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OF MACEDONIAN PRONOMINAL CLITICS:
THREE CASES**

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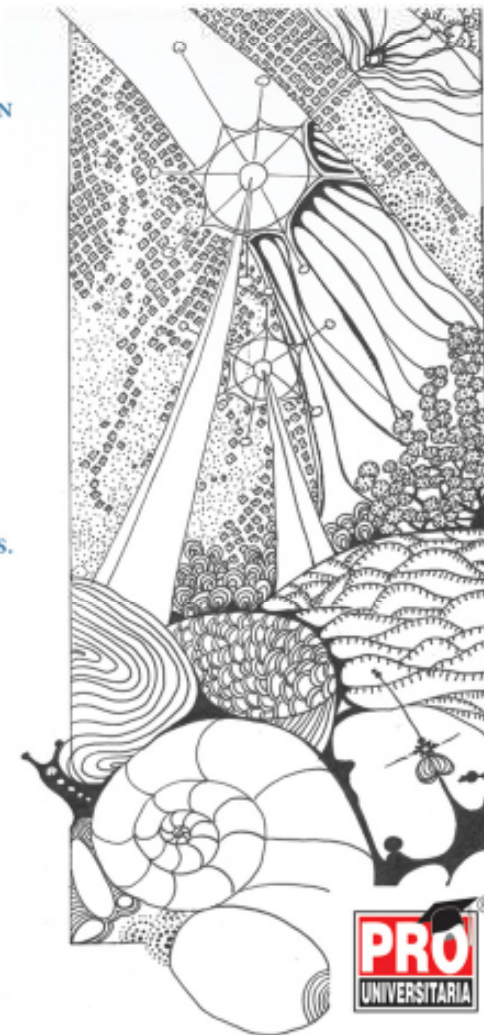
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DISTRIBUTIVE AND SEMANTIC INTERPRETATION OF MACEDONIAN PRONOMINAL CLITICS: THREE CASES

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Abstract: *The predominant linguistic concepts, traditional grammar and hitherto used description, have mostly focused on language per se. However, we will step out of the frames of this view and attempt to concentrate on three cases, which, being exceptions, may be interpreted from three different aspects, which are not necessarily mutually exclusive: a) as an interference within the Balkan Language Area; b) as a reflection of the way reality is perceived and an exception regarding the linguistic projection of this reality; c) as a linguistic marginal case, which (barely) exists in the Macedonian language and in the languages of some of the other Balkan dialects.*

We will look into three cases that focus on clitics: 1. the so-called “jumping clitics”; 2. a combination of dative and accusative forms; 3. the case whose paradigmatic properties are founded upon the example: “Kje ni svaram kafe/Will (to) us make coffee.” Since these cases stand out as exceptions from the predominant description in Macedonian, we will correlate them with the rest of the Balkan languages and raise them to the level of a new Balkan phenomenon, an expression of the common mentality. Or, on the other hand, we will discard them as a marginal case in linguistics.

Keywords: *linguistics, traditional grammar, linguistic description, clitics, Balkan Language Area, Macedonian language, Balkan languages, exceptional grammatical forms*

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o. Introduction

Theory is withdrawing. “The demon of theory is tired today”, said Romanian critic Eugen Simion. Linguistics is in recession: there is no room for new theories that might bring about revolutions such as those of the Young Grammarians, Saussure or Chomsky. Linguistics’ new task is to face the challenge of interdisciplinarity, not to remain a mere skill, but to incorporate measurable variables, much like technical sciences do, by which to analyse reality reflected in language with linguistic means.

Primarily, this connection can find its reflection in the concept of *reference*. Considering the definition of reference as “directing at or pointing to objects, people, events or actions in general, or objects, people, events and actions in particular, by using specialised linguistic means whose realisation can be considered both in terms of endophora and exophora” (Дучевска 1996, 8), or as “the relation between a part of the utterance and an individual or set of individuals that it identifies” (Matthews 2005, 312), it is the basic link, set in this concept as a paradigm. In this sense, aid is provided from the field of pronouns, which, according to Kristal (Kristal 1998, 406) refers to a closed word class, which can be used to substitute a noun phrase/syntagma or a single noun. The grammatical description of the distribution of the pronouns in a language is, in his view, a complex one: it is frequently given on the basis of more general terms, such as: proform and deixis.

The definition of clitics merges two aspects: a syntactic and a phonological one. Although we will not view them from a phonological, but a distributive and semantic angle, which means we will view them as sentence elements, still, the concept of clitics inherently contains the phonological moment, that is, it is bound to suprasegmental phonology.

In linguistics, clitics are defined as grammatical elements, which are syntactically treated as separate words, yet they form a phonological unit with the preceding and succeeding words. For instance, they can be independently declined and conjugated [go, mu, ja, í; you (are), (he) is], but, in pronunciation, they form a unit with the surrounding words (compare Matthews 2005, 56).

Our goal here is to establish a principle in the form of a hypothesis, which thereafter, through the lower theoremic structures, in the shape of

implications, will be (self)proved (via practice or analysis) or refuted. In fact, what will be proved or refuted are theorems (compare Hjelmslev's views, for example). Our hypothesis is the following: the system of pronominal clitics, which is related to pronouns via its referential characteristics, to syntax via linearisation and the expression of case relations and to phonology via its atonicity, eliminates the established concept of the use of pronouns and exhibits a behaviour that departs from normal logical-grammatical rules. The three cases we present provide the proof by which we root the theory into a theorem (compare Hjelmslev's views on this topic).

On the one hand, there is a distributive, and on the other, a semantic hermeneutic procedure in understanding the use of pronominal clitics, because they carry additional semantic load as opposed to adverbial clitics, for instance, and it constitutes their *diferentia specifica* in terms of distribution. Namely, the fact that they are a kind of morphological case forms implies that they inherently indicate sentence relations between words (a possessive relation, object relations, etc.), and the fact that they are pronominal loads them with the semantic charge of reference. Their specific distribution ought to be sought both in their atonicity, unaccentogenicity, or the fact that they are clitics, and in the semantics in which they operate both within endophora and egsohora.

Before we proceed to analyse the cases mentioned above regarding the distribution and semantic interpretation of pronominal clitics, we will discuss the two general types of clitics, i.e. the *adnominal* and *sentential*. The necessity for such a discussion arises from the fact that pronominal clitics are found in both basic types, while the verbal clitics are additionally required for one of the cases.

1. *Adnominal Clitics*

The occurrences of adnominal clitics can be divided in two major groups: possessive dative clitics and the article. Although Mishevskaja-Tomikj (Мишевска-Томиќ 2008, 15) clearly distinguishes possessive dative clitics as clitics in the full sense of the word, while separating the article as a morpheme, still, she considers them in this context, too (Мишевска-Томиќ 2008, 17-23). Although, the article may be considered

as a borderline case between a clitic and a morpheme, we will exclude it from our further analysis: first, because it is not a pronominal clitic, which only refers to the short pronominal forms; and second, because cliticity is more a diachronic condition of the article, while on the synchronic plane it is a morphological exponent.

It may be said that, in a broader or narrower range, possessive dative clitics have a function in all Balkan languages. We call these clitics “dative” not because they express a certain indirect object relation (we mentioned above that it is a purely possessive relation), but due to their form, which is identical to that of the pronominal dative clitic. No structural and semantic relation can be established between these two clitics:

Compare:

(1) **Mu** *rekov na chovekot.*

Him *told to the man.*

I told the man.

(2) **Go** *vidov brat mu.*

Saw brother his.

I saw his brother.

Examples (1) and (2) do not represent analogous cases. The connection of the first “him” to the second “his” is merely formal, and not structural or semantic. This (different semantics) has a distributive realisation, or a formal exponent in the fixed linearisation of these two cases, which is different for one example in relation to the other. Namely, in the first sentence, which employs a dative object, the pronominal clitic is located to the left of the verb, and, practically, it is a sentential one:

(3) *Voopshto, nemu mu se sluchivashe da se naogja na mesta kade shto ima belja.*

Generally speaking, to him happened to find himself in places where there was trouble.

Generally speaking, he would often find himself in places where there was trouble.

(A Butterfly Hunt, 77)

(4) *Nemu svet **mu** se zavrte.*

*To him the world **him** turned around.*

The whole world turned around his head.

(A Butterfly Hunt, 77)

In (3) and (4) the dative clitics are exponents of the indirect object, which “represents the indirectly dependent NP (noun phrase, author’s note) and names the addressee or the goal of the action” (Минова-Ѓуркова 2000, 205).

The adnominal clitics with a possessive meaning are always come after the noun which is the centre of the syntagma and are most commonly associated with names of relatives:

(5) *Sestra **ti** vekje nekolku pati te barashe.*

*Sister **your** has already called you several times.*

Your sister has already called you several times.

(6) *Sin **mi** ne doshol vekje godina.*

*Son **my** hasn’t come to visit for a year now.*

My son hasn’t come to visit for a year now.

(7) *Kjerka **ni** e najubava.*

*Daughter **our** is most beautiful.*

Our daughter is most beautiful.

The Macedonian standard does not permit using these clitics with other nouns. However, the press and, especially, colloquial speech often contain such examples with a stylistic marking and an ironic emotional shade:

(8) *Vladata **ni** nè uchi preku reklamite.*

*Government **our** teaches us through commercials.*

Our (dear) government teaches us through commercials.

(9) *Komshijata **mi** e najloshiot na svetov.*

*Neighbour **my** is the worst in the whole world.*

That neighbour of mine is the worst in the whole world.

2. Sentential Clitics

Sentential clitics refer to a whole range of clitics, from pronominal to verbal. Apart from these two categories, the group of sentential clitics also contains: the modal clitics *kje* and *bi* (Macedonian for *will* and *would*), the subjunctive clitic *da* (Macedonian for *to*) and the negative clitic *ne* (Macedonian for *not*), as well as interrogative words that sometimes behave as clitics: *koj* (*kogo*, *komu*), *shto*, *koga*, *kade/kaj* [Macedonian for *who* (*whom*, *acc./dat.*), *what*, *when*, *where*] (Мишевска-Томиќ 2008, 37).

The system of pronominal clitics in the Macedonian language is as follows:

Dative			Accusative		
	Sg.	Pl.		Sg.	Pl.
1p.	mi	ni		me	nè
2p.	ti	vi		te	ve
3p.	mu	im		go	gi
Refl.		si			se

(Table 1: The system of pronominal clitics in the Macedonian language.)

In indicative affirmative constructions they are always distributed before the verb.

(10) *Koga ti rekov: draga! –
potemne tvojata belost,
me prezre ti so snaga.*

*When (to) you told: my dearest!-
Your whiteness darkened,
Me you scorned with zest.*

*When I told you: my dearest!-
Your whiteness darkened,
You scorned me with zest.*

(“Scorn” – Koneski)

(11) *Shtom **mu go** prepoznau glasot, pred ochi **mi se** pojavija...*

*As soon as **him his** recognised voice, in front of eyes **(to) me themselves** appeared...*

As soon as I recognised his voice, ... came to my mind.

(“Daddy, Don’t Cry”, Rumena Buzharovska)

The same is the case with the interrogative constructions:

(12) ***Mu go** prepozna plachot?*

***(To) him his** recognised cry?*

Did you recognise his cry?

(13) *Vam **vi** reche?*

*To **you** told?*

Did he told you?

However, in imperative constructions the word order is different. If the verb is in its imperative form, then the clitic is placed to the right of it, i.e. immediately after the verb. According to the standard, linearisation ought to be the same in negated imperative contexts, too.

(14) *Rechi **mu** da dojde.*

*Tell **him** to come.*

(15) *Ne pish’uvaj **mu** povekje!*

*Not write **him** anymore!*

Don’t write to him anymore!

However, practice registers a serious deviation from the recommended and standard word order, which is only seldom heard in colloquial style. Thus, in a spoken text, i.e. in a spoken discourse, one is more likely to hear:

(15a) *Ne **mu** p’ishuvaj povekje.*

*Not **(to) him** write, anymore!*

To him don’t write anymore!

We have marked the stress in Examples (15) and (15a) in order to show that, regardless of the place of the clitic in colloquial style, the stress retains its standard position, i.e. its antepenultimate position, or, in other words, it has a proparoxytone character. Still, Example (15a) provides an opportunity to stress the negative clitic *ne*, too, due to pragmatics – in order to put it into focus, or, to accentuate it. In this way we also express modality, or an additional personal attitude, although, in essence, the propositional value of the statement remains unchanged:

(15b) *N'e **mu** p'ishuvaj povekje.*
*Don't write **to him** anymore.*

This situation is especially characteristic of Skopje speech, which does not correspond to the situation that dialectologists have described, but rather imposes itself as a superdialectal speech expression.

We have already identified several occurrences in the Balkan languages regarding object doubling, a phenomenon that is necessarily related to pronominal clitics, as well as to the initial sentence position, which is occupied by clitics in the standard Macedonian language and in the western Macedonian dialects, as opposed to the eastern.

The modal clitics *kje* and *bi*, as well as the subjunctive clitic *da* are positioned before the verb, and also, before the pronominal clitics. In fact, in the case of a series of clitics, they are ordered as follows: the negative clitic, then the modal and subjunctive clitics, then the dative and, finally, the accusative clitic.

(16) *Ne bi da mu ja dade knigata.*
Not would to him give the book.
He wouldn't give him the book.

(17) *Ne kje da mu ja dade knigata.*
Not will to him give the book.
He probably didn't give him the book.

(18) *Mu ja zede knigata.*
Him took the book.
He took the book from him.

(19) *Ne saka da mu ja ispee pesnata.*
Not want to him sing the song.
He doesn't want to sing him the song.

The system of verbal clitics contains the forms of the auxiliary verb *sum* (Macedonian for *to be*, translator's note). More precisely, the entire verbal clitical system consists of the verbal clitics, whose forms belong to the group of sentential clitics.

	Singular	Plural
1p.	sum	sme
2p.	si	ste
3p.	e	se

(Table 2: The system of verbal clitics in the Macedonian language.)

In all South Slavic languages, the present tense forms of the auxiliary verb *sum* are clitics. The past tense forms of the auxiliary verb *sum* are accentogenic forms which can play the role of hosts to other clitics.

(20) *Toj m'u beshe veren sorabotnik.*
He him was a loyal associate.
He was his loyal associate.

Example (20) indicates that *mu* forms a relation of proclisis to the verb *beshe* – the pronominal form is a proclitic, while the imperfect form of the auxiliary verb is the host.

The combination of the verbal and pronominal clitics poses a problem in its own right, i.e. it represents the first of the three cases on which we focus our attention. We must underscore the fact that, importantly, Macedonian verbal clitics have abandoned the Slavic condition of mere enclisis and also occur in a purely Balkan proclisis, as well as in the initial position in the sentence (irrespective of whether it is embedded within another, compound or complex, sentence).

3. Case 1: “Jumping Clitics”

We have already stated that, with respect to their surrounding words, clitics occupy a fixed position. In comparison to accentogenic forms, they can be *general* and *special*. As far as verbal clitics are concerned, when compared to accentogenic verbal forms, we have already categorised them as special. However, what can be said of those that have the same origin (for instance, the forms of *sum*), and yet, depending on the person in which they are conjugated, change their position? We would like to highlight here that the possibility for distributive duality in the first and second person is only limited to the dative clitic. The accusative one is incapable of changing position because the rection in that case is stronger than the one assumed by the dative object. Namely, “the relation between the verb form marked for person and the direct object is regarded as strong rection, while a weak rection occurs in the case of the indirect object, the adverbial object and the adverbial determination in the sentence” (Минова-Ѓуркова 2000, 99). Due to the latter, a case such as: **Go sum videl./ *Him I have seen.* is impermissible. Also, the possibility of comparison in terms of distribution of the first and second as opposed to the third person is exclusive to the dative clitic, because the accusative one will not appear in constructions with a verbal-nominal predicate and it is impossible to compare it in the perfect tense forms because of the absence of the third person verbal clitic.

Let us consider the following examples:

(21) *Jas ne se kaam poradi toa I blagodaren **sum im** na bogovite...*

*I don't regret it and grateful **am (to) them** the gods...*

I don't regret it and I am grateful to the gods... (La Fontaine)

(22) *Zaednichki im e samo krajot.*

*Common **(to) them is** only the end.*

The only thing they have in common is the end. (Kadare)

Taking into consideration the formula for the above distributive analysis (a_1, a_2, \dots, a_{n-1} , and $a_{n+1}, a_{n+2}, \dots, a_n$), in the expression “... grateful am

(to) them the gods...”, where there is a combination of a verbal and a pronominal clitic, the linearisation takes the form of “sum”, then “im”, that is, the pronominal clitic is positioned after the forms of “sum”. The same applies to the first person singular, as well:

(23) *Vie vo najmala raka zakluchuvate deka nie, ednostavno, **sme im** izlegle vo presret...*

*To say the least, your conclusion is that we, simply, **are (to) them** come out to meet them...*

To say the least, your conclusion is that we have simply come to their rescue... (“The General” – Kadare)

An analogous situation can also be observed in the second person:

(24) *Ti **si mi** prijatel.*

*You **are me** friend.*

You are my friend.

(25) *No, tamu ne bev sosem srekcjen, i vie, denes, **ste mi** potrebni.*

*But, I wasn’t entirely happy there, and today, you **are (to) me** necessary.*

But, I wasn’t entirely happy there, so I need you today. (“The Misunderstanding” - A. Camus)

Example (22) follows the distributive practice of combining a verbal + a pronominal clitic. Namely, in the third person (both singular and plural) the pronominal clitic precedes the verbal, a position where we expect the opposite combination of a pronominal clitic + a verb.

Also, compare the latter with Example (26):

(26) *Jabolkata **ni se** glaven izvor na egzistencija.*

*Apples **(to) us are** a main source of existence.*

Apples are our main source of living. (mkd.mk)

As we can see, the forms of the pronominal clitics for the first and second person are an exception to the expected distribution, while in the third person they occupy the expected position in relation to all other

verbs. A question arises of why this is so. In order to gain a more profound insight in this non-analogous¹ distribution in terms of linearisation, we must draw a parallel with the dialectal situation, as well as with the situation in the Balkan language alliance or at least in some of its languages, along with the South Slavic ones.

The dialectal situation is nearly identical to that in the standard language. A particular consistency can be observed in the eastern dialects. In contrast, the central and peripheral western dialects deviate in the direction of equal positioning of the pronominal clitic. Thus, we can observe:

(27) *Kolku puta **vi sum** rekla da ne go praete toa.*

*How many times **(to) you am** told to not do that.*

I've told you time and again not to do that. (regional speech from the city of Tetovo)

Note: On the synchronic plane, this is not a regular occurrence. It can be found among elderly speakers, though with the same irregularity, and only in certain contexts.

In the “Collection” of the brothers Miladinov, this linearisation of the first person singular is only found in one instance:

(28) *“Ako **ti sum** od Boga pisana,
sama, ludo, doma kje ti dojdam.”*

*“... If I **(to) you am** by God written,
Alone, silly, I'll come to your home.”*

*“... If God has made me your fate,
Silly, I'll come to you myself.”*

(Poem 299)

¹ Every non-analogous language situation draws additional attention and demands investigation and elaboration, because, in essence, it contradicts the second postulate of the Young Grammarians: (a) that phonetic changes are absolute; (b) that the incidence of any exceptions is the result of the law of analogy.

The more frequent modern use of this kind of word order is a feature of the dialectal area that encompasses the dialects from the western part of Macedonia.

(29) *Jas **mu sum** komshija.*
*I **(to) him am** neighbour.*
I am his neighbour. (Ohrid)

(30) *Mi ja rasturi grubo kosata i znaev deka **mu sum** ubava.*
*Roughly he undid my hair and I knew that **(to) him am***
beautiful.

Roughly he undid my hair and I knew he found me beautiful.
(<http://fun.mnogoo.mk/mk/articles/Razonoda/pushkin-dojdi-vo-mojata-kada> – Ohrid)

(31) *Ti ne **mi si** vekje prijatel.*
*You not **(to) me are** anymore friend.*
You're not my friend anymore. (Bitola)

This type of linearisation can also be found in Albanian:

(32) *?Ty **të jam** mik. = **(To) you am** friend.* = I am your friend.*

A lengthy discussion was led among Albanian native speakers, a part of which had a fully completed linguistic education, regarding Example (32). Despite the fact that the clitical order in this case is entirely correct, to some of them this was an acceptable construction, while to others it was a product of interlingual contact and an interference of Macedonian or another Slavic language where this is a regular construction. Those who judged this case acceptable made the same judgement of all other variations in terms of substitution of clitics according to their person.

However, the problem of clitic order, especially in constructions with a verbal-nominal predicate, is not of the same kind as the problem of linearisation in general. Namely, when understood as borderline cases between affixation and independence, clitics should not be allowed to “roam”, that is, they have an absolutely fixed position. The exceptions that we note here and that belong to the western Macedonian dialectal area,

supported by instances from other Balkan languages as well, pose the following query: can we consider them a certain type of **Balkanism**? Not even a different explanation will shed full light on their position [for example, if we consider the reverse case – the Slavic influence (with the full forms of “sum”, ergo – “jesam”) on non-Slavic Balkan languages]. If we consider the well-known views regarding grammatical structures as a reflection of the conceptual ones (Croft 1990 in Ivić 2002, 27), they can help us illuminate the shifts of the attributes in the syntagma, then, correspondingly, of the syntagmas in the sentence, of the clauses within the complex (communicative) sentences (see Topoljinska 1993, 205), but not the shifts of clitics, which do not bring about any major conceptual differences. In this respect, apart from the Balkan non-Slavic vs. Slavic influence, we are now to investigate the referential standpoint, or consider the factor of *person*. Hence we are faced with the significant question of hierarchisation of persons, speech acts, and even the subject vs. object relation, considering that the clitics occur in pronoun case forms (apart from the nominative), i.e. they belong to dependent noun phrases. Apparently, the third factor - whether “sum” is a copula or an auxiliary verb – does not give rise to any major differences: in the Macedonian West, the possibility for distributing the pronominal clitics both before and after “sum” is still present in both positions [compare Examples (27), (28), (30)].

The following type of linearisation is found in Greek:

(33) *Εγώ είμαι ο φίλος σου* [*Ego ime o filou SU.*] = *I am (the) friend you.* = I am your friend.*

which is analogous to the Albanian:

(34) *Unë jam shoku yt.* = *I am the friend your.* = I am your friend.*

Equivalent to Example (32) is the following construction:

(35)? *Εγώ σου είμαι φίλος* [*Ego su ime filou*] = *I (to) you am friend.* = I am your friend.*

In these cases the forms are more regarded as colloquialisms both in Albanian, Greek and Vlach, with a particular frequency of their Vlach counterparts:

(36) *Mini tsa escu sots. = I (to) you am friend.* = I am your friend.* (Vlach)

While Examples (32) and (35) are debatable, the forms for the first and second person, where the clitic precedes the auxiliary *sum*, are fully acceptable in Greek non-indicative constructions (the conjunctive and the prohibitive negation). Compare: *Πώς να μη σου είμαι θυμωμένος.* = *Kako da ne tu cum lym.* = *How to not (to) you am angry.* = How can I not be angry with you!;* *Μη μου είσαι θυμωμένος!* = *Немој да ми си лым.* = *Don't to me are angry.* = Don't be angry with me!*

Still, if we consider the verb *kam* (have) in Albanian, which has an accusative rection, then the meaning, or proposition, of the above statements, can be expressed in the following manner:

(37) *Të kam mik.* = *Te умам (за) нпујамел.* = *I have you (for) a friend.* i.e. *You are my friend.*

Although we do not expect to encounter such a linearisation in Bulgarian, the corpus produces different results. Namely, the following example is found in the play “In the Foot of Vitosha” by the Bulgarian writer Peyo Yavorov²:

(38) *Mila. Nedeř. Az iskam da pogledna oshte vednazh – njama lid a mi se stori pak t'ř. Mnogo chudno. Mene dnes vse mi se struvashe, che Hristoforov e tuk, pri nas, i pris'stvuva na vsichko... Dori oshte ot sutrinta az mu s'm i njakak s'rdita – s edna potařna umisl'l, che toř shte go pochuvstvuv. Eto – i sega...*

² Peyo Yavorov, a Bulgarian Symbolist poet and a revolutionary, born in 1878 in Chirpan, the region of Stara Zagora in Thrace. Died in Sofia in 1914. One of the leaders (voivodes, translator's note) of VMORO. A member of Jane Sandanski's rebel group and Goce Delchev's first biographer. Considered to be one of the greatest Bulgarian poets. Wrote the play “In the Foot of Vitosha” in 1910.

Mila. *Don't. I want to look right now – perhaps I'll think it is him again. Most odd. All day I've felt his presence, as if Hristoforov was here, with us... Since this morning I (to) him am*/have even been somewhat cross at him – secretly thinking that he will sense it. There – just now...*

There is a similar example in Ivan Vazov's³ “Under the Yoke”:

(39) *Ti mu si uchitel I nastacvitel...*

You (to) him are master and teacher.

You are his master and teacher.

The confirmation of the existence of such cases at the dialectal, colloquial or (almost) standard plane in Albanian, Vlach, Bulgarian and Macedonian, with partial or total acceptability, points to our assumption that this kind of order has got a Balkan source, particularly considering the fact that these languages assume a thread wherein the pronominal clitic is positioned before the verb.

On the plane of the South Slavic languages, apart from the registered cases in Bulgarian, shown in Examples (38) and (39), we can also expect this type of linearisation with the auxiliary verb in Serbian, if we consider the full form of the verb *jesam*.

(40) *Ja ti jesam rekao.* = (literally) *I (to) you am said.* = *I did tell you.*

From a broader perspective, in the Serbian-Croatian-Bosnian-Montenegrin diasystem⁴, such examples can be found particularly on non-Serbian ground:

(41) *Ma ja ti jesam dosta razumna i realna ženska u sagledavanju tog našeg braka i situacije u kojoj sam sada...* = *Well, I (to) you am a*

³ Ivan Vazov, a Bulgarian poet and writer. Born in 1850 in Sopot, in the Plovdiv region, died in Sofia in 1921. Named “the patriarch of Bulgarian literature”. Member of the Bulgarian Academy of Sciences and a minister. Wrote the novel “Under the Yoke” in Odessa, Russia, in 1887 and 1888. The novel was first published in 1894.

⁴ These languages constitute a unique diasystem. In this respect we refer to Brozovikj's claim ((Brozović: Hrvatski jezik 1998, Opole, also see <http://ihjj.hr/page/iz-povijesti-hrvatskoga-jezika/15/>).

fairly reasonable and realistic girl in viewing that marriage of ours and the situation I'm in now... = Well, I really am a fairly reasonable and realistic girl in viewing that marriage of ours and the situation I'm in now...

(<http://www.forum.hr/showthread.php?p=37895742>, cro.)

