: Elsevier Séquoia.

Mucchielli, A. (2003). *L'Identité*. Paris: PUF.

Panea, N. (2005). *Folclor literar românesc. Pâinea, vinul şi sarea: ospitalitatea şi moartea*. Craiova: Scrisul Românesc, Colecţia „Ethos".

Peltz, I. (1979). *Calea Văcăreşti*. Bucureşti: Minerva.

Poulain, J.-P. (2002). *Sociologies de l'alimentation: Les mangeurs et l'espace social alimentaire*. Paris: PUF, Coll. „Sciences sociales et sociétés".

Rey, A. (2004). „Les banlieues ouvrent le ban". *Le Magazine littéraire*, n° 427, Janvier, 97.

Roman, R.A. (1998). *Bucate, vinuri şi obiceiuri româneşti*. Bucureşti: Paideia.

Sârbu, G. (2011). *Istoriile periferiei. Mahalaua în romanul românesc de la G. M. Zamfirescu la Radu Aldulescu*. Bucureşti: Cartea Românească.

Scholliers, P. (ed.) (2001). *Food, Drink and Identity: Cooking, Eating and Drinking in Europe since the Middle Ages*. New York: Berg.

Stahl, H. (1935). *Bucureştii ce se duc*. Bucureşti: Imprimeriile E. Marvan.
Zamfirescu, G.M. (1991). *Sfânta mare neruşinare*, ediţie îngrijită, tabel cronologic şi postfaţă de J. Constantinescu. Craiova: Literatorul.
———— (2009). *Maidanul cu dragoste*, prefaţă de M. Chivu. Bucureşti: Jurnalul Naţional.

# Reading Habits and Identity Challenges. Notes on a "Marginal" Occupation in a Totalitarian Regime*

**Catrinel POPA**
***University of Bucharest (Romania)***
***Faculty of Letters***
<p_catrinel@yahoo.com>

**ABSTRACT**

This article intends to analyse at least two dimensions of reading, manifest during Ceauşescu's era, starting from this basic assumption: far from being – as it might seem – a marginal occupation or a form of entertainment among others, reading used to represent, for many Romanian writers and intellectuals, a manner of preserving their identity, a form of resistance and finally a way of surviving. Just as in the other countries from the ex-Soviet block, political authorities, aware of the power of the printed word, were trying to control the book production and consume, imposing many resolutions and regulations in this field. Briefly, we can easily identify the existence of some sort of tension between two opposite dimensions of reading: on the one hand its public meaning, fabricated by propaganda, on the other hand its subversive dimension (belonging, this time, to the private sphere). Yet, we don't have to ignore the evidence that between these two sets of functions there were many infiltrations and complicities (and not only binary oppositions).

**KEYWORDS:** *print culture, reading, marginality, book consumption, resistance*

When it comes to reading and especially reading as an activity in a totalitarian regime, introducing the concept of *marginality* proves to be useful from more than just one point of view. First and foremost, we refer to a state of marginality (or better yet a "marginalization" of the reader and the act of reading compared to the other pole of literary communication, represented by the author and his writing). It is well known that, not only in the Romanian cultural environment, the reader has for a long time represented a sort of Cinderella of literary studies. In what the goal of the present investigation is concerned, it must be stated from the very beginning that we will focus on the avatars of the empirical reader of the Ceauşescu period, as much as possible, starting especially from details, curiosities, peripheral aspects, which might be less relevant at first glance.

There are at least two substantial literary studies dedicated to the reader from the Old Period, both published in 2001: Mircea Vasilescu's volume *Iubite cetitoriule. Lectură, public, comunicare în cultura română veche* ('Dear Reader. Reading, Public, Communication in Romanian Medieval Culture'), and Alexandru Ofrim's study *Cheia şi psaltirea. Imaginarul cărţii în cultura tradiţională românească* ('The Key

and the Psalm Book. The Immaginary of the Book in Traditional Romanian Culture'), but when it comes to the act of reading during the communist period studies are fragmentary and unsystematic, in most cases. The only exceptions are Sanda Cordoş' study *Lectura clandestină în perioada comunistă. Câteva aspecte* ('Clandestine Reading in Communist Romania: A Few Considerations')[1] and Ioana Macrea Toma's book *Privilighenţia. Instituţii literare în comunismul românesc* (2009) ('*Priviligentsia*. Literary Institutions during Romanian Communism').

Regarding the present study, it must be mentioned from the beginning that, far from aiming at a coherent and complete recreation of reading practices, it is rather set to acknowledge a character missing from most studies dedicated to the Ceauşescu period (the Reader) and, by ricochet, to bring under the spotlight obscure historical realities that have been overlooked by previous research.

Those who have the curiosity to skim through, for example, the magazine *România literară* in the early 70s (thus shortly after the rebranding of the magazine called *Gazeta literară)* will find that in one of the issues, in the column *Ochiul magic* ('The magical Eye'), the author mentions quite a surprising "innovation." Here is the paragraph (which is also extremely humorously written):

> We are presented with a bizarre innovation. Very bizarre. The grocery on Mihai Bravu street, making use of its liberty of procedure, offers its customers, apart from all the other products, books. In a wire basket, right next to the cashier's chair, one can see several literature volumes (some are old, some are new)."Doctor Faustus" by Thomas Mann, presides the scene, catching the buyers' attention. You buy two pounds of corn flour and, who knows, maybe you will be tempted by divine Providence to get yourself a few books as well. Thomas Mann has his qualities, has he not? A book today, another one tomorrow and soon you have your own personal library. Why bother going into a bookstore? You're going to fetch some food anyway, so why not spend your money more wisely? You buy a jar of mustard and Proust or Kafka might stick to you, who knows what thoughts can cross somebody's mind? Others might follow suit. How could other grocery owners not keep up with the Joneses? Wouldn't it be nice to enter "Unic" grocery and hear: We are out of Hegel today, but we can offer you some Marin Sorescu with your delicious pickled cornichons. Tomorrow, who knows, maybe…
>
> (***, 1970)

For someone who is not familiar with the particularities of the "multilateral developed" Romanian society in the 70s, this page might seem as being part of the work of a very imaginative fictional writer, but it is only subtly ridiculing pieces of a world where the absurd had become part of daily living.

This kind of practices were quite common by the '80s when, as noticed by Paul Cernat, *"displacement (of products) from their «traditional places» took absurd, grotesque forms, forms that defy any reasoning, programmatically and «inventively»* (Cernat, 2004: 196). Images such as these ones are reminiscent of the golden age jokes and, generally, tell a lot about our national behaviour, about Romanian creativity when it comes to discovering surrogates and ways of escaping contexts that are much too unsatisfactory.

Nevertheless, before 1989, books and reading represented a sort of powerful narcotic, capable not only to make everyday living bearable, but also to offer a certain degree of inner freedom, hardly achievable by other means. It is for this reason that, during the last years of dictatorship, books had become both a fetish-object, and smuggling merchandise:

> People would receive books or even photocopies of books, such as Steinhardt's diary or *Jurnalul de la Păltiniş*. When my father went to France (…) he came back with few piece of huge luggage, but the customs officers confiscated Eliade and Eugen Ionescu. He was hoping to be able to sneak them in together with Sherlock Holmes and Agatha Christie's books (A.V., 56)
>
> (***, 2003: 83)

It did not matter that the volumes were almost unreadable, that they were in a terrible state, the paper *"resembled more and more toilet paper, different shades most times, ranging from pink to green."* (*Ibidem*) In spite of these issues which, of course, wouldn't have been overlooked in a consumerist society, during Ceauşescu's regime the queues from the bookstores were just as long as those from the butcher's:

> There were giant queues for books – for certain books, for those containing «lizzards». My mother had a friend who worked in a bookstore who would save books for us, every now and then. Marin Preda's *Cel mai iubit dintre pământeni* was published in 1980. «You should buy it madam, it's a swell book».
>
> (Cernat, 2004: 196)

Although the issues we have highlighted so far are more of an anecdotic nature, they help us understand the complexity and scope of this phenomenon, in agreement with the entire trend of contemporary mind-set that *"reconsiders marginality, calls attention to certain areas and obscure historic realities which were almost absent from earlier historical studies."* (Vasilescu, 2001: 31). Let us think, for example, about Michel de Certeau who, in his volume *L'invention du quotidien. 1.Arts de faire* (1990), places reading on the same level with walking and talking, among those every day practices able to undermine pre-established order (especially when they interact). Reading, which is, *par excellence*, heterogeneous, plural and contingent – cannot be mistaken for passive receptivity – appears to the French thinker as a dialogue between text and reader, both on equal positions. This aspect is associated with certain tensions between the institution of reading and the empirical reader, tensions highlighted also by Michael Sheringham, who concludes that *"the institution of reading is founded on the fear of free and inventive readers"* (2006: 226). If each and every reader can become a producer of meaning (even virtually), it is clear that reading may transform books/texts, and the old tension between order and undermining order takes unexpected forms. Hence, the preachers or defenders of the fixed meaning, which is immutable, have reasons to be wary.

Alberto Manguel, well known historian of reading, insists upon the subversive character of this occupation, which is harmless and marginal only at its surface. In

relation to the outside set world (hierarchically imposed, arbitrary or plain despotic), active reading (whose potential needs not be invented but only discovered) has the capacity to install new order. This order, far from being final, proves to be dynamic, dialogical and oscillating, as reading is not only context dependent, but also able to modify it, when necessary:

> All true readings are subversive, against the grain, as Alice, a sane reader, discovered in the Looking-Glass world of mad name-givers. The Duchess calls mustard "a mineral"; the Cheshire Cat purrs and calls it «growling»; a Canadian prime minister tears up the railway and calls it "progress"; a Swiss businessman traffics in loot and calls it "commerce"; an Argentinian president shelters murderers and calls it "amnesty". Against such misnomers, readers can open the pages of their books. In such cases of willful madness, reading helps us to maintain coherence in the chaos.
>
> (2010: 8)

Regarding the tensions between the *establishment* and the individual's reading habits in the 70s in Romania, it is, again, the press of the period that offers several interesting leads. For example, *România literară* magazine, publishes in its April 16/1972 issue, in the eve of the writers' national conference, a series of opinions of "working men," from different "fields of activity" regarding their readers' expectations.

As opposed to previous research (1970, 1971), published in the same magazine which presented exclusively the echoes of contemporary literature among "product manufacturers", among the people invited to state their opinions in this issue, are also "spiritual values manufacturers" (writer Dumitru Corbea, literary critic Laurenţiu Ulici, composer Doru Popovici, actress Irina Petrescu, etc.) in an attempt to simulate plurality and diversity.

How strange the cultural and literary environment of those years was, is demonstrated exactly through this simulacrum of open-mindedness towards an apparently sundry display of points of view. The reader is extremely surprised when, along with the reply given by Laurenţiu Ulici (*Criticism by Yes and No*), a perfectly decent reply, without any reference to the communist party documents and without any traces of *langue du bois*, comes across comrade Valentin Ciucă's opinion, the director of the *"Gh.T. Kirileanu" Library* and president of The Municipal Committee for Culture and Education of the city of Piatra Neamţ, who pleads for *"bringing back the issue of the relation between the art creator and the art consumer"* (***, 1972) in line with the July and November Thesis in 1971. We are not far from the perspective of Mircea Nedelciu' character, the supervisor Ilie Ilie Razachie…

Dumitru Corbea's point of view (*Poetry is nothing else than discovery)* is rendered in a somewhat sophistic fashion, as the writer expresses his preference for revolutionary poetry, only to add that any poem is, one way or another, revolutionary. Actually, his text aims to advocate the *"creative revolt," "that revolt that contributes to enhancing the country's spiritual legacy."* (*Ibidem*)

If Ştefan Neagu, a student at the Medicine and Pharmacy Institute in Bucharest, condamns the artistic creations which *"target easy success, which promote quaintness* per se*, exoticism or which are mannerist,"* (*Ibidem*) Ion Daniloiu (hammer man

at the "23 August" Factory) admits that out of all the subjects he studied in secondary school (probably part time schooling), poetry was the only subject he needed a tutor for. So, we are dealing with an invitation (an imperative one!) for authors to spend more time in factories and plants (*"I believe that meeting writers would be* ***the best tutoring sessions*** *for us"*).

Similarly, Nicolae Panait, a tractor driver wants to see as many writers as possible in the field and reminisces nostalgically the episode of such a memorable encounter:

> Once a writer came to see us. He spent almost an entire day with us, tractor drivers. He asked some of us how our lives were. Is it hard, is it easy? I don't remember what I told him, but I don't believe I could have said easy. I probably stuttered. There are many things that you think about when asked such a question: any job has both charm and difficulties.
>
> (*Ibidem*)

The job of a writer, however, does not seem too different from that of a sower, as he makes the analogy book/field: *"I imagine literature as a field where crops grow. If you sow ideas and real live images, the book will draw interest; it will be just like a garden you like to linger in."* (*Ibidem*)

We shall not insist upon other examples (although many of them are not only symptomatic for the state of mind of the literary world of the '70s, but also involuntary comical from the perspective of today's reader), but we will try to approximate their function, to see whether they offer us clues regarding the reading habits during the Ceauşescu era and, especially, regarding the strategies through which the "cultural management" of that era tried to control this territory of quick sands.

Even if we accept the idea that the opinions and the material discovered at the scene are similar (briefly, that is if we set aside the possibility that the materials were false) the question (rhetorical, of course) still remains whether or not what was to be obtained by these forms of "closed open-mindedness" was just an attempt to annihilate the subversive and uncontrollable character of reading.

On the other hand, it is clear that the purpose of the Ceauşescu regime was not exclusively to arrest the dissident writers, but also to allow access to the written word to as many readers as possible, but doing that within a frame controlled by the political party. As proof for this we have the numerous bills and legal provisions regarding such said aspects which were issued over the entire period of the communist regime. This leads to quite a perverse consequence (noticed by Sanda Cordoş) which is that reading can receive distinct connotations, even for the same person depending on the concrete situation in which the readers found themselves (in the case of private sphere reading usually had a palliative or escapist role, while in the public sphere, this implied accepting the educational and formative role of reading, in line with the obedience and conformity promoted by the party).

The consequences of such multiple tensions (difficult to understand under a normal political regime) could not have been overlooked by a famous theorist of reading such as Matei Călinescu,

> Whoever has not experienced a totalitarian regime can hardly imagine the complicated forms of what might be called torture through reading, or, at the other extreme, torture through the absence of reading – with all the gradient shades between the disgust triggered by forceful reading, to the famish triggered by censorship, including the ravishing hunger provoked by total censorship in political prisons.
>
> (1998: 130)

How complex and difficult to predict the consequences resulting from such a state of facts is can also be noticed by analysing the numerous autobiographical testimonies regarding the relation between reading and resistance during the communist period.

Although this kind of testimony is undoubtedly subjective, depending on the relation the author had with the *establishment*, if they are taken *cum grano salis*, they can prove useful in any attempt to investigate the functions of reading during the communist regime, with all the paradoxes stemming from it.

Jiřina Smejkalová analyses *print culture* and the reading habits during the Cold War in Central and Eastern Europe and states, rightly so, that in such an investigation one must avoid binary, manichaeistic and reductionist logic: *"[I]n order to understand the complex dynamics of this culture, we need to move beyond the binary oppositions of the list of* libri prohibiti*, on the one hand, and a typewriter hidden in the cellar, on the other."* (2011: 18) Following in the steps of theorists such as R. Darnton, Hesse, Hunt and Zemon Davis, Jiřina Smejkalová pleads for a deep analysis of the mutations in the institutional infrastructure (publishing houses, book selling, libraries, etc) correlated with a list of individual actions, the everyday performance of those involved in these mechanisms.

In the particular case of Romanian culture it is obvious that there is a significant difference between what was published and what the public really wanted to read. As proof, we have the numerous debates in the cultural press of the time about the circulation of books, about the books that were sold out almost instantly or about the indefinite postponing of certain books that were anxiously awaited by readers (G. Călinescu's work, *Istoria literaturii române de la origini până în present* ['The History of Romanian Literature from Origins to Present'], is one of the best examples).

Returning to the other source of information – autobiographical testimonies – we can notice the constant frustration caused by the absence of books from bookstores and libraries, throughout the entire communist period. Ion Vianu, for example, conjuring the image of Ion Negoiţescu, remembers that the place where he met the critic, in the 50s was one of the few libraries where people could read foreign books (The library of the Institute of Foreign Affairs):

> He would come to the only place where we could read foreign books (after the Library of the French Cultural Institute had been closed down one evening, *manu militari* and the readers arrested and convicted): The Library of the Institute of Foreign Affairs, where I used to go too.
>
> (2011: 118-119)

Similarly, in an annotation dating from October 17 1952, I.D. Sîrbu, remembers the fervour with which he used to flick through old books in a second-hand bookstore (*"It is only here that I can find peace in books: it's been a long time since I tasted that bourgeois pleasure to peruse old books"* (1996: 23)). Shortly after, he writes: *"The libraries of the French, German, Italian, English halls – completely closed for three years – have gone to an even more censured phase. It has been ordered that the windows be painted. Students might be infected only by looking at those books."* (*Ibidem*)

In the following decades there was a more and more obvious trend to emphasize on the existential and therapeutic functions of reading. From Radu Cosaşu to Ana Blandiana, from Florenţa Albu to Stelian Tănase or Norman Manea, writers, as professional readers, *"have often emphasized on the essential or vital functions of reading under communism. It goes without saying that reading was seen above all as a fashion of providing alternative values, assuming thus a "therapeutic community function."*[2]

Simona Popescu and Ruxandra Cesereanu talk about a particular case of reading hunger occurring in the last decade of the communist period: neurotic reading, which may be characterized by ceremonially reading again and again certain titles or by simply accelerating the pace of reading in order to make up for *"sensory deprivation"* (Popescu, 2002):

> So, I read enormously during those three years (1985-1988), but my ceremonial and favourite reading, the only one that had an exorcising redeeming and enlightening effect was *The Master and Margarita*, which became a sort of a Bible adapted to me, the woman, the poet, the writer (and also to the tormented Romanian teacher I was at that time).
>
> (Cesereanu, 2009: 26)

Other titles that the "neurotic" readers of the communist period used to read over and over again, in an almost ceremonial way, (as far as it can be understood from their own testimonies) were, *Craii de Curtea Veche* ('The Old Court Phillanderers') by Mateiu Caragiale and *1984* by George Orwell, (if we are to take into account the frequency with which these titles are mentioned).

After everything that has been said so far, we can conclude that it would not be exaggerated to talk about a particular ambiguity of the act of reading during the communist period, ambiguity generated by the overwhelming element interposed between the reader and the book: state authority. Its representatives were trying both to extend general access to reading, as well as to diminish criticism, especially that type of iconoclastic and demystifying criticism of "professional" readers. The latter, being generally more subtle and more knowledgeable, were considered dangerous and thus, destined to be re-educated.

*** Acknowledgements: This work was supported by the strategic grant POSDRU/89/1.5/S/62259, Project "Applied social, human and political sciences. Postdoctoral training and postdoctoral fellowship in social, human and political sciences," co-financed by the *European Social Fund within the Sectoral Operational Program Human Resources Development*, 2007-2013.**

## NOTES

[1] An article published first in Transylvania Review, vol. XIX, No. 2, Summer 2010, then included in the volume *Lumi din cuvinte. Reprezentări şi identităţi în literatura română postbelică,* Bucureşti, Cartea Românească, 2012, 83-98.

[2] Sanda Cordoş, "Clandestine Reading in Communist Romania: A Few Considerations," published in *Transylvania Review*, vol. XIX, No. 2, Summer 2010, p. 73; the author quotes also Al. Vlad's analogous opinion according to which *"the assiduous reading Romanians were steeped in, up to a certain December night in 1989, must have acted as a sort of therapy… A group therapy in which we were, alternately and concurrenty objects and subjects, patients and confessors, sanitary agents and submissive guinea pigs."*

## BIBLIOGRAPHY


*** (1970). "O inovaţie ciudată." *România literară*, no. 46/12 nov.

*** (1972). "În preajma conferinţei noastre." *România literară*, no. 16/13 apr., 4-8.

*** (2003). *Mărturii orale. Anii '80 şi bucureştenii*, Muzeul Ţăranului Român. Bucureşti: Paideia.

Călinescu, M., & Vianu, I. (1998). *Amintiri în dialog*, Ediţia a II-a. Iaşi: Polirom. 1998

Cernat, P. (2004). "Cozi şi oameni de rând în anii '80." In: *Viaţa cotidiană în comunism,* coord. Adrian Neculau, Iaşi: Polirom, 191-200.

Certeau (de), M. (1990). *L'invention du quotidien. 1. Arts de faire*. Paris: Gallimard.

Cesereanu, R. (2009). *Gourmet*. Cluj-Napoca: Limes.

Cordoş, S. (2010). "Clandestine Reading in Communist Romania: A Few Considerations." *Transylvania Review*, vol. XIX, no.2, 65-77.

———— (2012). *Lumi din cuvinte. Reprezentări şi identităţi în literatura română postbelică*. Bucureşti: Cartea Românească.

Macrea Toma, I. (2009). *Privilighenţia. Instituţii literare în comunismul românesc*. Cluj-Napoca: Casa Cărţii de Ştiinţă.

Manguel, A. (2010). *A Reader on Reading*. New Haven and London: Yale University Press.

Ofrim, A. (2001). *Cheia şi psaltirea. Imaginarul cărţii în cultura tradiţională românească*. Piteşti: Paralela 45.

Popescu, S. (2002). "All That Nostalgia." *Observator cultural*, no. 130.

Sheringham, M. (2006). *Everyday Life. Theories and Practices from Surrealism to the Present*. Oxford: Oxford University Press.

Sîrbu, I.D. (1996). "Scrisori către bunul Dumnezeu şi alte texte." *Apostrof*, no. 12 (79), coord. Ion Vartic.

Šmejkalová, J. (2011). *Cold War Books in the "Other" Europe and What Came After*. Leiden-Boston: Brill.

Vasilescu, M. (2001). *Iubite cetitoriule. Lectură, public, comunicare în cultura română veche*. Piteşti: Paralela 45.

Vianu, I. (2011). *Amor intellectualis. Romanul unei educaţii,* Ediţia a II-a. Iaşi: Polirom.

# Circling Back to the Beginning: "A Descent into the Maelström"*

**Mihaela PRIOTEASA**
***University of Craiova (Romania)***
***Faculty of Letters***
<mihaela_prioteasa20@yahoo.com>

**ABSTRACT**

Similarly to the motif of the hollow earth (inspired by the theory of polar openings, popular in the nineteenth-century) the narrator of "A Descent into the Maelström" journeys into the abyss in a desperate, intuitive leap of a rational mind found in tormenting doubt and trapped in an apocalyptical timeless situation witnessing the spectacle from the margin of one world and into the next; he only survives because he treats his experience in the maelstrom – in the world within a world – as a decipherable system of signs. The paper tries to demonstrate that the condition of the protagonist found on the threshold of the maelström expresses the Poesque ambition to know all, to cross over the side of human knowledge and understanding and yet survive the journey back to the real world. The exploratory tale of space, time and matter (that revolutionized the genre of science fiction) is constructed by Edgar Allan Poe by looking at the mysteries of matter and spirit from the inside out, from the core to the margin, by transcending downwards the unsolved riddles of existence.

**KEYWORDS:** *margin, circle, maelström, abyss.*

The narrator of "A Descent into the Maelström" (1841) tries in quiet hopelessness to perceive some design, order, or Divine Will, in existence – much like the ideas rendered in "Eureka," where the perception of *design* is a desperate, intuitive leap of a rational mind found in tormenting doubt.

Similarly to other writings of Poe in which his vision of an ultimate Nothing is confirmed by journeys toward destruction – just like Arthur Gordon Pym, the protagonist of "MS. Found in a Bottle" disappears into the Void at the Pole in exactly the moment he is about to reach some fantastic "discovery" about the world – the narrator of "A Descent into the Maelström" journeys into the abyss. In the vortex of the whirlpool he sees the moon overlooking *"the great walls of the funnel"* and hears the *"yell that went up to the heavens."* (Poe, 2009: 252)

The opening of the tale presents the narrator and a Norwegian guide climbing to a cliff overlooking the maelström. We are told the narrated event happened *"about three years past,"* when *"there happened to me an event such as never happened before to mortal man – or at least such as no man ever survived to tell of."* (*Ibidem*: 231) The extraordinary happening has made the old man a special one reminding of

the biblical Lazarus; his descent into the whirlpool is actually Poe's version of the drama of final experience and his way of signaling the imminence of the end.

In a violent storm the fishing boat that the guide and his brothers were on was swept into the maelström itself. Unlike his two brothers that perished maddened by fear when the ship was destroyed in the vortex, the storyteller manages to save himself when he realizes that he has no chance of survival and emerging from his initial horror, starts to observe the things around him amazed by how *"it was to die ... in view of so wonderful a manifestation of God's power."* (*Ibidem*: 252) Trapped in an apocalyptical timeless situation the man looks at the spectacle he witnesses from the margin of one world and into the next. The condition he is in on the threshold of the maelström expresses the Poesque ambition to know all, to cross over the side of human knowledge and understanding and yet survive the journey back to the real world:

> After a little while I became possessed with the keenest curiosity about the whirl itself. I positively felt a wish to explore its depths, even at the sacrifice I was going to make; and my principal grief was that I should never be able to tell my old companions on shore about the mysteries I should see. These, no doubt, were singular fancies to occupy a man's mind in such extremity – and I have often thought since, that the revolutions of the boat around the pool might have rendered me a little light-headed.
> (*Ibidem*: 249)

His "unnatural curiosity" helped him observe the behavior of various objects and realize that by abandoning the ship and clinging to a water cask he would be saved. This abnormal rationality in the face of such a situation makes him able to gain great insight into the nature of the beauty of death and be saved. As he is only *"midway down"* the vortex rather than at its inferior end, the moon's light is not that infernal red and shines with a *"golden glory."* The underlying ambivalence of the author begins to surface: the phrase *"gleaming and ghastly radiance"* betrays on one hand that positive perception of the light inherent in his dubbing it a *"golden glory"* and on the other the narrator's reaction to the infernal deity under whose influence he has fallen. Although, during these moments the narrator/artist observes the *"inmost recesses"* of his subconscious he must stop descending into them; the moral is that the ones who do descend are lost, like in the case of the old man's brother who was destroyed because of his unfortunate reaction in front of the horror of the internal chaos into which Hecate[1] guided him. The key to survive such an experience is to retrieve the images into subconscious vortex and bring it into conscious mind where it can be put to proper use.

In order not to be destroyed by such an experience the artist must retrieve what he sees. Rushing *"headlong into the abyss"* the old man crosses the edge and the barrier that lies between him and the secrets beyond. Under the guidance of the moonlight and inside the vortex, intimations of the prison appear:

> Never shall I forget the sensations of awe, horror, and admiration with which I gazed about me. The boat appeared to be hanging, as if by magic, midway down, upon the

> interior surface of a funnel vast in circumference, prodigious in depth, and whose perfectly smooth sides might have been mistaken for ebony, but for the bewildering rapidity with which they spun around, and for the gleaming and ghastly radiance they shot forth, as the rays of the full moon, from that circular rift amid the clouds which I have already described, streamed in a flood of golden glory along the black walls, and far away down into the inmost recesses of the abyss.
>
> (*Ibidem*: 252)

The action the protagonist of the story has to take to prevent these depths from becoming his prison is huge as all the images of infernal inspiration are present. One of these is the moon; as he and his brother get near the vortex, the storyteller describes the image:

> Around in every direction it was still as black as pitch, but nearly overhead there burst out, all at once, a circular rift of clear sky – as clear as I ever saw – and of a deep bright blue – and through it there blazed forth the full moon with a lustre that I never before knew her to wear. She lit up everything about us with the greatest distinctness – but, oh God, what a scene it was to light up!
>
> (*Ibidem*: 246)

Inside the maelström the narrator observes that the water surrounding it disappears: *"But we were now, in a great measure, rid of these annoyances – just as death-condemned felons in prison are allowed petty indulgences, forbidden them while their doom is yet uncertain."* (*Ibidem*: 249)

The dominant powers of Poe's fiction in general and in this story in particular are the inner and outer forces of chaos and irrationality. At its climax, just before the protagonist is about to be destroyed in the whirlpool, the counter forces of reason and imagination are the means through which he saves himself from that abyss of existence and the chaotic depths of the mind. In Freudian terms the funnel-like whirlpool could be viewed as an entry through the mother-sea into the womb, a pathway that both intrigues and frightens the protagonist until he finally emerges from this zone of death and birth, a changed, suddenly aged new man.

Charles Feidelson's statement that more often than not the price Poe's narrators have to pay for the illumination they crave and fear at the same time is the loss of personal identity comes as a reinforcement of the things revealed in "A Descent into the Maelström" – the precarious powers of reason and imagination, the destructive energies, impulses, and depths of the mind and universe, the human fascination with these inescapable depths and dangers. Richard Wilbur has observed that Poe's stories have as distinctive pattern the descent into the dream state but "A Descent into the Maelström" appears to contain besides the fascination of the public for voyages of discovery, the author's private concerns (Poe universalized his private experience of alcoholic states – the dizziness, the roaring noise, the collapse into unconsciousness and the re-emergence through a water-cask).

This vision of the ultimate dimension transforms the protagonist that has returned from the grave in the last moment. He survives because he treats his experience in the maelström as a decipherable system of signs:

> Those who drew me on board were my old mates and dally companions – but they knew me no more than they would have known a traveller from the spirit-land. My hair, which had been raven-black the day before, was as white as you see it now. They say too that the whole expression of my countenance had changed. I told them my story – they did not believe it.
>
> (*Ibidem*: 257-258)

The sexual metaphor represented by the association of the whirlpool with the female womb and the theme of the forbidden knowledge is rendered and presented in Poe's view with the carnal, mortal condition of man: labor, pain, aging, losing control and finally death. This is the condition which Poe dreads and to which he opposes the condition of pure spirit that would be immortal and unchanging except that the spirit is trapped in a flesh carcass restricted by time:

> If I could dwell
> Where Israfel
> Hath dwelt, and he where I,
> He might not sing so wildly well
> A mortal melody,
> While a bolder note than this might swell
> From my lyre within the sky.
>
> (Poe, 2009, "Israfel": 68)

The significance of the contrast between the sublime Lazarus and the ordinary mortal is evident in the first part of the narrative frame. Even the old men stresses the importance of the frame as he tells his story in the proper setting; he leads him to the top of the cliff overlooking the maelström: *"'You must get over these fancies," said the guide, 'for I have brought you here that you might have the best possible view of the scene of that event I mentioned – and to tell you the whole story with the spot just under your eye.'"* (Poe, 2009, "A Descent…: 232) The position the old man is trying to recreate in the frame situation is the experience that resembles the one he survived from and by throwing himself on the ground at the sight of the maelström the narrator reenacts the posture of the old man on board the boat in his story. In spite of all the parallels between the two what makes them fundamentally different is their reaction in front of danger: the narrator, yet fearful, wants to learn more while the old man deliberately plunges over the rim to get to the bottom of it all. Poe's portraying them like this makes the old man what all men would dream of being and the narrator what human beings really are.

At first sight "A Descent into the Maelström" seems to offer clues about the experience of transcending mortal limitations but in reality it reasserts them as the storyteller's final end is inconclusive: his initial plunge from the edge into the abyss is only the precursor of a second and final one that expects all things in the whirlpool at the bottom. And then, even if he is on the very bottom, his vision is not complete:

> The rays of the moon seemed to search the very bottom of the profound gulf; but still I could make out nothing distinctly, on account of a thick mist in which everything

> there was enveloped, and over which there hung a magnificent rainbow, like that narrow and tottering bridge which Mussulmen say is the only pathway between Time and Eternity.
>
> (*Ibidem*: 252)

Poe in stretching the limits of experience by putting his protagonist in an impossible situation was also placing himself in a position that pushed the limits of fiction:

> Endings following endings, revelations withheld in revelations granted-man's mortal limitations abide for all the ingenious doubling of final experience in the story and its frame. Poe must content himself with the fact of the old man's return in place of the final revelation finally deferred. The old man returns as though he were "a traveller from the spirit-land," as though he descended to the bottom of the abyss, whereas only his unfortunate brother, no Lazarus he, did that and was heard from no more.
>
> (Eakin, 1973: 11)

Whereas readers surrender to the sublime courage of the headlong plunge into the abyss, what intrigues and captivates is the hero's lingering upon the very margin. The epigraph that heads *A Descent into the Maelström* may very well became an epitaph to Poe's daring attempts to construct a fiction commensurate to final knowledge:

> The ways of God in Nature, as in Providence, are not as our ways; nor are the models that we frame in any way commensurate to the vastness, profundity, and un- searchableness of His works, which have a depth in them greater than the well of Democritus. (Joseph Glanvill, 1636-1680)

The mixture of both fascination and horror experienced by Poe's protagonists may be partly interpreted as the heightened and intensified expression of nineteenth-century American belief. Poe's narrators act more in accordance with the popular intellectual climates of the age rather than with the exotic settings of the tales. Nonetheless, Simone de Beauvoir implies in her study *The Second Sex* that these perceptions were not limited to the writer or the contemporary visions:

> ...more often man is in revolt against his carnal state; he sees himself as a fallen god: his curse is to be fallen from a bright and ordered heaven into the chaotic shadows of his mother's womb. ...This quivering jelly which is elaborated in the womb (the womb, secret and sealed like the tomb) evokes too clearly the soft viscosity of carrion for him not to turn shuddering away. (Beauvoir, 2010)

The images rendered here by de Beauvoir resemble the metaphoric universe created by Poe's erotic imagination. His only deviation from de Beauvoir's formulation consists in the shift Poe makes in the attraction felt for forbidden knowledge, for beautiful women, and for imaginative voyaging:

> From this interpretation it follows that, whatever else may be going on in these stories, they dramatize a conflict in Poe between his impulses toward transcendence and his

impulses toward an immanence that, time-bound and committed to death though it may be, is embodied for him in forms he finds himself constrained to pursue.

(Zanger, 1993: 207)

*** ACKNOWLEDGMENTS: This work was partially supported by the strategic grant POSDRU/88/1.5/S/49516, Project ID 49516 (2009), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007-2013.**

## NOTE

[1] Ancient goddess associated with crossroads, entrance-ways, fire, the moon, etc.

## BIBLIOGRAPHY

Beauvoir, Simone de (2010). *The Second Sex*, Translated by Constance Borde, Sheila Malovany-Chevallier. Knopf Doubleday Publishing Group.

Eakin, P.J. (1973). "Poe's Sense of an Ending." *American Literature*. London: Duke University Press, Vol. 45, No. 1: 1-22.

Feidelson, C. (1962). *Symbolism and American Literature*. Chicago: University of Chicago Press.

Poe, E.A. (2009). "A Descent into the Maelström." In: Charles F. Richardson (ed.), *The Complete Works of Edgar Allan Poe*: *Tales*. Vol. IV (in Ten Volumes). New York: Cosimo Classics.

———— (2009). "Israfel." In: Charles F. Richardson (ed.), *The Complete Works of Edgar Allan Poe: Poems*. Vol. I (in Ten Volumes). New York: Cosimo Classics.

Zanger, J. (1993). "The Theme of Forbidden Knowledge." In: Louis J. Budd (ed.), *On Poe*. London: Duke University Press.

# I mass media in Italia e lo stereotipo Albanese

**Frosina QYRDETI / Adriana GJIKA**
***Università "Ismail Qemali", Valona (Albania)***
***Facoltà di Scienze Umanistiche***
***Dipartimento di Lingue e Letterature Straniere***
<frosinalondo@yahoo.it> / <adigjika@yahoo.com>

**ABSTRACT:** ***The Mass Media in Italy and the Albanian Stereotype***

Albanian emigration has had many facings. From the beginning of '91-s Albanian emigrants had never been presented to the public in normality conditions. Italians during Albanians' arrival, have been bombarded with distressing news, worrisome vision of "hungry ragged" refugees that comes in thousands to invade the country. This hasn't been followed by an appropriate descriptions of a normality conditions, but by stories of invisible people unless delinquent ones.
In this work, I'm going to talk about mass media role in Italy that has often exaggerated negative episodes of Albanian emigrants, working against acceptance of other cultures. This is how integration becomes utopia. This is integration seen as a way to meet, a way for people to compare, to exchange values, thoughts; and this I think should be a process one to one.

**KEYWORDS:** *mass media and Albanian stereotype, acceptance of different culture*

Il crollo del regime comunista in Albania, in sincronia con il crollo dei regimi del comunismo anche nei paesi dell'Europa dell'Est, ha svincolato gli albanesi isolati per cinquant' anni. La caduta delle barriere politiche e l'aprirsi di concrete possibilità di vivere in occidente ha giocato fortemente nei fattori di mobilitazione dei flussi emigratori.

Con la caduta del regime comunista, l'Albania conosce un'accelerazione dei flussi di emigrazione internazionale così consistente da renderla uno dei paesi più interessati da tale fenomeno in tutto il mondo. Le cifre elaborate dall'ISTAT, mostrano una perdita di popolazione dovuta all'emigrazione di circa 600.000 persone nel periodo 1989-2001 mentre il governo albanese arriva a calcolare una presenza di cittadini albanesi all'estero di 1.093.000 nel 2005.

Ma l'emigrazione albanese è particolare, sia per il modo violento e spettacolare in cui si è svolta e sia, per gli stereotipi, per le problematiche, la paura, l'insicurezza e il sospetto che l'hanno accompagnata in tutti questi anni.

Il problema dell'immigrazione si mise, in modo drammatico, al centro dell'attenzione di politici e opinione pubblica particolarmente tra il marzo e l'agosto del 1991, quando sulle coste italiane arrivarono diverse ondate di immigrati albanesi. La foto che vi mostriamo è davvero drammatica e parla molto. Le navi stracariche di albanesi che approdarono in Italia non portavano solo persone che fuggivano per la

mancanza di libertà politiche o per le misere condizioni economiche. Molti di loro erano saliti sulle navi per avere la possibilità di vedere l'Italia e il mondo. Non sono pochi quelli che in gruppo, con uno spirito di avventura sono saliti sulle navi verso l'Italia.

La nave strapiena di profughi albanesi marzo 1991.

Davanti a queste immagini drammatiche gli italiani reagiscono in modi diversi. Per lo sociologo Rando Devole, *"gli italiani si sono fatti cogliere impreparati, perché la maggioranza di essi non si erano posti i problemi connessi con la presenza di immigrati (di diversi) nella loro società; di fatto pochi ne avevano incontrati, se non occasionalmente."* (Devole, 1996: 44)

Gli italiani avrebbero seguito gli eventi attraverso la televisione, avrebbero scoperto il fenomeno attraverso i giornali, avrebbero giudicato insieme con gli operatori dei media. I mass media hanno la facoltà di presentarci fatti, persone, eventi, dei quali spesso non abbiamo avuto un'esperienza diretta nella nostra vita, ed è normale che se continuano a mostrare una cosa che non conosciamo associandola sempre a fatti negativi, automaticamente tenderemo ad avere di quella cosa una concezione negativa. La loro azione informativa e comunicativa fornisce un apporto rilevante alla costruzione della realtà contemporanea. Per esempio, nel momento in cui un italiano legge sul giornale di un reato commesso da un albanese, e ha degli amici albanesi, non arriverà mai a sostenere che gli albanesi sono tutti delinquenti. Però, finché la conoscenza del "diverso" avviene soltanto attraverso i mezzi di comunicazione di massa, il rischio è quello di generalizzare, di coltivare stereotipi del tutto assurdi. Significativo in questo ambito è la questione degli albanesi, di come sono stati visti e raccontati in Italia durante questi anni.

Prima che gli albanesi cominciassero ad emigrare verso l'Italia, dell'Albania non si sapeva nulla. Buio totale. Per gli italiani la casella "Albania" era vuota. A un certo punto sono iniziati i primi esodi sulle coste pugliesi e il modo in cui questi esodi sono stati rappresentati dai mass media ha trasmesso all'opinione pubblica lo stereotipo dell'albanese. Questo stereotipo si è installato saldamente nelle coscienze degli italiani proprio a causa del fatto che dell'Albania non si conosceva nulla e, nell'ignoranza, i mass media hanno giocato un ruolo decisivo.

Senza pensarci due volte, i media hanno aumentato i tonni allarmistici avvertendo l'opinione pubblica italiana per altri esodi albanesi iniziando così una campagna di stigmatizzazione. L'immigrazione veniva descritta come un fenomeno minaccioso fortissimo e violento. Titoli allarmistici come quello della La Repubblica "Invasione albanese, tornano i disperati del mare" (*Ibidem*: 56) creano nell'opinione pubblica l'idea sbagliata dell'albanese criminale e violento. Si è creato una sorta di mito mediatico per cui l'albanese veniva considerato un rischio per l'ordine pubblico, un rischio per la salute pubblica (perché portavano malattie) e un rischio per la morale pubblica (lo sfruttamento della prostituzione). Sono bastati pochi mesi ed i media italiani sono riusciti a creare nell'immaginario collettivo lo stereotipo dell'albanese violento e criminale.

La rappresentazione dell'Albania dai media in questi anni è stato quello di un mondo sconosciuto, e gli albanesi sono stati descritti come delle persone *"provenienti da un mondo chiuso e a lungo impermeabile alle sollecitazioni esterne, abissalmente diverso e abitato da un umanità inferiore; un universo senza regole, immerso nella preistoria dei valori"*. (Melchionda, 2003: 88)

A parte qualche cenno ai cinquant'anni di regime, i media rappresentano un'Albania senza storia o se ci va bene come un popolo che ha fatto un viaggio nel tempo dal medioevo ai giorni nostri.

Gli indagini del 2002 sviluppati dal Dossier Statistico Immigrazione, tramite l'analisi di 1.205 articoli hanno concluso che *"parte della stampa italiana è ancora legata al sensazionalismo, allo spettacolo e al dramma."* (Caritas…, 2003: 207-208)

Riguardo ai temi più esposti i media hanno rischiato di riprodurre e accentuare le disuguaglianze sociali ed essere strumenti di prevaricazione sulle minoranze. Pur non essendo gli unici responsabili nella diffusione di sentimenti di discriminazione o chiusura, hanno avuto un ruolo notevole nell'amplificare il fenomeno e rafforzare stereotipi, pregiudizi, discriminazioni, già presenti nella società. Dagli stessi indagini risulta che sono stati quasi sempre a valenza negativa (Legge Bossi- Fini/sanatoria 28,4%, clandestini/sbarchi 23,2%, lavoro 10,5%, intolleranza 7,9%, criminalità 5,1%, prostituzione 3,7%). Inoltre, si è constatato che anche la terminologia con la quale si parla dell'immigrazione è negativa: clandestini, sbarchi, criminalità, prostituzione, sono argomenti che alimentano nell'immaginario collettivo la creazione di stereotipi negativi agendo sul delicato binomio sicurezza/insicurezza.

Comunque nell'indagine si evidenzia come sia opportuno accanto a questo fronte, in cui l'immigrazione appare come "emergenza", "invasione" o "inciviltà", citare una serie di servizi di approfondimento, saggi e inchieste di giornalisti che hanno valorizzato il processo di integrazione in atto e le virtualità positive dell'immigrazione, pur senza nasconderne i problemi.

**Tabella n. 9** Italia. Quotidiani e immigrazione: Articoli per argomenti (2002)[1]

| Argomenti | n. articoli | % |
|---|---|---|
| Clandestini/Sbarchi | 280 | 23,2 |
| Criminalità | 61 | 5,1 |
| Intolleranza | 95 | 7,9 |
| Lavoro | 127 | 10,5 |
| Legge Bossi-Fini | 342 | 28,4 |
| Prostituzione | 44 | 3,7 |
| Religione | 53 | 4,4 |
| Altri temi | 203 | 16,8 |
| Totale | 1.205 | 100,0 |

È in questo modo che si crea lo stereotipo dell'immigrato criminale e più della metà delle notizie sugli immigrati sono di questo tipo. Lo stereotipo positivo agisce molto di meno, di solito riguarda un singolo individuo, un caso pietoso, la vittima di un sopruso, magari una donna, ma questi casi vengono trattati in maniera opaca.

È chiaro quindi come i media, in particolare i quotidiani con i loro titoli a effetto, per anni hanno svolto un lavoro costante di sistematica formazione-deformazione dell'opinione pubblica, che coincide con la costruzione di una "pedagogia della paura e del sospetto".

La stigmatizzazione degli albanesi ha raggiunto il suo colmo con il massacro di Novi Ligure (21 febbraio 2001), quando un'adolescente italiana accusò gli albanesi

per l'omicidio di sua madre e del suo fratellino. Erika non riuscì a deviare le indagini della polizia e l'indignazione iniziale antialbanese per fortuna non continuo a lungo. È probabile che questo caso scioccante abbia segnato una specie di svolta nella rappresentazione mediatica degli albanesi. L'opinione pubblica e i mass media che all'inizio si erano precipitati a puntare subito il dito sugli albanesi, si sono calmati molto dopo che si è scoperto che il delitto era stato commesso dalla stessa Erika e il suo fidanzato. La pressione mediatica nei confronti degli albanesi cominciò a scendere, mentre articoli, titoli e sottotitoli sugli albanesi si spostarono verso le ultime pagine dei quotidiani. Nel frattempo i casi positivi cominciano a vedersi più spesso in riviste e programmi televisivi i quali fanno spazio al loro interno ad artisti, ballerini e calciatori albanesi. Per la prima volta a livello collettivo e nazionale gli albanesi entrano nelle case di quasi tutti gli italiani per emozionare, divertire, far vincere e per essere voluti bene.

Bisogna riconoscere che adesso c'è un calo di pressione mediatica, però c'è nei mass media un autocontrollo un po' forzato, quando dovrebbe venire naturale. Ma non appena succede qualcosa di clamoroso viene sbattuto in prima pagina. In fin dei conti, se una persona commette un crimine, non ne è certo colpevole la sua etnia: questo è inaccettabile. Anche in questi giorni ci sono casi in cui si parla più dell'etnia di un uomo, come se fosse la cosa caratterizzante, piuttosto che del gesto in sé, del crimine in sé. La sua etnia potrebbe avere un'importanza per la conoscenza, per esempio, ma troppo spesso il pubblico non è maturo al punto da distinguere se la sua provenienza venga specificata soltanto per informazione o per stigmatizzare la sua appartenenza etnica.

In conclusione possiamo accennare che nella media italiana c'è la tendenza di drammatizzare e spesso di spettacolarizzare eventi riguardanti agli emigrati albanesi. Spesso le informazioni sono superficiali e le fonti dell'informazione non verificabili. Tutto questi "difetti in comunicazione" producono articoli superficiali, discriminati e stereotipizzati. Naturalmente gli effetti negativi di tutta una campagna negativa nei confronti degli emigranti si vedono nella reazione e nel comportamento dell'opinione pubblica. Un monitoraggio svolto dall'Osservatorio della Fondazione Nord Est nel 2002 (Caritas…, 2003) su un campione di 7.000 unità in 5 paesi europei, ha scoperto che, il 23,9% degli italiani considera gli immigrati un pericolo per la propria cultura e identità, il 29,2% una minaccia per l'occupazione e il 39,7% una minaccia per l'ordine pubblico e la sicurezza delle persone. Riguardo ai primi due argomenti l'Italia si colloca al di sotto della media UE, invece per quanto riguarda l'ordine pubblico e la sicurezza la preoccupazione rimane sempre alta.

**Tabella 10** Italia. Atteggiamento verso gli immigrati in 5 paesi dell'Unione Europea (2000-2002)[2]

| | Gli immigrati sono un pericolo per la nostra cultura e identità | | Gli immigrati sono una minaccia per l'occupazione | | Gli immigrati sono una minaccia per l'ordine pubblico e la sicurezza delle persone | |
|---|---|---|---|---|---|---|
| | 2002 | 2000/2001 | 2002 | 2000/2001 | 2002 | 2000/2001 |
| Italia | 23,9 | -1,3 | 29,2 | -3,1 | 39,7 | -3,1 |

| | | | | | | |
|---|---|---|---|---|---|---|
| Francia | 30,5 | +5,2 | 27,7 | +0,3 | 40,2 | +4,4 |
| Spagna | 25,8 | +7,3 | 31,0 | +4,7 | 34,2 | +8,4 |
| G. Bretagna | 37,4 | +1,8 | 46,0 | -3,9 | 35,9 | +3,9 |
| Germania | 22,7 | +0,5 | 41,3 | +11,9 | 31,9 | +7,5 |
| Media Ue | 27,8 | +2,2 | 35,8 | +2,6 | 36,2 | +4,3 |

Le aeree che sviluppano di più preoccupazioni e stereotipi sono i comuni più piccoli, nelle quali il numero degli stranieri è minore. La comunità in queste zone si fa influenzare dai mass media e rimane colpita da cronache clamorose e allarmistiche. Si parla di rapine nelle ville e nei negozi e di tipologie di crimini commessi più dagli stranieri che dagli italiani. Si crea così nell'abitante di provincia un allarme sociale legato all'isolamento e all'impossibilità di ricevere una giusta informazione o dei frequenti contatti diretti con gli immigrati.

La situazione non è così preoccupante per gli abitanti delle grandi città. Loro sono meno spaventati e più tranquilli nei contatti con gli immigrati. Soprattutto nelle grandi metropoli, dove il contatto con gli immigrati è all'ordine del giorno e nonostante le difficoltà che possono esistere, la convivenza viene vista come un problema di integrazione e non di emergenza e di ordine pubblico.

In un sondaggio svolto dalla Swg, nota società d'indagini demoscopiche, dal titolo "Gli immigrati: come li vediamo...", si nota una grande differenza tra percezioni della gente e realtà. L'idea era di confrontare l'immagine che gli italiani hanno degli immigrati con i dati reali, e le sorprese non sono mancate. A cominciare dalla percezione statistica il 27% del campione intervistato pensa che gli immigrati in Italia siano circa 5 milioni, il 43% che siano 2 milioni e il 15% solo un milione. Mentre, per quanto riguarda gli clandestini la risposta non poteva essere precisa, infatti, il 75% pensa che i clandestini siano la metà della popolazione immigrata. Addirittura c'è uno strano 13% che considera tutti gli immigrati come dei clandestini. Sul fronte del lavoro le cose vanno peggio, il 60% degli intervistati è convinto che meno del 50% degli immigrati abbia un lavoro.

Agli immigrati albanesi non è andata bene per niente nel sondaggio. Prima di tutto, sono indicati solo nelle risposte alle domande negative e in quelle positive non appaiono o comunque non risultano tra i primi nelle graduatorie delle risposte. Alla domanda: "Quali sono i meglio integrati nel nostro paese?" il 17% risponde i "cinesi", il 12% i "filippini", il 10% risponde i "brasiliani". Gli albanesi vengono percepiti come i più numerosi tra le etnie presenti in Italia, e lo pensa un buon 66%.

Ci sono due situazioni preoccupanti per gli albanesi nel sondaggio. Il primo quando si danno una serie di aggettivi (pericolosi, furbi, simpatici, lavoratori, scansafatiche, inaffidabili, umili, pacifici, permalosi, precisi) e si chiede: "Se le dico questo aggettivo, a quali immigrati lo associa?". Gli albanesi vengono associati all'aggettivo "pericolosi", ma anche "permalosi". Va leggermente meglio per i rumeni che sono solo "scansafatiche" e "inaffidabili", mentre i cinesi prendono il massimo: "lavoratori" e "precisi". L'altro momento disgustoso è quando il 42% risponde "gli albanesi" alla domanda "chi le fa più paura?", seguiti dai romeni e marocchini, ma il primato rimane a noi.

Che la percezione degli immigrati in generale e degli albanesi in particolare, sia del tutto scorretta ed esagerata, non bisogna sottolinearla, perché la maggior parte delle risposte non corrisponde alla realtà. Comunque, questi sondaggi servono per riflettere che informazioni discriminanti, parziali, spesso poco professionali è vero che hanno creato e cresciuto il mito negativo degli albanesi.

Ma più che la lettura di sondaggi come quello descritto sopra, la cosa che fa veramente male agli albanesi che vivono in Italia – e stiamo parlando di 400.000 bambini, giovani, studenti universitari, uomini e donne, famiglie intere che hanno deciso definitivamente di far parte della società italiana – è la quotidianità. La vita quotidiana in Italia dimostra che gli albanesi sono una comunità che ha saputo costruire un proprio spazio economico e sociale.

In definitiva, l'emigrazione albanese ha avuto un influenza significativa anche riguardo la società italiana cui percezione, più o meno influenzata dal ruolo svolto dai mass-media, ha considerato gli albanesi prima come fratelli da aiutare poi come minacce ostili da prevenire. Ciò malgrado, gli emigrati hanno saputo costruirsi un proprio spazio economico e sociale. Ai grandi flussi migratori hanno fatto riscontro grandi flussi di rimesse che sono diventate più che mai importanti nella vita economica del paese soprattutto a livello familiare ma anche a livello nazionale. Hanno attirato l'attenzione per il loro potenziale ruolo di strumento generatore di sviluppo economico e diversi studi, tra i quali quelli promossi dal governo albanese e dalle organizzazioni internazionali, si sono concentrati sugli interventi necessari per trasformare tale potenziale in risultati concreti.

Tuttavia il livello delle rimesse tende ad appiattirsi man mano che la migrazione raggiunge uno stadio di maturità, per cui non possono essere considerate una risorsa infinita. Lo sviluppo economico del paese e in particolare l'aumento delle risorse destinate alla ricerca, le possibilità di carriera così come l'aumento dei salari, diventano obiettivi sempre più importanti e urgenti in un paese in cui tra tanta perdita di forza lavoro si perdono tanti professionisti, intellettuali, ricercatori e in generale le menti di cui maggiormente necessita l'Albania. Non si sono ancora verificati rilevanti flussi di ritorno ma sarebbe certamente auspicabile riuscire a far tornare tutte le menti più qualificate che sono partite per la mancanza di prospettive soddisfacenti nel proprio paese.

