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L'IMAGINAIRE LINGUISTIQUE ENTRE IDEAL DE LANGUE ET LANGUE IDEALE. SA MODELISATION, SON APPLICATION, SON DEVELOPPEMENT EN IMAGINAIRE CULTUREL VIA LA SEMIOLOGIE DES INDICE

Anne-Marie HOUDEBINE-GRAVAUD[*]

Abstract: *The model of Linguistic Imaginary aims to study speakers' attitudes about the language they use in monolingual or multilingual situation. The objective is to describe a linguistic dynamics. Different attitudes might be described in terms of norms categorised as the subjective norms - communicative, fictive, and prescriptive. At the same time, objective norms - systemic and statistic - can also be revealed. The extension of the linguistic imaginary model since 30 years to other social objects described in term of semiology makes the notion of cultural imaginary appear.*

Keywords: *Linguistic Imaginary; Semiology; Cultural Imaginary.*

1 L'imaginaire Linguistique : présentation, définition

La théorie de l'Imaginaire linguistique émerge – comme je l'ai souvent dit et écrit – dans les années 72-78 de travaux de terrain. Il s'agissait d'enquêtes sur la prononciation du français dans le cadre d'un doctorat d'Etat (doctorat ès lettres et sciences humaines) mené sous la direction du linguiste A. Martinet (Houdebine, 1979b). La recherche était linguistique, phonologique. Elle avait pour objectif de décrire les systèmes du français contemporain dans la région du Poitou, précisément le département de la Vienne, traversé anciennement par les isoglosses traçant la limite entre la langue d'oïl et la langue d'oc comme l'a montré Fouché (1952), et de repérer si ce substrat intervenait encore dans le français contemporain et dans un tel cas comment. Les points d'enquête de Martinet en 1941, publié dans *la Prononciation du français contemporain* (1955), et ceux de Pignon pour l'*ALO* (*Atlas linguistique de l'Ouest*, 1960) étaient retravaillés. Sur le mode des études dialectologiques quelques monographies villageoises et familiales ont été menées dans le nord et le sud de la région pour vérifier si la différence substratique se retrouvait dans la prononciation contemporaine du français. Pour favoriser l'analyse synchronique dynamique, j'ai considéré utile d'avoir une importante population de jeunes et j'ai ainsi enquêté, et pu opposer, les lycées du nord, du sud et du centre de la région ; d'où une population d'environ 500 jeunes locuteurs. Sensible aux questions de variations d'âge et de niveau d'éducation comme de stabilité ou mobilité géographique, j'ai constitué des échantillons de locuteurs avec ces variables permettant de décrire et opposer les groupes divers d'âge, de catégories sociales, de lieux de vie (ville, village, campagne), et de stabilité générationnelle poitevine ou non, etc.

Bien que je fusse introduite partout de la même façon : dans les villages et les familles, comme dans les institutions, par des proches des gens que je souhaitais interroger, j'ai constaté très vite que des difficultés apparaissaient en particulier dans les villages du centre, du sud (Charroux) et de l'est de la région (Montmorillon) que je ne rencontrais pas dans le nord du Poitou appartenant anciennement à la Touraine (région

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de Loudun)[1]. Une sorte de réticence voire de refus de répondre aux enquêtes sur le français était repérable alors qu'une enquête sur le dialecte aurait été bien accueillie, me disait-on.

On ne parlait pas à cette époque de « devoir » ou de « lieux » de mémoire. Même si l'on peut comprendre que l'attachement au passé se marquait dans ce respect et désir de la langue dialectale. Mais d'autres éléments jouaient dans ce refus d'exposer son propre parler, sa façon de dire puisqu'il s'agissait de prononciation, à un quelconque regard ; celui-ci étant supposé critique bien que chaque fois je prenne la précaution de dire qu'il s'agissait d'observation, de description et non de jugement.

Les jugements étaient de fait intériorisés par les locuteurs et locutrices. Si dans le nord de la région je rencontrais des gens fiers de leur parole, croyant parler comme l'orthographe leur injonctait de dire[2], dans les autres villages et dans certains milieux, j'entendais régulièrement des énoncés plus ou moins proches des suivants : « je parle mal, je ne parle pas français, vous ne pouvez pas m'interroger » conduisant à un refus de l'enquête. Il m'a fallu beaucoup de temps passé avec les gens, beaucoup de convivialité, pour que peu à peu les unes et les autres acceptent d'être interviewés et de répondre à mes questions. Je le dis dans cet ordre car les femmes furent les plus aisées à convaincre sans doute du fait que j'étais une jeune femme. Combien de verres de vin, de tasses de café ai-je engloutis, d'explication des cultures agricoles régionales, de recettes de cuisine recueillies. Enfin les enquêtes commençaient mais j'y entendais encore et encore ce que Lafont avait appelé « culpabilité linguistique » pour la diglossie occitane et ce qu'à cette époque Labov allait désigner d' « insécurité linguistique ».

Ce rapport des sujets à leur langue relevait, me semblait-il de la pression scolaire, de l'orthographe et précisément de la dictée obligatoire, comme l'avait relevé Buben (1935). Cette idée que l'orthographe indique la prononciation correcte – *orthographisme* selon Buben – existe encore aujourd'hui chez nombre de sujets. La pression de l'écrit avait d'ailleurs été remarquée par Martinet qui, dans son enquête de 1941 dans le camp des officiers prisonniers, avait traité dans un corpus à part les réalisations des officiers instituteurs en considérant que leur connaissance de l'écrit faussait quelque peu leurs réponses, et partant leurs représentations de leur prononciation. Autant dire déjà qu'il s'agissait de leur imaginaire. Cette première acception, toute intuitive et pragmatique fut le prélude à la notion puis à la théorisation de l'Imaginaire linguistique.

A cette époque également fleurissaient les discours linguistiques ou pédagogiques sur la *norme*, souvent entendue comme l'injonction de correction, c'est-à-dire une prescription. Seuls les linguistes, en référant parfois à l'école de Prague, ou bien aux enseignements saussuriens soutenant la primauté de l'oral, la pertinence descriptive et non prescriptive en linguistique générale, insistaient sur le fonctionnement linguistique, considérant la norme comme la normalité systémique ou fonctionnelle.

Un article d'A. Rey en 1972 vint clarifier la question en dégageant nettement les deux sens de norme : *normal* et *normatif.* Dans cet article, il proposait en outre aux linguistes de prendre en compte dans leurs analyses non seulement la description

[1] Ce qui correspond à ce qui a été mis au jour plus tard par la différence entre les habitants de Tours et les autres, dans les enquêtes menées par N. Gueunier (1978) et l'équipe de chercheurs ayant comparé les locuteurs de Tours, de Limoges, de Lille et de l'île de la Réunion.

[2] H 90 ans (environ de Loudun) « madame quand on sait l'orthographe on la parle », cité dans la thèse.

objective des comportements linguistiques des sujets mais également leurs opinions, leurs jugements de valeurs, et ainsi de travailler *les normes* aux deux sens du terme. Ce qui constituait ainsi deux pôles d'analyses : d'une part *les normes objectives* issues de la description des productions verbales, de l'autre *les normes subjectives* relevant de ce que l'on appelait alors *opinions, jugements, attitudes,* voire *sentiment linguistiques,* ou encore avec les sociologues *représentations sociales* et avec les marxistes *idéologie*.

Cet article de Rey et ses propositions ont largement inspiré mon travail, comme je l'ai maintes fois souligné. De telle sorte que les premières mentions de l'Imaginaire linguistique (désormais I.L.) le définissait comme « un rapport du sujet à sa langue » relevant pour une grande part de la fiction[1], de rationalisation personnelle (*les normes fictives*) ou de pression prescriptives scolaires ou académiques (*les normes prescriptives*), c'est-à-dire de discours institutionnels incorporés par les sujets.

La notion d'imaginaire proposée relève également de ma culture psychanalytique et littéraire et de mon désir de faire entrer dans l'étude linguistique les représentations subjectives sans les lier obligatoirement à un niveau d'étude ou de milieu social ou géographique (une diglossie par exemple). L'I.L.recouvrait alors essentiellement *les normes subjectives* (celles des sujets) recueillies dans des propos *in vivo* dans les entretiens ou les enquêtes, ou dans des reprises de soi-même ou d'autrui (souvent sur la prononciation de *é* ou *è*, de *–et* etc.).

L'objectif de l'étude étant la description synchronique dynamique, la visée descriptive tentait de vérifier si ces opinions des locuteurs, plus ou moins étayées fictivement (référence à l'esthétique de la langue ou à son histoire) ou prescriptivement (référence à l'écrit, au discours du maître, etc.), influençaient leurs productions (leurs prononciations) et de ce fait la dynamique de la langue, en l'occurrence les systèmes phonologiques en présence.

Au fil des années 1980 le travail descriptif se précisant avec les étudiant-e-s, la définition de l'I.L. s'amplifia. Des analyses de langues orales firent tomber mon préjugé : l'I.L. ne relevait pas uniquement de l'écrit mais de cette distance méta- ou épi-linguistique propre à la langue (ou au dispositif cognitif humain) ; il est donc observable dans toutes les langues. De plus un travail près de journalistes de la région angevine montra que, bien que connaissant les normes prescriptives, ceux-ci développaient parfois d'autres raisonnements : tel celui de la volonté d'écrire c'est-à-dire de parler comme leurs lecteurs afin de se faire comprendre d'eux. Ce qui supposait une connaissance des usages ainsi qu'un désir de s'y adapter, de s'y conformer.

Dans les enquêtes, certains locuteurs allaient dans le même sens en déclarant « parler comme tout le monde », ce qui favorise évidemment l'intégration au groupe. Nous avons alors construit une autre catégorie de normes pour prendre en compte ces phénomènes : les *normes communicationnelles*, en hésitant sur cette désignation, entre normes fonctionnelles, normes identitaires, etc. (Houdebine, 1986).

Ces hésitations terminologiques me permettent de rappeler que ces catégories ne prétendent pas à autre chose que de mettre un peu d'ordre pour décrire une réalité bien plus complexe, et relevant bien davantage d'un continuum que de pôles ainsi définis. Ainsi en va-t-il des analyses descriptives et explicatives. Elles n'ont point prétention à dire la vérité mais à mettre au jour un certain nombre de phénomènes et à

[1] « La *norme* est une fiction […] Elle n'est qu'une abstraction [qui permet] de poser les cadres à la description de l'usage » Hjelmslev, 1942, 29-44.

tenter d'en rendre compte, selon le domaine et les pressions du moment. Les sciences quelles qu'elles soient ont aussi une histoire.

Ce qui me permet également d'ajouter qu'il en va ainsi des théories linguistiques relevant elles-mêmes des imaginaires de leurs producteurs ou promoteurs. Dans les années 85-90, la théorie de l'I.L. s'étendit non seulement aux imaginaires des locuteurs mais aux descriptions linguistiques ; c'est-à dire qu'elle ne se définit plus seulement par les *normes subjectives (normes communicationnelles, fictives, prescriptives*) mais vient subsumer aussi l'aspect descriptif, celui des *normes objectives*[1]. On constate en effet que certaines théories sur le langage même si elles se présentent comme descriptives sont plutôt prescriptives. La grammaire grecque qui établissait les règles du bien dire et du bien lire relève de cet aspect comme la grammaire de Port Royal ou sa descendance scolaire. On peut ranger dans cette catégorie la grammaire générative avec ses notions de grammaticalité et agrammaticalité, même si celles-ci se présentent comme descriptives. A l'opposé se situent la *grammaire des fautes* de Frei (1929) et ses anticipations descriptives, ou toutes choses égales par ailleurs la linguistique fonctionnelle de l'école de Martinet, etc.

Pour résumer : l'I.L. recouvre donc d'une part *les normes subjectives* constituées des trois catégories que je viens de présenter et d'autre part *les normes objectives,* descriptives des usages. Ces *normes objectives* sont constituées par deux catégories *les normes statistiques* (relevant des convergences des usages, d'où également désignées de *normes d'usage*), d'où l'on dégage les comportements majoritaires et par là le ou les systèmes (*normes systémiques*) de la langue ou des langues à l'étude ; c'est-à-dire les normes internes qu'impose la langue.

L'analyse synchronique dynamique, un des objectifs de ces analyses, permet de montrer que les normes systémiques et les normes prescriptives font alliance alors que les normes statistiques et les normes communicationnelles sont en interaction. L'originalité subjective se marquant précisément dans les *normes fictives.*

Ajoutons une remarque terminologique et didactique. Dans ces années la notion de norme fleurissait dans les ouvrages de linguistique générale ou appliquée. Elle avait une longue histoire structurale. Qu'on songe aux travaux des linguistes de l'école de Prague, à ceux de l'école de Copenhague, avec Hjelmslev (1942), leur reprise et approfondissement par Coseriu (1952) et Houdebine (1999b). Les structuralistes entendaient donc cette notion comme descriptive, fonctionnelle et l'opposaient à la prescriptivité des grammaires traditionnelles. L'influence de Saussure et de Frei allaient dans ce sens. L'acceptabilité sociolinguistique jouait de même, bien que l'exigence fût alors plus sociale que verbale. En philosophie également on rencontrait cet usage.), Parallèle à celui de Frei sur le « français avancé »[2] mais se situant sur un plan social et médical, il convient de rappeler le beau travail de Canguilhem (1943) soulignant que ce qui un jour paraît hors norme voire anormal peut devenir norme et partant normal. Etait ainsi mis en relief ce que Rey dégageait dans l'article cité plus haut (1972).

Une autre précision d'ordre à la fois terminologique et didactique peut être donnée ; il s'agit cette fois des qualifiants de normes, *objectives* et *subjectives*. J'ai dit les avoir empruntés à Rey. Je le confirme. Cependant, par souci de plus d'objectivité, j'ai au fil du temps souhaité les dire *objectivées* et *subjectivées*, afin de rendre

[1] Pour une définition de l'I.L. voir l'entrée «Imaginaire linguistique », dans Moreau, 1998, 165-167, et Houdebine, 1993, p. 31-40.
[2] Notion de Frei (1929).

manifeste, par ces dénominations, le processus de découverte en cours. Comme il serait préférable, à mon sens, de dire français *standardisé* au lieu de *standard* ; l'un comme l'autre étant des constructions – des imaginaires ou idéalités linguistiques ! Mais la résistance des étudiant-e-s a joué. Ils / elles retenaient mieux les termes de Rey ; ce qui m'a conduit à les privilégier et donc à les conserver.

Précisons pour conclure cette partie : L'I.L. ou *normes subjectives* des sujets peut être étudiée selon un axe discontinuisé en catégories allant du degré neutre de l'évaluation au degré le plus disqualifiant (censure d'usages ou exclusion prescriptive) soit des *normes communicationnelle,* aux *fictive,* et *prescriptive*. Elles sont toutes évaluatives (auto- ou allo-évaluatives), d'où la non utilisation de ce qualifiant dans les dénominations retenues. Sur un plan plus large, qui justifie qu'on parle d'une théorie, l'étude de l'I.L. dans une perspective linguistique synchronique dynamique, inclut la mise au jour des *normes objectives* et la mise en relation (en interaction) des normes *objectives* et *subjectives* afin de dégager la rétroaction des imaginaires sur les usages et les systèmes.

Que d'autres légitimations sociales, idéologiques et culturelles interviennent comme causes de la dynamique linguistique n'est pas nié, on le verra avec la notion d'*imaginaire culturel*, mais dans cette analyse l'accent est mis sur ce qu'en disent et ressentent les sujets ; cela afin de vérifier si ces phénomènes ont une influence sur leur parole, leurs actes langagiers et partant sur la langue, son actualité synchronique et son devenir (sa dynamique).

Ajoutons une remarque en ce qui concerne le titre de cet article. Influencée par les concepts psychanalytiques de *surmoi, idéal du moi* et *moi idéal*, j'ai parfois proposé de considérer la norme prescriptive comme une injonction légiférant exprimant un idéal puriste, une « langue idéale » irréelle ; ce que clame une ancienne chanson populaire : «[en France] on y parle un doux langage / le plus beau qu'on ait formé/ l'étranger devient plus sage/ quand il se met à l'aimer // » [1], ou encore « notre noble langue française […] elle est la Raison du monde » (Balzac). Les normes fictive et communicationnelle s'entendent, quant à elles, comme des idéalités non prescriptives : un idéal de langue se cherchant, se construisant au fil des discours acceptant les variations, les emprunts, etc. ; comme par exemple l'a dit l'humoriste français P. Desproges : « J'ai un frileux respect du langage. Je ne suis pas pour autant contre l'évolution et les apports de mots étrangers dans les langues ».

2 De l'imaginaire linguistique à l'imaginaire culturel via la sémiologie des indices

Durant ces années où se précisait la modélisation de l'I.L. par des études variées appliquées à divers objets (les discours sur la réforme de l'orthographe, la féminisation des noms de métiers, la recherche de l'I.L. des auteurs, à travers les propos attribués à leurs personnages[2], etc.) d'autres travaux, plus sémiologiques, se menaient également, issus de la phonologie, des enquêtes du doctorat ou des analyses d'autres domaines (la littérature, la publicité par exemple).

