

Abstracts

Le concept d'anthologie ou à la recherche d'une autre identité (The concept of anthology or looking for a new identity)

Irina Mavrodin

A good anthology must be a coherent set of stories, all being equally valid and independent. The parts chosen, whether taken from the works of one or several authors, maintain relationships of intertextuality among each other which lead to intertextual reading. In fact, an anthology is a new text reflecting a point of view, a critical, even an authorial conception. It is also an act of artistic freedom of a completely liberated artistic spirit.

Keywords: anthology, coherence, critical conception, intertextuality

L'impersonnalisation créatrice (Creative depersonalization)

Rodica Capotă

As a true supporter of objective and laborious writing, resulting from hard work and not from divine inspiration, Flaubert totally opposes subjectivity in literary works as, in his opinion, depersonalization gives literature the force to exist without any other additions besides the form and the content. Poïeticien even before this term was invented, Flaubert understood that, during the creation of a literary work, the writer should forget himself, let the work create itself through him and hide everything connected to his biographical self. This is how the perfectly lucid consciousness of the modern writer emerges. Such consciousness, such creative depersonalization contributes to achieving a true revolution, not only of the literary form, but also in the entire literature. Flaubert's correspondence, a genuine « poïetic art », does not explain his work. It does explain how the conscious and impersonal poïen generates more value.

Keywords: poïetic, depersonalization, creation, art, awareness

Modernism, Postmodernism and the Question of Identity

Mihaela Dumitrescu

This article looks at identity as a major issue addressed – but ultimately left unsolved – by the discourses of both modernity and postmodernity. On the one hand, modernity, from its totalizing, universalistic perspective, emphasizes a unified, coherent subject and a generic human nature at the expense of the multiple, the heterogeneous, the contradictory, the individual, the different, the local, the particular, the concrete. On the other hand, the duplicitous postmodern discourse – focusing on difference, plurality, heterogeneity, specificity, and decentredness – both destabilizes the subject, and renders indeterminate the very concept of difference, which partakes of the same multiplicity and instability as everything else in the postmodern universe.

Keywords: identity, difference, unified subject, decentred subject, uncertainty

L'identité de l'esthétique du grotesque chez Arghezi
(The identity of the aesthetic of the grotesque in Arghezi's work)

Alunița Cofan

Arghezi is a poeta faber for whom innate talent acts on the creative personality through the person's hard and conscious work. He calls his art « trade » or « technique » as, beyond his artistic talent, there is an everlasting toil on the matter composing the language, namely the words. Always looking for the essence of our world, Arghezi possesses a Cyclops eye able to find and see the enormous, the monstrous and the oversize. His reality is swollen, exaggerated, a true caricature, thus slipping into « unreality », into the fantastic. The excess of ugliness appears through the horrible, the monstrous and the hideous, these three aspects composing the grotesque. In Arghezi's work, the grotesque arises from the movement between two irreconcilable extremes : from the angelic to the monstrous, from the charming to the horrible, from the sublime to the ridiculous, from the tragic to the trivial, from the beautiful to the hideous.

Keywords: art of writing, trade, aesthetic, nature, grotesque

L'identité narrative de l'être dans l'œuvre de François Mauriac
(Narrative identity of the being in François Mauriac's works)

Rodica Stoicescu

Starting from an ontological interpretation, somehow required by Mauriac's literary work, the article aims at suggesting a definition of the narrative identity of his Hero as opposed to his « substantial identity ». According to the latter the hero is always *the same*, while the former is part of in the « selfhood » and, consequently, it must include the change in the cohesion of his history. "Change" is a keyword defining the narrative identity of Mauriac's Hero as far as it helps highlighting textual hierarchy starting from the level of the being.

Keywords: world of text, narrative identity, substantial identity, identity change, existential commitment

Mario Vargas Llosa ou la mise en narration de la quête de soi
(Mario Vargas Llosa or telling the story of the search for self)

Roxana-Anca Trofin

The article reviews the ways in which Vargas Llosas' novels systematically deconstruct narrative categories, by dynamiting them from inside, only to reconstruct them at the end of the novel by a process with a double signification. The narrative category I analyze is the "voice" which allows, through polyphony and discourse interferences, to access not only the various levels of the story but also to the multiple meanings of fiction. In this universe felt as illogical, astounding and epistemological, the discourse of Vargas Llosa's novels tries to depict fundamental ontological and epistemological mutations, gradually moving away from the « classical » model imposed by the realistic novel.