Sin da poco dopo la caduta del regime comunista fino ad oggi, l'Unione Europea rappresenta la prospettiva verso cui l'Albania rivolge il proprio sguardo e verso cui si concentra gran parte dell'impegno dei governi albanesi. Attraverso una rete di relazioni sempre più strette, l'Albania è diventata un potenziale candidato all'adesione e oggi beneficia del nuovo Strumento di Assistenza di Pre-Adesione in diversi settori chiave come il rafforzamento delle istituzioni democratiche, la sviluppo dei diritti umani, le riforme in campo amministrativo, giudiziario e quant'altro. Anche la questione del controllo sui confini e l'armonizzazione della legislazione in materia di migrazione ricevono attenzione nell'ampia gamma di 36 requisiti che l'Unione Europea richiede. E' anche col supporto dell'UE che si elabora il National Plan on Migration e il Workshop on the National Plan on Remittances, due lavori di grande importanza per la pianificazione degli interventi volti alla gestione dell'emigrazione

e alla canalizzazione delle rimesse verso investimenti produttivi. Seppure l'accesso all'Unione Europea non si presenta come una possibilità nel breve periodo, di certo l'Albania sta lavorando per far si che tale prospettiva sia sempre più vicina.

## NOTE

[1] Fonte: Indagine Dossier Statistico Immigrazione Caritas/Migrantes. Indagine su quattro quotidiani italiani (gen.-dic. 2002).

[2] Fonte: Dossier Statistico Immigrazione Caritas/Migrantes. Elaborazioni su Indagine Fondazione Nord Est.

## BIBLIOGRAFIA

Barjaba, K., Dervishi, Z. & Perrone, L. (1992). "L'emigrazione albanese: spazi, tempi e cause". *Studi Emigrazione*, XXIX, n°107.

Bonifazi, C. (2007). *L'immigrazione straniera in Italia*. Bologna: Il Mulino.

Caritas di Roma (2003). *Immigrazione Dossier Statistico*. Roma: Anterem.

——— (2007). *Immigrazione Dossier Statistico*. Roma: Anterem.

Devole, R. (2006). *L'immigrazione albanese in Italia. Dati, riflessioni, emozioni*. Roma: Agrilavoro.

ISTAT (2007). *La popolazione straniera residente in Italia al 1° gennaio 2007*.

Mazzara, B.M. (1997). *Stereotipi e pregiudizi*. Bologna: Il Mulino.

Melchionda, U. (2003). *OIM, Gli albanesi in Italia. Inserimento lavorativo e sociale*. Milano: Franco Angeli.

Misja, V. (1998). *Emigrazioni nderkombetar ne Shqiperi gjate periudhes se tranzicionit*. Tiranë: Marin Barleti.

Vehbiu, A. & Devole, R. (2006). *La scoperta dell'Albania. Gli albanesi secondo i mass media*. Milano: Paoline.

Villano, P. (2001). *Pregiudizi e stereotipi*. Roma: Carocci.

# Max Aue de Jonathan Littell – un marginal des plus controversés

**Anda RĂDULESCU**
***Université de Craiova (Roumanie)***
***Faculté des Lettres***
<andaradul@gmail.com>

**ABSTRACT:** ***Max Aue by Jonathan Littell – a Most Controversial Marginal***

Currently, the notions of *marginality* and *marginal* are so frequently encountered in an array of fields that it is difficult to detect their precise meaning. As far as we are concerned, we use them in relation to any situation or individual which do not observe a common norm, be it at the level of a single community or of the society. The analysis of the chapter *Air* from the novel *Les Bienveillantes* (*The Kindly Ones*) by Jonathan Littell, which gave rise to a literary divide and imposed the character of the executioner falling victim to his own vices and fantasies, is aimed at identifying the causes and mechanisms underpinning the "uniqueness" of certain individuals living marginally, on the edge, as experienced through family break-up, the war and murder.

**KEYWORDS:** *marginality, marginal, vice, incest, homosexuality*

## 1. Préliminaires

Qu'est-ce qui fait d'un individu un marginal, un être humain qui transgresse les normes imposées par une société à un moment donné et dont le comportement est considéré une déviance ? Est-ce que le marginal est simplement un original, un type « pas comme les autres », qui se soucie peu ou pas de respecter les règles imposées et généralement acceptées par le reste d'une communauté ? Et, si l'on a le sentiment d'être différent, cela entraîne une attitude de repli sur soi et de refuge dans un monde imaginaire ?

Voilà quelques questions auxquelles nous essayons de répondre notamment par l'entremise du sixième chapitre du roman *Les Bienveillantes*, intitulé *Air*, qui nous semble une illustration parfaite de la déviance sexuelle de Max Aue, l'une des causes pour lesquelles il est traité de marginal.

Personnage controversé, comme tout le roman de Jonathan Littell par ailleurs, cet officier nazi raconte les massacres commis sur les Juifs pendant la seconde Guerre Mondiale, la *solution finale*, en portant un regard froid, clinique sur les événements auxquels il prend part comme témoin ou comme acteur. Par sa confession, il démontre la relativité des choses : un bourreau peut être en même temps une victime et, dans la vie, les rôles sont souvent réversibles. Comme les tribunaux de son temps ne l'ont pas condamné pour ses crimes, il se soumet volontiers au jugement lucide des lecteurs, son témoignage ayant un but évident de catharsis spirituel et de démarcage des bourreaux ordinaires, comme Rudolf Hoess ou Stangl. Par

ailleurs, Max ne correspond pas au profil de la brute nazie sanguinaire, au cliché du monstre jouisseur de crimes, parce qu'il est un intellectuel raffiné, qui aime la littérature, la peinture et la musique et qui, pour satisfaire son besoin d'absolu et pour assouvir sa haine du bourgeois, adhère à un système qui ne lui laisse aucune issue, le national-socialisme allemand.

Lyonel Baum[1] le considère même *« étrangement humain dans sa perversion et son délire, dans son amour de l'art et de la littérature, mais aussi dans sa lucidité de juriste, aveuglé par une cause ressentie comme juste »*. Ce qui fait de lui un marginal n'est qu'une question de perspective, parce qu'il n'y a pas de frontière absolue permettant de juger du bien et du mal, du moral et d'amoral, du normal et d'anormal.

## 2. Marginalité, déviance, errance

La relation entre les trois termes est évidente, dans la mesure où la marginalité peut être le résultat d'une déviance comportementale, d'une exclusion sociale due à un handicap ou à une différence quelconque (race, religion, sexe, etc.), alors que l'errance[2] *« marque une rupture avec le groupe, pérégrination qui met en péril l'identité, voire l'intégrité du moi qui se dissout pour renaître autre. […] C'est toute l'ambivalence de cette errance à la fois géographique et mentale, dangereuse et créatrice. »* (Bouloumié, 2007)

La déviance est l'une des formes de manifestation de la marginalité. Selon Sébastian Nogues 2002[3] *« Est déviant le membre d'un groupe qui s'écarte des normes du groupe du point de vue des valeurs, de son comportement, de ses opinions »*. Les sociologues la considèrent comme une négation des règles sociales, une transgression des valeurs désapprouvée par une communauté qui a institutionnalisé un certain code comportemental. Le fait de désobéir ou d'enfreindre ces règles attire automatiquement la sanction et l'isolement de celui qui s'en écarte. Ce qui distingue la marginalité de l'originalité ou de la bizarrerie c'est le degré d'acceptation de l'écart par rapport à la norme sociale : un individu hors du commun, qui se comporte de façon bizarre ou anormale est traité d'excentrique, de singulier ou d'extravagant, alors que s'il transgresse la norme il devient un marginal.

Dans le *TLFi* la *marginalité* est définie comme *« [ce] qui est en marge de, pas conforme aux normes d'un système donné »*. Madeleine Grawitz dans *Lexique des sciences sociales* donne deux acceptions du terme : frontière, bordure, individu ou groupe ayant perdu sa culture d'origine sans en acquérir une autre – émigrés, colonisés (marginalité raciale ou culturelle) et, par extension, individu ou groupe mal intégré à la société. Donc, la définition sociologique de la marginalité est assez étendue, dans la mesure où elle englobe aussi bien l'anomie, l'anticonformisme, l'exclusion, que l'avant-gardisme et peut concerner autant un individu / groupe, qu'une culture[4].

La marginalité peut être envisagée de plusieurs points de vue : social, ethnique, sexuel, intellectuel, racial, religieux, physique, etc., le degré de tolérance de la société par rapport à l'individu étant variable, allant de l'exécution de celui qui est «

en marge », au rejet, à l'indifférence ou à la pitié envers celui-ci, en fonction de l'époque, du pays et des croyances. Ainsi, la perception du marginal est différente, il peut être à la fois une menace ou un rempart de la société.

Produit d'une certaine communauté, le marginal en est un reflet inverse qui la définit négativement. C'est en ce sens que nous considérons Max Aue un marginal atypique, controversé : Allemand circoncis, homosexuel, qui manifeste une certaine sympathie pour les Juifs et qui essaie de mieux les nourrir dans les camps de concentration, il arrive à tuer des hommes et des femmes pas par sadisme ou par adhésion totale à la doctrine nazie, mais par imitation ou par enchaînement malheureux des circonstances. Sa haine semble être focalisée sur sa mère qui se remarie à un bourgeois Français très aisé et qui, dans les yeux de Max, trahit la mémoire de son père disparu dans des circonstances obscures, sur lesquelles l'auteur n'insiste pas. Le lecteur ne peut rien reprocher à cette femme délaissée et mal aimée par un homme d'une violence et d'une cruauté hors du commun, dont on apprend vers la fin du roman que

> […] c'était un animal déchaîné. Un homme sans foi, sans limites. Il faisait crucifier des femmes violées aux arbres, il jetait lui-même des enfants vivants dans les granges incendiées, il livrait les ennemis capturés à ses hommes, des bêtes affolées et riait et buvait en regardant les supplices.
>
> (Littell, 2006 : 807-808)

Voilà pourquoi le meurtre qu'on attribue à Max et qu'il pourrait avoir commis sur sa mère et sur le mari de celle-ci fait de lui un scélérat et un tueur à sang froid, mais qui éveille cependant la pitié du lecteur parce que, tout comme Œdipe, il est un jouet du destin et des circonstances néfastes. Il ne se rappelle pas le parricide, mais les indices que les deux commissaires trouvent sur les lieux du crime l'incriminent et font ressortir le vrai motif de son acte réprouvable : la séparation, à l'âge de l'adolescence, de sa sœur jumelle Una, son double, son âme paire, dont il est éperdument épris et dont il se sent attaché par des fils invisibles même à l'âge adulte.

À l'avis de Pierre Halen (1998 : 142), le terme *marginal* a également une connotation qui renvoie à *« l'anormalité tolérée par la norme (ou même fondant la norme) : paradoxalement, la valorisation du marginal, de l'underground, en tant que tel, est toujours un hommage rendu à la norme »*.

Arlette Bouloumié va plus loin et associe la marginalité à l'errance. Elle avance l'idée que l'erreur est la rançon ou la cause de cette errance hors des repères protecteurs établis par les sédentaires et que l'errant qui s'éloigne du *« droit chemin »* est donc souvent perçu comme un marginal et son errance dès lors est vécue comme une punition, voire une malédiction. Mais cette punition peut être une épreuve conduisant à une régénération. L'errance marque alors une étape de rupture avec le groupe, de pérégrination qui met en péril l'identité voire l'intégrité du moi qui se dissout pour renaître autre[5].

Dans le cas de Max, la rupture d'avec le groupe de nazis qui influencent son destin est graduelle. Au début, il se sent très attaché tant au docteur Mandelbrod, qui joue un rôle important dans son cheminement au sein du mouvement national-

socialiste mais également dans sa carrière, qu'à son ami fidèle, Thomas, bourreau antisémite indéfendable, qui le sauve à Stalingrad, en Poméranie et à Berlin et qui l'aide à redémarrer sa carrière en lui proposant d'entrer dans les Einsatzgruppen. À la fin du roman, lorsque le docteur Mandelbrod se prépare à passer du côté de l'ennemi en offrant ses services aux Soviétiques Max ne semble plus avoir de considération pour son ancien protecteur et finit par tuer Thomas, sans motif apparent. La violence exercée en temps de guerre finit par rejaillir dans le civil[6].

Les dignitaires nazis ont exterminé les Juifs par loyauté envers le régime nazi, pas nécessairement par un penchant criminel. Leur sentiment du devoir et de l'obéissance leur a fait surmonter tout scrupule d'ordre moral. La compassion et l'humanité étaient perçues comme une faiblesse, un sentimentalisme contraire aux valeurs viriles du nazisme. La guerre avait inversé l'échelle des valeurs dans la mesure où le courage signifiait pour un nazi nier ou réprimer son humanité.

Dans ce contexte, Max qui n'éprouve pas l'Holocauste (*« À la pensée de ce gâchis humain, j'étais envahi d'une rage immense, démesurée »*, p. 126) trouve que le massacre des Juifs est *« un malheur »*, mais n'y trouve pas de solution et décide qu'au *« malheur, il faut s'y confronter »*, parce que *« fermer les yeux, ce n'est jamais une réponse »*. L'errance de Max qui suit le front vers l'Est pour revenir ensuite à Berlin, avant la capitulation de l'Allemagne, n'est pas uniquement géographique, mais également mentale, psychique et identitaire.

Ce qu'il recherche c'est son image de jeunesse, quand il était sûr de lui et de sa place, quand il vivait encore dans un monde normal, gouverné par des principes moraux clairs et profondément humains. Son errance parmi les monuments des villes occupées, ses déambulations dans des églises n'est qu'une recherche du paradis perdu, mais qui ne mène nulle part, parce qu'elle coupe l'errant de lui-même. La conséquence de l'errance est la perte de sa propre identité et mène à l'incertitude, à l'instabilité de l'individu. Voilà pourquoi l'incertitude, le désarroi, le trouble mental de Max déclenche ses rêves sexuels obsessifs qu'il a dans la maison de sa sœur Una, en Poméranie.

## 3. Inceste et homosexualité

L'inceste (lat. *incestrum*, qui signifie « impur ») est un tabou que Lévi-Strauss (1949) estime être universel et présent dans toute société, et qui se manifeste sous des formes différentes selon les formations sociales, toutes basées sur des relations sexuelles pratiquées entre les membres de la même famille et soumises à un interdit. L'histoire universelle est pleine de récits ou de mythes où ces relations sont plus ou moins bannies : Œdipe épouse sa mère après avoir tué son père, les filles de Loth, après la mort de leur mère, enivrent leur père pour perpétuer sa lignée, Caligula avait une relation incestueuse avec sa sœur Julia Drusilla, etc. L'Egypte antique développe le mythe du frère époux et, en ce sens, il reste beaucoup de couples de frères tels que Seth-Nephtys, Osiris-Isis, Chou-Tefnout, Geb-Nout, sans oublier les Ptolémée où l'inceste entre frères et sœurs était pratiqué pour renforcer leur pouvoir et assurer la dominance de la même dynastie (Cléopâtre a épousé successivement

ses frères Ptolémée XIII et XIV). Même si dans les yeux des prêtres et des laïques l'inceste est un péché mortel, cela n'a pas empêché les Borgia d'entretenir des relations incestueuses, ni Jean V d'Armagnac d'épouser sa sœur Isabelle.

Dans le cas d'Aue, l'inceste avec sa sœur Una est lié aux motifs de l'androgynie et du double. Les jeux sexuels pratiqués pendant son enfance avec sa sœur jumelle place Max en dehors des normes morales et le souvenir de son adolescence marquée par l'inceste l'arrachent à la réalité affreuse et sanguinaire qu'il vit sur le front, réalité qu'il ne réussit à maîtriser que par l'évasion dans son passé, par ses rêveries et ses fantasmes sexuelles qu'il vit avec une intensité accrue dans la maison d'Una, en Poméranie.

La quête identitaire de Max et sa passion pour l'absolu sont à mettre en relation avec l'affirmation de Frédéric Monneyron (1994 : 5) *« L'androgyne se donne bien comme un symbole privilégié de l'état présupposé initial de l'humanité […] l'idée d'une unité originelle de l'univers, unité dont le départ des sexes constituait la perte la plus irrémédiable »*. Certains psychanalystes[7] estiment que l'inceste et la gémellité entrent dans la catégorie de l'androgynie. Ainsi, l'amour impossible qu'il a pour sa jumelle se transforme chez Max en désir de prendre la place de cette sœur inaccessible et met en exergue son obsession pour l'unité et le retour aux origines. Car les multiples renvois du narrateur à l'état d'avant sa naissance, aux plaisirs sexuels découverts à côté de sa sœur jumelle, l'amertume et la révolte ressentie au moment de la séparation d'Una concourent à stimuler son souhait de devenir femme lui-aussi et explique ses tendances homosexuelles (*« […] je pressentais ce que pouvait signifier vivre dans un corps, et même un corps de femme, aux seins pesants, forcés de s'asseoir sur la cuvette ou de s'accroupir pour uriner, dont il faut ouvrir le ventre pour en retirer les enfants »*, Littell, *op.cit.* : 828).

Il vit le processus de féminisation dans des aventures de guerre où le sexe anal lui fait éprouver des sensations de femme. Son homosexualité est une conséquence de la séparation des frères, imposée par sa *« chienne odieuse »* (*Ibidem* : 474) de mère et son époux, mais, à l'internat, il a vite appris *« à [se] servir à des fins précises des corps des garçons qui me voulaient, j'étais jeune, je n'avais pas encore compris la lourdeur spécifique des corps, et ce à quoi le commerce amoureux engage, voue et condamne. »* (*Ibidem* : 827)

C'est justement à cause de cette tare qu'il est presqu'en situation de quitter le parti national-socialiste. Au début, l'idéologie nazie a entretenu des relations assez ambiguës avec l'homosexualité, parce que l'on a développé le culte de la virilité, de la beauté physique et de l'*« homme nouveau »* caractérisé par machisme et homoérotisme, mais, pendant le Reich, le nazisme a durci la législation envers les homosexuels et les a déportés et enfermés dans des camps de concentration, après les avoir marqués d'un triangle rose[8]. L'aryen parfait promu par les idéologues allemands ne pouvait pas avoir de faille ou de vice, c'est pourquoi le changement d'attitude et de tolérance envers tous ceux qui manifestaient de l'attirance ou du désir sexuel pour des personnes du même sexe devaient être sévèrement punis.

Faut-il juger et condamner si durement Max pour ce péché ou faut-il en voir une victime d'une série de circonstances malheureuses qui déclenchent son homosexualité : la disparition de son père naturel du sein familial, le remariage de sa mère, la

séparation d'avec sa sœur jumelle, la présence d'un évident côté féminin qu'il ne cherche pas à dissimuler ? En fait, pour Sigmund Freud l'homosexualité n'est qu'une variation de la fonction sexuelle, une perversion (au sens psychologique du terme et non moral). En 1919 le grand psychanalyste expliquait que *« l'homosexualité n'est pas un avantage mais ce n'est pas non plus quelque chose dont [on] doit avoir honte, ce n'est ni un vice, ni une dégradation et on ne peut pas non plus la classer parmi les maladies »* (1979 : 461-462). Et pourtant, tout homosexuel se sent coupable, parce qu'en son for intérieur il sait qu'il transgresse les normes et les pratiques courantes de la société.

*Chez Max, l'homosexualité est renforcée par* son côté féminin et de son désir de s'identifier à sa sœur. Il ressent la nostalgie de leur vie commune intra-utérine où il aurait pu être comme elle, une petite femme ou femelle, motif récurrent du roman et source de quête identitaire et d'errance :

> Il ne me manquait en réalité qu'une chose pour être femme comme elle, une vraie femme, le e muet en français des terminaisons féminines, la possibilité inouïe de dire et d'écrire : « Je suis nue, je suis aimée, je suis désirée ». C'est ce e qui rend les femmes si terriblement femelles, et je souffrais démesurément d'en être dépossédé, c'était pour moi une perte sèche, encore moins compensable que celle du vagin que j'avais laissé aux portes de l'existence.
>
> (Littell, *op.cit.* : 822)

Cette attirance pour les objets féminins (culottes de dentelle, parfums, robes) le pousse à fouiller dans les armoires d'Una, pour sentir son odeur et pour essayer ses robes. Pourtant, il ne perd pas complètement sa lucidité, se rend encore compte de sa déviance et de sa vraie nature d'homme, ce qui l'empêche de continuer ce dédoublement dangereux :

> J'ouvris l'armoire et inspectai les robes de ma sœur, inspirant profondément pour m'imprégner de l'odeur qu'elles dégageaient. J'en choisis une, une belle robe de soirée en tissu fin, noir et gris avec des fils d'argent ; planté devant le haut miroir, je tins la robe drapée sur mon corps et esquissai avec un grand sérieux quelques gestes féminins. Mais je pris tout de suite peur et je rangeai la robe, plein de dégout et de honte : à quoi donc est-ce que je jouais là ? Mon corps n'était pas le sien et ne le serait jamais.
>
> (*Ibidem* : 813)

Littell présente souvent Max devant un miroir, essayant de rejoindre sa jumelle, car Una joue le rôle de l'*autre* lacanien. À notre avis, Max aurait été un bon exemple de transsexuel s'il avait vécu 50 ans après la seconde guerre, à une époque où la société aurait été plus permissive et on aurait ressenti de l'empathie avec lui, non seulement de répugnance ou de pitié.

Les deux vices de Max stimulent sa fantaisie et son délire érotique, surtout après être blessé à la tête. Les éléments qui déclenchent son égarement et son excitation sont la solitude, l'alcool de bonne qualité trouvé dans la cave de son beau-frère et l'obscurité de la maison des von Üxküll.

> Mais dès que je m'allongeai des pensées obscènes, perverses, recommençaient à affluer. Je me relevai et à la lumière tremblotante d'une bougie et contemplai mon corps nu dans la glace de l'armoire. Je touchai mon ventre plat, ma verge raidie, mes fesses. Du bout des doigts je caressai les poils de ma nuque.
>
> (*Ibidem* : 814)

Il perd alors tout contrôle, sa fantaisie déchaînée échappe à la raison et aux règles de la bienséance, ses orgies sexuelles culminant avec des scènes de sado-masochisme qui produisent un effet étrange sur le lecteur moderne, divisé entre pitié, compassion, répulsion, nausée :

> Enfin, je m'arrêtai contre un arbre et me retournai, les deux mains derrière moi enserrant le tronc, pour frotter lentement mon anus contre l'écorce. Mais cela ne me satisfaisait pas. Un jour, je trouvai un arbre couché de travers, renversé par une tempête, avec une branche cassée sur le haut du tronc, et avec un canif je raccourcis encore cette branche, en ôtai l'écorce et en polis le bois, arrondissant soigneusement le bout. Puis, la trempant copieusement de salive, je me plaçai à califourchon sur le tronc et, m'appuyant sur mes mains, enfonçai lentement cette branche en moi, jusqu'au bout. Cela me donnait un plaisir immense, et tout ce temps, les yeux clos, ma verge oubliée, j'imaginais ma sœur faisant la même chose, faisant devant moi comme une dryade lubrique l'amour avec les arbres de sa forêt, se servant de son vagin comme de son anus pour prendre un plaisir infiniment plus affolant que le mien.
>
> (*Ibidem* : 826)

Dans cette évocation du corps, de ses mystères, de ses convulsions et de sa précarité il faut voir un reflet des *Réflexions sur le bourreau et la victime* de Georges Bataille. L'écrivain insiste sur les impulsions et le flux qui parcourent le corps humain en tous les sens et notamment sur les états-limite des fluides corporels (larmes, urine, sang, semence). Dans *Les Bienveillantes*, le corps humain est un symbole de souffrance, d'inconfort, de malheur, parce qu'il est sans cesse soumis à des supplices qui relèvent du coprologique et de la déviance sexuelle.

> Le caractère de fluidité qui apparait dans les vomissements, le sang du bourreau et des victimes, la semence humaine et les excréments contredisent et minent les concepts de race pure, de corps sans défaut, de beauté sans faille de l'idéologie nazie.
>
> (Popi, 2012 : 72)

## 4. Conclusions

Ce qui fait finalement de Max un marginal n'est pas seulement une question d'orientation sexuelle, ni même d'inceste ou de parricide. Il est marginal par rapport à une doctrine à laquelle il adhère de façon inconditionnelle au début, le nazisme, pour s'en détourner graduellement, à cause de ses expériences personnelles, plus ou moins violentes, qu'il a sur le front de l'Est et de l'appropriation de la spiritualité de ses victimes. Tout ce vécu ébranle son identité de bourreau, il met en doute ses idées national-socialistes, se refugie dans un monde imaginaire, délirant parfois, où les horreurs de la guerre sont gommées par ses fantaisies érotiques à connotations

sadiennes. Son repli sur soi éveille sa conscience qu'il veut soulager par une confession déchirante par sa sincérité et par l'acuité des détails qu'il offre au lecteur, auprès duquel il cherche le pardon et son propre salut. Sa position de marginal controversé est donnée par son statut de bourreau qui se dévoile au lecteur, sans omettre rien de ce qui lui semble important, parce que son histoire pourrait se répéter un jour si l'on oublie la compassion et l'humanité qu'on doit aux autres.

## NOTES

[1] <http://lyonel .baum.pagesperso-orange.fr>. Page consultée le 12.05.2012.

[2] *Le Littré* distingue deux acceptions pour l'adjectif *errant*, selon que l'on retient *iterare* ou *errare* comme origine étymologique. *Iterare* signifie «voyager», *errant* prend alors le sens de «qui voyage sans cesse», comme dans les expressions *chevalier errant* ou *Juif errant. Errare* définit le fait d'aller à l'aventure, puis de faire fausse route, de se tromper. Cette homonymie rapproche alors *errance* de *erremment* et de *erreur*.

[3] <http://sebastien.nogues.free.fr/biblio-virtuelle/DEUG/socio/Deviance.pdf>. Page consultée le 12. 05.2012.

[4] <http://bystander-effect.com>. Page consultée le 12.05.2012.

[5] <www.decitre.fr/livres>. Page consultée le 12.05.2012.

[6] <http://fr.wikipedia.org/wiki/Les_Bienveillantes>.

[7] Marie Delcourt citée par Fréderic Monneyron (1996 : 118) met en évidence les *« curieuses contiguïtés entre l'androgynie et l'inceste du frère et de la sœur »*, alors que Jung et Kerenyi lient l'inceste adelphique au mythe de l'androgyne.

[8] <http://fr.wikipedia.org/wiki/Les_Bienveillantes>.

## BIBLIOGRAPHIE

Bataille, G. (1947). « Réflexions sur le bourreau et la victime ». *Critique*, N°17, octobre.

Bouloumié, A. (2007). *Errance et marginalité dans la littérature. Recherches sur l'imaginaire*, Cahier XXXII. Angers : Presses Universitaires d'Angers.

Delcourt, M. (1958). *Hermaphrodite. Mythes et rites de la bisexualité dans l'Antiquité classique*. Paris : P.U.F.

Grawitz, M. (1981). *Lexique des sciences sociales*. Paris : Dalloz.

Halen, P. (1998). « Primitifs en marche – Sur les échanges intercollectifs à partir d'espaces mineurs ». In : B. Jewiewicki & J. Létourneau (éds.), *Identités en mutation – Socialité et germination.* Québec : Sillery, 139-156.

Lévi-Strauss, C. (1949). *Les Structures élémentaires de la parenté*. Paris : P.U.F.

Monneyron, F. (1994). *L'androgyne romantique. Du mythe au mythe littéraire*. Grenoble : Ellug.

———— (1996). *L'androgyne décadent. Mythe, figure, fantasmes*. Grenoble : Ellug.

Popi, D.-L. (2012). *La réalité à travers une voix et une vision :* Les Bienveillantes *(Jonathan Littell*), thèse de doctorat. Limoges : Université de Limoges.

### Corpus

Littell, J. (2006). *Les Bienveillantes*. Paris : Gallimard.

# La marginalisation du patient atteint du cancer : analyse linguistique des discours

**Ghislaine ROLLAND-LOZACHMEUR**
***Université de Bretagne Occidentale, Brest (France)***
***Faculté des Lettres « Victor Segalen »***
***EA 4249 HCTI***
<ghislaine.lozachmeur@univ-brest.fr>

**ABSTRACT:** ***Linguistic Analysis of Discourses Held on Cancer: Outcasting the Patient in the Illness Context***

French linguistics applied to the discourse recently improved in the fields of rhetorics and pragmatics and to study what is said as well as analyse what is not spoken. A focus is made on the various ambiguities and in courses induced by the language. In this article, using theoretical resources of the enunciation linguistics and of the lexical semantics to study the various types of discourse on the cancer. The medical and social staff, the medias and the patients themselves will be the main objects of this article. This will highlight how this illness can create a feeling of exclusion and, as various other handicaps, outcast the patients from the healthy ones world. These linguistic patterns used by the staff and the medias to speak about the illness, as well as statements from the patients create a conviction that the cancer nearly outcast people from the world of the living.

**KEYWORDS:** *cancer, linguistic, discourse, outcasting*

La linguistique française du discours s'intéresse au discours médical comme à d'autres champs du discours en lien avec des activités sociales, politiques ou religieuses, parce que les structures du langage sont une composante incontournable dans l'analyse. Ce sont autant de types de discours à l'intérieur desquels on identifie des genres possédant des critères propres. Par exemple, le discours médical qui nous intéresse peut être saisi dans des contextes variés et l'analyste peut observer des codes, liés à des statuts différents et des attentes de patients qui varient suivant qu'il s'agit d'une simple consultation ou que la personne sollicite une information sur la maladie dont elle est atteinte. Le chercheur est ainsi confronté à une trame de genres qui interagissent et qui sont caractéristiques de l'institution médicale. Nous reprenons en cela les travaux de la linguistique textuelle, et, particulièrement, ceux de Dominique Maingueneau sur l'énonciation et montrons leur application au domaine de la linguistique.

Sur le terrain que nous avons choisi d'analyser dans le cadre de cet article, autour des ressources théoriques de la linguistique de l'énonciation et de la sémantique lexicale, nous nous sommes intéressée aux discours tenus sur le cancer par les professionnels, les médias et les patients eux-mêmes pour mettre en évidence la façon dont

cette maladie peut être un facteur de marginalité voire d'exclusion comme de nombreuses maladies et handicaps, et donner aux malades le sentiment d'être marginalisés par le monde des bien-portants, de se sentir en dehors de la société active.

Il s'agit donc de savoir comment, dans les discours tenus par les soignants et les médias sur le cancer, ainsi que dans les témoignages des patients, le langage est utilisé, pour parler de la maladie et du patient et quelles stratégies discursives sont mises en œuvre au point de faire naître la conviction que le corps est traité indépendamment du patient, que la maladie marginalise l'individu, que le cancer relègue « au bord » de la vie.

## 1. Le Discours médical comme mise à distance du patient

En effet, le discours médical, produit par exemple sur Internet, dans les discours de prévention, d'explication et d'information, affiche une position par rapport à la maladie qui donne l'impression que l'individu est tenu à distance. L'intérêt s'est porté d'abord aussi bien sur les discours de prévention, notamment ceux tenus sur Internet, que sur les discours des médecins cancérologues (CGO) dans leur discours dans la presse ou dans leur relation avec le malade. Le discours de la prévention par exemple obéit au paradigme de la santé parfaite. Les campagnes de prévention sont la traduction de valeurs spécifiques des systèmes de santé qui s'inscrivent dans un contexte idéologique, social et économique spécifique.

Il s'agit de discours d'experts qui exposent les méthodes de prévention et qui semblent éviter de parler directement du malade. De fait, l'usager qui consulte ces sites peut se sentir marginaliser dans le sens où il semble être mis en dehors du monde des « bien-portants ». On parle des parties du corps plus que du corps dans son ensemble, et plus que du patient lui-même en tant qu'individu auquel on évite de s'adresser directement. Dans la relation avec le malade, les témoignages d'usagers vont aussi dans le sens d'une mise à l'écart des chaînes de décisions. On peut d'ailleurs remarquer qu'un dispositif d'annonce a été mis en place ces dernières années, montrant par-là les précautions qu'on prenait pour divulguer au malade les informations sur sa maladie[1] et le préparer au choc de la mauvaise nouvelle.

Cela dit, il est intéressant d'observer à quelles contraintes se plie le discours médical. Sur le plan de l'analyse textuelle, ces textes relèvent du type explicatif/ informatif et argumentatif. Ils se caractérisent sur le plan linguistique par des stratégies de discours que nous allons rapidement exposer. Il faut prendre en considération le fait qu'il s'agit d'un discours qui est tenu avec des contraintes liées à l'institution médicale. Ces discours supposent des différences de statut et de pouvoir mais également des écarts dans les codes et les registres de langage ainsi que dans les connaissances de base sur la maladie et ses causes. Il faut aussi tenir compte, dans l'analyse, de la volonté de donner une orientation précise voire de contrôler le discours tenu sur la maladie par les membres du corps médical, notamment à l'égard des préjugés et des faits scientifiques établis. En effet, le langage employé ainsi que les modèles culturels sous-entendus ont un impact important sur le regard que les patients portent sur la maladie.

De fait, les conditions matérielles, sociales pèsent sur le contrat de communication établi par les tenants de l'interaction. Comme tout contrat, il comporte une dimension éthique qui impose à l'auteur du site de délivrer les informations attendues de la manière la plus complète, dans notre cas sur le cancer du sein, le dépistage, de préconiser une démarche de responsabilisation face à la maladie.

Une autre dimension est l'aspect pratique du contrat puisqu'il s'agit de retenir le plus grand nombre de visiteurs, de capter leur attention, pour diffuser le message de prévention. Bien entendu, les données de la communication et ses enjeux imposent des instructions discursives à l'émetteur/énonciateur, un enjeu de positionnement énonciatif : pour être crédible, l'auteur des pages proposées doit paraître objectif.

Dans le même temps, l'interlocuteur doit interpréter l'énoncé en fonction de la situation, s'il veut pouvoir comprendre la maladie qui fait événement. Par exemple, sur le site de *La Ligue contre le cancer*, le récepteur est posé comme étant à l'écoute, et en demande d'interaction, par le texte : *« Cette rubrique a pour but de vous informer pour mieux comprendre ce qu'est cette maladie. Comme chaque cas est unique, seul le dialogue avec votre médecin vous permettra de bien comprendre votre situation. »* Ainsi la maladie du cancer implique une nouvelle situation : implicitement quelque chose a changé.

Ces textes ont donc des caractéristiques linguistiques communes.

### *1.1. L'organisation textuelle*

La présentation, par paragraphes courts, comporte de nombreuses subdivisions. L'information est décomposée, éclatée en différents points, rubriques, qui permettent de dominer, de maîtriser l'objet d'étude. Les modalités visent à renforcer ou orienter l'argumentation ; comme la phrase interrogative qui permet de mettre en scène l'usager s'interrogeant sur certains symptômes, posant des questions sur son hérédité, mais sans s'adresser directement à lui, pour mettre en évidence l'anomalie que représente la maladie. Un dialogue, comme mode de présentation de l'information, semble s'instaurer entre lui et l'auteur du site, une fiction de dialogue, bien sûr. Par exemple, les pages sur le Diagnostic du cancer du sein opèrent par dialogisme interlocutif associé à des modalités interrogatives ou au conditionnel : *« Si une anomalie est découverte ? »*, *« Comment découvre-t-on un cancer du sein ? »* La question semble émaner de la patiente et s'adresser au médecin généraliste, gynécologue, radiologue, cancérologue, qui fait le bilan. De plus, les emplois de termes ou de catégories grammaticales génériques sont constants. Comme s'il s'agissait d'un dictionnaire donnant des définitions, les emplois génériques du présent de l'indicatif et des déterminants dominent, pour dispenser la matière de façon très neutre, ce qui semble bien une constante pédagogique des sites. Le déterminant générique, défini (le cancer, la tumeur) et indéfini (un gène) dédramatise l'information, la met à distance, crée un univers aseptisé. La référence établie par l'article défini ne concerne pas d'individus particuliers et l'élément auquel renvoie l'article indéfini, lui, est considéré comme un exemplaire représentatif de toute sa classe. Ainsi, chacun peut se

reconnaître ou pas dans l'information diffusée. Quant au présent générique, il donne à la phrase une valeur générale valable pour toutes les situations et toutes les époques. D'où l'idée qu'il y a dans ces discours des stratégies d'objectivité qui tiennent le malade à distance et qui se marquent sur le plan linguistique.

### *1.2. L'énonciation objective*

Nous partons ici de l'idée que le choix d'un style, d'une écriture, d'une disposition textuelle agit sur la façon dont le message sera perçu et sur les chances de persuader. Une écriture impersonnelle, exposant simplement les faits, fondée sur certaines normes linguistiques, stylistiques, rhétoriques, accroît la crédibilité vis-à-vis du récepteur. Le texte doit paraître écrit par un énonciateur non impliqué, objectif. Le texte semble parler de lui-même. Pour ce faire, on construit l'ethos d'un lecteur/lectrice, interchangeable, n'ayant pas de caractéristiques individuelles. De même, on ignore les motivations de l'auteur et on donne l'impression qu'il éloigne de lui le patient potentiel. D'où ces choix rédactionnels qui font appel, sur le plan linguistique strict, à des tournures verbales, passives, impersonnelles, pronominales, présentatives qui sont fortement représentées : *« Il est important »*, *« Il fallait attendre d'être sûr »*, *« C'est »*, *« Il existe »*, *« ne s'est pas développé »*, *« sont parfois… »*, *« 75% sont diagnostiquées »*, *« se font surveiller »*.

• La tournure passive produit un effet de distance et d'objectivité car elle fait passer l'actant au second plan, l'éloigne et met en évidence l'action, le fait constaté et celui qui subit. L'avantage de la tournure passive est de décrire des processus, de présenter des idées, des observations scientifiques et de les poser comme vraies, acquises. Elle sert particulièrement à exposer les résultats quantitatifs, à décrire la maladie, sa progression. Elle exprime aussi bien les actions concrètes que les actions cognitives : *« La consultation d'annonce est consacrée à informer la patiente du diagnostic de cancer, d'un changement de traitement ou d'une récidive. Cette consultation spécifique est réalisée par un médecin oncologue ou le médecin spécialiste qui a diagnostiqué le cancer. »* Mais l'agent de l'action n'est pas toujours exprimé. C'est là l'intérêt de ces constructions. Les phrases du modèle : *« La tumeur est là »*, *« Les cellules prélevées sont examinées au microscope. »*, *« Le cancer est ainsi classé en différents stades. »*, *« Ces ganglions sont ensuite analysés. »*, *« Plus le cancer est détecté précocement, plus les chances de guérir sont élevées. »*, sont très fréquentes dans le corpus.

• Avec la construction impersonnelle, l'accent est mis sur l'élément postverbal, la séquence prédicative qui suit : *« Il faut savoir que la plupart des rechutes surviennent dans les cinq ans suivant le traitement. »*, *« Pour déterminer si un cancer du sein est hormonosensible, il faut faire un dosage des récepteurs hormonaux. »*, *« Cependant, même si le médecin « voit » une anomalie (ou lésion) sur la mammographie, il ne peut pas toujours dire s'il s'agit d'un cancer ou d'autre chose sans danger comme un kyste ou une tumeur bénigne. »* Ce qui peut heurter la sensibilité de la

personne est livré, comme avec hésitation, après le verbe impersonnel régisseur. Le but est de faire naître l'envie de coopérer, sans froisser la sensibilité, sans donner l'impression de soumettre la personne à des obligations sociales, voire économiques.

On peut voir, dans cet emploi du « il » impersonnel, une valeur de vérité ajoutée à l'argumentation. Il représente l'actant vérificateur C'est une méthode pour servir la persuasion. Le locuteur suggère une transposition de l'assentiment général. La crédibilité de son discours en est augmentée. Il s'efface derrière une formulation où ce qui importe c'est ce qui est dit sur la maladie.

• Le présentatif permet d'objectiviser le jugement du rédacteur, d'ériger son appréciation personnelle en un jugement de validité générale : *« C'est une surveillance régulière et prolongée qui permettra donc de détecter des signes de rechute du cancer et de mettre rapidement en place le traitement qui convient. »*

Le texte est déchargé de la présence de l'auteur pour souligner les faits objectifs. Dans ces cas, l'auteur s'abstrait au maximum de ce qu'il expose. Son message semble contenir des vérités objectives, indépendantes de son point de vue. Ces affirmations s'imposent comme le réel. En même temps, il tient le patient à distance.

• L'emploi de l'infinitif vient fréquemment renforcer cet aspect de présence effacée. On le trouve dans sa fonction nominale. Par exemple : *« détecter permet de mieux… »*, *« Proposer à une population normale, apparemment en bonne santé, un test pour y découvrir des cas de maladie débutante est subordonné à un certain nombre de conditions. »* Il est aussi associé à des constructions grammaticales fixes avec des verbes modaux comme pouvoir, devoir, permettre : *« peut sembler »*, *« doivent bénéficier »*, *« permettent d'obtenir »*, *« Le diagnostic peut être réalisé par différents médecins spécialistes… »*, *« La peau peut être rouge, écorchée, gonflée… »*, *« La peau peut être plissée ou ridée. »*, *« La mammographie permet de découvrir des modifications du sein. »*, *« Rémission : Disparition de tout signe évolutif de la maladie. Si rien n'apparaît par la suite, pourra être assimilée à « guérison ». »* Ces locutions verbales qui visent à modaliser la pensée ont l'avantage pour l'émetteur de laisser une part d'incertitude dans l'interprétation mais pour le récepteur de le maintenir dans une position réaliste, certes, mais aussi terriblement angoissante. L'emploi fréquent de l'infinitif accentue l'effet de caractère général, distant du discours. On sépare les actions, les constats de l'instance médicale. D'autre part, ils sont comme les autres verbes du corpus, des verbes d'activité intellectuelle, des verbes de parole, de localisation spatiale, d'action ou encore de description. Par le biais de l'infinitif, l'usager est invité à réaliser une action cognitive spontanée vis-à-vis de l'information.

En définitive, toutes ces tournures sont une façon pour l'énonciateur de donner à conclure, à réfléchir au lecteur, peut-être porteur de la maladie. Par ailleurs, les manifestations modales assez abondantes qui émergent qu'elles soient logiques, axiologiques ou affectives ont pour effet de limiter la recherche d'une énonciation objective, non embrayée. Le discours est ainsi nuancé, les conclusions prudemment atténuées. De fait, il peut donner l'impression qu'il ignore sciemment la personnalité réelle du patient.

### *1.3. La catégorisation lexicale*

Les groupes nominaux, comme dans tout texte à visée scientifique, abondent et organisent le discours qui est ostensible et objectif. Les syntagmes nominaux permettent de décrire un phénomène, d'exprimer un procès. Grâce à la lexicalisation, les langues ont le pouvoir de construire, de constituer leur univers de discours. La langue est une nomenclature, un stock lexical et donc un stock d'assertions sur le réel. Pour Georges Mounin, la dénomination équivaut à « une activité de l'esprit humain de caractère généralement collectif, qui a pour objet de mettre en relation un élément du réel et un signe du langage, donc de nommer ». Dans le cas du discours médical, le lexique utilisé est celui de la maladie, des termes médicaux, le lexique des parties du corps, le lexique moral (*« soutien, besoins psychologiques »*). L'euphémisme permet en outre d'évacuer certains mots trop chargés d'émotion. Ainsi, *« anomalie »* est largement utilisé avant *« tumeur »*, connoté négativement, porteur de létalité. En outre, le syntagme $N_1$ de $N_2$ se signale particulièrement par sa souplesse syntaxique et stylistique**.** Par exemple : *« Le développement du cancer du sein »*, *« l'apparition d'un cancer »*, *« La probabilité de prédisposition héréditaire »*, *« La prescription et la réalisation de ces examens »*, *« La recherche de l'altération génétique »*, *« La découverte de la maladie familiale »*, *« Le dépistage du cancer du sein »*.

Cette observation se vérifie dans les discours scientifiques. Ce type de construction syntaxique contribue à élargir le domaine de pensée. Tout en donnant des informations sur le nom, le syntagme nominal offre une économie de tournure, ce qui est également l'intérêt de la nominalisation, outre de faciliter le remplissage lexical ; la syntaxe permettant l'arrangement superficiel des mots entre eux. Inversement, d'ailleurs, l'absence d'un mot empêcherait la pensée d'utiliser le concept correspondant**.** Le procédé invite le lecteur à suivre les observations. La conclusion s'impose. On peut remarquer en consultant ces sites que le mot *« mort »* n'est pas utilisé et qu'on préfère ses dérivés *« mortalité »* ou *« mortelle »*. Et cela se comprend fort bien car les textes sont inscrits dans la lutte contre la maladie et non la défaite face à elle.

On remarque aussi que: les sujets syntaxiques des verbes à la forme active sont souvent des noms communs : *« La chirurgie demeure le traitement de référence du cancer du sein car elle permet d'enlever la tumeur. »*, *« Le schéma montre »*, *« Les gènes interviennent »*, *« Un test génétique peut déterminer »*, *« Les analyses génétiques permettent de rechercher »*, *« Ce chapitre s'adresse aux femmes »*. Ces dispositifs syntaxiques évitent de mettre en scène l'instance médicale et donc de la montrer en interaction avec le malade. Dans tous ces extraits, il faut souligner la part importante des déterminants articles définis à valeur générique. D'où le sentiment fréquent éprouvé par le malade, d'une difficulté à s'emparer de la relation, de la faire exister par le langage, d'être mis en retrait, à part. Cette impression est vérifiée quand on écoute les personnes ou qu'on va sur les sites. Ainsi, tout contribue à occulter l'auteur de la rubrique, à le séparer des constats qui sont faits. La maladie est posée face à lui, comme inéluctable, indépendante de son point de vue et ignorant la personne du patient dont on ne parle pas. En outre, le langage est perçu comme un instrument de catégorisation : l'usager, le futur patient est « épinglé » dans une catégorie de

cancer. Les mots suffisent à changer les représentations qu'on se fait de la maladie. Par exemple, *« La probabilité de la prédisposition héréditaire »* qui invite à une autre approche de la maladie que les comportements à risques.

### *1.4. La constitution du sujet*

L'analyse des indices de personne, des marqueurs spatio-temporels et des formes verbales oriente le regard sur les stratégies de parole utilisées. Le patient-expert, tel qu'il se dessine dans la sphère médiatique actuelle, via les forums, n'est pas sollicité, sur ce type de site. Il n'entre pas dans une interaction verbale avec l'instance médicale. Il est mis en scène en tant qu'usager.

• Dans les textes sur le cancer du sein, les marques de 1ère personne mettant en scène la personne de l'instance médicale, sont très peu représentées. En effet, pour énoncer sa position de locuteur, le sujet parlant use de *« formes spécifiques »*, d' *« indices linguistiques »* et particulièrement du rapport « je/tu » : « je » dénote l'individu qui profère l'énonciation et « tu » l'individu qui est présent comme allocutaire. On peut en relever quelques emplois, mais très rares et particuliers. Le « Je » peut servir aussi à mettre en scène la patiente, par un procédé pédagogique voire scolaire. Dans un document du type brochure, de la *Ligue contre le cancer*, une phrase en italique, à la 1ère personne, résume régulièrement le propos : *« Mon médecin m'a expliqué les raisons de l'attente pour démarrer le traitement : il fallait attendre d'être sûr du diagnostic. »*, *« Je suis désormais très sensible à toutes les campagnes de dépistage. Je sensibilise mon entourage. »*, *« Mon médecin m'a dit que l'autopalpation ne suffisait pas. C'est la mammographie qui permet de réaliser le diagnostic. »* La lectrice est invitée à s'identifier et à intégrer le message.

• On remarque, en revanche, une désinscription énonciative partielle, avec une énonciation essentiellement à la troisième personne. Les pronoms anaphoriques, « il », « elle », apparaissent en grand nombre pour évoquer la maladie, la personne malade, la ou les patientes « femmes », concernées par la maladie ou le dépistage. Mais ces femmes sont ensuite désignées sur le mode générique : *« La patiente n'est pas toujours prête à entendre toutes les informations »*, *« En France, il* (le cancer du sein) *représente 36,7% de l'ensemble des nouveaux cas de cancer chez la femme. »* De fait, on peut s'interroger sur les rôles de ces pronoms dans le circuit de communication et sur la façon dont l'information circule, est diffusée. Il semble qu'ils mettent en place, essentiellement, une stratégie de communication, feignent souvent des échanges verbaux.

• Le « vous » s'adresse à l'usager, ici la femme, et permet de personnaliser le discours. Sur le site de *La Ligue Nationale contre le Cancer*, la patiente est interpellée fréquemment par ce pronom : *« Lors de la consultation d'oncologie génétique, vous avez parlé avec le médecin de vous-même et de votre famille… Si vous avez effectué un test génétique, ses résultats ne peuvent être donnés à qui que ce soit sans*

*votre autorisation. »* Le « vous » rend sa responsabilité et son autonomie à la personne qui en même temps, est rassurée sur la confidentialité du suivi. Mais inversement, le pronom « vous » met à distance et recouvre des emplois très générique.

• « On », tout aussi fréquent, caractérisé par son élasticité référentielle, désembraye partiellement le propos tout en l'embrayant sur la situation d'énonciation, situation du diagnostic, du soin : *« on ne sait pas toujours comment ces facteurs agissent au niveau de nos gènes mais on peut… »*, *« Dans la mesure où les connaissances sur les facteurs de risque restent malgré tout limitées, on ne peut, à l'heure actuelle, éviter la survenue d'un cancer du sein. En revanche, on peut le détecter très précocement, lorsqu'il fait moins d'un cm de diamètre, grâce à la mammographie. »*, *« Une dizaine de ganglions axillaires est prélevée lorsqu'on enlève la tumeur du sein au moment de l'intervention chirurgicale. »* Le « on » renvoie dans ces exemples, aux chercheurs et aux médecins oncologues. Il peut signifier que l'interaction est évitée et il ne se profile derrière cet écran linguistique aucun sémantisme précis.

• Le « nous » est rare donc et concerne la communauté médicale ou la communauté humaine, sociale, tout entière : *« nos cellules se divisent en permanence. »*, *« Les gènes contrôlent notre croissance et notre développement. »*, *« Nous* (les auteurs de la brochure) *nous sommes efforcés de rendre la lecture de ce livret accessible. »* De fait, les interlocuteurs convoqués sont divers et nombreux : les femmes, les patientes, les personnes en quête d'information, le médecin référent. Si le pronom « nous » est relativement rare, est-ce à dire justement qu'on ne crée pas de communauté de dialogue avec le malade ?

### *1.5. Le discours générique*

Grâce à ces formes très générales, on opère une universalisation du propos, en effaçant la présence des responsables du site : *« Détecter tôt certains cancers permet de mieux les traiter en proposant des traitements moins lourds et qui offrent plus de chances de guérison. »* La conviction du médecin sur l'efficacité du dépistage, par exemple, est exprimée, sans que pour autant l'énoncé soit pris en charge par une personne précise. L'opinion n'en a que plus de force. Elle n'est pas entachée par un quelconque soupçon de subjectivité. Et si, à la suite d'Aristote, on considère le concept de l'ethos du locuteur qui construit sa propre image morale, comme l'un des moyens de persuasion du discours médical, dans ces textes, c'est par la crédibilité, l'objectivité, que l'ethos des auteurs ou de l'auteur est identifié en position surplombante. En creux, se dessine la posture d'un lecteur usager du site, en écoute et en retrait, et on a un énonciateur générique qui correspond à un spécialiste modèle irréprochable scientifiquement et déontologiquement.

De ce fait, les temps employés sont par-là conformes à cette répartition des rôles et aux objectifs des sites : être informatif et prédictif, prendre en charge. Remarquons notamment, le présent de l'indicatif qui intervient pour décrire la maladie, l'état de la personne, définir les symptômes : *« Le délai entre la découverte de quelque chose*

*d'anormal et le début d'un traitement peut parfois sembler très long. »*, *« En fonction des résultats, le médecin prescrit d'autres examens. »*

Nous apercevons ici qu'il s'agit de répondre aux questions de l'usager, malade possible ou famille du malade. D'où le mode « question-réponse », les modalisations dans le discours ; tout un ensemble de procédés rhétoriques qui visent à rassurer ou du moins dédramatiser, renseigner sans affoler. Il est aussi question d'initier de nouveaux comportements, d'instiguer l'usager à une hygiène de vie, corporelle, alimentaire : *« Il est juste conseillé d'avoir une alimentation équilibrée, pas trop grasse et de garder votre poids de référence. »* L'individu est donc encouragé à mobiliser son énergie puisqu'on veut modifier son comportement. Ce discours met en scène deux mondes : l'un parfait, idéal, l'autre inquiétant, univers du danger. Donc Univers/contre-univers. C'est un Univers hédoniste qui se profile et auquel il est entendu d'adhérer : le mythe du corps parfait qui isole le malade. Dans cet univers idéal, le malade est mis à part, en marge du monde des bien-portants. Il est censé accéder au bien-être en se détournant des comportements dits « dangereux » ou en se prêtant aux politiques de contrôle et de dépistage. La maladie est donc perçue comme une erreur, un défaut de vigilance. Dans le même temps, on prête à l'usager le souci de lui-même pour lui éviter de tomber dans le « camp » de la maladie.

L'effet négatif de ces procédés discursifs, qui sont bien souvent le reflet de l'attention portée, des précautions délicates prises par les professionnels pour ne pas heurter la sensibilité, est de donner l'impression que la maladie projette dans un autre monde froid, lointain, un monde qui peut faire peur et donner à penser qu'on est isolé des autres. Cette situation paradoxale est préjudiciable à la qualité de la prise en charge et au ressenti du malade. Les équipes médicales en sont fortement conscientes puisque de nombreux groupes de recherche en sciences humaines sont ouverts partout dans les *Cancéropôles* en France. Des groupes de travail se consacrent à l'amélioration de la communication en direction du malade : groupes Dispositif d'annonce, groupe qualité de vie du Patient, groupe Prévention du dépistage, groupe Oncopédiatrie, groupe Oncogériatrie[2].