[1] Les / marquent les vers.
[2] Ainsi des textes de Balzac, de Desproges, etc. Et pour la féminisation des noms de métiers, voir Houdebine-Gravaud, 1998.

Dans la lignée des recherches pour le doctorat, j'avais noté des différences de prononciation chez les hommes et les femmes d'âge et de milieux équivalents, ce qui ouvrit l'étude de « la différence sexuelle et la langue » (Houdebine, 1977, 1979a, 1987, 2003, etc.). De même j'avais remarqué que certaines prononciations étaient relevées comme indexantes c'est-à-dire marquant régionalement, telles le /r/ apical, la fricative aspirée /h/ que l'on rencontrait dans la région chez les locuteurs poitevins stables plutôt ruraux. D'autres prononciations pouvaient être admirées, comme l'usage du *è* ouvert : « cahiè c'est plus beau que cahié »[1] (norme fictive) ou stigmatisées « il faut dire /tè/ pour *taie* n'est-ce pas ? Et pas /té/ !»[2] (norme prescriptive). D'autres encore n'étaient pas relevées alors que je les dégageais comme des indices sociaux ou régionaux telles les diphtongues qu'on retrouve au Québec ou le /a/ postérieur par exemple. On voit que dans de tels cas, la fonction distinctive des phonèmes, inaugurée par Troubetzkoy qu'on peut considérer comme un des fondateurs de la phonologie, est bien repérée, mais elle ne constitue plus le premier plan de l'analyse. Une autre fonction des phonèmes est relevée qu'avait également notée Troubetzkoy (1949) et que, à sa suite, Léon (1993) et Carton (1977), par exemple, ont travaillé sous le nom de *phonostylistique*[3], en dégageant les valeurs sociales, régionales ou sexuelles des phonèmes, autrement dit leur fonction d'indexation selon ces variables externes. Ce qui permet alors de les dénommer *indices* et de les qualifier de régional, social, ou sexuel selon les variables en cause.

Cet aspect fait entrer la phonostylistique dans la sémiologie, science anticipée par Saussure dans le *Cours de linguistique générale* (1916) et définie comme la science des systèmes de signes. La sémiologie emprunte alors à la linguistique nombre de ses concepts et méthodes, comme je l'ai récemment montré (Houdebine, 2012, 20-32) ; cela tout particulièrement pour la sémiologie que j'ai travaillée depuis les années 1983, et peu à peu fondée, comme une sémiologie à la fois structurale et interprétative, parce qu'elle est composée de deux étapes ou phases analytiques ; l'une appelée *analyse systémique* et l'autre *analyse interprétative* constituant la *sémiologie des indices*[4].

Je n'aurais pas loisir ici de la présenter autrement que brièvement. Cette sémiologie est dite structurale car elle emprunte à la linguistique nombre de ses concepts et méthodes ; ainsi sa conception de l'objet d'étude (la langue) défini comme un système conventionnel, une structure, de nature sociale, composée de signes eux-mêmes arbitraires et conventionnels. Elle utilise également le travail sur corpus et les méthodes différentielles (paradigmatiques et syntagmatiques). Ainsi, de même que /p/ s'oppose à /b/ ou /é/ à /è/ en français (*poule* diffère de *boule* et *taie* de *thé)* avec différence de sens imposée par la structure linguistique, la voile noire s'oppose à la voile blanche dans le mythe de Tristan et Yseult, et cette différence chromatique

[1] Notation adaptée pour le terme *cahier,* équivalent à /kaje/). Enoncé attesté, manifestation d'une norme fictive, recueilli d'une locutrice d'environ 40 ans par Lapper, C.et Scuflaire, C., lors de leurs enquêtes pour leur mémoire d'orthophoniste en 1983-1984.

[2] Enoncé recueilli par moi-même d'une jeune locutrice (21 ans) où se remarque la norme prescriptive commentée et où s'entend bien que non commentée, la fonction distinctive des voyelles moyennes d'avant en français :/tè/ différent de /té/ comme *taie* de *thé*.

[3] Pour leurs ouvrages communs (voir bibliographie).

[4] La notion d'*indice* renvoie au sens commun de ce terme en français. Elle se précise par celle de *signifiant indiciel*, notion originale de la sémiologie des indices, qui conjoint la notion saussurienne et lacanienne de *signifiant* et la notion d'*indice*, élément dégageable en réception, dont le sens n'est pas imposé par le code, mais par le procès interprétatif ; voir le glossaire de la sémiologie des indices et sa présentation dans le *Vocabulaire des études sémiotiques et sémiologiques***,** 2009, p.121-126.

implique une différence de signifiance. La première apporte un message de deuil (la noire) ; la seconde d'espoir : la venue d'Iseult la blonde au chevet de Tristan agonisant. De façon identique, dans le système des feux de signalisation routiers, /rouge/ signifie l'interdiction de passer et s'oppose à /vert/ l'autorisant. Etc.

Dans sa phase descriptive et explicative du fonctionnement de l'Objet[1] à l'étude, donc lors de l'*analyse systémique*, cette sémiologie travaille en immanence et selon la méthode hjelmslevienne des strates (dégageables ad hoc, par exemple, scénique, chromatique, iconique, verbale, etc.), en cherchant à découvrir le type de structure en cause. Une structure souple, ouverte est dénommée *structuration* (système a systémique, ou connotatif, etc.) ce qui l'oppose à une structure ferme équivalent à un *code* saturable, c'est-à-dire dont toutes les unités sont décelables (forme et sens). A ce titre une langue est une structuration comportant aussi des sous-systèmes codiques.

Comme nous l'avons vu pour l'étude de l'I.L lors de la mise au jour des normes objectives, l'analyse des productions ou usages des locuteurs (*normes statistiques*) permet de dégager le ou les systèmes utilisés (*norme systémique*). C'est sur ce modèle que se fonde *l'analyse systémique* en sémiologie des indices. Comme pour l'I.L., les convergences relevées permettent de dégager les zones fermes du système (ses normes ou règles). Elles indiquent sa grammaticalité et donnent les récurrences sémiotiques, les univers de référence et de sens alors que les formes minoritaires qui, en linguistique synchronique dynamique représentent des usages innovants ou des archaïsmes, caractérisent une nouveauté en sémiologie. Les convergences disent la conformité et la stabilité de la structure, même dans sa productivité (créativité selon les règles). A l'inverse, les périphéries révèlent une non-conformité qui peut déboucher sur une productivité nouvelle (créativité changeant les règles) et même une refonte du système.

Cette productivité systémique peut l'être en termes formels ou en termes d'univers de sens auxquels s'attache l'analyse *interprétative* (seconde phase), qui cherche à dégager les potentialités sémantiques de l'Objet, à repérer les références sociales impliquées sous cet élément de *semiosis* qu'est l' Objet d'étude et les signifiances ou effets de sens (symboliques) qu'impliquent, dans la culture, le genre de discours ou de pratiques considérés. Cela, sur les traces d' Eco (1988), en considérant la culture comme un vaste système de signes s'imposant, comme la langue, aux sujets[2] en montrant le cheminement interprétatif suivi pas à pas (objectivation analytique) tout en soutenant, à la suite de Barthes (1985) et de sa praxis critique, une position de critique idéologique en ayant pour objectif la mise au jour et la déconstruction des stéréotypes culturels. On se souvient que dès *Mythologies* (1957), Barthes analysant la DS, le catch, le steak frites, etc. les traite comme des messages ou signes, révélateurs de nos idéologies ou plus linguistiquement dit de la sémantisation de nos usages. Cette position est précisée au fil de ses ouvrages et énoncée sans ambigüité dans *l'Aventure sémiologique* (1985) *:* mettre au jour de façon critique les systèmes sémantiques et

[1] La majuscule à Objet indique qu'il s'agit d'un simulacre de la réalité prélevé dans la réalité socio-culturelle donc d'un Objet construit à partir d'objets sociaux ou de pratiques (publicités, discours institutionnels divers, caricatures, etc) constituant le corpus.

[2] Sur le modèle de « la carte forcée du signe » saussurienne, j'ai proposé la notion de « carte forcée culturelle » en accord avec Eco, traitant la culture comme « un système de signes […] quel que soit le système en cause (paroles, objets, marchandises, idées, valeurs […] gestes, comportements », Eco, 1988, p. 161.

symboliques de la culture et de la société, « fissurer le système même du sens »[1]. La sémiologie doit donc être non seulement une description de nos conditionnements, de nos rituels, mais une critique idéologique analysant leurs façons de signifier. Que celles-ci soient apparentes, explicites (dénotées) ou implicites et connotées, elles sont à décrire et interpréter.

Un exemple pour témoigner rapidement de ce mode d'analyse. En 1981, on a constaté que les profils des Marianne des timbres courants avaient changé. Sous la présidence de Valéry Giscard d'Estaing, la Marianne inspirée de *la Sabine* de David présentait un profil droit, sous celle de François Mitterrand un profil net à gauche. Cette Marianne s'inspirait du tableau de Delacroix : *La Liberté guidant le peuple*[2]. La mise en parallèle des profils et des orientations politiques de ces présidents permettait d'inférer que les profils des timbres choisis par les Présidents[3] correspondaient à leur option politique respectivement de droite (VGE) et de gauche FM). L'homophonie linguistique (*gauche* / *droite*) favorisait cette interprétation. La prudence scientifique la suspendit et se mit au travail en constituant un corpus de timbres courants de 1864 à 1981. 1864 est la date du premier timbre français : le Cérès présentant, comme le penny noir anglais de 1840, un profil net à gauche. L'analyse systémique du corpus permit de découvrir que les profils nets à gauche représentaient la forte convergence de ce système de signes. En approfondissant l'étude d'autres traits distinctifs (différentiels) ont été dégagés : les types de coiffure – absence ou présence du bonnet phrygien et de la cocarde - les ornements, etc. Ces traits pertinents, fonctionnant comme des signifiants indiciels ont révélé deux figurations de Marianne et par là une opposition idéologique à profondeur historique : une France à référence agricole (avec la Semeuse ou Cérès, et les indices : épis de blé, feuilles de chênes, ou pampres dans une chevelure tressée) en face d'une France à ancrage révolutionnaire, avec d'autres éléments indiciels : cocarde tricolore et bonnet phrygien, rappelant la révolution française.

Ainsi dans un simple corpus de timbres, peut-on déceler et rappeler les difficultés historiques de l'installation de la République Française, qu'ont décrites bien des historiens ; notre pays étant constamment tiraillé entre une idéologie révolutionnaire et un conservatisme terrien, visible il n'y a pas si longtemps, dans les années 1940-44 avec le gouvernement de Vichy et sa promotion du retour à la terre.

Outre l'importance du corpus et de la phase descriptive, préalable à l'analyse interprétative, cet exemple montre que l'analyse sémiologique ne se contente pas de la description immanente mais que, quel que soit l'Objet travaillé, elle s'informe socialement, culturellement, en l'occurrence historiquement, pour développer le processus de signifiance et mettre au jour l'imaginaire culturel (socio-historico-culturel) qui s'impose aux sujets.

Pour conclure. Ainsi s'est mis en place l'imaginaire culturel, à partir de l'I.L. et via les travaux de sémiologie comme je pense l'avoir montré ici-même.

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[1] Barthes, 1985, p. 14 : « Ce à quoi la sémiologie doit s'attaquer, ce n'est plus seulement comme au temps des Mythologies, la bonne conscience petite bourgeoise, c'est le système symbolique et sémantique de notre civilisation dans son entier ; c'est trop peu de vouloir changer des contenus, il faut surtout viser à *fissurer* le système même du sens » (la mise en valeur est de l'auteur).

[2] Ces deux timbres ont été gravés par Gandon pour la Présidence de V. Giscard d'Estaing.

[3] Chaque président de notre République a le droit lors de son élection de faire émettre un timbre de son choix à l'effigie de Marianne.

Rappelons cependant que dès l'article où Martinet s'interrogeait sur la beauté des langues (1969, 7-36), en particulier sur la « beauté » et la « clarté » du français, selon les clichés connus, il démontrait qu'aucun critère linguistique (phonétique, prosodique, syntaxique, lexical, discursif) ne justifiait qu'on parlât d'une belle langue. Le renom de sa littérature, le rayonnement culturel et politique du pays y constituait, écrivait-il, le facteur le plus important pour les idéalisations qualifiant cette langue. Même si cela n'était pas dit en termes métalinguistiques, il mettait ainsi en évidence, de façon assez explicite, (ce qui sans doute a fondé ma recherche), le lien entre l'imaginaire linguistique et l'imaginaire culturel.

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IMAGINAIRE, IMAGINAIRE, IMAGINAIRE ...

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(allocution à l'occasion de l'ouverture du Colloque *Langue et littérature-repères identitaires en contexte européen: De l'Imaginaire linguistique à l'imaginaire culturel*, Université de Pitești, 14-16 juin 2013)

Chers Amis de l'Imaginaire,

Voilà déjà 20 ans depuis ma première rencontre avec l'Imaginaire Linguistique (IL). Oui, „Imaginaire" avec majuscule car, dans les années '93 – '94, on parlait déjà de la théorie de l'IL, concept-clef et définitoire pour toute une École française de l'Imaginaire: l'École Anne Marie Houdebine.

Aujourd'hui, lors d'un Colloque sur l'Imaginaire organisé à Pitești, dans un Centre de recherche sur l'Imaginaire, je vous propose de fêter un double anniversaire: 10 ans de tradition de l'événement scientifique „Langue et littérature-repères identitaires en contexte européen", initié par la Faculté des Lettres de l'Université de Pitești, et 20 ans depuis l'entrée de l'Imaginaire Linguistique dans l'espace roumain, La République de Moldavie y comprise.

Le trajet de l'évolution de la théorie de l'IL, nous, les Amis de l'Imaginaire, nous le connaissons presque tous. Depuis les années '70, l'„imaginaire linguistique" en tant que concept linguistique, ne cesse de provoquer l'imagination des linguistes, socio- et psycho- linguistes, sociologues et psychologues, historiens du langage ou littéraires intrigués du syntagme. Un concept qui, grâce aux travaux d'Anne-Marie Houdebine, inspirée par ses grands maîtres, dont l'un reste sans doute André Martinet et son concept de „synchronie dynamique", est devenu peu à peu théorie. Une théorie qui a entraîné autour de sa fondatrice des dizaines et des dizaines (peut être des centaines) de jeunes cerveaux, attirés par la linguistique et inlassablement amoureux d'Anne-Marie. Ce „mouvement" scientifique s'est concrétisé dans de nombreuses études, toutes passionnantes, sur l'évolution de la Langue (Lalangue de Saussure), dans le contexte des rapports existants entre la *langue*, le *locuteur*/l'*interlocuteur* et le *référent*, objet des faits du langage.

Imaginaire Linguistique (IL) et „dynamique de la langue" (DL) entrent en Roumanie au bout des stages de recherche de Gabriel Mardare, Sanda-Maria Ardeleanu, Maria Pavel, dirigés par la Professeure Anne-Marie Houdebine, à Angers ou à Paris. Après nous, c'était Felicia Dumas, si je ne me trompe pas, et nous nous sommes tous promis, chacun à sa façon et avec ses corpus, de continuer à développer et enrichir, à consolider et diversifier une théorie qui laissait un peu les linguistes roumains confus, dans la perplexité.

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« Qu'est-ce que cela peut signifier: chaque locuteur parle sa propre langue? » ; « Comment démontrez-vous les traits particularisants que chaque individu laisse sur la langue lors du processus de discursivisation ? » ; « Cela n'existe pas, c'est un fantasme cette théorie ! À quelle direction de recherche dans les sciences du langage appartient-elle? »;« C'est de la linguistique générale, ou bien de la socio-, ou bien de la psycholinguistique? »; « C'est quoi, ce Tableau normatif de l'IL qui, entre autres, situe les normes communicationnelles au même niveau théorique que la Norme coserienne ? » ; « Ce n'est ni de la linguistique générale, ni de la socio-, ni de la psycholinguistique », me disaient les uns les autres. Pas mal de voix contestaient le concept, la théorie, sans vouloir comprendre qu'on assistait à un changement de paradigme: l'IL représente l'essence d'une pensée linguistique qui nous proposait de voir et décrire La langue au-delà des règles, des fautes et des erreurs, c'est-à-dire des écarts par rapport à la Norme. La Langue était décrite à partir de ses réalités d'usage, en fonction d'un locuteur, des besoins de l'interlocuteur et de la situation référentielle, pour instituer les « normes » et laisser le locuteur maître de sa langue.

La théorie de l'IL est loin d'être close, je me demande si elle pourrait avoir un point final car, tout comme la langue, elle ne cesse de se faire, de tisser ses réseaux d'analyses. C'est là la grande découverte: une théorie linguistique englobante, issue des besoins de la recherche dans le monde de la globalisation ou « planétarisation », selon Mircea Eliade. C'est là le génie de sa fondatrice et des théoriciens qui ne s'arrêtent d'y croire et travailler là-dessus: l'ouverture vers la Langue, décrite dans sa dynamique, qui empêche la théorie de tomber dans sa propre autosuffisance.