(42) ***Ja ti jesam** rekao da ja nisam nikakva “vertikala”, već sam vjerovatno najgori od svih = I (to) **you am** told that I am no “vertical line”, but I’m probably the worst of all of them = I have already told you that I am no “vertical line”, but I’m probably the worst of all of them.* (<http://www.chicagoraja.net/2012/04/30/kapital-zrtve-ulozen-mrznju-lazima-se-obraz-ne-pere/>, bos.)

It is clear that the above constructions are marked, serve for emphasis and there is a need of a pronoun (or a different word) in initial position, because, as it is well known, unlike the Balkan proclisis of the pronominal clitics in initial position, the Slavic situation requires them to function as enclitics.

Considering the fact that the third person, in fact, does not deviate from, but rather follows the distributive practice of the other verb forms, while in the first and second person there is a pronominal clitic preceding the verbal one, a question arises of whether there is a difference (a phonetic-phonological one) between the verbal forms for these persons. We have already provided an overview of the Macedonian verbal clitics and noted that the present tense forms of *sum* exhibit the same behaviour in terms of being able to be found both in proclisis and enclisis, especially when in initial position, which serves as evidence of the Balkan influence. Still, it is not entirely so. Let us compare:

(43) *Tezhok mu e.*

Heavy (to) him is.

It is heavy for him.

(43a) **E mu tezhok.*

**Is (to) him heavy.*

(44) *Tezhok sum mu.*
Heavy am (to) him.
I am heavy for him.

(44a) *Sum mu tezhok.*
Am (to) him heavy.

(44b)? *Mu sum tezhok.*
?(To) him am heavy. (dialectal)

(45) *Teshka si mu.*
Heavy are (to) him.
You are heavy to him.

(45a) *Si mu teshka.*
Are (to) him heavy.

(45b)? *Mu si teshka.*
?(To) him are heavy. (dialectal)

As we can see, it is impossible for the third person verbal clitic to occupy the initial position in constructions like these, as opposed to others. In fact, this is the most common in the case of the first person, while being less acceptable for the second and completely unacceptable for the third. In this respect, one of the possible interpretations is the frequency of occurrence, if we assume that we speak more in the first, rather than in the third person.

As a marginal case in this context, we would also like to mention the ellipsis of the verbal clitic in the third person of the perfect tense, which plays the role of an auxiliary verb. As opposed to the old situation where *sum* + a verb form had been used in all persons, the form of the verbal clitic has disappeared altogether in Macedonian, Czech and Slovak. As for Ukrainian, Belorussian and Russian, “esse” has been lost both as an independent and as a *verbum auxiliare*. So, two questions arise: when did this happen in historical terms and what are the reasons for this loss.

Although these questions are not fully part of the context of the topic at hand, we will also cite Maresh's opinion: "In my view, the course of this development (during which *verbum auxiliare* has disappeared from the third person, author's note), refers to a more complex understanding of the shape: the congruent 3rd p. sg. formally becomes an unmarked base of the preterit conjugation; the 3rd p. pl. of this structure is organically adjusted, made equal to the 3rd p. sg. only with a common mark for the plural..." (Mapem 2008, 211).

In terms of when the distribution of the third person verbal clitic is lost, or ceases, we can find some examples in the "Codex Suprasliensis"⁵: nesl7 jest as opposed to nesl7 ø; izvolil7 jest: izvolil7 ø.

Along with Maresh's view, we can also assume that this loss originates from the dysfunctionality of the auxiliary verb in the third person. Yet, we must be aware of the fact that the factor of person is a linguistic universal and its concept is the same everywhere, so it is not entirely plausible to ascribe the loss of this form solely to this factor, because, if the motive is found in the person and the form, then the same will be expected when it comes to other languages, or at least, other Slavic languages, which exhibit the same formalisation when expressing the perfect tense.

The reasons for the loss of the verbal clitic are especially significant, although we have only awarded them a marginal treatment, because, if we conclude that the form is the reason behind the loss, narrower or broader parallels can be drawn with the distribution of the pronominal clitics in relation to the verbal ones and their position vis-à-vis person.

4. Case 2: Combination of Dative and Accusative Clitics

The short pronominal forms for the dative and the accusative are the subject of our further analysis, although, as we will see, they do not correspond invariably to the structure of the deep cases. In this respect we distinguish Bugarski's thesis as especially important (Bugarski 1993, 146-47), since he, according to Fillmore, illustrates surface and deep cases with the following examples:

⁵ In order to meet the demand of our investigation of the issue, Prof. Mito Miovski, PhD., managed to find the above examples from the said manuscript.

(46) *Petar ja otvori vratata so kluchot. (Petar je otvorio vrata ključem.)*

Petar opened the door with the key.

and

(47) *Kluchot ja otvori vratata. (Ključ je otvorio vrata.)*

The key opened the door.

The instrument in Example (46) in Serbian/Croatian also has a formal exponent found in the instrumental, while the instrument in Example (47) is expressed by the nominative⁶.

This case plays the role of a small prelude to Examples (48) and (49), which, although systemically and logically possible, have not been activated in practice. This is the second case we refer to that, in a narrow sense, can be dealt with as a combination of dative and accusative clitics, while in a wider sense, it can be treated in the context we tackled above.

(48) **Sakam da vi nè pretstavam.*

**I wish to (to) you us present.*

I would like to introduce us to you.

(49) *Toj mi ve predade.*

He (to) me you betrayed.

He was the one who betrayed you.

(a) *mi – dativus ethicus;*

(b) *?mi – pronominal dative clitic, singular, indirect object*

Obviously, there are certain restrictions in operation in terms of combining clitics in a single statement. In general, these restrictions are due to person: the first and second can be combined with the third, but not

⁶ “Sometimes, deep case distinctions are retained in the surface structure, and sometimes not. If they are, then, depending on the structure of each individual language a deep case might come to the surface in the form of a surface case, an affix of some other kind, an adverb, a clitic, a suppletive or a limitation on the word order.” (Bugarski 1993, 147)

with one another. The reasons for the latter can be found on multiple levels:

- hierarchisation of persons;
- pragmatic factors;
- specificity of the statements regarding semantics and their low frequency.

Let us consider Example (48) and try and render it subject of interpretation. The first person is the doer of the action, the action is directed towards the second (vi – dative, indirect object), and the action is transferred to the first person plural (nè – accusative, direct object), which is inclusive, that is, it also refers to the speaker. In actuality, a problem arises in the fact that the first person is both the doer of the action and affected by the doing, though it is an element of a set that includes an additional member. Ex definitione, such a situation would require reflexiveness, yet this case is an exception because the subject and the object of the action do not have the same referent, but the subject is simultaneously part of the object.

Notwithstanding, this problem does not necessarily have to be the reason for the lack of combination of these forms. If, in Example (49), we treat the pronominal clitic *mi* as *dativus ethicus*, then the sentence is possible and acceptable. However, such constructions are outside our current focus, because they only involve a formal combination of these clitics, as opposed to a substantive, i.e. referential one, because the forms of *dativus ethicus* imply a subjective attitude which, as stated above, does not alter the factual propositional content of the utterance.

If we interpret Example (49) outside the limits of the ethical dative, then its interpretation is found in the sense that the third person committed treason against a group of elements that constitute a set of interlocutors (second person plural), who have been betrayed to the first person (the speaker). Within the frame of logical relations, this sentence is absolutely acceptable and it expresses a viable and factual relation in reality, yet, interpreted in this manner, the example is not frequently encountered and is not entirely acceptable among native speakers. Still, unlike the totally hypothetical Example (48), which is non-existent in

reality and implausible, Example (49) does have the ability, under certain conditions and circumstances, to be uttered in colloquial speech⁷.

Let us consider a few more sentences of the same type:

(50) ?*Toj mu ve prodade za sitno.*
He **(to) him you** sold for a few coins.
He sold you down the river.

(51) ??*Marko ni ve (na)kazha.*
Marko **(to) us you** told on.
Our Marko told you on.

As we can see in Example (50), a certain restriction, which refers to acceptability, also exists in some constructions that involve the use of forms belonging to the range of both the second and the third person. If *mu* functions anaphorically, or belongs to the realm of situational determination, then far more frequent will be the construction with a prepositional syntagma:

(50a)*Toj ve prodade na sosedot/na stopanot/na dushmanite za sitno.*
He **you** sold to the neighbour/to the master/to the foes for a few coins.
He sold you out to the neighbour/to the master/to the foes for a song.

The above solution cannot be applied to the following example without changing the proposition.

(51a) *Marko ve (na)kazha.*
Marko **you** told on.
Marko told you on. – missing information about to whom the action is directed.

⁷ This is why we use marks, such as * and? – according to the demands of the practice of linguistic description, we use the asterisk (*) to mark the instances that are non-existent in reality, the single question mark (?) to mark the partially acceptable ones, and the double question mark (??) to mark the instances whose realisation is highly dubious.

(51b) *Marko ve (na) kazha kaj nas.*

Marko you told on to us.

Marko told us on you. – the primary information should be of the spatial kind.

With a secondary meaning, this sentence can also embed the proposition of Example (51), only because the basic verb has been metaphorised. No other cases will yield a counterpart of the entirely logical clitic order.

Yet, the question of why this restriction occurs remains unanswered. Most certainly, the reasons are neither phonetic, nor semantic. According to Misheska-Tomikj (Мишеска-Томиќ 2008, 41) other Balkan languages feature even greater restrictions than Macedonian. Namely, Albanian and Greek, for instance, only allow for accusative clitics in the third person to follow the dative clitic in any person. It is clear that, from the perspective of linearisation, the Macedonian order of clitics will also put the dative clitic first, and the accusative one second.

Locating the reasons for the unacceptability or the partial acceptability of the statements that are the subject of interest of our pragmatics and united under the title “Case 2”, or in the fact that “often, the speaker and the addressee do not point at one another” (Мишеска-Томиќ 2008, 42), does not seem entirely acceptable, because exactly the “I-you” relation is one of the basic pragmatic relations, so the (cor)relation between the addressor and the addressee should be a primary one and serve as an incentive towards the realisation of such potential examples, instead of being an obstacle to their frequency.

5. Case 3: *Kje ni svaram kafe./Will (to) us make coffee. (I will make us some coffee. TN)*

In our third case of distributive deviations or contentious statements and examples regarding pronominal clitics, we focus on a range of uses that stand on the borderline of acceptability among the native speakers of the language, but have been exhibiting an increase in frequency. Namely, it is the use of pronominal clitics for the first person singular – *ni* and *nè* in first person singular verbal constructions of the following kind:

(52) ?*Kje ni svaram kafe.*
?Will **(to) us** make coffee.
I will make us some coffee.

The first person is the doer of the action, but, simultaneously, it is the object, along with someone else. Thus interpreted, to a certain extent, this example approaches Example (53).

Let us consider a similar example:

(53) ?*Kade da nè vozam?*
?Where to **us** drive?
Where should I drive (us)?

While there is an equivalent for Example (52) in Example (52a),

(52a) *Kje svaram kafe za nas.*
Will make coffee for us.
I will make coffee for us.

Example (53) does not allow for such a variation, or, there is no possibility for a construction where an adverbial object would replace the accusative one, unless we decompose it first, and then find its equivalent in the sentence:

(53a) ?? *Kade da te vozam tebe i sebe/mene.*
??Where to **you** drive **you and myself/me**.
Where should I drive you and me?

Example (53a) sounds so artificial, that it is borderline acceptable, because *you and myself/me* again requires a short pronominal form in the first person plural, that is, *nè*.

(54) ?*Kje ni napravam torta.*
?Will **(to) us** make a cake.
I will make us a cake.

(55) *Kje vi svitkam palachinka.*

Will (to) you roll a pancake.

I will make you a pancake.

(56) *Kje im svaram chorba.*

Will (to) them make some stew.

I will make them some stew.

(57) *?Ni nosam pari.*

? (To) us bring money.

I've brought us some money.

Examples (54) and (57) are identical with Example (52). Two indicators show that the problem does not lie in the valence of the verb: the possibility to use the same verbs with other pronominal clitics [see E.g. (55) and (56)] and the Intentional-syntactic Dictionary of Macedonian Verbs. Namely, in Volume 1 of the Dictionary, the verb “vari” (cook, TN) is explained as follows:

Vari₁ (...) 2, cook, prepare food (by cooking it) (to be eaten or drunk) – N (S), N (Od), ± of N (Oind) / for N (Oadv), ± of N (Oadv)₁ / in N (Oadv) (...)

N (Oind) / N (Oadv) → a man or an animal

Where N stands for noun, S for subject, Od for direct object, Oind for indirect object and Oadv for adverbial object.

(58) *Sekretarkata ni vareshe/vareshe za nas kafe (chaj, mleko itn.) na edno staro resh.*

The secretary (to) us was making/was making for us coffee (tea, milk etc.) on an old hotplate.

The secretary was making us/was making some coffee (tea, milk etc.) for us on an old hotplate.

Apparently, the valence is constant and allows an alternation between the indirect and adverbial object. From the verbal aspect, however, this does not apply to “vozi” (drive, TN), which requires a direct object, while

still demonstrating a certain restriction as regards the use of the pronominal accusative clitic for the first person plural.

Taking into consideration the application of the same criteria to other verbs, our conclusion tends towards the fact that the limitation in the use of this form only stems from the form's inclusion of the first person singular as a subject. As seen in Example (58), this limitation is absent when another person has the function of the subject. Practically, the use of *ni* and *nè* in such constructions suggests that the doer is part of the set of recipients of the action, and that, to an extent, the set is reflexive, though only a portion of it, related to the subject. Thus, the general concept of syntactic elements and person is destroyed, or rather transformed into a new dimension, in the sense that the subject can appear as an object not only in reflexive constructions, but also in sentences where it constitutes an element of a more complex object.

On the other hand, the acceptability of these constructions among speakers, as well as their use in everyday speech, indicate that this concept only exists in the consciousness of the users of the language and that they do not defy the laws of logic.

Let us conclude: no phonetic-phonological causes influence the “oddity” in the use of this type of constructions. Semantically, the propositional content is entirely clear and acceptable in terms of describing the world around us, that is, the phenomena in reality. The reasons lie in the grammatical concepts, which do not always correspond to the real and logical ones – the conclusion at which Vendryes (Вандријес 1998, 114) had arrived, and which, in the introductory tenets of this paper, we referred to and established as one of the fundamental principles of our investigation.

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Rōjin Z

THE POETICS AND POLITICS OF AGING AS COOL ENDEAVOR

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Abstract: *Three years after Akira's brutal dystopie, which marked anime's breakthrough in the West, Akira's director Ōtomo Katsuhiro returns with The old man Z (Rōjin Z, 1991), an anime film in which he tackles two of Japan's main problems at the second turn of the millennium, threatening the archipelago both from outside and from inside: the internationally increasing militarization and the uncontrollably aging population. Taking into account three fundamental, partly contradictory, partly overlapping dimensions of aging – festival, apocalypse and elegia (see Napier 2005) –, this paper analyzes extensively Ōtomo Katsuhiro's construction of a dynamic historical universe in Rōjin Z, in which aging doesn't appear as ideologically emotional-social recycling of the concerned individuals, but as a future-oriented endeavor to refresh, fulfill and transcend the human being.*

Keywords: *anime, aging, militarization, Japan, cultural identity*

Introduction: popular culture as ideological manifesto, aging as social contemplation

It is common knowledge, by now, that the *anime's* (Japanese animation) breakthrough in the West took place after the release of the

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anime film *Akira* (1988, director: Ōtomo Katsuhiro)¹ – in Japan, however, registered as an absolute flop at the box-office due to the distortion of the traditional anime framework. Thereafter, during the last two and a half decades, the anime as ideology and aesthetics became one of the main means for non-Japanese to perceive and process Japanese contemporary culture, a fact reflected in the establishment of solid, internationally networked fan communities who use in quotidian communication Japanese terms borrowed from anime slang and to whom such values as honesty, courage and perseverance are of great importance – precisely due to anime’s influence on their lives and in opposition to the all-encompassing Hollywood trend (see Maas 2000:88, Poitras 2000:7). Deeply rooted in the Japanese traditional visual and scenic art, the anime emerged from the domestic scroll roles and color blockprints of the Japanese pre-modernity (*ukiyo-e*) and incorporated echoes from the Japanese traditional stage arts as well as from Disney’s fantasy and dynamics. As such, the anime continued the aesthetic and ideological Japanese pre-modern visual traditions into the modernity, developing rapidly in the postwar era, so that it soon became related to the political radicalism and countercultural experimentalism of the 1960s, only to find its fullest expression in the flourishing culture industry of the 1970s: thus, anime could metamorphose into an alternative stage for new intellectual interests and aesthetic-ideological orientations of the Japanese postwar youth, opposed to more conservative outlooks on their own position within the society (Napier 2005:22; see Kinsella 2000:18). Later on, in the 1980s, this revolutionary underground current increasingly mutated into a mainstream movement, registering a noticeable decline during the early 1990s and an unexpectedly explosive revival in the new millennium.

Modern high-quality anime never forfeits its intrinsic connection with its origins (Japanese pre-modern visual and scenic arts), visible in the

¹ Personal names are used depending on the conventions of the country of origin: first name followed by last name (Western system) and last name followed by first name (Japanese system). Dates are used upon the Western system. The translations from the Japanese language are my own, unless otherwise acknowledged. For reasons of clearness, Japanese concepts and Japanese titles are listed at their first mentioning in English translation, Japanese writing and transcription in Latin letters; subsequently, the English translation solely is used. The transcription of the Japanese notions, titles and names in Latin letters follows in this paper the adjusted Hepburn system.

permanent, sometimes subliminal, sometimes explicit, tension between composition and technique, between realism and fantasy, between conformism and revolutionarism, between action and characters' design – individuals striving to overcome their pre-established position within the collectivistic system –, which transforms such anime works, as to be seen further below, into ambivalent symbols of a 'new Japan' (see Satō 1992:12). On one hand, this 'new Japan' is a dialectic imagined community consisting of selected artifacts imported from the Western material culture, and a self-confident nation whose inner strength would proudly decline any appropriation tendencies coming from that very West; on the other hand, this same 'new Japan' is the inheritor and repository of ancient Asian cultural histories, actively carrying the responsibility to protect Asia and the Asians from cultural corruption in the globalization age. Thus, though it is regarded as one of the most globalized products of the last decades, the anime is both a culturally oriented, yet market-bound product, whose relevance rests in its saleability, and it appears as an unusually creative and complex phenomenon, reflecting the substantial individual and historical energy, potentials and contradictions of postwar Japan (see Kinsella 2000: 4): in other words, the anime is, simultaneously, a homogenized, consumer-oriented media driven by prevalent standards, and a progressive, significant perpetrator of Japanese culture to the outer world.

After *Akira*'s brutal dystopy – the main character Shima Tetsuo stays for the disturbed boy in late modernity who cannot regain his identity, be it within an alienating, achievement-oriented system, or in a liberating outsider position –, the *Akira*'s director Ōtomo Katsuhiro returns three years later with *The old man Z (Rōjin Z, 1991)*, an anime film in which he tackles two of Japan's main problems at the second turn of the millennium, threatening the archipelago both from outside and from inside: the internationally increasing militarization and the uncontrollably aging population. The plot is quite simple: the trainee-nurse Mitsuhashi Haruko is informed upon the problem of the population aging, but a practical solution seems to appear as one of her patients, Takazawa Kiyūrō, is selected as guinea pig for a government-founded experiment, in which he is incorporated into a fully automatic bed. This fully automatic bed is

programmed to do everything a patient “needs”, from bathing the patient up to casual conversation. However, Haruko and her friends feel the urge to save the old patient when it is revealed that the artificial intelligence of the bed is part of a secret military project – and when the bed’s AI sets itself free from previous programming, in the belief to be the old patient’s deceased wife. Obeying to the old patient’s innermost longings, the bed’s AI attempts to reach the great Buddha statue in Kamakura which had been admired by the freshly united couple during its first dates a long, long while ago. There is a deep-going, heartbreaking contrast between the nostalgic revival of decades-old, partly idealized youth memories as well as the well-meant enthusiasm of simple people – hospital staff and aged computer hackers – and the raw, highly developed violence of military forces, which throws a sobering light upon the meaninglessness of technological solutions to the human needs of togetherness. Taking into account three fundamental, partly contradictory, partly overlapping emotional channels in the examination of aging as cool endeavor in *Rōjin Z* which are extensively analyzed further below, this paper focuses on Ōtomo Katsuhiko’s construction of a dynamic historical universe, in which aging doesn’t appear as ideologically emotional-social recycling of the concerned individuals, but as a future-oriented endeavor to refresh, fulfill and transcend the human self.

Aging and the challenge of heroism

Contrary to classic live cinema, the anime depends generally on its complex expression channels fusing technology and art, profoundly plunging into the main issues of contemporary life via its rapid variations of the narrative levels, its permanently shifting symbolisms and its focus on characters’ development and metamorphosis as basic construction techniques – thus revealing the slithery structure of identity patterns in a world continuously on the run as a symptom and simultaneously as a metaphor for the obsession with radical, spectacular challenges and overwhelming information flows (Levi 2001:41, Slaymaker 2000:13). Within this transgression process from ethics to aesthetics and from message to media, the anime gains a proteic structure to be pinned down in three expression modes: apocalypse (the vision of the end of the world),

festival (not *matsuri*, but carnival in Bahtinian sense: the pathos of radical change, of death and renewal) and elegy (pain, loss, absence as well as nostalgia; Napier 2005:23). *Rōjin Z* incorporates within its representation of aging these three emotional channels: firstly, apocalypse appears in the character of the weak, dying widower Takazawa Kiyūrō, where aging is the definite, irreversible end of all possible – personal as well as historical – futures. Secondly, aging can be a chance to regain the community sense and to revive moral beliefs – as it is obvious in the characters of the aged computer hackers. Thirdly, there is the nostalgic dimension of aging – visible in the leitmotivic picture of the married couple Takazawa taken in the times before the wife’s death –, which can mediate the return to a space of hope and fulfillment, strongly contrasting to the late modern age dominated by hedonism and superficiality.

However, *Rōjin Z* is a synthesis. During the 1980s, three anime productions seem to have prepared its emergence, by highlighting specific tendencies: firstly, Miyazaki Hayao’s anime film *Nausicaa from the valley of the winds* (*Kaze no tani no Naushika*, 1984) designs a vision of the apocalypse which implies the salvation of humanity exclusively by means of a direct, peaceful, mutually respectful cooperation with nature, gathering the forces of all survivors. Nausicaa’s balanced, complex personality challenges the image of the broken, confused late modern human being conceptualized by social analysts; her self-sacrifice stands for a necessary, inevitable historical U-turn based on love and compassion (Kiridoshi 2001:78, Miyazaki 2002:111). Secondly, the anime film *The imperial spaceship fleet: The wings of the Honneamise* (*Ōritsu uchūgun: Oneamise no tsubasa*, 1987), produced by Gainax studio with the largest budget at that time, speaks in nostalgic, bittersweet tones of hopes and dreams and of the price paid for their fulfillment in a world strangely reminiscent of the 1950s (Drazen 2003:236). Lhadatt Shirogh, the male main character, had lost any hope of a socially accredited family life, but, nevertheless, he manages to travel in a capsule in the outer space, thus fulfilling the dream of his religiously overzealous friend Lequinni to launch that capsule before any other would do it, though in the midst of international military conflicts. Lhadatt’s faith in his human fellows in spite of their occasional evil behavior inspires a more reflexive existential

attitude to unmistakably include tolerance and forgiveness. Two years after this nostalgic, still unusually positive anime film, Miyazaki Hayao's *Kiki's delivery service* (*Majo no takkyūbin*, 1989), Number One at the box-office of the year with over 40 million US dollar sale numbers, reminds of the healthy world of the childhood within the never-ending festival of life. The general optimism is counterpointed by unsettling accents of the first initiation rites; the joy and curiosity of the growing-up process are counted-balanced by the yearning for the bright universe of the family and of the homeland (Inoue 2004:36). Kiki would eventually find the place in the new life order after overcoming the inherent difficulties with that bright attitude to enjoy every day at its fullest, in harmony with herself and with nature. Still: *Akira*'s release and its radically divided destiny in Japan and overseas – a historical flop in Japan, a cult product in the West – would brutally disrupt the aesthetic and ideological presentation of these three dimensions of the human existence in anime works – apocalypse, nostalgia and festival; coupled with emperor Hirohito's death and with the economic recession to put an end to the bubble-economy era, *Akira* marked a reference point in the Japanese postwar cultural history.

Three years later, *Rōjin Z* follows up anime works of the 1980s and summarizes their accomplishments in regard to the above mentioned three expression modes – apocalypse, festival and nostalgia –, while tackling the problematic of the population aging: thus, aging becomes an initiation trip and a creative endeavor in a world dominated by the imperative of a cool existence. The director Ōtomo Katsuhiro constructs the plot of *Rōjin Z* actively underlining the power of ordinary facts as capable to trigger extraordinary feelings in conventional social actors as a legitimation for their own existence: as such, it is an artistic process which could easily lead to an effacement of the often arbitrary demarcation line between mass and elite, young and old, rich and poor. Seriously taking into account the challenges posed by the uncontrollable aging to the political, economic and social life, means accepting society as a dynamic, heterogeneous entity, so that changes 'from within' become possible both on collective and on individual level (see Mukerji and Schudson 1991:6, Nehring 1997:15). Ōtomo Katsuhiro reflects upon ideology – in this case, the ideology of aging – as an alternative, cool existential attitude,

incorporating apocalypse, festival and nostalgia as chances to a worthwhile existence in the midst of crumbling historical structures. Thus, ideology becomes part of the subjects who are not only possessing it, but also internalizing it as a part of their own self, as Louis Althusser had famously put it decades ago (see Bauman 2002:27). Rather than metamorphosing life into a constant adjourned fantasy, a consumption-stimulated desire, an eternal promise never to be attained, so that the escape from reality becomes possible only as and/or in fantasy (Allison 2000:175), *Rōjin Z* calls for a pragmatic worldview to facilitate the awareness of actively living by own standards while still accepting and respecting the others in their own singularity.

Aging as individual apocalypse

Like several other post-industrialized, late capitalistic nations, Japan, too, seems to have lost in the postwar era its inner balance, threefold: firstly, the healthy balance between material and mental prosperity; secondly, the positive balance between tradition and innovation; and, thirdly, the progressive balance between individual and society (Castells 1996:225-248). In such a train of thoughts, the most obvious side-effect is the repeated, obsessive representation of aging as a desperate issue, a “black hole” in everyone’s biography, inevitably leading to loneliness and death. Aging human beings position themselves, therefore, outside the mainstream life, and their existence becomes a sort of a ‘parallel discourse’ to the ‘normal world’. Even though it might stem from good intentions, this ‘parallel discourse’ remains, however, extrinsic to the ‘normality’ of common people, and is, as such, unable to enhance and transcend the living subject within its own community. Thus, the very grammatical ‘I’ of that subject alienates, becomes an outside ‘I’ and metamorphoses ineluctably the ‘I’ into an object, whereby the words expressing it can never confer it the joy of life, of a living being with feelings, thoughts and personality (Bauman 2004:35-38, Kristeva 1989:31). It is the world of the strong, dominant other, declining any access to the small self into the ‘within’ of the symbolical fulfillment. While reversing the perspective could bring an welcome change of the perception, the plurality of the possible ‘others’ proves to be both fascinating and disturbing, and points out

simultaneously to the plurality of the ‘selves’ – and to the everlasting attempt to grasp it in its diversity, both fascinating and disturbing, as well.