## 2. Le discours des patients sur leur maladie

L'analyse du discours médical officiel permet ainsi d'observer la place importante que prend la construction de l'allocutaire idéal dans tous ces discours en face de l'interlocuteur réel dont on se demande comment il vit la maladie. Sur ce pôle Patient, nous pouvons nous interroger sur la contradiction qui peut exister entre le patient docile, modèle que l'on construit et la réalité dont ce même patient témoigne sur les forums de discussions médicaux du cancer du sein et de la prostate, pour comprendre quelle place est faite à l'usager. Il est question ici d'y saisir la parole spontanée de l'usager, son discours, ses échanges : la parole est libérée, hors contrôle des proches, de la famille, du milieu médical. Comment l'usager exprime-t-il son expérience, son vécu de la maladie ? Quels mots utilise-t-il pour dire sa souffrance, son mal être, ses espoirs, tout son ressenti ? Comment se fait l'interaction entre le médecin et le pati-

ent ? De fait, un apport méthodologique important est celui de l'étude de la linguistique qui oscille entre un noyau consacré à l'étude de la langue et à sa trame de propriétés formelles, et un versant discursif aux contours difficiles à cerner et où le langage fait sens pour des sujets inscrits dans des situations d'interlocution, des positions sociales. Nul champ discursif ne doit échapper à l'analyse. Dans cette optique, les forums de santé dédiés aux échanges entre patients comme *Doctissimo*, où la masse d'informations délivrées rend possible l'interaction entre les individus en quête de contact direct et de renseignements rapides et précis, permettent d'accéder à de nombreux témoignages. Nous avons donc relevé, dans des énoncés attestés, l'usage qui est fait du langage par les patients, notamment le lexique de la maladie, de la science médicale de la souffrance, du mal être, pour autant qu'il exprime les émotions et permet de formuler l'angoisse tout en faisant appel aux connaissances et aux expériences des autres, et cela dans la perspective d'une meilleure compréhension des mécanismes de communication : les variations de sens, l'approximation des choix interprétatifs, des ajustements, l'aspect subjectif du discours, partant de l'idée que le langage est un moyen de communiquer, de parler de soi et de transmettre ses émotions.

Plusieurs observations s'imposent. En premier lieu, si on observe d'un point de vue sémantique et énonciatif les discours qui sont tenus par les patients atteints de cancer, sur Internet, dans les forums de discussion, on constate qu'il est question de lutte pour restaurer son corps et retrouver le monde des bien-portants. C'est un discours de combat. Par ailleurs, si, au-delà de la maladie à réduire, le cancer retient aussi l'attention actuellement, c'est en raison des enjeux liés au dépistage et des controverses importantes soulevées. Dans un souci de repérer les cancers à leur début, les examens de recherche ont été prescrits très précocement, en ce qui concerne le cancer du sein avec le dépistage organisé et la mammographie, ou le cancer de la prostate avec la mesure du PSA. En arrière-plan, se profile également, la question d'un paradoxe du dépistage, et cette question fait polémique, qui serait de faire émerger plus de « pseudo-cancers » et de donner l'illusion de l'efficacité des soins. Le débat se fait donc autour du surdiagnostic lié à l'identification de lésions d'évolution lente et de la remise en question du dépistage massif qui prive, de ressources, d'autres secteurs de la recherche sur le cancer et qui dramatise encore plus le domaine de la cancérologie.

Si nous revenons à notre propos sur la marginalisation du malade, nous relevons que Dépister c'est (1) *« découvrir le gibier en suivant sa piste, retrouver quelqu'un en le suivant à la trace »*, (2) *« rechercher systématiquement et découvrir ce qui est peu apparent, ce qu'on dissimule : déceler, découvrir, repérer. On dépiste les patients à risques ; c'est-à-dire qui présentent un danger éventuel plus ou moins prévisible »*. De fait la personne qui se fait dépister peut sentir, appréhender qu'elle va basculer dans la « marge », en dehors du monde des « normaux », donc être marginalisée, « rendue en marge », « marginale ». D'où les débats en France sur ces questions. On a pu observer des réactions désespérées liées au dépistage du cancer. L'analyse des questionnaires[3] réalisés auprès des patients atteints de cancer et auxquels on vient « d'annoncer » la mauvaise nouvelle révèle l'état de sidération, de stupeur, qui s'empare de la personne.

Pour toutes ces raisons, nous avons porté notre attention sur le discours des patients atteints du cancer et sur la façon dont ils parlaient de leur maladie, de leur souffrance. À la suite de travaux déjà menés sur l'analyse de discours de patients atteints du cancer du sein (Lozachmeur, 2010, 2012), (367 interventions sur les forums tels *Doctissimo* et *Essentielles*), nous avons retenu, également, les textes de patients dont les témoignages concernent le cancer de la prostate (393 interventions sur *Doctissimo*) et qui évoquent leur expérience de la maladie, et parce qu'il s'agit d'un cancer fréquent chez l'homme. Les fonctionnements linguistiques permettent de pointer le sentiment de marginalisation des patients.

### *2.1. Une mise à l'écart de l'information*

Tout d'abord, l'horizon d'attente du patient est un critère déterminant. Ne possédant pas la même culture scientifique, le même savoir que le soignant, il peut ne pas comprendre les explications du médecin et les recodages scientifiques, qui s'en suivent. Si le médecin réactualise régulièrement ses connaissances (congrès, revues) le patient, lui, se trouve en décalage car peu informé des progrès de la recherche. Il lui faut donc croiser les formes du raisonnement scientifique avec ses propres intuitions. Ce contexte crée une inégalité dans le partage du savoir et du pouvoir et dans les attendus culturels et affectifs du patient, mis, par là même, à distance, donc marginalisé.

### *2.2. La revendication de la parole*

Sur la scène énonciative, le patient revendique la parole pour exprimer sa souffrance de marginal. Il ressent très vivement et très violemment le mur qui se dresse entre lui et les autres, même très proches, incapables de comprendre ses souffrances, les supplices infligés à son corps ; non pas que les autres soient indifférents, mais parce que leur corps n'a pas vécu les marques profondes de cette même douleur, cette douleur même qui les anéantit et les exclut de la « vraie » vie, celle qui est jouissance de ses pleines capacités physiques et mentales. Aussi, les autres « extérieurs » ne sont-ils pas admis comme experts de cette effroyable épreuve. On peut parler d'« auto-marginalisation » de la part du patient que l'entourage peut vivre cruellement. Dès lors, on comprend que l'appropriation effective du langage par les patients sur les forums Internet est un moyen de prendre la parole, de partager son expérience, de verbaliser ses émotions auprès de ceux qui ont vécu ou vivent encore cette même maladie. Pour Emile Benveniste, la relation du locuteur à la langue détermine les caractères linguistiques de l'énonciation. Dans *L'Appareil formel de l'énonciation* (1966 : 79-88) il fait une place importante aux formes spécifiques dont la fonction est de mettre le locuteur en relation avec son énonciation : marques de personne, déictiques et temps verbaux. Le pronom « je » y est, notamment, l'élément fondamental qui permet de se poser comme sujet et de répartir le rôle de chacun. Ainsi, par l'usage du pronom « je », le locuteur marque qu'il est sujet de l'énoncé, sujet énonciateur et objet de discours. Il est un outil précieux pour le linguiste de l'énonciation. Son usage est généralisé sur les forums qui ont vocation à libérer la parole

des patients. Il permet de présenter sa situation, de donner son avis personnel sur un problème soumis aux internautes, d'exprimer ses émotions. Et il est, de fait, utilisé sans frein, ni retenue, ni tabou. Ce besoin d'interaction confirme que la maladie est vécue comme un bouleversement profond de la vie. Le « je » est alors le moyen linguistique d'exprimer ses sentiments.

Ainsi dans ce témoignage :

> Cristal 27 (03/07/2007 Doctissimo-cancer du sein=patiente qui a commencé à poster en 2007) : « Ce matin : scanner ! J'ai détesté. J'ai encore dans la bouche le goût du liquide qui nous brûle partout : j'ai eu envie de vomir, alors que dans le service c'est « à la chaîne » et seulement 2 minutes pour souffler. Après je suis retournée au service oncologie, et là ils m'ont servi à manger, un thé : des filles supers ! C'est ce que je demande, ne pas être un simple numéro : un peu d'attention et de gentillesse.

La personne subjective occupe toute la scène de l'échange et s'expose comme objet d'étude. Le « je » traduit les sensations du corps et les émotions, témoigne d'une souffrance personnelle.

Un autre exemple**,** l'intervention de Papule (06-02-2011-Doctissimo) compte 27 marques de première personne et 13 pronoms « je » en position sujet, 11 en position complément. La personne subjective occupe toute la scène de l'échange mais ce qui ressort essentiellement c'est qu'elle s'expose comme objet d'étude. Le « je » explose, crie sa souffrance, le sentiment d'exclusion éprouvé.

> Mon acné me pourrit trop la vie, j'en peux vraiment plus. Je supporte plus de me regarder dans un miroir, à chaque fois ça me donne envie de pleurer. J'évite le plus possible de sortir parce que je supporte pas qu'on me regarde et puis c'est tellement rageant de voir tout le monde beaux avec une super peau, ils ont tous confiance en eux, et je me sens monstrueuse. Je refuse toutes les sorties qu'on me propose et je suis vraiment obligée de prendre sur moi pour aller à la fac tous les jours. Il y a des jours j'ai envie de me mettre la tête dans un broyeur pour que plus jamais personne ne voie ma laideur. Je me rends compte que c'est disproportionné et qu'il y a bien pire qu'avoir de l'acné mais déjà à la base j'ai aucune confiance en moi alors l'acné n'arrange rien, en plus je fais plein d'efforts, je dépense plein de temps, d'énergie et d'argent pour mon acné mais sans aucun résultat, je me dégoûte.

### *2.3. La Souffrance liée à la marginalisation*

Le locuteur tisse une interaction avec les autres, ce qui est l'objectif du forum, en appelle à la compassion des vivants en bonne santé. Selon les principes de coopération entre participants de l'activité verbale, le lecteur est invité à réagir. Dès lors, le discours, par essence interactif, grâce au forum, mobilise les deux et l'interlocuteur n'est plus un destinataire passif. Il interprète, à son tour, l'énoncé en fonction de la situation. Le discours renvoie donc à la situation d'interlocution. De fait, le locuteur construit bien son intervention en fonction des questions que peut poser le partenaire internaute, des constructions interprétatives qu'il peut élaborer. Il anticipe sur les réticences ou réagit aux échanges précédents.

Selon la formule de Benveniste, l'énonciateur *« implante l'*autre *en face de lui »*, postule une certaine réciprocité qu'il sollicite et vise à influencer son interlocuteur. D'où le caractère dialogique de l'énoncé et l'intérêt d'analyser la posture énonciative de l'émetteur. Cette relation d'interlocution passe par l'emploi du « tu » ou du « vous ». C'est par le « tu/vous » que « je » constitue l'autre en partenaire de l'échange linguistique. Par exemple, sur le site de *Les Impatientes*, le récepteur est posé comme étant à l'écoute, et en demande d'interaction, par le texte :

> Bonsoir Pernelle, tu as totalement raison et ton blog est une mine d'informations précieuses mais surtout d'humanité (certainement le meilleur qui ait été créé sur le sujet ; d'ailleurs par crainte qu'il ne soit lu que par des femmes concernées et donc convaincues j'ai fait suivre le lien à tous mes contacts » mail, quels qu'ils soient : amis, collègues, famille, voisins, supérieurs hiérarchiques etc… en espérant, qu'intrigués, ils voudront bien y consacrer un peu de temps et se confronter pour une fois au vécu des patientes. J'admire ta combativité et si je partage tes colères et tes émotions, j'avoue ne pas avoir encore trouvé l'énergie de riposter : j'aurais moi aussi quelques courriels à écrire ! Promis dès que les traitements se feront moins pesants (pour l'instant ce n'est pas très bien parti !), je prends les armes et je pars à l'assaut de tous ces berceurs d'illusions qui nous feraient croire qu'un cancer peut être une belle chose (cf. quelques reportages récents).

La plupart des interactions s'établissent ainsi spontanément par des liens de connivence, de complicité, de solidarité entre les actants du discours. Dans ces forums, les mots subjectifs (adjectifs, noms, adverbes), modalités appréciatives, sont bien sûr abondants pour exprimer la position du sujet parlant : *« c'est très désagréable »*, *« c'était insupportable »*, *« Horreur ! »*, *« douleur »*, *« pessimisme »*, *« douloureux »*, *« violentes douleurs »*, *« ce qui m'inquiète »*, *« terrifiée »*, *« ça me fait vraiment chaud au cœur ! »*. L'angoisse, la souffrance, la peur, liées à la maladie et au traitement s'expriment en termes fortement modalisés en bon/mauvais.

### *2.4. Les mots de l'émotion*

Le lexique utilisé laisse percevoir les sentiments de rejet, de colère, de haine contre une maladie qui écrase le patient, l'accable, bouleverse sa vie de manière irréversible, réduit à néant tous ses projets, le fait passer du côté de l'ombre et de la solitude. Ces mots qui disent la maladie, le ressenti de la maladie, la perception de l'autre, sont des unités de sens spécifique avec un fonctionnement linguistique propre. Il est donc utile de les étudier dans leur relation paradigmatique (chaînes d'hyperonymes, d'antonymes, de synonymes) et de comprendre pourquoi le locuteur a choisi tel mot plutôt que tel autre dans le stock de mots dont il disposait ; en fonction de quelle situation, de quel contexte. Le mot est porteur d'appréciations, pose un objet, représente verbalement quelqu'un, quelque chose. L'axiologie mise en œuvre est soit positive, soit négative, avec divers degrés d'intensité. Par exemple : *« J'ai subi une biopsie de la prostate qui m'a été très désagréable et douloureuse pendant 2 jours »* / *« J'ai été très satisfait des soins prodigués »*. Le patient est dans une attitude de soumission, assujetti, dépendant des soins prodigués comme un petit enfant.

Parmi les champs lexicaux spécifiques que l'on observe, le lexique du médical, de la nomenclature, est significatif de cette souffrance étouffée du patient. En effet, il est révélateur d'un besoin de percer un domaine inconnu ou du moins souvent mal connu que l'on découvre au détour de la maladie, dont on se sent écarté, parce que la maladie a son lexique spécifique, ce qui quelque part peut contribuer au sentiment de marginalisation, lié au fait de ne pas partager un domaine de connaissance. Cet emploi et cette attente de termes médicaux abondants s'expliquent aussi par le besoin d'un plan cognitif dans la communication patient/soignant, non satisfait : besoin minimal de savoir, comprendre, d'être initié même si cela doit passer par une vulgarisation. L'orientation résolument scientifique et technique donnée aux échanges est également un moyen de biaiser, d'évacuer les aspects affectifs, qui pourraient s'imposer spontanément au premier abord. Le patient évoque la maladie en employant abondamment le vocabulaire technique de la nomenclature médicale :

- *« c'est la taille qui me fait peur : ça fait au moins 5 cm »*
- *« j'avais aussi un cancer de 4 cm environ SBR III msbr5 avec un indice de multiplication des cellules hallucinant (« ils » ont même pas compté combien exactement) on sait juste que c'était plus de 100 par champ. Un ganglion de + de 2 cm et 3 autres petits. »* (ZAB74)

En outre, dans les dénominations de la maladie, le lexique est celui du rejet : « bombe à retardement » ou de l'effacement. Parfois, l'humour, les jeux de mots semblent faire un écran à l'angoisse, pour se détacher, prendre ses distances, dans la maladie qui ravage.

## 3. Les Récits de la maladie

### *3.1. Les Forums*

Le discours tenu sur la maladie montre combien le patient se sent écarté de la vie sociale, étranger aux critères du corps standard. Son corps ne fonctionne plus. Il ne répond plus aux normes célébrées par la société du corps beau et performant. C'est ce que nous lisons dans les textes écrits sur les forums qui s'organisent comme de longs récits, détaillés, méthodiques, didactiques, où le malade expose son problème, et qui montrent combien la maladie peut bouleverser le cours de la vie et faire basculer dans la marge. Les mots de la langue ne nomment pas seulement les réalités du monde. Ils rendent compte de l'expérience d'un sujet et des représentations qu'il construit dans leur aspect sensitif, affectif, cognitif. Inscrites dans une culture et une langue, les émotions ainsi exprimées sont symboliques de l'expérience de notre vie corporelle. Inversement, le langage participe à la construction de nos émotions. Et en même temps, cette émergence des émotions justifie la demande de relation à l'autre.

La mise en scène de soi et des autres pris dans l'engrenage de la maladie cristallise des représentations, construit des modes d'expression, modes de représentations sous-jacents, inscrits dans les mots. Nous l'avons constaté : l'émotion est déplacée au premier abord vers les aspects techniques. Le forum est le moyen d'épancher

l'émotion retenue parce que son expression est retreinte au terrain familial, professionnel et même médical ; le corps médical ne disposant pas toujours de temps pour l'écoute, ou se cantonnant sur le terrain technique. Face à cette souffrance physique et morale, cette peur de la maladie qui marginalise, le besoin de gentillesse de patience et de dialogue trouve donc un écho sur le forum :

*« Je sais que cette maladie conditionne la vie des gens en leur donnant des joies puis des déceptions, pour le moment, nous ne parlons pas de cela. »*, *« ça commence à devenir inquiétant »*, *« Que la vie est injuste parfois »*, *« J'ai du mal à dormir et difficile de ne pas penser »*, *« je suis totalement perdu et inquiet »*.

Le corps est soumis à la douleur, diminué dans ses performances physiques, sexuelles. C'est un corps déficient qui subit l'incontinence, l'impuissance, l'épuisement, la décrépitude, la dégradation esthétique, un corps qui perd sa vitalité :

*« impossibilité d'avoir une vie sexuelle »*, *« Je suis complètement démotivé »*, *« J'ai de moins en moins le moral »*, *« Le désarroi dans lequel on se trouve est immense »*, *« Je suis totalement perdu, inquiet »*.

La marginalisation du patient se lit aussi dans son attitude de retrait ou de méfiance à l'égard des soignants, dans le regard posé sur eux. Et ce qui est très souvent pointé, pour les patients en proie au désarroi, c'est le refus d'informer, le manque d'écoute, de disponibilité, le manque d'empathie, la froideur, la distance qu'ils leur prêtent. Le malade se sent considéré comme un objet. Les discours tenus sur les forums nous renseignent sur ces représentations que les patients se font du corps médical :

- *« Nous ne sommes pas qu'un numéro de dossier, que des patients taillables et corvéables à merci…mais des femmes, des êtres humains, comme eux, et qu'ils n'ont pas à se jouer de leur statut, ni à jouer du nôtre, en aucune façon, pour quelque motif que ce soit, ni carriériste, ni mercantile. »* (Croyonsy -30-09-2010-Impatientes)

- *« Ce qui me dérange, c'est la froideur des médecins et leur discours minimaliste : difficile quand on aime être informé. »* (Avanti -5-10-2007-Impatientes)

- *« J'ai l'impression qu'ils se moquent de nous. » ; « Si jamais, on pose une question, on se fait gronder, on doit faire confiance les yeux fermés. Je pense que de ce côté-là, ils ne sont vraiment pas modernes ; une femme n'a pas de cerveau, l'important est qu'elle soit gentille et obéissante. »* (Avanti -7-07-2007-Impatientes)

### *3.2. Les témoignages*

Ce sentiment de marginalisation, au sens d'être rendu marginal par rapport à un groupe, une société ou un système, est renforcé par les témoignages élaborés comme ceux de Maryse Vaillant, *Une année singulière avec mon cancer du sein* et de Sylvie Froucht-Hirsch, *Le Temps d'un cancer, Chroniques d'un médecin malade.* Dans le discours sur le cancer du sein par exemple, il est question du bouleversement de la vie. Il est dit implicitement que quelque chose a changé. C'est ce dont les malades témoignent.

Maryse Vaillant, dont nous citons quelques passages, explique comment elle bascule dans « l'autre monde », quand elle apprend sa maladie. Les titres des chapitres

le vérifient. Ainsi, le premier *Quand on vous trouve des taches suspectes* où elle confie :

*« En une seconde, devant les radios que je ne sais pas lire, commence pour moi le voyage vers le cancer. J'entre sans hésitation dans le no mans'land qui nous sépare tous de la mort, qui me sépare de ma mort. De ma mort annoncée. De ma mort attendue, confirmée. »*

*« Etrange, c'est comme si je le savais déjà. »*

*« Je navigue à vue dans un océan de boue. »*

Le cancer est vécu comme une rupture avec le présent, l'embarquement vers un autre ailleurs qui prive l'individu de sa vitalité, de son autonomie. Dans le chapitre 3, *L'annonce faite à ma fille*, elle écrit :

*« En lui disant tout cela, j'ai envie de m'excuser. De lui dire combien je suis désolée d'être malade, d'attirer l'attention sur moi, de lui causer du souci. »*

*« Au point où j'en suis, j'ai honte, tout simplement honte de devoir lui imposer cette maladie. Comme si je lui faisais défaut, que je déclarais forfait dans mon rôle grandiose de mère. »*

Comme si la maladie était une grande faillite. Mais l'espoir point malgré tout : *« J'ai beau savoir que c'est faux, à l'instant où commence pour moi le voyage au pays du cancer, c'est une annonce de mort qui vient à moi. Je ne sais pas encore que ce cancer va m'ouvrir à moi-même et au monde, ni qu'il débouchera sur une vraie nouvelle vie, plus légère et plus heureuse. »* Elle ajoute ce message optimiste : *« Après le cancer, ne pas s'enfermer dans le silence. » Maryse Vaillant admet aussi sa différence dans la maladie, l'assume, la vit de manière sereine. Dans une interview, elle déclare : « J'ai appris à vivre avec mon cancer. Il est là, en moi, ce n'est pas un ennemi, mais je l'ai à l'œil, je sais qu'il ne guérira pas, mais je ne veux pas le laisser gagner trop vite, car je sais qu'on peut le soigner pour me laisser du temps à vivre. »*

Elle précise : *« J'ai le droit, où que j'en sois, de profiter du temps qui est le mien ! À ma manière. C'est quelque part admettre que la vie est différente, qu'on peut être à la marge, mais qu'on peut aimer cette vie-là. »* Elle *« s'héroïse »* dans cette marginalisation :

*« En tant que malades chroniques, nous sommes aussi des athlètes de haut niveau. Il y a des moments où nous devons trouver l'énergie du combat. »*

Elle conclut : *« Je suis comme le temps breton, certes il pleut parfois, j'ai même quelques tempêtes, mais il fait beau plusieurs fois par jour. »*

## Conclusion

En conclusion, l'étude souligne l'importance du langage et des mots dans les relations interhumaines en tant, tout d'abord, qu'ils sont révélateurs des émotions humaines, des souffrances des malades. Le rôle du linguiste est de faire émerger les sens cachés, les sens profonds des mots, de mettre en évidence le poids de certaines lexies, de certaines tournures syntaxiques. On lit dans les mots utilisés les voies détournées qu'emprunte le patient pour lutter contre cette forme de marginalisation que sont la

maladie et les traitements très lourds qui l'accompagnent, solliciter les autres dans l'épreuve, quémander leur secours, leur aide ; et pas seulement l'aide du soignant qui semble, dans son discours rester à distance, mais également l'entourage familial et professionnel que les témoignages évoquent. Les mots sont aussi alors des exutoires de la souffrance humaine.

## NOTES

[1] Ghislaine Lozachmeur, *Analyse linguistique de questionnaires recueillis auprès des patients et de leur famille dans le cadre du dispositif d'annonce*, Service de neurochirurgie du CHU de Brest avec S. Mazeaud-Le Breton, Romuald Seizeur, Elsa Magro, Solène Cuchard et Lydie Bergot.

[2] Groupes de travail du Cancéropôle Grand Ouest (dirigé par Philippe Bougnoux : Axe V Philippe Colombat et Ghislaine Lozachmeur-Rolland comme co-responsable).

[3] Enquête citée plus haut.

## BIBLIOGRAPHIE

### Sources principales

*Doctissimo*. URL : <http://forum.doctissimo.fr/forum2>.

*Essentielles*. URL : <http://assoc-essentielles.forums-actifs.com>.

Froucht-Hirsch, S. (2012). *Le Temps d'un cancer : Chroniques d'un médecin malade*. Toulouse : érès, Coll. « Espace Ethique ».

Vaillant, M. (2008). *Une année singulière avec mon cancer du sein*. Paris : Albin Michel.

### Sources secondaires

Benveniste, É. (1966). *Problèmes de linguistique générale*, 2 volumes. Paris : Gallimard.

Kerbrat-Orecchioni, C. (1984). *L'Énonciation, de la subjectivité dans le langage*. Orléans : Armand Colin.

Lozachmeur, G. (2005). « La Stratégie d'objectivité en œuvre dans l'éditorial de la grande presse ». In : *Les Marqueurs linguistiques de la présence de l'auteur,* Textes réunis par David Banks, Condé-sur-Noireau : L'Harmattan.

———— (2012). « L'Évolution du souci de soi : étude des brochures de prévention ». *Revue Médecine*.

Lozachmeur, G., A.-M. Begué-Simon & C. Haby (2012). « Place de la communication dans l'accès et le déroulement des soins ». *Revue Médecine*.

Lozachmeur, G., C. Déchamp-LeRoux & M. Saki (2010). « Approche comparative des conditions de production des discours de prévention dans des contextes socioculturels distincts : le cas du dépistage du cancer du sein sur les sites Internet aux États-Unis, au Royaume-Uni et en France ». In : H. Ronmeyer (éd.), *Communications, médias, discours et santé,* EHESP.

Maingueneau, D. (1987). *Nouvelles tendances en analyse du discours*. Paris : Hachette.

Moirand, S. (2007). *Les discours de la presse quotidienne, observer, analyser, comprendre*. Paris : PUF, Coll. « Linguistique nouvelle ».

Riegel, M., J-C. Pellat & R. Rioul (1994). *Grammaire méthodique du français*. Paris : PUF.

Siblot, P., C. Détrie & B. Vérine (2001). *Termes et concepts pour l'analyse du discours, une approche praxématique*. Paris : Honoré Champion.

Sperber, W. (1986). *La pertinence*. Lonrai : Les Éditions de Minuit.

# Benedetto Croce : un intellectuel italien marginalisé face l'avènement du fascisme

**Rosina SCALISE SPRINGER**
***Université de Strasbourg (France)***
***Faculté d'Histoire contemporaine***
<rosina.scalise@email.it>

**ABSTRACT:** ***Benedetto Croce, a Marginalized Italian Intellectual in the Face of the Advent of Fascism***

The Italian philosopher and historian Benedetto Croce lived for part of his life under fascism. He was marginalized in his country because of his opposition to Mussolini. During the rise to power of fascism, Croce didn't recognise his country or the people who were around him any more. The situation worsened when Hitler came to power in Germany. During this period, Croce didn't recognise the peoples of Europe who gave way to fascism. So he considered himself as a *"lost sentinel."* After the end of fascism and of war, he continued to suffer from what he had experienced and he avoided talking about fascism.

**KEYWORDS:** *Croce, Italy, Europe, fascism, Mussolini, Hitler*

Dans la période qui suit la fin du premier conflit mondial, l'intellectuel italien Benedetto Croce est très inquiet de la situation qui se présente ŕ son pays. Il n'a pas tout ŕ fait tort, car la période qui suit la Première Guerre mondiale est caractérisée par l'entrée sur la scène politique du parti fondé par Benito Mussolini. En mai 1921, le futur Duce fait irruption au Parlement, et devient l'arbitre de la situation face aux autres partis qui, même en ayant la majorité, n'arrivent pas à s'organiser. En 1922, les actes violents continuent avec l'incendie du siège du journal socialiste *Avanti*.

Animé par un nationalisme enflammé et en opposition féroce aux forces socialistes, le fascisme est favorable à la République et à la récupération des territoires du nord-est de la Péninsule. Cela induit en erreur même certains esprits des plus attentifs de l'époque, qui y voient un prolongement des idéaux propres au *Risorgimento*. Croce fait partie de ceux-ci. Toutefois, il s'éloigne du parti fasciste au fur et à mesure que les actes de violence se manifestent, et s'en éloigne définitivement à la suite de l'assassinat du député socialiste Giacomo Matteotti, en 1924. Dans la même année, il rompt aussi avec son ami et collaborateur, le philosophe Giovanni Gentile, qui avait adhéré au fascisme. À partir de ce moment, notre historien se retire de la vie politique en continuant à exprimer librement ses idées, et en appelant le peuple italien à éveiller sa conscience morale annihilée par la propagande fasciste. Face aux violences des escadrons de *chemises noires* qui deviennent constantes, face à un processus de perte de conscience civique et de brutalisation de la société qui se déroule

en Italie en ces années, Croce exprime son angoisse et son désarroi en particulier à travers les missives adressées à l'écrivain Karl Vossler. À travers ces lignes on peut voir la grande souffrance de cet historien confronté à la crise de la société qui l'entoure, mais confronté aussi ŕ la conscience ne pouvoir rien faire pour changer la situation.

Ce sentiment d'étrangeté et ce processus d'aliénation à l'égard de la société dans laquelle il vit, sont aussi perceptibles dans d'autres missives. Au fur et à mesure que la violence se banalise à l'intérieur de cette société fille du premier conflit mondial, la souffrance de l'historien s'accroît, et à un certain moment il affirme même être mal physiquement, en plus de l'être psychologiquement, à cause de ce qu'il voit autour de lui.

En tant que *homo politicus* au sens étymologique, Croce manifeste un sentiment d'empathie avec la communauté à laquelle il appartient, même si cette communauté n'est pas simplement la *poleis*, c'est l'Europe entière. En pleine dictature fasciste, il affirme que son âme est *« offensée par les laideurs auxquelles nous assistons depuis des années et qui semblent maintenant aller en. »* (Cutinelli-Rèndina, 2009 : 368)

Dans la même lettre le philosophe essaie de se donner courage en espérant que cela passera car, pour le moment, il affiche encore un certain optimisme, même si plus mitigé qu'auparavant. Cet espoir en une évolution positive de la situation est présente aussi quand, au lendemain de l'effondrement de la République de Weimar, Croce observe la montée au pouvoir du nazisme. Dans une de ses missives à Vossler il commente aussi la situation politique allemande :

> Tu verras que les conditions politiques de l'Allemagne s'amélioreront aussi. Les extrémistes de droite et de gauche ne peuvent pas passer à l'action et les modérés finiront par reprendre les rênes, comme cela semble être en train de se passer chez nous.
>
> (*Ibidem* : 265)

Ainsi on peut observer que non seulement l'historien est optimiste à l'égard de l'avenir du peuple allemand, mais il l'est aussi à l'égard de son propre peuple. Ce qui semble aussi intéressant est de voir qu'en cette phase le philosophe définit les nazis et les fascistes comme des *« extrémistes de droite »*. La nouveauté de ces deux mouvements et leur nature révolutionnaire et subversive ne semblent pas être perçues par l'auteur. Comme cela a été déjà dit, l'erreur d'une grande partie de la classe politique et intellectuelle de cette période est d'avoir considéré le fascisme et le nazisme comme des forces politiques de vieux style, et Croce adhère à cette opinion.

Dans cette période l'historien est assez vague quand il parle du parti national socialiste. Il n'utilise jamais ce terme, ni ne prononce, pour le moment, le nom de Hitler. Pour lui, ce parti et son guide suprême se situent à l'intérieur du parcours de militarisation de la société mis en place par Bismarck, que Croce définit comme *bismarckisme*. Ce parcours a consisté, selon lui, en une « prussianification » des populations allemandes qui étaient l'une après l'autre conquises par la Prusse.

Ces dernières ont été assimilées de force à l'Empire prussien et ont été obligées à perdre leurs traditions en adhérant aux critères et aux valeurs qui régissaient l'État prussien, parmi lesquels il y avait en particulier le culte de la guerre et de la force.

À ce propos l'historien fait une distinction précise entre la politique de Bismarck et le *bismarckisme.* Il affirme ne pas être opposé à la politique de ce *condottiere*, mais souligne que celle-ci a généré une crise dans la société allemande et les autres pays européens qui ont été conquis par la Prusse. Étant encore assez optimiste sur le futur et, de manière générale, sur le sort de l'humanité, Croce pense que la civilisation de l'Europe sera capable de surmonter ce moment d'égarement. Ainsi, il écrit :

> Le Bismarck auquel j'ai fait allusion était le Bismarck symbole d'un système ou d'un courant éthique et politique, auquel je ne nie même pas la réalité et l'importance, mais que je considère être une crise que la civilisation européenne doit dépasser ; et qui tôt ou tard, et peut-être après un intervalle de quasi barbarie, dépassera.
>
> (*Ibidem* : 330)

À partir de la moitié des années vingt, Croce se retire donc à vie privée car en contradiction avec le régime. La vie de cet historien sous le fascisme peut être définie comme celle d'un étranger vivant dans son propre pays. Croce a en effet un statut particulier car, à la différence des autres opposants à Mussolini, il peut continuer à vivre dans sa patrie. En même temps, il est rejeté par ses anciennes connaissances à cause de son opposition au Duce.

Ce sont les années de consensus et de vénération de Mussolini, et Croce, en tant que détracteur de celui-ci, est considéré comme quelqu'un avec qui il est mieux de ne pas avoir trop de relations. Lui même affirme au sujet de cette période, que dans sa ville et dans son propre quartier plusieurs personnes avec lesquelles il était en bonnes relations depuis toujours font maintenant semblant de ne pas le connaître, ou bien évitent de s'entretenir avec lui. Les intellectuels et les universitaires font aussi le possible pour l'ignorer en évitant même de prononcer son nom.

Il y a une anecdote rapportée par l'historien en personne qui reflète bien la situation dans laquelle il vit. Croce, relate en effet, avec son humour habituel, que même son ancien cordonnier se refuse à lui faire des chaussures puisque l'historien a parlé mal du *Duce*. Cependant, Croce ne désespère pas car sa maison, vidée de certaines anciennes connaissances, se remplit de nouvelles, et en particulier de jeunes. En ces années, l'historien a un rôle fondamental auprès de la nouvelle génération, en particulier de ceux qui ont grandi sous le fascisme et qui n'ont jamais connu l'État de droit, car Croce leur permet de préserver leur conscience critique, ainsi que de découvrir et de croire aux valeurs de la liberté et de la démocratie.

En 1928 le philosophe édite son livre *Storia d'Italia dal 1871 al 1915* qui réussit à contourner la censure fasciste. Cette œuvre, écrite et publiée en pleine dictature mussolinienne, contient l'histoire de l'Italie libérale et démocratique. Elle a une valeur formative importante pour les jeunes, car elle constitue la seule alternative aux œuvres de la propagande fasciste qui prônent l'État dictatorial comme unique forme possible.

Croce est conscient de l'importance de son œuvre qui, délibérément, s'arrête à la césure dramatique de la Première Guerre mondiale, cet événement responsable, selon lui, d'avoir changé la société italienne et ouvert la voie au fascisme. En parlant de son livre il affirme :

> Je crois qu'elle est en partie l'histoire de nous tous, nous européens. [...] Je me sens mieux psychologiquement et physiquement maintenant que je me suis déchargé de ce poids et que j'ai payé cette dette envers la génération[1] à laquelle j'ai appartenu.
> (*Ibidem* : 328)

La position marginale de Croce se définit encore mieux quand Hitler monte au pouvoir. Pour l'historien il s'agit d'un événement difficile à accepter car il avait une grande admiration pour ce pays et pour son peuple, et n'aurait jamais cru que les allemands auraient fait de même que les italiens dans leurs choix politiques. En écrivant à son ami Karl Vossler, il affirme d'être une *« sentinelle perdue »* au milieu d'une Europe à la dérive :

> ...notre Europe est encore dans une grave torpeur intellectuelle et morale, une torpeur interrompue par des manifestations de violence qui simulent la force. J'espère toujours en une reprise vitale, de celles qui arrivent dans l'histoire et dans la vie par des processus cachés et presque mystérieux. Mais, entretemps, les hommes de ma génération, et, dans une certaine mesure, de la tienne, sont comme des sentinelles perdues. Beaucoup d'honneur, mais beaucoup de mélancolie et aussi de tristesse.
> (*Ibidem* : 347)

Dans la même lettre Croce affirme aussi d'être hypocondriaque à cause des conditions générales de la société dans laquelle il vit.

Ce processus de distanciation des événements parmi lesquels il vit, ainsi que ce sentiment de malaise physique et intellectuel face à la réalité et à la société qui l'entoure, ne disparaissent pas dans les années qui suivent. Au lendemain de la Seconde Guerre mondiale les blessures de Croce sont encore ouvertes. En faisant référence aux années de dictature, l'historien affirme : *« Je ne dirai pas ce qui a été la vie sous le fascisme... celui qui l'a vécue, preuve maintenant le désir de ne pas y penser. »* (Croce, 1973 : 12)

Suite à ce qu'il a vécu sous le fascisme, le futur lui semble désormais très insidieux. Ainsi, en ayant perdu toute confiance en l'avenir, Croce fait référence aux *« abîmes menaçantes qui s'ouvrent dans le monde d'aujourd'hui... »* (*Ibidem* : 24).

Encore aujourd'hui il n'est pas facile de comprendre les raisons qui ont permis ŕ l'historien de continuer ŕ vivre, et męme ŕ publier, dans l'Italie fasciste. On pourrait croire que le fascisme ne pouvait pas censurer Croce, ni l'éliminer physiquement, car il bénéficiait d'une grande renommée internationale, littéraire et philosophique. De plus, Mussolini le considérait comme un adversaire peu redoutable car il défendait l'opinion selon laquelle le fascisme était une maladie morale, qui serait dépassée grâce au progrčs de l'Histoire.

Des intellectuels communistes, Antonio Gramsci en particulier, ont accusé le philosophe d'avoir conclu un accord secret avec Mussolini qui aurait garantit à Croce une certaine liberté de mouvement et d'expression en échange de ne pas trop dénigrer le *Duce* dans ses œuvres.

Cependant, malgré ce statut privilégié, en novembre 1926 une des *chemises noires* fait irruption dans la maison napolitaine de Croce. L'intellectuel et sa famille

sont épargnés, mais une partie des meubles et des livres est détruite. Cette intimidation d'un homme de culture, devenu de plus en plus gênant, reste un acte isolé. Croce, de son côté, ne se laisse pas décourager et continue son activité antifasciste dans ce climat incandescent qui en Italie annonce déjà la future guerre civile.

En ces années l'historien parle encore de l'Italie en le définissant comme sa Patrie. Il nourrit, de plus, le sentiment très fort d'appartenir à une communauté européenne ; ce sentiment devient même plus fort pendant les années de dictature. Par contre, à l'intérieur de son pays, Croce est devenu un marginal. L'historien ne se reconnaît plus dans sa patrie qui a renoncé à la démocratie pour se transformer en Régime Fasciste.

## NOTE

[1] La génération à laquelle l'historien fait référence n'est pas la sienne au sens propre, mais c'est la génération précédente, celle du *Risorgimento*, au niveau spirituel, Croce s'est toujours senti comme faisant partie de cette génération qui a crée la nation italienne.

## BIBLIOGRAPHIE

Croce, B. (1973). *Scritti e Discorsi Politici,* vol. I. Bari: Laterza.

Cutinelli-Rèndina, E. (a cura di) (2009). *Carteggio Croce-Vossler: 1899-1949*. Napoli: Bibliopolis.

# La langue française devient-elle une langue marginale de nos jours ?

**Daniela SCORȚAN**
***Université de Craiova (Roumanie)***
***Département de langues modernes appliquées***
<danielascortan@yahoo.com>

**ABSTRACT:** ***Does the French language become a marginal language nowadays?***

Teaching the French as a foreign language to economics students and confronting with the problem of a limited number of students having chosen the French as a language of study, I often asked myself if the French language did not become a marginal language compared with the English language. The English language did not develop because of its supposed linguistic qualities, the wealth of its vocabulary or the complexity of its grammar, but because the United States are militarily and economically powerful. You should not understand that we are against the English language, we do not agree with those who claim to make from English a universal language, because this domination risks leading to the disappearance of the other languages. In our article we are going to insist on the big moments of the battle in favour of French to illustrate the place and the importance of French in the world and to demonstrate the opportunity to assert the diversity of the French-speaking space because the French language continues to illustrate a big civilization.

**KEYWORDS:** *French, marginal language, civilization, domination, diversity*

## 1. Introduction

De nos jours on constate malheureusement la réduction de la position et de l'importance de la langue française dans le monde. Les causes en sont nombreuses, d'abord le dernier conflit mondial et ses conséquences, notamment la prédominance acquise par les États-Unis dans le domaine des sciences et surtout de la technologie. Ensuite, c'est le résultat d'un phénomène social, la disparition progressive des anciennes élites, attachées à un type de culture universelle dont la langue française était l'expression, ainsi qu'à certaines traditions d'enseignement ou de pensée que la langue française véhiculait, un humanisme nourri de classicisme, une certaine clarté de la phrase et du vocabulaire, une structure logique du raisonnement.

Enseignant le français langue étrangère à des étudiants économistes et me confrontant au problème du nombre assez restreint d'étudiants ayant choisi la langue française comme langue d'étude, je me suis souvent posé la question si la langue française ne devient-elle une langue marginale par rapport à la langue anglaise ? La langue anglaise ne s'est pas développée en raison de ses supposées qualités linguistiques, de la richesse de son vocabulaire ou de la complexité de sa grammaire, mais parce que les États-Unis sont puissants militairement et économiquement.

Il ne faut pas comprendre que nous sommes contre la langue anglaise, nous ne sommes pas d'accord avec ceux qui prétendent faire de l'anglais une langue universelle, car cette domination risque de conduire à la disparition d'autres langues. Quand une langue pèse trop lourd, elle asphyxie ses voisines. Si une hégémonie mondiale était reconnue à la langue du dollar qui a éliminé beaucoup de parlers amérindiens au XIX^e^ siècle, nul doute qu'au XXI^e^ ses réseaux médiatiques, monopolisant les sciences, entraîneraient le dépérissement de dizaines de langues. La Terre est vaste, ses besoins sont variés. Parmi les langues du monde, l'une ou l'autre répond le mieux à tel ou tel registre de la pensée et de l'activité humaine. Voyons comme l'italien se prête à la musique. Certaines langues peuvent couvrir plusieurs domaines. Mais une même langue ne saurait répondre à toutes les exigences. Les langues parlées sur plus d'un continent sont au moins six. Outre le français et l'anglo-américain, pensons à l'espagnol, au portugais, à l'arabe, voire au russe de part et d'autre de l'Oural. Et n'oublions pas le premier de tous, le chinois concentré en Asie, mais étant répandu dans tous les pays grâce à sa diaspora.

## 2. Les grands moments de rayonnement de la langue française

Dans les lignes suivantes nous allons insister sur les grands moments de la bataille en faveur de la langue française depuis l'Europe francophone du siècle des Lumières jusqu'à nos jours pour illustrer la place et l'importance du français dans le monde et pour démontrer l'opportunité d'affirmer la diversité de l'espace francophone parce que la langue française continue d'illustrer une grande civilisation.

La langue française est ainsi la langue de la Déclaration des droits de l'homme, de Voltaire, de Rousseau, de Victor Hugo, de Céline. Ce qui a fait le rayonnement de la langue française, c'est l'ensemble des œuvres qui se sont construites en elle : des œuvres littéraires et philosophiques, des œuvres de pensée, mais aussi les travaux des moralistes et les grands discours politiques comme ceux de Montesquieu. Selon Claude Hagège,

> c'est, en effet, la France des philosophes, et des révolutionnaires nourris de leur lecture, qui a inventé au XVIII^e^ siècle le concept moderne d'universalité. C'est la France qui a porté l'universalité comme un flambeau destiné à illuminer une Europe où le modèle dominant des monarchies était celui de sociétés de clôture, tournant le dos aux contenus universels comme ceux des droits de l'homme et de la tolérance religieuse.
> (2006 : 155)

Pensons aussi aux grands orateurs de la Révolution française, à Lamartine au milieu du XIX^e^ siècle, à Victor Hugo, dont l'aura peut se faire sentir encore aujourd'hui, notamment en Amérique latine. Au Venezuela, le président Hugo Chavez a ainsi fait traduire et distribuer *Les Misérables* dans les écoles. Grâce à ce corpus d'œuvres, on a fini par attacher à la langue française des valeurs d'émancipation, de liberté. C'est la raison pour laquelle il est souvent dit que la langue française est la langue des Lumières ou la langue des droits de l'homme. Selon Yves Montenay (2005), la langue française est une langue de culture, un mode de vie et de pensée, un vecteur fédérateur entre diverses communautés ou différentes cultures.

## 3. La langue française est-elle en danger ?

Nous ne pensons pas que la langue française se trouve en danger, car elle n'a pas cessé d'emprunter aux diverses langues du monde, comme au XVI^e^ siècle avec l'italien (*notamment dans le domaine des arts, avec des mots comme arabesque, fresque, sonnet, entre autres)*. La nouveauté, c'est que le français, dans la langue courante, a plus emprunté à l'anglais au cours de ces dix ou quinze dernières années qu'il ne l'avait fait au cours du demi-siècle, voire du siècle écoulé. Ce qui est également remarquable, c'est que ces emprunts sont quasi exclusifs. En effet, hormis l'anglais, le français n'emprunte que très peu aux autres langues, si ce n'est peut-être à l'arabe compte tenu des flux migratoires et des échanges entre les deux rives de la Méditerranée. Mais une langue étant un organisme vivant, rien ne dit qu'un grand nombre de mots anglais qui sont utilisés aujourd'hui continueront à l'être dans dix, vingt, trente ou cinquante ans.

Le sens de la Francophonie est d'offrir une issue, parmi d'autres langues et mieux que certaines autres, à l'uniformité, au nivellement du monde. L'avenir de l'homme n'est pas dans le clonage culturel. Il repose dans l'épanouissement de sa diversité. Seuls les gens mal informés pensent qu'une langue sert seulement à communiquer. Une langue constitue aussi une manière de penser, une façon de voir le monde, une culture. Le français a le privilège, avec l'anglais, l'espagnol et le portugais, d'être l'une des grandes langues de diffusion internationale. Comme le souligne Pierre Dumont (2001) à travers les expériences africaines, maghrébines, turques et antillaises, les cultures doivent être en dialogue permanent, l'auteur envisageant les approches didactiques possibles de l'enseignement interculturel.

Du point de vue du nombre de ses locuteurs (*estimé par l'Organisation internationale de la francophonie à environ 220 millions en 2010),* la langue française figure, selon les classements en vigueur, dans un peloton d'une douzaine de langues.

> Au total, ce sont près de 220 millions de personnes qui peuvent être définies comme francophones de façon certaine, sachant que ce calcul minimaliste, non seulement ne tient pas compte de ceux qui sont capables de s'exprimer en français ou de le comprendre dans les autres pays de l'échantillon décrit ci-dessus, mais aussi minore cette réalité dans beaucoup de pays membres (...).
>
> (***, 2010 : 5)

C'est loin d'être négligeable, d'autant que la France ne représente que 1% de la population mondiale et qu'il existe quelque 6.000-6.500 langues sur la planète. Ce qu'il est important de noter, c'est que le français a connu une évolution très importante de son statut. Pendant longtemps, deux ou trois siècles, il a eu une prétention à l'universalité. Aujourd'hui, il se veut plutôt une langue d'influence mondiale, ce qui n'est pas la même chose. Bien sûr, ce changement de statut est souvent interprété comme un recul, voire un déclin. Mais cette image est fausse car le français, sous l'effet conjugué de l'alphabétisation et de l'expansion démographique, est une langue qui, en chiffres absolus, continue de progresser. C'est notamment le cas en Afrique

(*d'après les projections, on comptera 700 à 750 millions de francophones dans le monde en 2050, dont 500 millions en Afrique).*

Il ne faut pas oublier que le français n'est pas seulement la langue des Français, mais aussi celle du Québec, de la communauté française de Belgique et de populations qui ne se reconnaissent pas nécessairement dans une identité française ; des populations qui se sont approprié la langue et qui voient en elle un instrument de liberté et, particulièrement dans les pays du Sud, de développement. Ce qu'il faut bien comprendre, c'est qu'une langue n'est pas qu'un outil de communication, c'est aussi une manière d'exprimer un rapport collectif avec le monde. Jean-Marie Klinkenberg (2001) analyse la langue française comme objet politique, préconisant une politique de la langue qui rattache la langue à ses déterminations sociales et historiques et prenne en considération les situations actuelles qu'elle traverse.

On constate que le français progresse dans des espaces où l'on ne s'attendrait pas à ce que ce soit le cas. Nous pensons en particulier à l'Afrique anglophone, et notamment à l'Afrique du Sud, où l'apprentissage et le développement du français s'inscrivent dans une politique de bon voisinage : le pays cherche à se désenclaver et à travailler en relation plus étroite avec l'Afrique francophone. Mais le français s'est également fortement développé ces dernières années sur le pourtour asiatique, ainsi que dans les pays du Golfe. Dans ce dernier cas, cela s'explique par la volonté de s'adosser à un modèle alternatif au modèle anglo-saxon dominant. Le meilleur exemple est sans doute celui d'Abou Dhabi. Ce n'est pas un hasard si une antenne de la Sorbonne s'y est implantée en 2006 et si un accord intergouvernemental a été signé en mars 2007 pour développer le Louvre Abou Dhabi (*ce musée doit théoriquement ouvrir ses portes à l'horizon 2013).* C'est assurément le signe d'une francophilie ou, en tout cas, d'un intérêt pour la France.

Le français et l'anglais sont les deux seules langues au monde à posséder de solides racines à travers les cinq continents. Mais le français n'est que la 11ème langue la plus parlée avec 80 millions de natifs et 180 millions de personnes pour qui le français est une seconde langue. En face, le gouvernement britannique revendique environ un quart d'anglophones parmi la population mondiale. Une supériorité numérique à laquelle s'ajoute l'omniprésence de la culture anglo-saxonne à travers le monde, sans parler du Web où l'anglais est incontournable. Autrement dit, la langue de Molière est en détresse et les conséquences diplomatiques sont à prendre en compte. En 1986, 60% des documents originaux de la commission européenne étaient publiés en français. Aujourd'hui leur nombre ne dépasserait pas les 30%.

## 4. La langue française, une langue en constante évolution

L'anglais s'est imposé comme une langue globale, une langue de communication internationale pour toute une série d'échanges. C'est ce que l'on appelle assez volontiers le « globish », mais qui est en grande partie une fiction parce que l'anglais d'aéroport n'a rien de commun avec l'anglais de la recherche scientifique ou celui des entreprises.

En 1999, le PDG de Renault, Louis Schweitzer, impose l'anglais dans les comptes rendus de réunions de direction. Une mesure sur laquelle il sera obligé de revenir parce que les entreprises qui ont adopté cette mesure ont perdu en efficacité. Pour

une raison simple, que décrit très bien l'ancien patron de Sanofi-Aventis, Jean-François Dehecq. Si nous imposons l'anglais à tous, les natifs anglophones fonctionneront à 100% de leur potentiel, ceux qui le parlent bien en seconde langue, à 50%, et les autres, à 10%. Par ailleurs, il est faux de croire que l'anglais soit indispensable pour le commerce. C'est parfois le contraire.

Quand on veut vendre un produit à un étranger, mieux vaut utiliser la langue de son client, qui n'est pas toujours l'anglais ! Une grande compagnie d'eau française est allée récemment à Brasilia. Quand ses représentants ont commencé à recourir à l'anglais, cela a rendu furieux les Brésiliens, qui possèdent, comme les Français, une langue d'origine latine. Par anglomanie, les commerciaux français ont transformé un avantage culturel en handicap.

> On peut espérer que les rebuffades et les échecs auxquels conduit l'attitude commercialement absurde de plusieurs grands groupes finiront par servir de leçon, et par faire comprendre aux marchands français qui n'ont pas mesuré l'efficacité non seulement humaine, mais aussi commerciale, d'un minimum de culture, que l'ignorance ne paie pas, et moins encore la dévaluation de sa propre langue.
>
> (*Ibidem* : 137)

Nous avons tout à fait confiance dans la capacité du français à exprimer les réalités du monde contemporain et celles du monde à venir. Nous croyons qu'il possède en lui toutes les ressources nécessaires pour se réinventer, sur les trottoirs des villes, dans les quartiers des grandes agglomérations ou dans les commissions de terminologie. C'est une langue en constante évolution. Il n'y a qu'à voir le nombre de termes ou de mots nouveaux qui font leur entrée chaque année dans les dictionnaires pour s'en convaincre.

Nous proposons comme mesure d'enseigner à l'école primaire non pas une, mais deux langues vivantes. Car, si on n'en propose qu'une, tout le monde se ruera sur l'anglais et nous aggraverons le problème. En offrir deux, c'est s'ouvrir à la diversité. Il n'est jamais trop tard pour préserver son identité : la sienne propre et aussi l'ensemble de la diversité européenne. Le maintien de la langue française reste indispensable :

a) pour que l'unification européenne ne débouche pas sur la domination de la langue des principales banques mondiales ;

b) pour qu'à la mesure d'un redressement de son influence, de ses apports dans la technique et l'économie, le français redevienne, en coopération avec l'allemand, l'espagnol, l'italien, d'autres encore, une grande langue d'affaires.

La langue, comme la musique comporte une majeure et une mineure. La majeure du français s'appelle clarté et raison. Une autre tendance a nom : charme, goût, fantaisie. Les deux s'équilibrent comme les jambes d'un marcheur. Combien de francophones d'adoption, épris du français, y sont venus par le cœur et s'y sont élevés par la raison ! L'inverse aussi est vrai.