Keywords: Mario Vargas Llosa, narrative categories, the « voice », polyphony, discourse interferences

**« Zwischen Mein and Dein und Allgemein » . Identitätsangebote in einem Gedicht
von Günther Kunert
("Between Mine and Yours and Everybody's. Identity Proposals in a Poem by
Günther Kunert)**

Lora Constantinescu

The former dissident GDR-poet Günther Kunert has experienced both the GDR and the united Germany after 1990, in both cases being coined as one of those "misfits" of old Socialist Germany as well of post-1989 Germany. Kunert is known for his (sometimes frightening) "warning poetry", which has often tackled difficult issues such as the present vs. the past, ecology, mass media, individuality, loneliness and otherness. This article aims at presenting Kunert's highly critical interpretation of the motif of "Ostalgie" in the poem titled "An einen ostalgischen Dichter"/"To an ostalgic poet" from 1999. "Ostalgie" represents a postunification nostalgia among (disappointed) East Germans mourning the disappearance of Socialism. Kunert's purpose is to point at the "Wall in the people's minds" and to dismantle the myth of the old egalitarian (but totalitarian) system. His poetic tool resides in the double-edged usage of certain terms referring to the concepts of HAVE/ PROPERTY/ INDIVIDUALITY/ COLLECTIVITY. In this way, he creates an ironic "dialectics of utopia and paradox", taking full advantage of various allusive effects.

Key-words: "Ostalgie", "the Wall in the minds", individuality vs. collectivity, awareness of the past

**Explorations identitaires dans les « confessions » d'Eugène Ionesco
(Exploring identities in Eugene Ionesco's « confessions »)**

Nina Ivanciu

Even if the word identity is very much used, research in this field, mainly connected to individual identity, are still interesting from whatever theoretical point of view they are approached.

Ionesco's texts, *Journal en miettes* ((1967), *Présent passé Passé présent* (1968) et *La quête intermittente* (1987), which I will try to examine in connection with the generous and difficult theme of identity show the reader a *speaking self* searching for his psychic being and, at the same time, for the « place » where this « profound identification » stands, place where the universal and the particular, the impersonal and its personalization can be seen.

The article comments on the discourse itinerary of Ionesco's hero, points out his postures either as agent or as patient, signals the traps he faces whenever he attempts to « make affects and adjoining phantasms accessible to verbal thinking » (J. McDougall, 1982 : *Théâtres du Je*, p. 150 – translated by me), as well as his capacity not only to realize the emotional toxicity of these obstacles, but also to sometimes liberate himself thanks to his vocation of *writing self*.

Mots clés : psychic identity, phantasms, reality of being, copresence of self and other, emotional obstacless, verbalization of affects

Pincher's Martin's Losing Struggle for Identity

Alexander Hollinger

The present article is a character study applied to Pincher Martin, the main character in William Golding's novel bearing the same name. The research aims to identify and analyse the motives used to depict the personage's psychological evolution throughout the literary work. The character's inner struggle is essential for the twofold topic of the entire novel; namely, the world of human relationships, seen as pervaded by estrangement and selfishness, and the human person's inner world, affected by the former's sins. Thomas Hobbes' concepts related to human relationships [3] are used as analytical instruments. In this respect, speech utterance, naming, as well as future perception and orientation, considered by Hobbes as defining ways of human identity and personality, are used by Golding as refuges in his main character's endeavour to survive. On the other hand, linguistic means, such as pronoun use, and psychological elements, mainly the loss of reason, are employed as evidence of depersonalization, the ultimate stage before the loss of complete contact with reality. However, the main concern of the story is the progressive alienating transformations undergone by Pincher Martin before reaching this point. Staggering animal imagery and the motive of animals' eating one another identifies are highlighted as key means of portraying human social intercourse in which the character took part. In the last part of the article, a personal point of view is expressed in the context of other critical approaches regarding the end of the novel.

Key words: alienation, identity, human relationships, inner struggle, W. Golding

Aspects of Identity in Vladimir Nabokov's Novels

Florina Mohanu

While it is pretty obvious that it is only our images that are reflected when we look into the mirror, Vladimir Nabokov enjoys asking himself and his readers questions regarding our reflections of the self. Through his works, Nabokov suggests that our identities might not always be so easily separated. Our own perceptions of ourselves would not be the way they are if it was not for the others' perceptions, or what we believe them to be. He is suggesting that we should not trade our own identity, how we think we are, for the other viewpoints that others may give us. But at the same time, he is telling us to be wary of the other perceptions, to be careful about how one is to look at things. Nabokov is able to use the theme of the 'double-character' to allow us to question our own perceptions and where they might form and how they might affect our actions. He is telling us never to be too sure of what we think we are perceiving, while also asking us to remain true to our self.

Key-words: Vladimir Nabokov, novel, self, identity, perception.