L'Imaginaire Linguistique est né de l'Imaginaire, qui ensuite a connu des dizaines de syntagmes possibles, tous corrects, suivant le principe chomskyen de la multiplication des phrases à l'infini: imaginaire littéraire, imaginaire sociologique, imaginaire didactique, imaginaire francophone, imaginaire politique, imaginaire, imaginaire, imaginaire ... Tant de corpus, tant d'imaginaires, car le concept et la théorie se multiplient tout en se diversifiant, une fois avec les échantillons d'analyse prélevés dans la/les langues. Et ce principe de fonctionnement de la théorie se nourrit d'un principe de fonctionnement de la langue et des langues: „Ce à quoi nous pouvons convier nos contemporains, ce sera à vivre conjointement et distinctement leur vie et leurs langues", disait André Martinet.

Le numéro 13 de la revue ANADISS, paru en 2012, revue issue sous l'autorité scientifique du Centre de Recherche « Analyse du Discours » (CADISS) de l'Université de Suceava, est dédié intégralement à des études sur *l'Imaginaire Linguistique et la dynamique de la langue*. Les auteurs des contributions (professeurs, thésards, masterands, chercheurs de Roumanie, de la République de Moldavie, de l'Afrique, de Turquie) se demandent quel serait le nouveau contenu des deux syntagmes: « imaginaire linguistique » et « dynamique de la langue » à partir des recherches sur « l'IL à l'intérieur de la diversité dans la langue » (Sanda-Maria Ardeleanu), « la prédication universelle » (Anna Bondarenco), « l'évolution de la langue roumaine en République de Moldavie après 1990 » (Lilia Cazacu), « la dynamique de la langue littéraire roumaine » (Ioana-Crina Coroi), « le français employé dans le rap » (Mamadou Dramé, Assane Ndiaye), « l'imaginaire linguistique et la dynamique de la langue dans le discours de la presse écrite » (Cristina Obreja), « l'imaginaire linguistique et l'environnement » (compte rendu sur le livre *Climat d'angoisse*.

L'imaginaire du changement climatique, qui porte deux signatures chères à tous les „amis de l'IL", Ferenc Fodor et Valérie Brunetière). Autant d'auteurs, autant de directions de recherche sur l'Imaginaire, réuni(e)s dans un seul numéro de revue scientifique ! C'est pour témoigner l'intérêt et la productivité de l'Imaginaire Linguistique en Roumanie ces derniers temps. Pourrait-on parler d'une dynamique au niveau de la sémantique des concepts? Si oui, les termes ont gagné une bataille sémantique notable dans le cadre de la linguistique générale, devenant productifs dans l'économie discursive.

On peut sans doute parler actuellement d'un vrai panorama des approches de l'IL où linguistes, sociologues et sociolinguistes, psychologues et psycholinguistes, mais aussi didacticiens, historiens, spécialistes de la littérature, de la musique et des arts, en général, se donnent la main pour répondre à des questions légitimes autour de l'Imaginaire. Et cela d'autant plus que l'Imaginaire Linguistique peut servir à la périodisation dans l'histoire des langues, le concept offrant le cadre théorique qui permet de regarder, juger et analyser les langues, ou mieux La langue, dans une perspective globale. L'IL nous sert à mettre au premier plan l'usage et à investiguer la/les Norme(s) dans une perspective nouvelle : « l'événement langagier » qui dépend étroitement des relations interhumaines qui se sont radicalement reconfigurées dernièrement. L'IL permettra d'exploiter les véritables corpus de la production linguistique d'une époque à l'autre, les conclusions formulées servant en égale mesure à la linguistique et à définir les acteurs de la communication.

À ce moment de bilan, on pourrait dire que l'IL ouvre le champ et permet d'examiner notamment les axes suivants:

- Norme/normes/usage(s) dans la langue;
- profil linguistique des locuteurs par périodes (le locuteur du XIXe, du XXe, des XXIe siècles, par ex.);
- le plurilinguisme et les effets du contact des langues;
- la néologie et l'argot, les représentations et les stéréotypes, l'enrichissement des vocabulaires, l'enrichissement des dictionnaires;
- le transfert de l'imaginaire dans les contextes de traduction et d'interprétariat;
- parler/écrire, deux activités qui mobilisent différemment l'imaginaire linguistique « car l'expression des émotions y est différente »;
- l'imaginaire didactique qui a un rôle de premier ordre dans la transmission de la /des langue (s);
- l'imaginaire culturel qui englobe maints aspects reliés à l'existence humaine (histoire, film, arts, environnement, presse ...) ;
- les parlers spécialisés, notamment économiques et politiques.

Je voudrais vous donner un exemple d'utilisation de la « philosophie de l'IL » à l'occasion de la réunion du groupe de travail institué à Vilnius et intitulé «La place et la promotion du français dans la recherche », dont font partie entre autres : Jean-Marie Klinkenberg (Liège), Guy Jucquois (Louvain), Bruno Maurer (Montpellier III), François Grin (Genève). Ce groupe est chargé de réfléchir par rapport au Cadre Européen commun de référence aux difficultés d'apprentissage du français, à la

conception et à la diffusion d'outils simples, accessibles et aisément diffusables, susceptibles d'aider ceux qui ont choisi d'enseigner ou d'apprendre le français.

Je cite quelques phrases de l'une de mes interventions à cette réunion, le 1er juin 2012, à Bruxelles : « La problématique du locuteur-locataire ou propriétaire de la langue préoccupe les linguistes. La théorie de l'IL repose sur le principe selon lequel chaque locuteur parle sa propre langue et en est donc propriétaire, sans être propriétaire de la «Langue ».

Cela signifie qu'il y a au sein d'une langue, comme le français, par exemple, une variété de déclinaisons individuelles et personnelles acceptées comme participant à la dynamique de la langue.

Les principes de la linguistique, évoques ici, sont appliqués dans nos recherches. Je suis ravie que la Francophonie contribue au renforcement de ces principes. Toutefois, la perspective du locuteur-locataire, suggérée et exprimée au début du XX è siècle par Emile Cioran, est révolue car jour le philosophe, chaque locuteur vit dans sa propre langue. Or, la question du positionnement du locuteur face à sa langue et la nécessité d'accepter la dynamique des langues ont nourri pas mal de débats. Je ne voudrais pourtant pas que le français subisse le même, sort que l'anglais, personnalisé et individualisé à tel point que le parler de l'autre est parfois incompris. Il convient de rester dans un cadre normatif afin de préserver le français … »

La diversité culturelle et la défense des droits de l'homme représentent sans doute un objectif majeur de tous ceux qui s'occupent à présent de l'avenir des langues, institutionnellement ou à titre personnel, dans la recherche scientifique. Le dialogue des cultures et des langues, le renforcement du partenariat culturel et le perfectionnement continu du système éducatif dans l'espace francophone contribuent essentiellement à l'idée de solidarité par le rapprochement entre les cultures et les peuples.

En plus, une « perspective économique » sur les langues commence à prendre contour sur le « marché aux langues » : notre image fantasmatique sur les langues est fortement contredite par les principes de marketing. Plus une langue est parlée, plus sa valeur baisse ; au contraire, moins elle est parlée, plus cette langue commence « à faire la différence ». En plus, le coût devient un repère-clef : si l'on parle du « coût des langues », on s'interroge immédiatement comment on pourrait abaisser le coût de la diversité linguistique, culturelle. De cette façon, la diversité culturelle n'apparaît plus comme une prémisse des politiques linguistiques mais vient naturellement, en conclusion dans un processus de renouvellement de l'expression de la modernité.

Il est intéressant à observer comment la diversité culturelle agit au niveau des langues mais aussi à l'intérieur de la même langue. Le concept de l'*Unes langue* de la théorie de l'IL retrouve son actualité, en se revalidant par le biais des faits de langue. Cela veut dire qu'on doit respecter cette « double diversité » des langues et de la Langue et que l'imaginaire linguistique des locuteurs doit pénétrer les nouvelles perspectives d'approche, d'étude et d'évaluation.

La dynamique des langues s'impose de plus en plus comme principe de fonctionnement sur le terrain du plurilinguisme où les contacts entre les différentes langues génèrent l'exacerbation de ce phénomène linguistique de longue date appelé la *concurrence entre les langues*. A l'intérieur d'un dialogue entre les cultures, cette

« compétition linguistique » ne mène qu'a l'annihilation du côté « guerrier », conflictuel de la vie des langues pour en arriver à un type d'homogénéisation – cadre de manifestation des particularités identitaires de cet instrument de communication à existence humaine qu'est la Langue. Et tout cela, pour un nouvel imaginaire linguistique des locuteurs de la Terre, construit sur les bases de la diversité des langues et de la Langue.

Chers Amis de l'Imaginaire, il ne nous reste, par conséquent, qu'à « vivre conjointement et pleinement nos vies et nos langues. »

Et pour cela, je vous invite du 19 au 21 septembre 2013, à Tchernivtsi, en Ukraine, pour vivre ensemble une nouvelle édition du Colloque International des Sciences du Langage « Eugène Coseriu », sous le signe de la Linguistique intégrale, du Multilinguisme et du Discours littéraire. Une dernière mention : le Colloque aura indubitablement sa section sur l'Imaginaire Linguistique.

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(TRANS)CULTURAL, IMAGINARY, HUMOROUS

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Abstract: *The paper points out the idea that transcultural flows make translation a much more complex process, since the most appropriate solutions have to be found in rendering the concepts specific to the SLC by something which is specific to the TLC. Thus, the integration of the new concepts in the TLC is of utmost importance, some of the most important steps of the translating process being: imagining and converting the cognitive environment, making new assumptions, rethinking, reconceptualizing and rewording the context. Focus is laid on the main steps in translating jokes, and an Expectation – (Dis)Confirmation model has been imagined in terms of the TRs' reaction to the translated jokes.*

Keywords*: transcultural flows, imaginary, humorous, reconceptualization, reader/recipient satisfaction in translating jokes, from negative disconfirmation to positive/high confirmation.*

Introduction

Each society has its own cultural traditions, which "supports rather than undermines the Humboldtian view of language as an expression of culture" (Wierzbicka 2009: 6). Moreover, the unique character of the language spoken by a certain community and its unique cultural aspects express the close link between the language spoken by that community and its own way of living and thinking.

As Humboldt put it, "language is the identity of a nation". Besides, "every language draws about the people that possess it a circle whence it is possible to exit only by stepping over at once into the circle of another one" (Humboldt 1988: 60). By stepping over the boundaries of one's first language, one can look at that language from the outside and become aware of the thick web of assumptions and values embedded in it. (Wierbizca 2009)

This holds so much the more valid about two very different languages such as English and Romanian: English does not share anything with Romanian, hence the great differences between the cultural heritages of Britain and Romania.

Nevertheless, the idea is entirely shared that

> "cultures are not immutable essences, with clearly drawn boundaries. Then, to reduce us all as cultural beings to members of myriad groups—crosscutting, overlapping, and ever evolving, means to overlook the central reality. . . . no one is more acutely aware of this reality than a bilingual who lives in two languages and cultures" (Wierzbicka 1997: 18; see also 2005a, 2005b).

On the other hand, the idea is partially shared that immigrants to English-speaking countries are not interested in acquiring (Anglo) English.

When the problem of the immigrants' language is brought up, we consider Kramsch's (1999: 26) opinion worthwhile mentioning:

> "immigrant language learners are increasingly disinclined to . . . buy into the values and beliefs that underpin native speaker language use in their respective communities."

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Kramsch supports her view on this point with a quote from Kristeva (1988: 10):

> "The absorption of foreignness proposed by our societies turns out to be inacceptable [*sic*] for modern day individuals, who cherish their national and ethnic identity and their intrinsically subjective, irreducible difference".

However, there are lots of biographical testimonies by immigrants to English speaking countries proving that such a view does not match the reality. Thus, much as they stick to their national and ethnic identity, when they live in a foreign country, they have to absorb a great deal of "foreignness" (Anglo English, American English, Canadian English, Australian English, New Zealand English, etc), because they have to share the same way of living, the same traditions, habits, and not only.

However much they may absorb of that "foreignness", and no matter the form of English which took root in a different cultural soil, the ideal is to absorb as much as they can from the "roots and trunk of English", given the fact that cultural heritage is mediated through the English language. However, this does not mean a rigid point of view in favour of "an increasingly public recognition of the global position of English", i.e. English as a lingua franca.

Transcultural

People living in a bilingual context need to be aware of their own unconscious assumptions and values, on the one hand, and, on the other hand, to get familiar to the assumptions and values of the natives and, more than that, to understand and acquire their speech practices. This is rather difficult to achieve, being the cause of a large number of misunderstandings, due to mismatches in cultural assumptions. In order to solve out such mismatches, "the tiny crevices of talk", as Miller (2000: 252) calls them, need to be known. This is because it is in our everyday talk that recurring misinterpretations and misunderstandings arise which have much to do with the concept of 'crossing linguistic borders'. "The linguistic flows across borders do not imply homogenization but reorganization of the local. Our suggestion is to label them as *translinguistic flows*." (Croitoru 2011: 4)

It may not be exactly the same as Venuti's (1998) concept of *translingualism* that refers to breaking the domesticating tendencies of reducing and even removing differences through translation.

At a higher and more complex level, *transcultural flows* are well defined by Pennycook (2008: 6) as "the ways in which cultural forms move, change and are reused to fashion new identities in diverse contexts". We share Pennycook's opinion that this is not merely a question of cultural movement but of

> "take-up, appropriation, change and refashioning. While not ignoring the many detrimental effects of globalization on economies and […], I am interested centrally here in the cultural implications of globalization, the ways in which cultural forms spread and change". (Pennycook 2008: 6)

On this line of thinking, take-up involves new parameters of meaning that cannot be referred to as simple adoptions of either global or local practices.

Thus, *transcultural flows* are different from the simple phenomenon of 'crossing the linguistic borders', because they involve much more complex stages such as rethinking and rewording. The process of rewording presupposes the remaking one.

The processes of *rethinking, remaking and rewording* are followed by the most difficult and challenging stages, i.e. *reconceptualization and cultural (re)production*. Furthermore, transcultural flows are viewed in terms of both fluidity, i.e. their movement across borders, and in terms of fixity, i.e. traditions, customs, values, beliefs, etc.

> "Thus, they are at the same time fluid and fixed, since they move across communities, nations and borders, on the one hand, and are rethought, remade, re-created in the local, i.e. localized and reconceptualized, on the other." (Croitoru 2011: 5)

In addition, no clear-cut distinction can be drawn between the fluid and fixed character of transcultural flows. As Pennycook (2008: 8) puts it,

> "[C]aught between fluidity and fixity, then, cultural and linguistic forms are always in a state of flux, always changing, always part of a process of the refashioning of identity."

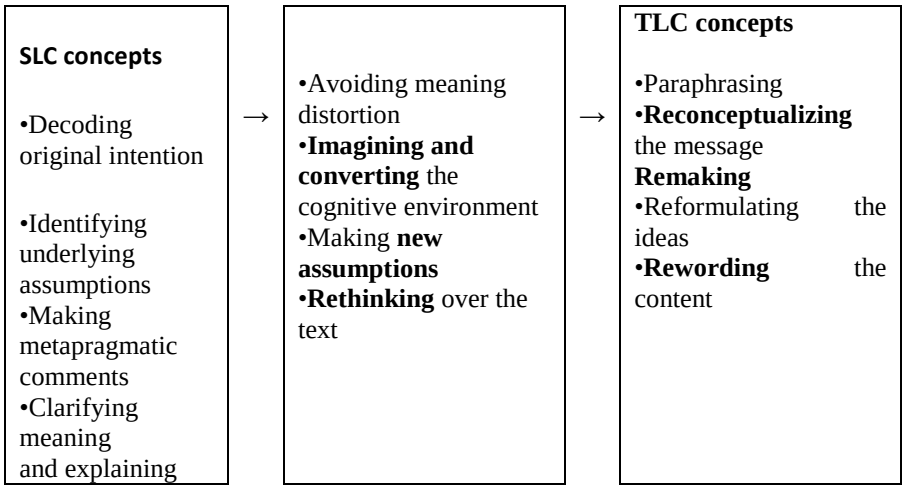
The transcultural flows make the process of translation much more than a process of encoding and decoding across languages, i.e. a process "of making meaning across and against codifications" (Pennycook 2008: 55).

This perspective has been assimilated by translators, the bilingual and bicultural negotiators, or bridge builders who have to fill in the gap between two different cultures by bringing together two worlds with different values, beliefs and concepts.

> "The position of the bilingual and bicultural negotiator implies equal judgement of the values and concepts in both SLC and TLC, clarifications of meaning, finding the most appropriate solutions in the ways of rendering the concepts specific to the SLC, making new assumptions before reformulating the message(s) and reconceptualizing what is specific to the SLC in order to match the TLC context. That is to say, the translator has to integrate new concepts in the TLC." (Croitoru 2011: 6)

All this can be represented as in Fig. 1:

Integrating new concepts in the TLC



The integration of new concepts in the TLC can very well be applied to translating humour, with reconceptualization and rewording as the last stages of the translating process. In translating humour, more often than not, the TRs are not familiar with the cultural environment of the ST. Thus, metapragmatic comments, paraphrases, clarifications of meaning and explanations are necessary for the **right rewording** of the message in keeping with the necessary **reformulations** and **reconceptualizations**. In order to achieve such goals, the translator need **to imagine the TRs' reaction** to the translation product and if/ how/ to what extent they will accept it.