## 5. Conclusions

En conclusion, le français est une belle langue, riche de culture et de finesse, elle n'a aucune chance de devenir une langue marginale. En échange la langue anglaise est

l'otage des marchés, des multinationales, des trusts et de la mondialisation capitaliste. Elle est devenue la langue de la délocalisation générale et de la perte de contrôle démocratique. En échange la langue française est une langue de liberté et d'ouverture.

Les paroles de Marie-Josée de Saint Robert nous semblent illustrer d'une manière éloquente le grand privilège de parler français de nos jours :

> Parler français relève de la résistance et participe d'une tradition glorieuse de la France : l'idée gaullienne et malrucienne est qu'elle reste révolutionnaire aux yeux du monde, qu'elle incarne une révolte supérieure qui vient de l'esprit et non seulement du niveau de vie.
>
> (2000 : 78)

## BIBLIOGRAPHIE

*** (2010). Synthèse : La langue française dans le monde. URL : <http://www. francophonie.org/IMG/pdf/Synthese-Langue-Francaise-2010.pdf>.

Dumont, P. (2001). *L'interculturel dans l'espace francophone*. Paris : L'Harmattan.

Hagège, C. (2006). *Combat pour le français: Au nom de la diversité des langues et des cultures*. Paris : Odile Jacob.

Klinkenberg, J.-M. (2001). *La langue et le citoyen*. Paris : PUF.

Montenay, Y. (2005). *La langue française face à la mondialisation*. Paris : Les Belles Lettres.

Saint Robert, M.-J. de (2000). *La politique de la langue française*. Paris : Presses Universitaires de France.

# Le roman policier : une littérature de la marge ?

**Fabienne SOLDINI**
***CNRS-LAMES,***
***Aix-en-Provence (France)***
<soldini@mmsh.univ-aix.fr>

**ABSTRACT:** ***The Detective Novel: on the Edge of Literature?***

For a long time, the detective novel has been considered a sort of fake literature, a sort of discourse on the margin, being placed at the end of the literature field. Still, nowadays, the detective novel has passed through a process of demarginalization by appealing to ordinary subjects and by the normalized discourse of the literary critics. At the same time, while modern detective novels focus their action on the peripheric-central social proportion, contemporary thrillers center their action on a transformation of the social into an ordinary event, replacing marginal with normal.

**KEYWORDS:** *detective novel, marginality, periphery/center, literary criticism, character*

La question de la marginalité peut se poser en littérature de deux façons. Appliquée à la production des œuvres, elle concerne la place qu'occupent ces œuvres dans le champ littéraire. Selon la sociologie du champ de la littérature (Bourdieu, 1992), il y a dans le champ littéraire une littérature centrale, dominante autour de laquelle gravitent des littératures périphériques, marginales, car différentes des normes centrales, dominantes, et/ou marginalisées, car positionnées comme dominées et considérées comme inférieures eu égard aux normes dominantes.

Cette situation de marginalité littéraire s'exprime notamment au travers la désignation de paralittérature, qui regroupe des littératures parallèles, à côté de la littérature modèle centrale, dite littérature « littéraire », littérature blanche ou encore littérature générale.

Sous l'appellation paralittérature se cache un ensemble de genres littéraires ; la littérature marginale est en fait la littérature générique, que la spécialisation détache de la littérature centrale. La dichotomie centre-périphérique et la classification des œuvres ne s'applique pas à des critères stylistiques telle la qualité des textes, mais à des critères formels, à savoir les éléments de la matérialité textuelle qui déterminent l'appartenance générique.

Deuxièmement, le contenu des œuvres, la matérialité textuelle, propose aussi un discours sur la marginalité sociale dont elle décrit les différentes formes. À ce titre, le roman policier s'avère emblématique du rapport de la littérature à la marge. Genre majeur de la modernité, genre phare du 20e siècle et du début du 21e, bien que critiqué car considéré comme peu littéraire et placé à la périphérie du champ littéraire, il apparaît être le genre de la marge par excellence.

## 1. Le procès de démarginalisation

Pendant longtemps, le roman policier a été considéré comme de la non littérature, de la littérature de gare, et comme telle méprisée par les instances de consécration littéraire[1]. La classification du roman policier comme littérature populaire a été facilitée par sa diffusion sur des supports éditoriaux bon marché : les journaux populaires, qui diffusent les récits policiers à énigme sous forme de feuilletons, à la fin du 19e siècle en Angleterre[2] et en France[3] ; aux États-Unis, à cette même période paraissent les *dime novels* ou *« récits à dix cents »* (Reuter, 1997 : 17) auxquels succèdent à partir de 1915-1920 (*Ibidem* : 21) les *pulps* du nom du papier de mauvaise qualité sur lequel ils étaient imprimés. De la mauvaise qualité du contenant à la mauvaise qualité du contenu, le pas est aisé à franchir. Rapidement, la production des récits policiers s'est différenciée économiquement des circuits de la production centrale ; le support matériel des récits et leurs modes de diffusion se sont situés à l'écart des normes de qualité dominantes.

Cependant, aujourd'hui, la littérature policière peut difficilement être considérée comme un genre en marge de la production littéraire. En effet, un livre sur cinq vendu est un roman policier[4] et la massification de ce genre accompagne un processus de normalisation et de banalisation. La majorité des éditeurs de littérature générale publient à présent des romans policiers : actuellement, soixante éditeurs totalisent quatre-vingt collections policières[5]. Des éditeurs prestigieux, spécialisés dans la littérature dite « littéraire » et/ou dans les publications de sciences humaines, deux formes d'écrits valorisés, ouvrent désormais des collections de littérature policière.

C'est ainsi qu'au tournant du 21e siècle, les éditions du *Seuil* ont créé *Points Policiers*, qui s'est très rapidement imposée comme une collection majeure, en éditant des auteurs contemporains très côtés comme Michael Connelly ou George P. Pelecanos. À la même période, *Actes Sud*, édition qui a assis sa renommée en étant la première à publier Nina Berberova et en éditant de la littérature difficile d'accès pour le grand public, a créé deux collections policières *Actes Noirs* en grand format et *Babel noir* en poche, et a réalisé avec un beau coup d'éclat, tant économique que prestigieux, en éditant la trilogie *Millenium* de Stieg Larssen, et en se spécialisant depuis dans le roman policier scandinave. *Points Policiers* et *Babel noir* constituent les variantes policières des collections de poche très littéraires que sont *Babel* et *Points*.

### *1.1. La réception critique comme normalisaion*

Cette démarginalisation, ou banalisation du roman policier, s'observe aussi à travers le nombre et le contenu des articles de la presse consacrée. Aujourd'hui, le roman policier fait l'objet de discours critiques dans la presse écrite tant généraliste[6] que littéraire[7], spécialisée en littérature générale[8] ou policière[9], cette dernière à diffusion restreinte mais lue par les forts lecteurs de romans policiers.
Les magazines féminins[10] dont le lectorat est constitué pour une bonne part de femmes issues de la frange aisée de la classe moyenne proposent également des notices critiques : *Elle* a même attribué en 2004 le « Grand Prix des Lectrices de *Elle* » à

*Shutter Island*[11] de Dennis Lehane, prix qui récompense habituellement des romans de littérature générale. C'est dire à quel point la littérature policière s'est désenclavée des mauvais genres et sa lecture s'est banalisée.

Le roman policier est d'autant plus écarté de la marge littéraire que les auteurs traités sont des écrivains contemporains. Plus besoin d'attendre que le temps fasse œuvre de légitimation, comme pour E.A. Poe, D. Hammet ou plus récemment P. Highsmith. Les auteurs contemporains dont l'œuvre est en construction font l'objet de critiques, mais aussi de longs articles biographiques, quasiment une page pleine dans *Le Monde* pour J. Ellroy[12] ou M. Connelly[13].

Le procès de consécration du genre policier passe par une désanonymisation des auteurs actuels. Alors qu'auparavant ces derniers étaient dilués dans le genre, tout comme le sont toujours les auteurs de romans fantastiques ou sentimentaux, exceptions faites de S. King et de B. Cartland dont le statut économique de best-sellers les sort de l'anonymat, certains auteurs sont extraits du genre policier, à condition que leurs textes répondent à des critères narratifs précis.

En effet, une analyse des critiques montre que ce qui est mis en avant dans ces articles est l'ouverture du roman vers autre chose que du policier. L'insertion dans le visible, la petite consécration se fait au prix, pas tant de l'abandon de caractéristiques génériques que de l'élargissement vers d'autres genres, des genres consacrés. Contrairement au roman fantastique horrifique qui, pour être reconnu, doit abandonner ou limiter ses excès gore (Soldini, 2002 : 37-67), le roman policier peut être sanglant, voire sadique ; c'est le cas des écrits de J. Ellroy ou D. Lehane, particulièrement fournis en atrocités.

Mais cette violence extrême doit être perçue non comme auto-finalisée mais comme un outil de dénonciation, un moyen de décrire la face obscure de l'individu, de la société voire de l'humanité. La violence jusqu'alors était stigmatisée comme relevant du mauvais genre ; elle est au contrainte aujourd'hui, et c'est un des changements les plus notables du statut du roman policier, construite comme un témoignage sans concession d'une société violente, un reflet des institutions qui la génère (la violence policière) ou du désespoir social (la violence criminelle). Par exemple à propos de 1974[14], le premier roman de David Peace : *« Et que dire des méthodes de la police et en particulier d'une scène de torture dans un commissariat qui est proprement insoutenable ? Le pire est sans doute le décor et ce climat de désespoir poisseux qui envahit tout. »*[15]

Pour traiter des auteurs récents de romans policiers les articles critiques jouent de références. Un nouvel auteur est comparé à d'autres auteurs reconnus ; la critique l'insère dans un réseau d'auteurs qui ne sort pas du genre policier ; même si l'œuvre en construction d'un jeune auteur est loin d'être clôturée, le genre, dans les articles de la presse générale ou littéraire, reste clos sur lui-même. Ces références situent l'auteur dans le genre, l'inscrivent dans une lignée littéraire en voie de consécration, ce qui justifie le fait d'en parler. La reconnaissance reste une reconnaissance générique mais non littéraire.

Voici deux exemples concernant des figures montantes de la littérature policière :

De livre en livre, Dennis Lehane gagne une notoriété croissante. Aujourd'hui, il apparaît, avec Michael Connelly et George P. Pelecanos, comme l'un des meilleurs représentants du roman noir américain. Si l'on a coutume de les rapprocher, ce n'est pas seulement parce qu'ils se connaissent et s'apprécient, mais surtout parce qu'ils ont été nourris aux mêmes sources. Au départ, il y a le rejet de la littérature policière des années 1950, incarnée par Mickey Spillane, que « ni les femmes ni les gens raisonnablement cultivés n'acceptaient de lire ». Le grand tournant, c'est la parution en 1978 du *Dernier Baiser*, de James Crumley, et aussi l'influence des premiers livres de James Ellroy.

(Le Monde des Livres, 30.10.2003)

[David Peace] : On pense au Los Angeles des années 1950 vu par James Ellroy pour la violence et la folie qui habitent les personnages et plus encore à la Suède d'Henning Mankell pour le désespoir absolu qu'inspire un univers corrompu jusqu'à la moelle.

(Le Monde des Livres, 18.01.2002)

### *1.2. Les limites de la normalisation*

Il s'opère dans la presse une hiérarchisation des auteurs au sein d'un même genre. Ainsi des auteurs peu connus du grand public comme D. Lehane ou D. Peace sont régulièrement cités de façon élogieuse, davantage que M.H. Clark[16], pourtant depuis plusieurs années meilleure vente de livres en France, tous genres littéraires confondus, ce qui pose la question de l'attribution de la valeur à des récits et des auteurs. Il ne suffit pas pour faire l'objet d'une reconnaissance critique et d'une petite légitimation que le roman policier s'ouvre sur d'autres thématiques. Il doit aussi se détacher des genres encore jugés illégitimes. C'est la raison pour laquelle les romans de M.H. Clark sont peu estimés car ils flirtent avec la littérature sentimentale, genre illégitime par excellence. Le sentimental renvoie le roman policier du côté des mauvais genres, alors que le politique et le social l'anoblissent.

De plus, il ressort de l'analyse de la presse que le roman strictement policier, quelles que soient ses qualités narratives et sa consécration dans le champ policier, est rarement abordé dans la presse consacrée. Par exemple, alors que Fred Vargas fait l'objet de nombreux articles, Brigitte Aubert, auteur réputée dans le champ du policier, éditée par *Le Seuil*[17], sujet d'un dossier spécial de la revue de littérature policière *813*[18], dont le roman *La Mort des bois*[19] a été deux fois primé[20], est passée sous silence par la presse généraliste, alors qu'elle appartient à la même génération que Fred Vargas, a à peu près publié le même nombre d'ouvrages (une dizaine) et manie tout autant l'humour décapant. Mais les romans de B. Aubert sont exclusivement policiers, et de ce fait quelles que soient leurs qualités, ils ne trouvent d'écho dans des instances de consécration externes au champ. Autre exemple, Serge Brussolo, auteur prolifique de romans policiers, d'aventure et fantastiques, est très rarement évoqué alors qu'il *« vend un million deux cent mille volumes par an chez ses divers éditeurs »* (Collovald & Neveu, 2004 : 67).

La critique joue de ce que les psychologues appellent une injonction contradictoire : pour être reconnu, le roman policier doit rester un roman policier tout en proposant une ouverture sur un univers légitimé comme le politique ou le scientifique.

Deux exemples : *« Si David Peace reprend le schéma classique du chevalier seul contre tous qui mène croisade contre des policiers ripoux et des notables corrompus, il l'habille de couleurs si noires qu'il en devient hallucinant. »*[21] ; *« à la construction irréprochable de ses intrigues, cocktail subtil d'énigme, de suspense et de roman noir, Cornwell ajoute le charme vénéneux de l'univers de la médecine légale. »*[22] Cet article date de 1997. Depuis P. Cornwell rajoutant des intrigues sentimentales à ses récits policiers scientifiques est délaissée par les critiques, même si, à l'instar de M.H. Clark[23], elle constitue une des meilleures ventes de livres en France[24].

Bien qu'en voie de légitimation, le genre n'est pas pour autant normalisé. En effet, les gros titres des dossiers de la presse non policière témoignent de l'ambiguïté de la position intermédiaire du roman policier : *Le Magazine Littéraire*[25] appelle son dossier « La planète polar », *Le Nouvel Observateur*[26] « La folie Polar », deux titres connotant l'étrangeté et l'étrangéité, la marge et la non-norme. Seul *Lire*[27] a un titre plus normalisant : « Spécial polar » ; cependant, ces trois titres ont en commun l'appellation argotique de « polar », dont la familiarité sémantique marque paradoxalement une distanciation d'avec le genre, et ne vont pas jusqu'à l'associer à de la littérature (policière) ou du roman (policier).

Il est de même pour les articles critiques et notices biographiques du *Monde* qui mettent en avant l'appartenance de l'auteur au genre policier ; le surnom donné à l'auteur insiste là encore sur l'étrangeté et la non-norme, tel *« James Ellroy, trublion déjanté du roman noir »*[28] , ou bien encore *« Dennis Lehane, l'affranchi du roman noir »*[29] » et *« Michael Connelly, poète en affaires criminelles »*[30], ces deux derniers titres faisant référence à l'univers littéraire[31] ou cinématographique[32] du genre policier. Les articles critiques clôturent le roman policier sur lui-même, en faisant un genre en voie de consécration car digne de faire l'objet d'articles tout en l'enfermant dans un univers référentiel générique.

## 2. La marginalité dans la matérialité textuelle

Ce glissement des récits vers une normalisation apparaît également dans les textes, au travers des personnages formels piliers des romans policiers que sont l'enquêteur (policier ou détective privé) et l'assassin. Si leurs actions/fonctions dans le récit restent globalement inchangées – l'assassin tue et l'enquêteur enquête, disposant un éventail de fonctions au sens proppien (Cf. Propp, 1970) du terme qui reproduisent une forme immédiatement identifiable comme étant celle d'un roman policier, répondant aux, tout en produisant les, règles du genre, affirmant ainsi la spécificité générique du récit –, les attributs et les motivations de ces personnages centraux en revanche témoignent également d'un changement de perspective et de positionnement. Les romans policiers les plus lus aujourd'hui jouent de la banalisation des héros, se détachant ainsi nettement de l'exceptionnalité et de la marginalité des personnages des romans policiers des deux tiers du 20e siècle. L'exotisme social qui avait la faveur des auteurs et des lecteurs jusqu'aux années soixante-dix a peu à peu cédé la place à une conformité sociale et à une quotidienneté proches de l'univers supposé du lecteur.

### *2.1. Centre et périphérie dans les romans d'Agatha Christie*

L'auteur le plus lu au 20e siècle était Agatha Christie[33]; elle continue d'être très lue de nos jours, plus par particulièrement un lectorat jeune, qui découvre le roman policier avec ses énigmes retorses (Baudelet, Cartier & Detrez, 1999). Les romans policiers à énigme d'Agatha Christie incarnent un jeu littéraire, durant lequel le lecteur doit faire montre de ses capacités cognitives et de ses compétences lectorales pour découvrir le coupable avant que l'auteur ne donne la solution à la fin du livre, lors de l'une des toutes dernières séquences du roman.

L'action des romans d'Agatha Christie se situe dans la bourgeoisie ou l'aristocratie anglaises, dans une sorte de vase clos, où les rares membres d'autres classes sociales qui apparaissent sont pour l'essentiel des domestiques ; dans les récits cette classe dominante n'est quasiment pas en contact avec les autres classes sociales car les rapports sociaux de classe sont réduits à une opposition structurale bourgeoisie-domesticité. L'analyse structurale que j'ai effectuée des récits d'Agatha Christie montre que les oppositions sociales qui structurent les récits sont avant tout des oppositions de caractère ou de statut telles que Anglais-Etranger, aventurier-casanier, parents-enfants, mari-femme... , ainsi que des rapports sociaux basés sur une opposition structurale interne/externe qui se traduit par des couples d'opposition tels que Anglais/Étranger, richesse/pauvreté, dans lesquels l'externe apparaît comme une menace pour l'intérieur. Les rapports sociaux ne sont donc pas des rapports de classe, de travail ou de production, mais des oppositions de forme à l'intérieur d'une unique sphère, le centre, lequel s'oppose à la périphérie. Cette opposition centre-périphérie, déclinée à travers un ensemble de couples formels et structuraux, s'avère une des oppositions majeures qui structurent les romans à énigme d'Agatha Christie.

La périphérie représente dans les romans un véritable vivier de « faux coupables », i.e. des protagonistes présentant toutes les caractéristiques formelles, attributs et motivations, pour être les assassins mais s'avérant systématiquement innocents. Les faux coupables issus de la périphérie/marge proposés sont de plusieurs types, composant autant de déclinaisons de cette opposition. Ainsi le premier type de solutions possibles mais non concrétisées comme telles joue sur un rapport intérieur/extérieur où l'extérieur à la haute société britannique est présenté comme des coupables-type. Les principaux faux coupables sont souvent les étrangers et plus particulièrement ceux originaires d'anciennes colonies britanniques (États-Unis compris) qui sont présentés comme des individus se moquant des traditions anglaises et quelquefois montrés comme des révolutionnaires voulant changer radicalement l'ordre établi, rejoignant en cela dans la périphérie/marge les citoyens britanniques qui se revendiquent communistes ou anarchistes. Or, les meurtres des romans d'Agatha Christie sont commis pour des prétextes matériels ou affectifs et non idéologiques. Les riches débauchés de la bourgeoisie anglaise constituent une autre variante du faux coupable couramment rencontrée dans les romans. Mais là encore, même s'ils présentent les caractéristiques et les motivations des coupables type, leur « corruption » n'en fait jamais des assassins. En effet, si l'extériorité est décrite sous forme de marginalité, d'a-normalité (maladie mentale), d'étrangéité, la rupture de l'ordre

social vient toujours du centre lui-même et non de la périphérie qui, si elle paraît menaçante, n'est pas criminogène. Alors que les soupçons des membres de la classe supérieure, des policiers et du narrateur (mais non du détective Hercule Poirot) se portent systématiquement sur l'altérité extérieure, celle qui est différente, n'a pas les mêmes valeurs, coutumes, idéologies… l'assassin est en réalité toujours incarné par des protagonistes traditionalistes.

Ces couples d'opposition de formes tel que Anglais-Étranger, et donc intérieur-extérieur, participent au suspense et retardent la découverte du coupable. Ces couples se situent dans une opposition conformisme (norme)/anti-conformisme (a-norme) c'est-à-dire dans un rapport intérieur-sans danger pour l'ordre/extérieur-menace pour l'ordre. Ce type d'interactions présente le social comme étant stable au centre et dont la situation de précarité est extérieure ; l'a-normal perturbateur se situe à l'extérieur (étranger, marginalité) de la sphère sociale représentée et tente d'envahir le centre. Or, les romans d'A. Christie inversent ce rapport.

En effet, vers la fin du récit, au moment où le choix des solutions possibles se restreint de plus en plus, le lecteur s'aperçoit que l'a-normal est en fait issu du centre et que c'est de ce même centre que naît le précaire. Le centre présenté comme normal et stable s'avère en fait instable et générateur d'a-normalité car le personnage de l'assassin en fait toujours partie. Le terme de l'interaction qui menace l'ordre social, qui crée le déséquilibre est le terme intérieur (Anglais, aristocrate) et "normal". Le centre est en réalité précaire et s'ébranle aisément, ce qui est souvent considéré comme impensable dans le sens commun. Contrairement à d'autres romans à énigme tels ceux de A. Conan Doyle où l'étranger est facteur de trouble et auteur du déséquilibre[34], les romans d'A. Christie proposent une vision du social différente : la menace vient de l'intérieur. Le danger pour la stabilité est en fait incarné par une image rassurante (bourgeois, riche, marié, père de famille, anglais...) mais qui dissimule un facteur de troubles. La connaissance de la solution montre que tout est inversé: ce qui était présenté comme dangereux apparaît en fait inoffensif et ce qui était montré comme inoffensif, rassurant est extrêmement dangereux.

Les romans d'A. Christie présentent les institutions sociales, censément garantes de la stabilité, comme étant défaillantes ; c'est de ces institutions que sont issus les personnages assassins. Ils peuvent être policier[35] donc gardien et garant de l'ordre social, enseignant[36] donc détenteur de l'éducation et de la transmission culturelle, du savoir et formateur de futurs dirigeants, Lord ou Lady[37] donc détenteur d'un certain monopole politico-économique, médecin[38] donc détenteur d'un savoir-guérir, juge[39] donc un détenteur du pouvoir juridique et judiciaire... L'institution policière est d'autant plus défaillante qu'elle se révèle incapable d'accomplir sa fonction : ramener l'ordre. Pour cela, il lui faut faire appel à un personnage extérieur, issu de la périphérie, Hercule Poirot, de nationalité belge, pour rétablir l'ordre et produire la vérité.

Les couples d'opposition qui définissent l'opposition majeure centre/périphérie organisent un jeu sur les apparences et sur les préjugés sociaux. Le social est présenté dans un rapport esthétique, un rapport véracité/illusion, où les interactions relèvent de la perception tronquée. Leur rôle dans le récit n'est pas de décrire une situation sociale mais de jouer sur les formes et les illusions afin de mieux renforcer l'incertitude et la situation de jeu.

### *2.2. La démarginalisation des personnages dans le roman policier contemporain*

À présent, les récits policiers contemporains ont abandonné l'exotisme social des romans à énigme (aristocratie) et des romans noirs (pègre) pour faire place à une quotidienneté des plus ordinaires. La marginalité sociale est complètement délaissée au profit de la normalité. Le changement de milieu social des récits s'effectue à partir des années cinquante avec l'apparition du *thriller*, surnommé à l'époque le roman de la victime (Boileau-Narcejac, 1982). Le thriller est basé sur le suspense, lequel fonctionne d'autant mieux que le lecteur éprouve de la sympathie, voire de l'empathie, pour le protagoniste narratif de la victime. Dans l'intérêt d'un procès lectoral réussi, la victime se doit de posséder des caractéristiques littéraires dans lesquelles un lecteur quelconque peut se retrouver, d'où quelqu'un d'ordinaire, menant une vie routinière, à qui il arrive un événement extraordinaire (une femme persécutée par un tueur sadique, un homme accusé d'un meurtre qu'il n'a pas commis, la première devant échapper au tueur, le second prouver son innocence).

Apparaissent alors des « héros » issus de la classe moyenne, employé de bureau sans histoires, vendeuse ou infirmière traquée par un client ou un patient, chez qui leur apparence physique ou leur métier déclenche des fantasmes de meurtre. La présence de ces personnages banals s'accroît en même temps que prolifèrent les romans dont le tueur est un *serial killer*. Cette banalité constitue d'ailleurs une des énigmes à résoudre, à savoir pourquoi le tueur a choisi d'assassiner cet individu précis, alors que sa vie est l'exemple même de la normalité. La banalisation de la victime fait écho à celle du tueur. Car le tueur lui-même est fréquemment présenté comme un individu ordinaire dont la vie bifurque vers le crime. Le *serial killer* solitaire sorti d'on ne sait trop où est supplanté par un être doté d'une parentèle et d'un passé. Sa banalité rend difficile son identification par l'enquêteur, de même qu'elle lui permet d'approcher ses victimes.

Ces modifications formelles ont rejailli sur le personnage de l'enquêteur, généralement un policier, personnage aujourd'hui réhabilité. Aux côtés des figures classiques de la brute corrompue[40] et de l'imbécile fini imbu de lui-même[41] se trouve le policier ordinaire, fonctionnaire payé par l'État, qui se débat avec des problèmes familiaux en même temps qu'il enquête. Les problèmes familiaux longuement décrits sont tout autant l'apanage des auteurs féminins que masculins tels H. Mankell dont le père du héros, l'inspecteur Wallander, est atteint de la maladie d'Alzameir, M. Connelly qui s'attarde sur les déboires sentimentaux de l'inspecteur Bosch, J. Nesbo et son héros Harry Hole, policier alcoolique dont la sœur est handicapée mentale, etc. Le personnage de l'enquêteur, de solitaire, issu de et frayant avec la marge, est devenu inséré dans un réseau de relations affectives, parentales, conjugales. Ainsi Harry Hole, qui, au fil des romans, se marie, a un enfant puis divorce. Une vie, somme toute, très ordinaire. Le summum de la banalité et de l'insignifiance est atteint par Harry Bosch. Le dur-à-cuire, vétéran du Viêt-Nam des premiers romans, s'est mué en père de famille tentant avec sa fille de monter un meuble Ikea, dans un des derniers romans de Michael Connelly :

> Premiers sur la liste d'assemblage, le fauteuil et l'ordinateur dont ils avaient faits l'acquisition au magasin Ikea de Burbanks […] Il avait poussé la table basse dans un

coin et étalé toutes les pièces du bureau préfabriqué sur le plancher de la salle à manger. D'après le mode d'emploi, l'affaire pouvait être montée à l'ide d'un seul outil – une clé Allen livrée avec l'ensemble. Assis par terre en tailleur, Harry et Madeline tentaient de comprendre les schémas.

- On dirait qu'il faut commencer par attacher les panneaux latéraux au plateau, lança Madeline.

- Tu es sûre ?

- Oui, regarde : tout ce qui est marqué « 1 » fait partie de la première étape.

- Je croyais que ça indiquait seulement qu'on a qu'un élément de chaque partie.

- Non, il y a deux panneaux latéraux et tous les deux sont marqués « 1 ». Pour moi, ça doit vouloir dire première étape.

- Ah.

(2011 : 407-408)

Aussi bien les modalités de production que celles de diffusion et de réception des romans policiers contemporains, réception de la critique tout comme celle du lectorat, œuvrent à leur démarginalisation. Le roman policier est devenu un genre beaucoup trop répandu dans le champ littéraire pour que l'on puisse qualifier son positionnement de périphérique. De même, sa grande popularité auprès du lectorat – les dernières enquêtes sur les *Pratiques Culturelles des* Français[42] notent que le roman policier se situe en seconde place derrière la littérature générale, pour le genre fictionnel le plus lu ainsi que le plus apprécié, aussi bien des hommes et des femmes, quels que soient la classe sociale et le niveau d'études – en font une pratique lectorale de masse.

Étant devenu un élément d'une culture de masse, la question de la marginalité du genre apparaît désormais caduque. Seul le contenu des récits entretient un lien avec la marge. A côté des thrillers qui situent leur action dans le banal et l'ordinaire, bon nombre de romans noirs continuent à affectionner les milieux marginaux[43] pour mieux produire un discours social critique, une dénonciation des conditions de production et de reproduction sociales de la marge.

## NOTES

[1] École, bibliothèque, critique de presse.

[2] Arthur Conan Doyle publie les aventures de Sherlock Holmes dans le *Strand Magazine* (source : Boileau-Narcejac (1975), *Le roman policier*, Paris, PUF, coll. « Que sais-je ? », 1982, p. 117).

[3] Ainsi Émile Gaboriau *« va devenir entre 1867 et 1873 le feuilletoniste attitré du* Petit Journal*. »* (Y. Reuter, *Le roman policier*, Paris, Nathan, coll. « 123 », 1997, p. 14).

[4] *Le Nouvel Observateur*, 21-27 juillet 2005.

[5] *Le Nouvel Observateur*, *op. cit.*

[6] *Le Nouvel Observateur*, *L'Express*, *Le Monde 2*.

[7] *Le Monde des Livres*.

[8] *Le Magazine Littéraire*, *Lire*.

[9] *813*, *Alibi*.

[10] *Elle*, *Cosmopolitan* ou *Marie-Claire*.

[11] Rivages, 2003.

[12] *Le Monde*, 25. 08. 04.

[13] *Le Monde*, 07. 08. 04.

[14] Rivages, 2002.

[15] *Le Monde des Livres,* 18.01.2002.

[16] « En 2000, trois policiers se situent parmi les six premiers de la liste des meilleures ventes de livres (deux Mary Higgins Clark, un Patricia Cornwell qui place un second titre en seizième rang et un en trente-quatrième) », Collovald A., Neveu E., *Lire le noir. Enquête sur les lecteurs de récits policiers*, Paris, BPI, 2004, p. 63.
[17] Dont elle est « devenue en dix romans l'auteur français vedette de la collection policière » (*813*, n° 92, février 2005, p. 12)
[18] N° 92, février 2005.
[19] Seuil, 1996.
[20] Prix Polar Michel Lebrun/ 24h du Livre du Mans 1996 ; Grand Prix de la Littérature Policière 1997.
[21] *Le Monde des Livres*, 18.01.2002.
[22] *Le Monde des Livres*, 04.01.1997.
[23] Par comparaison : « à une extrémité, Mary Higgins Clark atteint des tirages moyens de deux cent mille à trois cent mille exemplaires, à l'autre, la plupart des « Série Noire » et « Rivages Noir » se situent dans une fourchette de trois mille à six mille ventes » (Collovald E., Neveu E., *op. cit.*, p. 63.)
[24] Aux environs de cent mille volumes par an (Collovald A., .Neveu E., *op. cit*.)
[25] N° 344, juin 1996.
[26] 21-27 juillet 2005.
[27] Avril 2006.
[28] *Le Monde*, 25.08.2004.
[29] Le Monde des Livres, 30.10.2003
[30] *Le Monde*, 07.08.2004.
[31] *Le Poète* étant l'un des romans les plus connus de M. Connelly.
[32] Il est difficile de ne pas penser au film de M. Scorcese, *Les Affranchis*.
[33] A. Christie a vendu un milliard de livres dans le monde. Source : Boileau/Narcejac, *op. cit*.
[34] Dans les romans à énigme de Conan Doyle ayant pour héros Sherlock Holmes, la périphérie essaie de détruire le centre: les marginaux, étrangers (Aborigènes, Indiens, Mormons Américains...) sont réalisés comme Assassin ("Etude en rouge", "Le signe des quatre"...).
[35] *Le Noël d'Hercule Poirot.*
[36] Les vacances d'Hercule Poirot.
[37] *Poirot joue le jeu*, *Le crime du golf, Le couteau sur la nuque*.
[38] *Cartes sur table*.
[39] *10 petits Nègres*.
[40] Que l'on trouvait dans les romans noirs et que l'on trouve toujours chez J. Ellroy ou D. Peace
[41] Présent dans les romans à énigme, mais aussi chez P. Cornwell ou D. Peace.
[42] Donat O., Paris, La Documentation française, 1998, La Découverte, 2009.
[43] Une partie de romans noirs voit son action se dérouler chez les sans-abris, dans les cercles sado-masochistes, etc. L'intrigue constitue une plongée descriptive dans ces milieux particuliers.

## BIBLIOGRAPHIE

Baudelot, Ch., M. Cartier & Ch. Detrez (1999). *Et pourtant ils lisent*... Paris : Seuil.
Boileau-Narcejac (1982). *Le roman policier*. Paris : PUF, Coll. « Que sais-je ? ».
Bourdieu, P. (1992). *Les règles de l'art. Genèse et structure du champ littéraire*. Paris : Seuil.
Collovald, A. & E. Neveu (2004). *Lire le noir. Enquête sur les lecteurs de récits policiers*. Paris : BPI.
Donat, O. (1998). *Pratiques Culturelles des Français*. Paris : La Documentation française.
Donat, O. (2009). *Pratiques Culturelles des Françai*s. Paris : La Découverte.
Reuter, Y. (1997). *Le roman policier*. Paris : Nathan, Coll. « 123 ».
Soldini, F. (2002). « Le Fantastique contemporain, entre horreur et angoisse ». *Sociologie de l'art, Opus 1/2, Au prisme de l'art 2*. Paris : L'Harmattan.

# Preponderant and Marginalized Medical Phraseological Units in Specialized Texts

**Simona Nicoleta STAICU**
***"Victor Babeş" University of Medicine and Pharmacy of Timişoara (Romania)***
***Department of Foreign Languages and Romanian***
<nicosim_adi@yahoo.com>

**ABSTRACT**

This paper focuses on a contextual analysis targeting in particular the types and weight of specific phraseological units (PU) in a larger medical text, selected from neurological recovery domain regarding ischemic cerebral vascular accident. We consider that we should distinguish several classes of lexical-syntactic collocations that we can spot in medical discourse, on the premise that not all collocations have the same contextual status context and, therefore, neither their appearances in a medical text/discourse can be subsumed as phraseologisms (phrasemes), to a single category of stable structural-semantic collocations. Thus, we have pointed out in a specialized text, depending on the degree of semantic soldering, the following types of phraseological units: *non-idiomatic locutionary structures, PU bi- or univocally multimember linked structures, PU bi- or multimember bi univocally linked structures, "cliché" type phraseologisms, elliptical PU, metaphor type phraseological constructions.*

**KEYWORDS:** *phraseological unit, structural-semantic, occurrence, co-occurrence, medical term*

Some researchers (Rey, 1984; Hristea, 1984; Gross, 1996) give to phraseological units a broader sense, including here all the co-occurrences of a term within a text, whether they have a strictly specialized character, having an idiomatic value, whether they are terminological constructions, the constituents of which have a restrictive combinative potential. In our opinion, based on the medical specialized sources referred to, we must distinguish a few categories of distinct phraseological combinations, depending on the *lexical cohesion degree* between the terms, from their *unique* or *limited determination*, to their *multiple determination*.

Further we intend to establish based on a more developed[1] specialized text *the typology and weight of phraseological co-occurrences*, taking into account theoretical considerations. Once selected the corpus we have inventoried the total number of occurrences (14.676) and then submitted them to a classification following the specialization degree of medical terms in **concept-terms** (Toma, 2006: 332-333) (strictly specialized – *intra field terms*): *hemiplegie* (32 oc.); *hemiplegic* (38 oc.); *plegic* (12 oc.); *hemihipoestezie* (18 oc.); *tromboză* (23 oc.); *astereognozie* (8 oc.);

*hemiataxie* (3 oc.); *flexie* (42 oc.); *extensie* (36 oc.); *abducţie* (29 oc.); *adducţie* (21 oc.) etc.; and **lexeme-terms** (Toma, 2006: 333) (with a lower degree of specialization that can be found in other specialized fields too or even in the common vocabulary, *inter-* and *extra field terms*), such as: *mişcare* (130 oc.); *tulburări* (74 oc.); *muşchi* (60 oc.); *accident* (23 oc.); *arteră* (37 oc.); *ocluzie* (25 oc.); *placă* (13 oc.); *debut* (11 oc.); *ramolisment* (9 oc.); *spasticitate* (20 oc.); *spastic* (16 oc.); *sinergie* (15 oc.); *relaxare* (17 oc.); *postură* (30 oc.); *ortostatism* (10 oc.) etc.

In the texts inventoried and analyzed by us in this paper we did not spot a discourse embodying only ultra-specialized terms (concept-terms) of a certain medical field, on the contrary we noticed the circulation of terms in several specialized fields, even their migration towards the common lexicon. For example, one can notice in the following fragment the contextual use of medical terms with various degrees of specialization:

> În cadrul *sindromului unilateral al teritoriului superficial* întâlnim frecvent o *hemianopsie homonimă* contralaterală cu conservarea *vederii maculare*. Uneori apar doar *hemianopsii în cadran* (superior) sau *scotoame hemianopsice*. Bolnavul mai poate prezenta şi diferite forme de tulburări de percepţie (halucinaţii vizuale, *metamorfopsii*, *poliopie*, persistenţa anormală a imaginilor după îndepărtarea stimulului).
>
> (Sîrbu, 2008: 29)

We have often met also contexts with a high degree of closed code, untranslatable for non-specialists in the analysed field, with a rigid language where concept-terms are predominant:

> Tulburările de sensibilitate obiectivă constau in *hemihipoestezie* contralaterală leziunii cu afectarea, în special, a sensibilităţii proprioceptive. Afectarea sensibilităţii profunde determină *astereognozie*. Tulburările de schemă corporală se manifestă prin *hemiasomatognozie*, *anosognozie*, *anosodiaforie.*
>
> (*Ibidem*: 30)

During the analysis there was a higher number of lexeme-terms, intra-and extra-field, with a lower degree of specialization used in the medical field of neurological recovery, but also in other medical areas, or even in the common lexicon. We can say that the exclusive existence of the concept-terms in the formation of a specialized text is almost impossible to spot, being necessary to call upon lexeme-terms too, as a liaison between multiple disciplines.

Taking into account the descriptive linguistic analysis of terminology, anyone can admit the *"dynamics of medical terms in usage,"* their permanent flow towards and from other specialized areas or common language (Cabré, 1991: 21, 31; Bidu-Vrănceanu, 2007: 25-28).

From the following example one can notice the lower degree of message codification due to abundant use of lexeme-terms, among other high-specialized terms, used in a smaller number:

> În ceea ce priveşte bilanţul motor global, mişcările sunt mult mai complexe şi se urmăreşte participarea simultană a mai multor muşchi sau grupe musculare, putând interesa fie numai unul din membrele *plegice*, fie *hemicorpul* în întregime.
>
> (Sîrbu, *op.cit.*: 38)

**1.** Medical discourse also, as all specialized languages possesses a large area of **non-idiomatic locutionary structures** that circulate inter- and extra-disciplinary and appear in a large number within the corpus submitted to analysis: *a executa o manevră*; *a se manifesta prin procese de*; *se caracterizează prin*; *se dezvoltă stări de*; *se mai întâlnesc fenomene de*; *se pun în evidenţă*; *se ia în consideraţie*; *aprecierea controlului*; *poziţia de start*; *evaluarea capacităţilor relevante*; *sub aspect fiziologic*; *se confirmă existenţa unei corelaţii*; *la nivelul regiunii…se înregistrează*; *se evidenţiază intervenţia* etc.

**2.** Within the investigated corpus, according to *soldering degree* between co-occurring terms, we were able to distinguish numerous **phraseological unit bi- or multi-member linked univocally**, where only one term is strictly specialized, with an average degree of soldering, with combinative restrictions and occurring in collocations with common lexemes. Among them we enumerate those with a higher incidence index in the analysed corpus: *teritoriu* ***infarctizat***; *arteră* ***sylviană***; *ocluzia arterei* ***carotide***; *crosa* ***aortică***; ***carotidă*** *internă proximală*; *placă* ***ateromatoasă*** *locală*; ***hemiplegie*** *contralaterală*; ***apraxie*** *constructivă*; ***apraxie*** *de îmbrăcare*; ***hemignozia*** *spaţială stângă*; ***hemipareză*** *moderată contralaterală*; ***tromboza*** *arterei* ***carotide***; *deviere* ***oculogiră***; etc.

**3.** We have also selected **bi-univocally linked PU, bi- or multi-member**, where terms are strictly specialized *concept-terms*, and all the components of the phraseologism present combinative restrictions and a high soldering degree. Among them we mention PU with a higher degree of incidence within the analysed corpus: ***hemianopsie homonimă***; ***anevrism aortic***; ***afazie senzorială transcorticală***; ***apraxie ideomotorie***; ***cecitate monooculară***; ***infarct de arteră cerebrală***; ***sindrom ischemic de trunchi cerebral***; ***stenoză carotidiană***; ***tromboză de arteră cerebrală***; ***pareză de trigemen motor***; ***hemisindrom cerebelos***; ***agnozii vizuospaţiale***; ***tromboză vertebrală distală***; ***scotoame hemianopsice*** etc.

**4.** When analysing the corpus there were registered also some **stereotypical constructions or "cliché" type phraseologisms** containing words taken from the common language but frequently met in specialized text, having specific meanings, such as: ***debut*** *brutal de nevralgie*; ***instalarea*** *unei tetraplegii*; *sunt* ***incriminate*** *reacţii de decompensare afectivă*; ***crize*** *convulsive*; ***se descriu*** *ramolismente la distanţă*; ***se sugerează*** *iminenţa unei tromboze*; *pronaţia membrului superior* ***neinteresat***; ***codificarea*** *bilanţului sfincterian*; ***deficit*** *de aport sanguin*; ***debit*** *cerebral*; ***reeducare*** *neuromotorie*; ***blocaj*** *verbal*; *tulburări de* ***discriminare*** *tactilă* etc.

As one can notice within the PU exempted from the analysed corpus, lexemes such as *debut*, *teritoriu*, *instalare*, *incriminare*, *criză*, *abolire*, *discriminare*, *debit*, *deficit*, *blocaj* belong to common language or to other specialized languages, being used in medical context with a precise specialized meaning, for example:

> Sindromul Avellis, se caracterizează prin *abolirea* unilaterală a reflexului faringian şi velopalatin, voce bitonală, disfagie.
>
> (*Ibidem*: 32)

Equally, verbs such as *a se incrimina*, *a se reeduca*, *a se sugera*, *a se descrie* embody a totally different and somehow marginalized semantic feature in medical discourse:

> *Sunt incriminate*, de asemenea, atât reacţiile de decompensare afectivă, specifice handicapaţilor fizic, cât şi insuficienta pregătire psihologică a acestora.
>
> (*Ibidem*: 41)

**5. Elliptic phraseological constructions** are also present in the analysed corpus of texts, in smaller number, but having a significant role in strictly rendering the neurological recovery formulae with maximum precision: *testul index-nas*; *testul călcâi-genunchi*; *sindromul umăr-mână*; *bolnav în decubit dorsal*; *bolnav în ortostatism*; *în decubit lateral*; *ridicare în ortostatism*; *genunchi în hiperextensie*; *flexia şoldului din şezând*; *flexia şoldului din ortostatism*; *rotaţii ritmice stânga-dreapta* ş.a.

On can notice the lack of some prepositions *from* (*de la*), *to* (*până la*), and the noun *posture* (decubitus ~, hyperextension ~), as shown in the following example:

> Schimbări ale poziţiei capului (flexie-extensie) facilitează mişcările tonice, de redresare a membrelor (flexia capului antrenează semiflexia plantei plegice, bolnavul fiind *în decubit lateral*.
>
> (*Ibidem*: 79)

**6.** We have also selected a few **marginalized phraseological structures** having an interesting semantic structure, formed based on **metaphor**, following the resemblance between the specialized terms described and their referents from the non specialized reality: *aspect de mână talamică*; *hemiplegie tranzitorie „în basculă”*; *senzaţia de „lamă de briceag”*; *senzaţia de „roată dinţată”*; *etapa de mână „pilon”*; *mână „în gât de lebădă”*; *zona „golului” de forţă*; *refacerea sensibilităţii fusului neuromuscular*; *zona de „penumbră”*; *embolii de punte*; *pareza vălului* etc.

> Rezistenţa la întindere în spasticitate dă *senzaţia de „lamă de briceag”*, fiind prezentă doar la începutul mişcării, apoi dispărând brusc, în timp ce în rigiditate *senzaţia* este *de „roată dinţată”*, rezistenţa manifestându-se pe toată amplitudinea de mişcare.
>
> (*Ibidem*: 38)

Therefore, the highest incidence index in the analysed text belongs to *non-idiomatic locutionary structures* (1157 oc., i.i. 54%), followed decreasingly by *univocally*

*linked PU* (612 oc., i.i. 28%), *bi-univocally linked PU* (248 oc., i.i. 12%), *"cliché" stereotypical PU* (93 oc., i.i. 4%), *elliptic constructions* (29 oc., i.i. 1%) and *metaphor constructions* (18 oc., i.i. 1%). One can say that different types of specialized phraseological units detain in the corpus submitted to the analysis a weight of 46% from the total occurrences, while non-specialized combinations – free collocations – represent more than half of the total co-occurrences. This analysis validates the assumption we have proposed at the beginning of the paper, saying that when it comes to specialized texts (implicitly the medical ones) it is not the strictly specialized terms that prevail, but the lexeme-terms common to other fields too, or taken from the usual language that play a binding role to achieve as precisely as possible communication and adequate understanding of scientific message.

## 7. Conclusions

It can be said that medical texts are usually established by including medical terms of various types – strictly specialized or terms with an inter- and extra disciplinary area of operation – in idiomatic and non-idiomatic lexical combinations within certain contexts where absolute weight belongs to common use lexemes that acquire special meanings in the specialized communication act (text/ discourse).

Within the various types of phraseological units taken into consideration from the perspective of lexical-semantic welding between the components, the most frequent are non-idiomatic locutionary structures, or collocations with a free character, where constituent terms combine freely, without restrictions, with other lexemes from the use of other specializations too, or from the common use, then, in a decreasing order of their incidence in the corpus submitted to the analysis, univocally or bi-univocally linked phraseologisms, idiomatic phraseological constructions, composed of lexemes-terms (resulted following a metaphor based semantic transfer, in the semantic substance of some terms taken from the common language), phraseological clichés and elliptic lexical collocations.

In our paper we have highlighted both the variety of phraseological units, described from the semantic structural perspective, and the degree of occurrence (percentage) of these types of phraseological constructions in specialized discourse.

## NOTE

[1] There were selected for this analysis a few chapters (chap. 3, 4, 5, 6, 7) from the work of Elena Sîrbu, *Contribuţii la studiul neurorecuperării în accidentul vascular cerebral ischemic*, Timişoara: Eurobit, 2008.

## BIBLIOGRAPHY

Bidu-Vrănceanu, A. (2007). *Lexicul specializat în mişcare. De la dicţionare la texte*. Bucureşti: Editura Universităţii din Bucureşti.

Cabré, M.T. (1991). "Terminologie ou terminologies? Spécialité linguistique ou domaine interdisciplinaire." *Meta*, XXXVI/1.

Gross. G. (1996). *Les expressions figées en français*. Paris: Ophrys.

Hristea, T. (1984). *Sinteze de limba română,* ediţia a III-a. Bucureşti: Albatros.

Rey, A. (1984). "Les implications théoriques d'un dictionnaire phraséologique." In: *La Locution*, *Actes du colloque international Université McGill*. Montréal: Ceres, 119.

Sîrbu, E. (2008). *Contribuţii la studiul neurorecuperării în accidentul vascular cerebral ischemic*. Timişoara: Eurobit.

Toma, A. (2006). "De la analiza terminologică lexicală la analiza terminologică discursivă. Un exemplu *funcţie*." In: *Actele Conferinţei Catedrei de limba română*, coord. G. Pană Dindelegan. Bucureşti: Editura Universităţii din Bucureşti, 329-335.

# A Possible Scenario: Marginalizing Traditional Teaching Methods in favour of Online English Learning

**Andreea Mihaela STOIAN**
***University of Craiova (Romania)***
***Department of Applied Modern Languages***
<andreea_nedelcut@yahoo.com>

**ABSTRACT**

In a constantly evolving world, learning a foreign language in a traditional classroom with a teacher as a mentor and 20 or 30 students as colleagues tends to become an alternative rather than a mandatory process. This type of teaching and learning will be or in some cases is an alternative to other ways of accessing information. The modern teaching market has enriched its offer with the help of worldwide internet which means access to online books, videos, CD's, movies, photos or even to a high-performance translator. In this situation, some questions arise: Will the virtual teacher replace the traditional one? Will students prefer to learn a foreign language with all its grammatical structures rather than use the online translator for when in need? and finally: Can traditional teaching cope with and at the same time survive the imminent changes? The answers should comprise a sense of unity between different ways of teaching and learning rather than one of marginalization or omission. The sense of marginalization is given, in some cases, by the lack of information or access to the latest English grammar books or to a proper environment that provides all the technology needed in a modern classroom: computer/s, video projector or CD player. Nevertheless, in nowadays, teachers know that the process of teaching English means not only access to a book and a blackboard but also to other methods that are related to the online part. These methods have reached the classroom through added activities like: listening scripts, watching different documentaries or interviews, writing tasks sent by e-mail or online distance education courses. In each of these activities, the presence of the teacher can vary meaning that he: *"does not hold an automatic monopoly on best practice education."* (Uschi, 2003: 8)

**KEYWORDS:** *traditional teaching, marginalization, online learning, virtual teacher, sense of unity*

The theme of my article came to me after reading another article entitled "Mobile Madness" (Appleby *et al.*, 2006: 95). Even though there is no apparent resemblance between the two titles, some passages from the article mentioned above caught my attention.

Statements like: "*I stopped going to classes at college because I couldn't answer my phone."* (*Ibidem*: 95) or *"…the thumbs of young children are getting bigger and*

*stronger because they spend so much time texting and playing computer games."* (*Ibidem*: 95) or the fact that *"33% of children between the ages ten and fourteen now have their own mobile."* (*Ibidem*)

This last statistic made me realize that the access to the Internet may be equal in figures or, most likely; it exceeds the number of children that have a mobile phone. This obsession or madness – as the article calls it – for little gadgets and everything related to a virtual world can, in time, change the teenagers' desires and maybe their way of perceiving the world.

Going further, we can expect that some of them may even prefer online teaching and learning methods rather than attending school on a daily basis. Given the circumstances, the new millennium is facing not only a rapid chance in technology but also a gradual replacement of the traditional teaching methods. Even if, it could be too early, we are witnesses to a sort of marginalization of well-known teaching methods in favour of online training in a virtual classroom with online assistance.

Ads like: Free Online English Courses, Subscribe to the most advanced Online English School or Online Basic English Lexis in 30 words; can be found instantly on the Internet if you want to start learning English or any other foreign language on your own.

In case you do not want to learn it and you just need the translation of a certain word or phrase you should search for Google translate or simply click on one of the thousands of online dictionaries. Moreover, depending on what you are looking for you have free online access to everything that defines the English language or any other subject. Practically you can go from reading to downloading essays, articles, poems, quotes, stories, novels or grammar books, all these in a few seconds from the comfort of your home without having to attend the English class or enter a library.

Besides all these options, an English teacher can choose to become a virtual one simply by signing up on one of the sites that offer online English courses. Such a virtual job lets you choose the number of hours that you are willing to teach, offers free teaching materials and promises big earnings. Of course, most of the people who subscribe for such jobs may have never been trained or certified to teach, they could be simply native speakers. Such a lack of qualification affects the teaching and learning process leading to grammar mistakes or structure confusions.

Even though the entire process of learning English online is the subject of many pros and cons debates, there still remain a number of worries for the actual professor who wonders if his knowledge can keep pace to the latest technology that his/her students access.

The need, for any English teacher to access the Internet and to be in touch with everything that is involved in the World Wide Web, comes from the fact that these two means of communication provide infinite information. The online world has also been one of the sources that led to a huge evolution in the English language, generating *"an expansive new English vocabulary with its own website dictionary; hardly a day goes by without some new word or phrase appearing in the media."* (Russell, 2001: 235)

All these neologisms that come flooding into English *"at a rate unprecedented since Renaissance"* (Appleby *et al.*, *op.cit.*: 96) may marginalize some existing written texts from different English course books, that can be considered either to simplistic and irrelevant or out-of-date. Besides, some students may even find it more comfortable and easier to access an online dictionary rather than consulting a paper-based one.

A complex debate regarding the existence of so-called English: *jargon of the Internet* can be found in an article from *The Daily Mail*. The author mentions the importance of prestigious English online dictionaries for every area of activity. He also reminds the reader that he can be one of the 500,000 people from 184 countries who can receive *A Word a Day e-mails* that give his *"vocabulary a vigorous workout"* (Purgavie, 2000)

These custom-made mails along with all the other methods of teaching and learning English online prove that the online domain is an endless alternative that may turn out to be more attractive than the traditional pedagogical methods. Nevertheless, the online teaching and learning system is not perfect because it has a number of inconsistencies, some of them mentioned in the following subchapter.

## 1. Is the Process of Teaching English Online Flawless?

After accessing quite a few websites that are specialized in teaching English, I detected several inconveniences for the virtual learner. As a first observation, most of these sites emphasize on multiple choice or gap filling exercises without paying attention to the assessment and development of speaking skills. Moreover, the practice part is not only limited, it also lacks a clear arrangement according to the difficulty and proficiency degrees. This lack of differentiation can affect the expectations that the end-user has regarding the exercise, text or course.

The grammar part is sometimes omitted or it can be found in an obscure *Language or Info Box* at the end of the page. The given information is either incomplete or it lacks accuracy. In fact, most of the sites that enable online English learning *"…are designed to display a pre-selected grammar structure and are almost always simplified."* (Thornbury, 2005: 43)

So, in this case, what is there to do with the more complex structures of English? How can an online learner have access to them?