The dying patient Takazawa Kiyūrō is a prototype for the isolation and desperation of life as a doll kept alive by means of technology, but lacking human warmth and company. Mitsuhashi Harukos character – her efforts to rescue and care for the patient in spite of all her problems, including coping with her own everyday challenges – stands for a dynamic, sincere ‘I’ in the midst of an increasingly indifferent society. The representation of aging as hopeless fall in *Rōjin Z* is generally the practical reflection of the postmodern discussions on fragmented identities and the necessary rewriting of historical events: on one hand, there is the disappearance of the social bond, experienced as familiar and necessary for a long while in the past; on the other hand, there is the increasingly accelerated transition from social communities constructed and ‘imagined’ as naturally homogeneous to individual societies, as well constructed and ‘imagined’ as naturally heterogeneous and free (see Shimada 2000:196). Individual aging is in common perception a preparation for death – and death is the apocalypse of the individual, that ‘point of no return’ no one could ever avoid. Nevertheless, death and its function as individual apocalypse doesn’t appear in *Rōjin Z* as the end of the individual life, but rather as a rite of passage, implying both those directly concerned (like Takazawa Kiyūrō) and their immediate environment, as the total collapse of the world “as we know it” refers both to the individual and to social rebirth following apocalyptic cataclysms (Barker 1989:65). However, comparable to reason and love, apocalypse – the third great legitimating narrative of the modern age – seems keep its ideological validity despite disenchanting statements within the happy end aesthetics. *Rōjin Z* summarizes, thus, the characteristics of the fundamentally apocalyptic works by condensing them – narration tangibility, myth negotiation, prophecy credibility, crusade heroism, therapeutic effect – in a vision of the society as radically transformed by chaos and by the imminent denial of the status quo to revolve into total liberation, resulting into eternal peace and harmony. It is indeed a world in which more intensively than ever human beings became accustomed to the idea of resurrection, while simultaneously still feeling fearful at the idea of death and apocalypse.

There are not only few children and generally little hope, but the aging population in specific poor quarters of metropolises – like the Arakawa urban district in *Rōjin Z*, one of the poorest areas of Tokyo – is ignored, driven into despair or exploited as guinea pigs for highly dubious experiments (see Bauman 2004:132). It is basically the artistic visualization of the intrinsically binary nature of apocalyptic teleology: renewal and rebirth emerge from destruction and chaos, but only through the conscious, active intervention of a saviour existing outside of time and space, usually accompanied by a small group of chosen ones, taking over the responsibility for the fate of the world in times of major crisis: the character of Mitsuhashi Haruko.

On a more individual level, through the representation of aging as individual apocalypse, *Rōjin Z* addresses the idea of popular culture as being a barometer for social mental conditions. If the liberation of the individual from historical obligations is unavoidably accompanied by his isolation, then the directly experienced feeling(s) of loneliness within the social group is a basic condition for alienation and identity confusion or even loss: exactly like the isolated aging computer hackers or the four alienated students – Haruko and her friends – striving to rescue the patient captive to the technologically highly developed bed, there seems to be an emergence of increasingly marginalized groups unable to relate to other groups – and gradually unable to relate within the group, either, always at the border to ‘normality’, never within prevalent standards, longing for the right to express themselves (see Kristeva 1989:22). This is where the power of an author of popular-cultural products like Ōtomo Katsuhiko intervenes and takes over the task to “speak for the voiceless”: *Rōjin Z* is a document in Foucault’s parlance, to be understood rather as a symbol of the many “silenced voices”, and less as a cultural artifact to reflect the efforts to reconstruct human endeavors and histories, at a certain point in time and at a specific place. In fact, it is an attempt to revive entities, structures, individualities and relations within the social fabric, as Foucault had put it (Foucault 1966:22; see Barker 1989:284-289). In *Rōjin Z*, history is dissociated from the picture to which it had belonged self-sufficiently for a long while and whereby it had found its anthropological justification, as it is the picture of a thousand-years old

collective memory relying on material conditions and longing to regain fresh inputs. Thus, from a desperate endeavor against individual apocalypse, aging becomes a possibility to acknowledge the self in its undeniable singularity throughout times and spaces.

The festival of aging

As a typical anime work, *Rōjin Z* is an unclouded gaze into a world which, in spite undeniable economic success in accordance with Western standards, lives according to other cultural norms than those Jewish-Christian traditions still dominating the Western world. Religious or not, most Westerners have a monotheistic, minimal pair-like vision of the universe governed by one God, one truth, one correct answer to every question, univoque justice eventually triumphing and virtue being rewarded, reason being more reliable than emotion, a sharp delimitation between reality and fantasy – things which are unconsciously, unquestionably accepted as such. Though, when confronted with something that obviously doesn't take those things for granted, a slight trace of doubt – and possibly, of self-doubt – arises. The brutal confrontation, as in *Rōjin Z*, with other distinct visions of truth, reason, reality impacts on the implicitness of the familiar, coherent universe (Drazen 2003:65, Levi 1997:78): for instance, the technical inferiority of *Rōjin Z* as anime work compared to similar Western or even Japanese productions is counter-balanced by its high-tech appearance, an astonishing fantasy world, with diversified and multi-dimensional characters (e.g., naive, weak men and self-confident, attractive women as well as humanized robots) and an authentic tension between good and evil in interchangeable positions (see Napier 2005:221, Richie 2001:202). Moreover, definitely more intensively than in comparable live action movies, *Rōjin Z* reminds of a world in which the copy is at least as valuable as its original, mainly because that very copy can enhance and eventually replace the original while grasping the essence of the surrounding reality better than the reality itself in its universality penetrating beyond the palpable fact: faithful to its predecessors, classical stage arts and visual traditions, anime works often deal with the essentialization of reality and humanity in their innermost sincere facets.

Rōjin Z highlights the interlocking of ordinary quotidian facts with fantastic universes, bluntly displaying the brutal, inescapable ‘either-or’ of today’s world at large. Its main characters – Mitsuhashi Haruko and her friends Ōe Nobuko, Satō Tomoe and Maeda Mitsuru, the project manager Terada Taku as well as the bed programmer Hasegawa Yoshihiko – are ambiguous individuals, striving to demarcate themselves in the course of action from historical instances perpetuated via taboos, prohibitions and hierarchies, and supported by a strict educational system. This intricate game with traditional values enwombs, however, the illusion and the promise of other spaces allowing for individual freedom, a progressive way of life and for social appreciation. Gradually, the characters as individuals become active presences within the collective discourse, a phenomenon to have been historically observed in the development of the de-sexed good citizens of the late Meiji era into the self-confident and charismatic Japanese individuals of late modernity; in its course, the process touched upon the ‘new humans’ of the 1910s, the Modern Girl (*moga*) and Modern Boy (*mobo*) of the 1920s and the energetic population of the postwar period (Lloyd 2002:14, Shimada 2002:187). While modern Japanese individuals, enlightened by various romantic and/or subculture emancipation movements identify themselves with the characters configured upon real-existing common citizens, and they absorb them as behavior and thinking models, they metamorphose into faithful, still deeply dialectically modifying ‘copies’ of this permanently negotiated identity stylization. In this train of thoughts, *Rōjin Z* as anime production becomes a tool to proactively design the fresh Japanese consciousness, sacrosanct in its fascinating singularity and exemplary in its individualizing power (see Foucault 1966:65).

Like McDonalds or Rock’n Roll, the modern high-quality anime as a genre is a child of the postwar era, recording the imagination, but not necessarily the voice, of the radically eccentric life in one of the most industrialized nations. In *Rōjin Z*, the most extreme, most individualistic and distinctly most uncontrollable expression and visual styles flow – particularly visible in the characters of the aging computer hackers and of the young students, communicating such feelings and attitudes as euphoria, desire, disappointment, longing, fatigue, ambition, depression,

isolation, weirdness, banality, satire, sometimes in a more open, sometimes in a more concealed manner (Levi 1997:33, Izawa 2000:141). It filters their emotions and introduces them into an historical context to convey them with the spark of life. *Rōjin Z*'s characters carry along the story their hopes and frustrations, plunge into adventures, exaggerate their physical features, over-react to stimuli, enjoy their tribulations; they faint, sweat, bleed, are visibly excited, dismayed, shocked, embarrassed, amused, as in an attempt to challenge the contemporary Japanese environment with its, still, superhuman self-disciplining mechanisms and strictly controlled mimic reactions. In a geographic space in which media, society and intellectuals focus on the integrity of national ideology, the success of corporate organization, the technological awareness and the aesthetics of history, genuine individuals in the immediate reality seem to be completely over-flooded, together with their creativity. In *Rōjin Z*, this general political project is deliberately questioned, with the simultaneous disclosure of a separate channel to transmit new existential attitudes emerging from the courage to face subjective beginnings. The humanistic value won in the process encompasses tremendous potential for change and progress in a positive, balanced manner.

In late modernity, human togetherness takes on a different shape, as, admittedly, the aging computer hackers in *Rōjin Z* communicate with the highly developed bed on the basis of an indirect relationship: the Internet, which has evolved in the last quarter of the 20th century from an obscure technology without practical application beyond the secluded world of the computer specialists, hackers and counter-cultural groupings, to the status of a 'factory of human existences', accompanying and influencing historical events. In a slightly sarcastic, still somehow ritualistic, tone, *Rōjin Z* speaks of the advantages of the 'old' human togetherness, where direct, face-to-face communication as the essence of human existence hasn't yet been replaced by the Internet as the new communication environment and the new social form, the so called 'network society', developing around the planet (see Castells 2001:12). *Rōjin Z*'s consistent message refers to the oldest fear of mankind – fear of its technological, own-manufactured monsters –, and undermines the ambivalence towards the Internet as a life-conditioning element. Isolating oneself outside the network society is

not an alternative, as one is at any rate 'being' integrated within the network system; in fact, from the other end of the world, the bottom-line in *Rōjin Z* is that direct communication is a basic human need, no matter how lonely someone might enjoy being. From the sincere, open communication emerges historical awareness gradually dispersing the fear to face the 'other' in its radical alterity – and to accept it as such.

Moral precepts are purely socio-cultural concepts and no transcendental visions of the universe. Thus, even if loyalty and courage define a figure as a hero, they will not be able to save him in the immediate confrontation with adverse forces: The disenchanting message in *Rōjin Z* is that, though one might attempt to change the world, to save it or simply to make it better or more beautiful, at the end of the day, the world doesn't care about the individual among the others. It is the individual's ability to deal with his fellow human beings within a given historical social structure that makes him special and unique. In this regard, *Rōjin Z* delivers a substantially more honest picture of Japan than the affected Zen philosophy or the complicated Nō symbolism (see Drazen 2003:78, Slaymaker 2000: 7): it is exactly the point where the contrast between the popular culture embedded in the everyday life with its faiths and ideas and the extremely stylized high culture rooted in a imagined past lies – ultimately, it is the pragmatic approach opposing fantasies of 'hot' girls, resplendent giant robots and elegant samurai swords to sophisticated treatises on the evanescence of all worldly things.

Aging and nostalgic katharsis

The common belief according to which anime is practically Japan talking to itself while consolidating its own myths and behavioral patterns, both implies and sustains the function of the domestic popular culture to display inner cultural tensions (see Nehring 1997:21). For the disenchanted *shinjinrui*² generation in Japan and X generation in the West

² *Shinjinrui* [new human breed] refers to the generation born in Japan during the 1960s and 1970s. Never having experienced their parents' confrontation with hardship and loss, but having been born into abundance and luxury, the *shinjinrui*-Japanese stereotypically deal with different ideals and values than the previous generation, such as materialism and fun, and the refusal to commit to outside constraints. Generally, they are

as well as for their successors, anime appears as an escape possibility at its best form. The illusion of infinite economic growth, of political liberation, of social commitments and of cultural renewal is gone, in the same way as the unshakeable faith in the importance, necessity and rewarding of hard work. As such, anime is created in and for a society in which personal behavior is strictly delimited both by physical agglomeration and by exact emotional conventions; therefore, it has to offer a broad variation of fantasy worlds in which the spectators can realize their dreams and nightmares which would otherwise stay repressed and never experience their fulfillment (Richie 2001:219).

Etymologically originating from *nostos* [Greek for 'to return home'] and *algos* [Greek for 'painful circumstance'], nostalgia refers in the age of the universal disenchantment and liquefied identities to the painful longing for an original home, whereby this 'home' is frequently conceptualized as, basically, an invention of the self (Bauman 2004:96). In *Rōjin Z*, different stages of nostalgic aging are brought to the foreground by the old picture of the young couple Takazawa: starting with the plain nostalgia for a time in which things were 'better, healthier, happier', the next level is the reflexive nostalgia in its painful sentimentalization of past facts, leading to the ultimate dimension of the intellectual nostalgia as the analytic revival of the past (see Ivy 1995:27, Robertson 1991:17-18). The on-going dialectic quest for continuity in the middle of discontinuous realities reconstructs the 'I' as a pragmatic entity searching for solutions and ideals to overcome the typical feeling of the aging individual: „There is simply no place left to go.“ (Davis 1979:89) The old picture of the young couple Takazawa is a refreshing moment in time, including the famous Buddha statue in Kamakura, in itself a symbol of durability and stability, ignoring that false sense of nostalgia as emotional solution to current shortcomings.

Through the direct reference to the Buddha-statue in Kamakura, *Rōjin Z* designs an alternative *furusato* [homeland] challenging the usual nostalgic framework. While the 'nostalgia orgy' of the 1970s meant in the West the return to 'the safe space' of the early modernity, in Japan,

considered to be the Japanese equivalent to the Western X generation (Sugimoto 1997:69).

nostalgia meant the return to pre-modern times. As historical 'sporty loser', Japan grasped early enough the advantage to accept inevitable facts, treat them accordingly and learn the best lessons out of them (Richie 2001:15): thus, the agricultural communities in which full-time farmers worked in pastoral peace, functioned for a long while as necessary ideological reserves for the metropolitan modern and contemporary Japan. The celebration of the imaginary *furusato* as contrary to the concrete *nōson* [farmer village] appeared as a direct consequence of the 1966 – the zero-year of the 'my car' era in the Japanese media (see Davis 1979:140). Nowadays conceptualized as 'homeland' or 'home' in the sense of a familiar place where one was born and/or grew up, the term 'furusato' is currently one of the most popular notions and symbols employed by Japanese politicians, town planners and mass media advisors: the ubiquity of the *furusato* itself derives from the various contexts highlighting belonging and security, in opposition with the alienating realities of Japan's urban areas (Ivy 1995:103-108, Morris-Suzuki 1998:131). In *Rōjin Z*, *furusato* as *furusato zukuri* [homeland creation/construction] provides a basis for the political project of the systematization of common memories and social reproduction actions; it is infused with the yearning for the past and the discontent with the present to legitimate an unfulfilling future (see Robertson 1991:13-16). The Buddha-statue in Kamakura as a palpable *furusato zukuri* integrates quotidian activities into the permanent pursuit of the human being for a healthy work-life balance and authentic happiness.

Though primarily one more Japanese cultural commodity such as technology or cars, anime and thus *Rōjin Z* mediates, beyond (techno-) orientalist clichés, an worldview in which classical rapports between production and consumption, self and other, free speech and political correctness, ontology and axiology are frontally challenged, subtly undermined and, potentially, brutally disrupted. While being a provocation to the Western hegemony without basically questioning it because it exists as such only in the Western hierarchy, the anime techno-orientalizes Japan within a self-referred legitimization process (see Morley and Robins 1995:168). Thus, aging appears in *Rōjin Z* as the result of nostalgic reviews and disappointed expectations. The hybrid realities of

today's Japan with its multiple transnational exchanges in commerce, culture, science, technology are incorporated within the prevalent political discourses on national purity and homogeneity, nostalgically drawing their arguments from pre-modern remembrances, while the simple fact that this disturbing cultural reconfiguration is an ideological attempt to deny and suppress national fears through rationalizing technologies, individualizing practices and totalizing machineries is furtively ignored. Aging is a vital dialectics in *Rōjin Z*, reminding that reproductive nostalgia and neo-nostalgia cannot completely eliminate passive longings of many Japanese individuals for the revival of a past long-gone (Ivy 1995:69; see Morris Suzuki 1998:28). Obsessed to catch up with Western standards of power and development, the Meiji technocrats imported in a record time-frame not only technologies and institutions of Western capitalism, but also centuries of aesthetic theories, literary forms and social representation modes; not only railways, but also Descartes; not only financial capital, but also Renaissance perspective; not only Prussian militarism, but also Ibsen dramatism. It was an unbalanced relationship penetrated by strong undercurrents of seduction, resistance and assimilation, though the fundamental point of the early Meiji era had consisted in the constitution of a modern nation-state capable to successfully compete with comparable political structures in the West: idealistic as it might have felt, it was indeed an all-encompassing process leading only decades later to the activation of the effective semiotic constellation of the pre-Meiji Japan.

Conclusions: towards a popular culture of common sense

At the dawn of the new millennium, Japan sometimes seems, seen from the outside, like a disappearing country: the result of a way-too-fast modernized world having jumped from premodernity by a much-too-brief modernization process directly into postmodernity. While such anime films like *Nausicaa from the valley of the winds*, *The imperial spaceship fleet: The wings of Honneamise*, *Akira* and *Kiki's delivery service* could stay as the auftakt to the great disenchantment at the dawn of the 1990s, following emperor Hirohito's the death on January 7th, 1989 and the enormous economic recession in the year 1990, major events such as the case of the girl serial murderer Miyazaki Tsutomu (1988-1989), the Great

Kansai Earthquake (January 17th, 1995) and the sarin gas attack of the Aum Shinrikyō cult (March 20th, 1995 in Tokyo subway) profoundly shook the Japanese society. Accordingly, many anime works released since the beginning of the 1990s typically carry the atmosphere of constant fearfulness, faithfully reflecting the attitude of constant uncertainty in the Japanese society after the brutal awaking from the widely shared-faith of Japan being a clean, non-violent world based on a perfectly functioning social system.

In its ambiguous representation of aging, *Rōjin Z* takes over the task to produce and send warning signals on sensitive, though ignored topics, by means of popular-cultural elements. If the power of the anime consists in its abstract form and its practical contents, *Rōjin Z* belongs to the category of disenchanting works suggesting direct solutions without unnecessary lecturing. This occurs while re-shaping aging not as a lost area of history and society, but as a threefold phenomenon including visions and solutions.

On a first level, *Rōjin Z* overcomes the optimism of *Nausicaä from the valley of the winds* as apocalyptical work and positions itself between *Akira* and *Neon Genesis Evangelion*: Apocalypse seen as an end of the world as “we know it” leads to an identity constitution process as a lonely, alienating endeavor in a disappearing universe. The ultimate fight in *Akira* between the main character Tetsuo against his best friend Kaneda Shōtarō in and over the Olympic stadium in Yoyogi contains a clear reference to the pre-*shinjinrui* generation which had developed the Olympic stadium as a proud symbol of ‘new Japan’, and points out at the emergence of a new world from Tetsuo’s orgy of destruction: a world which cannot contain any re-assuring policies within a fragile future (Satō 1992:35, Standish 1998:62). *Rōjin Z* and its embittered representation of aging is continued in *Neon Genesis Evangelion*, proving that the liberation of the individual from historical compulsions only means his direct isolation: like the four main figures of the *Evangelion* series – the three alienated teenagers and their 29-years old supervisor –, the largest part of the mankind seems to be in an unequal relationship power to a superior force, known as an increasingly abstract elite (see Azuma 2001:16). Later anime productions will address even more intensively this large issue of myth and illusion

destruction, preserving in their troubling effect the refusal to univoquely seize the human being as a binary structure consisting of a good and an evil side or a rational and a animal half. In particular, anime series such as *Serial Experiment Lain* (same title in Japanese, 1998, direction: Nakamura Ryūtarō) or *Death Note* (*Dêsu nōto*, 2006-2007, direction: Araki Tetsurō) celebrate the evil in humans: their tone swears on the failure of the culture, on the incompatibility of human impulses to cultural requirements, reminding of a dark worldview reminiscent of Arthur Schopenhauer.

On a second level, *Rōjin Z* takes over as a celebration work the positive tones from *The wings of Honneamise* and announces later masterpieces such as *Princess Mononoke* (*Mononoke hime*, 1997, direction: Miyazaki Hayao) which would describe the necessity of persistent dreams and of the belief in gods in a crumbling world; in its visual representation of epic fights between gods and humans, beyond the surface of an ideological glorification of pure nature in opposition to the insanity of humans, there is a dramatic hymn to life and love as the best things one could possess (Murase 2004:65). The climax of this celebrating development in anime works is *Hōhokekyo: My neighbours, the Yamadas* (*Hōhokekyo tonari no Yamada kun*, 1999, direction: Takahata Isao) which transmits in short sketches the subtle message that life can be eventless and a man might be mocked by his own children, neglected by his own wife, overseen at work by his peers, but he still has his dreams of an heroic existence where he might not be able to save the whole world, but at least his own family from quotidian senselessness (Nakamura 1999:29, Takahata 1999:21). Not only young Japanese in post-recession Japan can extract fresh life projects and models to follow from such works, but also Western youngsters in a supersaturated society. In spite its economic failure at the box-office, this bright, cheerful family comedy tells of family values and inter-generational interdependence, of social conformism and personal fulfillment, of everyday love in the life of average actors and of individual solutions to social compulsions.

On a third level, *Rōjin Z* is a source of inspiration as a nostalgic work in the trajectory of bright humanism initiated by *Kiki's delivery service* and prepares the way ahead for such anime films like *Ghost in the Shell*

(*Kōkaku kidōtai*, literally: *The mobile employment troop against chaos attacks*, 1996, direction: Oshii Mamoru), which tell of human longings in a world populated by cyborgs and robots, or for such anime series like *Cowboy Bebop* (*Kaubōi Bibappu*, 1998, direction: Watanabe Shin'ichirō): the adventures and concerns of the main characters in *Cowboy Bebop* are those of quotidian social actors, even if they live in an era in which the entire universe had been transformed into a human habitat. They do not admit it, but they long for love and security as well as for clear guidelines against the background of a frequently dark or unresolved past. It is the quest for one's profound self as driven by individuals belonging to a generation who often feels left alone at crossroads without any clear directions. The old models vanished in intellectual treatises on humanity, reason and progress, while those supposed to use them as existential and spiritual models drowned into confusion and isolation (see Bauman 2002:31). The climax of this development is the anime film *Five centimeter per second* (*Byōsoku go senchimētoru*, 2008, direction: Shinkai Makoto), evoking the evanescence of the human existence and describing in heartbreaking tones the loss, regain and renewed loss of love in an everyday life where too many things happen at once.

Emerged in the stress ratio between the ephemeral plasticity of quotidian coolness and the confident durability of the Japanese classical culture, the anime absorbed and adapted alien influences around a firm core (see Shimizu 2004:195; see Nye 2004:26, Yamanouchi and Sakai 2003:55): cultural power as a self-reflexive process is, in this perspective, a consequence of economic growth, becoming, in turn, the engine of economic growth in times of crisis. While the assumption that exactly Japan's insularity kept it from exploiting the latent power of its cultural assets at the same or at least at a comparable extent as other nations did with their reserves of soft power, might be somehow correct, current substantial and repetitive globalization ruptures, economic recessions and political confusions undermine and disconcert Japan in its fundamental values and traditional ideals, affecting broad fields of life, from management culture to family lifestyle – thus forcing it to re-think its strategies in dealing with cultural issues as means of historical resurrection. Japan's long experience of remarkable come-backs naturally

suggests rebirth out of today's decline, not at least due to its immense reserves of potential, gentle reinvigoration mechanisms. *Rōjin Z*'s representation of aging basically highlights the – maybe sometimes forgotten – fact that old persons are similar to young people in their pursuit for happiness, singular individualities striving to overcome the difficulties of life by assuming cool aplomb and fresh joy. Through the warm humanism of this positive message, *Rōjin Z* aligns itself in the tradition of optimistic art works describing the human being as a fascinating, however incomplete, entity to be admired and celebrated, instead of being indoctrinated and condemned.

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SAMUEL BECKETT AND THE WORLD OF THE UNWORD

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Abstract: *Samuel Beckett succeeded on changing, forever, profoundly and surprisingly, the form and shape of modern theater writing and performing. If the twentieth century witnessed the revolt of the novel and poetry against canonical writing, the theater couldn't be left out of sharing the **modern Zeitgeist**, yearning for innovation and change. The unique thing about the Beckettian Theater is that it represents a moment of total shift in the general perception of the theatrical experience, being considered, by many critics "revolutionary". Rightfully earning the reputation of the unique inheritor of the Joycean tradition², giving up words as vehicles of content and renouncing the **intricateness** of precious writing style, Samuel Beckett advocated for a **literature of the unword**. His favorite themes, such as the waiting, senectute, loneliness or death, with no mistifications and euphemisms, introduce Samuel Beckett to his readers and audiences worldwide both as a moral and undoubtably valuable author. This might be why theorist, writer and theater critic Martin Esslin defined him as a „moral and intellectual force of the twentieth century.³“ To write about Samuel Beckett you have to be able to cross the bridge between the surrounding world and the stage that softens it, following the trail left behind by him. To write about him, about the genial Samuel Beckett, is as if you willingly sign up to follow a path of an eternal return, a curb of a perpetual rehearsal, always new and forever the same.*

Keywords: *stage, literature of the unword, intricateness, manifest theater, modern Zeitgeist*

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¹ Herbert Blau, *Blooded Thought*, op.cit., p.148

² Herbert Blau, *Blooded Thought*, op.cit., p.145

³ **Martin Esslin** – *În dialog despre universul beckettian*, *Secolul 20*, nr. 298-299-300 / 1995, p. 62

At the beginning of the twentieth century, a young, intelligent Irish man, full of ambition and enthusiasm, questions and uncertainties, decides to leave his homeland to spend one year in Paris. This trip to the city of lights proved to be an experience that influenced his life forever: the Parisian charm subdued and enchained him for a lifetime. Talented and eccentric, erudite and smitten with love for literature, our young man finds in the French cultural avant-garde a group of writers, poets, playwrights, painters and artists of all kinds and decides wholeheartedly to join them. In the excitement of those peculiar days, the young Irishman reads Dujardin's novel *Les lauriers sont coupés* (written in 1888) and is totally fascinated by the way in which the author uses the interior monologue. He starts to experiment himself this newly discovered technique⁴, improves and merges it harmonically within his own writing, focalizing the stream of ideas flowing like a river of life through the minds of his characters on a complex, solid, rigorous structure. He plans and succeeds, as well, to establish a logical parallel between an easily recognizable myth and the (in)action of his newly shaped novel, which takes place in one day. The Irishman proceeds afterwards to erase with the power of his creative genius the natural boundaries placed by human logic between past and present and refuses to be subdued and confined by traditional rules of writing and commonsensical, formal constraints. Looking back at his creation, in an almost Godlike manner, decides (with a smile, I think) that all has been well done. From that moment on, there was no turning back anymore: the new, beautiful century of literary novelties was dawning over Europe, flashing its light over the entire world!