Imaginary

The view of translation as a form of linguistic and cultural practice which preserves the identity of the "Other", and Ricœur's (1992) concept of "oneself as another" may lead to the interpretation of the relationship between translation and identity in cultural diversity as being related to the concept of "one imagining oneself as another". On this line of thinking, it would also be interesting to relate Ricœr's notion of the "kingdom of the as if" to translation, possibly interpreted to be in a close relationship with the cultural and linguistic imaginary.

As mentioned above, transcultural flows presuppose location, tradition and cultural expression in the reorganization of the local, which has much to do with a community's cultural imaginary. In dealing with a community's cultural imaginary, the definition of culture and the concept of imaginary are considered to be the starting point. Almost all definitions of culture refer to values and beliefs, to assumptions, focus being laid on meaning (production/reproduction of meaning, sharing meaning and exchange of meaning) which is at the core of a culture.

It is interesting that something new has been lately added to the concepts of culture and imaginary, i.e. the migrant community, based on the migrants' experience as a form of cultural imaginary: the way migrants imagine their own culture in a space that looks like a "no man's land" due to the loss of the sense of belonging. Not only do they imagine their own culture, but also they create a sense of relatedness to a particular time, place and condition (Camacho 2008).

In other words, the cultural imaginary can be said to make up for the loss of the sense of belonging, thus leading to the concepts of a nation as an "imagined community" (nationhood) and identity. Therefore, cultural imaginary is socially constructed to suit the needs of a community, of a particular group, on the one hand, and to form the sense of belonging to the community, on the other.

Changing the original "no man's land" space into a shared space, i.e. the space people share, and the connections / bonds and laces they create in the respective space to tie the society together will enrich the notion of meaning with the sense of communion. The meaning enrichment is imagined and made possible, i.e. applied to that community only within certain cultural parameters. This reminds of Lacan's (1997: 21) idea of the imaginary as one of the three intersecting orders that structure human existence (besides the symbolic and the real), on the one hand, and of Laing's (1969: 38-40) argument about our being drawn into *social phantasy systems*, thus about the experience of being in a particular set of human collectivities.

Considering the social constructions of the imaginary, it "can have very real effects", as Macey (1994: xxi) puts it. As a matter of fact, long before him, references had been made to the imaginary of the society, in the sense that it "creates for each historical period its singular way of living, seeing and making its own existence" Thompson 1984: 23).

The changes at all levels, at a given time, have real effects upon language. The relevance of the cultural "baggage" embedded in the language goes hand in hand with exploring the content of that baggage, which is important for the practice of language. It is also important to identify the historically shaped cultural meanings embedded in the language.

At the language level, the imaginary and non-imaginary states of the language may co-exist even in the same sentence. In this respect, the Aladdin's Lamp State, i.e. the state of wishful-thinking (SWT) (Pimpel 1976: 356-357) is worth mentioning.

The linguistic imaginary is closely connected with the possible worlds theory, hence with the meanings and uses of the subjunctive (hypothetical meaning), with epistemis modalities, modulation, etc. Specifically, at the lexical level, in comparing different languages in use, one can find that, though they have words which in translations and dictionaries are supposed to "correspond" to one another,

> "yet there is scarce one of ten amongst the names of complex ideas . . . that stands for the same precise idea which the word does in dictionaries it is rendered by" (Wierzbicka 2009: 302).

The connection between linguistic choices and the imagined situational and cultural contexts is of utmost importance. For the semantic and lexico-grammatical levels, Halliday and Martin's circles model (1993) is relevant because it relies on the lexical choices – language – in a social context. In such a social context, the communicative levels of genre (cultural context) and register (situational context) are decisive in the communicative act of interpretation and translation.

Humorous

Humour is a multi-dimensional process, it relies on mutually independent elements such as the text, the speaker and listener(s), and the context, which all fall under the systemic common denomination of system-incorporating network. (Popa 2005)

> "Humour is the ability to appreciate the situations when wordplay is funny or amusing. The word *situations* refers to the fact that humour is socially dependent and depends on interaction in a process between people. *Wordplay* refers to the language content in humour. (Popa 2005: 54)

The translator's task of a mediator becomes most difficult in translating **humour.** Translating humour is translating cultures. In other words, cultural mediation with humorous prose, comedies, jokes, puns is extremely complex, because the translator has to overcome lots of obstacles and traps generated by polysemy, homonymy, troublesome words, especially by ambiguities. The greatest difficulty is discussed in terms of acceptability, and consists in finding the 'equivalent' in the TLC that will be accepted by the TRs. The degree of acceptability will be judged by the TRs' response. If the response is the expected one, it means that the translator was able to cross the bridge between the two cultures and fill the cultural gap. It means that (s)he found the right 'gap fillers'. The complexity of the humour translation lies in that it has to take into consideration the transfer of the situational, cultural, and linguistic content of the SL joke to the TLC not to mention the Skopos of the translation. Skopos-oriented

translation procedures are highly relevant for humorous texts, in general and for jokes, in particular.

As suggested above, translation can be viewed as a "relocation of meaning", which consists in contextualizing meaning. The relocation of meaning is relevant for cultural dynamics, in close connection with transcultural flows, as well as for imaginary situational and cultural contexts.

The idea of meaning relocation may prove useful in the analysis and evaluation of translations, especially with (un)successful translations of humour from English into Romanian and viceversa. It is the heterogeneous phenomenon of humour that may make translations unsuccessful, besides the misunderstandings and misinterpretations of the cultural items. Moreover, the same signifiers may be understood in different ways in different language cultures, and people belonging to different speech communities may have different attitudes towards humorous texts, in general, or specifically jokes, wordplays, puns, in particular.

Translating jokes

In the case of different cultures and languages, it is often very difficult to do an effective translation of a joke because it needs to be explained: it needs extensive explanations and footnotes. In such situations, the target readers (TR's might not understand the stereotype, hence they might not get the point. At this point, mention should be made of the disagreement about what is funny in different countries, for people belonging to different nations. What is funny or a harmless joke for some may be embarrassing, or offending, or illegal for others, not to mention the humour control in the communist period which used to affect the type of humour. In this respect, a good example can be the strange, or embarrassing situations in which immigrants may find themselves if they misunderstand or misinterpret some joke, or even worse, when they entirely miss the point.

Understanding jokes is entirely dependent on the TRs' recognition of the linguistic and cultural features contained in the utterance. Furthermore, quivalence needs to be reconsidered in favour of the skopos which is presumably to amuse.

On this line of thinking, other questions may arise: Do culturally different TRs laugh at the same words, or is the amusement the same when they read or hear a joke? If they do not react to the joke, to what extent does this depend on culture-specific presuppositions and in what degree on the quality of the translation, given that the quality of translation is a very important variable in "tasting" a joke, in making or breaking it? To put it differently, how much does the effect of the translated jokes depend on cultural differences, on individual differences, or on the translation itself?

As a general coordinate, in translating jokes, the first step is to analyze the passage, to find out what makes it funny and to state the type of humour.

Raphaelson-West (1989: 130) divided jokes into three groups: "1. linguistic, such as puns; 2. cultural, such as ethnic jokes; 3. universal, such as the unexpected".

Linguistic jokes make use of words meaning something linguistic and which are similar to the words they rhyme with. If they mean something linguistically, they will give a meaning to the sentence. However, it rarely happens that a similar, or rhyming word or idiomatic expression may fit the context perfectly or to such an extent that the TR's can get the right point. This is because in the SL, the humour comes from an ambiguity which cannot be rendered in the TL where there will be little humour in a literal translation.

There are also situations when the humour comes from misunderstanding and misinterpreting an idiom, hence from translating it literally. More often than not, the translation of such jokes will be hilarious.

Last but not least, Raphaelson-West's (1989:132) opinion is worthwhile mentioning about the humour and irony of the sentence "I'll teach you to steal" which

> "means exactly the opposite of the surface structure. Clues lie in intonation and context. It is important to realize, therefore, that this joke contains *linguistically-oriented humour* and although it translates well into English, it would not translate well into other languages." (emphasis in the original)

Therefore, linguistic jokes will not be efficient in translation by themselves, but as practical examples in teaching foreigners about linguistic structures of the SL.

With cultural jokes, there are a lot of situations when the stereotype is very difficult to understand, or even not understood, and the point is missed. This is due to the (great) differences between the two language cultures. Semantically speaking, the jokes may have the same meaning, but in terms of pragmatics and culture, they are untranslatable. Then, the question may arise: What is the translator supposed to do? The most appropriate answer is that (s)he has to find and use what is specific to the target language culture (TLC). In other words, the humour has to be rendered in such a way that it will be accepted by the TR's. That is to say, it has to be reconceptualized. Reconceptualization is an extremely important stage in the translating process of jokes.

Thus, in terms of intercultural communication, translating humour, in general, and jokes, in particular, is a real challenge for translators due to the linguistic and cultural specificity. Not only linguistic but also cultural differences are real obstacles to positive humour response across cultures.

Universal jokes are described by Raphaelson-West (1989: 131) as "bicultural jokes", based on the argument that

> […] there being semantic universals, I venture to say that there are a good number of cultures which would find the following situations funny:
> a) a child making extremely mature, adult-like statements;
> b) a victim getting harmless but embarrassing revenge on his offender;
> c) the unexpected, unusual response.

One of the frequent solutions in translating jokes is translating the idea of something funny, of exaggerating something ridiculous, not of translating the text itself. In translating jokes, the grammatical analysis is very important. In making such an analysis, Nida-Taber's (1982: 33) three steps are still worth mentioning:

1. analysis of the surface structure in terms of a) grammatical relationships and b) meanings and combinations of words;
2. transfer of analyzed material to the target language;
3. restructuring of the transferred material so that it becomes acceptable in the target language.

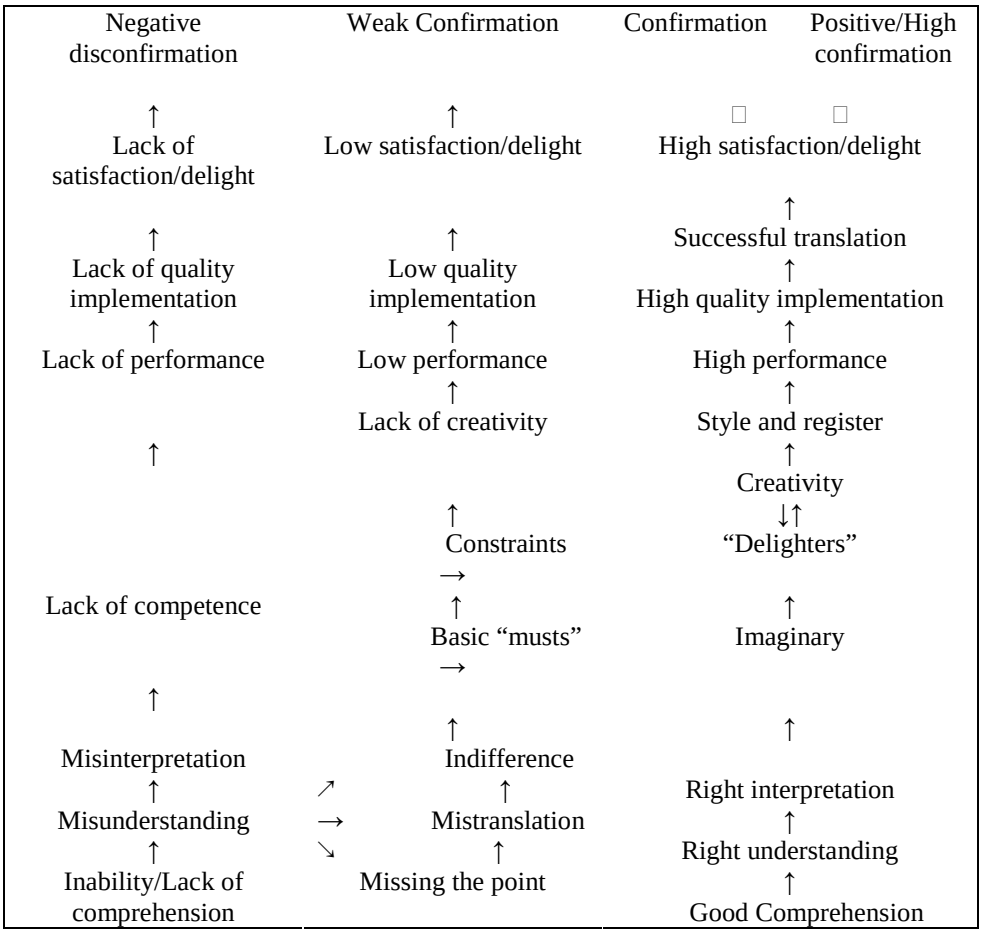
Reader / recipient satisfaction in translating jokes

Reader / recipient satisfaction (RS) can be defined in terms of the impact which the translated jokes have on the target readers (TRs), i.e. in terms of their reaction. In order to measure the RS, or the degree of the RS, we imagined an Expectation –

(Dis)Confirmation Model (Fig. 2). Such a model may show that an individual's expectations are:

a) confirmed if the TRs' reaction is as expected;
b) positively / highly confirmed if the TRs' reaction is better than expecteed;
c) weakly confirmed if the TRs' reaction is not as good as it was expected;
d) negatively disconfirmed if the TRs' reaction is poorer/worse than expected.

Fig. 2 Representation of (trans)cultural, imaginary, humorous



On the one hand, confirmation (a) and positive / high confirmation (b) bring satisfaction and high satisfaction, respectively, to the TRs shown in their having (much) fun, as a result of good comprehension, understanding, right interpretation and successful translation. Mention should be made about the translator's knowledge of the basic "musts" and of both SL and TL constraints. Moreover, the translator's good handling of the "delighter's", besides the register and style aspects, will lead to high performance, consequently to high quality translations, thus providing high satisfaction / delight to the TRs. The fact should be added that an extremely important coordinate of translating humorous texts, jokes, puns, etc is the translator's creativity not only in

rendering the culture - specific elements, but also in making the apparently untranslatable translatable on condition of its making *the same sense* in the target language culture (TLC), thus having the same impact on the TRs and making them accept it, on the one hand, and be very pleased, on the other. To put it differently, the degree of acceptability depends on the effect that piece of humorous prose, or pun, or joke, etc has in the TLC; it has to be the same as the SLC effect.

On this line of thinking, it is known that there are lots of situations and contexts where there is a lower degree of acceptability with translating humorous prose, in general, and with translating jokes, in particular, the cause being not the translator's poor (or lack of) knowledge of the TLC norms and constraints, but the means of expression specific to each language culture especially in achieving the play upon words that makes the humorous effect. This may be illustrated by the following example:

e.g. *I married Miss Right. I just didn't know her first name was Always. (Tibballs 2006: 199)*

You may marry the man of your dreams, but 14 years later you're married to a couch that burps. (Tibballs 2006: 203)

What do you call a man…?
What do you call a man with a spade on his head? – Doug
What do you call a man without a spade on his head? – Douglas.
What do you call a man with a seagull on his head? – Cliff.
What do you call a man with a car on his head? – Jack.
What do you call a man with 50 rabbits up his ass? – Warren.
What do you call a man with three eyes? – Seymour.
What do you call a man who has lost 90 per cent of his brain? – A widower.
(Tibballs 2006: 211)

A cop spotted a woman driving and knitting at the same time.
"Pull over!" he called.
"No, officer, it's a scarf!" *(Tibballs 2006: 246)*

Why are families like a box of chocolates? – They're mostly sweet, with a few nuts. (Tibballs 2006: 127)

What do you get if an elephant sits on your best friend? – A flat mate.

A pollster was taking opinions outside the United Nations building in New York . He approached four men – a Saudi, a Russian, a North Korean and a resident New Yorker. To each one he said: "Excuse me, I would like to ask you your opinion on the current meat shortage.
The Saudi replied: "Excuse me, what is a shortage?"
The Russian replied: "Excuse me, what is meat?"
North Korean replied: "Excuse me, what is an opinion?"
The New Yorker replied: "Excuse me, what is 'excuse me'?" ((Tibballs 2006: 230)

What did the cannibal had when he was late for dinner? - The cold shoulder (70)

Have you heard about the cannibal restaurant where dinner costs an arm and a leg?

> *A man was captured by cannibals. "What," asked the cannibal chief, licking his lips, "was your job before you were captured?"*
> *"I was a newspaper man," came the reply.*
> *"An editor?"*
> *"No, merely a sub-editor."*
> *"Cheer up. Promotion awaits you. After dinner you will be editor in chief." (69)*

Such contexts are relevant for the distinction that needs to be drawn between the situations of weak confirmation generated by the translator's lack of creativity and low performance that lead to low quality translations, consequently providing low satisfaction / delight to the TRs, and the situations of weak confirmation generated by the lack of the adequate means of expression in the TLC, which will result in unsuccessful translations missing the effect and the play upon words, "the salt and pepper" of the original. In other words, mere adequacy is not sufficient in translating humorous prose, in general, and jokes, in particular, for the end users' delight who expect top quality translations.