Another inconvenient for online English learners is the fact that they are not assisted; therefore they do not receive a personalized feedback. They can not engage in oral conversations and if there are such websites that offer everything from a virtual teacher to a virtual classroom, they are not free of charge. Something else that I have noticed is that the online world shelters an impressive and vast collection of information that is, unfortunately sometimes, very inefficient. You may wonder why, well, the answer lies in the way the online reader receives the desired information. He tends to open the first website without knowing if what he reads or learns is accurate or not.

Nevertheless, it is true that there are some English sites that provide useful information for the learner as well as for the teacher. On these sites, an English teacher can access, use, compare or simply inspire himself from several teaching materials that include texts, exercises, crosswords and tests. There are also special pages with online chat where teachers can exchange their own knowledge or ideas regarding certain themes or problems that they face in the classroom.

In most cases those who have tried the online learning system confess that learning on your own, at home, in front of the computer can be boring and tiring for the eyes, therefore you may indulge yourself with far too many brakes. All these frequent interruptions can affect your attention and can damage the learning process.

The e-learning process may be also affected by the lack of authority given by a teacher or competition from your colleagues. Moreover there is a much more powerful intrinsic instinct that is generated *"...by listening to someone who is known to the learners, and physically present"* (*Ibidem*: 57) rather than listening to a complete stranger.

Therefore, on one hand, this need for live, face-to-face interaction, even when we are speaking about an online learning process, makes promises like: *Learn English in an instant or Improve your English with a blink of an eye,* unsubstantial and misleading. On the other hand, some learners may find learning English online a funny and easy method. Some of them even stop visiting the libraries, preferring the online search because the Internet is the source of a vast reading material.

Nevertheless, those who prefer online learning are independent learners who have to be able to structure and evaluate their knowledge. They should also be able to provide feedback for their mistakes or, at least, try to detect the things that went wrong during their learning process.

If the online sites offer English grammar information, reading comprehension exercises, tests or any other kind of material, there still remains the speaking part. How can online learning, teach speaking? This proves to be quite challenging especially when it comes to dealing with learning pronunciation in a foreign language. Even though some of the sites – especially the authorized ones or the ones that represent an important institution like *The British Council* – provide recordings and other listening materials, most of them do not offer the learner the possibility to listen to the recording while at the same time read the text. This type of exercise helps the learner *"...reinforce sound-spelling connections"* (Powell, 1997: 156). In these situations when the online teaching methods omit the speaking part we can say that learning pronunciation in a traditional classroom is a much more effective method because it provides face-to-face interaction.

Even if the online teaching, training and learning process has several inconveniences we have to admit the importance of the Internet when it comes to helping students develop specific language skills. In fact all the new forms of interaction and communication that derive from the use of electronic devices should be comprised in a modern classroom. Accessing the Internet proves to be a useful tool for the students as well as for the teachers. Perhaps, this rapid emerge of new technology does not necessarily marginalize the traditional teaching methods, it only transforms

them. In the future, teaching English or any other subject could take other forms that may include some changes in the teacher's attributions. He/or she could become an authorized/certified and trained guide for specialized online sites offering online assistance in virtual classrooms.

## 2. Integrating Online English in a Real Classroom

Blending traditional teaching methods with virtual online language materials can be a difficult task. Either way, this integration needs to occur, especially during English courses because we need to keep in mind that *"...English has become the Lingua Franca of the globalised world…. Students will, therefore, need to use English to interact in varied communicative situations."* (Gonzales-Pueyo *et al*., 2009: 17)

Teaching English using the task-based approach, which prioritizes the performance of a task and only afterwards focuses attention on the linguistic components, is: *"based on the belief that out of fluency comes accuracy, and learning is prompted and refined by the need to communicate"* (Willis, 1990: 128).

It is, in fact, a reality that many English language learners prefer to develop their conversational competence instead of focusing on more traditional, grammatically focused courses.

These new demands represent a difficult challenge for teachers especially if they have to plan and create spontaneous and unstructured conversations which have to be similar to the ones that occur in a casual way. The Internet can be a dynamic and useful pedagogical tool for the listening section as well as for online oral or written conversations. It is quite helpful as it develops outside-class speaking and writing. Teachers can encourage several independent – online activities like: recorded monologues, computer interaction, audio and video conferencing or simple Google/Yahoo searches on various websites.

### *a. Recorded monologues*

Teachers can ask their students to record themselves speaking about their daily activities or simply trying to express their opinions on certain themes. All these recordings should be submitted to the teacher who has to offer a detailed feedback focused both on pronunciation as well as grammatical mistakes. This kind of home – online activity suits all learners, but depending on their individual knowledge and classroom behaviour, it can be addressed only to shy beginners or intermediates.

### *b. Computer interaction*

Online interaction with the help of thematically virtual chat-rooms, popular social networking sites or personal mail/messenger addresses is a funny and also productive way of practicing the written section. It also requires a certain degree of language

autonomy because computer-mediated communication includes discussions or debates with people that have distinct language backgrounds. This kind of communication also enriches the vocabulary and it *"...can provide experience interacting in ways that more naturally reflect real-life communication."* (Hughes, 2002: 108)

### *c. Audio and video conferencing*

These virtual meetings require special software and certain electronic devices like a web-camera and a microphone. This new way of communication is meant to bring together people from different parts of the world in order to work together, collaborate or simply discuss. It is also a fast way of transmitting information and sharing experiences.

Moreover, such virtual meetings also known as computer – assisted language learning are transformed into virtual classrooms for learners who do not have access to any kind of education form or institution. These technologies can also be used by teachers because they represent a challenging and productive way of practicing speaking outside class.

### *d. Google/Yahoo searches on various websites*

Due to the fact that on the Internet there are a myriad of sites that have English as the main language or that offer English language materials, the teacher should make up a *worthwhile seeing sites list* that should comprise only the authorized, grammatically accurate websites. Accessing such virtual pages refreshes information and gives the student the possibility to deal with English on his own. He can discover and learn new grammar structures, improve his reading, in other words, he could benefit of unlimited extra learning hours.

All these virtual pedagogical activities that I have presented can be followed by others depending, of course, on the imagination and availability of the teacher and his/her students. No matter how we decide to combine online with traditional teaching methods, these two should not try to marginalize one each other. Both teaching methods are useful in developing language skills, therefore finding a way to alternate them could be very effective in completing and improving the learning process. Learners of foreign languages, in this case English, should be given the possibility to test both face-to-face interactions in a real classroom as well as virtual communication with the help of the Internet.

## Conclusions

No matter the pedagogical methods used during an English course, they should be adapted in order to attract the student's attention and interest. Admitting the fact that we live in a technological era and the access to the Internet can not be stopped, is the first step in trying to understand the process of online education. It is quite obvious

that the English learning process has to be continued outside the traditional classroom with different activities that may even include the new e-learning system. Accessing the internet not only for personal needs or for leisure but also for educational purposes is an effective method for those who want to enrich their English knowledge.

## REFERENCES

Appleby, R., J. Bradley, B. Brennan, & J. Hudson (2006). *Business One: One - Intermediate* + . Oxford: Oxford University Press.

*Gonzalez-Pueyo*, I., C. *Foz Gil,* M. *Jaime Siso, &* M. *Jose Luzon Marco* (eds.) (2009). *Teaching Academic and Professional English Online*. Bern: Peter Lang.

Hughes, R. (2002). *Teaching and Researching Speaking*. London: Pearson Education Limited.

Powell, M. (1997): "*Sound Scripting." I*n: M. Lewis, *Implementing the Lexical Approach,* LTP.

Purgavie, D. (2000). "The World-Wise Web." *The Daily Mail*, 16 April 2000.

Russell, S. (2001). *Grammar, Structure and Style, A Practical Guide to Advanced Level English Language*. Oxford: Oxford University Press.

Thornbury, S. (2005). *How to Teach* Speaking. Essex: Pearson Education Limited

Uschi, F. (2003). *Language Learning Online. Towards Best Practice*. printed in The Netherlands by Krips, Meppel, The Netherlands.

Willis, D. (1990). *The Lexical Syllabus*. London: Collins ELT.

# Gender Discrimination versus Citizenship. The Androgynous between Myth and Reality

**Emilia TOMESCU**
***Lucian Blaga University of Sibiu (Romania)***
***Faculty of Humanities***
***Department of International Relations, Political Science and Security Studies***
<emiliatmsc@yahoo.com>

**ABSTRACT**

Our approach implies the concept of citizenship from a transdisciplinary perspective which aims at unifying the contraries at a superior level; it aims at a new understanding of the present world. This new perspective is based on an extremely complex approach as well as on a holistic approach.
Transdisciplinarity transgresses duality which opposes binary couples, in our case male and female. The level of perception, which is in mutual relation with the level of reality analyzed, permits a vision which is more and more complex, capable of unifying reality. The concept of citizenship, in our case, transcends the apparently different concepts of male and female which in fact translate, at an inferior level, the concept of human being. The social and political solution – the concept of citizenship itself – comes to surpass the many real or invented differences, the so called tradition of gender discrimination, which has imposed male domination as well as its cruel consequence – female marginalization.

**KEYWORDS:** *citizenship, androgynous, discrimination, transdisciplinarity, coincidentia oppositorum*

We all know or should know the ancient symbol of the androgynous. Our approach, trying to cross time and space, includes this ancient symbol and confronts it with the modern concept of citizenship from a moral point of view. How can an apple be one harmonious fruit, when its halves are not even? How can a human being be respected, when He has more rights than She has? Isn't it the same divine human being?

The story of gender difference, which has caused discrimination, goes back in time – long, long ago – in mythology. It all started when the Androgynous (that being with inner and outer balance) was split in two parts – incomplete but complementary. Cezar Baltag considers that "*the Adamic Androgynous represents the original identity of different singularities, the equilibrium between attraction and rejection"*.[1] Mircea Eliade explains androgyny as being caused by "*the absence of hierogamy in archaic religions, in which the supreme gods are at the same time the Sky and the Earth. So the androgyny is an archaic and universal way to express totality, coincidentia oppositorum"* (1991: 262)

The Greek etymology of the word reveals the fact that the androgynous is a fabulous being, possessing both genders, having the aspect of a double being. This myth is quite frequent in very old mythologies, so the mythological approach of the topic of Androgyny is fascinating – calling for innocence, virtue, the golden age which should be regained together with the primary unity. Old mythologies invite us to return to the fundamental unity, surpassing the illusion of the concrete ,dual, reality. They speak about the Cosmic Egg as the symbol of the perfect unity, the Beginning and the End; they speak about the Alpha and the Omega moments of the world and of the manifested being, meeting the plenitude of the fundamental unity. (Chevalier & Gheerbrant, 1994, I: 97)

In the Japanese mythology, Izanagi and Izanami represent the two principles of male and female, the yang and yin that were initially mixed in the Egg of the Chaos.The Egyptian mythology presents the god Ptah as being androgynous. The Mesopotamian deity Tiamat is also androgynous. In India, in the Rig Veda, the Sacred Cow is also a strong and fertile Bull. The Chinese Tao says that One gives birth to Two. Yin and Yang are the two halves which are present in all of us. We all possess, as Carl Gustav Jung says, Anima and Animus. In the Hebrew Rabinic tradition, Adam is originally androgynous and only after a while is divided in the two parts: Adam and Eve. So Adam and Eve, our forefathers were in fact a double being too – one complex unity – until Yahweh "*cut them with an ax",* as it is written in Bereshit rabaa, 1,1 (Kernbach, 1995: 32)

In the Bible, precisely in Genesis, the human being was made man and woman at the same time, according to the archetype of God: "*And God created Man in His image, in the image of God created He him; male and female created He them."* (*Genesis*, I, 27)

The old Greeks also mention elements of androgyny in Adonis, Dionysos, Cibele. Zurvan, the Iranian god of endless time, the Egyptian Re, the American Ometeotl, the African Olorum of the Yoruba people are viewed as containing androgynous characteristics. Actually primary gods contain a double being with the attributes of the two genders, still united, but about to separate. All old gods have this characteristic. As all these first gods are androgynous, this fact suggests that the Divine Person Itself is androgynous. The androgynous itself appears as the symbol reflecting the Cosmic Egg in an anthropomorphical way, "*the Cosmic Egg that we find at the dawn of any Cosmogony as well as at the end of any Eschatology."* (Chevalier & Gheerbrant , *op.cit.*: 97)

The Greek myth of the Androgynous presents the punishment of the double being by Zeus as it tried to emancipate itself and dominate the gods. The punishment consisted in the cutting of the complete being in two parts so that it couldn't be so proud and so strong. Plato used this myth to present his Theory of Love (*Banchetul*, 189d-192a). His idea was that, from the moment they were cut into halves, the two parts have been searching for each other to get Eros-Love, to fulfil each other in Love. The Androgynous was round and had four arms and four legs. The being also had two identical faces; on a round neck there was a head with the two faces, opposed to

one another, four ears and so on. When in a hurry, they used to jump... The androgynous was considered to be the child of the Moon. These beings had round forms and circular movements. Very powerful and full of energy they were also immensely proud. As a consequence, they tried to reach the Skies. So Zeus and the other gods had to decide what to do. Finally, Zeus made up his mind and said: "*I think I found the way to force the human beings to stop being reckless. I will make them weaker. Look, I will cut each of them in two halves and they will be powerless at once; they will also be more numerous, too. And they will walk upright, on two legs. And if they still continue to be too daring and not stop, I will cut them again in two – he said – to walk on one leg, jumping like lames"* as Plato says in his Banquet. Zeus asked Apollo to help him and heal the wounds after the cutting... As the initial being was now cut in two – each half wished to be one with the other... Each of us is just half of a real human being, apart from the wholeness... and each half is looking for the lacking half-continuously. All men and women, all mankind would be happy only if each could fulfil his/her love and if each person could meet her/his lover reinstalling the old nature. And such a reconstitution brings perfection. (Platon, 2003: 108-111)

In conclusion, we could say as Romulus Vulcănescu, that the self-contained spherical human being (preserving the symbol of the primordial egg) was complete. Cut in two, the androgynous' halves become genders, got lost in the world and started to look for each other in order to regain the unity of the whole, equal with happiness. (1987: 615)

Fulfilment, equilibrium, unity, nostalgia of the soul in search of immortality- all are contained in this extremely complex symbol of androgyny which supports the idea of a being as a whole, fulfilled through complementarity, beyond duality which implies the separation of the genders. The myth of the androgynous contains the symbol of the difference of genders and implicitly the destiny of the quest for the other half, the search of the halves (the quest for love) suggesting the primacy of Love above all the other human preoccupations and foreseeing in part the theoretical essence of psycho-analysis. This myth also reflects the old idea of the connection, the twinning of the Sky with the Earth. (Kernbach, *op.cit.*: 32)

At this moment it is evident that the idea of androgyny preserves in itself the archaic memory of the Relationship between the Self and the Other, reminding us that each human being is integrated in the Sacred Architecture of the Universe and of Life itself. The Androgyny as a symbol of the Wholeness is thus present both at the Beginning and at the End of time and world.

According to the Christian vision of the world, the human being will get back the plenitude which annihilates the gender difference. The Christian marriage is the mystery of the sacred marriage in which the two partners have the chance to become One. Jesus Christ Himself comes to restore the plenitude lost by Adam. Through Jesus Christ, the Archetype," *the human being is invited to evolve towards God, to regain the androgyny lost by Adam*," says Saint Gregory of Nyssa (*apud* Chevalier & Gheerbrant, *op.cit.*: 98-89).

The German writer, Franz von Baader considers too that "*the goal of marriage as a holy mystery is the restauration of the celestial or angelical image of the human being, as it should be".*(*apud* Eliade, 1995: 94)

Mircea Eliade underlines that "*the Androgynous is the exemplary image of the perfect human being",* (*Ibidem*: 91) while, for the German Romantics, "*the Androgynous would be the type of the perfect person of the future."* (*Ibidem*: 93)

In the New Testament, androgyny is considered "*among the characteristics of spiritual perfection... to become man and woman, too, or to be neither man, nor woman expresses metanoia – the conversion, change of values. To do this and be at the same time woman and man is as paradoxical as to become again a child, to be born again and pass through the narrow gate."* (*Ibidem*: 100) Saint Paul says that, from the Christian perspective "*there is no Jew nor Greek; there is no bondman nor freeman; there is no male and female; for ye are all one in Christ Jesus: but if ye [are] of Christ, then ye are Abraham's seed, heirs according to promise."*(*Galatians*, 3,28) Addressing the Romans, Saint Paul also says "*For, as in one body we have many members, but all the members have not the same office; thus we, [being] many, are one body in Christ, and each one member of the other".* (*Romans*, 12, 4-5) In Saint John's Gospel we find: *"Holy Father, keep them in Thy name which Thou hast given Me, that they may be one as We… Sanctify them by the Truth... that they may be all one, as Thou Father, [art] in Me, and I in Thee, that they also may be one in Us... that they may be one as We are one; I in them and Thou in Me, that they may be perfected into One."*(11; 17; 21-23)

*"In ancient times, this symbol reflected an ideal that people tried to acquire spiritually with the help of rituals (and get) all the power of the two genders."* (Eliade, 1995: 93) And this happened because of the "*deep lack of satisfaction of the human being toward the present situation, that is toward human condition. The human being feels torn apart and divided…It's like an old memory of a better condition, a condition of plenitude... The change was due to a fall from a superior condition, an ontological change in the structure of the world... It's the nostalgia of a lost paradise in which the contraries coexist and where the plurality configures a mysterious unity.*" (*Ibidem*: 115)

This symbol might suggest *"the emergence of a new type of humankind in which the fusion of genders could produce a new conscience, apolar."* (*Ibidem*: 93) The aim of human life is to be part of the Unity through coincidentia oppositorum. As we have more levels in our being (body, mind, soul) and inherit both sides (male and female, anima and animus, according to C.G. Jung), we have the chance to understand each other and preserve the memory of our fundamental unity. Marriage expresses the idea of androgyny as it is an archaic and universal way to translate wholeness. It means that the two halves are reunited through Love which is the most important of all human programmes. Role playing in our world is accompanied by marks of the two genders, as from the cultural perspective, genders should be completely differentiated. That is why, in some geographical and cultural areas – there are still practised rites which are intended to mark the gender, such as circumcision for both men and women. Other gender marks can refer to body characteristics (the hair style, elaborated decoration, different colours, specialized costumes and specialized activities). Let us remember the fact that there are many complex and interesting rituals and rites of passage which deal with such gender differences. The traditional

marriage preserves the differences between the two partners thus marking the different social role played by each of them. On the other hand, the modern marriage blurs such differences.

Nowadays, our complex society is getting used to have unisex clothes, unisex cosmetic, unisex toilets and many, many jobs for both men and women, even if, due to prejudices, there are still big differences in the payment.

Traditionally, the gender role is evidently marked and played by everybody while modern times seem to return, unconsciously, to the origins. Marriage itself implies unity at more levels, such as biological, economic, theological, cultural, philosophical, legal and so on as the spiritual purpose of this alliance is that the two parts (husband and wife) become one – a model for their children.

Genders should be equal in a natural way and this equality should be accomplished wisely. Respect and education should be the guides of our behaviour. Yes, the world is being dominated by men and their values. How can we get the balance capable to make the two halves feel harmonious? How can we get a Whole as long as the two halves are not equal and lack the awareness of this very fact and of their own complementarity? What unity can we get as long as some of us, maybe too many, think that one half is superior or inferior to the other? Education could solve this and get more respect as well as the open-mind necessary for the citizen of the future. This being should be first a human being, a person and then a man or a woman.

Gender discrimination has been manifested in multiple ways. Less chances to get education or even no chance at all. No right to express opinion publicly. No right to decide for themselves (women), no political rights, differences in payment (even in developed countries), differences in job opportunities. Social and political rights are real just in some countries. Improvements have been made but there is much still to be done. One encouraging example is the one referring to the parent who decides to take care of the baby while the other goes to work. Maternal or paternal care- the child needs a parent at home permanently. Many such changes for the better can become reality only with the help of Education, education centred on moral values. Education and an essential improvement in mentality can help us get rid of the too many prejudices surrounding us and preventing us to evolve.

The citizen of the twenty first century is to be any person over the age of eighteen or around, who has rights and obligations according to the law of his/her country. Theoretically there is no difference. One can be elected a mayor, a president, the head of a department and so on as long the person fulfils all the conditions required. Anyone can join the Army, theoretically and only in some countries. These apply in the 'developed' part of the world but... modern society is to spread all over the globe and the definition of citizenship is to be known by everyone: *"In political theory citizens, as opposed to subjects, are thought of as the free and equal participants in the democratic government of the body politic."* (Blackburn, 2005: 62)

## NOTE

[1] Cezar Baltag, *Mitul Androginului*. Eseuri. Galati, 1992, p. 55, *apud* Victor Kernbach, *Dicţionar de Mitologie Generală*, Bucureşti: Albatros, 1995.

## BIBLIOGRAPHY

*** (2002). *The Holy Bible*. GBV-Dillenburgh, Germany.

Blackburn, S. (2005). *Oxford Dictionary of Philosophy*. Oxford: Oxford University Press.

Chevalier, J. & A. Gheerbrant (1994). *Dicţionar de simboluri*, vol. l. Bucureşti: Artemis.

Eliade, M. (1991). *Eseuri*. Bucureşti: Editura Ştiinţifică.

———— (1995). *Mefistofel şi Androginul*. Bucureşti: Humanitas.

Kernbach, V. (1995). *Dicţionar de mitologie generală*. Bucureşti: Albatros.

Platon (2003). *Banchetul şi alte Dialoguri*. Bucureşti: Mondero.

Vulcănescu, R. (1987). *Mitologie română*. Bucureşti: Editura Academiei.

# Marginalized Wilde: A Short Linguistic Analysis of *The Picture of Dorian Gray*

**Bledar TOSKA**
***University of Vlora "Ismail Qemali" (Albania)***
***Faculty of Humanities***
***Department of Foreign Languages***
<bledartoska@yahoo.co.uk>

**ABSTRACT**

In this paper I attempt to make a short linguistic analysis of Oscar Wilde's *The Picture of Dorian Gray* by using some of the paradigms and means of modern linguistics. Many of the linguistic elements and features used in this novel, and its linguistic structural organization in general, transmit Wilde's endeavour to centralize the marginalized self and the concept of his aesthetic theory.
This paper attempts to make a short analysis of some of the most important linguistic features used in the novel both at the micro and macro level of its organization. They include entailment and presupposition, epistemic and deontic modality, cohesion and coherence, thematic structure (organization) and its progression as well as discourse organization. The discussion will be mainly focused on pragmatic and discourse interpretations of these aspects and will be supported by numerous examples (mainly prominent quotes).

**KEYWORDS:** *marginalization, linguistic aspects,* The Picture of Dorian Gray

This short article focuses on some relevant linguistic elements which are worth being analysed in *The Picture of Dorian Gray* and which convey Oscar Wilde's endeavour to centralize his marginalized aesthetic concept of life and art. The scope of this linguistic analysis ranges from micro level (entailment, presupposition, epistemic and deontic modality) to macro level (thematic organization and its progression as well as discourse organization) aspects of the novel and which will be supported with some thought-provoking examples and excerpts.

Entailment is one of the most important truth relations in semantics, which involves the abstract proposition of a sentence. Hurford, Heasley and Smith (2007: 112) remark that *"a sentence expressing proposition X entails a sentence expressing proposition Y if the truth of Y follows necessarily from the truth of X."* Although entailment is a central notion to the logic semantics, it serves to perform locutions which in turn can have the illocutionary force in speech. Therefore, it assists interlocutors to produce and interpret speech at the same time.

Instances of entailment in the novel include examples like (1) and (2) below, which entail the produced propositions respectively. In (1) Wilde criticizes the ap-

parent intrepidity of some individuals in the Victorian society and their fearful attitude towards the reality and in (2) he articulates that individuals suffer from their passion confinement. Both entailments lead the reader to perceive that individuals at that age were not courageous enough to face new ways of life and that they constrained themselves for aesthetic appreciation.

(1) The bravest man amongst us is afraid of himself. (Wilde, 1998: 15) *entails* The bravest man amongst us is a coward.

(2) She was free in her prison of passion. (*Ibidem*: 18) *entails* She was appreciating the freedom of her passion.

Some other examples of entailment include Wilde's attitude to individual's, or better society's needs and integrity, as illustrated in examples (3) and (4) below. In (3) he states that Victorian society takes trivial things far too seriously. He is probably referring to its neglecting approach to things which really matters. Wilde's stance on this issue prevails in many parts of the novel. Example (4) seems to be even more complex, because it touches upon issues of morality, something which would marginalize Wilde in the few following years. Even in this example he shows his disapproval of what the society of the time considered acceptable virtues.

(3) We live in an age when unnecessary things are our only necessities. (*Ibidem*: 76) *entails* We live in an age when society regards inessentials as its basic requirements.

(4) Modern morality consists in accepting the standard of one's age. (*Ibidem*: 64) *entails* Modern morality includes the principles and ethics of the society in a certain age.

Art was, of course, one of the major and immensely influential questions in the Victorian age. This is inevitably reflected extensively in *The Picture of Dorian Gray*. One intriguing example extracted from the novel is illustrated in (5).

(5) It often seems to me that art conceals the artist far more completely than it ever reveals him. (*Ibidem*: 94) *entails* It often seems to me that the artist conceals rather than reveals himself through art.

In the Victorian Age art was one of the means which aimed at conveying explicitly the society's decent disposition and conduct as part of the centralized socio-cultural values. However, Wilde believed that this was a technique that camouflaged the general situation at the time. Furthermore, this entailment implicitly reveals Wilde's method of expressing himself in his art.

These and many additional sentences in Wilde's novel entail propositions on issues related to the individual's attitude and necessities, society's morality and artistic approach during the Victorian age. It appears that in an environment of centralized principles, Wilde attempted to demarginalize himself through his art and speech.

Another important truth relation both in semantics and pragmatics is presupposition. *"According to the more technical definition, a presupposition is information that is true about a proposition whether or not the proposition is questioned or denied..."* (Frawley, 1992: 41). For instance, a sentence X (called sometimes the presupposing sentence) and its denial, sentence Y, can presuppose sentence Z (called sometimes the presupposed sentence), which, basically speaking, makes an implicit assumption about something.

Presuppositions differ from entailments in that the presupposed sentence Z can be true if the presupposing sentence X is true but even if it is false. In entailment sentence Y is true only if sentence X is true, otherwise it is false. But one important aspect which is important in this short study is the fact that *"both a presupposition and an entailment are relations between antecedent and consequent sentences... "* (*Ibidem*). This means that both of them are cognitively processed in order to interpret propositions expressed in them in relation to other parts of the text but also in relation to the world and background knowledge. But let us discuss below some of the presuppositions found in Wilde's novel.

Both in examples (6) and (7) Wilde presupposes the existence of some principles which people follow and which restrict them from acting naturally. The first part of example (6) presupposes that there are certain principles, while the second part implies his dislike for these principles which people follow. The second part of (7) presupposes that he (Wilde) is a man of principle but implies that it is not his general belief that he should follow precisely unacceptable principles of the society. However, it should be noted that presuppositions in both these examples are complemented by explicitly stated utterances.

(6) I like persons better than principles, and I like persons with no principles better than anything else in the world. (Wilde, *op.cit.*: 8) *presupposes* That there exist some principles…

(7) He was always late on principle, his principle being that punctuality is the thief of time. (*Ibidem*: 36) *presupposes* …that he was a man of principle.

In example (8) it is presupposed the existence of death and vulgarity in the nineteenth century. Wilde compares the vulgarity that dominates in that century to death, for which no one is held responsible.

(8) Death and vulgarity are the only two facts in the nineteenth century that one cannot explain away. (*Ibidem*: 174) *presupposes* Death and vulgarity exist in the nineteenth century.

Similarly, in example (9) he considers vulgarity to be a type of centralized crime, and implies parallelism between it and the existence of death presupposed in example (8). So, in both examples the presupposed propositions are conceptualized as true facts.

(9) All crime is vulgar, just as all vulgarity is crime. (*Ibidem*: 175) *presupposes* Crime and vulgarity exist.

The presupposition in example (10) *Beauty exists.* comes as a "counter-argument" to presuppositions in (7) and (8). Wilde silently invites readers to be aware of the existence of beauty, which is to weaken centralized vulgarity envisaged as a sort of crime and compared to death. What is presupposed here is a very strong claim, part of Wilde's principles and worldview.

(10) To me, beauty is the wonder of wonders. (*Ibidem*: 18) *presupposes* Beauty exists.

The last example which has been chosen to analyze presupposition is about those artistic books that the Victorian society regarded as immoral. Presumably, Wilde anticipated that *The Picture of Dorian Gray* would have been considered an immoral work. This example also implies that his art was judged marginalized compared to the centralized art tendency of that age.

(11) The books that the world calls immoral are books that show the world its own shame. (*Ibidem*: 179) *presupposes* There are books that the world calls immoral…

Examples (6) to (11) illustrated the second truth relation, that of presupposition, which is considered a valuable linguistic element in interpreting speech, since it enables the connectivity between the said and the unsaid. Matters on Victorian Age principles, vulgarity, beauty and aesthetic books were part of the presupposed utterances in these examples, so skilfully conveyed by Wilde in his novel.

The second and last linguistic element analysed in this paper at the micro level is modality, *"…a rather broad term for the kind of meaning characteristically expressed by the modals…"* (Huddleston, 1984: 165), often regarded as a category of meaning and otherwise called semantic modality and which can be divided into two types: epistemic and deontic. The former expresses the speaker's subjectivity to a sentence proposition, whereas the later requests or prompts the hearer to undertake an action. However, this distinction is not going to be made, unless otherwise stated.

The use of semantic modality in *The Picture of Dorian Gray* is frequent and it appears to allow Wilde to forcefully express his stances and worldviews, but I will focus only on some interesting ones. Example (12), very much like examples (1) and (2) above, conveys Wilde's attitude to freedom, which people should follow and it highlights their potential to act as they desire and not to constrain themselves. The use of the modal *can* (in both instances) enables the reader to easily interpret the message conveyed (*can* end a sorrow as easily as he *can* invent a pleasure).

(12) It is only shallow people who require years to get rid of an emotion. A man who is master of himself *can* end a sorrow as easily as he *can* invent a pleasure. I don't want to be at the mercy of my emotions. I want to use them, to enjoy them, and to dominate them. (Wilde, *op.cit.*: 89)

The next two examples also touch upon individual qualities. In (13) *can* conveys the possibility or ability of people to have multiple personalities, which again stresses the individual's freedom to follow the restraining centralized rules of the Victorian society. Example (14) underlines the individual's well-mannered behaviour, which is partially communicated through the semantic content of epistemic modal *can*.

(13) Is insincerity such a terrible thing? I think not. It is merely a method by which we *can* multiply our personalities. (*Ibidem*: 117)

(14) One *can* always be kind to people about whom one cares nothing. (*Ibidem*: 82)

The last example which analyses semantic modality includes three modals (*can*, *cannot* and *should*) that help Wilde organize his discourse and direct the reader to the desired interpretation; that of the necessity for the aesthetic element and beauty of art and life. So, *can* expresses Wilde's dislike for suffering, which is further reinforced by *cannot* in the second sentence. The deontic modal *should* urges the reader to appreciate aestheticism.

(15) "I *can* sympathize with everything except suffering," said Lord Henry, shrugging his shoulders. "I *cannot* sympathize with that. It is too ugly, too horrible, too distressing. There is something terribly morbid in the modern sympathy with pain. One *should* sympathize with the colour, the beauty, the joy of life. The less said about life's sores, the better." (*Ibidem*: 33)

The analysis of semantic modality in *The Picture of Dorian Gray* also provided interesting linguistic aspects at the micro level organization of the novel. Both types of epistemic and deontic modals assisted the inclusion of some interesting issues on which Wilde focused in this novel. They include the individual's freedom, his well-mannerism and the appreciation for the aesthetic element and beauty in general.

Cohesion and coherence are two additional linguistic standards, which enable textual connectivity in Wilde's novel. The first fulfils sequential connections between elements in the novel and the second fulfils conceptual connections between parts of the text as well as between the text and extralinguistic information or aspects. Both of these standards operate at the local and global level simultaneously. Although there are various linguistic elements which contribute to the fulfilment of textual connectivity, I have analysed only some of the linking devices, or connectors, my preferred term, since they are regarded as the most frequent and most important elements in textual organization. Moreover, they also enable pragmatic and discourse interpretations, much relevant to the topic of this paper.

In the following example there are three connectors (*now*, *indeed* and *as*) that operate mainly at the global level of the text and which fulfil the logical relations among its parts and within the text. *Now* has been used to draw the reader's attention to anticipate the importance of the following statement, which, indeed, requires an appropriate interpretation. The statement that *indeed* introduces strengthens even more the preceding part of the text. And in this part Wilde underlines the probability of man's insincerity in expressing intellectual ideas. In the last part of the excerpt *as*

brings a premise which is to support Wilde's claim on insincerity. Therefore, these connectors enable the organization of the passage but also assist the reader to properly interpret what is being conveyed. This message obviously contradicts fundamental principles of morality in the Victorian age.

(16) *Now*, the value of an idea has nothing whatsoever to do with the sincerity of the man who expresses it. *Indeed*, the probabilities are that the more insincere the man is, the more purely intellectual will the idea be, *as* in that case it will not be coloured by his wants, his desires, or his prejudices. (*Ibidem*: 8)

Other important uses of connectors in the novel include performative verbs and adversative conjunctions or adverbials as illustrated in the example (17) below. In it Wilde, stresses again his appreciation for the beauty and his aesthetic concept. At the beginning of the passage he performs speech acts of admittance and belief by using *I admit* and *I think,* which introduce the following statement. *But on the other hand* seemingly contradicts what has been previously stated in the other utterance. However, this contrast does reinforce his outlook on ugliness and beauty.

(17) *I admit* that *I think* that it is better to be beautiful than to be good. *But on the other hand*, no one is more ready than I am to acknowledge that it is better to be good than to be ugly. (*Ibidem*: 160)

A similar contrast is articulated in excerpt (18). *But* in the first line contrasts genius to beauty and facilitates the interpretation of the passage that follows. The multiple connector *and so* extends the content of the previous statement and also introduces the consequences of over-education. As in the previous examples, connectors here cohesively and coherently connect the parts of the passage and relate them to relevant extralinguistic knowledge. In this regard, Wilde has attempted to convey his attitude towards reality.

(18) It is a sad thing to think of, *but* there is no doubt that genius lasts longer than beauty. That accounts for the fact that we all take such pains to over-educate ourselves. In the wild struggle for existence, we want to have something that endures, *and so* we fill our minds with rubbish and facts, in the silly hope of keeping our place. (*Ibidem*: 10)

Even in the analysis of connectors in *The Picture of Dorian Gray* sensitive issues regarding centralization and marginalization can be perceived. Binary contrast of the kind sincerity and insincerity, ugliness and beauty as well as genius and beauty were among the most important matters.

The last linguistic element considered in this work is thematic structure and its progression in text. Bloor & Bloor (2004: 85-86) state that thematic structure helps to realize text cohesion and the most important element which enables the overall structural organization is the Theme and Rheme component. Moreover, thematic structure and organization are very important since they realize thematic and logic progression at the macro level of texts.[1]

But let me show diagrammatically[2] the thematic structure and thematic progression with one simplified example extracted from the novel and which has been divided into clauses below to facilitate the logic progression.

(19) The world has cried out against us both, but it has always worshipped you. It always will worship you. You are the type of what the age is searching for, and what it is afraid it has found. (Wilde, *op.cit.*: 178)

Clause 1. *The world* has cried out against us both,
Clause 2. but *it* has always worshipped you.
Clause 3. *It* always will worship *you*.
Clause 4. *You* are the type of what *the age* is searching for,
Clause 5. and what *it* is afraid
Clause 6. *it* has found.

Thus, the Theme of clause 1 (*The world*) is repeated in clause 2 (*it*) and clause 3 (*It*). This is usually known as "a constant Theme pattern" Bloor & Bloor (2004: 87), because the Theme constantly repeats itself in different clauses. However, as the text progresses the Rheme of clause 3 (*you*) becomes the Theme of clause 4 (*You*) and the Rheme of clause 4 (*the age*) becomes the Theme of clause 5 (*it*), which remains constant, again *it*, in clause 6.

Clause 1. Theme A + Rheme B
↓
Clause 2. Theme A + Rheme C
↓
Clause 3. Theme A + Rheme C
↓
Clause 4. Theme C + Rheme D
↓
Clause 5. Theme D + Rheme E
↓
Clause 6. Theme D + Rheme F

Fig. 1 Diagramme of the thematic structure and thematic progression in example (19)

The diagramme shows the thematic structure of the example (19) and also helps the reader to logically follow the passage, since its thematic progression allows him to interpret it. By means of this organization, Wilde attempted to convey his creed of beauty (in this case referring to Dorian Gray) and to highlight the Victorian Age fear of it. I believe that the effects created by the thematic progression influence the readership.

In this short article I attempted to make a short semi-linguistic analysis of some common and important elements both at the micro and macro level in Oscar Wilde's *The Picture of Dorian Gray*. The examples and excerpts examined were only a few

of those interesting linguistic features to be found in the novel. Entailment, presupposition, epistemic and deontic modality, aspects of cohesion and coherence as well as thematic structure and progression assist both the writer and the reader to construct, perceive and interpret some of those matters which Wilde dissented or disputed and which I briefly discussed in this article.

In the centre of these much objected Victorian credos are individual's and society's attitudes, necessities, principles, freedom, sincerity, vulgarity and morality which strikingly contrast with Oscar Wilde's concept of aestheticism, adoration of beauty and the supreme work of art. All of them were approached in this paper from the linguistic perspective and I attempted to show that the linguistic elements analysed can, in a systematic way, contribute to the interpretation of the novel, but above all, to the *demarginalization of* Oscar Wilde in a *centralized* Victorian Age.

## NOTES

[1] Attention should also be given to the structure at the micro level, since "the thematic organization of the clauses is the most significant factor in the development of the text." (Halliday & Matthiessen, 2004: 105).

[2] The model of the diagramme is adopted by Bloor & Bloor (2004: 87).

## BIBLIOGRAPHY

Bloor, T. & M. Bloor. (2004). *The Functional Analysis of English*. London: Arnold.

Frawley, W. (1992). *Linguistic Semantics.* Hillsdale, NJ: Lawrence Erlbaum Associates.

Halliday, M.A.K. & C.M.I.M. Matthiessen. (2004). *An Introduction to Functional Grammar*. London: Arnold.

Huddleston, R. (1984). *Introduction to the Grammar of English*. Cambridge: Cambridge University Press.

Hurford, J.R., B. Heasley & M.B. Smith. (2007). *Semantics*. Cambridge: Cambridge University Press.

Wilde, O. (1998). *The Picture of Dorian Gray.* edited by I. Murray. Oxford: Oxford University Press.

# Résilience

**Lelia TROCAN**
***Université de Craiova (Roumanie)***
***Faculté des Lettres***
<dnalrl@yahoo.fr>

**ABSTRACT:** ***Resilience***

If the communist regimes seduced intellectuals and the under-privileged in the last three quarters of the 20th century, one may say it is equally true that, apart from some orthodox communists, starting with the thirties, the political world were reserved and often fiercely criticized the Eastern European regimes.
The new power elite who replaced the first revolutionary idealists genuinely and quickly forgot the old regulations (the abolishment of all forms of oppression and exploitation, equality among people, freedom of thought and expression) and its own reason for existence, namely the building of a classless society. The communist experience in such countries as Romania or the former Democratic Republic of Germany covered political and ideological disclaim, corruption, a politically-controlled state, the violation of human rights, torture and labelling citizens as either friends or enemies of the people, judging by their social heredity and political beliefs.
These realities accelerated the countries' downfall, which, in the case of Romania, was a consequence of the bloody events of 1989.
I, myself, though deported with the whole family, managed to live for five years away from home, but it took me half a century to be able to talk about my deportation, since such confessions are difficult to make. In the novels I have written on these matters and which are the topic of my presentation ('The Art of Survival,' Omniscop, Craiova, Romania, 1998; 'The Lead Years,' L'Harmattan, Paris, France, 2007; 'Resilience,' Sitech, Craiova, Romania, 2011). I tried to analyze totalitarian Romania and its Gulag, but I also attempted to reconstruct my existence and my family's life, to highlight the capacity of the traumatized ego to resurrect from its own ashes, which we call resilience, to analyze the diachronic and synchronic processes that turn suffering into redemption and their cultural consequences.

**KEYWORDS:** *resilience, reconstruction, redemption, suffering, analyze, gulag, totalitarian*

D'accord avec Mihai Creangă, qui signe la *Préface* du roman *Les Années de Plomb* (2007),

> On peut se demander – ou plutôt on doit se demander ! – comment l'humanité, dans un avenir plus ou moins lointain, considérera le XXe siècle. Un siècle ravagé par deux guerres mondiales et par de nombreux conflits armés locaux, durant lesquels la population civile a eu infiniment plus à souffrir que les combattants en uniforme. Un siècle

> stigmatisé par l'expérience brutale et sanglante des plus terribles totalitarismes : le nazisme et le communisme.
>
> Va-t-on placer le XX$^{e}$ siècle sous le sceau des sombres personnalités de Lénine, Staline ou Hitler ? Ou va-t-on se souvenir d'avantage de Boris Pasternak ou de Thomas Mann ? Si nous devons prendre comme critère la popularité, les grands criminels semblent avoir gagné la partie. Bon nombre de gens savent qui a été Hitler. Trop peu de gens savent qui a été Thomas Mann. Bon nombre de gens savent qui a été Staline. Très peu de gens savent qui a été Pasternak. Les portraits de Hitler et de Staline sont conservés et adorés par certains, et des foules défilent parfois en les brandissant. En disant cela, on donne l'impression de désespérer des futures générations. Mais ce serait les déconsidérer de penser que la popularité sera le seul critère de leur jugement.

Les rescapés veulent se faire entendre, retrouver ainsi leur humanité et leur pouvoir de penser. Le témoin doit éviter deux écueils. Certes, le silence tue les victimes une seconde fois. Mais la parole peut trahir leur mémoire. Se taire est interdit, parler est impossible. Vaincre la surdité du monde, trouver un langage approprié, témoigner de la mort pour la vie, tel est le défi que relève la résilience.

Témoigner est difficile. Il s'agit de faire comprendre à l'humanité, par les mots, des actes inhumains commis par des humains ; la faiblesse des paroles, quant au vécu abominable, est évidente, car elles traversent doutes et polémiques.

L'expérience du déporté n'est pas indicible, mais il est nécessaire de la transformer dans un espace de création. Seule l'imagination permet de parler d'une réalité qui dépasse l'imagination. Une cohabitation s'impose entre le fictionnel et le réel. Seul un récit qui serait une oeuvre d'art saurait restituer, dans son évocation ramassée et poignante, ce qui fut une existence en enfer.

Il est essentiel de s'arrêter sur le rôle du destinataire car il valide le statut du récit. Le vrai problème c'est d'écouter. La présence de l'autre, qui écoute, permet la réappropriation du monde. L'écriture est la seconde étape du témoignage. Il s'agit de communiquer le factuel par le fictionnel.

Reste la question de la mise en forme. Nous nous sommes demandé quel langage choisir alors que la déportation avait marqué une rupture entre le langage et le réel. Il a fallu intégrer l'extermination des déportés dans un processus historique et lui rendre un sens.

Appréhender la réalité du mal suppose le dépassement du référentiel, l'accès aux substrats de l'imaginaire et du symbolique. Transformer l'histoire en mythe, traduire des événements réels de façon allégorique, tout cela révèle mieux le réel innommable.

La problématique de l'appréhension du réel par le discours concerne tous les textes, qu'ils soient historiques ou littéraires. En tant qu'auteur, j'ai essayé de filtrer, de reconstruire le réel, subjectivement, à partir de ma vision. Romanciers comme historiens médiatisent le réel par le langage. Roman et histoire sont deux reflets du réel. L'œuvre des romanciers historiens renforce la connivence entre la littérature et l'histoire.

Il n'est pas question ici de dresser un panorama de la littérature concernant la déportation, mais de baliser le domaine où elle s'inscrit, de légitimer ses récits d'un

moment singulier de l'Histoire où l'humanité a été mise en question, de la situer face aux écrits historiques. L'essentiel, en définitive, est d'attirer l'attention du public et de l'amener à réfléchir. Relayer les voix des victimes, celles des témoins et celles des tortionnaires signifie s'inscrire dans la mouvance de l'écriture de l'irreprésentable.

Mes livres, *Arta supraviețuirii* (1998) ('L'art de survire'), *Les Années de plomb* (2007), *Reziliență* (2011) ('Résilience'), recoupent, croisent les témoignages des bourreaux, de leurs proches et des survivants ayant vécu dans les camps d'extermination. La quête de vérité que nous menons aboutit à la reconnaissance de la culpabilité des bourreaux, trop atroce pour qu'ils puissent vivre avec elle. C'est le résultat d'un long processus de fictionnalisation et d'internalisation de la mémoire. C'est la reconstitution et la compréhension du passé, dans sa mouvance évidente. C'est au fond la décortication du mal tel que nous l'avons vu. C'est la tentation de trouver des réponses ou du moins des éléments de réponse aux questions nées de cette problématique.

Mes écrits se proposent d'interpeller par leur contenu et leur facture. Ils traitent d'un problème majeur à nos yeux, le génocide communiste, mais ils rappellent aux intellectuels un problème plus actuel que jamais : la question des génocides, ceux d'hier comme ceux d'aujourd'hui, se pose malheureusement à nouveau et de manière de plus aiguë, avec, dans son sillage, celui de la responsabilité de ceux qui, à des titres divers, en se taisant alors qu'ils savaient, ou en agissant, ont permis que soient exterminées des populations entières, à cause de leur croyance religieuse, politique, *passim*. Mes ouvrages, par leur existence même et la qualité de la documentation sur laquelle ils se fondent, présentent l'intérêt de se positionner sur la question y visée. Ils montrent, à leur manière, qu'il est nécessaire d'analyser l'existence du génocide, atroce dans ses proportions et ses méthodes.

Notre prise de position, dérangeante, est, en tout cas, susceptible de provoquer un débat de fond. Nous ne nous sommes pas cantonnés à celui-ci, mais nous avons exploré sa réalité, investigué ses tenants et ses aboutissements, nous nous sommes intéressés aux agissements de tous les acteurs, envisageant les faits de manière objective et nuancée, plus équitable donc. Il s'agit par conséquent de décrire le mécanisme de l'extermination, mais aussi de s'interroger sur ses raisons.

Nous n'avons pas exorcisé la culpabilité du survivant ou de l'homme qui n'a connu l'horreur de la déportation ni de près, ni de loin. Nous n'avons point cherché à conférer une sorte de vie posthume aux disparus. Nous avons manifesté l'intention de dépasser le devoir de mémoire par l'intégration du devoir de penser. Il importe de suivre la quête de sens que nous menons et racontons vu que notre existence a été placée, dès la naissance, sous le signe de la destruction, subie ou infligée.

Dès le début, nous avons décidé de rédiger un roman, et de plus un roman en *je*. Nous avons également recouru au genre si ambigu du roman historique et nous avons exploité des sources antithétiques : références à l'Histoire basées sur une solide documentation, personnage principal évoluant dans un cadre historique réel.

Grâce aux autres personnages, plongés dans les événements réels de la déportation de 1951, dans le camp de Dropia, nous avons revisité le problème de la dépor-

tation d'un point de vue que s'est voulu neuf, l'éclairer d'une lumière crue et inattendue, provoquer un questionnement plus subtil et profond, en intégrant la notion de subjectivité, en soulevant la question de la sincérité et en faisant réfléchir sur la fonction du roman.

Nous nous permettons de saisir que le point de vue narratif peut phagocyter la diégèse. La réalité peut être perçue et dès lors racontée. Et cela, parce que, d'abord, elle a entièrement marqué la personne du narrateur (corps, cœur, esprit, culture, pensées, croyance...). Nous avons ainsi posé le problème de la conscience comme saisie du réel et appréciation de la responsabilité.

La voix du narrateur, nous le pensons bien, à la jointure du physique et du psychique, par ses inflexions, son souffle et ses pensées, fait sentir la façon dont il s'implique dans le réel.

L'ampleur de la déportation, le nombre des victimes, l'extermination de certaines catégories de personnes en ont fait une réalité unique dans sa noirceur. Au-delà des occurrences du génocide, le comment et le pourquoi sont fondamentaux, en partant de la limite qui sépare l'humain de l'inhumain, tant pour les victimes que pour les bourreaux.

Nous nous sommes ferment appuyés sur le réel. De la sorte, la part inventée a bien tenu la route, elle aussi. Nous avons fait référence au menu détail qui caractérise et constitue le système génocidaire. Très difficile de rendre crédible une telle réalité car elle est absurde. Sa signification ne réside pas dans le déroulement implacable des faits, mais dans la découverte des failles, déchirures, béances, abîmes du réel. C'est l'obsession du vide qui envahit le narrateur qui recherche le réel à travers ses diverses couches. En ce sens, l'effet du non-accomplissement, du manque est perçu au niveau de la narration à propos des vides qui surgissent et ouvrent d'autres significations. D'un autre côté, la défaillance se situe au niveau du corps, miroir vivant des monstruosités infligées aux victimes de la déportation.

Nous avons voulu créé une poussée narrative comportant l'histoire racontée, accompagnée d'associations verticales rétrospectives : renvois aux mythes et à d'autres livres, car de cette manière le récit s'ouvre. Suivant les orientations de notre oreille interne musicale, nous avons imprimé un certain rythme à nos écrits.

L'errance du déporté prend aussi la forme de l'exil. Elle signale une rupture entre l'individu et la communauté. L'incapacité du héros à s'adapter aux exigences du système en fait un étranger. Le terme d'errance traduit également l'idée d'espace intermédiaire, frontalier, entre deux autres espaces. Traverser une frontière correspond bien à l'attitude du narrateur. Il éprouve des sentiments contradictoires liés à des comportements qui se situent par rapport à une ligne tracée au nom de l'humanité : ne pas assumer des crimes commis en obéissant aux ordres du régime politique concerné et essayer de comprendre cette politique meurtrière et de s'en départir.

Nous ne manquerons pas d'établir un lien entre l'errance et l'organisation de l'espace scriptural, celle-ci étant renforcée par une structuration temporelle dispersée. La mémoire historique suit son cours habituel. Il n'en demeure pas moins vrai que du point de vue de la remémoration de notre roman familial, nous avons laissé s'installer un dysfonctionnement temporel. Nous avons fourni des bribes de notre passé

d'une manière apparemment décousue : souvenirs antérieurs, rêves, cauchemars, fantasmes poursuivant la réappropriation de notre moi intime, une véritable errance intérieure. L'abolition du temps et de l'espace mènent à la liberté, une fois échappé aux contraintes du moi social.

En témoignant, nous avons eu l'intention de nous libérer. Il y a l'humain, qui agit avec sa volonté, et il y a Dieu. La peinture du tragique de la condition humaine implique la mise de ses pensées noir sur blanc, c'est-à-dire les expulser de son esprit tourmenté, et de la sorte le purger. C'est là encore la résilience.

Les déportés s'accrochant à la vie souffrent terriblement. Rester en vie devient possible si l'on refuse de penser, même si penser est le propre de l'homme. La déportation apparaît comme un jeu de miroirs où se reflètent les scènes de la destruction.

Nous avons essayé de redonner vie à la réalité abominable de la déportation. Nous avons cherché des images, des traces, des indices, des points marginaux pour accéder à la réalité telle que nous la percevons. Nous décelons un autre réel si nous savons voir parce que la béance s'installe au niveau du sens. Lire les images revient à les démonter puis à les interpréter. C'est une suite d'images en langage. La réalité peinte est plus que la réalité vue, vécue.

L'expérience de la mort a été l'un des moteurs les plus puissants de la production humaine des images. À notre tour, nous avons tenté de refléter des expériences de vie et de mort que l'humanité commence à connaître avec la découverte des camps de déportation. Mais la chute ne fait qu'ouvrir la voie à la spiritualité. L'imaginaire de la mort se mue en ressource de la vie. La mort et le renouveau sont inséparables. Rien n'est simple. Le mal est réel, massif, opaque, inexplicable. C'est lui qui incite à poursuivre le questionnement et la quête du narrateur, sur lui-même et sur les drames qui l'ont marqué.

Raconter, extérioriser, cela peut mettre sur le chemin de la guérison. C'est d'ailleurs l'essence de la résilience. Notre vision sur le réel, construite à partir de bribes de la réalité cruelle, visions troublantes, souvenirs mis en réseau pour faire surgir du sens au-delà de ce qui est exprimé et qui attendent, notamment, l'interprétation du lecteur pour surgir.

La mécanique de l'extermination est symbolisée par des gestes répétitifs. La banalisation de l'acte élimine toute prise de conscience de l'énormité des actions. Les exécutants du camp de Dropia semblent donner la mort en dehors de toute conscience de ce qu'ils font. Le mal prend racine dans l'oubli. Tout s'inscrit finalement dans l'espace du corps : tourment, misère, chute et rechute.

Le choix que nous avons fait de nous exposer, de mettre notre pensée à nu, de dévoiler notre recherche et nos incertitudes peut contribuer à déstabiliser le lecteur, qui n'est plus à même d'interpréter les faits avec la grille des préjugés ; mais nous, nous avons toujours sollicité sa confiance. C'est grâce à celle-ci que la faiblesse, le doute, le tourment intérieur des victimes peuvent être décryptés en profondeur.