The young Irishman was **James** (Augustine Aloysius) **Joyce** (1882 – 1941), and the novel which he was going to publish in Paris in 1922, *Ulysses*, was about to change, forever, the way in which the writing of a novel was viewed, as well as the general perception of the novel as a literary genre. TS Eliot and Ernest Hemingway consider, almost immediately, the novel as the work of a genius, and the American critic and writer Ezra Pound expresses openly his appreciation, receiving *Ulysses* with critical enthusiasm and admiration. Therefore, ***Bloomsday***,

⁴ *Stream of consciousness*

the day in which the novel takes place, becomes the official starting date of Modernism in the history of English literature.

The Parisian artistic life received warmly and enthusiastically the stylistic novelty brought on by Joyce's novel, but a too stern literary censorship deprived his Irish countrymen of the esthetic joy of this work of art. Joyce's *Ulysses* saw the first light of day in Britain after 14 years and after more than 50 years in Ireland! This new type of writing literature revolutionized the structure of the modern novel and forced language to leap over its previous, logical, natural boundaries.

What James Joyce succeeded on doing for the English modern novel, **Thomas Stearns Eliot** did for the poetry. TS Eliot, an American born writer, poet and playwright published *The Wasteland* in 1922, the same year in which Joyce launched *Ulysses* in Paris. *The Wasteland* is a five part poem, with a magnificent structure, closely emulating the structure of the Wagnerian symphonies. Thomas Stearns Eliot uses the interior monologue in an almost Joycean manner, gets rid of the stylistic pomposity of poetry writing, frees speech, and gives up the confinement of punctuation signs and poetical canonical rigors. He uses as nobody else did before him abundant archetypal images, which permeate and convey, constantly and continuously, through apparently simple, common words, unexpected nuances and surprising emotional intensities. Using intertextuality and multiple allusions to ancient canonical works of art within the refined texture of his poetical interior monologue, he leads, like Ariadne's thread, his eclectic audience through a labyrinth of writings and exquisite works of art, part of our universal cultural heritage.

These exceptional artists share some common features, among which the extensive references to multiple prestigious texts and to centuries of literature and of art, and a particular richness of symbols and archetypal images used in their creations.

Samuel Beckett, the playwright, adds on to this exquisite list of modern creators his share of genius. He will succeed on changing, forever, profoundly and surprisingly, the form and shape of modern theater writing and performing. If the twentieth century witnessed the revolt of the novel and poetry against canonical writing, the theater couldn't be left out of sharing the modern *Zeitgeist*, yearning for innovation and change.

Between unprecedented bloodsheds and social turmoil, the artistic sensitivity of this wonderfully great century, time of gigantic artistic personalities, couldn't possibly bear the inertia of structures, regardless of how efficient or useful they might have been in and for the past. The tumultuous historical past, filled with unprecedented violent events, which the 20th century brought along, was finally required to sit tight in the humankind's treasure chest, over which the lid of forgiveness and forgetfulness needed to be pressed. Nevertheless, these political, historical and societal hardships, reflected more or less accurately in the written pages of the time, made their way through audiences worldwide, changing forever the way in which art was viewed, perceived and interpreted. In the first decades of the 1920s, a visionary artist, novelist Virginia Woolf was writing in her essay „*Mr. Bennett and Mrs. Brown*”, that“...in or about 1920 the human spirit changed”⁵. For sure, this significant transformation Virginia Woolf made reference to, could be clearly traced and recognized in the works of art born under the pressure of two world wars, social calamities and major turmoil, passions and ambitions, furies and cultural and societal clashes.

Since then, the entire world changed, insidiously, greatly and irreversibly, its face.

As well as T.S. Eliot and James Joyce, Samuel Beckett, the playwright, benefited from an exquisite education. He was very well read, and he moved among ideas with the ease of an exegete; he passed by like a chimera through a century filled with upheavals, wars and bloodshed and made his way into the memory of posterity transforming the nothingness in textual substance. He always spoke his mind and never refrained from claiming that nothing had sense and that we lived in the absurd. He wrote against everybody and against himself, sacrificing even the last resort of a writer facing time: that of writing to be read.

His *Manifest Theater* flashed through the world, revolutionizing it, breaking patterns and uprooting conventions. Samuel Beckett wasn't afraid of rejecting the theories of those who wrote about him, baffling their savant explanations, which, once revealed, would've shattered the aura of secrecy and mystery he so well and so carefully had crafted around his

⁵ Virginia Woolf, *Mr. Bennett and Mrs. Brown*, p.12

works. The unique thing about the Beckettian Theater is that his dramatic work represents a moment of total shift in the general perception of the theatrical experience, being considered, by many critics “revolutionary⁶”. Rightfully earning the reputation of the *unique inheritor of the Joycean tradition*⁷, giving up words as vehicles of content and renouncing the intricateness of precious writing style, Samuel Beckett advocated for a ***literature of the unword***.

Beckett’s plays circled the earth, translated either from French or from English, in over sixteen languages. Nevertheless, Samuel Beckett is an exponent of the Theater of the Absurd insufficiently encountered on stage by the Romanian public. His favorite themes, such as the waiting, senectute, loneliness or death, with no mistifications and euphemisms, introduce Samuel Beckett to his readers and audiences worldwide both as a moral and undoubtably valuable author. This might be why theorist, writer and theater critic Martin Esslin defined him as a „*moral and intellectual force of the twentieth century*.⁸“

The uniqueness of such an author needs no other confirmation. Undoubtable is also the need to know more and more profoundly about the intricate, inner resorts that aliment this type of creativity, renewing and reinventing it, perpetuously.

Samuel Beckett was an author a way ahead of his time. Amazingly, but true, he needed three years to find a director for his famous play, *Waiting for Godot*. The type of minimalist theater he wrote and proposed, and the open symbols he left pending for the spectator to interpret and understand, brought him a smashing success.

Five years after his premiere at *Théâtre de Babylone* (Paris), it is said that one million spectators viewed already *Waiting for Godot*, directed by brilliant Roger Blin⁹.

The permanent desire for change of the wonderful century we are populating nowadays with our needs, wishes and ideas about beauty,

⁶ Herbert Blau, *Blooded Thought*, op.cit., p.148

⁷ Herbert Blau, *Blooded Thought*, op.cit., p.145

⁸ **Martin Esslin** – În dialog despre universul beckettian, *Secolul 20*, nr. 298-299-300 / 1995, p. 62

⁹ L.Oppenheim, *Directing Beckett*, p. 324.

would never forgive neither creation nor creator refusing to renew themselves, or incapable of a Phoenix like rebirth into modernity. Samuel Beckett, with his "*the same anew*", just like James Joyce, have the immortality of those few, very well aware of their one of a kind, genial uniqueness. The message Beckett and his manifest theater have to offer to the generations of youngsters, citizens of the twenty-first century, preserves its freshness and adequacy. Therefore, he can be better understood today, in the era of the internet and virtual communication than half a century ago.

In Samuel Beckett's world nothing happens, because nothing is new anymore: everything already has happened, and we need to be wise enough to accept things we cannot change. To be able to understand Beckett and his plays, we need to start first by understanding ourselves, to reconcile our lives with our hopes and to continue to wait, as for Godot, crossing, once in a while the narrow path bridging world and stage, bearing our days and burdens alike, emulating maybe, at times, Sisyphus, the ancient hero.

The outside world viewed Samuel Beckett, the creator, the director, the complex and complete artist, as a stern and elusive, eccentric and indecipherable character. His friends appreciated his generosity, great sense of humor, compassion for the human suffering, and deep love for all that's human. His coworkers, actors, directors, biographers, academia, people interested in his work, without exception, described him as always benevolent and delicate, sensitive and discrete. Beckett seems to have been all those things and a little bit more on top of everything else: a kindred spirit, of a one of a kind vulnerability, a creative individual, who struggled to accept and cope with his own vision over a somber and cold world, with which he couldn't openly engage in an out-front confrontation, and therefore he transformed it in art.

To write about Samuel Beckett you have to be able to cross the bridge between the surrounding world and the stage that softens it, following the trail left behind by him. To write about him, about the genial Beckett, is as if you willingly sign up to follow a path of an eternal return, a curb of a perpetual rehearsal, always new and forever the same.

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THE CABALA: ROMAN MEMOIRS

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Abstract: *Thornton Wilder sternly believed that every modern notion has its origin in the thoughts of great authors, just as every current activity is rooted in the deeds of those who lived long ago. The guiding principle and recurring theme in his works has been “everything that happened might happen anywhere and will happen again.”¹ Since his education and training owed much to the ancient heritage, it is not surprising that his first three novels were set in remote periods of time or in foreign lands, and the the aim of this paper is to present the complex intertwining of themes in Wilder’s first novel.*

Keywords: *Thornton Wilder, The Cabala, ancient heritage, recurring theme*

Wilder’s first novel, *The Cabala* (1926), is a manifestation of his preoccupation with a glorious past that continues through the present, and his admiration for an elite of people who inhabit the present world gifted with a special charisma that makes them “different” and capable of

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¹ Malcom Cowley, “The Man Who Abolished Time”, *Saturday Review*, 39 (October 6, 1956), 51

carrying the inheritance of the past. The title is in itself intriguing and refers to the Cabalists, a mysterious group who, without relating to any Hebrew religious lore or secretive political party, satisfy several of Wilder's standards of life². Like himself, they are dedicated to the past and the conservation of tradition, their superiority is of "divine nature", their intellect outstanding, their appreciation for the arts exquisite and their ability for love and devotion quite rare. Wilder's working title had been *Memoirs of a Roman Student* (1922), fictional memoirs that served as a framework for episodes set in Rome and its environs. The structure of the novel remained episodic (Books Two, Three and Four respectively focusing on Marcantonio, Alix, Astree-Luce and the Cardinal, while Book One is titled "First Encounters" and Book Five "The Dusk of Gods") and the narrator identified more or less with young Wilder and his Roman experiences.

The first chapter ("Book One: First Encounters") begins on "the train that first carried (him) into Rome," a means of transport as well as a vehicle of dreams that is going to reappear in later novels like *Heaven's my destination* (1935) and *The Eighth Day* (1967). A young American encounters the Rome he had so far been familiar with only through books of history and literature, and the opening paragraph is charged with high emotions when from a distance he sees "the faintly colored clouds that hung above Rome" and discerns "the dim outlines of a mountain ridge":

*It was Virgil's country and there was a wind that seemed to rise from the fields and descend upon us in a long Virgilian sigh, for the land that has inspired sentiment in the poet ultimately receives its sentiment from him.*³

The train moved slowly across the Campagna and made a stop at Naples of which "the air generated legend."⁴ The American Italians who board on it unpleasantly interfere with the romantic narrator's visions of a

² The title is reminiscent of Jewish mysticism (a theosophic interpretation of the religious Scriptures of the Jews), or of the English secret society during the reign of Charles II in the seventeenth century (Lat. Cabbala, Heb. *qabbalah*, "a reception", mysterious doctrine, from *qabal*, "to receive, take")

³ Thornton Wilder, *The Cabbala* (New York, Carol and Graf, 1987), 1

⁴ *ibid*, 2

superior Roman race. They return to their homes “in some Apennine village after twenty years of trade in fruit and jewelry on upper Broadway,” they have “invested their savings in the diamonds of their fingers,” and are completely deprived of the natural charm “the Italian soil bestows upon the humblest of its children,” having come back “with bulbous features, employing barbarous idioms and bereft forever of the witty psychological intuition of their race.”⁵ But Wilder’s Rome has remained so unaffected of its ancestral purity in the young American’s mind that all the diverse passengers on the train comprise “such a company as Rome receives ten times a day, and remains Rome.”⁶

The narrator’s companion is James Blair, who, after six years of classical studies at Harvard, went to Sicily as archaeological adviser to a motion picture company that aspired to transferring “the body of Greek mythology” to the screen. After the failure of this project, the young scholar “roamed the Mediterranean, finding stray employment and filling immense notebooks with his observations and theories.”⁷ Blair, whose presence is going to be critical, especially for one of the members of the Cabala in Book Three, is also the character Wilder uses to introduce the Cabala, or at least how the group is viewed by society:

*fierce intellectual snobs [...] the chief thing about them is that they hate what’s recent [...] they find a pocket of archaic time in the middle of a world that has progressed beyond it [...] they are supernatural [...] they are so wonderful that they’re lonely*⁸

Blair suggests that if the narrator has come to Rome to study before he settles down to the ancients “he should see whether there aren’t any interesting moderns.”⁹ However, the pursuit of these moderns is not unrelated to the ancients for Wilder already sees in the Cabalists “the Olympians [...] who had at least, each of them, one prodigious gift.”¹⁰

⁵ ibid

⁶ Ibid, 3

⁷ ibid

⁸ Ibid, 4-5

⁹ Ibid, 4

¹⁰ Ibid, 7

The first chapter ends with the death of a poet, who might be a "Keats figure," as several critics state, but not merely a poetic personage that carries the nineteenth century malaise¹¹. He is the Keats of the classical past who requests from his young American visitors to provide him with "translations from the Greek."¹² Wilder does not fail to underline the importance of authentic classical erudition through the ability of the narrator to read Homer in the original, and by having the sick poet told that Chapman's translation "was scarcely Homer at all makes "his heart bleed."¹³ The dying poet is not one of the Cabalists but, except for the classical allusions, he has in common with them "a great gift," the gift of poetry, and after his death "his fame began to spread over the whole world."¹⁴ His end also pre-shadows two of the Cabalists' deaths that mark the conclusions of the second and the fourth chapters, an author's clever device to bring past and present together and to dress his characters in the mists of an Olympian glory which is timeless and immortal.

In *The Cabala* Wilder's love for mythology does not lead him to the past in order to restructure the myths in their own times, but rather brings "his classical gods to the present and suggests their presence in characters drawn with considerable realism."¹⁵ The Cabalists, whose stories tell the three middle chapters, are depicted as modern incarnations of mythological figures. Marcantonio is a truly Dionysiac figure, a Pan for most critics, Alix is Venus, and her infatuation for Blair recalls the goddess's love for Adonis, whereas Cardinal Vaini is Jupiter, Astree-Luce Diana-or Vesta, Elisabeth Grier Ceres, and finally the narrator stands for Mercury, the messenger of the gods.

¹¹ "As the location is described – an apartment near the Spanish Steps – and the Englishman's malady – consumption – the reader is instantly aware that the poet is John Keats who actually had died exactly a century before. Already past and present are jumbled." (M. C. Kuner, *Thornton Wilder: the Bright and the Dark*, New York, Crowell, 1972, pp. 55-57). See also "the Keats episode" in David Castronovo, *Thornton Wilder*, New York: Unger, 1986, p. 33, and Hermann Stresau, *Thornton Wilder*, trans. Frieda Schutze, New York: Ungar, 1971, p. 16

¹² Wilder, 27

¹³ Ibid., 28. See John Keats' poem "On First Looking into Chapman's Homer"

¹⁴ Ibid., 30

¹⁵ Rex J. Burbank, *Thornton Wilder*, New York: Twayne, 1987, p. 31

The unnamed narrator is one of Wilder's-favorite devices: "he moves in and out of the lives of a group of characters, and serves as a catalyst who generally holds the book together."¹⁶ A commentator rather than an active participant, like the Stage Manager in Wilder's plays, he successfully serves the episodic structure of the novel, and existing between the major characters and the reader creates an effect of distance and detachment, which contributes to the author's serenity of style that distinguished him from his literary contemporaries. In this novel the narrator becomes the Cabalists' confidant, mediator, friend and mentor. They believe that he simply loves them "in a disinterested new world way" and Alix names him Samuele after a beautiful setter she used to own, whereas it is only in the last chapter that the mythical appellation of Mercury is openly conferred upon him.¹⁷

In the second chapter (Book Two: Marcantonio) Samuele, as a wise mediator, will be asked to solve the problem of Marcantonio, a sixteen-year-old aristocrat, "incredibly slight and definitely elegant with spark-like black eyes," son of the Duchess d'Aquilanera, the Black Queen, "a short, dark, ugly woman with magnificent fierce eyes [...] seven huge lumpy amethysts strung about her neck on a golden rope."¹⁸ Representing the aristocratic principle of an ultraconservative nobility, she wished for her son to continue the family tradition through a prearranged suitable marriage. But young Marcantonio has become a Dionysiac revel, surrounded by debauchery, suggesting a resemblance with the god Pan¹⁹.

¹⁶ Kuner, 54

¹⁷ "You didn't have to give Samuele a sandwich to win his evotion. He liked to like. You won't be angry with me if every now and then I call you Samuele to remind me of him?" (Wilder, 69) Mercury is the Latin equivalent for Hermes, god of wisdom, messenger of the Olympian deities, and a patron of sooth-saying, literature and the arts. Ibid., 140. See Robert Graves, *The Greek Myths* (London: Penguin, 1960), vol. 1, 29, 63-67

¹⁸ Wilder, *The Cabala*, 35-37

¹⁹ "Pan, whose name is usually derived from 'paein', 'to pasture', stands for the 'devil', or 'upright man' of the Arcadian fertility cult, which closely resembles the witch cult of North-western Europe. This man dressed in a goat skin, was the chosen lover of the Maenads during their drunken orgies on the high mountains, and sooner or later paid for his privilege with death." See Graves, I, 102

In this entourage Samuele encounters Marcantonio who, with a mind "flooded with images of passion," believed that "all women were devils." His sexual initiation having started with a group of Brazilian girls, "a sort of Rubens riot in his hands," he had continued to engulf in all sorts of sensual excesses like Pan, his mythological counterpart, who was despised by the Olympians for his simplicity and love of riot.²⁰ The Romans similarly misunderstood the Dionysiac nature of Marcantonio, and Samuele, in his turn, within the limitations of a New England Puritan, fails to discern the young Pan in him and proceeds counseling with "the vocabulary of the Pentateuch" or "that of psychiatry" in an effort to convince that "everything he thought and did, humor, sports, ambition - presented themselves to him as symbols of lust."²¹

The painful consequence is, tragically enough, Marcantonio's suicide after he has seduced his half-sister, Donna Julia, and the chapter ends with the rich old Italian villa at its most characteristic, "a dead prince lying among the rosebushes."²² The conclusion echoes that of the previous chapter, and presages the pattern of catastrophes to befall the other characters in the chapters that follow. In mythological terms, the promiscuous Pan was the only god who had actually died, and Samuele as Mercury manifests the god's other function as leader of the dead to Hades (The Underworld).²³

Marcantonio's double tragedy – incest followed by suicide – foreshadows the tragic situation of Alix, Princess d'Espoli, in the third chapter (Book Three: Alix), "a Frenchwoman of utmost smallness and

²⁰ A rather extreme mythological identity attributed by the critics to the character of Marcantonio is that of Priapus, the ugly child with the enormous genitals, son of Aphrodite and Dionysus who had tried to violate Hestia, the goddess of the domestic hearth and social order. See Graves, vol. I, 69, 75 and Edmund Wilson, *The Shores of Light: A Literary Chronicle of the Twenties and Thirties*, New York: Farrar, Strauss and Young, 1952, 390

²¹ Wilder, 61

²² Ibid, 65

²³ "The news of his death came to Thamus, a sailor in a ship bound for Italy by way of the island of Paxi. A divine voice shouted across the sea: "Thamus, are you there? When you reach Palodes, take care to proclaim that the great god Pan is dead!, which Thamus did; and the news was greeted from the shore with groans and laments." From Plutarch: *Why Oracles are Silent*, Graves, vol. I, 101-103

elegance, sandy-haired, pretty, and endowed with a genius for conversation in which every shade of wit, humor, pathos, and even tragic power followed in close succession.”²⁴ She is Wilder’s favorite personality in the novel, the best of the aristocratic tradition, a rarity of high intelligence and sensibility with a great potential for love and a profound need to be loved. Unhappily married to the misanthrope Prince d’Espoli, Alix has experienced a succession of “strange stormy loves as brief and fantastic as they were passionate and unsatisfied.”²⁵ In the episode narrated in the third chapter, Wilder’s Venus, the Roman counterpart of Aphrodite, barely survives an agonising love for some inferior person, a modern Adonis, represented by the American archaeologist James Blair, who offers in return his cold intellectualism.²⁶

If there existed villains in the author’s works, the latter could have been one, “the blind and dessicated embodiment of the puritanical American”, who, at the beginning of the story appears “engaged in establishing the exact location of the ancient cities of Italq”, harangues the princess with “long quotations from Livy and Virgil”, and, although he searches for beauty and art, he is never able to find and appreciate it.²⁷ His erudition connected with antiquity is typical of the dry scholar who, after having filled notebooks with his discoveries, eventually donates them to Harvard’s library where they forever remain of “an incomputable value.” On the contrary, Alix is a sensitive, exquisite nature to whose love Blair cannot respond simply because - as an inferior personage – he is not capable of loving sufficiently in the same manner that he lacks the intelligence and humanity to understand in depth the works of art:

²⁴ Wilder, 48

²⁵ Ibid., 71

²⁶ On Aphrodite’s humiliating love affairs with mortals (mainly Adonis and Anchises), see Graves, vol. I, 69-73: “Though Zeus never lay with his adopted daughter Aphrodite, as some say that he did, the magic of her girdle put him under constant temptation, and at last he decided to humiliate her by making her fall desperately in love with a mortal. This was the handsome Anchises, king of the Dardanians [...] Persephone, justly aggrieved, went to Thrace, where she told her benefactor Ares that Aphrodite now preferred Adonis to himself. ‘A mere mortal’, she cried, ‘and effeminate at that!’

²⁷ Castronovo, 35, and Wilder, 74

*He knew everything about Michelangelo yet he never felt deeply a single work [...] studied the saints and never thought about religion. His endless pursuit of facts was not so much the will to do something as it was the will to escape something else.*²⁸

He is the Adonis or Anchises, one of the mythological mortals who, not being her equals did not deserve Venus's affection, whereas the abominable Prince d'Espoli could be taken as Vulcan (Hephaestus), the ugly unloved smith-god.²⁹In his turn, Hermes – Mercury, the commentator, was also in love with her as it becomes apparent through Wilder's admiring descriptions and sympathetic attitude towards the Princess's misfortunes throughout the novel:³⁰

*I was trembling with a strange happy excitement, made up partly of my love and pity for her, and partly from the mere experience of eavesdropping on a beautiful spirit in the last reaches of its pride and suffering. I was lying thus, proud and happy in the role of the guardian...*³¹

In addition to the central mythological symbolism, there are several classical allusions in the Alix Chapter. Mme Agaropoulos introduces a young compatriot "who claimed to have discovered the secret of ancient Greek music." And there is the charming but unhappy Miss Darrel with "something antique" about her, "something Plato would have seized upon in the effect of her beauty."³²

The last section of the Chapter takes place in the entourage of Basilis, the seer, vice president of the Rosicrucian Mysteries, who gathered around him a group of mediocre existences that relished in listening to stories "of how Virgil never died, but was still alive on the island of Patmos," or "how Cleopatra's son Caesarion was preserved in a translucent liquid of 'oil of

²⁸ Ibid., 77

²⁹ Graves, vol. I, 67-71

³⁰ "Flattered by Hermes's frank confession of love for her, Aphrodite presently spent a night with him, the fruit of which was Hermaphroditus, a double-sexed being." See Graves, vol. I, 68

³¹ Wilder, 84

³² Ibid., 87, 93

gold' and could be still seen in an underground shrine at Vienna.”³³ In one of those gatherings, Alix meets accidentally Blair who ignores her. She leaves heartbroken but, after a suddenly interrupted trip to Greece and a hospital phase of desperation, she stops being “Alix aux Enfers”, returns to the Cabala and “her old graces begin to reappear.”³⁴ However, the final scene of the chapter justifies Wilder who believed that only exceptional people possess the gift of loving deeply and truly. When a Danish archaeologist, who discusses the classical associations of the waterfall at the villa in Tivoli, praises Blair as a new Leonardo, Alix faints “with a happy smile upon her face.”³⁵

One of Wilder’s favorite approaches to worldly affairs is that of bringing together the pagan and the Christian worlds, which definitely occurs in the fourth chapter (Book Four: Astree-Luce and the Cardinal), the story of Mlle Astree-Luce de Morfontaine and Cardinal Vaini, who has already been extensively introduced in the Marcantonio Chapter:

*... though unimpaired in mind and body, looked all of his eighty years. The expression of dry serenity that never left his yellow face with its dropping moustache and pointed beard gave him the appearance of a Chinese sage that has lived a century*³⁶.

Like Wilder, who had lived a formative part of his life in China, the Cardinal has been a missionary in Western China and, exposed to foreign cultures and religions, had somehow marvellously combined the pagan and the Christian elements in his faith. He had achieved

*A harmonisation of Christianity and the religions and accepted ideas of China that had its parallel only in those daring readings that Paul discovered in his Palaestianian cult [...] had interpreted the atonement in Buddhist terms and had allowed pagan symbols to be stamped upon the Host itself.*³⁷

³³ Wilder, 100

³⁴ Ibid, 103

³⁵ Ibid., 104

³⁶ Ibid., 42. A memorable description that suggests a Goya painting. See Kuner, 61

³⁷ Ibid., 44-45

His erudition and detachment make him the Jupiter (Zeus) of the Cabala, one of the strongest characters in the novel, whose power and scope are not encountered until the creation of Julius Caesar in *The Ides of March* (1948). When he is not the father of the gods, the Prince of the Church, he is always praised for his wisdom, or compared to other mythical figures. His knowledge of Latin “would have entranced the Augustans”, and his fellow churchmen viewed him with awe like the Homeric Achilles “sulking in his tent,” and “dreaded the moment when he would ultimately arise, swinging his mighty prestige to crush them.”³⁸

The fourth chapter, the so-called “Christian chapter” of the novel, examines religious scepticism versus simple faith through the relationship of the Cardinal and Astree-Luce. The latter, “generally in yellow satin, her high ugly face lit with its half-mad surprise,” with “a headdress of branching feathers” looked like “a bird of the Andes blown to that bleakness by the coldest Pacific breezes.”³⁹ She had always illustrated for Wilder “the futility of goodness without intelligence,” and her faith is described as a comic naivete: “all references to fish and fishing sent her off into the clouds,” as the Greek word for fish was the monogram of her religion and “acted upon her much as a muezzin’s call acts upon a Mohammedan.”⁴⁰ Astree-Luce thus becomes an unfavorable version of Vesta (Hestia) or Diana (Artemis) who “requires the same perfect chastity from her companions as she practices herself.” But for Wilder sainthood is impossible without obstacles and charities may be “immense but undigested.”⁴¹

The Cardinal’s loss of simple faith, which testify the books he is surrounded by like Whitehead’s *Appearance and Reality*, Spengler’s *Decline of the West*, Joyce’s *Ulysses*, Proust’s *Recollections of Things Past*, and certainly Frazer’s *The Golden Bough*, arouse Astree’s religious monomania and, comically enough, instead of Diana’s bow, she picks up a

³⁸ Ibid., 46-47

³⁹ Ibid., 107

⁴⁰ Ibid., 108-109

⁴¹ Ibid., and Graves, vol. I, 74-75, 87

revolver from a flower arrangement, shoots Vaini, but misses.⁴² Seeking to escape despair, the Cardinal departs once again for China, but dies on the journey, and is buried at the Bengal sea. And the chapter ends with the death of another god-figure that concludes the series of the novel's episodes patterned on the poet's death, that is Marcantonio's suicide and Alix's fainting in the previous chapters.