On the other hand, negative disconfirmation is caused by the inability / lack of comprehension, misunderstanding and misinterpretation of the original, all these leading to mistranslation, hence to the TRs' missing the point and, finally, to their indifference. Mention should be made that such situations show lack of competence which leads, on a higher level, to lack of performance, hence to unsuccessful translations and do not provide any satisfaction at all to the TRs.

In our opinion, the aspects we included in the middle column (from missing the point to weak confirmation), whose starting points, i.e. causes, are inability/lack of comprehension, misunderstanding and misinterpretation which finally lead to the TRs' indifference (generated by mistranslation and by the TRs' missing the point), seem to be related to the third type of an individual's reaction, i.e. weak confirmation. However, they may also be related to the fourth type of an individual's reaction, i.e. negative disconfirmation, accounted for by the causes mentioned above.

Conclusions

Partly universal, partly individual, yet rooted in a specific cultural and linguistic context, translating humour is a real challenge for translators. When undertaking such a task, a number of factors need to be taken into consideration. First and foremost, the translator has to decide whether the TRs will understand the humour. Secondly, what is most difficult to do is to render the humour-inducing effect of the ST. To put it differently, (s)he has to make the SLC humour function as humour in the TLC. In this respect, it is a real fact that the translator's ability to make creative choices and decisions is often tested by culturally bound elements and language-specific devices.

Thus, the main conclusion to be drawn is that humour is translatable and its translatability depends on the language-specific devices, on the means of expression specific to each language. In other words, the target text may not be as humorous as the original. More often than not, it is even less humorous, or, sometimes it may even miss the right point in various degrees. The idea is to be constantly aware of the cultural context, to grasp the humorous aspect in the ST, then to explain, rethink and, when

needed, reconceptualize it in order to ensure the transference of humour into the TL. If the TLT is not amusing, or if it is even less humorous than the SLT, the translator will have to write a new TLC-based joke in order to be accepted and "tasted" by the TRs. Consequently, the basic aspect in translating humour is the *effect upon the TRs*. Thus, the translation of such texts is *effect-oriented*.

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A FUNCTIONAL APPROACH TO INTERNAL RELATIONS WITHIN A TEXT

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Abstract: *The first part of this paper makes a short presentation of the most important approaches regarding internal and external relations within a text. This short presentation is important because of the important differences among these classifications which can lead to confusions. The second part enumerates the different characteristics of internal and external relations, emphasizing the fact that external relations display the sequence of actions, while internal relations are oriented to text-time, time in relation to what is being said not with what is being done. The third part briefly analyses the four main types of internal relations: additive, comparative, consequential and temporal.*

Keywords: *internal, external relations.*

Preliminary remarks

When analyzing internal relations within a text, one major problem is represented by the relationship between discourse structures and grammatical ones. Due to Halliday's theory regarding the lexicogrammar which is seen as a meaning making resource, this relationship has become an important issue. This is true especially with conjunctive relations since it is in this field that Halliday has elaborated his theory about grammatical description. His complex analysis divides interdependency into two types: paratactic and hypotactic, and the logico-semantic relations into: projection (locution and idea) and expansion (elaboration, extension and enhancement).

In this paper we are concerned of logico-semantic relations which are difficult to classify because of their diversified realizations. A large number of classifications have been proposed: Martin (1983), Halliday & Hasan (1976), Halliday (1985), Mann and Thompson (1986). Some of these classifications take into account all relations that can form correct grammatical structures from one language to another (Mann & Thompson); others focus on particular languages, analyzing the relations realized there (Halliday 7 Hasan, Martin and Halliday, Martin). Another problem that appears among these classifications has to do with what type of realizations is taken as point of departure for the analysis. For example, Halliday & Hasan focus on cohesive relations between clause complexes, Martin uses hypotactic conjunctions as basis for his classification, and Halliday develops a classification for hypotactic and paratactic relations within the clause complex.

Halliday & Hasan classify the conjunctive relations around two axes: four types of logico-semantic relations: additive, adversative, casual and temporal and the external/internal opposition. Halliday's table (1985) of expansion takes a different set of logico-semantic relations as one axis: elaboration, extension and enhancement and the diversification of the realization of these categories as the other. Martin recognizes four main types of logico-semantic relations: additive, comparative, temporal and consequential.

Although there are many differences among these theories, we have to remark that all three classifications have similarities that should be noted. They set up comparable additive, temporal and consequential categories for the possible meanings

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of ***and, then*** and ***so***. Halliday and Hasan focus on 'cohesive' relations between clause complexes and set up additive, adversative, causal and temporal logico-semantic relation with the items ***and, yet*** and ***so*** and ***then*** for all these four general conjunctive relations. On the other hand, Martin starts with hypotactic relations and divides the adversative category into concession (typically realized with the conjunction *although*) and contrast (typically realized with the conjunction *whereas*), concession is grouped with causal relations under consequence and contrast is grouped with similarity under comparison:

Martin (1983)		**Halliday & Hasan (1976)**
- additive: *besides*		additive: *and*
- comparison:	contrast: *whereas* similarity: *like*	adversative: *but*
- consequence:	concession: *although* cause: *because*	causal: *so*
- temporal: *after*		temporal: *then*

I. Internal and external relations

Internal relations (also called rhetorical relations) are the relations obtained in the organization of the text itself rather than in the organization of the world the text describes. The experiential relations are referred to as external, oriented to what happens outside the text, rather than within. Therefore, we can affirm that the opposition between internal and external relations is 'text' versus 'reality'.

The distinction between internal and external relations is probably clearest with temporal relations. External relations display the sequence of actions, while internal relations are oriented to text-time, time in relation to what is being said not with what is being done. Let us exemplify the four major categories of logico-semantic relations we are going to discuss in this paper, first in their external, then in their internal meaning:

e.g.

Additive

external: *Mike came in*
and *asked for his brother.*

internal: *Mike was angry.*
Moreover*, he lost his wallet.*

Comparative

external: *Jane plays tennis*
like *Miriam does.*

internal: *Jane plays tennis very well;*
like *you should see her passing shot.*

Temporal

external: *Mike came in the office*
and then *looked for the book.*

internal: *Janet was not ready to go.*
First *she changed her dress;*
and ***second*** *she put on her make-up.*

Consequential
external: *Mike was relieved*
because *he could anticipate the victory.*
internal: *Mike is relieved*
because *the victory was close.*

Note: We have to mention that the distinction between internal and external relations to a proper account of the semantics of logical relations does not play an important role in Halliday's classification of expansion because he analyses clause complex in relation to the rest of the grammar, rather than in relation to cohesion and text structure.

II. Internal relations

Starting from the fact that internal relations are basically "cohesive", functioning as connections between clause complexes, so "the point of departure will be "cohesive", rather than hypotactic conjunctions" (Martin, 992: 206), we chose to start our description of internal relations with additive and comparative one due to the fact that there are a much richer resource internally than externally. At the same time, we have to mention that most of external conjunctions can be used internally, and in order to make our presentation simpler, we will take into consideration only those conjunctions which are used internally all the time.

II.a. Internal comparative relations

Internal comparative relations are a resource for organizing meanings in terms of similarity and difference. The comparison is a textual one, i.e. it is not oriented to how meanings are alike or unlike with respect to field. In the following text Jones' opinion is presented in contrast with his interest in preserving his position. The text is organized to challenge the idea that initiatives coming from the employees are not appreciated in the company.

e.g. Internal similarity
Jones is hard-working;
he wants to preserve his position in the company.
On the other hand*, he wants to change the company's policy*
and his approach has made him very unpopular among his colleagues.

In the following example Jones' attitude is presented as an elaboration of his hard-working nature. The text is organized to suggest the point of view that company will not favour his ideas.

Internal difference
Jones is hard-working;
he wants to preserve his position in the company.
That is*, he wants the company's policy to change*
and his approach has made him very unpopular among his colleagues.

The internal conjunctions in these two texts code different attitudes to what company will do; at the same time Jones' attitude remain the same.

In order to make the relations of internal similarity more explicit Hoey distinguishes two types of conjunctions: one type used to reformulate the text and another type for comparison. According to Hoey (1983, *On the surface of discourse*),

the two types of relations have different functions: reformulation – a discourse function used to clarify what is meant in the text (the underlying meaning), and comparison is used to signal that something remains unchanged in the text.. The conjunctions that are most commonly used in reformulations are: *that is, in other words, in general, briefly, in particular, in fact, actually, at least, indeed* and the conjunctions that are most commonly used in comparisons are: *likewise, similarity, in the same way, equally, correspondingly, again*.

II.b. Internal additive relations

Like internal comparatives, internal additives are a richer resource internally than externally due to the fact that we consider that the continuatives *now, well, anyway* (according to Halliday and Hasan, 1976) should be considered internal additive relations while *of course* and *after all* will be analysed as internal consequential.

According to Martin (1993) internal additives can be divided into two groups:

1. emphasize an exchange, i.e. *oh, well*
2. build an exchange ("turn building", Martin, 1993: 218), i.e. *now, anyway, as well, or*

1. a. *Oh* explicitly acknowledges the new information, i.e. the information the listener/ speaker considers to be new:

e.g. A: *I have brought you my latest book.*
B: ***Oh,*** *let me see it.*

b. *Well* introduces a response to information. It appears where there is some doubt about the given information, either because it has the form of a question:

e.g. A: *Does she like oranges?*
B: ***Well****, oranges, lemons, pineapples, yes.*

or of a statement:

e.g. A: *I would like we spend our holiday in Spain.*
B: ***Well****, let me think about it.*

2. Build an exchange. The conjunctions used in building an exchange have the function of organizing the discourse on a global level. They can be classified according to the contribution they have to the development of the discourse into: staging (a change of topic) and developing.

- staging: *by the way, anyway, anyhow:*

e.g. A: *Is the president coming tonight?*
B: *I'm not sure. He is extremely busy.*
A: ***Anyway****, I'll see him tomorrow.*

- developing: *in addition, as well, moreover, furthermore, alternatively*

e.g. A: *We could go to a movie.*
B: ***As well****, we could go to theatre.*
A: *This new model has a bigger speed.* ***Furthermore****, it is less expensive.*

Note: Conjunctions such as *in addition, as well* are used to extend a text, while conjunctions such as *furthermore, moreover* build it up to something (cumulative conjunctions).

II.c. Internal consequential relations

Consequential relations can be divided into causal and concessive. As far as causal consequential relations are concerned, resources for internal relations are very limited, most of the conjunctions being used for both internal and external relations. The most used ones are: *consequently, hence, in conclusion*. *After all* is used only internally, introducing a reason in the exchange, expressing a mild apology.

e.g. *It may be argued that politicians could not possibly write perfect laws, given the fact that they are thought to be corrupted.* ***After all****, every one should be aware of this.*

On the other hand, concessive consequential relations are realized by a number of different conjunctions: *nevertheless, nonetheless, still*. They function as counterparts of the above-mentioned causal consequential conjunctions. Apart from these, there is a number of other concessive conjunctions which are oriented to objections (Martin, 1992): *of course, needless to say, in any case, anyhow, anyway.*

e.g. A: *Dinner's ready.*
B: ***But*** *I'm not hungry.*

The function of objection is better seen if we interpret the example above: Although you called me for dinner, I'm not hungry.

The objections have different degrees of probability: possible objections (*admittedly*), probable objections (*of course*), certain objections (*needless to say*).

e.g. *A lot of teachers would argue that there are no perfect teaching methods.*
Admittedly*, everybody agrees with this theory.*
Of course, *there are teachers who don't agree with this statement, but there are exceptions.*

III. Internal temporal relations

They are very similar to consequential relations. Simultaneity between text and time is realized with the help of *at the same time.*

e.g. *One important aspect of this political battle is the politicians' charisma.* ***At the same time****, one should bear in mind that their ideas and intentions count even more.*

The conjunction *still* is used to signal the fact that the information expressed before remains relevant.

e.g. A: *I think nobody is guilty for the accident.*
B: *But* ***still*** *you imply someone could have prevented it.*

There are also some internal conjunctions that enumerate a list of arguments or end it: *first, second, next, finally.*

Conclusions

In this paper we have made a short presentation of internal relations, pointing out the situations in which the conjunctions which mostly establish internal relations are used, leaving out the external conjunctions. As a result, this analysis is only partial and needs to be developed, integrating internal relations with other types of conjunctions.

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REMARKS ON INTENSIFICATION AND COMPARISON IN ROMANIAN AND ENGLISH

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Abstract: *Even if the relationship between comparison and intensity has generated much debate, concerning both the respective grammatical concepts and the associated systems of comparison, and although the distinction between the two concepts is hardly ever made, we think the safest way of treating grammatical comparison and intensification is to consider them as different linguistic procedures or mechanisms. This paper aims to provide a comparative approach to intensification and comparison in Romanian and English, illustrating it with remarks that the author culled from various didactic materials, and thus trying to emphasize the importance of reflective writing in the field of grammar and TEFL. While the comparison of adjectives (and adverbs) – be it explicit or implicit – is a morphological category expressed by inflection (different forms of the two parts of speech), intensification of adjectives (and adverbs) essentially depends on the presence and the involvement of the speaking subject. Unfortunately, the inventory itself of the values of comparison fails to achieve unanimity of views. The main individual illustrative cases dealt with in this paper were: expressing the superlative degree in English and Romanian, gradable adjectives and gradability, the objective vs. subjective opposition, some specific issues as far as expressing subjectivity in the group of the adjective is concerned, a number of intensification patterns involving combining forms that are frequently used by the lingo of today's Romanian media; thus, increased expressiveness and brevity are secured, with significant consequences at the level of syntax.*

Keywords*: comparative approach, English and Romanian, adjectives, (explicit / implicit) comparison, (means of) intensification, word formation, grammatical and lexical structures, combining forms, divergence and convergence.*

1. Comparison and intensity. In the grammar of the adjective, one of the most interesting issues is that concerning the relationship between *comparison* and *intensity*. In grammar, the possibility for a quality to be intensified is essentially specific to the lexical class of the adjectives (although not all adjectives admit intensification, because it largely depends on the presence and the involvement of the speaking subject, who treats adjectives differently with regard to several criteria).

There has been much debate over the grammatical concepts and the associated systems of comparison, and whether intensity and gradability should be considered and analysed together or in strict separation. Actually, both comparison and intensification essentially refer to the class of the adjective, although most adverbs can be subject to them, as well as some nouns (be it only incidentally, e.g. *He was more of a poet than Joe*, *Dan este cel mai artist dintre toţi amicii tăi*).

Comparison, and to a specific extent intensification, mark the (comparative) degrees of intensity that a quality can reach in two or several objects / referents, the degrees of intensity that a quality of the same object can reach in different circumstances, or the degrees of intensity of a two qualities of the same object – or (more rarely) of two objects.

2. Tentative definitions. The distinction between the two concepts is, as a rule, hardly ever made, and therefore they seem to have the same content; however, they are

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different. The safest way of treating grammatical comparison and intensification should be, in our opinion, to consider them as different linguistic procedures or mechanisms.

The category of *comparison* was defined differently depending on the type of grammar that dealt with it. Thus, in traditional grammars, the comparison of adjectives and adverbs is defined as a morphological category which is expressed by different forms of the two parts of speech, "each form representing a different degree of intensity of the properties expressed by an adjective or adverb" (*Gramatica limbii române* / *Grammar of Romanian*, I, 1966, p. 126). Consequently, "the forms that the adjective assumes to show that a feature / an attribute can exist in two or more objects to different degrees are called degrees of comparison" (*Ibid*).

The opinions of structuralist grammarians hold that comparison is a morphological-syntactic category of a relational nature, both semantically and grammatically. So, to define its various values the morphemes of comparison and the comparative components are considered equally important.

2.1. Another aspect the literature highlights is the fact that there are two kinds of comparison – implicit and explicit. Thus, "implicit comparison requires the very presence of an adjective" (Niculescu, 1999, p. 182). The other type of comparison, the explicit one, involves establishing a relationship between two terms. It should be emphasized, therefore, that "to adequately describe the genesis of the new forms of comparison and intensity it is necessary to set out from the semantic analysis of implicit comparison" (M. Găitănaru, 2002, p. 131).

In terms of traditional grammar, it should be noted that describing the category of comparison "is usually done in keeping with etymological and semantic criteria" (Manoliu-Manea, 2004, p. 34). The author notes that these criteria prove to be ineffective in linguistic analysis, leading to inconsistencies, and failing to reveal the key issues, through which this category can be defined in terms of grammar.

GALR, 2005 substitutes the traditional term (or rather, phrase) *the category of comparison*, for its modern equivalent, i.e. *the category of intensity*, which represents "in the nominal group, the specific feature, versus the adjective and the pronoun, and semantically deals with the adjective, and, within the verbal group, the adverb" (*GALR*, I, p 154).