L'organisation progressive de la spatialisation du roman historique va dans le sens contraire de la régression de l'univers intime du personnage narrateur. Dans le récit autobiographique, le lecteur voit celui-ci lire des documents ou des passages

qu'il enchâssera dans le texte. Ces paragraphes constituent des parties de son futur récit. Ainsi, le lecteur aperçoit le personnage-narrateur en train de constituer son œuvre. Repérer des tranches de vie dans une œuvre, d'une part, faire de sa vie une œuvre (des mémoires), d'autre part, renvoie à un jeu de miroirs qui ne manque pas de se faire remarquer. Mes écrits, érigés en interrogations, ne manquent pas de renvoyer à notre chemin existentiel problématique, jalonné de questions. L'acte d'écriture et l'acte de lecture se rejoignent dans une quête de vérité. Cette plongée dans le vécu doit permettre de dépasser la représentation froide, historique de l'événement. La démarche du lecteur coïncide en quelque sorte avec celle du narrateur qui essaie de saisir ce qui lui a échappé au moment où les faits concernés se déroulaient.

Le jeu entre le *je* narratif et le *vous* récepteur tend à exclure le *il*. L'autre, pointé comme représentant du mal, fait partie de l'humanité. Les témoignages sont repris sans le souci d'ordre et d'interrogation rationnelle qui caractérisent les récits historiques. L'itinéraire personnel du *je* narrateur est discontinu. Le récit reste troué. L'événement – la déportation, la perte – est construit comme une fracture, irréparable.

L'ironie amène le lecteur à mettre les vérités en question. Elle fait partie de la réalité, mais elle est aussi censée en rendre compte. Son repérage éclaire le rapport entre le narrateur et les idéologies totalitaires, jette une lumière sur leur relation au mal, à l'incohérence des théories censées conduire des nations entières à une gloire fondée sur l'iniquité et le crime. Identifier l'ironie dans le roman signifie capter le questionnement. Au fond, c'est un regard jeté sur le monde, qui ne refuse rien aux réalités. C'est une évaluation, un jugement critique. Il y a bien une quête de savoir qui la motive. L'ironie se manifeste dans le décalage entre la gravité du sujet et la trivialité du détail. Il s'agit d'un jeu sur des mondes inversés, d'un bouleversement des valeurs dans une hiérarchie fondée sur les oppositions et les exclusions. L'ironie ouvre le texte en requérant l'interprétation du narrataire. Elle s'associe donc à la quête du sens. L'autorité et le pouvoir sont ironisés. Le renversement de la situation tient à l'ironie du sort, car demain ne sera pas comme hier.

## BIBLIOGRAPHIE

Trocan, L. (1998). *Arta supravieţuirii*. Craiova : Omniscop.
———— (2007). *Les Années de Plomb*. Paris : L'Harmattan
———— (2011). *Rezilienţă*. Craiova : Sitech.

# Marginal vs. Central in John Steinbeck's *East of Eden*

**Maria Roxana TUDOROIU**
***University of Craiova (Romania)***
***Faculty of Letters***
<roxanne_t82@yahoo.com>

**ABSTRACT**

In the novel *East of Eden*, Cathy Ames is a seductive woman who strives to overcome her marginal condition by playing the central role of *femme fatale* in a world of men. As she comes from a middle-class family, Cathy is not satisfied with her position in society and tries to get money and a social status through sex and murder. She wishes not only to be extremely wealthy but also to control the lives of the people around her. She possesses the essential skill needed to entrap men: she is well aware of their psychology and their weakness, in the same time hiding her own feelings and emotions. Cathy is part of the writer own story of love and betrayal as she is said to be the embodiment of his second wife, Gwyn. Just like Gwyn, Cathy wishes not to be subdued to anyone looking for her own success.

**KEYWORDS:** *marginal, biography, central, femme fatale, social*

The Marginal vs. Central is a recurring theme in J. Steinbeck's fiction. Largely, this paper intends to explain the marginal condition of women after World War II that Steinbeck reveals in the character of Cathy Ames, the protagonist of the novel *East of Eden*. Ever since the beginning of time, women have been regarded as inferior human beings, submissive to men. Steinbeck's members of community in the novel *East of Eden* have strong prejudices against the central role of women in society. By creating Cathy Ames, Steinbeck gives shape to a unique controversial type of female protagonist for his time. All his other female characters have definite traditional roles of mothers and wives in their families but not in society. Cathy Ames is the archetype of the woman who rebels against the marginal condition of women in a male world. She does not follow the pattern of femininity of the 1950's according to which the woman should be maternal, caring and loving. Coming from a middle-class family, she tries to get money and a social status through sex and murder.

The character of Cathy Ames is a problematic one. Steinbeck gives no obvious clues in the novel that may reveal the reasons for Cathy's monstrous behaviour. Moreover, the writer dooms her even from the beginning as he introduces her as a "monster". She is seen as a metamorphose of the devil himself.

> I believe there are monsters born in the world to human parents. […]And just as there are physical monsters, can there not be mental or psychic monsters born? The face

> and body may be perfect, but if a twisted gene or a malformed egg can produce physical monsters, may not the same process produce a malformed soul? It is my belief that Cathy Ames was born with the tendencies, or lack of them, which drove and forced her all of her life. Some balance wheel was miss weighted, some gear out of ratio. She was not like other people, never was from birth.
>
> (2002: 56)

Her presence is enigmatic leaving space for interpretations and creating suspense in the novel. For most of Steinbeck's contemporary critics, Cathy's monstrosity is not very believable. Many of them claim that the reason Steinbeck made her presence evil is the writer's own story of love and betrayal. Cathy Ames is said to be the embodiment of Steinbeck's second wife, Gwyn. Steinbeck and some of his biographers have demonized her, only Jackson Benson is fair to her: *"He spoiled her completely,"* Benson argues (352). But he goes on to say that *"she became a kind of monster in Steinbeck's mind"* thus making the connection with Cathy Trask. Even John Steinbeck wrote of Gwyn in the *Journal...*: *"I'm afraid I built a person who wasn't there"* (2001: 60). On the same page of his *Journal* Steinbeck writes: *"I knew and didn't know that Gwyn rejected me. She killed my love of her with little cruelties (referring to her numerous infidelities). American married life is the doormat to the whorehouse."* (*Ibidem*).

According to Jay Parini, Steinbeck met Gwendolyn Conger in 1939, a few months after the publication of *The Grapes of Wrath*. The attraction was electric and immediate. Nearly twenty years younger than the writer, sensual and full of life, Gwyn was the exact opposite of his first wife, Carol. While still married to Carol, Steinbeck started having an affair that lasted until 1943, when Carol filed for divorce. Eleven days later, Steinbeck married Gwyn, a marriage that would last no more than five years. In 1943, almost immediately after their becoming husband and wife, Steinbeck left for Europe as a war correspondent for the *New York Herald Tribune*. It was at this point that Gwyn showed her true nature. She became very jealous on her famous husband and his success. A professional singer from Los Angeles herself, Gwyn saw her own chances of a singing career slipping away while her husband's star was growing brighter. Gwyn's flirtations to other men and her final acknowledged infidelity played an extremely important role in their permanent separation and produced him a lot of pain. Similar to Steinbeck, Adam fails to see through his wife and discover the true self of Cathy. He does not pay any attention to her desire to leave him, considering it as nonsense or just a phase generated by her pregnancy that will soon disappear. Moreover, he commits a fatal mistake: he ignores her identity and denies her as an individual having her own thoughts, needs and feelings. Instead, he puts her on a pedestal.

Thus, the character of Cathy Ames may be seen from the perspective of the woman who wants to overcome the condition of submitted woman. She wishes to be wealthy and not be subdued to anyone. Cathy embodies the fury and the envy of women who, ever since ancient times, have envied men trying to be like them: powerful and independent. Instead, they had to accept their nature and find fulfilment in

nurturing maternal love and sexual passivity. Cathy sees men not even as equal, but as useful tools to achieve her goals. She rejects the condition of suppressed, dependent woman in a male world and turns into a *femme fatale,* the central archetype in the literature, art and myths of many cultures. She stands alongside with the legendary and historical archetypes Lilith, Salome, the Sphinx, Aphrodite, Madeea and Cleopatra, Delilah, the Sirens. She is rather a Lilith than Eve, standing for the eternal hatred against families, children and the welfare of the society.

In the Jewish tradition, Eve was not the first woman created. God has made Lilith not from Adam's rib, but from the same dust and at the same time. Claiming to be equal, she refused to serve "under him." When Adam tried to force her into the *inferior* position, she flew away from Eden into the air, copulating with demons. God sent three angels after her, who threatened to kill her brood if she disobeyed God's command. But she refused, and she was thrown into the wombs of the sea. God creates Eve, but this time from Adam's rib to be his second wife, a more submissive and indulgent woman than the devilish Lilith. Abandoned for the sake of another woman, Lilith becomes Eve's enemy. In this respect, it is said that it was Lilith who took the shape of the serpent and deceived Eve, and not the Satan. Just as Lilith who sees one child of her die every day, Cathy also tries to take the life of her own. Nevertheless, more similarities can be found. Lilith succumbs into sexuality, killing the new-born children. In a way, Cathy does that as well. After Faye's death, she transforms the whorehouse into the most vicious and depraved in the whole area. *"The evil and ugly, the distorted and slimy, the worst things humans can think up are for sale there. The crippled and crooked come there for satisfaction."* Steinbeck notes that *"it is worse than that. Cathy, and she is now called Kate, takes the fresh and young and beautiful and so maims them that they can never be whole again."* (Steinbeck, 2002: 308).

According to the Freudian psychoanalysis (1924) [1961], women are naturally structured to use sex in order to attract men and then deceive them to socially dominate them. Cathy Ames has all the qualities to accomplish these goals: she knows how to use her beauty to charm men and she is well aware of their psychology and their weakness. Cathy maintains her innocent look throughout her entire life, helping her at deceiving people and murdering them. She always had a child's figure. Her hair is gold and lovely; *"wide-set hazel eyes with upper lids that drooped make her look mysteriously sleepy."* Her nose is delicate and thin, and her cheekbones high and wide, sweeping down to a small chin so that her face is heart-shaped, as though announcing the path she would take in the future. Her mouth is well shaped and well lipped but abnormally small. Her ears are very little, without lobes, and they press so close to her head that even with her hair combed up they make no silhouette (Steinbeck, 2002: 75). Simone de Beauvoir writes: *"In manipulating people, and most of them men, her charms leach the virility and independence of lovers, leaving them only shells of themselves"* (1989: 36). She learned when she was very young that sexuality, jealousies and taboos are the most disturbing impulses humans have. *"Sexuality is the most disturbing impulse humans have,"* the narrator tells us. *"There is a great safety for a shy man with a whore. Having been paid for, and in advance,*

*she has become a commodity, and a shy man can be gay with her and even brutal to her."* (Steinbeck, 2002: 241). Cathy learned that by the manipulation and use of this one part of people she could gain and keep power over nearly everyone. Thus, when she was not more than ten years old, her mother discovered her with the hands tied and naked to the waist in a barn with two fourteen-year-old boys. At fourteen, she seduced her teacher of Latin who finally committed suicide. To the man that saved her and is deeply in love with her, she is cold and mean. On the wedding night, she drugs her husband, Adam, with laudanum and climbs into bed with Charles, Adam's brother.

To Catherine, Mr. Edwards was as just a business. And as he had his techniques, so had she hers. Once she had him, which was very soon, she managed always to seem slightly dissatisfied. She gave him the impression that she might take flight at any moment. When she knew he was going to visit her, she made it a point to be out and to come in as from some incredible experience. She complained about the difficulties of avoiding the lecherous looks and touches of men in the street that could not keep away from her.

Several times she ran frightened into the house, having barely escaped a man who had followed her. In their sexual relations she convinced him that the result was not quite satisfactory to her. Her method was to keep him continually off balance. She saw with satisfaction his nerves begin to go, his hands quivering, his loss of weight, and the wild glazed look in his eyes. And when she sensed the near approach of insane and rage, she sat in his lap and soothed him and made him believe for a moment in her innocence. She could convince him, as she could convince any other man.

Cathy runs a business which makes her an example of female independence although she uses her remarkable capacities to be a leader for malefic purposes. She controls not only her own business, but the lives of those around her as well. Cathy succeeds gaining Faye's affection and then takes advantage of an imaginary mother-daughter relationship between them. When Faye writes a will making her "daughter" the only beneficiary, Cathy plans to murder her. For a period of four months, she appears to nurse Faye devotedly, when in fact she is weakening her by administering dangerous medicines. After she administers poison to Faye, Cathy becomes the whoremistress of the brothel encouraging sadomasochistic sexual practices in order to blackmail her customers.

Camille Paglia claims that femme fatale *"expresses woman's ancient and eternal control of the sexual realm"* (1992: 15). Cathy Ames controls her own sexuality and she is not afraid to use sex as a weapon or a tool to control them. Seen from this perspective, Cathy shows men that not all women are dependent, suppressed creatures like caged animals in their homes. On the contrary, they have an identity and can play central roles in society. In the novel, Cathy is a central character influencing the destinies of all other characters. Despite Cathy's qualities of powerful, self-reliant, independent woman, Steinbeck decides a tragic end for her as he cannot promote her evil behaviour. On the contrary, his message is that without morality the world would be dominated by chaos and conflict.

## BIBLIOGRAPHY

Beauvoir, S. de (1989). *The Second Sex*. New York: Vintage Books.

Benson, J. (1984). *The True Adventures of John Steinbeck, the Writer*. Heinemann: London.

Freud, S. (1961) [1924]. *The dissolution of the Oedipus complex*. Standard Edition, 19:73-79. London: Hogarth Press.

Paglia, C. (1992). *Sex, Art, and the American Culture*. *New Essays,* USA: Vintage Books.

Parini, J. (1995). *John Steinbeck. A Bibliography*. New York: Henry Holt and Company.

Steinbeck, J. (2001). *Journal of a Novel: The East of Eden Letters*. USA: Penguin Books.

———— (2002). *East of Eden*. USA: Penguin Books.

# La littérature, un vortex privilégié dans les processus de différenciation des identités marginales ? Le cas de la Corse

**Emmanuelle VALLI**
***Université de Corse Pasquale Paoli, Corte (France)***
***UMR CNRS 6240 – Lieux, Identités, eSpaces, Activités (LISA)***
***Identités et Cultures, les Processus de Patrimonialisation (ICPP)***
<emmanuedda.valli@gmail.com>

**ABSTRACT:** ***Literature, a Privileged Place in the Differentiation Processes of Marginal Identities? The Corsican Case.***

Why does literature offer a privileged place to the identity demands of marginalized cultures? How to explain this profound desire of the margins to be recognized by the centres? We will endeavour to subsume the relationships between the margins and the literary centres under the intersubjective relationships, so as to underline the importance of the claim to be recognized. The margin and the centre remain, fundamentally, interdependent. The protean centre, under her shape "literature," thus possesses a margin and, by extension, a marginal. We'll try to see how the "mirror stage," theorized by Lacan, could enlighten our field of investigation. In Corsica, a literature in the grip of the identity crisis of her authors, finds it hard to emerge. We shall envisage the possibility whether the insecurity suffered by writers in a domination context might not be what most influences the creative act and that it is less the product of a cultural minority than that of psychological mechanisms inherent to any creative process. Within the bounds of the Corsican literary writing breeding ground, we shall approach the question of recognition in intersubjective relationships. We'll study the nuance there is between a forced marginalization and one voluntarily undergone by the writer that would ensue from a distancing process aiming at his individualization.

**KEYWORDS:** *literature, margin, center, recognition, differentiation*

Il y a plus à faire à interpréter les interprétations qu'à interpréter les choses.
Montaigne

## Introduction

Pourquoi la littérature occupe-t-elle si souvent un poste de choix dans l'espace revendicatif des cultures marginalisées ? Foyer propice à la quête identitaire, la littérature semble être un terrain privilégié d'exercice de la norme dominante et l'un des points de projection des conflits sociétaux. Le centre littéraire est celui par opposition auquel naissent les littératures dites « périphériques ». Est-ce leur contemporanéité qui les propulse ainsi dans les marges ? La figure de l'Autre apparait ici comme fondamentale, en ce sens qu'elle nous conduit à nous interroger, non seulement quant aux rapports sociaux, mais aussi quant aux problématiques psychologiques, et donc individuelles, découlant de l'acte de création.

Nous tenterons donc de subsumer les rapports entre les marges et les centres littéraires sous les rapports intersubjectifs, afin de souligner l'importance du désir de reconnaissance. La marge et le centre demeurent, par essence, interdépendants. Le centre protéique, sous sa forme « littérature », possède donc une marge et, par extension, un marginal. Nous nous demanderons dans quelle mesure le stade du miroir, théorisé par Lacan, et la relation intersubjective qu'il induit, pourraient éclairer notre champ d'investigation.

Notre démarche nous mènera, *de facto*, au-delà des limites de l'espace littéraire proprement dit, la littérature étant indéniablement liée aux influences du monde qui l'entoure et la compose. En cela, ne pas reconnaître l'existence de ces « petites » littératures, reviendrait à refuser une légitimité à leurs auteurs et, de fait, à leurs nations, si petites soient-elles. Dans une telle configuration, comment l'écrivain profane peut-il obtenir la reconnaissance de ses pairs dans ce microcosmique univers égocentré des institutions littéraires ? Que recherche ce marginal à travers sa quête de reconnaissance en tant qu'écrivain ? Face à la volonté de soumettre, d'annexer et d'homogénéiser des centres, comment expliquer ce profond désir des marges d'être reconnues par eux ?

C'est à travers l'exemple corse que nous choisirons d'étayer notre raisonnement. Notre démarche consistera, dans un premier temps, à identifier les différentes entités à l'œuvre dans l'espace littéraire. Pour cela, nous observerons l'impact des réalités sociolangagières sur les œuvres. Nous essaierons de dégager les principaux enjeux d'une écriture en contexte marginalisé. Puis, nous rechercherons les conséquences d'une telle situation sur la production littéraire.

Dans un second temps, nous tenterons de subsumer les relations centro-périphériques sous les rapports intersubjectifs, dans lesquels nous soulignerons l'importance du désir de reconnaissance. Nous nous interrogerons sur la possibilité d'un dépassement du statut de minoration. Nous aborderons, l'aspect relatif d'une situation dominant-dominé à travers les centres et les marges, ainsi que la relation d'interdépendance qu'elle induit.

Enfin, nous dissèquerons les conséquences d'une miniaturisation littéraire. Pour cela, nous clarifierons quelques théories de la reconnaissance. Nous analyserons aussi ce besoin structurel à travers le stade du miroir, théorisé par Lacan. Et pour finir, nous nous attellerons à mettre en exergue les processus d'individuation à l'œuvre par le biais de la marginalisation.

## I. La littérature, ce champ de bataille

### *1) Œuvres littéraires et intrication sociale*

#### a) Les marges, une menace pour l'unité de la République ?

Selon le philosophe et théologien, Johann Gottfried von Herder, la langue est le *« miroir du peuple »* et la littérature en est *« réserve et contenu »*. Partant de ce postulat, qu'en serait-il du devenir de la production littéraire corse, au sein d'un espace littéraire français, au demeurant jacobin ? Un espace centralisateur, vecteur des

principes d'unité et d'indivisibilité de la république. Étayons notre propos au travers de deux articles de la Constitution française de la V^e^ République, du 4 octobre 1958 :

Article 2 : *« La langue de la République est le français »*. Ce à quoi l'on aurait pu ajouter « Il n'y a de place pour aucune autre langue VIVANTE. Toute tentative d'invasion du territoire par une autre langue que le français, sera couronnée d'extinction ».

Article 75-1 : *« Les langues régionales appartiennent au patrimoine de la France »*.

Comment le principal attribut d'une langue pourrait-il être une notion de géographie ? Une langue « régionale », est-elle donc autre chose qu'une langue ? Comment justifier la profusion de notions telles que littérature « mineure », « connexe », « régionale », « dialectale », « petite », « périphérique », par opposition à celle de littérature « institutionnalisée » ? Existe-t-il autant de mots/maux, hors des frontières françaises, pour dire la minoration ? Cette hiérarchisation terminologique, sournoisement dépréciative, saurait-elle être acceptable au sein de l'espace littéraire et, surtout, où se trouverait ancrée sa légitimité ? Le langage jargonnant des impérialistes instances consacrantes ressemble fort à un leurre, nous entrainant dans les factices méandres de la représentation sociale.

Pourtant, l'action d'affubler des langues et des littératures d'adjectifs, plus représentativement péjoratifs les uns que les autres, semble être révélateur d'un fait : les littératures présentes sur le territoire français, même dévalorisées par l'absence d'une langue et/ou d'une histoire stato-nationale, semblent représenter une menace aux yeux du nombril littéraire. Cette attitude, à l'égard des marges, des grandes instances littéraires jacobines, hostiles à toute idée de démembrement et d'affaiblissement, nous rappellent ce que Jacques Lacan nomme le fantasme du *« corps morcelé »*. (*apud* Laplanche & Pontalis, 2007)

Nous aborderons cette notion, avec davantage de précisions, plus avant. Néanmoins, soulignons d'ores et déjà que le corps morcelé, duquel nous pourrions rapprocher l'image de ces littératures dites « périphériques », ne possède pas encore de contours propres et constitue encore le prolongement du corps de la mère nourricière. Il semblerait que, dans ce cas particulier, la mère soit peut favorable à l'individuation de ses petits.

**b) L'incidence des réalités sociolangagières**

Selon une étude sociolinguistique des littératures francophones, menée par Jean-Baptiste Marcellesi et Louis Guespin (*Glottopol*, N^o^ 3/2004), l'œuvre littéraire est envisagée comme le produit d'une situation sociolinguistique, comme révélateur de cette réalité et comme élément susceptible de la modifier. La marginalisation linguistique agirait donc *de facto* sur la création et vice versa. Or, comment produire une littérature qui soit digne de ce nom et utiliserait une langue dévalorisée sur son propre territoire ?

Comme le souligne Albert Memmi, écrivain franco-tunisien, *« dans le conflit linguistique qui habite le colonisé, sa langue maternelle est l'humiliée, l'écrasée. Et ce mépris, objectivement fondé, il finit par le faire sien »* (1957 : 125). Pourtant, l'espoir

réside dans le *Cours de linguistique générale* (1916) de Ferdinand de Saussure, qui propose de considérer chaque langue comme un système à l'intérieur duquel chaque élément ne peut se définir que dans les relations d'équivalence ou d'opposition qu'il entretien avec les autres, cet ensemble de relations forment la structure. Argument qui parait, somme toute, plus scientifiquement fondé.

Par ailleurs, Benedict Anderson (1996), professeur spécialisé dans le nationalisme, avance que les deux phénomènes, celui de la formation de l'État et celui de l'émergence de littératures en langues mineures, pourraient naître d'un même principe de différenciation.

#### c) La littérature et ses agents glottopolitiques[1]

Encore une fois, selon Louis Guespin et Jean-Baptiste Marcellesi, *« la littérature est une force glottopolitique »*. Le phénomène est particulièrement marqué dans les productions littéraires « francophones » ou « d'expression française », qui, pour des raisons – historiques, culturelles, économiques, sociales – et selon des modalités différentes, sont confrontées à des dilemmes glottopolitiques. Prenons l'exemple du français face à une autre langue nationale ou régionale, celui du français central *versus* français périphérique, etc. *« Si, en matière de glottopolitique, les littératures sont des forces, les écrivains sont, suivant la terminologie de Guespin et Marcellesi, des agents. »* (*Glottopol*, *ibidem* : 3). Dans une telle configuration, la revendication engendrée par la quête de reconnaissance, pèse comme une chape de plomb sur la création et fait naitre le risque de canaliser l'inspiration.

### *2) Enjeux d'une « littérature-drapeau »*[2]

#### a) L'écrivain porte-drapeau

Comme le soulève Jean Laponce, dans ce contexte identitaire et économique, la langue corse apparaît comme un gage et un symbole territorial, elle devient une *« langue-drapeau car sa fonction est bien moins de servir d'instrument de communication que de moyen de ralliement et de reconnaissance »* (1984 : 23). Il est vrai que, même si elle est en déclin régulier dans la pratique individuelle, la langue corse constitue encore un important symbole identitaire.

En cela, puisque le destin d'une littérature est imbriqué dans celui de sa langue, l'écrivain se fait lui aussi porteur de symboles et de revendications, sous une pression sociale tacite. Antoine Ottavi le décrit parfaitement dans la phrase qui suit : *« Celui qui écrit n'est plus écouté comme une conscience exprimant un point de vue, une sensibilité personnelle, mais comme une voix qui rend publique la vie, la sensibilité d'une communauté qui elle n'a pas la parole ou, en tous cas, ne l'a pas prise. »* (1992 : 6)

Il parle d'*« un impératif collectif non exprimé, une sorte de solidarité.»* (*Ibidem*) Puisque le destin des productions est lié à celui des langues, pourquoi ne pas les

traduire dans une langue stato-nationale ? Là encore, il semblerait que certains écrivains corses y aient vu une forme de trahison envers les leurs. Pourtant, il va de soi, que si la traduction n'existait pas, nous serions réduits à lire les écrits locaux et nous perdrions tous les chefs d'œuvres produits hors de nos frontières. Ainsi isolés, confinés dans nos frontières littéraires, notre production ne serait-elle pas fille d'un Narcisse, dont le processus mortifère, à l'écart du regard de l'Autre, la conduirait à se noyer dans le reflet de sa propre image ?

**b) Écriture et « surconscience linguistique »**[3]

Il existe deux types de dispositions mentales. Une première attitude consiste à effacer la frontière. La diglossie y est représentée comme une distribution consensuelle des usages entre langue dominante et langue dominée. Croyant avoir affaire à une répartition stable des fonctions, les locuteurs s'attachent à croire le corse éternel : on le proclame langue du cœur, identitaire et assimilée au dialecte oral, qui ne peut en aucun cas disparaître, on prétend à l'immortalité de la langue.

C'est ce que l'occitaniste Robert Lafont appelle *« conjecture d'éternité »*. Il y a, selon lui, mise en scène de la langue où le texte comble les trous de la parole quotidienne, aujourd'hui compromise par l'érosion de la pratique. Ce langage-là ne permet pas que les choses se défassent, que la communauté laisse éclater au grand jour ce qui la mine et la menace. Puis, il y a ceux qui, anticipant sur l'histoire, proclament la disparition irrémédiable du corse et avec lui, de l'identité patrimoniale insulaire : *« Je suis le dernier. Après moi, on ne parlera plus la langue. »* Lafont appelle cela le *« discours sur la frontière »* ou *« charnière d'histoire »*.

Dans ce dernier cas, la langue se veut ostentatoire, car elle se doit de faire la preuve, non du fait qu'elle vit, mais qu'elle mérite d'exister et qu'elle vaut autant que les langues stato-nationales. Le risque étant, comme le soulevait Jacques Thiers, que *« la prédominance revendicative confisque le sens des œuvres »*[4]. Dans ces productions angoissées, l'écrivain représente souvent le gardien du temple de la langue. Pour se trouver, il devra parcourir le long et tortueux chemin de la quête de soi, afin de dépasser le conflit sociolangagier et trouver la voie de sa propre création, débarrassée d'un militantisme improductif à cet endroit.

**c) Muséification linguistique et totémisation littéraire**

À une époque où l'on parle de *« redoublement muséographique du monde »* (Jeudy, 2008), revenons un instant sur l'article 75-1 et tentons d'en comprendre la finalité : *« Les langues régionales appartiennent au patrimoine de la France »*. Ainsi, le corse et les soixante-quinze autres langues présentes sur le territoire français – dont faisait état le rapport Cerquiglini[5] – font partie du « patrimoine » de la France.

Selon Françoise Choay, tout est passible d'être virtuellement patrimonialisé et dès lors d'entrer dans le grand musée mondial régi par l'ordre patrimonial selon, dit-elle, *« un complexe de Noé qui tend à mettre à l'abri de l'arche patrimoniale »*. (1999 : 156)Les langues vivantes rentrent donc elles aussi dans le cadre du patrimoine immatériel ? Souhaite-t-on vouer leur existence à une vie sous cloche, en les

reléguant dans un musée ? Là, nous pourrions admirer avec nostalgie les vestiges de ces archaïques moyens de communication disparus qui, par ailleurs, ne seraient plus des menaces potentielles aux valeurs défendues par la république.

Concernant la langue corse, Henri Pierre Jeudy (*op.cit.*) avance qu'étant majoritairement mis hors circuit de la vie, elle peut représenter un *« ordre symbolique frappé d'archaïsme ».* Ainsi *« l'objet de la transmission »* est toujours percu *comme « ancien et comme déjà déplacé ».* Ne serait-ce pas là une sorte de *Chronique d'une mort annoncée*[6] de la langue corse ? Finalement, la vague patrimoniale ne serait-elle pas l'oiseau de mauvais augure qui laisse présager des disparitions à venir ?

La langue et la littérature, ainsi empêtrées de symbolisme quasi fétichiste et dévot, ne sont plus à la portée du commun des mortels. Les utiliser serait les entacher d'une impureté irréversible qui leur serait fatale. Pas de place pour l'erreur. Tout du moins, telle semble être la croyance collective.

Ainsi plongée dans un état sans tension, comme le serait un fœtus dans le ventre de sa mère, durant ses neuf mois de Nirvana, qu'adviendrait-il des moyens d'expression des marges ? Pour Sigmund Freud, le *« principe de Nirvana »* désigne une tendance radicale du psychisme au retour vers le néant. C'est en ce sens qu'on peut considérer le principe de Nirvana comme une manifestation de la pulsion de mort. Le Thanatos, cet état sans tension, qu'est la mort.

### *3) Conséquences dans l'espace littéraire*

#### a) Un lectorat quasi absent

Comment trouver des lecteurs corsophones, dans une société où il y a eu une si longue rupture dans la transmission du corse comme langue véhiculaire ? Qui aurait envie de lire un livre, où chaque page regorgerait de termes nécessitant de compulser un lourd dictionnaire et placés là, presque exclusivement, par devoir de mémoire ? Où serait le lecteur qui aurait ce désir de lire un passé révolu, dépeint à travers le prisme nostalgique du deuil ?

C'est le paradoxe du lecteur corse : il attend de l'écrivain qu'il soit un porte-drapeau, mais ne se donne pas les moyens de lire et ce type lecture ne le divertit pas. Les raisons qui ont emprisonné les auteurs insulaires corses dans une gangue d'illustration et de militantisme identitaire, les ont sans doute aussi longtemps poussés à un refus catégorique de traduction. Or, pour les langues non véhiculaires comme le corse, le refus de traduction est un frein à l'émergence.

Marc Biancarelli, qui a toujours écrit en langue corse, vient d'être traduit en français et publié aux éditions Actes Sud. Illustrer la langue corse et nourrir sa littérature ne permet pas de franchir les frontières de l'île. Est-ce alors une histoire de « traduttore, traditore » ? En quoi une traduction fidèle serait-elle nuisible à l'œuvre, puisque le lectorat en langue corse constitue une minorité qui tend à disparaitre ? N'a-t-on pas déplacé le problème ? La solution, ne serait-elle pas davantage de rétablir le corse en tant que langue véhiculaire dans sa propre société, afin de retrouver un lectorat corsophone ?

**b) Une émergence littéraire controversée**

Dans *Les Testaments trahis*, Milan Kundera (Kundera, 1993 : 225) reprend et précise la notion kafkaienne de « petite littérature » :

> Ce concept n'est pas quantitatif ; il désigne une situation ; un destin : Les petites nations ne connaissant pas la sensation heureuse d'être là depuis toujours ; confrontées à l'arrogante ignorance des grands, elles voient leur existence perpétuellement menacée ou mise en question ; car leur existence même est question.

Ces propos de l'écrivain mexicain, Octavio Paz (1950), repris par Pascale Casanova (Casanova, 1999 : 127), renforcent la théorie d'une hiérarchie de l'espace littéraire :

> Gens de la périphérie, habitants des faubourgs de l'histoire, nous sommes, Latino-Américains, les commensaux non invités, passés par l'entrée de service de l'Occident, les intrus qui arrivent au spectacle de la modernité au moment où les lumières vont s'éteindre. Partout en retard, nous naissons quand il est déjà tard dans l'histoire ; nous n'avons pas de passé, ou si nous en avons un, nous avons craché sur ses restes.

Les grands ensembles de la production sont construits autour de centres et c'est par rapport à eux que sont marginalisés les autres ensembles. Le centre domine par le prestige qu'il a imposé à travers le temps, par la taille de son lectorat et le nombre de ses instances consacrantes. Il représente la norme. La périphérie, quant à elle, se définit par un éloignement de nature géographique, sociale, idéologique, socio-linguistique ou politique.

Empreintes de quête identitaire, ces littératures, qui ne correspondent pas à la norme en place, vont chercher un moyen d'obtenir la reconnaissance de l'autorité littéraire. Niées dans leur existence, parias d'un espace littéraire qui ne semble pas avoir de place pour elles, elles poursuivent leur parcours initiatique à travers la création.

**c) Trouver la juste distance : extension d'un dilemme vaudois**

Le « dilemme de Ramuz » réside dans le fait de *« faire carrière et d'abord se plier à un ensemble de règles (...) ; ou bien rompre délibérément avec elles, non seulement en laissant voir, mais en exagérant ses propres différences : quitte à les faire admettre plus tard si on peut. »* Pascale Casanova (1999 : 312) nous explique que

> Ce qu'on a appelé plus haut « le dilemme de Ramuz », est précisément cette clairvoyance à l'égard de la distance qu'il convient de garder avec les instances consacrantes. La rupture délibérée est précisément la stratégie, presque consciente dans [le cas du Vaudois Ramuz], qu'il va adopter pour se faire reconnaître de Paris en "exagérant ses propres différences", c'est-à-dire en instaurant une "bonne" distance avec un Paris impossible à contourner et qui n'a pas voulu l'assimiler.

Le centre imposerait la norme, par rapport à laquelle les marges seraient des objets déviants. Dans le cas de la littérature corse, chacun à leur façon, deux écrivains semblent avoir cependant trouvé le moyen de percer hors des frontières insulaires : Jérôme Ferrari et Marc Biancarelli. Nous reviendrons plus tard sur leurs parcours.

## II. Complexité des relations centro-périphériques

### *1) Des rapports complexes : relativité et interdépendance*

#### a) Le centre peut se muer en marge

L'initiative du poète français Joachim Du Bellay, à travers son manifeste de 1549, intitulé *Défense et illustration de la langue française*, ressemble bien à un acte fondateur, national mais aussi international, par lequel la première littérature nationale se fonde dans la relation complexe à une autre nation et à une autre langue, dominante et apparemment inégalable, le latin.

Du Bellay se pose en défenseur de la langue française et affirme son égale dignité avec le latin et le grec. Il prône son enrichissement au moyen de l'imitation des auteurs anciens. Il critique cependant la traduction qu'il trouve trop servile et qui ne permettait pas de rendre compte de la richesse de l'œuvre originale.

Ne revenons pas sur le point de vue que nous avions déjà exprimé à ce sujet. Cet exemple des plus significatifs, nous donne à penser qu'il pourrait en être de même pour l'avenir du français. En effet, son prestige pourrait se voir renversé par l'audace et la détermination de certaines minorités linguistiques. Mais pas seulement, car il pourrait aussi être englouti par l'anglais dans un contexte de mondialisation glottophage. En quoi les marges et les centres seraient-ils alors différents ? Par leur densité ? À notre sens, c'est là davantage une question d'époque, de mode, de temps. Admettant ce principe, le prestige des littératures institutionnalisées ne vaudrait que par certains critères, non reconnus à travers un champ objectif. Ce qui ne saurait réduire en rien la valeur des productions de qualité, quel que soit le milieu social ou géographique desquels elles proviennent.

#### b) Le centre n'existe pas sans marge

Sans point de repère par rapport auquel se positionner, les centres eux-mêmes, dans toute la splendeur de leur dimension représentative, ne seraient pas des centres. Sans marges, ils ne seraient rien. Ils n'existeraient pas. Leur existence serait vouée à une noyade irréversible, comme celle qu'a connue Narcisse. Nous préciserons notre propos plus avant, mais pour l'heure, afin d'appuyer notre argument, changeons de point de vue et adoptons une nouvelle perspective.

Cette dernière nous montrera peut-être une réalité différente de celle qu'aurait cherché à nous imposer un formatage social. N'est-ce pas, après tout, le centre qui est ceint par la périphérie ? Etre au centre, n'est-ce pas subir les influences de la Diversité majoritaire qui l'encercle ? Pourquoi serait-ce le centre qui irradierait son influence et pourquoi le contraire serait-il impossible ? Est-ce une question de

contemporanéité, où les plus anciens sont toujours ceux qui portent la norme et régentent les autres ? Illustrons notre argument sur la relativité des relations centro-périphériques, avec cette phrase de Marcel Proust :

> âMême ceux qui furent favorables à ma perception des vérités (…) me félicitèrent de les avoir découvertes "au microscope", quand je m'étais au contraire servi d'un télescope pour apercevoir des choses très petites, en effet, mais parce qu'elles étaient situées à une grande distance, et qui étaient chacune un monde.
>
> (1954 : 440)

**c) « L'enfer, c'est les autres »**[7]

Jean-Paul Sartre entendait par là, le regard de cet Autre qui juge et qui gêne. Ce regard par lequel existent des sentiments tels que la honte. La honte de n'être pas jugé à la hauteur... par les autres, la peur de ne pas valoir autant... que les autres, etc. Ce regard, porteur de toutes les instances normatives et invalidantes. Il précise :

> "L'enfer c'est les autres" a été toujours mal compris. On a cru que voulais dire par là que nos rapports avec les autres étaient toujours empoisonnés, que c'était toujours des rapports infernaux. Or, c'est tout autre chose que je veux dire. Je veux dire que si les rapports avec autrui sont tordus, viciés, alors l'autre ne peut être que l'enfer. Pourquoi ? Parce que les autres sont, au fond, ce qu'il y a de plus important en nous-mêmes, pour notre propre connaissance de nous-mêmes. Quand nous pensons sur nous, quand nous essayons de nous connaître, au fond nous usons des connaissances que les autres ont déjà sur nous, nous nous jugeons avec les moyens que les autres ont, nous ont donné, de nous juger. Quoi que je dise sur moi, toujours le jugement d'autrui entre dedans. Quoi que je sente de moi, le jugement d'autrui entre dedans. Ce qui veut dire que, si mes rapports sont mauvais, je me mets dans la totale dépendance d'autrui et alors, en effet, je suis en enfer. Et il existe une quantité de gens dans le monde qui sont en enfer parce qu'ils dépendent trop du jugement d'autrui. Mais cela ne veut nullement dire qu'on ne puisse avoir d'autres rapports avec les autres, ça marque simplement l'importance capitale de tous les autres pour chacun de nous.[8]

La présence de cet Autre « grand A », comme avait coutume de l'identifier Jacques Lacan[9], est nécessaire car l'individu ne saurait exister sans lui. De même qu'un livre qui ne serait pas lu n'aurait pas de réelle existence, alors que du point de vue de l'investissement narcissique, être publié engendrerait des bénéfices incontestables.

***2) Un tortueux chemin vers la différenciation***

**a) Le stade du miroir selon Lacan**

C'est par le regard de ses parents à travers le miroir, que l'enfant de dix-huit mois se reconnait, s'identifie, se différencie. Jean Laplanche et Jean-Bertrand Pontalis décrivent le stade du miroir, théorisé par Lacan, de la façon qui suit :

> 1° Du point de vue de la structure du sujet, le stade du miroir marquerait un moment génétique fondamental : constitution de la première ébauche du moi. En effet l'enfant

> perçoit dans l'image du semblable ou dans sa propre image spéculaire une forme (*Gestalt*) dans laquelle il anticipe – d'où sa "jubilation" – une unité corporelle qui lui fait objectivement défaut : il s'identifie à cette image. Cette expérience primordiale est au fondement du caractère imaginaire du moi constitué d'emblée comme "moi idéal" et "souche des identifications secondaires". On voit que, dans cette perspective, le sujet n'est pas réductible au moi, instance imaginaire dans laquelle il tend à s'aliéner.
>
> (2007 : 452-453)

Nous postulons que cette théorie lacanienne du miroir pourrait aussi s'appliquer dans le cadre des processus de différenciation des littératures marginales. En effet, si nous nous risquions à associer les littératures stato-nationales, historiquement plus âgées que leurs contemporaines « périphériques », à la figure de l'instance parentale, nous pourrions peut-être donner une ébauche de sens au besoin viscéral de reconnaissance nourri par les marges envers des centres impérialiste et nihilistes.

**b) Processus d'individuation et relations intersubjectives**

Parcourons à présent la suite de la description de Laplanche et Pontalis sur le stade du miroir :

> 2° Selon Lacan, la relation intersubjective, en tant qu'elle est marquée des effets de la phase du miroir, est une relation imaginaire, duelle, vouée à la tension agressive, où le moi est constitué comme un autre et autrui comme un *alter ego*.
> 3° Une telle conception pourrait être rapprochée des vues freudiennes sur le passage de l'auto-érotisme – antérieur à la constitution d'un moi – au narcissisme proprement dit, ce que Lacan nomme fantasme du "corps morcelé" correspondant à la première étape, et le stade du miroir à l'avènement du narcissisme primaire. Mais à une nuance près : pour Lacan, ce serait le stade du miroir qui ferait rétroactivement surgir le fantasme du corps morcelé. Une telle relation dialectique s'observe dans la cure psychanalytique : on voit parfois apparaître l'angoisse de morcellement par perte de l'identification narcissique et inversement.
>
> (*Ibidem* : 453)

Dans notre précédent parallèle entre les processus de différenciation littéraire et le stade du miroir, nous formulions l'hypothèse d'une relation mère-fille à l'endroit des centres et de leurs marges. Ajoutons que si l'on admettait le fondement d'une telle comparaison, cela voudrait dire que l'évolution littéraire serait sous-tendue par les mêmes problématiques que celles de l'individu.

Par ailleurs, serait-ce si incohérent puisque le matériau littéraire est fabriqué par l'Homme ? Nous pourrions imaginer qu'une marge s'identifierait comme l'Autre, le centre, par projection. De la même manière que le petit garçon aime le football comme son père et la petite fille veut se maquiller comme sa mère, la marge trouverait ses premiers repères à travers une identification projective alimentée par le centre. Nous pourrions alors considérer cette attitude comme une simple étape dans un processus de différenciation. Ce qui effacerait quelque peu l'aspect marginal de la

situation. En revanche, demeurer dans la peau de cet Autre, sans jamais s'en différencier, relèverait d'un état paranoïaque.

**c) Marginalisation et différenciation**

Les processus à l'œuvre à travers le refus de reconnaissance des centres ne sont sans doute pas si simples que les apparences voudraient bien le laisser croire. Enfants illégitimes d'une mère qui se trouve dans un déni de reconnaissance, parce qu'ils ne parlent pas le même langage et qu'ils portent une culture différente, les littératures des marges existent, paradoxalement, par le fait même qu'on les pointe du doigt pour les nier.

Ne pas reconnaître étant déjà une action, rejeter, refouler certaines littératures dans les marges, revient à reconnaitre leur existence, derrière une attitude prétendument nihiliste. Les ignorer, aurait bien plus efficacement servi ce dessein. Or, les mettre à l'écart révèle leur importance. C'est souvent la distance que l'on met entre le problème et soi qui révèle l'ampleur dudit problème. Seule l'absence de regard pourrait les frapper d'inexistence. Tel Narcisse, voué à se noyer dans son reflet, en l'absence d'un tiers dans le miroir pour le reconnaître et le libérer. Prendre le risque de ne pas être reconnu, faire face aux tensions, au danger, s'exposer en somme, c'est être dans la pulsion de vie.

***3) Minoration ou maturation ?***

**a) Les jeunes littératures et la politique**

Dans sa radiographie anatomique de l'espace littéraire Pascale Casanova (*op.cit.* : 289) met en exergue la théorie de Franz Kafka selon laquelle moins l'espace littéraire d'origine est doté d'un point de vue littéraire, plus l'écrivain est assujetti au *« devoir »* national de *« défense et illustration »*. Paradoxalement, c'est aussi pour lui l'une des seules voies d'émancipation possible. Pour Kafka, *« une littérature débutante n'existe que par sa revendication nationale. »*

Elle reprend aussi une autre citation de l'auteur, extraite du *Journal*, du 25 décembre 1911 :

> la mémoire d'une petite nation n'est pas plus courte que celle d'une grande, elle travaille donc plus à fond le matériel existant. Il y a certes moins d'emplois pour les spécialistes de l'histoire littéraire, mais la littérature est moins l'affaire de l'histoire littéraire que l'affaire du peuple, et c'est pourquoi elle se trouve, sinon dans des mains pures, du moins en de bonnes mains. Car les exigences que la conscience pose à l'individu dans un petit pays entraîne cette conséquence que chacun doit toujours être prêt à connaître la part de littérature qui lui revient, à la soutenir, et à lutter pour elle, à lutter pour elle en tout cas, même s'il ne la connaît ni ne la soutient […] tout cela conduit à la diffusion de la littérature dans le pays, où elle s'accroche aux slogans politiques.
>
> (*Ibidem* : 253)

Kafka s'est fait le théoricien de ce qu'il a appelé les « petites » littératures. Il a notamment cherché à comprendre les mécanismes complexes par lesquels parviennent à émerger toutes les nouvelles littératures nationales. Ne pourrions-nous pas légitimement nous demander si ce dernier élément n'appuierait pas notre hypothèse qui envisage les situations marginales comme une étape dans le cadre d'un processus de différenciation ?

**b) Insécurité et processus de création**

Certes, il s'agit vraiment d'une exclusion, d'un refoulement dans les marges. François Paré nous dit même qu'*« à elles seules, les grandes littératures ne sont que l'institutionnalisation mémoriale de l'exclusion. »* (*op.cit.*) Pourtant, nous émettons la possibilité que l'insécurité pâtie par les écrivains en contexte de domination ne soit pas ce qui influence majoritairement l'acte créatif et que celle-ci procède moins d'une minoration culturelle que de mécanismes psychologiques inhérents à tout processus de création.

Afin de corroborer notre propos, nous reprendrons l'une des dernières phrases du livre de Paré, intitulé *Les Littératures de l'exiguïté* :

> Aurait-il été plus facile, plus réconfortant, d'écrire sur Valéry, Grass, Baudelaire, Lessing, Faulkner, Beauvoir, Derrida ? Je n'en suis pas si sûr car l'exiguïté est avant tout une condition de l'esprit.
>
> (1992 : 166)

Ce qui signifierait que n'importe quel auteur, qu'il soit ou non géographiquement, socialement, politiquement, linguistiquement ou ethniquement différent de la norme établie, pourrait constituer un exposant de marginalité par ses seules dispositions psychologiques. La minoration qui pèse sur le collectif ne saurait constituer le seul motif de déstabilisation dans un processus d'émancipation littéraire. L'écrivain ou même l'artiste, de manière plus générale, étant avant tout un individu, pourrait être marginalisé au sein d'un collectif non marginalisé.

En cela, quelle que soit la forme que revêt le centre (littérature, religion, etc.), n'est-il pas seulement un cadre normatif permettant de se repérer, voire de s'individualiser ? Repousser les frontières psychologiques de « l'exiguïté », n'est-ce pas – contexte de minoration ou non – la quête de l'individu au-delà de celle de l'écrivain ? Selon Sartre, l'œuvre de Kafka est

> une réaction libre et unitaire au monde judéo-chrétien de l'Europe centrale ; ses romans sont le dépassement synthétique de sa situation d'homme, de Juif, de Tchèque, de fiancé récalcitrant, de tuberculeux, etc., comme l'était aussi sa poignée de main, son sourire et ce regard que Max Brod admirait tant.
>
> (1948 : 293)

Cela conforte la possibilité, que nous envisagions, de la projection des problématiques inhérentes à la construction identitaire dans le processus de création littéraire.

**c) Dépassement du conflit**

L'aspect positif du conflit est qu'il induit une sorte de soulagement cathartique lorsqu'on le met en scène. Sortir du mutisme, révéler au grand jour le mal-être collectif, fait office d'exutoire lorsqu'il trouve une issue à travers le réceptacle littéraire. Le conflit est un matériau prolifique en matière d'imaginaire. Il ne s'agit donc pas de l'esquiver mais d'en tirer profit.

Comme le soulignaient Louis Guespin et Jean-Baptiste Marcellesi,

> c'est parce que l'écrivain maîtrise l'ensemble des matériaux qu'il utilise, qu'il peut produire un objet interculturel harmonieux.
>
> (*Glottopol*, *ibidem* : 4)

Il pourrait s'agir là d'une forme de résilience, qui représenterait une issue des plus positives. Par ailleurs, notons que la prose corse d'aujourd'hui, laisse entrevoir une littérature qui a déjà su produire quelques œuvres d'importance, en réponse aux problématiques de son époque, en laissant une empreinte particulière. Le processus létal qui menace la langue corse y joue, paradoxalement, un rôle générateur. En vivant toujours sur le « fil du rasoir », la production littéraire corse a su se positionner du côté de la pulsion de vie, dans le combat perpétuel qui l'oppose au thanatos.

L'émergence récente de quelques auteurs contemporains comme Jérôme Ferrari (2012) – pressenti pour le prix Goncourt 2012 – et Marc Biancarelli (2012) – traduit et publié aux éditions Actes Sud ce mois-ci – laisse présager de belles perspectives pour la littérature corse. L'exemple de ces deux écrivains nous révèle qu'ils ont su s'exposer, prendre le risque de ne pas être vus, lus, reconnus, contrairement à une attitude mortifère, qui aurait consisté à vivre au chaud dans les habitudes de leur petit cocon insulaire, sans tensions.

C'est, à notre sens, à travers de telles productions, qui mènent ardemment le combat contre Thanatos, que nous est offerte une possibilité de prendre conscience du *« prix de tout et la valeur de rien »*[10]. Leur existence « sur le fil », résonne en écho avec celle d'une Humanité qui oscille toujours entre la Vie et le Néant.

## III. Des limites de la puissance et de la reconnaissance

### *1) La quête de Reconnaissance*

**a) Liberté et lutte à mort**

L'une des trois figures hégéliennes de la reconnaissance, décrite par Haud Guéguen et Guillaume Malochet, réside dans la lutte à mort :

> La première figure réside dans la "la lutte à mort" qui résulte de la rencontre entre deux consciences. Dans son désir d'être reconnu par l'autre pour prouver sa liberté, chacune des deux consciences se montre prête à courir le risque de mourir, la lutte menée visant ainsi à conquérir, par la force, la reconnaissance de l'autre. Les deux

> consciences se rencontrent sur fond de vie, "elles sont englouties dans l'être de la vie", ce qui signifie qu'elles n'existent pas encore véritablement comme conscience de soi. La reconnaissance qu'elles désirent obtenir mutuellement suppose de briser cette dépendance par rapport à la vie pour affirmer et phénoménaliser leur liberté. Au travers de ce détachement par rapport à la dimension biologique ou à la nature animale – ce que Hegel nomme la "naturalité" –, on voit que la lutte à mort exprime la volonté de s'affirmer comme conscience de soi. Chacune des deux consciences veut "prouver" à l'autre et à elle-même qu'elle est quelque chose de plus que la vie immédiate et donnée, ce qui conduit Hegel à souligner que "le combat de la reconnaissance est donc un combat où il y va de la vie et de la mort". Ce qui se joue dans cette lutte, c'est le passage à la conscience de soi, lequel ne s'opère que dans et par la relation à l'autre.
> (2012 : 31)

Cette théorie vient étayer l'idée d'interdépendance entre les centres et les marges. En effet, l'Autre y est ici décrit comme vecteur de reconnaissance et si d'aventure l'un des deux combattants périssait dans la lutte, le survivant serait aussi peu reconnu que le mort. Cette lutte est donc malgré tout un échec, puisqu'elle n'aboutit pas sur une intersubjectivité égalitaire. Elle engendre une dissymétrie qui ne peut se résoudre que par la mort de l'une des parties.

**b) L'égalité, une impossible symétrie entre le maître et l'esclave ?**

Toujours selon Haud Guéguen et Guillaume Malochet,

> dans la lutte à mort de deux consciences animées par le même désir d'être reconnues comme liberté, l'une d'entre elles peut capituler, renonçant du même coup à son "être reconnu". La conscience servile repose sur la peur de la mort, que Hegel définit comme le maître absolu. Considérant que "la vie lui est plus essentielle" que l'affirmation de sa liberté, l'une des consciences peut en effet se soumettre ou s'aliéner à l'autre : "L'une est la conscience indépendante pour laquelle l'être-pour-soi est essence, l'autre est la conscience dépendante qui a pour essence la vie ou l'être pour un autre ; l'une est le maître, l'autre l'esclave." L'esclave continue à vivre. Mais il vit dans l'aliénation.
> (*Ibidem* : 32)

Dans cet asservissement, l'un reconnait l'autre mais n'est pas reconnu et l'autre est reconnu mais ne reconnaît pas. Cet état de servitude ressemble fort à la relation entre les centres et les marges, en ce sens que les marges doivent produire pour les grandes instances centrales, mais même lorsqu'elles fournissent le « travail » attendu, elles ne sont jamais totalement reconnues comme égales. En revanche, leurs productions, elles, peuvent être reconnues et rétablissent, par là même, un semblant d'équilibre dans la reconnaissance qui se veut mutuelle.

**c) Fraternité et éloge de la diversité**

Dans *La République mondiale des Lettres*, Pascale Casanova relève le propos d'Édouard Glissant (1990), poète antillais, qui évoque, quant aux grands mouvements colonisateurs, la *« propension »* des langues européennes *« à s'exporter, qui engendre*

*le plus souvent une sorte de vocation à l'universel ».* (*op.cit.* : 175) Elle avance que *« vivre un enfermement ou s'ouvrir à l'autre »*, selon l'expression glissantienne, *« c'est l'alternative à laquelle on prétendait réduire tout peuple qui réclamait de parler sa langue (...). Les nations n'auraient d'avenir linguistique ou culturel que cet enfermement dans un particulier limitatif ou, à l'opposé, la dilution dans un universel généralisant. »* (*Ibidem* : 258-259) Elle postule que les écrivains de pays dominés

> doivent opérer un "choix" nécessaire et douloureux : soit affirmer leur différence et se "condamner" à la voie difficile et incertaine des écrivains nationaux (régionaux, populaires, etc.) écrivant dans de "petites" langues littéraires et pas ou peu reconnus dans l'univers international, soit "trahir" leur appartenance et s'assimiler à l'un des grands centres littéraires en reniant leur différence.
>
> (*Ibidem* : 259)

Édouard Glissant évoque ainsi une *« souffrance d'expression »* propre à ses littératures. Pour autant, nous sommes tentés de compléter le propos par notre analyse antérieure et de ne retenir que la notion de *« diversalité »* glissantienne. À notre sens, être soi au milieu des autres, nous l'avons déjà dit, c'est être reconnu à travers le regard de l'Autre. Là se trouve, en quelque sorte, l'éloge de la diversité et de la différence, par lequel on devine que ce qui découle de l'unicité, c'est la mort.