The last chapter of the novel serve as an epilogue that attempts to shed light on several of the young American's historical and philosophical musings as well as the Cabalists' identity. Impressively titled "Book Five: The Dusk of Gods" consists of Elizabeth Grier's account of the Olympians and the narrator's contemplations before his departure for the new world. Miss Grier, the wealthy American, who had introduced Blair and Samuele to the Cabalists, and to whom critics have vaguely conferred the mythical appellation of Ceres (Demeter), has been the mother-earth figure of the international set, and naturally Samuele's questions on the Cabala re addressed to her.⁴³ Quite unexpectedly, the harsh reality of the previous episodes succeeds the mythological fantasy of a "twilight for the gods":

Well, first you must know, Samuele, the gods of antiquity did not die with the arrival of Christianity. [...] Naturally when they begin to lose worshippers they began to lose some of their divine attributes. They even found themselves able to die if they wanted to. But when one of them died his godhead was passed on to someone else; no sooner is Saturn dead than some man somewhere feels a new personality descending upon him...⁴⁴

In miss Grier's words, the Cabalists from mere symbols of the past have become literal embodiments of it, and it is overtly suggested to the

⁴² The Cardinal had foreseen Astree-Luce's reaction in his translating a passage from *Oedipus at Colonus*. See Wilder, 130

Generous son of Aegeus, to the gods alone old age and death come never. But all else is confounded by all-mastering time. The strength of earth decays and the strength of the body. Faith dies. Distrust is born. Among friends the same spirit does not last true ...

⁴³ See Burbank, 31 and Graves, vol. I, 89-92. In Wilder's short play *Proserpina and the Devil* (1915) Demeter appears as "a handsome Italian matron" in stiff brocade.

⁴⁴ Wilder, 140

narrator that he is “the new god Mercury,” and his transformation could be similar to that of a certain Hollander who became who became Mercury through a process of deification that she reads from a document, which basically describes how he acquired the pagn power of sinning without remorse. His personality and conduct mirror those of the narrator – Wilder, who “also loved discord among gods and men,” had always been happy, the happiest of the gods,” and was summoned to Rome to serve as the god’s messenger and secretary:

*The Church of Santa Maria Sopra Minerva is built over an ancient temple to that goddess and there one day I found her [...] I spent hours about the station in search of newly arrived divinities. [...] There was no incipient Bacchus among the Oxford students on vacation; the Belgian nuns on pilgrimage discovered me no Vesta. [...] I turned to see a strange face looking at me from the small window of the locomotive – misshapen, black with coal-dust, gleaming with perspiration and content, and grinning from ear to ear, was Vulcan.*⁴⁵

It follows that the members of this extraordinary society Samuele associated with for a year were true functional incarnations of the ancient gods, who slowly disappeared with the advent of Christianity:

*All gods and heroes are by nature the enemies of Christianity – a faith trailing its aspirations and remorse and in whose presence every man is a failure. Only a broken will can enter the kingdom of Heaven. Finally tired out with the cult of themselves, they give in.*⁴⁶

Several critics state that Wilder’s Olympian gods, after losing their great strength, they all undergo “a gradual decline through the central episodes, each of which has been a chapter in failure.” It is rather amusing to read, for example, of “the failure, with Marcantonio, of the gods to reproduce themselves; with Alix, to attract new worshippers; with Astree-Luce and the Cardinal, to broaden their powers;”⁴⁷ or that the “Keats

⁴⁵ Ibid., 142-143

⁴⁶ Ibid., 144

⁴⁷ Malcom Goldstein, *The Art of Thornton Wilder*, Nebraska: University of Nebraska Publishing, 1965, 47

episode” in Book One, which symbolizes the immortal success of a short life, serves as a contrast to the Cabala circle “condemned to hopeless failure.”⁴⁸

The above comments contradict the author’s philosophy who simply admired excellence and great passions, which mark one’s being with the stamp of immortality. There is high quality in the conduct of Wilder’s personages, and Cardinal Vaini, doubting the possibility to prove the existence of God, makes three memorable statements which reflect the behavior of the other characters in the respective chapters: “Who can understand religion unless he has sinned? Who can understand literature unless he has suffered? Who can understand love unless he has loved without response?”⁴⁹ The poet’s suffering, Alix’s unrequited love, as well as Marcantonio’s erotic passion, and Astree-Luce’s obsession for royalty and religion, certainly constitutes what makes the characters glorious and immortal.

The book ends with Samuele’s departure on a steamboat under Virgil’s star, which has similarly marked the novel’s opening paragraph with great poetic beauty:

*It was Virgil’s sea that we were crossing; the very stars were his: Arcturus and the showery Hyades, the two Bears and Orion in his harness of gold. All these before me in cloudless sky and in the water, murmuring before a light wind, the sliding constellations were brokenly reflected.*⁵⁰

Samuele himself, after his illuminating discussion with Miss Grier, becomes part of the mythological fantasy that dominates “The Dusk of Gods.” Taking seriously the role of Mercury, not only as messenger of the gods but also as conductor of the dead, he believes that he should be able to invoke spirits. He conjures the apparition of Virgil, “the prince of poets, mediator between antiquity and Christianity, greatest spirit of the ancient world and prophet of the new,” who in fact appears in a supernatural manner “completely visible with pulsations of light, half silver and half

⁴⁸ Stresau, 16

⁴⁹ Wilder, 118

⁵⁰ Ibid., 144

gold,” and holds an unexpected imaginary conversation with Samuele on the Christian Parnassus and the meaning of the “Eternal City.” Milton who “spoke a noble Latin” had been of high esteem while Erasmus was in debate with Plato and Augustine “had descended from the hill;” Dante was guilty of the sin of pride while Virgil exhibited only the sin of anger.⁵¹

Samuele then asks for guidance in order to decide whether his time in Rome has been meaningful and complete: “Master, I have just spent a year in the city that was your whole life. Am I wrong to leave it?” The poet replies that immortality does not rest in a single city, no matter how majestic that city could be, but in the creation of a city:

*Rome existed before Rome and when Rome will be a waste there will be Romes after her. Seek out some city that is young. The secret is to make a city, not to rest in it. When you have found one, drink in the illusion that she too is eternal.*⁵²

The young American has eventually found an answer to the question that preoccupied his mind. He can leave Rome in peace because there is hope for greatness that may rest not only on a classical and glorious site, but any place, even modern New York, where he is sailing for. Virgil himself has heard of his city, “its foundations have knocked upon our root and the towers have cast a shadow across the sandals of the angels.”⁵³ And as the author bids Virgil farewell and finishes his memoirs with an evocation of the Latin poet’s beautiful Mediterranean sea: “The shimmering ghost faded before the stars, and the engines beneath me pounded eagerly toward the new world and the last and greater of all cities.”⁵⁴

The appearance of Virgil in the conclusion of the novel serves Wilder’s purpose to associate the present world and the mythological past in Christian and pagan terms. Each of the characters is an amalgamation of pagan and Christian faith against the background of a classical and Christian Rome. The narrator is not only an Olympian Mercury but a

⁵¹ Ibid., 145

⁵² Ibid., 147

⁵³ Ibid.

⁵⁴ Ibid., 148

Samuele, after the prophet and judge of the Old Testament, the link between the monarchies of the past and the kingdom of the future represented by David.⁵⁵ Several modern literary personages also bear names of relevant duplicity, and their authors have a similar intention of reconciling the ancient with the modern world. Eugene O'Neill's Dion Anthony in his play *The Great God Brown* is named after Dyonissus and St. Anthony, and the Dyonissiac figures in Tennessee Williams's *Orpheus Descending* and *Suddenly Last Summer* are respectively St. Valentine and St. Sebastian. The assumption that Christianity might have caused the decline of the Olympians, as Miss Grier states in the last chapter, raises questions about the possible divinity of man in a pagan or Christian world. The character of Marcantonio is a truly Dyonisiac who marvellously revels in the escort of his modern Maenads, a conduct permissible in antiquity, but quite unacceptable by the Christian teachings. He fails and commits suicide because he is mercilessly urged by Samuele, the New England Puritan, to reform. For a year the young Roman has alternated "communion and dissipation, the exaltation of the former itself betraying him into the latter and the despair of the latter driving him in anguish to the former."⁵⁶ His final act of incest with his sister Donna Julia, an extreme form of sin for the Christian critics, was not considered abnormal in antiquity, and is even approved by Cardinal Vaini who, addressing Samuele hints upon the fate of Marcantonio in Book Four: "Would you be surprised if I gave up any life to reviving the royal brother-and-sister marriage of Egypt?"⁵⁷

Then Alix fails because she cannot find a response to her amorous quest. For Blair, the unimaginative scholar, she is first an enemy to his studies, and second "the strange hedged monster which all his wide reading had not been able to humanise: a married woman."⁵⁸ The American Puritan bookishly oriented misses Venus's love and almost destroys her beauty. Finally Vaini-Jupiter in his effort to syncretise the

⁵⁵ In *Proserpina and the Devil*, where the traditions of classical mythology are also conflated with those of Christianity. Hermes appears as Archangel Gabriel.

⁵⁶ Wilder, 62

⁵⁷ *Ibid.*, 119

⁵⁸ *Ibid.*, 80

doctrines of his papal church and his Eastern experience collapses as a person and as the focal point of the imposed religion on the other members of the Cabala. He pleads with Samuele for the reform of Marcantonio while he believes that it is unjust to act against nature's bent: he cannot help the charming Alix either, and unwillingly draws his Vestal friend Astree-Luce to an attempt of murder. His greatness rather lies in his pagan side, which seeks freedom of faith for, when he is spiritually restricted, either by the Church, as it had happened early in his clerical career, or by his congregation, in the case of Astree-Luce, he causes havoc and ultimately loses himself "in the tides of the Bengal sea."⁵⁹

Although *The Cabala* was heralded as a "magnificent literary event and one of the most delectable myths that ever issued from the seven hills of Rome." Wilder's masterly retreat in time and space is not exclusively indebted to the classical authors but to more contemporary authors who also shared a special affection for aristocracy and the past.⁶⁰ It is impossible to read *The Cabala* without thinking of Marcel Proust and *Recollections of Things Past (A la recherche du temps perdu)*, which in fact Cardinal Vaini read in Book Four. Having in common love for the past, Wilder has learned from the French master the complex impressionistic technique and inherited certain themes, "a formula of emotion, of the criticism of life" that recur in his works.⁶¹ The Alix episode echoes the favorite Proustian formula of a superior individual's love for a lesser person who treats the former with cruelty, and the presence of Helen Darrell in the Cabala, like the unannounced characters in the Proustian social scene, causing Alix's envy with her beauty, her languishing illness and her encounter with the dying French poet, is undoubtedly a Proustian overtone, but definitely lacks the French author's "mournful magic."

Wilder has been accused that, like Proust, he only "deals with the illness of the cultivated people in a capitalistic society," but the former never professed that he wished to compose a narrative, or create a theater for the common man, as in the case of Arthur Miller or Tennessee Williams, who transfer the elements of mythology or classical tragedy to

⁵⁹ Ibid., 136

⁶⁰ From the *New York Times*, Harrison, 91 and Goldstein, 45

⁶¹ Edmund Wilson, *Shores of Light*, New York: Farrar, Straus and Young, 1952, 385

the twentieth century stage.⁶² Rosario's Dionysiac identity in *The Rose Tattoo* is that of a truck driver, Val in *Orpheus Descending* works in a shoestore, whereas Arthur Miller's protagonists are mostly common men who have been given tragic stature in plays like *Death of a Salesman* or *A View from the Bridge*. The latter specifically in his essay "Tragedy and the Common Man" explains why "the common man is as apt a subject for tragedy in its highest sense as kings were," contradicting the Aristotelian definition of "the tragic mode as fit only for the very highly placed, the kings or the kingly," a statement Wilder's elitistic favouritism seems to be in agreement with.⁶³ Since the time of *The Cabala* Wilder has been unconcerned with popularism and the class struggle, which made him the recipient of severe criticism in the 1930s. He did not appreciate the interest of writing about "coalminers, the childslaves of the beet field or the murders of Ella May and her songs;" he favoured the classical notion of tragedy, elegance, beauty, intelligence, whatever makes a character distinguished and eminent, and its author in those times a total fugitive from the American scene.⁶⁴

Wilder differs from the other American writers, who are considered authentic disciples of Henry James, whom he certainly recalls in his books, like Edith Wharton or Louis Bromfield, in that they also write as aristocrats with aesthetic sensibilities inspired by the European atmosphere as a refuge from the American vulgarity, but their scope is not in the least as artistic or scholarly as his. For example, Wharton's story, "Roman Fever" has Rome as setting and is about the city's impact on the lives of an American elite, but its interest lies exclusively in its social scene. However, the influence of Henry James remains indisputable in the narrator's device, an American cultural pilgrim who, after his sojourn in Europe, "gains a new awareness of the cultural qualities his own country

⁶² Ibid., 386. Wilson also mentions his conversation on Proust with Thornton Wilder "who has been following the French author as attentively as he had." See *ibid.*, 376-77, 503

⁶³ *The Theatre Essays of Arthur Miller*, ed. Robert A. Martin, New York: Penguin, 1978, 3

⁶⁴ E. K. Brown, "A Christian Humanist: Thornton Wilder," *University of Toronto Quarterly*, 4 (1953), 356

lacks.”⁶⁵ Samuele echoes Jamesian characters like Mrs. Tristram in *The American*, Maria Gostrey in *The Ambassadors*, and Mrs. Stringham in *The Wings of the Dove*. The confrontation of the innocent American and the sophisticated European is in fact a Jamesian formula that Wilder employs but James, as a pre-World War I author, was overtly partial to the Europeans while the former writing in post-World War I years, and in spite of his cabalistic favoritism, seems to make an effort to apply his antiquarian experience to the new world.

Another author whose influence on Wilder has been the subject of criticism is James Branch Cabell, who in esoteric romances like *Jurgen* brings past and present together. The difference is that Wilder does not send his heroes back to the ages and places of the myth. He might have drawn his Cabalists as modern incarnations of the classical gods, in the manner of Cabell, but they live in the present and are depicted with considerable realism. Cabell’s characters remind of James’s who search for an ideal in the past without looking into the future. Moreover, the former employs a non-realistic technique, he has an obsession with sex, and satirizes the aristocratic qualities that Wilder affirmed as humanistic principles of decorum related to the Hellenic-Christian culture.⁶⁶

What certainly makes *The Cabala* unique is its transition from reality to mythological fantasy, and one can definitely disagree with the critics who mostly consider it as a major weakness of the novel. Whereas the characters are naturally depicted with simple legendary allusions in the middle episodes, fantasy governs in the last chapter where all are overtly metamorphosed into mythological figures, and an apparition supernaturally participates in the actual dialogue. The classical past is glorified through a dialectic of the familiar and the unfamiliar in Levi Straus’s terms, by which there is no static use of the myths, thematological conservatism, or fixity in narrative detail. Wilder is rather interested in their dynamics and employs the power of the myths in order to reshape them across space, time, and cultural contexts.

⁶⁵ Burbank, 31

⁶⁶ Burbank quite extensively discusses the differences and similarities between the works of Cabell and Wilder. See *ibid.*, 30-32

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L'ALTÉRITÉ DANS LES THÉORIES ÉNONCIATIVES. LE CONDITIONNEL EXPRIMANT L'ALTÉRITÉ ÉNONCIATIVE

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Abstract: *Our paper proposes to treat this notion of otherness in the context of theories of enunciation in contemporary linguistics. The enunciative alterity is expressed in the language by two relational phenomena between discursive and enunciative aspects. The conditional utterance otherness is contrasted with other verbal forms that characterize the reported discourse, including the conditional temporal. The assertions conditional enunciative otherness are two distinct points of view on the trial, these two points of view can also be - or not represented as assigned to two separate speakers.*

Keywords: *alterity, enunciation linguistic, reported discourse, conditional, speakers*

Résumé: *Notre communication se propose de traiter cette notion d'altérité dans le cadre des théories de l'énonciation en linguistique contemporaine. L'altérité énonciative est exprimée dans la langue par deux phénomènes relationnels entre deux aspects discursifs et énonciatifs. Le conditionnel d'altérité énonciative est mis en contraste avec d'autres formes verbales qui caractérisent le discours rapporté, y compris avec le conditionnel temporel. Les assertions au conditionnel d'altérité énonciative représentent deux points de vue distincts sur le procès; ces deux points de vue peuvent par ailleurs être - ou non-représentés comme attribués à deux locuteurs distincts.*

Mots clés: *altérité, énonciation, linguistique, discours rapporté, le conditionnel, locuteurs*

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L'altérité énonciative est généralement considérée comme un concept philosophique, qui signifie globalement le caractère de ce qui est autre. Mais comment apparaît ce concept dans le langage et quels sont ses aspects dans les langues? A titre indicatif, l'altérité évoque dans la langue des faits relationnels entre deux aspects discursifs et énonciatifs. Pierre Patrick Haillet¹ donne une définition au conditionnel d'altérité énonciative: „Le conditionnel d'altérité énonciative est considéré comme un moyen linguistique d'inscrire, dans l'énoncé, la dissociation entre l'énonciateur du discours citant et la source de l'assertion citée. C'est dans cette perspective que sont abordés deux aspects particuliers du discours rapporté au conditionnel. La dissociation qui s'opère entre deux instances d'énonciation est examinée en relation avec l'attitude du locuteur à l'égard de l'assertion citée. Le conditionnel d'altérité énonciative est ensuite mis en contraste avec d'autres formes verbales qui caractérisent le discours rapporté, y compris avec le conditionnel temporel”. (Pierre Patrick Haillet, 1998)²

Concernant les valeurs du conditionnel temporel suivant la grammaire traditionnelle, on oppose le potentiel (indication d'une possibilité) à l'irréel.

Potentiel et irréel

Ces deux manières d'envisager la réalisation du procès sont nettement distinguées par les formes du subjonctif latin (Félix sit/esset)³, mais elles se confondent en français dans la forme du conditionnel présent, qui est en soi ambiguë. L'interprétation potentielle ou irréaliste dépend du point de vue du locuteur:

Il serait heureux.

Dans le cas du Potentiel: le locuteur considère au moment de l'énonciation le procès comme-possible, bien que les conditions de sa réalisation ne soient pas encore remplies:

¹ Pierre Patrick Haillet, *Pratiques: théorie, pratique, pédagogie*, ISSN 0338-2389, N° 100, 1998

² Pierre Patrick Haillet, *Le conditionnel en français: une approche polyphonique*, Ophrys, Paris, coll Essentiel, 2002

³ Voir M.Riegel, J.Pellat et R.Reboul, *Grammaire méthodique du français*, PUF, Paris, 1994, p.318

Ah! Si vous vouliez devenir mon élève, je vous ferais réussir en tout.

En ce qui concerne l'irréel: l'énoncé exprime un état du monde possible, mais qui est ou a déjà été annihilé par le réel. L'irréel du présent concerne un procès situé à l'époque présente, alors que l'irréel du passé affecte un procès situé dans un passé révolu. Le locuteur sait, au moment de l'énonciation, que le procès n'est pas présentement réalisable dans le monde réel, ou qu'il ne s'est pas réalisé dans le passé⁴.

Par conséquent le conditionnel présent exprime le potentiel (1) ou l'irréel du présent (2), selon que le procès est situé dans l'avenir ou dans le présent:

Si je pouvais laisser mes souvenirs à mes enfants, /Ce que j'ai tant rêvé paraîtrait à mes yeux.

Toutefois, le contenu du conditionnel l'oriente notamment vers l'irréel; l'interprétation potentielle est privilégiée si rien, dans le contexte, ne met en cause la réalisation du procès. Le conditionnel passé, qui situe le procès dans le passé, exprime l'irréel du passé:

Quand tous mes rêves se seraient tournés en réalités, ils ne m'auraient cependant pas suffi: On n'aurait jamais cru que les nuages, la nuit, pussent éblouir tant de monde.

On peut mettre en rapport certains emplois du conditionnel avec une condition implicite, qu'il n'est pas toujours naturel ni nécessaire de formuler. Dans ce cas, l'opposition entre le potentiel et l'irréel reste pertinente. Les deux formes du conditionnel s'opposent, comme précédemment, sur le plan temporel: le conditionnel passé situe le procès avant le point d'énonciation. Partant de sa valeur hypothétique de base, le conditionnel exprime, selon le contexte⁵:

1. Une demande (1) ou un conseil (2) atténués:

Je voudrais / J'aurais voulu rencontrer le président. Vous devriez/auriez dû approfondir cette question.

L'atténuation est liée à une requête implicite («si je pouvais me permettre»), présentée comme potentielle ou irréaliste, ce qui diminue sa force illocutoire.

Si je pouvais me permettre, je m'achèterais une voiture.

⁴ M. Riegel, J.C. Pellat et R. Reboul, *ibidem*, p.318

⁵ M. Regel et alii, *ibidem*, p.319

Pour exprimer l'**atténuation**, le conditionnel est généralement associé à un auxiliaire modal tels que **vouloir** et **devoir**. L'atténuation est plus intense avec le conditionnel passé, qui accroît la distance en rejetant fictivement le procès dans le passé.

2. Une opinion illusoire: On emploie au conditionnel un verbe déclaratif ou d'opinion, dont le sujet est généralement on=tous les hommes du monde pour exprimer une illusion, une attitude qui n'est pas sûre:

On dirait le sable du désert

On se croirait/se serait cru revenu au Moyen-âge.

L'orientation du conditionnel vers l'irréel présente l'impression comme une illusion, contraire à la réalité, ce qui atténue la force assertive de l'énoncé.

3. Une éventualité exprimée dans une proposition subordonnée relative:

Elle cherche une théorie qui expliquerait l'univers.

L'expression de l'éventualité peut être renforcée par le verbe pouvoir „qui pourrait expliquer”.

Il a été surpris par les gardes ce qui pourrait expliquer son attitude nerveuse

4. Le conditionnel exprime aussi l'imaginaire :

Je serais Le Chevalier des Bois, je dépossèderais les riches pour nourrir les pauvres. Je lutterais contre l'injustice et je punirais les méchants. Je délivrerais la belle Hélène et je l'épouserais.

Cet emploi du conditionnel repose sur sa valeur de base. Il met en scène un monde possible, en suspendant la contradiction que lui oppose le monde réel.

5. Le conditionnel sans condition

Dans certains emplois, le conditionnel n'est pas mis en relation avec l'expression d'une condition, d'une hypothèse. La distinction entre le potentiel et l'irréel n'est plus pertinente: C'est le conditionnel de«l'Information incertaine» (R.Martin)⁶: L'incertitude inhérente au conditionnel est exploitée pour présenter un fait dont la vérité n'est pas

⁶ Patrick, Dendale, *Le conditionnel de l'information incertaine: marqueur modal ou marqueur évidentiel?*, 1993, ... MARTIN, Robert, *Potentiel et irréel*, 1981b

garantie. La presse écrite et parlée en fait un large usage, en précisant que l'information est «au conditionnel», ce qui dégage la responsabilité du locuteur⁷:

Une navette spatiale partirait(1) bientôt pour l'espace. Un chercheur américain aurait découvert(2) un traitement contre les maladies contagieuses.

Le conditionnel présent (1) évoque un procès situé dans le présent ou dans l'avenir, le conditionnel passé (2) évoque un procès passé. Avec un verbe perfectif, il peut indiquer le résultat du procès, notamment au passif.

Le Mur de Berlin aurait été entièrement restauré.

6. Le conditionnel exprimant une Interrogation oratoire. Une interrogation oratoire ne constitue pas une question ouverte, mais est dirigée vers une réponse positive ou négative. Avec le conditionnel, c'est l'orientation négative qui domine:

Il habiterait à Paris? veut dire «Il n'y habite pas». Le conditionnel passé situe le procès dans le passé:

Il aurait habité à Paris?

Quand le sujet est le locuteur qui se met lui-même en scène, l'énoncé envisage un procès que le locuteur rejette avec indignation:

J'ouvrirais pour si peu la bouche? - /j'aurais fait cela ?

Le locuteur peut aussi exprimer sa protestation au moyen d'une phrase exclamative.

Un concept qui intervient systématiquement dans notre analyse est celui de «**réalité du locuteur**» et que nous empruntons à Pierre Patrick Haillet⁸ qui affirme: „par convention, nous dirons que la réalité du locuteur est constituée par ce que son discours représente comme des faits contemporains et/ou antérieurs par rapport au moment de l'énonciation”⁹. Nous allons prouver cela dans les exemples ci-dessous :

Michel a vécu en banlieue.

Le père de Michel milite au PS.

⁷ Patrick Dendale et Liliana Tasmowski, «Le conditionnel en français», Coll. *Recherches linguistiques Nr 25*, Université de Metz, Editions Klincksieck, Paris, 2001

⁸ Pierre Patrick Haillet, *Le conditionnel en français: une approche polyphonique*, Ophrys, coll Essentiel, 2002, p.7

⁹ Pierre Patrick Haillet, *ibidem*, p.8

Le procès est représenté comme intégré à la réalité du locuteur et il n'est pas intégré dans cette réalité :

Michel déposera une demande de logement.

Le père de Michel a, dit-on, milité au PS.

Dans la même perspective, nous dirons à partir des exemples d'énoncés de polarité négative comme dans les exemples suivants:

Marie n'a pas vécu à Strasbourg.

Le mari de Marie ne fume pas.

Les deux énoncés. «Marie-ne-pas-vivre-à-Strasbourg» et «Le mari-de-Marie -ne-pas-fumer» apparaissent comme intégrés à la réalité du locuteur, alors que les énoncés suivants semblent: non intégrés à cette réalité.

Marie ne dira rien.

Le mari de Louise n'aime pas, dit-on, le vin blanc.