As far as *comparison* (of both adjectives and adverbs) is concerned, Romanian typically uses inflected forms. In the grammar of most Indo-European languages, *inflection* is defined as the process by which grammatical categories are manifested in morpho-syntactic sequencing; or (*COLL*) "*Grammar*. a change in the form of a word, usually modification or affixation, signalling change in such grammatical functions as tense, voice, mood, person, gender, number, or case".

In Romanian, the adjective as a morphological class has both a synthetic and an analytical inflection (the latter serves to express the degrees of intensity). In contemporary Romanian, the analytic type of inflexion covers two concepts: the concept of intensification and the concept of comparison. Here is the simplest dictionary definition of the term comparison: (COLL) "Also called: *degrees of comparison*. *Grammar*. the listing of the positive, comparative, and superlative forms of an adjective or adverb".

3. Points of debate. It should be emphasized that the issue of comparison of adjectives and adverbs itself has engendered much discussion in the literature. The main differences that have occurred in the theories developed include: ● The status of the category: whether lexical and / or grammatical, or morphological and / or syntactic; ●

The inventory of the linguistic facts covered by the grammatical category of comparison; ● The inventory of the values of the category and their classification.

3.1. On the other hand, the theory was also formulated that the definition of the category of comparison should be broadened "to include also the issue of comparing two different features or qualities that are attributes of the same object" (Avram, 2001, p. 92). E.g. 1. *El este tot atât de puternic cât şi de rapid.* 2. *El este pe cât de puternic pe atât de rapid.* (1. *He is strong as well as quick.* 2. *He is as strong as he is quick*), which falls within the scope of the equality comparative.

So, it can be said that this category is manifested in terms of grammar only in adjectives and adverbs, and only in those structures that express certain relationships.

According to *GALR*, I, 2005, "The comparative intensity of a quality / feature can be appreciated as having the same degree or different degrees for two or more objects or the same object in different circumstances. In an explicit comparison of the degree of intensity two terms are always involved: the term (the *nominal*) compared, and the reference point of the comparison" (*GALR*, I., 2005, p. 154). In normative studies, the specific structures of comparison cover: ● Two or more objects of the same class or set (*Tom is the best of the students*) or in different classes / sets (*The soles are farther from the head*); ● An object under different circumstances (*He could send his letter in less danger than ever*); ● Two features or attributes of the same object (*More scared than excited, she was wondering what had happened to her*).

3.2. As for the inventory of values of the category of comparison, it can be said that, in this respect either, there is no identity of views. Traditional grammar identifies eight types of adjective forms, grouping them into three degrees of comparison: the positive, the comparative, and the superlative. According to most grammarians, this classification, made from an etymological and semantic perspective, is not fully satisfactory, as long as it inconsistently uses two criteria: the criterion of comparison, and the criterion of intensity.

Most researches had to conclude that, in Romanian, the category of comparison includes five values: the positive, the comparative of equality, the comparative of superiority, the superlative relative, the absolute superlative. Some books and papers describe comparison as a way of expressing the *intensity* of a property / feature in two forms: "as absolute values (without the complement of comparison) and as relative values (with comparison)" (G. D. Trandafir, 1977, p. 45).

Therefore, the phenomenon (or mechanism) of comparison involves a hierarchy or an equivalence of objects according to the intensity of the property they possess. It should be noted that "very much as synthetic inflexion is entirely determined by the nature of the head / *regent* element, the analytical inflection behaves in the same way" (M. Găitănaru, 2002, p 95).

Therefore, if the feature / property is attributable to an object or group of objects considered as a unitary set, "we are dealing with the so-called degrees of intensity: the intensity of the property is considered normal, usual (the *positive*), increasing (the *progressive*), decreasing (the *regressive*), and at the extreme pole of normality (the *absolute superlative*)" (*Ibid*).

4. Intensification. The category of intensification / intensity is specific to an assorted class of adjectives, and is also found in the class of the adverb. It was argued that the category marks, "through analytical means, the evaluative grading of the quality specified by the adjective" (*GALR*, 2005, p 141).

In this sense, it is correct to say that the positive is the mark of non-comparison, but in terms of intensity one cannot speak of such a thing. In a statement such as: *Maria*

şi Ion sunt deopotrivă de harnici (*Mary and John are equally hard-working*) one can speak of an explicit positive, as long as the attribution is directed to a group considered in unitary terms. It is easy to see that what we have here is a case of synonymy with an explicit comparative: *John is as hard-working as Mary*.

4.1. It should be noted that "as the positive and the comparative of equality are at the same level in the structure of analytical inflexion, their interference has led to the emergence of either the analytic positive (*atât de înaltă, destul de înaltă – so tall, quite tall / tall enough*), or the elliptical comparative (*tare ca piatra, albă ca zăpada – (as) hard as a rock, (as) white as snow*) (Ştefan Găitănaru, 1998, p. 94). Such comparative structures are semantically tantamount to the absolute superlative.

Expressing the *superlative* degree in English and Romanian can be done through an amazing variety of grammatical, lexical and stylistic means, including:

(1) Patterns that use **adverbs**: "She is *very beautiful*", "The movie was *very good indeed*", "He said he was *(very) much obliged*", "You look *too lovely*!" – Cf. Romanian *foarte amabil, tare simpatic, prea cumsecade* (vs. *preafrumoasă, preaiubit* see infra), etc. Postposition of the adverb *foarte* is nowadays considered archaic or literary, *El este învăţat foarte*. Adverbs like *mult, grozav, deplin*, and even *prea* (e.g. *prea bogat, mult milostiv, mult bogat* / *sărac*; "Se vede trupul ei cel *alb deplin*" – M. Eminescu) are usually considered old-fashioned (possibly also literary), while adverbs like *tare, rău* are perceived as mainly regional/dialectal: *prost rău, afumat rău*, and also *frumoasă rău*: *sunt obosită grozav* (Caragiale); *O noapte furtunoasă*);

(2) Patterns including **intensifying adverbs** (*i.e.* submodifiers) such as: *admirably, awfully* (informal), *colossally, completely, considerably, dreadfully* (informal), *entirely, exceedingly, extraordinarily, extremely, greatly, highly, hugely, infinitely, perfectly, remarkably, shockingly, singularly, staggeringly* (informal), *strikingly, stupendously, terribly* (informal), *terrifically, thoroughly, uncommonly, unusually, utterly, vastly* (informal), *wonderfully*, etc. Examples: "It was *awfully kind* of him!", "Donald has been *terrifically busy* lately"; "It was *fiercely cold*"; *I'm frightfully glad*. *I'm frightfully sorry about the delay*. (*Longman Dictionary Online* specifies: *British English old-fashioned*); Cf. Romanian *grozav de gustos, teribil de cald* / *ocupat* / *drăguţ, deosebit de talentat, de-a dreptul şocant*. The series *extraordinar (de), extrem (de), excesiv (de)*; *uluitor (de)* is on a par with structures like *nemaiîntâlnit (de), nemaiauzit (de), fenomenal (de), teribil (de), colosal (de)*, etc. More stylistic emphasis is added by structures like *putred (de)*; *îngrijorător (de), nemilos (de), usturător (de), obositor (de)*, etc. Superlative structures like *mortal (de), demenţial (de)* are used in slangy or (sub)colloquial speech. A structure like *inadmisibil* / *nepermis (de)* is used to convey a sense of censorship. Only literary style favours plus-adverb structures like *negrăit de dulce* (Eminescu). Sometimes, intensification by means of an adverb(ial) is applied to a comparative form, e.g. Este *infinit mai preţios* (cf. Eng. *How much more valuable* it was!)

In the literary style, adverbs like *cumplit, groaznic, amarnic, înfricoşător* may variably express negative or positive nuances according as the context requires the use of negatively or positively directed hyperboles, e.g. *cumplit otrăvită băutură* (Cantemir), *amarnic sfâşiată* (Blaga), *cumplit de singur* (M. Dinescu). In slangy and (sub)colloquial speech, there occur intensifying adjectives like *bestial* (cf. also *meseriaş, de bază*, etc.).

(2') Patterns that use **adverbs** like: *just, quite, positively, really, simply*: "It is *just splendid*!" Cf. Romanian E *chiar nesimţit*! E *de-a dreptul insuportabil*! Este *cu totul şi cu totul nelalocul lui*! Similarly, Romanian uses superlative multi-word adverbs

/ adverbial phrases like *cu totul şi cu totul, de tot, din cale-afară, la culme, peste măsură, peste orice limită, peste poate, de-a binelea, de pomină, de mama focului, de para focului, de mai mare dragul, cu vârf şi îndesat, cum nu s-a mai văzut / întâlnit / pomenit, cum / cât nu se mai poate*, etc. E.g. *blând din cale-afară* (Eminescu), *frumos de-adevărat* (Coşbuc), *bolnavă ca vai de capul ei* (Creangă), *năcăjit ca vai de el* (Creangă); *îndrăzneţ peste fire / peste măsură, guraliv nevoie mare*.

Not infrequently, the above superlative adverbial structures are used additively, e.g. era *turbat rău de tot* (Caragiale); e *ameţit rău de tot* (Caragiale).

(2'') A variety of the above type of intensification is what can be called the degree of excessive maximum intensity, marked in Romanian by adverbs and adverbials followed by *de*, e.g. *excesiv* / *exagerat de…*, *peste măsură* / *poate de…*.

(3) Lexical constructs using **prefixes** like *hyper-*, *extra-*, *over-*, *super-*, *ultra-*: e.g. *hypersensitive, oversized, superfine, ultra-critical*. Cf. Romanian prefixes and *prefixoide*: *hiperacut, arhiplin, superfin, supraalimentat, ultraconservator, ultraprogresist, ultrasimplu, extrafin*, etc. Older prefixes like *stră-, prea-, răs-* occur mainly in literary texts, e.g. *străvechi, preacinstit, preacucernic, preafericit, preacredincios, preaînalt, preasfânt, preadrept*, etc. Additionally, some neologistic prefixes and combining elements of this type can be used in isolation, as invariable adjectives, e.g. o maşină *super*, un MP3 *extra*, un computer *ultra*, etc. The occasional use of two joined prefixes further emphasises intensity, e.g. *extraextrafin, supersuperinteligent, ultraultrasensibil*, etc.

Romanian also uses (be it rarelly) the Latinate / Romance suffix *-isim(ă)*, e.g. *rarisim(ă), clarisim(ă), simplis(s)im(ă)*; "…dacă am fi siguri, *sigurisimi* că-i aici!" (Caragiale). Forms like *verissim* and *(ocazie de gol) urieşisimă* are very infrequent, indeed.

Likewise, some augmentative and even diminutive suffixes can be used to the same effect, *mâncău, tinerel*, etc.

(4) **Composition** is rarely used for intensification in contemporary Romanian, e.g. *atotputernic*, cf. Eng. *almighty* and *all-powerful*.

(5) **Conversion** occurs only as a rhetorical device (even in common speech): intensifying adverbs result from nouns whose underlying force is based, more often than not, on elliptical similes, e.g. *adormit buştean, îngheţat tun* / *bocnă, sănătos tun, gol puşcă, îndrăgostit lulea, singur cuc, beat turtă / criţă / Krupp / cui / cleşte / cuc / muci, răcit cobză, bătut măr, sărat ocnă, curat lună, prost tufă / grămadă, slab scândură, priceput foc*, etc. Also, with the reverse syntactic order: *turtă de beat, foc de priceput*.

(6) Using **the relative superlative without mentioning the second term** (or mentioning it rather generally), e.g. "Lucy has *the worst of tempers*", "Joe was *the funniest child*", "She wasn't *the tiniest bit moved*", "She is *the noisiest creature*", "He is *most annoying*!" Cf. Romanian: (Victor) este *cel mai tare*!

(7) Syntactically: by **exclamatory patterns** like "*What a fine* lady!", "You were *so nice* to her!", "*How green* was my valley!", "Isn't she *the most exquisite* girl!" Cf. Romanian *Ce* (*mai*) dimineaţă *strălucitoare*! *Ce* / *Cât de albastră* e apa mării! Era *aşa / atât de amabil*!

(8) A **noun or a superlative in a genitival phrase** such as: *a / the knave of knaves, the lowest of the low, the virtue of all virtues, in her heart of hearts* ("the depths of one's conscience or emotions" – COLL). Cf. Romanian structures (which are sometimes also called the ***Hebrew*** or ***Oriental superlative***) like: *voinicul voinicilor, frumoasa frumoaselor, hoţii hoţilor, isteţ între isteţi, cel mai netrebnic dintre netrebnici*,

sfânta sfintelor, *ultimul* dintre (cei) *umili*, etc. In fact, the Romanian structure involves repeating the substantivized form of the adjective in the Genitive or in the Accusative.

The recent tendency featuring such repetitive structures as *băiat de băiat*, *gagică de gagică*, *vodcă de vodcă* clearly belongs to slangy and (sub)colloquial speech. The underlying semantic-syntactical analysis could be supported by comparison with such superlative structures involving nouns depleted of their initial signification as: (Computerul lui este) *marfă* / *beton* / *meserie*.

(8') A similar mechanism involves **reduplication of the noun** in Romanian: *bătaie-bătaie*, nu aşa… (cf. *băiat de băiat*), *stoluri, stoluri*, etc.

(8'') Substitution of the adjective by a **noun derived** from the same lexical **root**, e.g. *o minunăţie de iapă*, *o bunătate de copil*, etc.

(9) **Repeating an adjective** or **adverb**: "She's *goody-goody*", "He's *clever-clever*", "The *never-never* system", "*Naughty-naughty*!" Cf. Romanian "O bătrână mică, urâtă (…) şi *gătită-gătită*" (I. L. Caragiale, *Five o'clock*), Era *roşie-roşie* la faţă; *bătrân, bătrân* în imperiul meu / bradul bărbos… (Blaga); sunt *sigură… sigură…* (Caragiale). Romanian also uses variations of the above pattern: (a) by repeating the adjective with the diminutival form, e.g. *singur-singurel*; (b) by reduplication of the diminutival form of the adjective, e.g. o să rămână *singurel-singurel* (Z. Stancu), *tinerel-tinerel*.

(10) In Romanian, no less than English, **two adjectives** (or adverbs) in the positive degree of comparison can render the idea of a superlative, e.g. *E mare şi tare!* – cf. Engl. *hard and fast*, *far and wide*.

(11) Phonetically, the superlative is rendered by **prolonging** and **emphasizing vowels**: "I haven't got the *least* idea" [li:i:st]; "He's *the rudest* ['ru:u:dist] fellow here". Cf. Romanian *maare*, *muult*, *enorrm*, etc.; *Bu…nă* treabă!" (I. Creangă). Also, suprasegmentals, such as intonation and emphatic stress, can be used in exclamations, e.g. *Frumoasă* treabă, (n-am ce zice)!; *Bu^{u}nă* rezolvare!; "*Mare* nătărău mai eşti, Dănilă Prepeleac!" (I. Creangă).

(12) Last but not least, there are **comparative patterns conveying the idea of a superlative** (especially as idioms, and frequently having a colloquial, or jocular tone), *e.g. as blind as a bat, as bold as brass, as close as an oyster, as cool as a cucumber, as dead as mutton, as dumb as a fish, as good as gold, as hard as nails, as keen as mustard, as mad as a March hare / as a hatter, as poor as a church mouse, as sharp as a needle, as tall as a maypole*, etc. Cf. Romanian *tare ca piatra*, *alb ca zăpada*, *iute ca săgeata* (– *(as) hard as a rock, (as) white as snow, as swift as an arrow*); *bun ca pâinea caldă*, *negru ca pana corbului* / *smoala* / *catranul*, *verde ca iarba* / *smaraldul* / (rarely) *ca frunza codrului*, etc.

Guţu-Romalo believes that the structures of the elliptical comparative belong to the positive degree of comparison, because "the positive involves in no manner an indication of the intensity, and yet it admits comparison" (Guţu Romalo, 1985, p. 148).

Similarly, Romanian uses comparative set phrases which, although sounding like interjections or exclamatory phrases ("o păreche de boi *de-a mai mare dragul* să te uiţi la ei" – I. Creangă), intensify the (positive or negative) quality in question. *GALR* calls them "false superiority comparatives (…), equivalents of absolute superlatives", thus recognising their belonging to the category of intensification.

5. Comparison. Some grammarians chose to draw a distinction between the absolute and the relative degrees, in accordance with the presence or absence of the operator *comparison*.

The two types of adjectival inflection are "apparently different, but there is a common point relating them, i.e. being both determined by the nature of the head

element: the synthetic inflection has such fundamental grammatical marks as gender, number and case, essentially involved in the phenomenon of concord or agreement, while the analytical inflection, which expresses the quantitative stances and relations of the respective features, critically emphasizes the quantitative aspect of objects" (Mihaela Găitănaru, 2002, p. 87).

The absolute degrees (of comparison) are not actually… comparable, they lack a term of comparison, and therefore they are far from qualifying for real degrees of comparison, "Therefore, the defining values are, for the absolute degrees, intensification, and for the relative degrees – ranking in a hierarchical system (…) For the absolute degrees, the medium term, or the progressive, expresses *intensification* of the feature, so its suitable name should be *degrees of intensity*" (Șt. Găitănaru, 1998, p.94).