Walt Whitman – “a kosmos”

Georgeta Ghiga

The article analyses Walt Whitman's volume "Leaves of Grass". The main ideas emphasized by the author are: Whitman's poetry is an invitation to explore the world as a

condition to develop the aptitude to understand the Universe both as the vastness surrounding us and as an inner kosmos; his ability to place Man in the centre of his art and to identify with all sorts of people; the grandour and also tragism of the poet's condition. The author concludes that "Leaves of Grass" is a challenge to the concept of poetic ideal and Whitman's verses have a magnetic force and a passionate quality that excite imagination and earn a strong response.

Key words: Walt Whitman, Leaves of Grass, universe, Man, poetic ideal

Qu'est-ce que la critique? Préliminaires à une approche psychanalytiques des objets culturels

(What is criticism? Preliminaries to a psychoanalytical approach of cultural objects

Delia Sepetean-Vasiliu

This article proposes a meta-critical approach, namely to examine the freedom literary criticism has regarding the text it reads and it speaks about. The critical discourse as interpretation of the literary discourse is a specific cultural object, approached here through psychoanalysis which, in our opinion is able to propose a fertile analogical model for interpreting this interpretation of literature. In fact, it is a face-to-face between two modes of knowing, meta-psychology being the reading grid which offers us an alternative description of the legitimacy and the identity of Criticism.

Keywords: the « truth » of criticism, cultural objects, interpreting with the help of psychoanalysis

The Postmodern Search for (Non)Identity: W. Golding's Masks and S. Beckett's Self-Annihilation

Aba-Carina Pârlog

The article explores the concept of identity in major works by William Golding and Samuel Beckett. The emphasis is placed on the representation of facets of identity, their meanings and their links with philosophical trends. The article encourages the reading of the profile of the characters under focus through various masks and looks at changes in identity that reflect the intricate relationship between the self and the macrocosm. The conclusion emphasizes the modern alarm of the topic and its unsettling consequences treated with equal concern by both writers, despite the differences in style and approach between them.

Keywords: identity, mask, decomposition of the self, identity crisis

Existence aliénée et structures formelles chez Pirandello, Svevo et Camus (Alienated existence and formal structures in the works of Pirandello, Svevo et Camus)

Mariana Perisanu

Luigi Pirandello, Italo Svevo, Albert Camus, alienated identity, social mirror, mise en abyme, writing as therapy. The article examines the variations of identity alienation in the literature of Luigi Pirandello, Italo Svevo and Albert Camus. Isolated in his social environment, like in an « inaccessible island », misunderstood, wrongly understood, the

hero becomes a Narcissus whose reflection is doubled, multiplied, annihilated in the eyes of others. But when he receives, in a more or less ambiguous way, an authorial quality – the reader cannot tell if Meursault, for example, speaks, writes or thinks what he lives – writing becomes either a form of therapy, or a method of probing the mysteries of human nature

Keywords: identity alienation, writing as therapy, Pirandello, Svevo, Camus

Les visages multiples du Graal (The multiple faces of the Grail)

Manuela Alexe

The perception of the Grail, as well as the manner of conceiving and defining it changes through time. Dictionaries speak about a historical object whose origin dates back to the pagan Western or Eastern Antiquity, and whose nature differs according to country or time: magical object, religious object. Though having different approaches, theoreticians such as Georges Dumézil and René Guenon try to transcend the variation of sources and unite the disparate elements of the image of this archetype.

Keywords: the Grail, magical object, religious object, archetype

The Cycle of Identities within the Social Practice of Elections

Ionela Chiru

This article attempts to substantiate the view that through linguistic and social representations, discursive practices serve to establish or conceal relations of power and dominance between interactants, between national, ethnic, religious, sexual, political and cultural communities. The analysis of a front-page article in *The Guardian* (2000), emphasizes the way in which linguistic representations interpret self-images promoted by various political trends within the social practice of elections. Through discourses, social actors constitute objects of knowledge and social roles as well as identities and interpersonal relations between different social groups. A close look at the linguistic possibilities in action throughout the article reveals important meanings about what journalists generally understand of these actors. Moreover, certain ideologies and hegemonies are disclosed by the textual representations of the ‘actors’ involved in social relationships.

Keywords: social action, social actors, ideologies, semantic networks, schema

Résistances identitaires roumaines à la mondialisation, illustrées par des stéréotypes et slogans
(Romanian identity resistance to globalization, illustrated by stereotypes and slogans)

Micaela Gulea

The article examines various positive and negative self-stereotypes of the Romanians, as well as clichés and slogans circulating in Romania after the revolution and concludes that these are a retrograde form of resistance to globalization. In spite of noting that such stereotypes are difficult to fight, the author suggests several pedagogical tools appropriate for education the young for intercultural communication.