Dans ce cas une assertion qui représente le procès comme intégré à la réalité du locuteur admet la paraphrase-de même polarité-au présent ou au passé composé.: Dans les exemples suivants:

Le père de Michel a, dit-on, milité au PS.

*Le père de Marie n'aime pas, **dit-on**, le vin blanc.*

Le-père-de-Michel-militer-au-PS»et«Le père-de-Marie-ne-pas-aimer-le-vin-blanc» sont représentés comme non intégrés à la réalité du locuteur-effet de sens dû à l'emploi de **dit-on**. L'analyse polyphonique consiste à considérer que chacun de ces énoncés met en scène deux énonciateurs; à côté de celui qui correspond-respectivement- à « *Le père de Michel a milité au PS* » et à « *Le père de Marie n'aime pas le vin blanc* », on a celui qui se distancie du point de vue ainsi représenté. Le locuteur s'identifie au second énonciateur et se dissocie du premier. L'emploi de conditionnel peut, à lui seul, produire un effet de sens de ce type: ainsi, par exemple l'énoncé: „*Le père de Michel aurait milité au PS*” met en scène deux énonciateurs. La dissociation entre les points de vue correspondants a comme exemple la représentation du procès <<Le-père-de-Michel-militer-au-PS>>comme non intégré à la réalité du locuteur, qui se distancie du point de vue paraphrasable par<<Le père de Michel a milité au PS>>.

Notre analyse consiste à considérer à partir de l'étude de Pierre Haillet (2002:9)¹⁰ que l'emploi du conditionnel revient systématiquement à représenter le procès comme non intégré à la réalité du locuteur-en d'autres termes, qu'il s'agit de l'invariant sémantique qui se manifeste dans tous les énoncés au conditionnel. À cet invariant sémantique s'ajoutent éventuellement d'autres effets de sens, dont il faudrait rendre compte par le biais des paraphrases admises et/ou exclues par l'énoncé-en accordant une attention particulière à la manière dont le locuteur se situe par rapport aux énonciateurs(ou<<points de vue>>) mis en scène, ainsi qu'à la relation entre la représentation du procès et la réalité du locuteur¹¹ .

L'application de ce principe, comme affirme aussi P. Haillet,(2002) a pour l'essentiel dans le discours journalistique écrit et pour une petite partie ,dans des échanges oraux spontanés ou dans des enregistrements de films, de feuilletons et d'émissions télévisées diverses -conduit à postuler la répartition des emplois du conditionnel en trois catégories fondamentales, à savoir: **conditionnel temporel, conditionnel d'hypothèse, conditionnel d'altérité énonciative**, chacune de ces trois catégories se caractérisant par un ensemble déterminé de paraphrases admises et/ou exclues qui la distinguent des deux autres. Sur le plan de l'interprétation ,ces trois catégories correspondent à trois effets de discours fondamentaux résultant de l'emploi du conditionnel. Quant aux nombreuses notions associées traditionnellement à l'utilisation de ce tiroir verbal (telles que: concession, comparaison, doute, information incertaine, indignation...), elles constituent, dans cette optique, autant d'effets de sens secondaires qui se rattachent à l'une des trois catégories fondamentales¹² .

Typologie des assertions au conditionnel

Nous présentons ici l'essentiel des propriétés qui caractérisent les trois grandes catégories d'assertions au conditionnel.

1. Assertions au conditionnel temporel

Pierre Haillet affirme aussi que: „ce qui constitue la principale caractéristique des énoncés au conditionnel temporel, c'est qu'ils

¹⁰ Pierre Patrick Haillet, *ibidem*, p.9

¹¹ Pierre Patrick HAILLET, *Le conditionnel en français: une approche polyphonique*, Ophrys, Paris, 2002, p.9

¹² *Ibidem*, p. 9

représentent le procès comme ultérieur à un repère passé, sans le situer nécessairement par rapport au moment de l'énonciation –et par conséquent ne le donnent pas forcément à voir en relation avec du locuteur. À cette représentation correspond l'adéquation de la paraphrase-de même polarité-dans laquelle le conditionnel est remplacé par la transposition du futur périphrastique (du type allait + infinitif du verbe)¹³:

Ils me disaient que la fête aurait lieu dans le parc municipal.

L'exemple admet la paraphrase «*ils me disaient que la fête allait avoir lieu dans le parc municipal*». Pour ce qui est de la relation entre cette représentation du procès «la- fête-avoir-lieu-dans-le-parc-municipal» et la réalité du locuteur il est impossible –en l'absence d'autres indications-de déterminer si la fête «a eu lieu dans...», «n'a pas eu lieu dans...», «a lieu dans» ou encore «n'a pas lieu dans». L'emploi du conditionnel a pour seul effet de représenter le procès comme ultérieur au repère passé correspondant à *Ils me disaient*.

L'approche polyphonique que nous analysons signifie que l'assertion proposée par P. Haillet met en scène deux énonciateurs, l'un correspondant à «moi-maintenant» et l'autre à «eux-alors»; le locuteur de l'énoncé s'identifie au premier énonciateur et le second est assimilé à un locuteur distinct, représenté comme origine d'une énonciation antérieure. C'est un phénomène similaire qu'illustre l'emploi du conditionnel dans le passage suivant:

La Turquie faciliterait l'envoi de vivres et de médicaments en Irak et laisserait les peshmergas réfugiés sur son territoire depuis 1988 gagner l'Irak.

Ces points de vue sont ici représentés comme attribués à des personnes distinctes du locuteur et comme exprimés-au futur simple-dans le cadre d'une autre énonciation: facilitera, laissera.

L'analyse polyphonique conduit en outre à considérer que l'emploi du conditionnel temporel a pour effet de mettre en scène deux énonciateurs non seulement dans le cas que nous venons d'examiner, mais également là où l'instance à laquelle est attribuée représentée comme rapportée est désignée par je:

¹³ Ibidem, p.10

Pendant la guerre de Bosnie, j'avais fait le pari que cette conférence se tiendrait.

Le locuteur rapporte ici son propre discours tenu à un moment antérieur dans le cadre d'une autre énonciation. La distinction s'opère entre «moi-maintenant»-en tant que locuteur de l'énoncé „Pendant la guerre se tiendrait –et «moi-alors», en tant que locuteur faisant à l'époque le paraphrase par «cette conférence se tiendra».

Dans la catégorie «emplois temporels», les exemples attestés au conditionnel passé sont rares. Pour en rendre compte il est possible d'utiliser-par analogie avec le traitement du conditionnel présent-la paraphrase- «allait finir»; les interprétations au passé composé, «je n'ai pas fini» ne sont pas envisageables. Dans le but de respecter l'opposition qui se manifeste sur le plan de l'aspect entre le futur simple *finirai* et le futur antérieur *aurai fini* on peut employer également la paraphrase «*allais avoir fini*»

L'adéquation de la paraphrase en «allait +infinitif» constitue la caractéristique universelle des emplois temporels du conditionnel et permet de les opposer en tant qu'hypothèse au conditionnel d'altérité énonciative.

2. Assertion au conditionnel d'altérité énonciative

Les assertions au conditionnel d'altérité énonciative n'admettent pas la paraphrase en «allait + infinitif»; elles se caractérisent, en outre, par l'absence de cadre hypothétique introduit par (même) si (ou d'un segment paraphrasable par une structure en (même) si). Le conditionnel passé ne peut pas y être remplacé par le plus que parfait du subjonctif.

Ces assertions représentent le procès comme non intégré à la réalité du locuteur; elles constituent une version «mise à distance» de l'assertion correspondante au passé composé, au présent ou au futur simple. Ce qui revient à considérer dans le cadre de notre approche, qu'elles expriment. C'est, là encore, en fonction des paraphrases admises et exclues que nous divisons les assertions au conditionnel d'altérité énonciative en deux sous-catégorie à savoir: «**allusion à un locuteur distinct**» et «**dédoublement du locuteur**». D'une part, l'emploi du conditionnel d'altérité énonciative produit globalement le même type d'effet de sens fondamental – «dédoublement énonciatif», associé éventuellement à des

effets discursifs secondaires tels que «contestation», «atténuation», etc. – dans l’interrogation totale directe et dans les assertions au conditionnel. D’autre part, un effet de sens particulier semble résulter systématiquement de la combinaison du conditionnel d’altérité énonciative avec une catégorie syntaxique précise d’énoncés interrogatifs: il s’agit alors de l’association de deux éléments sémantiques, «existence d’arguments en faveur d’une certaine conclusion» et «mise à distance de cette conclusion».

Allusion à un locuteur distinct

Cette sous-catégorie est constituée par les assertions où les deux énonciateurs «mis en scène» correspondent à deux locuteurs distincts. Il s’agit de l’effet de sens illustré par:

Le père de Michel a, dit- on, milité au PS.

Les impôts seraient simplifiés, plutôt que réformés en 2008.

L’exemple admet l’interprétation «les impôts seront, *paraît-il* simplifiés...»; la substitution –dans la paraphrase ainsi construite qui est de même polarité que l’exemple donné –du passé composé, du présent ou du futur simple par le conditionnel s’accompagne nécessairement d’un marqueur –du type *paraît-il* – qui permet la dissociation entre le locuteur et l’origine de l’assertion «mise à distance». Ces exemples rendent compte de la disjonction entre les deux points de vue représentés dans l’énoncé: le locuteur se distancie de l’énonciateur qui correspond respectivement à, «les impôts seront simplifiés», et s’identifie à l’énonciateur responsable de la mise à distance de ces assertions. Ce type de paraphrases permet de distinguer les assertions présentées ici tant de **celles au conditionnel temporel** que de celles **au conditionnel d’hypothèse**.

En ce qui concerne le dédoublement du locuteur: entrent dans cette sous-catégorie les assertions au conditionnel qui n’admettent pas la paraphrase en «allait+infinitif» et se caractérisent par l’absence tant de cadre hypothétique que de segment paraphrasable par une structure en (même) si; ces propriétés- qu’elles partagent avec les assertions regroupées dans les exemples se combinent avec l’inadéquation de la glose *en paraît-il*:

Je n’ai perçu jusqu’à aujourd’hui que l’aspect caricatural et passablement grotesque de ce multiculturalisme. Je serais enclin à ne pas lui trouver d’avenir. Par certaines de ses manifestations il me fait penser aux dérives du tiers-mondisme de naguère.

«Je serais enclin à ne pas lui trouver d'avenir» -ne s'accommode pas ici de la paraphrase «je suis paraît-il enclin à...»: C'est ce qui –à l'intérieur de la catégorie «conditionnel d'altérité énonciative» - distingue ce type d'assertions de celles qui produisent l'effet d'allusion à un locuteur distinct.

Notre approche consiste à considérer que dans cet extrait «je serais enclin à...» constitue une version mise à distance de l'assertion correspondante au présent «je suis enclin à...». S'il est clair que ces deux points de vue ne peuvent pas être attribués à deux locuteurs distincts le dédoublement s'opère ici entre le «locuteur-en-tant-que-tel» et le «locuteur-en-tant- qu'être-du-monde».

Ambiguïté des assertions au conditionnel

Le principe d'analyse illustré tout au long de cette étude conduit à conclure globalement à l'ambiguïté des assertions au conditionnel: à l'emploi de cette forme verbale peut correspondre une variété d'interprétations qui ont pour seul point commun la représentation du procès comme non intégré à la réalité du locuteur.

L'examen du contexte de l'occurrence du conditionnel permet de déterminer les paraphrases admises et exclues par l'énoncé étudié et de le classer dans l'une des trois catégories fondamentales à savoir: conditionnel temporel, conditionnel d'hypothèse, conditionnel d'altérité énonciative. Dans les assertions du premier type le procès est donné à voir comme ultérieur à un repère passé. La seconde catégorie est constituée par celles qui représentent le procès en corrélation avec un cadre hypothétique introduit par (même) si ou paraphrasable par une structure en (même) si. Entrent dans la troisième classe celles qui sont interprétées comme au présent ou au futur simple. À chaque catégorie correspond ainsi une manière spécifique de représenter le procès.

À la différence de l'indicatif, qui est un mode de l'action présentée comme réelle, le conditionnel exprime en général une action irréelle, hypothétique, parfois ambiguë.

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**PERSONNAGES ERRANTS ET PAYSAGES
POSTMODERNES DANS LE DERNIER RECUEIL
HISTOIRES DU PIED ET AUTRES FANTAISIES DE
J.M.G. LE CLÉZIO**

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Abstract: *The description doesn't reveal a special genre, but it is a kind of a discourse. In order to summarize, we can affirm that this description is the declination of a paradigm which performs in a list, an enumeration, - acting, in a general manner, as a goal to generate even an expansion reduced to an unity by the presence of a pantonyme which names the objects or the objects' category of which numerous aspects were explored in that way. This description belongs even to the paradigm's order, with metaphors carried along of a list, in a catalog, but also having some assonances. The effect: the expectation that it generates doesn't belong to a consequence, but to this one of a contiguity which explains the specific rhythms of the description. In order to study the rapport between the landscape and the character in the texts written by J. M. G. Le Clézio, we should start with the premise that this description is the revelation of a subject and an object as a dialectic exchange between the watching and the watched. The notion of the sight, as a whole notion of: understanding, examination, consideration, looking at, watching, viewing, being concerned with, regarding somebody, even gazing is a fundamental reason to comprehend the descriptive system used by Le Clézio. The literary landscape created by Le Clézio points out, generally speaking, the descriptive being often considered as a break in the narration. This is the reason why we propose here an interrogation concerning the rapport between the simple natural decorative or the decorative work background and the sight. We will set out then to demonstrate the writing's convergence towards the imaginary's unlimited development as a type of erasure - annihilation, as identification between the landscape and character.*

Keywords: description, landscape, character, wandering, metamorphosis, sight, real, imaginary

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A la profusion des études sur le paysage dans de nombreux domaines s'oppose un relatif vide théorique pour la littérature. Certes, les études consacrées au paysage ne manquent pas mais souvent celui-ci est donné pour un objet relevant d'une intuition universelle qui dispense de toute définition. Cependant il ya quelques essais d'envergure qui visent les enjeux et les implications d'une recherche sur le paysage en littérature. À cet égard les travaux des Italiens, Giorgio Bertone¹ et Aurélie Gendrat Claudel² et ceux des Français Michel Collot³ et Michael Jakob⁴ et son dernier essai «*Paysage et poésie. Du romantisme à nos jours*»⁵, sont indispensables a la compréhension de la notion de paysage. M. Collot propose une réflexion plus systématique sur le lien entre paysage et littérature. Indépendamment de l'intérêt indéniable de nombreuses recherches sur le paysage, le choix de textes sera toujours guidé par les préférences personnelles des auteurs qui bouleversent l'histoire littéraire. Or le paysage doit être pensé comme une recomposition de l'espace naturel par le texte, plus que par le regard du sujet.

Les dictionnaires d'aujourd'hui donnent deux sens principaux du paysage: le paysage comme étendue de pays qui se présente à un observateur et le paysage comme tableau représentant la nature.

On peut opposer paysage dans sa première acception à plusieurs mots de sens voisin tels : site, panorama, vue et dans sa seconde à une série de mots désignant des genres picturaux (portraits, nature morte, scène historique). L'apparition tardive du mot paysage en français comme genre pictural ou comme réalité perçue permet beaucoup d'interprétations. De même, le paysage est considéré comme une portion d'espace analysée

¹ Giorgio Bertone, «Pour une redéfinition historique du paysage: le regard littéraire», *Paysages européens et mondialisation*. Aline BERGÉ, Michel COLLOT, Jean MOTTET (sous la direction de), coll. Pays/paysages.

² Gendrat Claudel, (Aurélie), *Le paysage, fenêtre ouverte sur le roman. Le cas de l'Italie romantique*. Publié par Presses Universitaires de France, Paris, Sorbonne, 2007, p.39.

³ Michel Collot *Paysage et poésie. Du romantisme a nos jours*. Editions José Corti, collection "Essais", 2005, p.39

⁴ Jakob Michael, *Le paysage*, Infolio, Paris, 2008

⁵ Michel Collot, *ibidem*, p.40

visuellement, il est ce que l'on voit et nous l'appréhendons surtout par le regard.

L'une des premières définitions tient à ce que le paysage se définit autant par ce que l'on voit que parce que l'on n'en voit pas. Ce que les géographes appellent "étendues marquées ou «les espaces défilés» participent à la définition de cette saisie partielle par le regard. On pourrait également préférer l'expression plus nuancée de Christian Jacob: le paysage est un effet de lecture, ce que l'on perçoit au terme d'un processus de représentation (A. Gendrat Claudel, 2007 : 38).⁶

Si l'on considère que le paysage est l'union indissoluble d'un sujet et d'un objet qui se manifeste sans cesse selon le sujet observant, on pourrait ainsi définir le paysage comme une partie de pays que le regard embrasse. Le paysage change dès que l'observateur modifie même de façon infime, sa position physique dans l'espace ou l'orientation de son regard.

C'est l'histoire des métamorphoses poétiques du paysage que J.M.G. Le Clézio retrace dans son œuvre. Etudier le rapport qu'entretiennent paysage et personnage dans les nouvelles de J.M.G. Le Clézio nécessite avant tout de définir la notion de Paysage dans la conception de Le Clézio, avant d'identifier de quelle manière une dialectique parvient à naître avec le personnage, dans et par l'écriture le clézienne. En fait, la notion de Paysage chez Le Clézio pose deux questions essentielles: celle d'un sujet percevant, car «il n'est point de paysage sans regard porté sur lui»; et celle d'une évolution sémantique par métonymie, qui fait glisser de ce sens premier vers celui d'une symbolisation. Le Paysage est donc une «partie de pays donnée à voir dans un seul regard», assumé par un sujet, et qui revêt alors, dans sa représentation artistique par ce dernier, une dimension plus symbolique; celle-ci guide le lecteur du Paysage littéraire de la simple description de pays au symbole contenu, au sens caché, au non –dit qui caractérisent l'écriture le clézienne.

Chez Le Clézio le simple décor devient Paysage par le filtre d'un regard, celui de l'auteur, plus justement du narrateur, ou d'un de ses personnages. L'influence du sujet sur l'existence même du Paysage est prédominante. Il faut donc dans un premier temps s'interroger sur ce rapport du simple décor avec le regard qui «artialise», qui transforme.

⁶ Christian Jacob., cité A. Gendrat Claudel, op. cit. p.38

Nous aborderons dans ce sens la question du «réel», également impliquée par la notion de «nouvelle», à travers l'étude des effets de réel dans le paysage le clézien, afin de dégager une topographie générale dans les nouvelles, dont il conviendra d'analyser les caractéristiques et composantes..

L'idée d'une topographie le clézienne est justifiée par l'importance du Paysage dans le récit, mais également par l'habitude de l'auteur de donner pour titre à ses nouvelles un toponyme, géographique tel que *Villa Aurore* ou symbolique comme La montagne du dieu vivant ; d'autre part elle se réfère à une volonté de l'artiste de donner à voir du pays, tel qu'il l'a perçu. *Barsa ou barsaq* est une allusion à la ville catalane Barcelone C'est donc la définition donnée au Paysage, comme «morceau de pays embrassé d'un seul regard» et donc transformé en quelque sorte par une subjectivité qui le perçoit ou le représente qui semble la plus intéressante. C'est bien là que se situe la question du Paysage, dans ce qu'on appelle communément le problème de la représentation. Parler de réel de manière objective en littérature est paradoxal puisque le Paysage littéraire nécessite l'implication d'un sujet, qui fait de ce qu'il perçoit une représentation, et ne donne pas une réalité directe. Le Paysage le clézien n'échappe pas à la règle et ce n'est pas comme réalité qu'il apparaît dans l'œuvre, mais bien comme mime, fiction, fantaisie, comme il le prouve dans son dernier recueil et en partie constitué par l'apport de l'expérience personnelle. Il est très rare que la description le clézienne se donne pour objective car le Paysage des nouvelles, c'est, pourrait-on dire, du vécu et du retranscrit ; C'est, pourrait-on dire, l'expérience personnelle et réelle au service de la constitution d'un imaginaire littéraire.

Quant aux lieux le cléziens nous pouvons prendre pour exemple *Histoire du pied et autres fantaisies*,⁷ son dernier recueil: où il y a de nombreuses descriptions du Paysage, mais toutes se réfèrent plus ou moins directement à l'idée d'un Paysage de bord de mer, où se côtoient la ville et la nature, mais où le mot bonheur a disparu comme l'affirme l'auteur dans la nouvelle «Bonheur»

⁷ J.M.G. Le Clézio, *Histoire du pied et autres fantaisies*, Éditions, Gallimard, Paris, 2011

«La ville est grise, non loin de la mer, dominée par le cri des oiseaux et par les charnières, des charnières rouillées. Il y a aussi: «la rumeur monotone des voitures qui roulent sur les ponts, sur les quais du fleuve, de temps à autre, un cri de bête, un navire qui appelle son pilote, un train rapide qui traverse les gares sans s'arrêter, vers le nord»(p.237)

Cependant, l'important chez J.M.G. Le Clézio est de parvenir à saisir en quelque sorte l'implication du descripteur dans la constitution de son Paysage, «en sorte que ce qui imprègne sa description, c'est la conviction où l'on est que le Paysage est pour lui l'évocation d'une expérience existentielle», même s'il s'agit en fait d'une reconstitution purement imaginaire.

En effet l'autobiographie n'est prédominante dans l'écriture du paysage le clézien que parce qu'elle se réfère au caractère expérimental des choses. J.M.G. Le Clézio cherche dans ce contact avec la matière une crédibilité de la sensation, donc une sincérité du paysage. Ses «effets de réel» ne se réfèrent pas à une réalité historique, géographique, sociologique, mais bien plutôt invitent à la constitution d'un paysage à partir d'une expérience personnelle. Rendre familier un paysage, c'est donner sa description comme vécue. C'est un peu comme si l'auteur glissait au lecteur le récit d'un contact avec le réel qui le guide, par la lecture, vers une communion, une réhabilitation de cette expérience comme réelle. Ainsi la topographie le clézienne fonctionne, dans ses éléments autobiographiques, de manière paradoxale: Parler du réel, présent ou passé, le donner à voir par des effets de réel, c'est pour l'auteur renvoyer à une topographie intérieure, relier le monde extérieur au vécu intérieur. On ne parle plus alors de «réel» mais d'imaginaire le clézien. Ce qui apparaît comme réel appartient donc au réel intériorisé, façonné par l'imagination de l'auteur et se dégage d'une réalité physique par le biais de l'écriture, qui joue le rôle de modulateur de cet univers.

J.M.G. Le Clézio n'a jamais voulu raconter des histoires vraies, il le dit souvent lui-même, mais il tente à chaque fois de conter une histoire liée à la réalité. Cette topographie qui relève donc de l'imaginaire entraîne le fait que ce qui semblait «réel» est finalement «réel pour soi»; c'est-à-dire que la description fait appel à la volonté et à la capacité de l'auteur à créer ce paysage, non à le représenter le plus fidèlement possible à l'original vécu.

En même temps l'imaginaire de l'auteur n'est jamais lié à l'irréalité, à l'impossible, mais garde plutôt une proximité troublante avec le réel; Prenons pour exemple encore «Histoire du pied et autres fantaisies», Tous les dictionnaires de langue française s'accordent à définir ce terme d'histoire comme une «relation d'actions, d'évènements, d'aventures réelles ou inventées.» Cela signifie que les histoires de J.M.G. Le Clézio se situent du côté d'une fiction avec une possibilité de réalisme, présente entre autres dans les descriptions de paysages grâce au vécu personnel comme nous l'avons souligné.

Mais affirmer que les paysages imaginaires le cléziens se donnent comme réalité ne signifie pas pour autant que le lecteur les conçoit toujours dans sa réalité quotidienne, qu'il y adhère et participe à leur existence. Il est plutôt déstabilisé par les récits de Mondo et autres histoires, car les paysages, tels que ceux des «Bergers», ceux de «La Roue d'eau» se réfèrent à un inconnu pour lui, à un «Ailleurs». Il y a deux manières de concevoir le rapport au paysage : soit on perçoit le Paysage en fonction des codes socioculturels, et l'Ailleurs ne renvoie plus qu'à l'habituel paysage désertique du Sahara par exemple, avec ses oasis et palmiers, ses chameaux; alors le Paysage des nouvelles de J.M.G. Le Clézio reste un mystère, qui surprend, dépayse en quelque sorte; soit il y a adhésion au Paysage, ce qui implique un travail de l'auteur dans ce sens: il ne s'agit pas pour lui de normaliser son Paysage, mais de familiariser son lecteur avec l'incongru, le surprenant. Le résultat peut être la fascination du lecteur par l'inconnu, qui lui révèle un Paysage extraordinaire ou il n'ya pas de frontière entre l'humain et l'animal. L'homme peut être fourmi, araignée: l'auteur de «Histoires du pied et autres fantaisies» parvient parfaitement à créer cette attache par le recours au détail descriptif :

«Quand l'ombre est assise partout dans notre vallée, c'est comme si l'air était rempli de fibres minuscules, d'un entrelacs de fils et de mailles couleur de poussière, qui flottent doucement entre les branches des arbres et les pierres, entre les collines, qui font des ponts jusqu'au bout du monde». (Histoire du pied et autres fantaisies, p. 216)

Ce sont les araignées, «ces petits animaux fragiles», qui sont décrits par Le Clézio. À la lecture de ce recueil, constitué de neuf nouvelles et d'un

petit essai, il faut reconnaître que Le Clézio est resté fidèle à lui-même, qu'il est toujours cet «écrivain des nouveaux départs, des passages à travers le monde de l'aventure poétique et de l'extase sensuelle, explorateur d'une humanité au-delà et en dessous de la civilisation régnante». On y retrouve d'abord sa prédilection pour les nouvelles, sa volonté de privilégier une écriture brève, concentrée, dépourvue de tout ornement et de tout verbiage. Le style y est limpide, poétique, animé par ce rythme tellement aimé par Le Clézio et qu'il appelait le «rythme maritime», un rythme comparable «au bruit de la mer» et au «souffle du vent du large»... Il y a aussi, chez lui, une parfaite connaissance de la nature et du corps humain, un sens rare de l'observation qui lui permet de saisir le moindre détail, de décrire brillamment ce que les autres ne voient pas, et puis, cette curiosité naturelle qui le pousse à «dénicher» des histoires singulières aux quatre coins du monde, au milieu de la misère ou de la détresse, voire à se mettre dans la peau d'un enfant mort-né ou d'une... araignée!

Ainsi, comme nous venons de le souligner, le recours au détail, à la précision, tourne souvent pour J.M.G. Le Clézio à la description minutieuse, au pointillisme: il faut tout sentir! Voilà les araignées personnifiées:

A ras de terre, là ou passe le vent qui soulève de petits nuages de poussière. C'est là que nous vivons, sans faire de bruit, presque sans bouger, presque sans rien faire. (Histoire du pied et autres fantaisies, Nos vies d'araignées, p.209)

Le Paysage le clézien reste donc pour le lecteur un espace de l'inattendu, de l'inconnu parfois, ce qui accroît inévitablement la possibilité de rêve, d'évasion. Le voyage en métro lui offre un départ vers un ailleurs et en même temps le contact du réel, origine d'une nouvelle écriture:

Écrire, c'est comme le métro. Vous savez où vous allez, vous n'avez pas un choix infini de destinations, il y a des horaires à respecter, des zonés obscurs et de plus, ça n'est pas toujours agréable. Je veux parler des secousses, du rythme, des rencontres (p.333).