5.1. A prime condition for distinguishing gradable adjectives, in Romanian very much as in English, is the capacity of the forms in question to accept the gradation of the semantic values conveyed by those adjectives. Of course, only some of the adjectives in both languages satisfy this condition, which, as a matter of principle, depends on the speaker's own subjectivity.

Since it was largely found that the criteria used to distinguish adjective subsets in point of gradability are rather vague, some grammarians (e.g. Buffard-Moret) thought it more appropriate to refer to several uses of the adjective, i.e. the objective, subjective, axiological use, etc.

Subjectivity (which incorporates the products of the mind of the thinking subject, rather than proceeding from the very nature of the object being considered, and so emanates from a speaker's emotions, prejudices, etc.) has its own definite role in marking the values transmitted by adjectives in a natural language. Moreover, the correlation that forms between the subjective values of the adjectives' semantic content and the reality described can be conceived like a scale, the two extremities of which are, respectively, the pole of (pure, descriptive) objectivity, and the pole of (evaluating) subjectivity. Intensification can be treated in much the same terms.

In linguistics, *gradable* means "denoting or relating to a word in whose meaning there is some implicit relationship to a standard: "big" and "small" are gradable adjectives" (*COLL*). By way of tradition, non-gradables are adjectives like *atomic*, *metallic*, *the first*, *utter*, *mere*, etc. One has to distinguish between those adjectives that are non-gradable on account of semantics proper (or of grammar AND semantics, e.g. *own*, *atomic*, etc.), and those which cannot admit of intensification simply because they already possess emphasis, e.g. *superior*, *convinced*, *freezing*, etc.

5.1.1. In English, those adjectives which do not usually have comparative forms – *viz.* in keeping with the patterns valid for most adjectives – are commonly called **non-gradable adjectives**; they fall into the following subclasses:

a) those which are already **explicit superlatives** (*the last*, *the latest*, etc, or derived from Latin adjectives in the superlative – *cf.* corresponding Romanian forms: *e.g. optimum, maximum, minimum, supreme*), or **implicit superlatives** – in which case the adjectives can be compared with themselves, so they can possibly evince the form of an absolute superlative (*most excellent*, *most exquisite*, etc.), but not the comparative degree;

b) those adjectives that are already **comparatives** (either Latinate forms, most of them also to be found in Romanian, or made up of native elements), *e.g. major, minor, superior, lesser, the latter*;

c) **determinative** adjectives, *e.g. both, own, very*;

d) '**relative**' adjectives (referring to the substance, stuff / material an 'object'

is composed of)**,** many of which have the *–en* suffix, *e.g. wooden, silken, earthen*, etc;

e) similarly, those adjectives referring to **chemical** substances, *e.g. chlorinated, hydric, sulphurous* (AmE *sulfurous*), etc;

f) adjectives similar to **articles**, *e.g. any, either, some, neither*;

g) adjectives referring to **nationality** or **geographical** units, *e.g. English, German, Russian, British, South-American, North-Korean, Peruvian, European*;

h) adjectives referring to **languages**, **dialects**, etc., *e.g. Romance, Germanic, Hindi, Welsh, Singhalese, Australian*;

i) '**adverbial**' **adjectives** (having the initial particle **a-**), also called 'statives', 'categories of state', or 'adjectival adverbs', *e.g. ablaze, agape, aslant, afire, akimbo, awry*;

j) various adjectives **in postposition** (predicative, determinative, etc.) *e.g. below, alone, abroad, above, errant* (in *knight errant* "(especially in medieval romance) a knight wandering in search of deeds of courage and chivalry / chivalrous adventures"), *marshal* (in *knight marshal* "(formerly in England) an officer of the royal family / household or court, esp. one in charge of protocol, or having judicial functions"), *elect* (in the phrase *the president elect* / *the President Elect* "elected to, or chosen for a position / voted into office, but not yet in it / not yet installed"), etc.;

k) '**technical'** adjectives – such as 'comparative' in *comparative grammar / method*, 'binocular' in *binocular vision*, or atomic in *atomic bomb*;

l) numerous adjectives derived **from past participles** (which, however, agree with a number of pre-modifiers), *e.g. departed, escaped, bereaved, wounded, written*; to these are added a great deal of negative forms such as *unwritten, unbroken, unrelieved, unscathed*; *misunderstood, misspelt*, etc. (although adjectives like: *blessed, crooked, dogged, learned*, or: *uneducated, unembarrassed*, etc. can take comparative and superlative forms).

6. Objective vs subjective. Considering the above-mentioned *objective* vs. *subjective* opposition, one can analyze adjectives placed nearer the [objective] and the [–objective] extremities, respectively.

Since various linguistic communities express subjectivity differently, in keeping with what can be called *verbal mentality* (cf. also the Whorf-Sapir hypothesis, which emphasises the direct relationship existing between a natural language and the surrounding world, suggesting that "human languages determine the structure of the real world as perceived by human beings, rather than vice versa, and that this structure is different and incommensurable from one language to another" – *COLL*), the selection of the type of features that a speaking community conveys tends to be highly specific.

In Romanian (very much as in French, Spanish, Italian), lots of adjectives derived from Latin are (etymologically and semantically) considered incompatible with intensification, and hence non-gradables: e.g. terms like Rom. *colosal* "colossal", *cumplit* "excruciating; horrendous", *monstruos* "monstrous", *extraordinar* "extraordinary; astounding", *desăvârşit* "perfect", etc., or French *colossal*, *absolu*, *supérieur*, *immense*, *extraordinaire*, *sublime*, etc. The reason is they contain the semantic element that establishes their belonging to the class of the superlatives (or the comparative degree, e.g. *superior*, whose etymon is Latin *superus* "placed above", from *super* "above").

Sometimes however, even adjectives like *superior*, *suprem* and *optim*, whose comparative or superlative value is part of their very semantics, are used in comparative or gradation structures, e.g. **mai superior*, **mai suprem*, **cel mai optim*. Such instances are usually considered utter solecisms in Romanian, and censured accordingly, though

French grammarians and language standard-setters, for example, would treat them more tolerantly or indulgently. In a very similar way, English accepts structures such as *a most superior being* – although it would be rather difficult to say that instances like **the most ultimate solution* are really acceptable.

The paradox is that, apart from the quite numerous problems concerning the use of adjectives like the above ones (where the various departures from the linguistic standard are no longer perceived as such), many Romanian linguists – and indeed quite a lot of common speakers of the language – have become aware that such adjectives as *celebru*, *clasic*, *extraordinar*, *magnific*, *proeminent* should be added to the list of the "irregularities" of comparison and intensification. As a matter of fact, the press is as active as the common speakers in propagating such models, which are hardly perceivable as 'foreign bodies'. It is another illustration of the truth that, if deviations from the norm are bound to occur, they will do so first in speech; collaterally, there are a number of external influences resulting in the emergence of new structures of a natural language, which oppose the (long-)established norms and standards.

If the (primary) etymological and semantic value of such adjectives as *superior*, *minim*, *absolut*, *enorm*, *esenţial*, *extrem*, *unic*, *excelent*, *perfect* / *desăvârşit*, *mediocru*, and even *etern* is worn out by the effect of time, their superlative or comparative value can be perceived as a mere positive; therefore, their being employed with adverbs of intensification would no longer seem out of place – mainly when used in specific or expressive (possibly literary) contexts, e.g. *cea mai completă dare de seamă*, *un incident mai mult decât minim*, *o fiinţă atât de infimă*, *o fiinţă absolut superioară / cu totul superioară*, *temperaturile cele mai extreme*, *cea mai totală / completă înfrângere* , etc.

The *progressive* pattern has been investigated rather little in grammar studies, being placed under the heading of different terminologies. Like the progressive, the structures of the regressive are poorly represented in Romanian, e.g. *tot mai puţin interesant* (*ever less interesting*), *din ce în ce mai puţin interesant* (*increasingly less interesting*).

7. Intensification and style. The intensification patterns and structures in various languages, based mainly on intensifying adverbs, widely differ, not least because of the various *styles* and *registers* such structures belong to.

The lingo of *today's press* (in both Romania, and English-speaking countries) is an excellent case in point; it is strongly marked by expressive nuances, some of which belong to the scope of intensification. Diversification of linguistic expression and innovation go hand in hand. As we can notice, grammatical structure and expressiveness are, functionally, on a par, not only within the scope of artistic literature.

In Romania, there are a multitude of directions, trends and intentions that are capitalizing on this post-1990 need for nuance and novelty. The perceptive linguist cannot fail to capture and record both the dynamics of the system, at various linguistic levels, clear tendencies, and the ephemerality of some of the recently emerged internal patterns, typically using combining forms such as *super-*, (rarely) *supra-*, *mega-*, *ultra-*, (rarely) *macro-*, and even *micro-* and *mini-*.

The Romanian language associates such patterns (*superpotent*, *megainginerie*, etc.) with derivation, although these so-called *prefixoide* and *sufixoide* (i.e. combining forms placed initially or finally) rightfully and naturally belong to the WF mechanism of composition (these forms have a semantics and an etymology of their own – they *mean* something: *super-* and *supra-* derive from Latin *supra* "above", *mega-* comes from Greek *megas* "huge, powerful"); actually, the situation is rather similar in English.

These combining forms possess concrete semantic-lexical values, containing the semantic mark of the superlative.

The pattern is extremely productive nowadays. It mostly concerns the class of the adjective, e.g. *elev superdotat* (which can be easily equated to *elev foarte dotat*).

The phenomenon has recently extended to the lexical category of the noun, which only accidentally admits of comparison and intensification, e.g. *supermaşină*, *superocazie*, *superofertă*, etc. This rather unusual tendency (transferring the superlative meaning to noun bases), seems to be presumably in keeping with foreign – especially English – models, e.g. *megashow*, *megaofertă*. Thus, both colloquial speech and mass media usage are favourable to coinages like *superfemeie*, *superbăiat*, *superîntuneric*, *superfoame*, *superlene*.

Another very interesting development, noticeable mainly in the lingo of the press, is the use of structures based on de-semanticisized nouns (*cheie*, *fulger*, *record*, *model*, *etalon*, *limită*, etc.), which have acquired the status of superlative marks, as in: *martor-cheie*, *raid-fulger*, *caz-limită*, etc.

Another group of Romanian *prefixoide*, placed nearer the class of the usual prefixes (i.e. *extra-*, *hiper-*, *ultra-*), mark the intensity of the (adjective) quality, very much like the older prefix-like superlative formants *prea-* (*prefericit*), *răs-* (*răsinformat*), *arhi-* (*arhiplin*).

The coinages employing the prefix-like formant *super-* are by far the most numerous in contemporary Romanian, e.g. *superdeştept*, *superelegant*; or, in the class of the noun: *superproducţie*, *supersonic*, *superputere*, *superspectacol*, *supercupă*, *superofertă*, *superfemeie*, *supercompilaţie*, and even *superchefuri*, *supermanele*. In an earlier period, variants using *supra-* instead of *super-* could be found (even in some dictionaries such as *MDN* (*Marele dicţionar de neologisme*), e.g. *supraputere* / *superputere*). Likewise, let us also compare *superpreţ*(*uri*) and *suprapreţ* in point of semantics. It will be fair to add that, at times, the still unclear status of this prefix-like formant transpires through its hyphenated form, e.g. *super-dictator*.

Many such coinages are based on English terms or roots, or are borrowed from English, e.g. *supershow*, *superweekend*, *Superman*, *Superwoman*; or else, they may be cases of loan translation: compare *supermarket* and *supermagazin*.

Another very frequent superlative *prefixoid* is *mega-*, which ahs been borrowed anew from foreign sources (especially from English and French), a lexical element that strongly contributes to the process of neologistic internationalization and "intellectualization" of the Romanian vocabulary, e.g. *megastar*, *megaconcert*, *megainflaţie*, *megaafacere*, *megaafacerist*, and even *megaescroc*, *megagăinar*, *megafiţe*, *megaşuşă*. Similarly, but enjoying far less frequency, the prefixoid *macro-* is used to a similar (stylistic) effect, e.g. *macroeconomic*, *macrogaşcă*, *macroşpagă*.

It is to be noted that both *mega-*, *macro-* and *supra-* have been used for quite a long time in technical contexts, e.g. *megawatt* ("one million watts"), *macrocosmic*, *supraelastic*, *supraîncălzire*. Their "new life" is, consequently, wholly dedicated to the stylistic effect they can produce, so to their connotative force, mainly in mass-media or advertisement contexts.

8. Conclusions. We have to **conclude** that, in such cases as the above, subjectivity interferes with the semantics of the adjective, forming a highly unpredictable interplay of elements – which are semantic, syntactic as well as stylistic in nature. Likewise, it is quite obvious that the forms of manifestation of intensification / intensity in the lexical class of the adjective (and of the adverb) imply a complex system of relationships, manifested by both the degrees of intensity, and the degrees of

comparison of the intensity. In the context, the combining forms in front position, or prefix-like forms (Rom. *prefixoide*), whose role is to render and intensify human emotions produced by specific elements of reality, function to the effect that expressiveness is increased, while achieving brevity and avoiding periphrases. They can thus replace the older lexical means of gradation and intensity, with significant consequences at the level of syntax (or rather, syntagmatics).

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CANADIAN IMAGERY IN ROMANIAN (PARA)TEXTS

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Abstract: *The purpose of this paper is to tackle Canadian imagery through the looking glass of Romanian receivers from the beginnings of Canadian letters on Romanian soil to present day. Our approach is both synchronic and diachronic as we will focus on images and stereotypes for each historical period, in general and on the shifts in viewpoints from the pre-communist period to communist and post-communist times, in particular. Our theoretical framework mainly draws on Translation Studies and Reception Studies, Polysystem Theory and manipulation of literary fame, as understood by Andre Lefevere (1992), included. Our investigations rarely go beyond critics', annotators', prefacers', reviewers' and last, but not least Canadianists' opinions, not to mention the intersections or even overlaps between the categories above.*

Keywords: *Canadian literary reception, Romanian rewriters, impressionistic criticism.*

1. Pre-Communist Romania

Canadian fiction occupies a peripheral position in the Romanian cultural and literary polysystem[1] although the first translations from Canadian literature date as back as 1915 when W.H. Drummond, an early imitator of pre-Chaucerian literature was translated in the Romanian literary review *Convorbiri literare (Literary Talks)* with a short bibliographical presentation taken from *La Revue Geneviève Biaugnis*. Moreover, the great Romanian historian and cultural figure Nicolae Iorga translated Canadian verse from "Standard", Montreal and *Drum Drept (The Right Path)* review published it as poems by unknown poets in 1918 and 1919 (1997a: 207). The context of the first translations from Canadian literature could be also related to the presence in Romania of Joseph W. Boyle, the Canadian businessman and entrepreneur who became a close friend of Queen Marie and was awarded important distinctions for his aid given to our country (Marsh, 2011).

The inter-war and World War II period is richer in translations from Canadian fiction than the previous period which marked the first translations from this literature. However, apart from Mazo de la Roche's first novels of the *Jalna* series which were published in separate volumes by the same publishing house (Remus Cioflec Publishing House), all the other works or fragments (mainly poetry or short stories) came out in

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[1] According to the Polysystem Theory as developed by the Israeli scholar Itamar Even-Zohar in the 1970s and enriched by Gideon Toury, a Translation Studies scholar from the same area, a literary polysystem can be reduced to a number of contrasting pairs that illustrate the status of translated literature according to its position in the host literary polysystem: canonized literary forms vs. non-canonized ones, a polysystem's centre vs. its periphery, and primary (innovatory) literary forms vs. secondary (conservative) ones. In Itamar Even-Zohar's view, translated literature can occupy both a primary position and a secondary one in the literary polysystem; the scholar distinguishes three cases in which a translated literary text may turn into a canonized literary work in the receiving culture and literature: "(a) when a polysystem has not yet been crystallized, that is to say, when a literature is "young," in the process of being established; (b) when a literature is either "peripheral" (within a large group of correlated literatures) or "weak," or both; and (c) when there are turning points, crises, or literary vacuums in a literature." (Even-Zohar 2000, 193-194)

periodicals. Since the early 1920's, critics publishing in periodicals were pleading for a "literature of translations" to be developed alongside with our national literature following the model of Western European countries. Translations were meant to enrich the Romanian cultural inheritance and enlarge our horizon[1] (Lăcătușu, 2000: 70).