D'après un article de Jean-Louis Olive, c'est pourtant encore en termes de frontières physiques que les individus semblent se poser le problème de leur identité, *« en voulant croire à sa pureté, en déniant l'emprunt, le métissage »*. L'auteur avance que, selon la croyance collective, l'identité, *« fondée sur un modèle figé, ne permet pas l'émergence de variations et de variantes* alternatives *»*. Il ajoute que *« lorsque l'on évoque l'*unité *et l'*identité *d'une société, ces catégories nominales sont postulées* a priori*, par une minorité unifiante, ou normative, alors qu'en réalité elles sont fondées sur le principe de l'individuation »*. (2004 : 5) À notre sens, les identités sont mouvantes et en perpétuelle évolution. La préservation de leurs particularismes au milieu des autres, ne peut passer que par un processus d'individuation mené à son terme. Selon nous, il en va de même pour les littératures.

## *2) Ruptures et constructions*

### a) La confrontation littéraire, une voie vers la construction identitaire ?

Pour François Paré, *« l'avenir de l'exiguïté réside dans une meilleure compréhension des conditions créatrices qui la font naître et dans une lutte de tous les instants contre l'aliénation individuelle et surtout collective. »* (*op.cit.* : 148-149) Si l'on associe langue, nation et littérature dans un même processus différenciatif et émancipateur, ne comprend-t-on pas mieux les règles d'émergence au sein de l'espace littéraire ? En effet, une perspective diachronique nous éclairerait certainement, sinon sur une inversion radicale des repères centraux et marginaux, sur un déplacement de la

norme. Déplacement qui favoriserait l'émergence de littératures précédemment marginalisées, en reléguant les centres au fond du décor. Nous entendons par là, que si l'on admet le temps comme donnée tout aussi fondamentale dans l'évolution d'une littérature, que dans la construction des individus, les instances ne font qu'office d'autorités, souvent arbitraires, mais temporaires. Le déni de reconnaissance des centres vers les marges est, cependant, constitutif de leurs essences respectives. Les marges fonderont elles-mêmes leur légitimité à travers l'Autre, une fois parvenues à se différencier. Cette légitimité, autoclamée, ne sera jamais totalement concédée par le centre. L'espace littéraire est donc une des scènes où se jouent les processus d'individuation[11] à travers les rapports intersubjectifs. Nous l'avons déjà dit, la reconnaissance ou non-reconnaissance dans le champ littéraire, l'hétéronomie[12], peuvent donc représenter des vecteurs de différenciation et d'autonomie du moi. Précisons à présent le motif d'une quête de reconnaissance à travers la littérature. Selon Jean Paul Sartre,

> chacun a ses raisons : pour celui-ci, l'art est une fuite ; pour celui-là, un moyen de conquérir. Mais on peut fuir dans un ermitage, dans la folie, dans la mort ; on peut conquérir par les armes. Pourquoi justement *écrire*, faire *par écrit* ses évasions et ses conquêtes ? C'est qu'il y a derrière les diverses visées des auteurs, un choix plus profond et plus immédiat, qui est commun à tous. Nous allons tenter d'élucider ce choix et nous verrons si ce n'est pas au nom de leur choix même d'écrire qu'il faut réclamer l'engagement des écrivains.
>
> (1948 : 45)

Même le déni de reconnaissance par les centres ne constituerait pas un frein, sinon un parcours émancipateur choisi par l'écrivain, qui a trouvé sa propre voie vers la construction identitaire. Dans ce contexte d'échanges et d'interpénétrations culturels issus des migrations qu'a entraîné la mondialisation, on a pu constater un mouvement d'ouverture de plus en plus marqué dans le discours littéraire à la figure de l'Autre, de l'étranger, de celui qui ne participe pas d'un « même » identitaire et qui est pourtant un semblable. Cette ouverture a favorisé la mise en place de réseaux de communications horizontaux entre les différentes minorités du globe et a permis d'établir des lieux de comparaison où chacun peut affirmer ses particularités et prendre conscience de défis similaires à surmonter.

**b) *Vanitas vanitatum, et omnia vanitas***[13]

Quelles que soient les différentes consciences à l'œuvre dans les conflits, quelles que soient les différences – ethniques, psychologiques, idéologiques, culturelles, sociologiques, économiques, politiques, géographiques, linguistiques, etc. – qui les opposent, elles sont liées par un destin semblable : elles naissent, croissent, déclinent, puis meurent. Il n'est donc question ici que d'un droit d'usage et de passage. Ces existences éphémères, s'achèveront toutes à l'unisson dans une nuit sans aube. Remémorons-nous le dieu Hélios sur son char, personnification du soleil dans la mythologie grecque. Il plongeait chaque soir dans la mer, à l'heure du coucher. Et, nuit après

nuit, il combattait les ténèbres, afin de les empêcher de plonger la Terre dans une obscurité létale. Sans chaleur ni lumière, c'était la vie qui s'éteindrait. Chaque victoire de la lumière sur les ténèbres permettait à un nouveau jour de se lever sur la planète et lui offrait un nouveau sursis à la vie.

Hélios ignorait cependant combien de temps encore il pourrait gagner le combat. Cette fin partagée par les différents mondes, ne devrait-elle pas fédérer au lieu de diviser ? Pourquoi l'Homme cherche-t-il à dominer son prochain alors que l'Humanité est vouée à une fin commune ? Le fait de ne pas accepter la mort, d'être dans le déni de cet avenir irrémédiable, semble entraîner chez l'Homme une quête de toute puissance.

Le centre protéique est dans ce contexte le digne représentant du contrôle et de la norme. Qu'il apparaisse sous sa forme « littérature » ou encore « morale », « religion », « sexualité », « société », « art », etc., le centre semble avoir pour vocation de nous permettre de supporter l'idée que nous n'avons aucune incidence sur la mort. Finalement, centres et marges, tous sont dans cette quête de puissance, impuissants qu'ils sont à maîtriser le temps. La norme changera de centre, des consciences seront englouties dans l'oubli, pourtant un seul continuera d'égrener ses heures en souverain incontesté, dans un mouvement circulaire de perpétuels « tic tac » qui survivent aux mondes : ce maître absolu, c'est Chronos, le temps. Illustrons notre propos, par simple plaisir, avec ces quelques vers baudelairiens :

Amer savoir, celui qu'on tire du voyage !
Le monde, monotone et petit, aujourd'hui,
Hier, demain, toujours, nous fait voir notre image :
Une oasis d'horreur dans un désert d'ennui !

Faut-il partir ? rester ? Si tu peux rester, reste ;
Pars, s'il le faut. L'un court, et l'autre se tapit
Pour tromper l'ennemi vigilant et funeste,
Le Temps ! (Il est, hélas ! des coureurs sans répit,

Comme le Juif errant et comme les apôtres,
À qui rien ne suffit, ni wagon ni vaisseau,
Pour fuir ce rétiaire infâme : il en est d'autres
Qui savent le tuer sans quitter leur berceau.)

(1861)

**c) Du « gullivérisme »[14] à la conquête de soi**

La quête de toute puissance, éclairée par la vanité de l'existence des mondes, ne révèlerait-elle pas davantage un besoin d'identification ? Dans le cas des centres et des marges littéraires, ne pourrait-on pas imaginer qu'une jeune littérature réduise son propre univers, afin de pouvoir d'abord se l'approprier dans une relation exclusive ? Ce qui expliquerait peut-être, dans le cas de la littérature corse, le refus des premières générations d'écrivains de toute traduction, ainsi que la récurrence dans leurs productions de thèmes passéistes, empreints de nostalgie couleur locale. Ainsi,

dans un élan agglutinant – inconscient et néanmoins stratégique – ces jeunes productions se laisseraient volontairement engloutir par les plus anciennes, confondant ainsi ce nouveau contenant avec leur propre contenu.

À l'abri de ce cocon douillet et rassurant, telle la chrysalide qui accueille la chenille avant de la voir devenir un majestueux papillon, le processus de différenciation pourrait s'opérer. C'est cette exiguïté, cette conscience concentrée et miniaturisée dans un antre déjà construit, qui permettrait donc la bonne marche du processus émancipateur. Dans une autre perspective, ces consciences ingérées et « gullivérisées » seraient une partie constitutive non négligeable de ce tout qui les contient. Telle une métonymie du détail qui nous renverrait aux dimensions de l'Univers.

Par ailleurs, une fois la métamorphose[15] différenciatrice accomplie, se produirait une inversion des valeurs, dans laquelle les jeunes littératures, dites aussi « petites » littératures, prendraient la place des « grandes ». Finalement, pourquoi ne s'agirait-il pas d'une histoire d'avaleur avalé ? Englouti par ses propres désirs d'homogénéisation et de domination. Notons que *« cette "structure mystique" se manifeste par ce que Gilbert Durand appelle redoublement (ou emboîtement), ainsi que par la confusion du contenant et du contenu. »*[47] Cette phrase de René Bouchet (2001 : 282), n'est pas sans nous rappeler le *« redoublement muséographique du monde »* d'Henri-Pierre Jeudy (2008 : 14), auquel nous avions déjà fait référence un peu plus tôt. Ce rapprochement nous donne à penser que le « redoublement » patrimonial pourrait procéder d'un lien étroit avec une volonté d'exploration du moi. Nous entendons par là, que le fait d'enfermer une marque de l'Altérité dans un musée, permettrait de mieux l'observer, de mieux s'observer. L'Altérité concentrée dans une parcelle symbolique et mémoriale d'une conscience qui la dépasse.

### *3) Une synecdoque*[16] *du monde littéraire*

#### a) C'est le détail qui fait le tout et nulle part c'est partout

Revenons un instant sur la miniaturisation, dans son aspect transitoire et initiatique. Dans son étude sur l'imaginaire de l'espace dans l'œuvre d'Alexandre Papadiamantis, René Bouchet nous livre que

> dans sa *Poétique de l'espace*, Gaston Bachelard a donné une interprétation psychologique des rêveries de miniaturisation qui peut s'appliquer à la vision que Papadiamantis, dans son œuvre, propose de son île natale. Il voit d'abord en elles une volonté de maîtriser le monde par laquelle le rêveur se replie sur le petit pour faire sien l'espace ainsi réduit. Ce désir de possession n'est pas un simple désir de puissance, mais avant tout une recherche d'intimité. Ce qui est miniaturisé est soustrait au monde réel qui est en partage avec les autres, qui relève du banal et du commun et ramené au monde rêvé, qui relève de l'intime, du secret, de l'exclusif. Car, aussi bien, le rêveur s'inclut dans sa miniature tout autant qu'il la domine, la vit du dedans tout autant qu'il la considère du dehors (…). La rêverie de miniaturisation entraine une rêverie de miniaturisation de soi, en même temps qu'elle "élève" son auteur : une "rêverie gullivérienne", comme la nomme Bachelard, fonctionne forcément dans les deux sens, ou

> implique un schéma d'emboîtement qui, comme celui des poupées russes, peut prendre son commencement au plus petit comme au plus grand. Nous voyons bien par là, que le macrocosme auquel renvoie le microcosme, et, pour Papadiamantis, le monde inclus dans l'île, n'est pas le monde réel, la société des hommes, mais une porte ouverte sur l'univers, une cosmisation du territoire natal, une sublimation de ses modestes réalités. (…) Paradoxalement, l'artiste suggère une cosmologie en restreignant son champ de vision, accède à l'universel en s'attachant avec minutie au petit, au concret, au local. (…) La spiritualité et l'exiguïté, loin d'être contradictoires, apparaissent à ce compte comme complémentaires.
>
> (2001 : 282-282)

Cela nous rappelle une citation de Samuel Beckett, qui prend à présent tout sons sens : *« Se donner du mal pour les petites choses, c'est parvenir aux grandes avec le temps »*. Ce qui n'est pas sans nous interpeler une nouvelle fois sur la relation d'interdépendance, sous-jacente dans les rapports centro-périphériques.

**b) « Corsisme »[17] et Humanisme[18] : vitrine des particularismes et image globale**

Citoyen d'une puissante nation, consacré par le centre parisien, William Faulkner raconte pourtant dans ses romans de la première période des paysages, des hommes des histoires d'une réalité rurale et archaïque. Celle des pays dits du « Sud ». À partir d'une ferme perdue dans le Mississippi, Faulkner a su rendre son petit coin de terre universel. Il a ainsi révélé au monde une possibilité d'accéder au présent de la littérature sans renier son patrimoine culturel.

Un hameau abandonné pour Jean Giono, le bar d'un village perdu pour Jérôme Ferrari, des personnages emblématiques pour Marc Biancarelli, les exemples ne manqueront pas. Voici le monde réduit à un petit contenu. Des microcosmes qui concentrent la substantifique moelle de l'univers.

Citons à ce sujet ce jeune auteur, fraîchement émergent des frontières insulaires, qu'est Marc Biancarelli : *« Pour [s]a part, et très modestement, il [lui] semble n'avoir trouvé les voix de [s]on écriture qu'au moment où [il a] oublié la volonté de démontrer, de porter des valeurs collectives. Lorsque l'on est-soi même, enfin, n'y a-t-il pas une infime part de chances que l'on soit aussi un peu les autres ? »* (2010 : 39) Une infime partie capable de dire le tout, voilà ce que sont, à notre sens, les jeunes littératures : des synecdoques des vieilles littératures institutionnalisées.

**c) Phagocytose et mondialisation**

Dans le contexte d'ouverture des frontières géographiques et d'interpénétration culturelle, entraîné par la mondialisation, une issue à la préservation des identités serait peut-être ce que certains analystes de la culture japonaise ont ainsi proposé : la « phagocytose ».[19] Ce qui signifie « capturer, ingérer et digérer les corps étrangers ». Cela représenterait le moyen le plus efficace de conserver sa propre identité tout en s'enrichissant d'un apport extérieur.

Cet « avalage », n'est pas sans nous rappeler le mythe de Jonas avalé – et non dévoré – par la baleine. Un élément de ce mythe est d'ailleurs assez souvent oublié. Jonas est finalement rendu à la lumière. La sortie du ventre est donc une nouvelle entrée dans la vie consciente. Nous pourrions établir un parallèle avec les thèmes de la naissance de l'initié post-initiation, par exemple.

À l'image des jeunes littératures, symboliquement miniaturisées par leurs aïeules, qui accompliraient leur rite initiatique, à travers la voie de l'avalage. Au sortir du ventre des vieilles littératures, elles auraient acquis une nouvelle conscience, qui leur ouvrirait la porte d'une (re)naissance au monde et d'une existence à part entière.

## Conclusions

Si la littérature est si souvent le champ de bataille où se rejouent les conflits sociaux, c'est sans doute parce qu'elle représente l'une des multiples formes en évolution que peut revêtir le centre protéique.

Ces centres et leurs marges littéraires sont interdépendants. Les relations complexes qu'ils entretiennent masquent les processus de différentiation qui sont à l'œuvre sous les rapports intersubjectifs.

Partant de ce postulat, les notions de littérature « régionale », etc., ne sont plus fondées que par la volonté des anciens de nier – et cela pour différents motifs – l'existence des nouveaux venus sur la scène littéraire, ainsi que des particularismes présents au sein de leur unité géographique et culturelle.

Or, ces mêmes particularismes ne sont que la partie d'un tout plus vaste. Des métonymies universelles. Les jeunes littératures, comme la littérature corse, ont besoin d'un temps de maturation. Cela ne relève-t-il pas de l'évolution normale des mondes ? Une œuvre, n'est-elle pas, d'ailleurs, un monde en soi ?

Tout cela ressemble à l'Histoire des hommes et de leur fin. Une histoire qui commence et s'achève toujours, ici et ailleurs, pour finir par se répéter quelque part. Par s'éteindre à jamais dans une nuit sans lendemain. Face à l'inéluctabilité de la mort, l'ouverture à l'Autre, se situe dans la pulsion de vie et, en cela, elle constitue un vecteur fondamental d'évolution.

Or, a-t-on déjà connu, de mémoire d'Homme, une (r)évolution, susceptible de bouleverser un pseudo-équilibre établi, qui n'aurait pas occasionné de rupture ? De ces ruptures engendrées par celle des deux parties qui retirait des bénéfices de l'ancienne relation.

## NOTES

[1] La *glottopolitique* est un concept sociolinguistique. Selon J.-B. Marcellesi et L. Guespin (1986), elle est nécessaire pour englober tous les faits de langage où l'action de la société revêt la forme du politique.

[2] Cf. Notion de « langue-drapeau » de Jean Laponce.

[3] Notion de Lise Gauvin.

[4] Conférence « Écrire, c'est mourir un peu ».

[5] En 1999, Bernard Cerquiglini, dans un rapport au gouvernement Lionel Jospin en vue d'une ratification éventuelle de la Charte européenne des langues régionales ou minoritaires, a dressé une liste de soixante-quinze langues régionales et minoritaires en France métropolitaine et Outre-mer.

[6] Titre d'un roman de Gabriel García Márquez.

[7] Citation de Jean-Paul Sartre, extraite de la pièce de théatre *Huis clos*.

[8] Commentaires de Sartre sur le CD « Huis Clos », en 1964.

[9] En opposition à l'autre « petit a », qui représenterait lui l'inconscient.

[10] Citation d'Oscar Wilde extraite du *Portrait de Dorian Gray* (1891) : « Aujourd'hui les gens connaissent le prix de tout et la valeur de rien ».

[11] Dans le cas de la littérature, nous nommerons cela « différenciation ».

[12] Définition d' « hétéronomie » : Fait d'être influencé par des facteurs extérieurs, d'être soumis à des lois ou des règles dépendant d'une entité extérieure.

[13] *Vanité des vanités, et tout est vanité.*

[14] D'après le terme « gullivérien », employé par Gaston Bachelard à propos des rêveries de miniaturisation.

[15] Définition de « métaphore » : Changement de forme, de nature ou de structure si importante que l'être ou la chose qui en est l'objet n'est plus reconnaissable.

[16] Définition de « synecdoque » : Figure de rhétorique procédant par extension ou restriction de sens d'un terme : l'espèce pour le genre, la matière pour l'objet, le particulier pour le général et inversement.

[17] Définition de « corsisme » : affirmation d'une individualité corse.

[18] Définition d' « humanisme » : Attitude philosophique qui tient l'homme pour la valeur suprême et revendique pour chaque homme la possibilité d'épanouir librement son humanité, ses facultés proprement humaines.

[19] Définition : Processus d'englobement et de digestion par une cellule de particules solides ou d'autres cellules qu'elle trouve dans son milieu (Verch.-Bud. 1981). Le processus de la phagocytose. La résistance opposée [aux microbes] par les tissus est considérable et la phagocytose s'exerce avec une extrême intensité. La phagocytose, mécanisme cellulaire de lutte contre les germes pathogènes, fut découverte par E. Metchnikov en 1882.

## BIBLIOGRAPHIE

Anderson, B. (1996). *L'imaginaire national. Réflexions sur l'origine et l'essor du nationalisme*. Paris : La Découverte.

Baudelaire, Ch. (1861). *Les Fleurs du mal* (partie « La mort », poème CXXVI : Le voyage, VII). Paris : Poulet-Malassis et de Broise.

Biancarelli, M. (2010). *Vae Victis et autres tirs collatéraux*. Calvi : Materia Scritta.

———— (2012). *Murtoriu, Balade des innocents*. Arles : Actes Sud, Hors collection.

Bouchet, R. (2001). *Le nostalgique. L'imaginaire de l'espace dans l'œuvre d'Alexandre Papadiamantis*. Paris : PUPS.

Casanova, P. (1999). *La République mondiale des Lettres*. Paris : Seuil.

Choay, F. (1999). *L'allégorie du patrimoine*. Paris : Seuil.

Deleuze, G. (1999). *Critique et clinique*. Paris : Éditions de Minuit.

Du Bellay, J. (2003). *La Deffence et illustration de la langue françoyse*, éd. F. Goyet et O. Millet. Paris : Champion.

Ferrari, J. (2012). *Le sermon sur la chute de Rome*. Arles : Actes Sud, Collection « Domaine français ».

Glissant, É. (1990). *Poétique de la relation*. Paris : Gallimard.

*Glottopol*, Revue de sociolinguistique en ligne, n° 3 – Janvier 2004, *La littérature comme force glottopolitique : le cas des littératures francophones*. URL : <http://www.univ-rouen.fr/dyalang/glottopol/telecharger/numero_3/gpl3complet.pdf>.

Guéguen, H. & Malochet, G. (2012). *Les théories de la reconnaissance*. Paris : La Découverte.

Jeudy, H.P. (2008). *La machine patrimoniale*. Paris : Circé.

Kafka, F. (1976). *Journal*, 25 décembre 1911. In : *Œuvres complètes*, t. III, Paris : Gallimard.

Kundera, M. (1993). *Les Testaments trahis*. Paris : Gallimard.

Laplanche, J. & Pontalis, J.-B. (2007). *Vocabulaire de la psychanalyse*. Paris : PUF.

Laponce, J. (1984). *Langue et territoire*. Québec : Presses de l'Université Laval.

Memmi, A. (1957). *Portrait du colonisé, précédé de Portrait du colonisateur*. Paris : Gallimard.

Olive, J.-L. (2004). « Groupes minorisés et ethnies discriminées : Des processus de nomination et de désignation de l'autre ». *Esprit critique*, Vol. 06, nº 01. URL : < http://www.espritcritique.fr/0601/esp0601editorial.pdf >.

Ottavi, A. (1992). « L'écrivain et son public en Corse ». *Études corses*, n° 38, 5-7.

Paré, F. (1992). *Les Littératures de l'exiguïté*. Hearst, Ontario : Le Nordir.

Paz, O. (1950). *Le labyrinthe de la solitude*. Paris : Gallimard.

Proust, M. (1954). *À la recherche du temps perdu*, tome VIII : Le Temps retrouvé. Paris : Gallimard.

Sartre, J.-P. (1948). *Qu'est-ce que la littérature ?* Paris : Gallimard.

Saussure, F. de (1916). *Cours de linguistique générale*. Paris : Payot.

# Condiţia marginală a deportatului din Bărăgan în societatea totalitară românească*

**Iulia WISOŞENSCHI**
***Institutul de Etnografie şi Folclor „C. Brăiloiu", Bucureşti (România)***
<chirafrs@yahoo.com>

**ABSTRACT: The Marginal Status of the Bărăgan-deported People in the Romanian Totalitarian Society**

The instauration of the popular democracy in Romania gave birth to a new category of marginals, namely the deported people. Based on the repressive logic of totalitarian system, the deportation in June 1951, officially named displacement, represented an abrupt political measure, which pushed away to the edge of the society those individuals who were seen as hostile elements, as they might have had the courage to oppose Romania's „communization." The forced domicile was regarded as the proper milieu for the re-education and "ennoblement" with the qualities of the "new man" of the deported, the old people and the potential opponents of the communism system.

**KEYWORDS:** *deportation, Macedo-Romanians, new man, forced domicile, spatial marginality*

Instaurarea democraţiei populare în România a adus pe scena istoriei o nouă categorie de marginali, deportaţii. Înscrisă în logica represiunii de tip totalitar, deportarea în Bărăgan din iunie 1951, denumită oficial *dizlocare*, a reprezentat o brutală măsură politică ce a împins pe marginea societăţii destine umane, considerate elemente ostile „cu un factor ridicat de risc", care s-ar fi putut erija în opozanţi ai acţiunii de comunizare a României.

Lucrarea noastră şi-a propus să dezvăluie procesul marginalizării politice şi a dimensionării negative a comunităţilor paşnice din regiunea Banatului şi a părţii sud-vestice a Olteniei, ce au fost împinse din raţiuni politice de către puterea represivă comunistă spre periferia societăţii şi fixate cu domiciliul obligatoriu în câmpia Bărăganului. Cercetarea noastră se sprijină pe mărturiile orale ale macedo-românilor, înregistraţi în 2010-2011 în cadrul cercetării şcolii postdoctorale „Valorificarea identităţilor culturale în procesele globale", coroborate cu surse bibliografice existente şi cu documentele de arhivă extrase din fondurile specializate ale Direcţiei Judeţene Ialomiţa a Arhivei Naţionale din Slobozia. Vieţile lor, suferinţele, traumele fizice şi psihice reprezintă miezul comunicării noastre.

De asemenea, în cele ce urmează vom încerca să ne focalizăm interesul ştiinţific, dincolo de ilustrarea succintă a coordonatelor istorice ale evenimentului, asupra interpretării marginalităţii şi a spaţiului marginal, ca factori esenţiali în conturarea profilului identitar al deportatului. În contextul ideologiei comuniste, modelul centru/periferie facilita utopic înfăptuirea societăţii umane perfecte, prin care duşmanii

poporului ce se abăteau de la normele şi valorile grupului dominant trebuiau localizaţi în altă parte. Societatea totalitară se definea pe sine ca un centru, iar periferia spaţială, ce echivala cu marginea lumii, servea utilităţii politice de excludere a oamenilor indezirabili şi „neafiliabili" revirimentului societal comunist.

Înfiinţarea satelor noi, în realitate lagăre de muncă forţată, echivala cu suferinţa, umilirea şi regresul condiţiei umane, întoarcerea la formele primitive de viaţă, aspecte ascunse în ochii opiniei publice ale vremii, iar domiciliul obligatoriu putea constitui pentru deportaţi, „oamenii vechi", adversarii potenţiali ai societăţii comuniste, mediul de viaţă propice acţiunii de reeducare şi de înnobilare cu calităţile omului nou.

Privită ca traumă socială şi culturală, deportarea a avariat şi dezechilibrat în profunzime comunităţile din Banat, sistemul de valori, norme, credinţe, simboluri, paternuri culturale, a tulburat stabilitatea tradiţională şi a provocat o ruptură în coeziunea şi consistenţa vieţii comunitare, având efecte fundamentale la scară micro şi macro socială. Sărbătoarea populară a Rusaliilor din 18 iunie 1951, a rămas în memoria colectivă a comunităţilor din Banat cu numele de Rusalii Negre, fiind legată de o dureroasă acţiune de deportare, de dimensiuni ample, ce a angrenat categorii sociale şi etnice diverse din zona limitrofă graniţei cu Iugoslavia, ţara căzută în dizgraţia oficialităţilor de la Moscova.

Formă a „abuzului instituţionalizat", acţiunea de deportare (1951-1956) a reiterat schema clasică a modelului deportărilor de tip sovietic ce a spart cadrul natural de viaţă şi a bulversat traiectoria de destin a peste 40.320 de persoane, dintre care 3.575 de macedoromâni, urmărind, în realitate, „igienizarea Banatului", concretizată brutal pe două direcţii: epurarea etnică a grupurilor de germani, sârbi, aromâni, bulgari, basarabeni etc., cât şi îndepărtarea, eliminarea fizică tacită a categoriilor sociale şi profesionale, considerate elemente (umane) periculoase şi ameninţătoare pentru instaurarea democraţiei populare.

În fapt, din partea puterii oficiale au existat două acţiuni majore de excludere a duşmanilor poporului, una fizică manifestată prin deposedarea de toate bunurile materiale private, continuată cu o nimicire psihică, de restructurare în adâncime a individualităţii umane, intensificată prin privarea de libertate şi segregare forţată spaţială. Pe durata celor cinci ani, populaţia deportată din regiunea de Vest a ţării a fost supusă diferitelor forme de marginalizare, trăind o existenţă vidată. A transforma o comunitate umană într-o categorie de marginali presupune a exercita putere asupra acesteia. Autoritatea legislativă a noului guvern, cheia de boltă a concepţiei partidului comunist, a înlesnit şi a facilitat gestionarea terorii prin aprobarea a numeroase acte normative, cele mai multe cu caracter secret, emise de către Marea Adunare Naţională sau de către Consiliul de Miniştri.

În discursul oficial, etichetarea negativă de tipul ***duşmani ai poporului***, ***elemente ostile***, ***forţe reacţionare***, ***organe***, sugestivă în consolidarea imaginii stereotipe a marginalităţii deportatului relevă un prim nivel de separare şi de excludere a părţii de populaţie indezirabilă noului regim de guvernare. Începând cu anul 1949, au fost promulgate măsuri de dislocare şi de fixare de domiciliu forţat în aşezările colonii, adevărate lagăre experiment, ce funcţionau ca o cheie de verificare a limi-

telor suportabilităţii fizice şi psihice umane. Ordinul de deportare, respectiv ***Decretul 200/1951***, ce făcea referire la articolul 6 din Hotărârea Consiliului de Miniştri nr. 344/15 martie 1951, prevedea ca populaţia din proximitatea teritoriului iugoslav, cu care România era în relaţii încordate, datorită gestului lui Iosif Broz Tito de a se desprinde de Komintern, constituia o ameninţare reală pentru sistemul comunist de guvernare (Rusan, 2010: 84).

Cu mult înaintea zilei de 18 iunie 1951, organele de conducere abilitate au reglementat cadrul legislativ, ce cuprindea corpusul de documente oficiale, referitoare la trimiterea în colonii de muncă pentru populaţia vizată din satele din Banat şi a părţii sud-vestice a Olteniei. Textele documentelor oficiale cu caracter secret încifrau în structurile de adâncime un vast program ideologic, de profundă restructurare socială şi individuală, de creare a cetăţeanului comunist, debranşat de la atributele individualismului şi integrat unei societăţi viitoare utopice. În timpul celor 5 ani de viaţă în lagărele de muncă în Bărăgan, deportaţii au trecut prin greutăţi de neîndurat: abuzuri fizice şi psihice, înfometare, mijloace de subzistenţă minimale.

În cele ce urmează, vom ilustra succint şi într-o manieră descriptivă, scenariul deportării, pornind de la interpretarea documentelor secrete ale fondului CC al PCR – Cancelarie cu nr. 109/1951 (directive, procese verbale, plan de evacuare, sinteze), extrase din corpus-ul de anexe al lucrării Smarandei Vultur *Din radiografia represiunii: Deportarea în Bărăgan 1951-1956*. Perfecţionarea în detaliu a operaţiunii de dizlocare a populaţiei din Regiunea de Vest a ţării oferea un caracter mult mai represiv întregii acţiunii şi nu trebuia să depăşească trei luni, afectând în mod direct 40.320 de persoane din judeţele Timiş, Caraş-Severin, Mehedinţi.

Planul de evacuare, instrumentat de cele mai înalte foruri de stat: Ministerul Afacerilor Externe, Ministerul Agriculturii, Ministerul Finanţelor, Ministerul Comerţului Interior, Comisia de Stat a Planificărilor, Comitetul de Stat pentru Colectări, Direcţiunea Generală a Treburilor Consiliului de Miniştri, Departamentul Gospodăriei Locale şi Centrocoop-ul cuprindea, pe lângă categoriile vizate, etapele de desfăşurare (cu o fază de pregătire şi o fază de execuţie), timpul de dizlocare, zonele ţării în care urmau a fi aşezaţi, categoriile de bunuri pe care fiecare familiile le puteau lua, motivaţia gestului de deportare servind unor interese superioare de Stat. (Vultur, 2009: 26).

Grupurile marginale ale deportaţilor urmau a fi mutate „în altă regiune a ţării unde li se vor crea condiţiuni de muncă". Mistificările, falsificările şi ocultarea deliberată a adevărului inserate în textul directivelor creau o pseudorealitate; de fapt, se avea în vedere proletarizare unor clase sociale, foştii moşieri, chiaburi, funcţionari, gospodari şi meşteşugari ai satelor şi transformarea lor în muncitori agricoli, o forţă de muncă gratuită şi necesară GAS-urilor (Gospodăriilor Agricole de Stat) din regiunile Bucureşti, Galaţi, Constanţa.

În faza pregătitoare a planului s-a contat pe maximizarea controlului şi a securizării zonei, pe secretizarea acţiunii printr-o conspiraţie a tăcerii şi nu în ultimul rând pe instruirea temeinică a personalului unităţilor de stat (ofiţeri şi sergenţi ai securităţii, miliţieni, studenţi, militari, grăniceri). Toate persoanele vizate din zona Banatului urmau a fi dislocate pe baza unor tabele minuţios pregătite la teren în mare

taină (cu trei luni înainte) de către securişti, miliţieni, oficialităţile locale, indivizi „cu posibilităţi de orientare la teren". Deconspirarea informaţiei, la orice nivel al execuţiei, echivala cu divulgarea secretului de stat (Vultur, 2009: 28).

De fapt, prin mişcarea de dizlocare, guvernul comunist de la Bucureşti spera să rezolve două probleme deodată: pe de o parte, înfăptuirea colectivizării prin suprimarea proprietăţii private, înlesnind astfel „înfiinţarea structurilor cooperatiste de tip sovietic": colhozuri, Gospodăriile Agricole Colective, sovhozuri (Gospodăriile Agricole de Stat), tozuri (întovărăşirile agricole), iar pe de alta, crearea forţei de mână ieftină în procesul de transformare a agriculturii socialiste din Bărăgan, o zonă vitală pentru aprovizionarea capitalei. Redăm mai jos felul cum textul oficial ilustra declanşarea procesului de marginalizare şi de transformare prin constrângere a comunităţilor paşnice din Banat în grupuri sociale marginale, considerate „politic criminale":

> Fiecare din aceştia (ofiţer/sergent de Securitate sau Miliţie) însoţit de 1-2 ostaşi pentru fiecare familie care urmează a fi dislocaţi, merge la fiecare în parte şi citeşte Decizia M.A.I, punând în vedere ce bagaje au voie să transporte. Le ridică actele de identitate şi le comunică în cât timp trebuie să fie împachetaţi. La fiecare gospodărie unde s-a comunicat Decizia, rămâne unul sau doi ostaşi, pentru a supraveghea ca cei în cauză să nu distrugă bunuri, să nu incendieze sau să nu dispară. La ora fixată pentru părăsirea gospodăriei, întreaga familie va fi însoţită până la locul de îmbarcare în trenuri, unde vor fi predaţi Comandantului trenului.
>
> (Vultur, 2009: 79)

Controlul buletinelor cu două săptămâni înaintea acţiunii de deportare constituia o nouă acţiune circumscrisă cercului represiunii, fiind primul gest concret de separarea populaţiei ostile de comunitatea locală decentă. Sub pretextul schimbării buletinelor, organele securităţii cu sprijinul angajaţilor Sfaturilor Populare au recurs la verificarea actele de identitate ale localnicilor în vedere întocmirii listelor negre: tabelele nominale ale viitorilor deportaţi. Încercuirea satului cu pluton de armată, secretizarea acţiunii sporeau starea de nesiguranţă şi de panică printre săteni: *„Eara daoă săptămâni, făţea instrucţii atunci.. Comuna s-alertă tută, s-gândea ţi va hibă... Nu ştia văr, da' ş-făţea impresia...< Măi ţi va hibă?! Iu va nă ducă?!>*"('De două săptămâni făceau instrucţii atunci. Întreaga comună s-a alertat, se întreba ce o să fie... Nu ştia nimeni, dar se gândea... Măi, ce o să fie? Unde o să ne ducă').

Marea majoritate a populaţiei din Banat, gospodarii de frunte din peste 172 de sate, a fost relocată în câmpia Bărăganului, în acele vremuri un loc ostil şi neprielnic condiţiilor de trai, astfel că un număr de 43.891 de elemente dislocate, reprezentând 10.099 capi de familie şi 33.792 membri de familie, ajungeau în optsprezece localităţi (cu denumirile iniţiale) noi: Urleasca Nouă, Vlădenii Noi, Tătaru Nou, Însurăţeii Noi, Stăncuţa Nouă, Frumuşiţa Nouă, Borcea Nouă; Cacomeanca Nouă, Dragalina Nouă, Rosetti Noi, Burduşanii Noi, Giurgenii Noi, Jegălina Nouă, Feteştii Noi, Pietroiu Nou, Dâlga Nouă, Mărculeştii Noi, Perieţii Noi. Însăşi denominarea de sat nou amintea de vastul proiect ideologic comunist ce avea în centrul creaţiei sale, omul nou.

În contextul ideologiei comuniste, mediul socio-spaţial, ascuns şi „încazarmat" al aşezărilor colonii din Bărăgan înlesnea izolarea socială totală şi punea în mişcare procesul de uniformizare şi de înregimentare a personalităţilor individuale, într-o schemă de viaţă normată şi reglată de imperativele filozofiei staliniste. Condiţiile climaterice nefavorabile ale Bărăganului, lipsa surselor de apă potabilă, vulnerabilitatea topografică determinată de amplasarea în luncile inundabile ale marilor râuri Dunărea, Prut, braţul Borcea asupra cărora deportatul nu a putut exercită nici cel mai mic control constituiau factorii naturali, ambientali ai marginalităţii.

O altă direcţie de interpretare a dimensionării negative a grupului marginal se poate stabili din perspectiva distanţei, a depărtării sau apropierii faţă de referenţialitatea centrului. Marginalizarea socială şi locativă, s-au repercutat asupra noilor rezidenţi care sufereau fizic şi psihic. Segregarea spaţială în câmpia Bărăganului servea perfect ideologiei comuniste în prefigurarea unei societăţi noi. Dimensiunea spaţio-teritorială,ca o trăsătură specifică, fundamentală şi definitorie oricărei forme de organizare socială, este profund racordată ideii de tradiţie şi identitate; comprimarea spaţială a afectat grupurile umane în diferite feluri, viaţa în lagăr, influenţând abilitatea lor de a manevra, gestiona şi stăpâni habitatul şi resursele locului.

În fapt, lagăre de exterminare prin muncă, satele noi deveneau locuri ale umilinţei unde speranţele şi idealurile oamenilor se sfârşeau, iar teroarea, înfometarea, manipularea şi intimidarea se îmbinau armonios. Îngrădirea libertăţii individuale, viaţa împinsă la limitele subzistenţei, etichetarea negativă au contribuit la transformarea marginalităţii în stigmatizare, care era nu doar simbolică, ci constituia un fapt real şi o stare a minţii. Statutul de marginal al deportatului, plasat la periferia societăţii depindea şi se profila mai accentuat printr-o relaţie strânsă cu factorii represiunii, instanţele puterii centralizate: miliţia şi securitatea lagărului. Monitorizarea permanentă şi vigilentă a organelor securităţii şi, mai târziu, înfiinţarea unui post permanent de miliţie intrau în logica represivă a regimului comunist de atrofiere şi pulverizare a oricăror comportamente colective de neacceptare, rezistenţă sau revoltă împotriva sistemului normativ şi valoric discriminatoriu al puterii comuniste (Wiehn, 1996: 223).

Echipele Comitetelor Provizorii, însărcinate să relateze instituţiilor central superioare dificultăţile şi greutăţile întâmpinate informau, prin consemnări săptămânale, întreaga operaţiune de sosire a noilor dizlocaţi. La faţa locului, comisia de supraveghere, alcătuită de fapt din agenţi înfiltraţi ai securităţii, se ocupa de eliberarea adeverinţelor cu iniţialele D.O. (domiciliu obligatoriu), întocmirea evidenţelor nominale şi, ce era mai important, *crearea reţelei informative între dizlocaţi*. Noile acte de identitate deveneau „paşaportul către transformarea socială" şi conturau stigmatul „deoistului" ce se distingea de populaţia decentă a ţării prin restricţii de libertate şi de mobilitate în spaţiul public (*Ibidem*).

Mărturiile orale ale supravieţuitorilor lagărelor de muncă, împletite cu sursele informative ale fondurilor arhivistice dezvăluie în tuşe groase şi apăsătoare tabloul sumbru al primelor zile în Bărăgan. Sancţionarea negativă prin deposedarea de drepturile cetăţeneşti potenţa discriminarea şi intimidarea, normaliza violenţa şi arunca populaţia într-o zonă a nesiguranţei. Deportarea, ca eveniment istoric traumatizant,

a fost asumată ca o experienţă negativă extraordinară, ce a dezmembrat comunitatea, influenţând fundamental şi irevocabil conştiinţa de grup şi memoria colectivă.

Viaţa în lagărele de muncă din Bărăgan oscila între exercitarea formelor de represiune, reabilitarea controlată a elementelor nedorite şi integrarea lor în societatea comunistă. Cu o libertate de mişcare pe o rază de 15 km şi sub supravegherea miliţienilor cu arma în poziţia de tragere, orice evadare din lagăr era sortită eşecului: *„...totodată în comună, în lagăr, era doişpe miliţieni…(...) O baracă făcuseră iei şi, de jur împrejur, era miliţia călare. Alţi doişpe care venea roată tot lagăru ăla, ca să nu evadezi, să fugi din comună... Din lagăr, de acolo...* (R.D.)*"* Catalogaţi duşmani ai poporului, deportaţilor, le-a fost aplicat un regim dur viaţă în primul an de muncă forţată.

Un fenomen notabil l-a constituit faptul că în toate satele noi a existat o politică unitară a raţiei de mâncare, argument susţinut de procesele verbale întocmite la teren. Înfometarea sistematică, resursele nutritive deficitare şi subcalorice, lipsa acută a apei potabile, ce funcţionau ca strategii în dezvoltarea unui comportament de acceptare durabilă şi de supunere totală a populaţiei vulnerabilizate,aruncă o lumină mai clară asupra înţelegerii şi interpretării condiţiei marginale a deportatului. Transportată în condiţii igienice precare, sursa de apă ajungea la deportaţi într-o cisternă, ce purta urme de benzină, fiind insuficientă pentru a satisface nevoia oamenilor. Într-o luptă pentru supravieţuire, oamenii au început să aducă apă din braţul Borcea, la o distanţă de 2-3 kilometri pentru nevoile zilnice:

> Nu aveai de mâncare... Pâinea... Of! Cine apuca pâine, era pâine din aia intermediară, neagră, la două kilograme... Cine apuca apuca, cine nu, vai şi amar... A! Strângeai spice de grâu din lan de acolo, le băteai, ori le fierbeai casă mănânci… Dacă nu, era moara la trei-patru kilometri şi te fereai (...) ...Poliţia care era cu caii călare, când vedea că pleacă pe dreapta unu... Fugeai imediat, intrai în lan. Şi dacă te prindea, te omora din bătaie... Doi, apă nu exista...! Nu! Aducea cu cisternele de motorină, ori că era de la IAS, ori că erau de la CAP-uri, cum era atunci... Venea cisternele pline de apă din Iezeru, din Dunăre, din Baltă de acolo... Coadă omor, care de care să apucă trei, cinci kilograme de apă. Când o suflai, când o vedeai, o palmă era numai motorină deasupra.. O suflai, o suflai şi beai... N-aveai ce face. (R.C.)

Hrana populaţiei, oferită gratuit in primele zile, se situa sub limita subzistenţei, o singură pâine, şi rar zarzavaturi; sugarii şi gravidele primeau o porţie de lapte, iar copiii de peste trei ani pâine cu marmeladă. Distribuirea pâinii, pe baza tabelelor, incumba o valoare disciplinatorie, fiind adesea un mijloc punitiv, aplicat de organele locale persoanelor ostile, aspect relevat în conţinutul procesului verbal nr. 5/23 martie 1952 al Comitetului Provizoriu Borduşanii-Noi (Lăteşti): *„tov. Samargiu propune ca toţi acei care primesc pâine apţi de muncă şi nu vor să semneze contractele colective, să fie imediat tăiaţi. Dă cazuri ca tov. Chita Atanase şi Pastovic Ştefan, aceştia stă toată ziua la Cooperativă şi nu munceşte nicăieri."*

Doborâţi de foame şi de sete, deportaţii îşi lua suplimentul nutritiv din consumul în stare crudă a ierburile câmpului şi resturile culturilor agricole (mazăre, grâu, sfeclă), peste care şi-au ridicat locuinţele de pământ. Multe mărturii orale amintesc de

foamea atroce ce s-a întins asupra tuturor în acele zile când, dominaţi de instinctul de supravieţuire, oamenii renunţau la sentimentul de ruşine, respectul de sine şi demnitate umană:

> Am fugit cu tata în pădure noaptea şi am încărcat o căruţă întreagă de salcâmi. Uneori ne prindeau, alteori nu. Dar nici proprietarii pădurii nu mai voiau să păzească fiindcă le era frică de noi. Ne duceam pregătiţi: dacă veneau le dădeam în cap, nu mai iertam nimic. Nu cedam să-i dau lemnele nici în ruptul capului. Moarte pentru moarte.
> (adevarul.ro)

Manifestările limbajului depreciativ, intimidarea, aplicarea sistematică a violenţei fizice asupra deportaţilor în toate tipurile de activităţi cotidiene de către instanţele grupului dominant ilustrează dimensiunea represiunii şi a terorii din lagărele de muncă, dar şi formele de a relaţiona cu duşmanii poporului. Neîncrederea şi îndoiala oamenilor erau decodate negativ şi etichetate în limbajul comunist ca spirit rău voitor. „Programul discriminatoriu de tratament" exercitat de organele de conducere ale lagărului se manifesta, de asemenea, în supraveghere continuă, permanent şi vigilentă, astfel că intruziunea oricărui element străin tulbura şi sporea acţiunea de investigare, sub toate aspectele: *„tov. Preşedinte arată că au început să vină în comună cetăţeni noi şi că trebuie să-i cunoaştem, să le luăm datele şi în sfârşit să cunoaştem situaţia lor."* (Proces verbal nr. 9/25 mai 1952).

Între 1951-1956, întreaga forţă activă din lagăre a fost implicată în muncile agricole ale Gospodăriile Agricole de Stat (cultivarea bumbacului, a orezului, zarzavaturi şi legume), ridicate pe proprietatea foştilor moşieri expropriaţi şi aruncaţi în temniţele comuniste. Cu mijloace de subzistenţă precare, deportaţii au fost obligaţi să-şi construiască case de chirpici, acoperite cu stuf de tip A şi tip B, pe parcela de 2.500 de metri primită de fiecare cap de familie:

> Când ne-am dus acolo aveam numărul de casă 363. Acolo am făcut bordei, pe moment, şi am stat în bordei până pe opt noiembrie, afară... Pe opt noiembrie am ridicat o cameră şi o sală din pământ bătut, acoperit cu paie. Dup-aia, am intrat în opt noiembrie în casă.

O altă sarcină cu privire la construirea instituţiilor locale „centrul civic" (Sfat Popular, Post de Miliţie, spital de sat, şcoală, cooperativă) se înfăptuia prin munca voluntară a dizlocaţilor sub supravegherea organelor Ministerului Agriculturii, Comitetelor Provizorii şi ale Sfaturilor Populare. Deviere de la o traiectoria normalităţii şi circumscrierea universului de viaţă materială şi spirituală într-un perimetru teritorial fixat prin măsurători topografice şi cadastrale, suspendarea contactului cu exteriorul (cu rudele, de a primi pachete şi scrisori) augmentau statutul de marginal al deportatului. Izolarea fizică totală, resimţită ca o încălcarea gravă a libertăţii, potenţa nesiguranţa şi frustrarea, paralizând orice iniţiativă de acţiune la cei mai mulţi dintre deportaţi: *„greutatea cea mai mare este că de trei săptămâni locuitorii acestei comuni nu primesc scrisori, şi nu mai au nici curajul să-şi construiască casele, se întreabă de ce alte comune primesc şi ei nu."* (Raport informativ/17 august 1951).

Un alt nivel de înţelegere a procesului de marginalizare a deportatului se defineşte prin prisma relaţiei lui cu băştinaşii. În efortul de a intensifica discriminarea grupului social al deportaţilor, autorităţile oficiale au dezinformat populaţia autohtonă cu privire la identitatea nou-veniţilor. Etichetaţi *coreeni*, *criminali*, formă a marginalizării rasiale, non-europeni, oameni necivilizaţi sau, dimpotrivă indivizi cu statut ameninţător, sătenilor li s-a interzis oficial orice legătură potenţială cu aceştia. Cu o existenţă concretă, dar neacceptată de ceilalţi, deportaţii erau străinii ce aveau şanse reduse de integrare în mediul ambiant şi de relaţionare extracomunitară.

Regresul social, înfometarea, bulversarea şi prăbuşirea sistemului de valori tradiţionale, spionarea, accentuarea şi încurajarea permanentă a delaţiunii, a furtului, a minciunii făceau parte din planul vast de modelare a personalităţii umane şi de transformare a straturilor profunde ale societăţii. Chiar şi în izolarea fizică impusă de regimul politic, comunitatea deportaţilor s-a perceput pe sine ca centru, în sens simbolic, creând solidarităţi umane şi străduindu-se să trăiască după coordonatele vieţii religioase şi tradiţionale. Totodată, aceste spaţii marginale funcţionau ca locuri ale rezistenţei manifestate adesea în absenteismul de la muncile agricole, izvorât din grija persoanelor adulte de a asigura resursele de hrană propriilor familii şi în refuzul îndârjit de a construi case,gesturi ce puteau fi decodate ca expresie a dizidenţei colective împotriva sistemului carceral.

Prin urmare, „arsenalul de sancţiuni negative" aplicat de factorii de autoritate ai lagărului împotriva celor se sustrăgeau de la treburile agricole se concretiza prin dublarea cantităţii de muncă: *„am demascat câteva cazuri membrii de chiaburi care se subtrăciau dela muncă (...) şi drept pediapsă li-am dat să facă porţiuni mai mare la mazăre şi prăşit cartofi."* (Dare de seamă/6 iulie-10 iulie 1952). Ridicarea domiciliului obligatoriu după cinci ani de detenţie colectivă nu a însemnat întoarcerea la o viaţă normală, marginalizare socială a „deoiştilor" a continuat ani buni în libertate.

Este ceea ce am putea numi pseudo-marginalizare. În primii ani, asemenea basarabenilor deportaţi, aromânilor, percepuţi în continuare ca o populaţie periculoasă de către noul regim comunist de guvernare, li s-a interzis accesul în centrele urbane importante ale ţării (Bucureşti şi alte 18 oraşe), sau reîntoarcerea în zona încă vulnerabilă a Banatului. Mulţi ani, oamenii care au trăit în deportare au tăinuit povestea, identitatea de deportat fiind ocultată în spaţiul public, întrucât deconspirarea adevărului limita considerabil şansa de adaptare în societate.

În loc de **concluzii**, mărturisim că, intervievându-i pe supravieţuitorii lagărelor de muncă din Bărăgan, am văzut că, pentru cei mai mulţi dintre ei, legătura cu trecutul este şi acum dureroasă, răspunsurile evazive, tăcerile, dorinţa de a trece repede peste amănunte semnificative ale istoriei personale se integrează mecanismului psihologic de suprimare a tot ce este neconfortabil pentru memoria afectivă individuală.

Pe de altă parte, povestea deportării nu trebuie uitată. Dorinţa supravieţuitorului din Bărăgan de a îşi aminti se naşte dintr-o nevoie internă, personală, manifestată printr-o constantă, aproape zilnică rememorare a firului narativ al întregii poveşti de viaţă: *„Alţii, poate, sunt oameni mai nepăsători şi uită. Da' eu la orice moment, când mă culc, până nu trec prin toate astea aşa, aşa, aşa şi mă opresc, nu dorm."* (R.F.).

Pentru victimele regimurilor totalitare, a nu uita semnifică nu o încercare de fosilizare, sau de ritualizare a trecutului, ci o manieră de confruntare cu sine, zi de zi, în virtutea unei conştiinţe etice şi a unei sensibilităţi individuale pe care fiecare o stabileşte cu propriul trecut. (Siebert, 1992: 166)

*** Studiul de faţă constituie rezultatul parţial al cercetării de teren derulate în cadrul proiectului ştiinţific *Experienţa deportării-dinamici, percepţii şi forme culturale de exprimare identitară ale unor grupuri de aromâni în Bărăgan*, al şcolii postdoctorale „Valorificarea identităţilor culturale în procesele globale", contract POSDRU/89/1.5/S/59758, Academia Română.**

## BIBLIOGRAFIE

*** (1951). *Dosar 14/1951 Rapoarte informative, adrese, note ale Primăriei comunei Borduşanii Noi (Lăteşti) privind construcţia unor imobile, fântâni etc.*: Raport informativ din ziua de 17 august 1951 (Fond: Sfatul Popular al comunei Lăteşti).

*** (1952). *Dosar 17/1952, Procese verbale ale şedinţelor de Comitet executive împreună cu întreaga documentaţie şi registrul de decizii (22 ianuarie 1952-24 decembrie 1952)*: Procesul verbal nr. 3/24 februarie 1952; Procesul verbal nr. 5/23 martie 1952; Dare de seamă despre activitatea pe perioada de la 6 iulie-10 iulie 1952 (Fond: Sfatul Popular al comunei Lăteşti).

Boia, L. (2011). *Mitologia ştiinţifică a comunismului*. Bucureşti: Humanitas.

Roşu, I. (2010). „Deportat în Bărăgan: *Lagărele, comuniştii ne-au stricat caracterul. Eram în stare să omorâm pe oricine*". *Adevărul.ro*, 19.07.2010. URL: <http://www.adevarul.ro/actualitate/Deportat_in_Baragan-_-Lagarele-co munistii_ne-au_stricat_caracterul-Eram_in_stare_sa_omoram_pe_oricine_0_30 0570383.html>.

Rusan, R. (coord.) (2010). *Sfârşiţi odată cu trecutul negru! Sistemul represiv comunist din România*. Bucureşti: Fundaţia Academia Civică.