Ce qui frappe le plus dans «Histoires du pied et autres fantaisies», c'est que l'auteur, même s'il nous raconte des tragédies, laisse toujours la porte ouverte à l'espoir. En prison, Yo rêve de lire et d'écrire pour correspondre avec Elaine; portée par ses pieds complices, Ujine a résisté au suicide et a gardé son enfant, Samuel a fini par revenir dans la vie d'Ujine, car «la vie est changeante comme les nuages qui passent»; même morte, Letitia «enseigne la vie des femmes libres»; Mari et Esmée, la fille de l'odieux commerçant de diamants libanais, sont sauvées grâce à l'arbre Yama, grâce à une hyène brune et parce que les soldats ont fini par disparaître «comme un vent mauvais», laissant la vie reprendre «sur cette terre brûlée, dans ces villes en ruine»...De cette façon, par son adhésion totale à ce qui est la vie, le poète crée pour nous la liaison avec la permanence et l'unité de l'Être. Et sa leçon est d'optimisme, malgré les existences tristes qu'il nous dévoile. Une même loi d'harmonie régit pour lui le monde entier des choses». Le Clézio illustre parfaitement cette idée quand il écrit: «Le monde est un, pense Andréa, un de ses personnages (Amour secret), qui lit des histoires à des femmes emprisonnées sans aucun avenir comme si de cette façon on pouvait les aider à oublier leur sort triste et elle se surprend à sourire, comme si cette évidence à peine vaniteuse signifiait vraiment quelque chose...». Est-ce que ses histoires racontées aux femmes emprisonnées pourront –elles servir à quelque chose, quand on n'entrevoit aucun espoir pour ces malheureuses ? Question rhétorique, peut être.

Et l'auteur continue dans la même tonalité:

«Les autres, les filles de la prison, ce seraient plutôt des oiseaux perdus, des martins insolents, des condés, des serins voleurs de sucre. Mais ce sont ces oiseaux-là qui lui manquent le plus, c'est pour les filles perdues de la prison des femmes qu'Andréa - le personnage de la nouvelle Amour secret- a envie d'écrire ses histoires ». (p.220)

Et, plus loin Le Clézio affirme: «*Les écrivains n'écrivent pas pour qu'on garde leurs livres. Même s'il ne reste que quelques mots, un bout de phrase, un nom (...), il y a de quoi espérer!*» Inattendues, originales, admirablement ciselées, ces nouvelles sont avant tout des leçons d'espérance!

Dans *l'Apologue à Histoires du pied et autres fantaisies*, qu'il transforme en leçon de survie, et en réflexion sur l'écriture, Le Clézio reprend la distinction établie par Schopenhauer entre trois sortes d'écrivains: ceux qui n'ont rien à dire, ceux qui réfléchissent à ce qu'ils ont à dire, et ceux qui se lancent à l'aventure, ceux qui posent des questions. La sympathie de l'auteur de «*Désert*» va, bien évidemment, à cette dernière catégorie, et il est vrai que l'on a vu notre grand écrivain revenir parfois avec «un gibier» métaphore de l'écriture, même s'il affirme qu'il n'est pas un grand chasseur:

«Dirai-je que, contrairement au philosophe, ma sympathie va au chasseur aventureux. Ne sachant pas exactement ce qu'il cherche, il se laisse entraîner par le hasard et il lui arrive de trouver une surprise inappréciable». (p. 335).

«Misère de la littérature», écrivait Schopenhauer. Littérature de la misère, ont répété certains admirateurs de Le Clézio, réduisant son œuvre à ce but de rendre le spectacle de la misère. Il s'agit donc d'un manifeste cosmopolite en faveur des sans-voix. Dans ce recueil de nouvelles Le Clézio nous inflige une magistrale leçon pour l'avenir nous rappelant qu'il est l'un des derniers écrivains capables d'accéder aux mythes tout en nous ramenant vers notre âme d'enfant. Voici Ujine aux gros orteils, aux doigts de pieds boudinés, qui marche avec les talons comme un canard. Son histoire donne son titre au recueil de nouvelles. Elle... Ujine, héroïne de Le Clézio, est notre voisine, notre amie et notre femme... Elle est cette femme que l'on aime par habitude et que l'on rejette par méchanceté. Mais que l'on garde par gentillesse. Ujine, c'est la femme moderne...celle qui arrive à s'en sortir par la vertu de son courage et de sa volonté. Elle est aimante, désirable, belle et pourtant rejetée par l'ignoble et l'égoïsme. On n'a pas de pitié pour elle, juste de la compréhension. Les femmes, dans l'œuvre et dans l'univers de Le Clézio, qu'elles soient amantes, épouses ou mères, se dressent contre la sauvagerie et la dangerosité du monde et son inexorable indifférence. De ces magnifiques textes rassemblés dans ce recueil, quatre personnages féminins se détachent: Ujine, enceinte d'un amant qui se joue d'elle, repousse la tentation du suicide pour donner la vie à un enfant; Fatou, jeune Sénégalaise de l'île de Gorée, part sur les dangereux chemins

de l'émigration pour sauver l'homme crédule qu'elle aime en dépit de tout; Mari, qui n'était qu'un nouveau-né lorsque sa grand-mère l'a protégée des soldats assassins du Liberia, agira de même avec sa condisciple du pensionnat; enfin, Letitia Elizabeth préférera la disparition à l'infidélité et au mépris et à la froideur que lui témoignent son mari, gouverneur d'une colonie britannique...

Comme à son habitude, Le Clézio décrit à merveille les relations amoureuses... de notre existence. Il est un poète de notre temps, un conteur de sentiments et l'un des rares grands écrivains qui fait remuer la corde sensible des âmes. L'écriture est limpide...comme dans une poésie de l'éphémère qui rejoint le firmament des écrivains.

«La lueur d'un jour qui se lève éclaire le ciel d'un éclat multiplié par les gouttes de rosée. Les hautes tiges sont immobiles, légères, fusantes, exultantes. Il n'y a pas un bruit. Ujine entend la vibration de son cœur et elle pose son oreille sur la poitrine de Samuel pour écouter le rythme qui bat à la même cadence, un coup court, un coup long...C'est un moment de bonheur comme elle croit n'en avoir jamais connu avant»... (p.46)

Il faut lire et relire Le Clézio pour entendre la musique des mots qui s'enchaînent le long des pages et des phrases. On passe d'une phrase à une autre sans s'arrêter comme dans le wagon d'un métro et sans même y prêter attention.

Vision en tunnel qui m'abstrait du réel et me place dans un état d'apesanteur-d'irréalité. Un flottement physique et mental inter statique, entre l'état de prise et la déconnection, ou mieux entre la veille et le sommeil- nous propulse loin du présent vers un avenir incertain, et nous percevons tous les changements qui nous arrivent.

Viram, Un nouvel Inconnu sur la terre est le personnage errant de la nouvelle «*Bonheur*».

«Viram, un nom étrange, ai-je pensé, pour un garçon venu d'ailleurs, venu de l'autre bout du monde. Difficile de lui donner un âge(246). Il est venu dans notre ville chercher le bonheur quand personne n'y croit plus». (*Bonheur*, 249)

Malheureusement, le mal avait envahi la ville, «la ville est grise, si grise, non loin de la mer» car les guerres ont changé la surface du monde, les villes sont devenues «des miroirs brisés»

«Avant la guerre, partout on chantait dans les rues, on sifflait, il y avait des bruits dans les rues, des clochettes, des cymbales. Un va et vient animait la ville »les bords du fleuve étaient remplis par les foules, les pêcheurs, les dockers, les portefaix, les vendeurs ambulants». (249)

Les gens vivaient en paix, la terre leur appartenait, ils pouvaient voyager partout où ils voulaient: C'étaient des voyageurs heureux, des gens de passage auxquels la terre appartenait.

«Et sur l'eau lente descendaient de grands radeaux habités par des voyageurs éternels, sous leurs toits de palmes, de longues barques manœuvrées à la perche dans le crépuscule». (249)

Quand tout espoir semble perdu, quand la guerre a transformé la ville en ruines «cette ville autrefois luxueuse ne peut plus échapper à la désolation des rivages de la mer». Le paysage semble mêlé à la peur qui guette partout. Le mal extérieur entraîne la souffrance intérieure.

«Tout est resté en place, mais l'âme n'y est plus»[...] Cette ville, jadis libre est devenue le séjour des forces qui nous courbent, qui nous plaquent au sol, parce que plus personne ne leur résiste. <tout est complot, partout». (p.261)

L'homme est devenu étranger dans cet univers angoissant où le danger le guette partout. C'est la jungle de la ville, de toute agglomération urbaine contre laquelle Le Clézio a montré plusieurs fois son hostilité: *Ville de fer et de béton, je te hais*: Cette fois-ci, dans le récit «Bonheur» le personnage errant à travers le monde est contraint de vivre dans sa chambre - cellule de la ville: «*Chacun dans sa cage, prisonnier de soi-même*», affirme l'auteur. Seul Viram cet enfant inconnu, venu d'ailleurs s'évade dans les rues car il aime marcher au hasard, contrairement au narrateur qui reste immobile à attendre pour connaître la fin de cette histoire:

«et j' imagine Viram marchant toujours dans cette ville rencontrant d'autres humains» des gens anonymes perdus dans la foule et de cette façon le paysage et le personnage ne sont qu'un tout, une symbiose, même si le danger de la mort est toujours présent:

L'auteur nous montre Viram «marchant dans les rues mouillées par la pluie d'août, marchant dans le crépuscule, passant devant toutes ces fenêtres, son reflet glissant sur les ruisseaux. Nous nous imaginons ce garçon inconnu de la même façon que l'auteur:

«j' imagine les endroits où il va dormir, à l'abri d'une entrée d'immeuble, sur des cartons, ou dans un trou de tunnel, une bouche qui sent l'urine et la mort. Je vois les milices qui le cherchent, les brigades vêtues de blanc, j' imagine les assassins et les voleurs d'enfants, les marchands d'esclaves, les loueurs de misère avec leurs petits accordéons pour ravir les innocents» (p. 272)

Dans «l'A peu près apologue» qui conclut ce recueil, J. M. G. Le Clézio prend le métro. A l'affût des métamorphoses à l'œuvre dans la foule agglutinée, il tente de percer les mémoires, les pensées des gens, sous les masques. C'est cette empathie curieuse, ce "fantasme" créateur qui nourrit sa prose poétique et palpitante à la fois. "C'est ce que j'aimerais trouver dans la lecture, dans l'écriture, dit-il, L'aventure." Et il ne s'y trompe pas.

De sa déambulation, l'explorateur Le Clézio a ramené neuf fantaisies romantiques, fantastiques, exotiques...Il y a dans ce recueil Histoire du pied... Neuf nouvelles toutes différentes mais traversées par un même souffle narratif, un don de transmission, authentique et brûlant, qui attise l'espoir pour nous faire sortir d'un univers très noir, de ce monde pessimiste, dominé par la plus sombre adversité.

Debout dans la tempête déchainée du monde, les personnages de ces nouvelles - qu'ils soient femmes ou enfants, ou même "Personne", comme cet embryon mort-né, "excisé(e) du temps, pour toujours dans le ciel cotonneux" - affrontent la guerre, le mensonge, la trahison, l'abandon. Le mot bonheur n'existe pas :

Il s'est vidé de son sens comme une vie qui s'échappe. Peut-être s'est-il usé à force d'avoir servi à tout le monde, aux marchands de biens et aux agents d'assurances, aux vendeurs d'autos et aux politiciens. (p.237)

Avec toute la dignité que leur confère l'homme qui les crée, les mots de Le Clézio opposent à la guerre et à la violence leur droit au bonheur et leur humanité aux sombres desseins de l'Histoire. Ils sont l'Histoire et son contraire, cellules indivisibles et uniques d'un même mouvement imprécis.

«Jusqu'où irons-nous? se demande Le Clézio Jusqu'à quand serons-nous vivants? Quelles raisons donnerons-nous à notre histoire? Parce qu'il faudra bien un jour trouver une raison, donner une raison, nous ne pourrions pas accréditer notre innocence». (p. 337)

Avec toute la sensualité de son verbe, Le Clézio orchestre la résonance du corps et de l'esprit dans l'univers. C'est l'écho de l'humanité que renvoient chacune de ces nouvelles, l'aventure universelle du courage des femmes et de l'innocence des enfants. Dans l'abandon de soi, dans l'abnégation, et jusque dans la mort, dernier repli de la douleur et de la dignité. Voilà, Ce que Le Clézio écrit, ce sont des mondes possibles, même si pessimistes qui valent toujours plus que le pire, dans une réalité mystifiée, fantasmée comme dans son recueil *Histoire du pied et autres fantaisies*:

«Où que nous soyons, quelle que soit notre destination finale (si une telle chose existe), il nous faudra rendre compte, rendre des comptes. J'ai été, j'ai fait, j'ai possédé. Et un jour je ne serai plus rien. Pareil à ce wagon lancé à une vitesse inimaginable, incalculable, sans doute voisine de l'absolu, entre deux mondes, entre deux états. Et pas question qu'aucun d'entre nous retourne jamais à ses états, je veux dire à son passé, à ce qu'il, à ce qu'elle a aimé. Pour cela les visages sont figés, immobiles, parfois terreux, on dirait des masques de carton bouilli ou de vieux cuir, avec deux fentes par où bouge le regard, une étoile de vie accrochée au noir des prunelles». (p.337)

Figuratifs et naïfs à la fois, ces tableaux chatoyants, vibrants, explorent les formes de la générosité et de l'amour là où on les croirait éteints. Ils prennent le contre-pied de la malédiction historique, pour capter l'étincelle de vie qui éclaire l'obscurité du cosmos.

Dans la nouvelle intitulée "*L'Arbre Yama*", Le Clézio réveille ces légendes africaines qui sacralisent le lien ténu entre l'homme et la nature.

Alors qu'elles fuient la guerre civile au Libéria, deux jeunes filles se réfugient dans le creux d'un arbre habité par l'âme de la grand-mère de l'une d'elles. C'est une Hyène, Suluwo, qui vient monter la garde devant leur cachette... (p. 147)

Plusieurs textes à la fin du recueil (*Bonheur et Personne*) sont assez ésotériques et plus difficiles à apprécier. La clef de tout cela nous est partiellement livrée dans le dernier chapitre: il nous avoue le plaisir et l'intérêt que l'auteur prend à observer les êtres humains inconnus dans les lieux publics, le métro par exemple. Il se met dans leur peau et imagine pour eux un destin, il en fera un texte, pour notre bonheur à nous lecteurs.

Une fois de plus Le Clézio nous offre dans ce recueil, un régal d'écriture, de conscience et de philosophie. Le Clézio a toujours tissé des liens littéraires entre Terre, mère, racines, mémoires et humain, ils sont ici omniprésents. Révélant plus encore l'esprit de quête, parcours initiatique, voyage au cœur des choses que l'auteur entretient depuis ses débuts à la plume, d'un être vivant vers sa source. Son inspiration est amoureuse et pas seulement à l'égard des femmes, mais de la féminité de toute chose. Tel qu'on peut le ressentir en état d'équilibre matriciel. Osmose avec un tout, une entité, un instant de fondation perpétuelle.

Dans cette série de récits, Le Clézio est plus que jamais à l'épreuve de la musicalité de ses mots, de chacune de ses phrases, de leur enchaînement. Ils n'écrivent plus, ils composent. Les bruits, les fureurs, les mélopées des âmes et des sentiments. Tout livre de Le Clézio est une source vive de réflexion, d'animation, au sens premier d'anima, l'acte de création de la vie. Comme si chaque jet d'écriture était un départ renouvelé, la création n'est pas seulement dans son abstraction, mais dans sa diction. Plus Le Clézio avance plus il est immense sur son approche de la charge des entités humaines, naturelles, culturelles, magiques et fictives. Voilà encore une fois ce qu'on appelle un très grand art.

Quelques Œuvres de J.M.G.Le Clézio

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MYTH AND STEREOTYPES IN THE NOVEL *SURFACING* BY MARGARET ATWOOD

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My own view is that my novel is not a treatise at all, but a novel; that it concerns characters with certain backgrounds and habits of mind, placed in a particular environment and reacting to it in their own ways; that it does not exist for the sake of making a statement but to tell a story.

(Margaret Atwood, 'A Reply', *Signs: Journal of Women in Culture and Society*, 2 Winter 1976)

Abstract: *Margaret Atwood is one of accomplished Canadian writers that identify themselves with the home country and no important issue of Canadian culture and life is missing from her oeuvre. She masterfully combines feminism, ecology and nationalism in the novel "Surfacing", so complex in theme, deep in reasoning and poetic in expression. The travel into the wilderness reminds us of the long tradition of quest narratives imbued with a clear spiritual dimension. Nature is not a landscape or scenery, but ecology sensitive, a necessary space where we connect with the environment as an inner urge, being defined by the natural world in spirituality. The author bitterly criticizes ecological carelessness everywhere in Canada, but particularly at the American in terms of survival and autonomy in the "border country": bull-dozed trees, power lines running into the forest, a rocket base: "the disease is spreading up from the south". (Surfacing, 7)*

Keywords: *wilderness, stereotypes, myths, quest, identity, ecology, feminism*

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Canadian writers have been inspired by Canada's vast geography and very harsh climate, primarily adopting the theme of survival. *Surfacing* (1972) is one of Atwood most popular novels in Canada focusing on this productive topic.

*Surfacing and Survival contribute to national discussions in Canada in a couple of well-known ways: from the integral link between Atwood's and Northrop Frye's writing to the ambiguous relationship between Canadians and Americans in Surfacing, these books have proven to be important to debates about Canadian identity and belonging.*¹ (Dobson 2009:27)

It is also one of the most poetic novels she has written, by association with her poetry for having "a considerable thematic and stylistic territory".² (Sherrill 1980:97) This can be explained by the complex imagery and metaphors, expanding the theme of *The Edible Woman* about the female protagonist's alienation from social expectations, in a context created by a combination of issues related to ecology, nationalism and ancestry. These concerns, newly integrated in the feminist theory, are blended in this novel to treat their common theme: guilt versus innocence. Therefore, the reading of this book is undoubtedly culture specific whilst nationalism and feminism interact with autonomy and identity. The fight for freedom, autonomy and identity is extended beyond sexual politics as Atwood addresses Canada's struggle to escape cultural domination by America. She often refers to notions of ideological imperialism by saying that: "what we have done in this country is to use imported gods like imported everything else".³ (Atwood quoted in Graeme Gibson, p.19)

This novel can be read on several levels: detective story, ghost story and parody of a fairy tale, but the core is the double problematic of myth and national identity. Between myths and Freudian symbolism, this is a story of inadequacy and guilt which have manifestations such as revolt, isolation and despair, in the context of a degenerate contemporary

¹ Dobson, *Transnational Canadas: Anglo-Canadian Literature and Globalization*. Wilfrid Laurier University Press Waterloo, ON, CAN, 2009, p.27

² Sherrill, "Violent Duality: A Study of Margaret Atwood", *Margaret Atwood: Feminism and Fiction*. Ken, Montreal, 1980, p.97

³ Atwood quoted in Graeme Gibson, *Dissecting the Way a Writer Works*, p.19

civilization. This is in stark contrast to wilderness and simple life and also a parody of traditional romantic love that becomes obscenity in the new dimension of human experience, especially the female one. The stereotypical male “straight power” has “no conscience or piety”.⁴ (Atwood 1972a: 127-128)

The concept of *Canadianness* and the consistent Canadian question of national identity are related to the myths and stereotypes: the canoe, wilderness, frontier with America, unity between English and French Canada. Daniel Francis explains the notion of "myth" in his book *National Dreams*, where he states that “...myths are not lies, or at least, not always”.⁵ (Francis 1997:16) He has studied some of the Canadian myths and also the history behind the formation of them and I address the topics in his book as the main sources producing examples of Canadian myths for this study.

“*Surfacing* is a deeply ambiguous and ambivalent book”⁶ (Dobson 2009:28), with four main characters. The narrator is an unnamed woman, having a partner called Joe. They travel together with another couple, Anna and David, by car, to rural Quebec where the narrator’s parents’ home was until her father went missing mysteriously. “I can’t believe I’m on this road again” she says.⁷ (Atwood 1972a:1) The narrator does not give details to her companions, keeping for herself all the suppositions she makes and subsequently, trying to interpret her father’s sketches of Indigenous rock drawings and maps of the lakes in that regions. A number of tensions are revealed, both trans-national (between the Canadians and Americans) and intra-national (between the French and the English in Quebec on one hand, and between the Canadians and Indigenous people on the other hand). The narration is full of reference to the unnamed woman’s past, that she has not been Joe’s partner for a long time and she is uncomfortable with her own body, maybe because of the aborted child. A shift in the course of the narration occurs when her actual external

⁴ Atwood, *Surfacing*. Virago Press, London, 1972a, p.127-128

⁵ Francis, *National Dreams; Myth, Memory, and Canadian History*. Arsenal Pulp Press, Vancouver, 1997, p.16

⁶ Dobson, *Transnational Canadas: Anglo-Canadian Literature and Globalization*. Wilfrid Laurier, University Press Waterloo, ON, CAN, 2009, p.28

⁷ Atwood, *Surfacing*. Virago Press, London, 1972a, p.1

search becomes more and more inward. Once with the sexist attitudes of men in her group and their trips into the wilderness, she begins to dissociate herself from them and from civilization, as a reaction to all that she dislikes or even hates in her life. Being confident that she has become pregnant by Joe, she wants to raise the baby far from civilization. As a matter of fact, she would like to become a beast, living ‘naturally’, having the body covered by fur, not wearing clothes or do whatever humans do, free from any taint of the civilized world. She realizes that her friends will return to search for her, to bring her back into the city, but the book’s end is ambiguous. The boundaries she transgresses are both physical and psychological, as the all the things that happen have their spiritual counterpart. If we think of the narrator’s past, it is obviously that there is a strong connection with the changes at present, at all levels. Memories from childhood have a strong echo in her adulthood years, as they are revealed by turning the pages of a scrap book she used to keep together with her brother. Also the memories of her kid brother torturing animals in his ‘laboratory’: “He kept them in jars and tin cans”⁸ (ibid. p.125) are similar to her lover’s attitude toward her unborn child: “He said it wasn’t a person, only an animal”.⁹ (ibid. p.138)

The narrator seeks to regain her connection with archaic feminine wisdom, symbolized in the text by her mysterious mother. Her Father is also remembered as he was alive. In her mysterious powers, the mother is aligned with nature, hence after her death, the narrator sees her as a bird: “I squint up at them, trying to see her, trying to see which one she is”.¹⁰ (ibid. p.176) She is innocent, and consequently, like the slaughtered heron, a victim. The narrator concludes that: “The innocents get slaughtered because they exist”.¹¹ (ibid. p.121-122) Eco-feminism supports the claim of victimization regarding the patriarchal society as an aggressive one.

By avoiding human food, the narrator induces a sort of trance-like state, and within this state of mind, she finally sees her mother, feeding the birds, though 30 years younger than when she last saw her. A day later she

⁸ ibid. p.125

⁹ ibid. p.138

¹⁰ ibid. p.176

¹¹ ibid. p.121-122

encounters her father, as a mythical creature: “It does not approve of me or disapprove of me, it tells me it has nothing to tell me, only the fact of itself”.¹² (ibid. p.181) The next morning, she realizes she has had a spiritual communication with her parents – “I saw them and they spoke to me, in the other language”.¹³ (ibid. p.182) She understands that she will never see them again in real life: “from now on I’ll have to live in the usual way, defining them by their absence; and love by its failures, power by its loss, its renunciation”.¹⁴ (ibid. p.183)

The conclusion of the novel seems to emphasize the opposition between the dialogical and the monological self. The travel into the wilderness has proven to be more like a journey of self-discovery.

The use of simplified stereotypes, as for example “the loud American” and “the Canadian canoe/wilderness” constitutes an effective method that deals with issues concerning national identity.

The Americans

A close reading of Margaret Atwood's *Surfacing* produces several examples of American stereotypes.

One of the first examples of American stereotypes is the passage where the protagonist refers to Americans as drunkards, talking of the Americans that hollowed out the pit close to the border, mentioning that “they were good for business, they drank a lot”.¹⁵ (ibid. p.3) Another scene in the novel pictures two American tourists breaking the peace and quiet of the lake. The image of Americans as loud and obnoxious is shown by the way in which they approach with their boat; “it rounds a point and becomes a roar, homing in on us, big powerboat, the white water veeing from the bow”.¹⁶ (ibid. p.60) The fact that the Americans have a big powerboat, and later they are described wearing “nifty outfits” points to the stereotype picture of Americans as wealthy people who show off. Further stereotypes appear in the passage where the Americans are described as being wasteful and disrespectful of regulations. “They're the kind who catch more than

¹² ibid. p.181

¹³ ibid. p.182

¹⁴ ibid. p.183

¹⁵ ibid. p.3

¹⁶ ibid. p.60

they can eat and they'd do it with dynamite if they could get away with it".¹⁷ (ibid. p.60)

Americanism that the narrator associates with technology, violence and destruction is the opposite of Nature, her refuge, which strangely leads to her ambivalent rejection of and likely return to society in the last parts of the novel because her clear divisions between what is pure and what is contaminated break down. As Donna Gerstenberger clearly states:

*Atwood has left us in this novel more than a sociological record; there are here hieroglyphics by which human beings may find their ways beyond the old confining myths of nurture. She has engaged our attention at the levels of myth and language in a way that enlarges our conceptual horizons.... we should examine our world a little differently because we have experienced Surfacing.*¹⁸ (Gerstenberger 1976:148-149)

The novel shows this disruption of differences, in all ethical classifications. First she labels all that is negative as American, in contrast to a seeming pure Canadian society, gradually elements of American corruption penetrate the Canadian sphere, both as border crossing and symbolically. The narrator meets a hunter named Bill Malmstrom, who expresses his intention to buy her property for a group of Detroit-based outdoorsmen, the "Wildlife Protection Association of America," whose desire to kill animals reveals her anti-American biases.

The narrator and her companions meet a pair of fishermen in a remote wild place while searching for her missing father, and assume from their appearance that they are Americans: "They had a starry flag like all of them, a miniature decal sticker on the canoe bow. To show us we were in occupied territory".¹⁹ (ibid. p.115) They had killed a heron for no apparent reason, which made the narrator believe that "it must have been the Americans" who did it. The needlessly murdered heron comes to symbolize the victimization of the innocent, which is a theme that appears throughout the text.