Keywords : stereotypes, clichés, slogans, globalization, Romanian identity

Post- War Japanese Consumer Society in Search for an Identity (A Way to Approach Yukio Michima's *The Temple of the Golden Pavilion*)

Estera-Romelia Stanus

The paper brings into focus the tensions arising from the modernization of Japan, following the Second World War, and the changes that fragmented the Japanese way of life. The manner in which Yukio Mishima decided to treat these changes in his novel *The Temple of the Golden Pavilion* is central to the exploratory nature of the article. Through the inner unrest and emotions of the main character the novel speaks of the dilution of the Japanese traditional spirit when faced with Western ideals. The loss of confidence in the core values which permeates the book seems to underlie Mishima's own view of a disrupted Japanese identity (shown against a brief biographical background). Following one of the readings of the novel, which claims the Temple is a microcosm isolated from society, the article concludes that the final act in the novel is both a way of breaking with the past and an attempt to reconstruct society from the ruins of the destroyed work of art.

Keywords: alienation, fragmentation of society, essence, fulfilment, the pursuit of ideal beauty

Chassés-croisés de l'identité et de la reconnaissance dans l'espace médiatique
(Crossovers between identity and recognition in the media)

Maria-Antoaneta Livezeanu

There are concepts difficult to grab within the movements and flows of contemporary media, as their perpetual mutation is so active. *Recognition* is one such concept with uncertain delimitations since it is invested with so many different values. After having explored some dimensions of this polysemy, the author confronts recognition to another concept contiguous to it: *identity*. This helps her to establish a dialogue about recognition between authors such as Goffman and Ricœur and subject matters such as anthropology, symbolical interactionism, philosophy and narratology.

Keywords: recognition, identity, Erving Goffman, Paul Ricœur, narration, media recognition and identity

**Das Symbolische in Weg der Ehefrau und die Identität des Künstlers
(The Symbolism of the Wife's Way and Artist Identity)**

Maria Alexe, Evamarie Draganovici

The topic of the present contribution is the exploration of a central motif in the myth of the "Mesterul Manole"/ "the Master- Builder Manole" in the Balkan as well as the German and Hungarian ballad and legend versions from Transylvania. It is about the way the wife of the church builder back to her husband. This is to be interpreted as a conveying symbol, which combines reality and imaginary, in order to ascend to the levels of transition, transformation and finally to bring about initiation (by means of a sacrifice). In our comparative analysis, we want to see if and how the path symbol in the discussed texts has been maintained and/or redesigned.

Key words: ballads and legends, myths, builder's wife, sacrifice

Panait Istrati et la quête d'une identité dans le monde des Balkans et de la Méditerranée

(Panait Istrati and the quest for identity in the world of the Balkans and the Mediterranean)

Elena-Brândusa Steiciuc

Panait Istrati depicted better than any other writer the composite world of the Ottoman Empire at the end of the 19th century and the facts resulting from this mixture of cultures, identities and races. The theme of the voyage is a favourite theme for him which allows him to get to know, through his /characters/masks, an environment so different from his own, from the world of his home town Braila. Panait Istrati/Adrien Zografi travels all over the Balkans and the Mediterranean, either by moving or by reading, in search of an identity. The message his literary work transmits is a warm invitation to an initiatory journey, to tolerance, to communication, to dialogue.

Keywords: identity, journey, homesickness, stranger's eye, tolerance

Aspects of Identity in East European Rural Novels

Suzana Carmen Cismas

Previously neglected, the village provided perennial values, complex human types, true dramas and clearly stated moral values. The Romantics discovered the bliss of nature and the vast resources of the peasants' 'way of life', the naturalistic and realistic writers focused on social issues, whereas the populists reacted against the naturalistic excesses and wanted to preserve the virtues and the purity of the village. Such developments were typical of the countries relying on the agricultural sector, mainly those in the Eastern part of the Europe, although some references to Zola, Balzac, Maupassant, Hardy, Ibañez complete the panorama of the rural novel. The rural prose, in general, shows some common traits regarding the values of the community which integrates the values of the individual, the protagonist who is strong and full of contradictory energies causing violent incidents, the omniscient author who tells the story without emotional attachment in an efficient style which reveals a refined architecture. One of the recurrent motifs is the land –a symbol of peasants' permanence as well as a metaphor for the people's struggle

to survive. The ruralist artists (Cehov, Tolstoy, Dostoievski, Gorki, Cipiko) chose to present the village in all essential hypostases, from tantalizing work to celebrations which emply a multitude of ethnographical details. The paper lays a special emphasis on two Eastern European authors: Reymont, the Polish writer who was awarded the Nobel Prize for Literature and Rebreanu, a keen observer and a pertinent analyst of the village life, situating their works at the crossroads between the German and Russian literary achievements in terms of the rural novel.

Keywords: village, land, rural novels, Rebreanu, Reymont