Siebert, R. (1992). „Don't Forget. Fragments of a Negative Tradition". In: *Memory and Totalitarianism. Internatonal Yearbook of Oral History and Life Stories*, vol. I. Oxford: Oxford Univesity Press, 165-177.

Vultur, S. (2009). *Din radiografia represiunii: Deportarea în Bărăgan 1951-1956*. Timişoara: Mirton.

Wiehn, E.R. (1996). „Grupuri sociale marginale. Mecanismele separării". In: *Minoritari, marginali, excluşi* (coord. de A. Neculau, G. Ferréol). Iaşi: Polirom, 222-230.

# Marges et marginalités

**Francis YAICHE**
***Université Paris V « René Descartes » (France)***
***École doctorale « Concepts et Langages »***
***Paris IV CELSA Gripic***
<francis.yaiche@parisdescartes.fr>

**ABSTRACT:** ***Marge and marginality***

The first department of sociology States was founded in Chicago in 1890 by Albion W. Small, with the idea that sociology should be an independent discipline of philosophy and should be useful to social action. The "Chicago School", one of the most brilliant intellectuals was the founder of "urban ecology" Robert Park, centralized research on the city of Chicago as "social laboratory," and the phenomena that it has heard – and/or face – between 1890 and 1940, rural and foreign immigration, economic depression, delinquency, prostitution, mafia constitution (Al Capone), emergence of new social types including youth gangs, the stray and "hoboes." The issue of foreign and rights in margin, in line with the work of Georg Simmel was theorized by this brilliant line of research, particularly in terms of a "social palliative re-organization." We will consider in this paper, the phenomena of "disorganization" and "re-organization" in terms of urban ecology and its "social alchemy," and timeliness of this school Chicago, taking contemporary examples.

**KEYWORDS:** *margin, "Chicago School", "disorganization"/"re-organization*"

> Les hommes ne cessent de fabriquer une ombrelle qui les abrite, sur le dessous de laquelle ils tracent un firmament et écrivent leurs conventions, leurs opinions ; mais le poète, l'artiste pratique une fente dans l'ombrelle, il déchire même le firmament, pour faire passer un peu de chaos libre et venteux et cadrer dans une brusque lumière une vision qui apparaît à travers la fente...
>
> Gilles Deleuze, *Qu'est-ce que la Philosophie* ? (1991)

## La marge : un imaginaire fertile, une thématique prolifique, une métaphore

À un journaliste qui lui lance lors d'une remise de médaille : *« Alors Godard, vous qui êtes un auteur marginal...* », le cinéaste de la nouvelle vague répond : *« La marge, c'est ce qui tient les pages ensemble »*. Bonne ou mauvaise « presse », d'un côté ou de l'autre, la marge fait recette, pose son homme ou au contraire le dépose sur le bas-côté de la route et le stigmatise.

La marge est, avant toute chose, une métaphore qui laisse percevoir qu'il existerait un territoire principal, où s'écrirait une histoire officielle, et un espace secondaire, parfois relégué, voire « underground », où s'écrirait une autre histoire, officieuse. Mais où s'écrit réellement le story-telling sociétal ? Sur la page du cahier ou dans sa

marge ? Existe-t-il une dialectique bénéfique entre les deux espaces ou bien la frontière est-elle de plus en plus étanche, hermétique ? Et quelle proportion occupe cette marge par rapport à la page ? Une proportion définie et stable, ou bien croissante, ou encore, décroissante ? On sait, par exemple, qu'en 2010, 400.000 Français de plus sont tombés dans la pauvreté, accroissant de la sorte la marge de ceux qui sont sans travail, sans statut social. Et nous ne parlons pas ici, de la marche suivante, celle de la précarité. Le curseur – malheureusement – se déplace au rythme des crises économiques, politiques et sociales.

Mais la marge n'est-elle pas aussi un lieu critique où s'exerce une méta-communication, n'est-elle pas une « réserve » d'indiens, de résistants, de « crapauds fous » ?[1] Que ce soit en effet dans les sciences, dans la philosophie et la littérature, dans les arts, la poésie et le cinéma, la liste est longue des marginaux devenus célèbres sur le tard, voire reconnus post-mortem, réhabilités, voire panthéonisés, après avoir affronté, leur vie durant, l'adversité de la « bien-pensance ». Daniel Boorstin, dans son immense et passionnante somme, *Les Découvreurs* (1988), rappelle quelques-unes des aventures de ces hommes héroïques qui inventèrent le monde, souvent envers et contre tous, parfois au péril de leur vie : pour n'en citer que quelques-uns, Copernic, Galilée, Kepler, Paracelse, Vésale, Harvey, Colomb et Balboa, Magellan et le Capitaine Cook, Léonard de Vinci, Ray et Linné, Darwin, Pasteur, Newton, Dalton, Faraday, Einstein… On pourrait y ajouter les figures d' « étrangers »[2] mythiques, c'est-à-dire d' « hommes en marge », de la réalité politique et sociale, ou même de la virtualité romanesque : Diogène[3], Jan Palach[4] ou Vaclav Havel[5], le Christ[6], Meursault[7], Frédéric Moreau[8], Angelo Pardi[9] ou bien encore, pêle-mêle, la figure du « privé » dans les séries noires[10], Arthur Rimbaud, Orson Welles... De son côté, Nicole Lapierre (2004), nous entraîne à la suite de ces intellectuels « déplacés » par l'Histoire ou par la Doxa, refusant classements et cloisonnements, ces intellectuels partis « penser ailleurs », pour reprendre la formule de Montaigne faisant l'éloge du décalage : Georg Simmel, Walter Benjamin, Edward Saïd, Paul Gilroy, Georges Devereux, Gilles Deleuze. Si André Gide a pu dire qu'*« on ne fait pas de bonne littérature avec de bons sentiments »*, on pourrait avancer de même qu'on ne fait sans doute pas de bon romans, de bonnes publicités, de bons discours politiques, en parlant des braves gens « ordinaires » (même si la ménagère dite de moins de cinquante ans reste une cible classique des chefs de produits). Il faut choisir des gens hors du commun, « extra-ordinaires », qui, d'une façon ou d'une autre, sont des « marginaux sécants », pour reprendre l'expression de Michel Crozier, ce sociologue des organisations qui conseillait aux entreprises de ne jamais se séparer des « marginaux », arguant que c'était ces empêcheurs de tourner en rond, poil à gratter du système, qui le remettaient en cause pour le plus grand bénéfice – in fine – de l'entreprise.

Ainsi, que ce soit dans les sciences sociales et humaines, que ce soit dans le marketing et la publicité[11], avec les figures de « rebelles » magnifiés par des photographes de mode, qui, en vertu du principe qu'« être contesté, c'est être constaté », récupèrent, par exemple, l'icône révolutionnaire Che Guevarra[12], que ce soit dans le discours politique, avec les « sauvageons » du ministre de l'Intérieur socialiste Jean-

Pierre Chevènement, ou bien encore avec la « racaille » des cités nettoyées par Nicolas Sarkozy, ou avec des maires interdisant la mendicité des sans-abri dans leur commune, les figures de la marge et de la marginalité constituent un enjeu fort donnant lieu à des débats vifs, parfois radicaux, souvent démagogiques ; car le marginal reste en effet un objet à double face, de répulsion et de séduction, d'attirance et de stigmatisation, de scandale, de peurs et de rumeurs (pensons aux « Roms », « Manouches » et autres « Gitans », en France), mais aussi d'héroïsation.

Au fond, « marginal » est bien souvent une étiquette, voire un socio-style, qu'un groupe social donné colle sur le front d'un individu pour le « faire entrer » dans une case, une catégorie définie, par ailleurs toujours composante de la page. Tout est donc question de point de vue, de regard porté. *« Les gens de peu »*, pour reprendre l'expression de Pierre Sansot[13], ces hommes quelconques aux vies ordinaires**,** vivront probablement, aux yeux des nantis, une forme de marginalité incompréhensible dans la mesure où l'essence même de leurs désirs, de leurs plaisirs, de leurs horizons, sera inaccessible à ceux qui disposent d'une richesse matérielle et qui de ce fait ont d'autres plaisirs et désirs. Comment comprendre en effet pour un milliardaire dont l'horizon est de s'offrir un cruiser luxueux et d'aller à la pêche au gros, ou de s'offrir une île sur laquelle il pourra être enfin seul, loin de l'agitation de la populace et de sa grégarité, le plaisir qu'il y a à passer chaque année ses vacances dans un terrain de camping, à jouer à la pétanque, à taquiner le goujon, à aller au bal ou à se presser pour voir passer une étape du Tour de France, à boire une « mousse »[14] au coin du zinc où se retrouvent ceux qui vont rester debout parce que, au comptoir, la consommation est moins chère mais aussi parce que c'est un lieu de convivialité et de passage où on peut échanger avec les autres (serveurs, serveuses, consommateurs, patrons, livreurs), où ça bouge, où ça « bruit ». Ces « gens de peu » sont-ils, dans ce cas-là, marginaux ou au contraire intégrés ? Pierre Sansot explique : *« L'expression me plaît. Elle implique de la noblesse. Gens de peu comme il y a des gens de la mer, de la montagne, des plateaux, des gentilshommes. Ils forment une race. Ils possèdent un don, celui du peu, comme d'autres ont le don du feu, de la poterie, des arts martiaux, des algorithmes. La petitesse suscite aussi bien une attention affectueuse, une volonté de bienveillance. »*

Les pauvres, les miséreux, et les ultra-riches ont en partage de vivre, chacun à leur manière, « ailleurs », dans la marge. Le clochard, le « hobo » ou le SDF, tout comme Greta Garbo ou Marlon Brando sur son île, ou tel patron du CAC 40, vivant caché dans le secret et la solitude (subie ou choisie), sont confrontés « in fine » aux affres et turpitudes de ce type d'existence : excès de consommation de toute nature (notamment les produits médicamentant l'existentiel), dépression, comportements déviants.

## Retourner à « l'École de Chicago »

« L'École de Chicago », en réalité le premier département américain de sociologie fondé par Albion W. Small en 1890, ancien prédicateur formé en Allemagne à l'économie sociale, va s'attacher, jusque dans les années 1940, à intervenir sur les

dysfonctionnements engendrés par la double migration vers la ville des ruraux et de populations étrangères, irlandaises, allemandes, italiennes, russes, notamment les questions du développement urbain et de la déviance. La crise économique des années 20-30, dont on sait qu'elle fut mondiale, pousse en effet quantité de gens à trouver refuge à Chicago, petite ville de 5000 habitants en 1840, passée à 3 millions 400.000 habitants en 1930. Cette « explosion » crée évidemment un cortège de difficultés : pauvreté, voire misère, mendicité, manque d'hygiène, prostitution, drogue, violences, crimes, émeutes, formation de bandes de jeunes violents, en un mot, crée une « désorganisation » sociale préjudiciable à la paix sociale et au développement. Et l'on sait, depuis ces travaux, que la criminalité est à l'image de l'histoire de Chicago : irlandaise au début du 20e siècle puis polonaise, puis italienne pendant la prohibition, puis russe, etc. La crise financière puis économique et sociale que de nombreux pays vivent depuis la crise des subprimes de 2007 nous engage à relire les textes fondateurs de cette nouvelle sociologie qui prend les métamorphoses urbaines comme objet d'études et qui inaugure la méthodologie de l'observation participante en vue d'une action résolument tournée vers l'engagement citoyen.

Pour Robert Park, ancien reporter et fondateur de « l'écologie urbaine » au sein de l'École de Chicago, il s'agit en effet d'analyser « la chimie sociale » et de mettre en évidence, pour y remédier, les effets de l'anonymat, de l'impersonnalité, de la superficialité des contacts de la vie urbaine. Pour lui, la ville présente un mode de vie « éclaté » dommageable qui aboutit à une multiplication des rôles et à ce que chacun n'engage qu'une partie de lui-même dans ses rapports à autrui. L'individualisme propre à la ville conduit donc à un désengagement, à un manque de solidarité, à une différenciation sociale accrue et à la perte des contacts primaires : la famille et les voisins. Ce qui s'efface voire disparaît alors, ce sont les rituels familiaux, les cérémoniels sociaux, les liens hiérarchiques, l'autorité. Et comme la nature humaine a horreur du vide et de la solitude, les individus vont se re-créer des familles d'accueil avec les bandes de jeunes délinquants où précisément l'autorité des chefs est respectée, où des cérémoniels, des épreuves qualifiantes ou glorifiantes à forte reconnaissance symbolique existent : un vol, une dégradation, un tag, un affrontement avec une bande rivale ou avec la police, un trafic, etc. vous permettront d'être reconnus.

La bande de jeunes sera pour la première fois décrite par Frederic Thrasher comme une réorganisation sociale palliative, l'hypothèse ultime étant même que, quand ce cadre de la bande n'existe pas, les violences sont plus graves, car imprévisibles, le fait de jeunes, souvent seuls et désespérés. Paradoxalement, le « gang » fournit donc un tissu de solidarité, des reconnaissances et même souvent des revenus qu'un jeune laissé à lui-même obtient rarement. Souvenons-nous de la tuerie de Newton le 15 décembre 2012 ; en moins de vingt minutes, un jeune homme de vingt ans, apparemment sans problèmes, Adam Lanza, exécute vingt enfants et six adultes dans une école primaire**.** Après la guerre des gangs de 1924, Frederic Thrasher publie *The Gang* où il décrit les bandes de jeunes comme une réorganisation sociale palliative, pour retrouver les repères, l'autorité et les rites d'initiation. La violence est une réorganisation, car la société est en déficit d'autorité, de rituels et de cérémoniels. F.

Thrasher montre l'engrenage, comment certaines constantes apparaissent : quartiers pauvres, scolarité inexistante, familles brisées ou désunies et il trace une forme de géographie criminelle et formalise en conséquence le projet pour Chicago d'une écologie sociale de la délinquance.

En France, et dans le sillage de Frederic Thrasher, Marwan Mohammed fait paraître en 2011 une étude intitulée *La formation des bandes. Entre la famille, l'école et la rue*, étude dans laquelle il démontre que les trois instances de socialisation que sont la famille, l'école, et les groupes de pairs (la rue) sont de plus en plus en concurrence dans le processus d'intégration, au bénéfice des bandes. En effet, si celles-ci ont toujours existé (cf. « West Side Story »), la possibilité de vendre sa force physique sur le marché du travail (en usines) limitait autrefois le temps d'exposition à la culture de la bande. Le jeune y entrait en effet vers 14-15 ans et en sortait vers 21 ans, après le service militaire, et avec un emploi ouvrier d'usine, c'est-à-dire un salaire et un statut social. Six années, donc, d'exposition à la culture de la rue : la famille et l'école pouvait encore lutter. Mais aujourd'hui, en France, du fait du double mouvement de déscolarisation d'une fraction de la jeunesse et de la désindustrialisation du pays, les jeunes entrent plus tôt dans la bande – environ 12-13 ans – et en sortent plus tard – vers 25-26 ans, au mieux, soit un temps d'exposition de 12 à 14 ans, c'est-à-dire autant, sinon plus, que le temps passé en famille ou à l'école. Démobilisation, échec scolaire et transgressions (qui constituent, comme nous l'avons vu, des rétributions symboliques, les bonnes notes du déviant et du caïd) sont de ce fait compensés par un style de vie, des ressources, une protection, une reconnaissance, un moyen d'éviter « la mort sociale », et même une forme de restauration de l'estime de soi, acquise par le respect, voire la peur inspirée aux autres.

La ville, particulièrement en temps de crise ou de fragilité, est alors vue comme une machine à produire de la marginalité, l'antithèse également de la communauté rurale et traditionnelle où une même personne peut concentrer plusieurs rôles : par exemple celui de père, de bedeau, de conseiller municipal, de pompier, etc. Cette marginalité est donc la conséquence de dysfonctionnements d'une organisation sociale, l'indicateur de mutations visibles, notamment de l'apparition de types sociaux nouveaux, comme les « hoboes », les errants sans-abri. Dans le contexte de l'époque, ces notions constituent une approche nouvelle, une rupture avec les conceptions racistes qui attribuaient les différences de comportement à des différences biologiques entre les ethnies et les races.

## La déviance, le crime et la délinquance

En 1923, Nels Anderson, chercheur de l'École de Chicago, fait un travail d'enquête remarquable et remarqué sur les « Hoboes » (les sans abri), ces figures légendaires de l'Amérique, familiers aux lecteurs de *Les Raisins de la Colère* de Steinbeck. Originalité de l'étude, il est lui-même un ancien « hobo » devenu sociologue. Sa définition de la « déviance » en surprend plus d'un puisqu'il la décrit comme constituant des « comportements individuels ou collectifs qui s'écartent de la norme ». Son enquête montre par ailleurs comment les hoboes forment une micro société avec ses

spécialités, ses lois non-écrites, ses lieux, et même son « université » où les sans-abri se retrouvent pour discuter et échanger des savoirs. L'immense succès universitaire et public de cette monographie est suivi d'études sur les maladies mentales dans les quartiers pauvres – on compte plus de suicides là où il y a le moins de règles contraignantes, notamment religieuses – et d'une formalisation de la théorie de « l'étiquetage » par Howard Becker, notamment dans son livre le plus important *Outsiders*, adapté d'ailleurs au cinéma par Francis Ford Coppola en 1963, sous le titre éponyme.

En reprenant les travaux du sociologue allemand G. Simmel sur l'étranger, Robert Park va travailler sur le concept « d'homme marginal » ou « d'homme en marge », qui est, selon lui, typiquement le migrant de deuxième génération, le métis qui vit une double appartenance : religieuse, linguistico-culturelle, et qui, en raison de cela, se trouve rejeté dans la marge, alors qu'il constitue le go-between, le messager, et alors même qu'il crée le lien, le « pattern which connects », la « structure qui relie » les deux communautés. (cf. travaux d'Everett Stonequist en 1930).

La socialisation des migrants est dès lors un thème majeur des chercheurs de l'École de Chicago, la socialisation étant le processus permanent par lequel le « soi » se constitue par interaction avec autrui. Cette notion de la construction identitaire, qui s'écarte des interprétations biologiques qui dominaient la sociologie américaine à la fin du 19e siècle, est évidemment héritée de l'interactionnisme symbolique et de la métaphore du « millefeuille » chère à Erving Goffman. Le « moi », articulé en deux instances, l'acteur et le personnage, est le produit d'un « spectacle », de rencontres, c'est une réalité exogène et non pas endogène comme le professe Freud. Le millefeuille identitaire est composé de feuilles sur lesquelles s'écrit l'histoire de chaque rencontre, l'individu étant la somme, jamais finie, de ces rencontres stratifiées. Vision optimiste de l'homme, qui laisse ouverte la possibilité que des individus en marge de la société, ou pris dans des groupes marginaux, la réintègrent à tout moment par la grâce d'une rencontre. « Work in progress ». Robert Park va jusqu'à analyser, en 1921, la dynamique des rapports entre groupes ethniques, et ceci en quatre étapes : 1. compétition ; 2. conflit ; 3. adaptation ; 4. assimilation. Mais pour lui, cela n'implique pas une homogénéité culturelle totale mais que les conflits d'intérêts soient surmontés, que des moyens de communiquer existent et que certaines valeurs soient partagées. Mais les identités du groupe restent vivantes, de sorte qu'aujourd'hui on parlerait plutôt, en France, d'intégration. De la même manière, Robert Park considèrera d'ailleurs que les Noirs ne constituent pas un cas différent de celui des migrants, car ce sont aussi des groupes marqués par une différence, promis à l'acculturation, puis à l'assimilation à la société américaine. On pense bien sûr à Barack Obama, à Condoleezza Rice ou à Colin Powell.

La migration, notamment par la vertu de l'enquête publiée en 1918-20 par William Thomas et Florian Znaniecki, sous le titre *Le paysan polonais en Europe et aux États-Unis*, va donc apparaître comme une suite de « désorganisations» », c'est-à-dire comme le déclin de l'influence de valeurs, d'attitudes et de conventions partagées par une communauté d'individus, sur l'individu migrant, individu qui se détourne peu à peu de son groupe primaire sans pour autant parvenir à intégrer la société dans laquelle il entend entrer. Bien au contraire, loin d'être accueilli et accepté, le migrant est rejeté.

**« Ne nous laissez pas succomber à la tentation et délivrez-nous du mal »**

Même du côté des lecteurs fervents du *Contrat Social* de Jean-Jacques Rousseau, il y a sans doute, chez chacun d'entre nous, la tentation de la marge et inversement le désir de ne pas y tomber. Fascination et répulsion, attirance et peur ; la marge comme « obscur objet du désir ». Le marché nous propose d'ailleurs de vivre et de penser différemment (« *Think different* »), d'acheter tous les accessoires qui nous permettront de signifier *« je ne suis pas comme les autres »* et de nous construire une identité en kit, originale et différente de celle du voisin. *« Être unique dans un peuple d'uniques »*, pour reprendre l'incantation de Paul Valéry, voilà le viatique moderne. Mais pour cela, il nous faut, soit nous rallier à une « tribu », un socio-style, soit ne ressembler à personne et être en marge. Le marché nous engage donc à être le créateur créatif de nous-mêmes, à nous construire une identité singulière, à devenir un être à part, voire à acquérir une identité remarquable.

*« Ne nous laissez pas succomber à la tentation et délivrez-nous du mal »*, répète le Pater Noster, d'une façon incantatoire : tentation du diable et de ses œuvres, du mensonge, du vol, de la violence, de la débauche, du meurtre, en un mot de la marginalité. L'hyper normalité, à force de normalité, de conformisme, constituant l'un des avatars de la marge. Car les mécanismes sociaux réclament pour « survivre » et se pérenniser, de la souplesse, de l'adaptation aux circonstances et aux autres. Et entre ce que je montre et le « blind spot », cette zone aveugle que je cache aux autres, et qui pourtant constitue mon « moi », entre « l'acteur » qui apprend son rôle dans la coulisse et le « personnage » qui « tient » sur la scène du monde un rôle, la distance de soi à soi peut être abyssale : qui avait compris la tentation de la marge de Madoff ou celle de Jean-Claude Roman ? Qui comprend la tentation de la marge de tous ces grands mystificateurs dont l'histoire est pleine ?

Qu'est-ce qui fait qu'on reste dans la norme ou qu'on tombe dans la marginalité ? Quantité de facteurs bien sûr : parfois, tout simplement, l'envie d'être fidèle aux siens, de ne pas trahir sa classe, mais aussi, souvent, le déficit de règles de rituels, de cérémoniels, de lois. Ou bien, le hasard d'une rencontre qui peut faire basculer, d'un coté ou de l'autre, un destin. Aux yeux de Robert Castel (2009), cette grande figure de la sociologie française disparue en 2013, ancien ajusteur mécanicien, chaque existence est fait d'une double trame (drame ?) : l'intrication du singulier et du collectif dans les parcours de vies, les trajectoires, ce qui revient à l'Histoire et ce qui nous revient en propre. Lui-même attribuait sa réussite à la rencontre avec un enseignant de mathématiques, rescapé de Buchenwald, et qui lui conseilla de poursuivre le lycée et de ne pas s'arrêter à mécanicien !

**Exister : « like a rolling stone »**[15]

« Ex-ister », on le sait, signifie « être hors de soi », comme s'il n'y avait d'existence qu'à la condition de sortir de son « enceinte » privée, de son petit chez soi, pour aller vers l'autre, le rencontrer, et essayer de le comprendre. Le comprendre, pour quoi ? Communiquer avec lui ou le tuer ? Question âprement débattue par Peter Sloterdijk

et Jürgen Habermas. Nous sommes des « agents doubles » disent, de leur côté, Goffman, et même Greimas, par l'intermédiaire du sémioticien Paolo Fabbri, converti à l'interactionnisme symbolique. Car la tentation de la marge est liée également à la tentation du mouvement, à la possibilité d'être « en avance » sur ceux qui ont choisi d'être « les deux pieds dans la glaise avec la bêche plantée dans le sol à côté »[16], qui ont choisi d'être stable. « Pierre qui roule n'amasse pas mousse ? », lancent certains psy en débat aux parents et aux enfants lors de thérapies familiales. Certes. Mais, qu'est-ce que la « mousse » ? Un lichen dangereux pour la survie de l'espèce ou un capital d'expériences, de connaissances, de stabilités et de richesses ? Eloge du mouvement ou de la stabilité ? Selon que vous serez adolescent ou adulte, les points de vue seront opposés. Sommes-nous donc tous des marginaux en puissance ? Pouvons-nous passer notre vie à nous soumettre à la norme ou à faire éclater les cadres ? Si nous n'avons jamais été marginaux, nous suffit-il d'attendre notre heure ? L'heure de la retraite sonnée et du grand âge ?

## Être ou ne pas être en marge, telle est la question

Comme on l'aura compris, marge et marginalité convoquent subséquemment des questions comme la frontière, le cadre, la norme, la normalité, l'identité, la construction de soi, la structuration du « moi », la loi, l'autorité et l'obéissance. Se conformer ou s'écarter de la norme peut être, suivant les individus, dysphorique ou euphorique. Le désir de traverser des frontières, de les transgresser, d'aller « penser ailleurs », de désobéir, ou au contraire de se conformer à la norme, pose la question des histoires personnelles, des points de vue et des représentations. Et remettre dans le droit chemin des « déviants » suppose qu'existent un chemin et une direction, un mode d'emploi politique, social et culturel, c'est-à-dire, une éducation et un apprentissage, et in fine, un savoir-être pour y parvenir.

Si « je suis » (au sens d'être et de suivre) ce que les autres me (re-)commandent de devenir, d'être, (les parents, les enseignants, les media, la loi, la culture), si je me conforme aux regards et aux oracles parentaux et sociétaux qui me prescrivent des « ordonnances » dans l'élaboration de mon « moi », si l'on considère que l'effet Pygmalion a une certaine réalité (j'entre dans la spirale de la réussite ou de l'échec par le jeu du regard des autres, par leur façon de me « considérer »), j'obéirai à ces « ordres » en devenant une petite fille modèle ou un bad boy (ou l'inverse), en m'inscrivant dans la « reproduction » « bourdieusienne » du schéma familial de ma classe, pour devenir une personne intégrée ou au contraire un déviant. J'existe parce que les autres me confirment dans mon existence et je suis le plus souvent ce que les autres me disent être. « Avez-vous de la peine à être vous-même ? », « Comment peut-on être uniquement soi-même ? » interroge Orhan Pamuk, par la voix d'un coiffeur venu questionner le narrateur journaliste du « Livre noir ». Celui-ci, Djelal Bey, après avoir évité de répondre, ne parviendra pas à éliminer la ritournelle le taraudant, pendant des jours et des nuits, sur l'air de « Je dois être moi-même, je dois être moi-même », constatant pourtant avec une rage impuissante qu'il a joué à chaque rencontre le rôle que ses interlocuteurs attendaient de lui : le chroniqueur dont on attend

toujours la brillante analyse ou le bon mot, autrefois l'étudiant studieux et besogneux, appliqué à réussir et qui finalement réussit à trouver « sa » place dans la société, le bon copain de régiment, l'amoureux transi qui souffre beaucoup – car les prostituées sont plus gentilles avec ceux qui ont des peines de cœur, le patriote engagé avec les femmes, le citoyen modèle quand il passe devant un commissariat, etc. Et de s'emporter finalement parce qu' « on ne nous permet pas d'être nous-même », on nous oblige à être. Et pour parodier Roland Barthes dans sa leçon inaugurale au Collège de France, le vrai fascisme, ce n'est pas d'interdire de dire ou d'être, mais d'obliger à dire ou à être.

## NOTES

[1] Pour Pierre de la Coste, *« Les crapauds fous ce sont ces batraciens qui, en suivant une direction différente du reste du groupe lors des périodes de reproduction, risquent une fin certaine. Mais ce sont ces mêmes crapauds qui, allant dans une mauvaise direction, explorent de nouveaux territoires, assurant parfois la survie de l'espèce lorsqu'une autoroute coupe soudain les itinéraires menant aux lieux de reproduction des crapauds normaux. « Chez les humains, on observe parfois des comportements comparables : Christophe Colomb, Léonard de Vinci, Newton, n'ont-ils pas été considérés comme fous par leurs contemporains parce qu'ils semblaient prendre la « mauvaise direction » ? En réalité, ils ont ouvert à l'humanité des voies nouvelles qui lui ont permis de progresser et peut-être de survivre à ses erreurs.*

[2] Terminologie et concepts sur lesquels nous reviendrons plus tard.

[3] Diogène de Sinope, disciple du philosophe grec cynique Antisthène, s'est illustré par une vie provoquant les valeurs et normes établies, les conventions morales et politiques.

[4] Etudiant tchèque qui s'est immolé par le feu en 1969 à Prague pour protester contre l'entrée des chars soviétiques dans son pays.

[5] Poète et auteur de pièces de théâtre, avant de devenir, après la Chute du Mur de Berlin, Président de la Tchécoslovaquie, puis de la Tchéquie. Et si tant est que la clandestinité soit une marge, Lech Walesa, ouvrier sur le chantier naval de Gdansk et créateur du mouvement Solidarnosc, fut lui aussi, un marginal pour le régime, avant de devenir, après la chute du Général Jaruzelski, Président de la Pologne.

[6] La figure du Christ dans l'Empire romain est selon les points de vue un prophète, un dissident politique, le fils de Dieu, un marginal illuminé.

[7] Héros de *L'Étranger* d'Albert Camus.

[8] Héros de *L'Éducation sentimentale* de Stendhal.

[9] Héros de *Le Hussard sur le Toit* de Jean Giono, héros inspiré du héros stendhalien Fabrice Del Dongo de *La Chartreuse de Parme*.

[10] Notamment Sam Spade héros des romans de Dashiell Hammett (incarné à l'écran par Humphrey Bogart), et Philip Marlowe dans les romans noirs de Raymond Chandler.

[11] Avec, par exemple, l'utilisation de figures de marginaux comme Corto Maltese d'Hugo Pratt ou de Largo Winch pour les campagnes de Dior *Eau Sauvage*.

[12] Mais aussi les photos de prisonniers ou de malades au stade terminal, « récupérées » par Olivero Toscani, pour les campagnes de Benetton. À lire : J. Heath, & A. Potter, *La révolte consommée, le mythe de la contre-culture.* Editions Naïve, Collections Débats, Paris 2005.

[13] *« L'expression me plaît*, écrira Pierre Sansot. *Elle implique de la noblesse. Gens de peu comme il y a des gens de la mer, de la montagne, des plateaux, des gentilshommes. Ils forment une race. Ils possèdent un don, celui du peu, comme d'autres ont le don du feu, de la poterie, des arts martiaux, des algorithmes. La petitesse suscite aussi bien une attention affectueuse, une volonté de bienveillance. »*

[14] Une bière à la pression, toujours meilleur marché qu'une bière en bouteille.

[15] Célèbre chanson de Bob Dylan.

[16] Expression empruntée à Louis Jouvet.

**BIBLIOGRAPHIE**

Anderson, N. (1923). *The Hoboes: The Sociology of the Homeless Man*. Chicago : University of Chicago Press.

Becker, H. (1985) [1963]. *Outsiders. Études de sociologie de la déviance*. Paris : Métailié.

Bonnard, H. (1993). « Identité et propriété ». *L'Information grammaticale*, n° 58, octobre.

Boorstin, D.J. (1988). *Les Découvreurs*. Paris : Robert Laffont, Coll. « Bouquins ».

Burgess, E., R. Mc Kenzie, & R. Park (1925). *The City*. Chicago : University of Chicago Press.

Ehrenberg, A. (1995). *L'individu Incertain*. Paris : Calmann-Lévy.

Goffman, E. (1973). *La Mise en scène de la vie quotidienne,* 2 tomes. Paris : Minuit.

Goffman, E. (1974). *Les Rites d'interaction*. Paris : Minuit.

Goffman, E. (1987). *Façons de parler*. Paris : Minuit.

Goffman, E. (1988). *Les Moments et leurs hommes*. Paris : Minuit.

Goffman, E. (1991). *Les Cadres de l'expérience*. Paris : Minuit.

Heath, J. & A. Potter (2005). *La révolte consommée, le mythe de la contre-culture.* Paris : Éditions Naïve, Coll. « Débats ».

Pamuk, O. (1996). *Le Livre noir*. Paris : Folio.

Thomas, W.I. & F.W. Znaniecki (1998). *Le Paysan polonais en Europe et en Amérique* [1918-1920]. Paris : Nathan Université.

Thrasher, F. (1927). *The Gang*. Chicago : University Press of Chicago.

Watzlawick, P., J. Beavin, & D. Jackson (1978). *Pragmatics of Human Communication*. New York : Basic Books.

# La politique, facteur important de marginalisation linguistique. Communisme et postcommunisme

**Camelia ZĂBAVĂ**
***Université de Craiova (Roumanie)***
***Centre Universitaire Drobeta Turnu-Sevetrin***
<cameliazabava@yahoo.com>

**ABSTRACT: Politics – an Important Factor for the Linguistic Marginalize in Communism and Post-communism**

In our paper, we analyze the status of some foreign languages in Romania during the communism and in the post-communist era, namely the special magnitude of the Russian language in a time, having a less and less importance in other time, until a complete marginalize of it after 1990. If in Romania, before 1947, French was the most important language, studied and spoken by a large majority, Russian had a marginal rank, On the contrary, during the Stalinist period, in the fifties, French and the other occidental idioms (English, German, Italian, Spanish) became marginal, being almost prohibited, many schools and libraries were out of service. It was the time when Russian was imposed; consequently: it was generally studied in every school. Of course, about this there were no references in Romania in that time. Thus, the Romanian press from exile becomes a real source to know the real situation. In many articles, we can read how the Russian language was inflicted; a few very important were published in *Luceafarul,* a literary magazine published by Mircea Eliade and V. Ierunca. During the time, in the so-called political "defrost" of the '60s, the status of the former marginal languages was changed, and they could be studied in parallel with Russian. A very interesting situation can be perceived after 1990, when, without a political coercion, the Russian language became a marginal one, rejected by the majority of the students. Thus, as we can learn from an interview with Axinia Crasovschi, president of the Association of the Professors teaching Russian language and Literature from Romania that „Russian chairs have a very marginal place (only 0,80%), and in an article from *Gândul* – that „in the Romanian highschools, in 2006-2007, 95% of the students studied English, 86,5% French, 10,9% German, and only 1,9% Russian."

**KEYWORDS:** *foreign languages, Russian, Stalinism, communism, post-communism*

## 1. Introduction

Dans cet article, nous nous proposons d'analyser la situation particulière de propagation, et aussi de marginalisation des langues dans la Roumanie communiste et postcommuniste, en mettant l'accent principal sur la situation de la langue russe.

Si jusqu'aux années '45-'47 la langue française était la langue étrangère la plus importante, parlée et étudiée fréquemment, la langue russe occupait une position marginale. Dès '45-'47 la situation change radicalement, le français est marginalisé,

et la russe connaît une utilisation sans précédent.

## 2. Langue russe pendant la période communiste

Même pendant la période communiste, nous pouvons dire que nous assistons à l' « augmentation et diminution » de l'influence de la langue russe dans la société roumaine.

Si dans les années '50, en particulier pendant la période stalinienne, français et autres langues (anglais, allemand, italien, espagnol) sont marginales (voire interdites), le russe est généralement imposée par tous les moyens. Puisqu' à l'intérieur était interdit d'en écrire à ce moment-là dans les médias, la presse de l'exil est une source importante de découvrir la vérité. Articles relatifs à « imposer par la force » la langue russe et généralement la « soviétisation de la culture roumaine » sont publiés dans tous les magazines de l'Ouest dans les années '50. L'un d'eux était *Luceafărul*, une publication éditée par Mircea Eliade et Virgil Ierunca entre les années 1948-1949. Trois articles publiés dans cette revue fournissent des informations importantes concernant la soviétisation agressive de la culture roumaine à cette époque-là.

Depuis le premier article, la *Soviétisation de la culture roumaine*, nous apprenons que l'une des façons de détruire l'identité d'un peuple était la « propagande culturelle ». *« La propagande culturelle pro-russe est faite par les institutions, les journaux et les magazines, dont le nombre augmente chaque jour »*, dit l'auteur, Iosif Moldoveanu.[1] Mais pas seulement les institutions déjà existantes ont été transformées en instruments de promotion du nouveau pouvoir soviétique, mais de nouvelles sont apparues et la plus efficace est l'*Association roumaine pour le renforcement des liens avec l'Union Soviétique*, connue par son acronyme, ARLUS.[2] L'article souligne que dans l'ordre chronologique, la première association qui vise à soviétiser et prolétariser la culture roumaine était l'A.R.L.U.S., qui, par ses filiales à travers le pays, a intégré par la force tous les intellectuels roumains dans une école politique où on explique uniquement le catéchisme communiste. Les actions d'A.R.L.U.S. culmineront avec les célébrations qui auront lieu en Octobre 1948, à l'occasion de son congrès général, festivités dédiées à l'amitié russo-roumaine.

Parallèlement avec les travaux d'A.R.L.U.S. fonctionne aussi l'*Institut d'Études roumaines-soviétiques* fondé le 3 Juin 1947 où règne le même esprit d'adulation moscovite. Tous ce qui a été créé dans le domaine culturel, d'économie politique ou d'art militaire le plus précieux est la création spirituelle d'un 'génie' russe. (no. 1/1948, p. 111)

Pour mettre en œuvre la soi-disant « culture soviétique » on a intensifié l'activité des agents de propagande et le recrutement et la validation des professeurs de langue russe et on l'a imposée par tous les moyens possibles, en traduisant et en éditant des livres pour soutenir la propagande soviétique. L'auteur montre que l'Institut roumain-soviétique s'avère très actif non seulement dans le travail de diffusion de la culture soviétique, mais aussi dans le processus de russification de la société roumaine. Ainsi, au cours de cet été l'Institut s'est consacré à préparer des professeurs

qui enseigneront le russe, récemment introduit dans le programme des écoles roumaines. Les candidats sont attirés par les plus alléchantes offres, qu'ils peuvent devenir des enseignants du secondaire ayant seulement le baccalauréat, après avoir suivi des cours pendant un mois à l'Institut roumain-soviétique. Les futurs enseignants de langue et littérature russes obtiendront leur emploi, parce que beaucoup de chaires nouvellement créées attendent les agents de la culture roumaine. En parlant de ces cours de langue russe organisés à l'Institut dont le directeur il est, le professeur Ştefan Nicolau dit que *« la langue du grand et héroïque peuple russe, celui qui le premier a effectué le socialisme pour la sixième partie du globe, la langue de Tolstoï et Gorki; langue de Lénine et Staline vaut la peine de se donner toute personne instruite pour l'apprendre ».* (p. 112) Le signataire de l'article poursuit par une analyse de l'attaque sans précédent sur la culture roumaine, déclarant que la *« Diffusion du livre soviétique traduit en roumain et hongrois est faite par la Fondation Mitiţă Constantinescu le 'Livre Russe', devenue la plus grande maison d'édition roumaine, qui a ouvert des succursales dans toutes les villes, villages et stations thermales ».* (p. 112).

Un des moyens pour imposer la langue russe a été la traduction et l'imprimerie de livres soviétiques dans un tirage impressionnant, puisque

> Outre l'édition du Livre Russe il y a le Parti des Travailleurs Roumains, qui a récemment lancé la troisième édition, 130.000 exemplaires de l'*Histoire du Parti Communiste* de I.V. Staline. Ainsi, le travail de Staline est, de jour en jour, le livre avec le plus grand tirage en Roumanie (180.000 exemplaires) et il est une lecture obligatoire pour tous les travailleurs et employés publics. Parmi les dernières ouvrages de l'Edition du Parti Ouvrier Roumain on y trouve le *Rapport de politique générale au Congrès du Parti Ouvrier Roumain* de Gheorghe Gheorghiu-Dej: la *Parole de clôture* au même congrès d'Ana Pauker, etc. (p.112)

Une action parallèle à la soviétisation (par les bombardements de la propagande, la création de forums pour imposer les nouvelles idées, l'étude obligatoire de la langue russe, etc.) est celle de la fermeture des écoles et des bibliothèques françaises, suivie par l'expulsion des enseignants étrangers qui travaillaient en Roumanie et le rappel des étudiants roumains qui étudiaient en France. En même temps les livres, les magazines et les journaux de langue française sont également interdits. Regardant cette marginalisation du français, Ilie Oprea parle dans l'article *Fermeture des écoles françaises*, publié aussi dans *Luceafărul*. L'auteur critique, même dès le début, l'idée d'isolement de la Roumanie dans la culture occidentale : « *Due à une série de décrets hâtives le gouvernement communiste de Bucarest a décidé rompre les liens spirituels entre la Roumanie et l'Occident »* (p. 178). En outre sont exposées les mesures concrètes qui ont été prises pour l'isolement culturelle et politique de la Roumanie : *« la fermeture des bibliothèques et des écoles françaises, l'expulsion des enseignants étrangers qui fonctionnaient en Roumanie et la rappel des étudiants roumains qui étudiaient en France, l'interdiction des livres, des magazines et des journaux français, le dénonce du Concordat avec le Vatican etc. »* (p. 118).

En analysant tout ce qui s'est passé, nous croyons, en quelque sorte, que la langue

russe est aussi une « victime » de la soviétisation, parce qu'elle a été imposée par la force, à travers des textes de propagande en général, tandis que la vraie littérature et la culture russes étaient loin d'être largement diffusées. L'apprentissage obligatoire à tous les niveaux d'étude ont attiré l'antipathie des Roumains, qui en rejetant la politique soviétique, rejetaient aussi le russe. Mais la politique exigeait son apprentissage par tous les moyens. Ainsi est née la radiodiffusion *Apprendre le russe en chantant*. Dans un tel contexte politique il est facile de comprendre pourquoi le bolchevisme, la soviétisation, le russe sont perçus comme la même chose.

Au fil du temps, dans les années '60, la situation évolue grâce à un bien connu « dégel » politique et les langues autrefois interdites atteignent le même pied que le russe. En d'autres termes, il y a maintenant un choix pour l'étude d'une langue étrangère, sans encourir de conséquences, les choses entrent en normalité, n'existant plus l'obligation d'étudier une ou l'autre des langues étrangères.

Cette étape de « dérussification » est très bien capturée dans le livre de Dan Ciachir *Dérussification et « dégel »*. L'auteur raconte les questions concluantes de cette période-là : *«Le 15 septembre 1963 – j'étais élève en sixième classe – le premier jour d'école, le directeur est venu nous demander si nous voulons continuer à apprendre le russe ou une autre langue étrangère. La quasi-totalité d'entre nous ont opté pour le français.»* (p. 28)

Par conséquent, on pouvait sentir la détention qui va s'installer une fois l'imposition forcée des faits avait cessée. Ce « dégel » impliquait également d'autres événements qui avaient pour effet une « détente » ; sont supprimés les moyens de propagande qui avaient promus la soviétisation, les émissions de radio en russe, la *Librairie Livre Russe*, etc. :

> Ce même automne disparaissaient des programmes de radio en langue russe, y compris l'émission *Apprendre le russe en chantant,* on a supprimé la Librairie *Livre Russe*, l'*Institut Maxime Gorki*, le *Musée Roumain-Russe*, dirigé par le *Prince Rouge*, surnom de l'écrivain Callimachi Scarlat, authentique os royale, descendant de quatre dirigeants, l'homme à vues militantes gauchistes avouées depuis la période d' entre les deux guerres... L'orthographe du mot România (et ses dérivés) revenait à *â*, le privilège détenu pendant une dizaine d'années après la réforme de l'orthographe en 1953. (p. 29).

Sur le marché commencent aussi à apparaître de plusieurs publications et films occidentaux :

> Notre professeur de français nous avait recommandé le film *Parapluies de Cherbourg*, dont les dialogues étaient chantés sur la musique de Michel Legrand. Bien que le sujet ne fût pas approprié à notre âge, nous avons eu l'occasion d'écouter et d'exercer la prononciation correcte du français. Un autre jour elle nous avait montré un *Paris Match*, vendu en quantité limitée aux kiosques de radiodiffusion, avec *Le Monde*. Jusque-là, le seul journal français autorisé à Bucarest était le journal communiste *L'Humanité*, lu par des personnes ayant des opinions politiques contradictoires pour la seule raison : comme source de lecture en français qui fournissait beaucoup plus d'informations externes que les médias de l'intérieur du régime. (p. 36).

## 3. Situation de la langue russe pendant le postcommunisme

Particulièrement intéressant est ce qui arrive après '90 lorsque, sans contrainte politique et uniquement par l'offre et la demande, la langue russe est totalement marginalisée, aujourd'hui elle étant étudiée de moins en moins dans les écoles et les collèges.

Un aperçu pertinent de la situation de la langue et de la littérature russes propose aujourd'hui Axinia Crasovschi, président de l'Association des Professeurs de Langue et Littérature Russes en Roumanie, dans une interview d'Olivia Tinca, publié dans le numéro 96/2009 du magazine *Balcanii şi Europa* ('Les Balkans et l'Europe'). Voici une évaluation de la langue russe dans l'enseignement roumain préuniversitaire, où on souligne qu'il *« est loin d'être satisfaisante »*. Cet article stipule que : *« En termes de pourcentage dans le pays, le nombre des départements de la langue russe occupe le minimum (seulement 0,80%) par rapport au nombre des départements de l'anglais (50%) et du français (40%) »*.

À ces données on ajoute également le fait que les départements de langue russe existent au niveau secondaire, en milieu rural, et que la possibilité de continuer son étude au lycée est presque impossible. Avec une telle situation difficile sont confrontés les élèves des zones rurales qui y apprenant le russe doivent récupérer au lycée les connaissances de français, anglais ou allemand acquis au secondaire par leurs homologues urbains. Par conséquent, Axinia Crasovschi, personne autorisée à cet égard, considère, à juste titre, *« absolument nécessaire pour assurer la continuité de l'étude de cette langue au lycée »*.

La même situation est présentée dans un article du journal *Gândul*[3], où on affirme que *« dans les lycées roumains durant l'année scolaire 2006-2007, 95% des élèves avaient étudié l'anglais, 86,5% le français, 10,9% l'allemand et seulement 1,9% le russe »*.

Comme on le voit, la presse rapporte dans des matériaux journalistiques la situation de la langue russe dans l'enseignement roumain. Le journal *Obiectiv. Vocea Brăilei* ('Objectif. La Voix de Brăila') publie dans son numéro de 21 août 2009 un article intitulé *Langue russe moderne, en voie de disparition*. On y montre que

> l'étude imposé de la langue russe dans la période communiste a conduit à une réaction totalement opposée quand ceux qui l'ont imposée ont disparu. Personne n'a plus voulu apprendre le russe. Les professeurs qui avaient enseigné cette langue ont trouvé des solutions personnelles pour remplacer les heures perdues à cause du petit nombre des élèves intéressés à son étude. Donc, on peut constater que maintenant très peu d'élèves apprennent le russe, surtout ceux qui sont des Lipovènes russes.

Dans l'enseignement supérieur, comme elle est indiquée dans l'interview, la situation est un peu mieux. Il y a des universités dans le pays où on étudie la langue et la culture russes dans les départements d'études slaves. À l'Université de Bucarest, le Département de russe (qui est indépendant de celui des études slaves), trois programmes d'études supérieures sont actives : philologie, traduction (ITT) et langues

modernes appliquées (LMA). On doit aussi mentionner un programme d'études supérieures au niveau Master, sur « la langue et la culture russes dans les affaires ». Ce programme est géré par le département de la langue russe en collaboration avec la Faculté des Relations Internationales de l'Académie de Sciences Economiques. Mme Crasovschi parle d'une augmentation d'année en année du nombre d'étudiants qui s'intéressent à l'étude du russe, ce qui montre l'intérêt croissant des jeunes gens pour cette langue, d'une part, et la libération de certains préjugés de la jeune génération, d'autre part :

> Les jeunes d'aujourd'hui sont plus pragmatiques et ils ne semblent pas affectés par les préjugés des générations plus âgées. Beaucoup d'entre eux ont l'occasion de voyager dans le monde, afin de mieux s'informer et ils ont une autre perspective sur la marche des événements. Partout dans le monde, on peut entendre parler russe. Il arrive souvent aussi à utiliser le russe comme langue de communication dans les écoles internationales d'été ou aux cours spécialisés dans de nombreux domaines. D'autre part, je pense qu'il fonctionne un peu l'idée exotique, avec qui s'entoure de plus en plus la Russie et le fait que cet espace est de plus en plus difficile d'être pénétré, à cause de l'obligation d'obtenir la visa d'entrée, mesure introduite il y a quelques années et aussi le manque d'un réseau de tourisme financièrement avantageux.

On continue en soulignant les avantages pour les étudiants qui savent le russe, le marché du travail assez généreux et l'avenir assuré.

Et dans le matériau de la publication de Brăila, cité par nous ci-dessus, on met l'accent sur la nécessité d'étudier la langue russe, en argumentant avec la situation économique actuelle et surtout avec le fait que *« dans le contexte de la crise économique mondiale, un classement de liquidité a placé la Russie sur le troisième rang dans le monde »*.

Dans un autre article, publié l'année dernière (26 octobre 2011) dans *Obiectiv. Vocea Brăilei* ('Objectif. La Voix de Brăila') : on met en question l'intention de la Russie d'empêcher le déclin de la langue russe parmi les citoyens d'origine russe vivant dans d'autres zones géographiques. Cette intention a été exprimée à la *Conférence internationale sur le statut de la langue russe dans la Diaspora* organisée à Moscou (17-18 octobre, 2011).

Un des participants à la conférence, a été le professeur Michael Chirsanov, directeur de l'école *Aleksandr Sergueïevitch Pouchkine*[4] de Brăila. Il raconte, entre autres, ce qui a été discuté dans la capitale russe :

> la Roumanie a été mentionnée à deux reprises : une fois négativement sur la ligne de la langue russe moderne qui est enseignée seulement dans quelques comtés et, une fois positivement comme la langue russe maternelle dans le contexte de la ratification et le respect de la Charte européenne des langues régionales et minoritaires par la Roumanie.

En outre, dans l'un des documents préparés pour la conférence, le professeur de Brăila a proposé que *« dans le cadre des types d'écoles du Programme de l'État et du Programme de la* Convention 'École russe hors de Russie' *soit y inclure un cinquième type*

*d'école, école aux classes et groupes à enseignement partiellement en langue russe dans les écoles nationales. »* Selon son opinion *« un tel statut attirera des ressources matérielles supplémentaires accordées par l'État russe pour nos écoles, avec des effets bénéfiques sur l'ensemble du processus éducatif déroulé avec nos étudiants. »*

## 4. Conclusions

De tous les faits présentés ci-dessus on peut facilement voir que la politique est un facteur important dans la détermination de la marginalisation ou même de l'interdiction de l'étude d'une langue.

Dans la période stalinienne, comme on le sait, a été mis sur la touche en particulier le français, les responsables roumains connaissant la disponibilité des roumains pour la langue et la culture françaises.

Si jusqu'aux années '45-'47 il y a chez nous des bibliothèques et des écoles de français, dès l'imposition du communisme on atteint leur abolition et l'interdiction de livres, magazines et journaux français. Pendant ce temps, la presse en exil avertit de la montée du communisme et l'imposition de la langue russe, par la force.

Dans la période actuelle, le postcommunisme, la presse en Roumanie signale avec préoccupation (les extrêmes ne sont pas bonnes !) la situation quelque peu inverse, la diminution progressive du nombre des personnes qui étudient le russe : *« Les Roumains qui apprennent le russe sont très peu »* on peut lire, par exemple, dans le journal *Obiectiv. Vocea Brăilei* ('Objectif. La Voix de Brăila') du 21 août 2009.

En conclusion, l'attitude de la société envers une langue étrangère est fortement dictée par les facteurs politiques. La séquence de la « sympathie » à l'égard d'une langue étrangère est quelque peu cyclique, le facteur politique ayant un rôle décisif sur celui linguistique.

## NOTES

[1] Pseudonyme de George Ciorănescu.

[2] *L'Association Roumaine pour le renforcement des Liens avec l'Union Soviétique*, a été fondée le 20 octobre 1944. Son but déclaré : promotion de la compréhension mutuelle et des liens d'amitié entre la Roumanie et l'URSS. Dès le début, l'association avait pour objectif principal l'ouverture d'une section appelée *Livre Russe*, dont l'objectif était de concevoir un éditeur et une librairie. Quelques objectifs du plan de rédaction étaient les suivants : traductions des auteurs classiques soviétiques et russes, des écrivains démocrates occidentaux, des écrivains démocrates roumains, des livres pour enfants et jeunesse, des livres populaires ; ouvrages illustrant la vie et la culture soviétique.

[3] N° de 23 novembre 2008.

[4] Si dans le passé existaient de nombreuses institutions qui portaient le nom des personnalités russes, aujourd'hui l'école *Puşkin* de Brăila en est probablement la seule qui porte le nom d'un écrivain russe.

## BIBLIOGRAPHIE

Albu, M. & D. Anghelescu (2009). *Revistele literare ale exilului românesc.* Luceafărul. Paris – *o restituire*. Bucureşti : Ideea europeană.

Ciachir, D. (2009). *Derusificarea şi „dezgheţul”*. Iaşi : Timpul.

Moldoveanu, I. (pseudonyme de George Ciorănescu) (1949). « Sovietizarea culturii române ». *Luceafărul*, nr. 2.

Oprea, I. (1949). « Închiderea şcolilor franceze ». *Luceafărul*, nr. 2.

Tinca, O. (2009). « O problemă de actualitate. Avem nevoie de limba rusă? », interviu cu Axinia Crasovschi. *Balcanii şi Europa,* nr. 96.

<http://www.gandul.info/scoala/6-din-10-elevi-romani-vorbesc-o-limba-straina-3544789>.

<http://www.obiectivbr.ro/limba-rusa-moderna-pe-cale-de-disparitie_id32848>.

<http://www.obiectivbr.ro/rusia-vrea-sa-stopeze-declinul-limbii-ruse-in-diaspora_id61795>.