"I couldn't tell how it had been done, bullet, smashed with a stone, hit with a stick... They must have got it before it had time to rise".²⁰ (ibid.

¹⁷ ibid. p.60

¹⁸ Gerstenberger, "Conceptions Literary and Otherwise: Women Writers and the Modern Imagination," *Novel: A Forum on Fiction*, 9 (Winter), 1976, p.148-149

¹⁹ ibid. p.115

²⁰ ibid. p.110

p.110) This image speaks of the cruelty of the “civilized” people against nature and the innocent. Actually, this idea is a continuation of the statement from the beginning of the novel: a “disease is spreading up from the South” and David calls them “the fascist pig Yanks”²¹ (Atwood 1972a:1), a very strong anti-American attitude.

The Canadians who killed the heron become Americans for the narrator, regardless of their nationality: she says: “it doesn’t matter what country they’re from ... they’re still Americans, they’re what’s in store for us, what we are turning into”.²² (ibid. p.95) Hence, the cultural map is not conformable to the geographical one. To understand the Canadian cultural map was one of the central concerns in the time when Atwood came to prominence, being well-known that she promotes a politics of national identification in her writing:

*If Atwood’s vision of Canadian resistance in Surfacing requires untangling, however, it is in part because her protagonist’s openness to difference is limited to that which is already within Canada. If the transnational now informs how literature in Canada conceptualizes itself, then cross-border influences may need to be thought differently. The problems that Surfacing has in maintaining its divisions between Canada and the United States illustrate the very conscious limitations of its vision, at the same time as it projects an ideal, imagined community. In Surfacing, the cognitive map necessary to navigate the world of 1970s Canada contains many exclusions and divisions, and the disjunctive failure of this mapping process leads at least in part to the narrator’s breakdown. This breakdown does not mean, however, that such maps would not prove handy. The popularity of Surfacing and Survival suggests a broad desire for whatever provisional maps might be available.*²³ (Dobson 2009:37)

Americanization

Since Quebec was so distinct, the marks of Americanization are expected to be much more visible than in English Canada. The narrator finds everywhere signs that the Quebec of her childhood has been violated

²¹ Atwood, *Surfacing*. Virago Press, London, 1972a, p.1

²² ibid. p.95

²³ Dobson, *Transnational Canadas: Anglo-Canadian Literature and Globalization*. Wilfrid Laurier University Press Waterloo, ON, CAN, 2009, p.37

by Americans and also by the Canadians who have assimilated the American values of material progress and disastrous ecological destruction: the road to the village is straightened and shortened, the gas station is decorated with stuffed moose (a possible representation of the narrator's family in her youth), one of them waving an American flag and the village's economy only depends on catering to American holiday fishermen,

*businessmen in plaid shirts still creased from the cellophane packages and wives, if they come, who sit in two's on the screened blackfly-proof porches of the single-room cabins and complain to each other while the men play at fishing.*²⁴ (Atwood 1972a:10)

At the beginning, the narrator assumes, just like David did, that the Americans are easy to identify in the wilderness. They are the ones who scare away the fish, break the game laws by catching far more than they can eat, and who always want all camping equipment to be automatic and collapsible. But in northern Quebec, Americanism does not reveal itself in terms of nationality, but as a state of mind. When the narrator's companions and the Ontario fishermen mistake each other for Americans, she realizes something quite obvious: it is impossible in North America to be non-American: "If you look like them and talk like them and think like them you are them ... you speak their language, a language is everything you do".²⁵ (ibid. p.95) This is a kind of cathartic confirmation of the truth about her past.

The American frontier

In terms of a cognitive mapping of the transnational space, the relationship between Canada and the USA may be regarded as a threat within the context of national debates:

*[...] Canadians could always partake in the commercial-popular culture of the American West, they also had to reckon with their own West, Canadian myths of the frontier, the West and the North, and their close, one-sided political and economic relationship with the U.S.*²⁶ (Francis 1997:77)

²⁴ Atwood, *Surfacing*. Virago Press, London, 1972a, p.10

²⁵ ibid. p.95

²⁶ Francis, *National Dreams; Myth, Memory, and Canadian History*. Arsenal Pulp Press, Vancouver, 1997, p.77

The American frontier motif is read as an aggressive and colonizing compulsion, associated with the quest and contrasting with the Canadian survival motif, which is suggestive of passivity and victimization. “The pervasive menace, the Americans”.²⁷ (ibid. p.139) The Canadians are “struggling to differentiate their identity from that of Americans”.²⁸ (ibid. p.60) The Canadian Multiculturalism Act reevaluates the meaning of Canadian identity.

According to Homi Bhabha, who exposes the fluidity and narrativity of national identities characterizes the way in which the nation-space can be best described:

*in the process of the articulation of elements: where meanings may be partial because they are in medias res; and history may be half-made because it is in the process of being made; and the image of cultural authority may be ambivalent because it is caught, uncertainly, in the act of ‘composing’ its powerful image.*²⁹ (Bhabha 1990:3)

Bhabha’s qualification of a nation as an edifice of ideological ambivalence as well as his view on the contingency of national meanings make us question the particulars upon which communities envision their borders, suggesting the steady deferral of a definitive national identity. Myths of an existing immutable national consciousness and a possible unified national culture disallow us to fully understand how the “*other* is never outside or beyond us”,³⁰ (ibid. p.4) while the cultural map is no longer overlapping the geographical one. This collective inability to comprehend is integral to nation-building and belonging.

The wilderness and the canoe

“As much as the beaver or the Canada goose or the maple leaf, the canoe is presented as our link to the land, to the past, to our Aboriginal forebears, and to our spiritual roots”.³¹ (Francis 1997:129) It has a constant

²⁷ ibid. p.139

²⁸ ibid. p.60

²⁹ Bhabha, “Introduction: Narrating the Nation.” *Nation and Narration*. Routledge, New York, 1990, p.3

³⁰ ibid. p.4

³¹ Francis, *National Dreams; Myth, Memory, and Canadian History*. Arsenal Pulp Press, Vancouver, 1997, p.129

presence in the history and folklore of Canada. As Daniel Francis further asserts:

*The canoe, and the story of transformation it embodies, does not belong solely to the Aboriginal people. They are also central emblems of non-Native Canadian culture. [...] the canoe journey into the wilderness has been a consistent theme of our history and our culture.*³² (ibid. p.128)

The canoe, tent and wilderness are all connected, as they speak of typical dimensions of the same world, subordinated to a specific mentality and way of living:

“The rhetoric of canoeing reveals that the myth of wilderness continues to exert a strong attraction”³³ (ibid. p.149), as a contact with truth and freedom and an encounter with history and discovery of national identity:

*The canoe trip is partly an attempt to recapture a past world. It is tinged with nostalgic regret at the loss of a simpler way of life. We believe our ancestors had a more authentic relationships with the natural world; the canoe trip is one means we have of trying to recapture it.*³⁴ (ibid. p.150)

Again, the canoe is more like a mystical object than a vehicle of ordinary travel. Once embarked, people experience a revelation of their ancestral heritage bond and a feeling of belonging to both the visible and invisible world:

And last, the canoe trip is a spiritual quest. It is an opportunity to get away from the banality of everyday life in order to commune with nature and with our spiritual selves. As William James puts it in his essay *The Quest Patter and the Canoe Trip*, the trip follows the circular pattern of the religious quest: the excursionist departs for an unknown country where various ordeals (leaky tents, long portages, black flies, etc.) must be endured before the successful return to civilization with an enhanced self-knowledge and spiritual awareness. Thus the perilous journey may lead to a purification of the self, or the dissolution of past images of the self.³⁵ (ibid. p.151)

³² ibid. p.128

³³ ibid. p.149

³⁴ ibid. p.150

³⁵ ibid. p.151

The trip by canoe is also dangerous and it requires a lot of skill, as any close interaction with nature and wildlife:

*Neither of them had portaged before; we had to help them lift and balance the canoes. I said maybe they should double up, both of them under one canoe, but David insisted they could do it the real way. I said they should be careful; if the canoe slipped sideways and you didn't get out in time it would break your neck.*³⁶ (Atwood 1972a:83)

In *Anatomy of Criticism*, Northrop Frye reads the wilderness as a pastoral space of renewal and redemption, of “escape from society”.³⁷ (Frye 1985:43) Frank Davey was obviously following the same pastoral pattern traced by Frye when he described *Surfacing* as a comedy which begins in social disruption, sends its characters into a healing ‘green world’, and returns them to society capable of restoring it to wholeness. The quest reading of the novel remains the most popular, although different critics use it to different ends. Carol P. Christ, for example, emphasizes the spiritual aspects of the journey, and argues that in order to achieve spiritual enlightenment, the narrator “must choose the isolation of the visionary quest”.³⁸ (Christ 1995:120) The quest genre is based on the belief that the heroine can escape society and find self-definition in isolation, and as such, it is deeply rooted in a liberal concept of the self. By beginning *Surfacing* with a travel into the wilderness, Atwood takes her rightful place within the quest narratives tradition and enriching it with a new spiritual dimension. Ostensibly, the narrator’s search for her father becomes a quest for her missing memories, which are the connection knot between her past and to her true self, in an attempt to find isolation since the trauma of an abortion made her regard the society as a dangerous place, characterized by aggression and violence, where “there is nothing inside the happy killers to restrain them”,³⁹ (Atwood 1972a:122) and the narrator does not perceive herself as an agent, as a searcher as well as a survivor and a victim.

³⁶ Atwood, *Surfacing*. Virago Press, London, 1972a, p.83

³⁷ Frye, *Anatomy of Criticism: Four Essay*. Princeton UP, New Jersey, 1985, p.43

³⁸ Christ, *Diving Deep and Surfacing: Women Writers on Spiritual Quest*. Beacon Press, Boston, 1995, p.120

³⁹ Atwood, *Surfacing*. Virago Press, London, 1972a, p.122

Authenticity and the spiritual quest

Atwood argued that every country or culture has a single unifying and informing symbol at its core, which she identified as The British Island (a 'sense of security'), The American Frontier (a 'sense of adventure or danger'), and for Canada, survival:

*Our stories are likely to be tales not of those who made it but of those who made it back ... The survivor has no triumph or victory but the fact of his survival; he has little after his ordeal that he did not have before, except gratitude for having escaped with his life.*⁴⁰ (Atwood 1972b:33)

The themes of authenticity and recognition permeate the entire novel. One of the concerns of the narrator is to discover the values that are real or indigenous to her as a female, as a Canadian and as an individual in order to become a "natural woman".⁴¹ (Atwood 1972a:184)

The narrator's flight into the wilderness is an attempt to escape her entrapment within social guilt and recover her authentic, innocent self. The notion of an authentic self is minutely described by Taylor who deconstructs the modern ideal of authenticity, by analyzing the tremendous shift in belief from an external and divine morality to an internal moral truth that must be protected against adverse social influences:

'The myth of Unity' (English Canada vs. Québécois)

Canadian unity is depicted as a myth, in the falsehood sense she shows that two parallel societies exist in Canada. The content of certain statements made by the narrator, or the characters, also add to this conclusion.

The protagonist of *Surfacing* exclaims: "This is border country"⁴² (ibid. p.30) while she travels to her childhood home in the wilderness of Canada's North. She means the division between English and French Canada.

The idea of the Canadians who want to distinguish their identity from that of the Americans' also exists in Margaret Atwood's *Surfacing*, as in the example were two strangers mistake the protagonist and her friends

⁴⁰ Atwood, *Survival*. Virago Press, London, 1972b, p.33

⁴¹ Atwood, *Surfacing*. Virago Press, London, 1972a, p.184

⁴² ibid. p.30

for Americans. One of the strangers asks: "Say, what part of the States are you all from? It's hard to tell, from your accent". The protagonist replies: "We're not from the States," I said, annoyed that he'd mistaken me for one of them".⁴³ (ibid. p.122) The protagonist is irritated when she and her company are mistaken for an Americans. It is important for them that their Canadian identity does not merge with the identity of Americans:

"She grins then and the two men grin also, not at me but at each other. I see I've made a mistake, I should have pretended to be an American", and:

"Amburger, oh yes we have lots. How much?" she asks, adding the final H carelessly to show she can if she feels like it. This is border country.⁴⁴ (ibid. p.16)

The narrator is more convinced of the fact that the rational society represented by her father is no more than a destructive force. She comes to believe that masculine culture has subordinated an innocent feminine nature. Frye supports this belief when writing about the narrative patterns of early myths, asserting that: "It is often assumed that the sexual and maternal myths are older, being more appropriate for an agricultural society, as their rivals were for the patriarchal, tool-using urban society that came later"⁴⁵ (Frye 1985:112) The lack of connection between characters transfers the situation to an indifference to the natural world that has resulted in the "dying white birches"⁴⁶ (Atwood 1972a:9) in the opening pages, the "fished out" lake,⁴⁷ (ibid. p.32) and the "hanged heron".⁴⁸ (ibid. p.137–138) The narrator meditates over life and suffering in a way that is supposed to be illuminating to her:

Anything that suffers and dies instead of us is Christ ... Canned Spam, canned Jesus, even the plants must be Christ. But we refuse to worship; the body worships with blood and muscle but the thing in the

⁴³ ibid. p.122

⁴⁴ ibid. p.16

⁴⁵ Frye, *Anatomy of Criticism: Four Essay*. Princeton UP, New Jersey, 1985, p.112

⁴⁶ Atwood, *Surfacing*. Virago Press, London, 1972a, p.9

⁴⁷ ibid. p.32

⁴⁸ ibid. p.137–138

*knob head will not, wills not to, the head is greedy, it consumes but does not give thanks.*⁴⁹ (*ibid.* p.164–165)

In the novel's final sentence, "The lake is quiet, the trees surround me, asking and giving nothing"⁵⁰ (*ibid.* p.224) is a belief in the force of natural world where the narrator can "begin" and "trust".⁵¹ (*ibid.* p.224) Thus, *Surfacing* stands for a powerful manifest for respect to the sacredness of all life forms of the Earth: "Anything we could do to the animals we could do to each other".⁵² (*ibid.* p.143)

The parody, irony, metafiction, and intertextuality and the deconstruction of national and social myths are typically postmodern. The ideas in Atwood's novel are an expression of a strong reaction against the consumerism and disrespect for the natural world that defines urban survival:

*Canada, as a country with a complex colonial heritage, becomes a site in which liberation is envisioned through a project of nation-building, one in which it might be possible to identify dominant themes as a means of creating a collective identity. As with any collective identity (with the implications of limiting sameness that the term "identity" contains), this position entails a degree of erasure, as with the erasure of French and Indigenous perspectives in Surfacing. These are recorded, sometimes only in passing, as a part of noting the instability of Canadian identity. But these are to be read optimistically with the narrator's suggestions, perhaps erased only in a Canada contaminated by "the Americans"; one free of American or civilizational taint would provide a strong grounds for resistance for the narrator. She sympathizes both with Indigenous people and the rural French, as opposed to the outsiders who maintain that they are "not civilized," and she projects a desire for solidarity against the foreboding city to which she projects her return.*⁵³ (*Dobson 2009:35*)

⁴⁹ *ibid.* p.164–165

⁵⁰ *ibid.* p.224

⁵¹ *ibid.* p.224

⁵² *ibid.* p.143

⁵³ Dobson, *Transnational Canadas: Anglo-Canadian Literature and Globalization*. Wilfrid Laurier University Press Waterloo, ON, CAN, 2009, p.35

Conclusions

Although the novel clearly favors nature over civilization, the protagonist's transformation into the 'natural woman' is still unsettling. Indeed, it becomes difficult to read her transformation, as Atwood relies on images rather than logic to move the narrative forward. This emphasis on the land connects with Northrop Frye's famous pronouncement that the central question of Canada is not "Who am?" but "Where is here?"⁵⁴ (Frye 1985:220) She then makes her famous claim about refusing to be a victim, about taking responsibility.

Atwood's work has been consistently seen as referring to the world around her, whether that world is specifically associated with Canada, or whether it is more concerned with contemporary gender relations or with other political positions. *Surfacing* is best read as a quest narrative, and again therefore dismisses it from further consideration.

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DIE GESTALT DER EURO-BANKNOTEN- SIEBEN EPOCHEN DER EUROPÄISCHEN KULTURGESCHICHTE

Alexandra Ioana Eftene*

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Was ist Geld? Alle reden über Geld, aber viele wissen wenig über seine Eigenschaften und über die Rolle, die das Geld in der Wirtschaft spielt. Wie kommt das Geld eigentlich in die Wirtschaft?

Tagtäglich haben wir mit Geld zu tun. Doch kennen wir auch die Antworten, wenn Kinder Fragen zum Thema „Geld“ stellen? Wie zum Beispiel „Wer hat das Geld erfunden?“ , „Wie hat denn das alles begonnen mit dem Geld?“ , „Wie wird Geld hergestellt?“ und „Seit wann gibt es eigentlich Papiergeld?“

Wer das Geld erfunden hat, kann man nicht genau sagen, da alle höher entwickelten Kulturen unabhängig voneinander Geld eingeführt haben: Römer als Gold- und Silbersesterze, Karibikvölker in Muschelform und die Chinesen erfanden den Geldschein.

Geld begegnet uns überall im täglichen Leben. Bei dem Wort „Geld“ denken die meisten zunächst an Münzen und Banknoten. Wir reden von „Geld verdienen“, wenn es um unser Einkommen geht. Wir sprechen von „Geld ausgeben“, wenn wir einkaufen. Geld bezeichnet also Einkommen, Zahlungsmittel, Vermögen, Kredit ...Diese recht unterschiedliche Verwendung des Begriffs „Geld“ kommt nicht von ungefähr: Sie ist Ausdruck der universalen Rolle, die Geld im Wirtschaftsleben spielt.

Zahlungsmittel oder Wertpapier?

Die Banknote ist kein Wertpapier, sondern ein Zahlungsmittel. Umgangssprachlich werden Banknoten aufgrund ihrer Beschaffenheit als Papiergeld oder Geldscheine bezeichnet. Banknoten zählen neben Münzen

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zum Bargeld. Das erste Papiergeld wurde etwa 1024 in China ausgegeben. In Europa wurde Papiergeld erst viel später eingeführt. So fand die erste Ausgabe von Papiergeld 1483 in Spanien statt. Weitere Etappen in Europa waren zum Beispiel die sächsischen und preußischen Staatspapier- und Tresorscheine des 18. Jahrhunderts. Ab dem 19. Jahrhundert wurde die Banknote allgemein in Deutschland als Zahlungsmittel neben der Münze akzeptiert. Jedes Land hat seine eigenen Banknoten, die von einer nationalen Zentralbank herausgegeben werden. Ausnahmen bilden hier die Euro-Banknoten.

Banknoten Europäischer Union

In allen Banknoten der Europäischen Union im Wert von 5, 10, 20, 50, 100, 200 und 500 Euro sind unter anderem die bekannten Wasserzeichen und Sicherheitsfäden eingearbeitet. Beim Kippen lassen sich changierende Lichteffekte auf Perlglanzstreifen und bei den Scheinen von 50 Euro aufwärts Architektur-Hologramme und mehrfarbige Wertzahlen erkennen.

Die sieben Stückelungen der Euro-Banknoten verkörpern das gemeinsame Gestaltungsthema „Zeitalter und Stile in Europa“ und stellen Baustile aus sieben Epochen der europäischen Kulturgeschichte dar. Sie sind seit dem 1. Januar 2002 gesetzliches Zahlungsmittel in allen an der Währungsunion teilnehmenden Mitgliedstaaten der Europäischen Union. Mit den Euro-Banknoten kann im gesamten Euro-Währungsgebiet bezahlt werden. Zudem sind die Euro-Banknoten in allen Ländern des Euroraums identisch.

Die Euro-Banknoten wurden von dem österreichischen Künstler Robert Kalina entworfen. Seinem Entwurf liegt das Thema "Zeitalter und Stile in Europa" zu Grunde. Die Euro-Banknoten stellen die Architekturstile aus sieben Epochen der europäischen Kulturgeschichte dar.

Fenster und Tore sind Hauptelemente auf der Vorderseite der Noten, während Brücken Hauptelemente auf der Rückseite sind. Die Abbildungen stellen dabei aber kein bestimmtes Bauwerk, sondern ein typisches architektonisches Beispiel jeder Epoche dar.

In die Euro-Banknoten wurde eine Reihe von Sicherheitsmerkmalen eingearbeitet, so dass die Echtheit der Banknoten mit etwas Aufmerksamkeit zuverlässig festgestellt werden kann. Sofern Sie Abbildungen der Euro-Banknoten für Werbezwecke verwenden wollen, müssen Sie die Abbildungsvorschriften beachten.

Auf der Vorderseite jeder Euro-Banknote symbolisieren Fenster und Tore aus verschiedenen Epochen der Europäischen Geschichte den Geist der Offenheit und Zusammenarbeit in Europa. Die zwölf Sterne der Europäischen Union stehen für die Gründerstaaten. Sie sollen Dynamik und Harmonie im heutigen Europa symbolisieren. Auf der Rückseite jeder Banknote ist eine Brücke abgebildet. Die Brücken symbolisieren die Verbindung zwischen den Völkern Europas und zwischen Europa und der übrigen Welt.

*5 Euro-Banknote
Klassik Architekturstil auf dem 5-Euro-Schein
Farbe - Grau*



In dieser Zeit der Klassik, die mit dem Tod Alexander des Großen 323 v. Chr. endete, vollzog sich der Wandel von den starren archaischen Formen hin zur Harmonie und idealer Schönheit. Besonders die griechische klassische Architektur mit ihren Proportionen wurde zum unangefochtenen Ideal.

*10 Euro-Banknote
Romanik Architekturstil auf dem 10-Euro-Schein
Farbe – Rot*



Der Romanik voraus gingen die vorromanischen Epochen der merowingischen, karolingischen und ottonischen Kunst, deren Baudenkmäler noch gedrungener und archaischer als die der Romanik sind, sich in ihren Elementen jedoch sehr ähneln. Es sind jedoch nur sehr wenige Bauwerke aus diesen frühen Zeiten erhalten.

Typisch für die romanische Baukunst sind Rundbögen, dicke, festungsartige Mauern (besonders in den Westbauten) mit kleinen

Fenstern sowie Würfelkapitelle auf den Säulen. In frühromanischer Zeit finden sich flache Kassettendecken, später Kreuzgratgewölbe.

*50 Euro-Banknote
Renaissance Architekturstil auf dem 50-Euro-Schein
Farbe Orange*



Die Wiederentdeckung der (römischen) Antike ist das Leitmotiv der Renaissance.

Die römischen Monumente waren zur Zeit der Renaissance in vielen italienischen Städten als vielbewunderte Ruinen allgegenwärtig; die griechische Antike dagegen lag seit der osmanischen Eroberung des Balkans wie hinter einem undurchdringlichen Vorhang (und war daher höchstens ein Ideal für Philosophen und Wissenschaftler). Ausgewogenheit in allen Dingen war das Ideal. Der ideale Renaissance-Mensch sollte möglichst in allen Bereichen gleich (gut) begabt, entwickelt und fähig sein: also in Künsten, Wissenschaft und Sport gute Kenntnisse und Leistungen zeigen. Verehrt wurde das "Universalgenie".

Die Renaissance ist auch der Beginn der (weltlichen) freien Wissenschaften. Das Bürgertum in den Städten wurde einflussreicher, die Kirche war nicht mehr so absolut beherrschend im Leben und Denken, der Glaube nicht mehr alles, was zählen durfte.

Wichtige Erfindungen und Entdeckungen wurden in dieser Epoche gemacht.

*100 Euro-Banknote
Barock und Rokoko Architekturstil auf dem 100-Euro-Schein
Farbe Grün*



Der Übergang von der Renaissance zum Barock geschah in den einzelnen europäischen Ländern zu unterschiedlichen Zeiten. Die Portugiesen nannten Perlen, die nicht ganz kuglerund waren, "barocco" = regelwidrig, sonderbar. Das Wort nahm im Französischen (baroque), im Italienischen (barocco), im Deutschen (barock) die Bedeutung von "absonderlich" an. Im 19.

Jahrhundert wurde "Barock" zur Bezeichnung des Baustils des 17. und 18. Jahrhunderts, eines Baustils, der nicht den klassischen Regeln entsprach.

Der Barock Stil entsteht um 1600 in Rom, seine stärkste Ausprägung hat das Barock in Frankreich mit seinen berühmten Beispielen am französischen Hof von Versailles.

Die Idee des Barock ist das Gesamtkunstwerk: d.h. die Einzelkünste Architektur, Malerei, Skulptur und Ornament sowie Kostüm, Musik, Gartengestaltung und das Zeremoniell werden an den Höfen in einen bewusst gestalteten Zusammenhang gebracht.

*200 Euro-Banknote
Eisen- und Glasarchitektur auf dem 200-Euro-Schein
Farbe Ocker*



Als Eisen- und Glasarchitektur (1830-1900) wird die europäische Ingenieurbaukunst zwischen Historismus und Moderne bezeichnet.

*500 Euro-Banknote
Moderne Architektur des 20. Jahrhunderts auf dem 500-Euro-Schein.
Farbe- Lila*



Außerdem finden Sie auf den Banknoten folgende Angaben:

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Fiecare articol va fi elaborat într-o limbă de circulație internațională sau în limba engleză, fiind însoțit de un abstract format din 10 rânduri și cuvinte cheie: maxim 8. Autorii materialelor propuse spre publicare sunt rugați să respecte recomandările formulate mai jos:

- Articolele și studiile trebuie să cuprindă între 4 și 20 de pagini;
- Textul lucrării propriu-zise va fi însoțit de un rezumat în limba engleză de maximum 10 rânduri și de cuvinte cheie.
- Manuscrisele trimise către publicare la Revista *Anale* vor fi redactate după următorul format: **Microsoft Word**: *Margins-Top*: 2,2 cm; *Left*: 1,8 cm; *Bottom*: 2,2 cm; *Right*: 2,2 cm. **Paper**: Enveloppe B5; *Width*: 17,7 cm; *Height*: 25 cm; *Layout: Header*: 0 cm; *Footer*: 1,5 cm.
- Tipul fontului; *Georgia*;
- Mărimea fontului: Titlul articolului trebuie scris boldat cu 12; la un rând și 15 (1,15) spațiu, numele autorului scris boldat cu 12, iar instituția de proveniență italic cu 12. La 2 rânduri sub instituție, abstractul trebuie scris italic cu 11, iar la 1 rând sub abstract, textul se va redacta cu 12, font normal.
- Notele de subsol vor fi prezentate complet și redactate cu 10 indicând sursele consultate; La cărți se vor menționa în ordine autorul(-ii), titlul scris cu litere cursive, locul editării, editura, anul apariției, volumul, pagina(-ile) la care se face trimiterea. La sfârșit se va menționa o bibliografie selectivă cu autorii în ordine alfabetică.
- Nu se vor accepta textele fără note de subsol, având bibliografia prezentată la sfârșitul textului.