The most important bibliography for this period, i.e. *The Bibliography of Romanian Literature and Its Relations with Foreign Literatures in Periodicals* (1997b: 209) mentions several translations from Canadian authors, alongside with short critical studies of Romanian critics. Stephen Leacock is by far the most translated author in the literary publications of the time. Hailed as Canada's Mark Twain, Leacock has his short stories published in periodicals such as *Adevărul literar şi artistic (The Literary and Artistic Truth)*, *Preocupări Literare (Literary Concerns)*, *Orizontul (The Horizon)* or *Gazeta de duminică (The Sunday Gazette)*. Some of the articles include (fragments of) short stories that are now introduced to the Romanian public, either accompanied by short critical introductions or not. Still, most of the titles were changed or simplified for commercial purposes. Some articles – usually no longer than a page or two functioning as prefaces or short introductory passages – contain only critical remarks on the Canadian authors and their works and make no reference to their translation. Leacock was taken for an "American humorist", his book, *Winsome Winnie* being a series of "pastiches and imitations" (idem). His "humour is 'extremely transatlantic'combining with the craziest fantasy and the grotesque with infinite happiness" in his works (Lupu and Ștefănescu 1997b: 209). The poet Bliss Carman was also mentioned as a "sorcerer of words" and, in a note published in the periodical *Neamul românesc (The Romanian People)*, his life and works are briefly presented. It was argued that despite the influence of Whitman, Emerson, Wordsworth Browning, his poetry remained an essentially Canadian one (Lupu and Ștefănescu, 1997b: *ibidem*).

1.1. Mazo de la Roche and Stephen Leacock as Seen by Romanian Rewriters of Pre-communist Periodicals

During the Inter-War and WWII years the criticism published in periodicals does not go beyond an impressionistic, historical-biographical stance as understood by the nineteenth-century French tradition (and articulated by Hippolyte A. Taine, cited by Guerin, 2004: 51 and Sainte-Beuve). This type of criticism was aggressively attacked by Proust who expressed his exasperation with biographical anecdote, widely practiced in France by such distinguished literary critics as Sainte-Beuve. Apart from the fragments of translations from Stephen Leacock's short stories which have no critical introductions, the few articles that introduce Canadian literature to the Romanian readership resemble pre-critical reappraisals of literary works undertaken by more or less professional rewriters[2]. Such is the case of the article *O scriitoare canadiană/ A Canadian Woman Writer* whose author is not even mentioned by the literary periodical *Adevărul literar și artistic (ALA)/ The Literary and Artistic Truth* in 1933. The unknown critic (1933: 8) argues that Miss Mazo de la Roche is known to the European literary public by means of the French translation of her novel, *Finch's Fortune* which marks the end of the 'subtle', 'complicated' and 'thorough' studies of the Canadian

[1] All translations mine unless stated otherwise.

[2] The term is used in the sense coined by the Translation Studies scholar Andre Lefevere who refers to the agents that manipulate a text (be they translators, critics, commentators or annotators).

family as can also be seen from *The Master of Jalna* that had been published in London. Moreover, the Romanian rewriter lays emphasis on *Finch's Fortune* as part of the (Jalna) 'series' (along with *Jalna* and *Whiteoaks*), arguing that it still looks 'complete' in its literary dimensions, even if considered separately. The reviewer focuses on the main character, the 'hero' Renny and his intricacies. He is the 'cruel', 'rude', 'brave' and 'fierce' husband who cheats on his wife and deceives her; he has no notion of honour, whatsoever, as he opens and burns a letter that was not addressed to him. He is 'ocasionally' good, generous and brave so he may inspire affection and show authority through his violent character. The author also gives an account of the entire family as seen by Alayne, Renny's wife regards them as 'neurotic': 'they see the world upside down', they all had 'inappropriate' marriages that ended in adultery or divorce as a consequence of their greed. Despite the characters' bad behaviour ('we all have our own flaws, after all'), 'a touching purity of the soul' can be sensed throughout the entire novel. The Romanian reviewer gives the example of young Pauline and her 'pure' feelings for Renny, her relationship with the novelist Wakefield, on the one hand and the ironic passion between Renny and his wife, Alayne, on the other. The anonymous critic concludes that, in general, the narrator (identified with the Canadian author) makes use of 'skilful irony' in depicting the characters of the novel; furthermore, de la Roche's skilful writing is shown by 'the passages of a nice lyrical prose', and her 'sensitiveness', reflected in the entire work, is a mark of her reputation (idem).

As can be seen from the critical summary above, the Romanian reviewer operates a clear-cut distinction of characters in the Forsterian manner of the late 1920s, when fictional characters were divided into round and flat: "flat characters (…) are sometimes called types, and sometimes caricatures. In their purest form, they are constructed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round" (Forster, 1955: 67) Thus, the rewriter opposes Renny, the round character to the world of flat characters (uncle, poet, brother, musician, etc.). Renny is cruel, rude, fierce, violent and authoritative but he can 'ocasionally' be good, generous, brave and may inspire affection, while the others are just 'neurotic'. Impressionisic critical judgements are also passed on de la Roche's writing: 'skilful irony' is detected in the 'passages of a nice lyrical prose', along with an overall authorial 'sensitiveness' that guaranteed the novelist's international success. Mention of an indirect reception (via the French channel) is also made, a proof of the strong influence that the French cultural model had on the taste and preference of the Romanian public.

As far as the articles on Leacock are concerned, there are Romanian critics that do not even regard the humorist as a Canadian author and take him for an American one; this is a mistake which occurs twice in *Adevărul literar și artistic/ The Literary and Artistic Truth* (1921 and 1927). First, a fragment from *Winsome Winnie* came out and its anonymous rewriter took Leacock for an 'American humorist', his book being a series of 'pastiches and imitations' (1921: 4). According to the commentator, one of the benefits of such a reputation (of an American humorist, that is) guarantees a reading public that is willing to accept any new work for amusement. He further assesses the writings of the volume as belonging to the 'usual pattern' (without any further explanation of what this pattern consists of), arguing that Leacock tries to ridicule 'the systems employed by authors that take pride in their originality'. Second, Al. N. Biaz (a pen-name of Henri B. Blazian) who translated a fragment from *Nonsense Novels*, namely "Sorrows of a Super Soul: or, The Memoirs of Marie Mushenough" (rendered into Romanian as "Jurnalul intim al Mariei Mașineff") also takes Leacock for an

American humorist, arguing that he became 'a new king of American humorists after the death of Mark Twain' (1927: 4). The American author (sic!) is praised for his humour that combines 'spontaneous joy' with 'forgiving irony', 'the grotesque' and 'the unexpected', 'comic situations' and 'the absurdity of a funny vocabulary' in naïve characters. His art, i.e. the memoirs introduced to the Romanian public, is a parody of the famous diary in which 'Maria Başchirceft' analyses her feelings and troubles.

As a general remark, it can be said that pre-communist readers were somehow misled by Romanian (un)professional rewriters into taking Canadian classics for American ones (as in Leacock's case). Moreover, the image of a Canadian family built for our inter-war and WWII readers could appear as distorted, if we were to refer to the interpretations given to Mazo de la Roche's *Finch's Fortune*. Preference for a certain type of fiction could also be regarded as part of the horizon of expectations of the interwar and WWII readership. This is either the case of popular fiction for women (Mazo de la Roche's *Jalna* series) or of sentimental novels that came as fictional diaries or epistolary novels rendering the main character's love affections (Stephen Leacock's "Sorrows of a Super Soul: or, The Memoirs of Marie Mushenough" from *Nonsense Novels*) in the tradition of the 19th century French and German Romanticism. The Romanian commentators of Canadian literature do not acknowledge the influence of 19th century French biographical criticism on their approaches, yet classics of Romanian criticism of the period (such as Vladimir Streinu, Al. Philippide, Garabet Ibrăileanu, to name only a few) follow Sainte-Beuveian precepts in literary value.

1.2. Canadian Literature Published in Volumes. Mazo de la Roche's Jalna Series

Romanian rewriters as represented by critics, commentators or translator(s) of the *Jalna* series are not very elaborate in their considerations. No comparisons are made with other writers, be they Canadian or international. The discussion of characters is impressionistic (as seen above, it centers on Renny and his intricacies). However, it is worth mentioning that not all the volumes of the series had come out in Canada when *Jalna* was being discussed and translated in Romania (be it in periodicals or in volumes) in the 1930s and 1940s. As a matter of fact, no more studies will be devoted to Mazo de la Roche and her works in the communist and post-communist years. To put it in the words of the Romanian theorists on reading (i.e. Cornis-Pope and Călinescu, quoted by Bennet, 1995), there are no signs of rereading De la Roche's works during the following years[1].

The Romanian edition of *Jalna*, the first volume of the series, came out in 1935 at Remus Cioflec and was reedited in 1990 by Venus Publishing House. It is a translation from the original edition of the book that came out at MacMilan & Co. Limited, London in 1935 (the first edition of the novel was published in 1927). The

[1] Only the post-commnist rewriter Margareta Petruț devotes an entry to de la Roche in her *Dicționar de scriitori canadieni/ Dictionary of Canadian Authors*, arguing that even from her youth, she created her own fictional world, "The Play". She mentions the Atlantic Monthly award for the novel *Jalna* and makes a few considerations on the entire series. These come mainly as rewordings of international rewriters: the sixteen novels are a saga of the Whiteoaks portrayed between 1854 and 1954; the novels are not chronologically disposed, yet each may be read as a whole; the novel *Jalna* was adapted for screen in 1935 and in 1972 CBC broadcast a series based on her novels; the novels in the *Jalna* series reflect the colonial mentality and the support of British institutions and customs pertaining to the Loyalist myth on Canada (2006: 72-73).

preface has an anonymous author and contains biographical data and some considerations on the novel. The anonymous paratext (1990: 7-8) reads that despite her celebrity in the USA, Mazo de la Roche remained almost unknown to the Romanian public. The prefacer is uninformed and is not aware of De la Roche's legendary tendency to invent details of her past to impress the public and increase her audience. Thus, the author of the 'preface' takes the name, De la Roche, for granted and claims that she is the descendant of a French family and one of her ancestors was guillotined during the French revolution. The rewriter rightly assesses the Canadian novelist's English and Irish descendancy and her Torontonian childhood in the middle of nature. She is depicted as a "sensitive", "shy", "city unfriendly" nature that started to write when she was young. Details to reach a (pre-commnist and post-communist) Romanian audience of women are provided: her unsual surname is Spanish and masculine. It was chosen by her father in the memory of a friend. The rewriter informs us that her first call was to make drawings for books so she took drawing lessons at the University of Toronto but gave up her artistic inclinations in order to write literature. She kept the habit of writing on her knees and draw fantastic characters. The Romanian prefacer correctly identifies *Jalna* as De la Roche's third novel who brought her international fame and the Atlantic Monthly Prize. The novel was selected from 1100 manuscripts and the jury's choice was justified by the success of the book. The success was so great that the editors asked for more novels of the same kind. In this way the *Jalna* series, the famous chronicle of the Whiteoaks in sixteen volumes was born. In the last paragraph, readers are told that, in this chronicle, Mazo de la Roche portrays the life of an English family that came to Canada. De la Roche is said to have the talent of 'giving life to her characters'. The Whiteoaks are unforgettable as they come into our lives in a 'true to life' manner. Renny, Wakefield and the amazing grandmother whose tyrannical and seductive personality rules over her entire family are mentioned. The Romanian rewriter finally argues, in an impressionistic manner, that what makes *Jalna* a pleasant and original book, and an agreeable reading are: the 'limpid atmosphere' of the long story, the strong characters 'colorfully depicted' and a certain type of humour.

In spite of the scarcity of critical studies on the Jalna series for the period under discussion – no other article came out besides the one in *Adevărul literar și artistic* (*The Literary and Artistic Truth*) already discussed above – Mazo de la Roche was one of the most popular writers of the time. Six of her volumes of the *Jalna* series were translated by Jul. Giurgea and published by Remus Cioflec Publishing House in the 1930's and 1940's; most of them are no longer available today in their original edition. Strangely enough, the main bibliography in the field, i.e. *The Chronological Dictionary of the Translated Novel in Romania from Origins to 1989* (2005) does not mention Mazo de la Roche among the translated authors for the period discussed above or for the communist years. On the other hand, Giurgea's translations were republished at Venus Publishing House in the 1990s, along with the rest of the series.

To conclude, the first decades of the 20th century mark the true beginning of the reception (mainly via translations) of Canadian literature in Romania. In terms of literary genre, these are mainly translations from English Canadian prose, usually (fragments of) short stories and novels. Poems or critical studies devoted to Canadian poets are few. The favorite authors of the period were Stephen Leacock and Mazo de la Roche. The former was probably selected for his sharp sense of humour, the latter for the accessibility of her novels. As a general remark, very few Canadian authors were discussed or translated in the periodicals of those years whereas most of the important

writers (Lucy Maud Montgomery, Thomas Chandler Haliburton or Susanna Moodie) were not mentioned at all.

2. Communist Romania

2.1. Ideologically Purposeful Literature

The translations from Dyson Carter, a minor literary figure hardly mentioned by literary histories, come as an ideological response to the requirements of mainstream ideology which aimed at defeating 'the class enemy'. The prefaces to his two novels translated into Romanian are especially marked by Marxist grids. As Troncotă (2006: 24) notes, the basic idea of communist propaganda was to neutralize the 'catastrophic effects of American imperialism' by means of the 'class war'. According to Marx's theory, in communist visions of propaganda, the liberal professions are not social classes; the working class alone holds the power and it has to struggle and fight unceasingly because 'the class enemy never sleeps'. Furthermore, the individuals that have not adjusted to the new realities are still embedded in a 'bourgeois mentality' and need correction (idem, p. 38). The 'crisis of bourgeois culture' was also a communist favorite cliché in the context of a socialist ideology for the working class that needed to replace the creation of intellectuals. M. Roller's works on the history of Romania and the history of philosophy should be regarded as an ideological victory against American imperialism that tried to poison socialist ideals with the rotten capitalist ideology (idem, p. 77-78). 'The class war' is against cosmopolitism, the opposite of nationalism. This is the era when 'homo comunistus' came to life. According to Lucian Boia (1998: 46), this 'new man' is a force of nature, strongly influenced by the Soviet model in the 1950s and comes in six shapes: the Stahanovist worker – a superworker comparable to the modern superhero; the Soviet woman who is as hard-working and as powerful as a man and fulfils the triple role of mother, soldier and worker; the Soviet child who is a privileged figure in communist mythology as a symbol of its future; the soldier; the man of science who revolutionised the filed of knowledge and technology like no other capitalist fellow and the party activist.

Dyson Carter's works were published by ESPLA (The State Publishing House for Literature and the Arts) in the 1950s, the Stalinist period when censorship was more active than in the years to come. The politically-'progressive' features of Dyson Carter's *Fatherless Sons* (originally published in 1955 by Progress Books, Toronto) can also be noticed in the Romanian translation and the best testimony is A. Cernea's foreword to the 1958 edition. Everything in this preface is 'progressive': the Canadian author of the book, the characters (i.e. "Rupert is an honest intellectual, a true friend of the workers, a visionary of the bright and progressive future of mankind" (1958: V)) and even a trade union that was set up during the war in the fictional town of Deep Rock. Its counterpart is a dissenting yellow trade union which, according to the instructions received from the US is trying to induce hate against the Soviet Union, Popular China and the entire socialist world. The characters of this progressive novel are either capitalists, i.e. social class enemies and atomic war instigators, (the American imperialists as represented by the owners of the nickel mines) or socialists, i.e. fighters for peace, guardians of communist values and friends of the masses (the exploited mine workers and their poor families). In his preface, A. Cernea also makes reference to Carter's previous novel, *Tomorrow Is with Us*, translated into Romanian in 1954, thus showing that the Romanian public was already acquainted with the work of this highly talented progressive novelist. According to Cernea, the Canadian writer had described

in his previous novel "the McCarthyism debauchery in Canada" (idem, p. X) and his work reflects Canada's economic, political and military submission to the American imperialism. Moreover, Cernea claims that the novel is also referring to the increasing economic problems (doubled by a high unemployment rate and strikes) further to the US crisis.

The image of Canada portrayed in Cernea's preface to the Romanian edition is that of a weak country lying in the shadow of a stronger neighbor, The United States, which dragged it into several wars that Canada was not necessarily interested in. Due to its geographical position, Canada is seen as a Switzerland of the North American continent, a country which should have remained politically neutral:

> "The entire population of the country (Canada) is threatened by a new war, a war that will be even more terrible than the previous ones, i.e. the atomic war prepared by the American imperialists (…). It is well known that Canada is an active participant in the atomic arming conducted by the USA. It is one of the pylons of the aggressive Atlantic coalition. It set 'volunteers' that fought under the American commandment in the Korean war (…). Canada is a wealthy country and its favorable geographical position could have been its guard against the torrent of great historical conflicts, i.e. it could have been an American Switzerland, a neutral country, spared from the burden and sacrifices of war (…). Yet Canada did not follow Switzerland's example. Its membership to the British Commonwealth and, in the previous decades, the stronger dominance of American imperialism determined Canada's involvement both in England's colonial war against African negroes between 1901 and 1902 and in the two World Wars." (idem, p. VI)

Furthermore, A. Cernea believes that Dyson Carter's novel helps Romanian readers understand the changes that occurred in the public opinion and political orientation of Canada in the 1960's. As a socialist and communist partisan, he is convinced that the elections that took place in 1958 in Canada, when the Liberal Party was defeated after twenty years of government, is actually a bigger victory against the pro-American line in foreign policy. In Cernea's opinion, *Fatherless Sons* encapsulates the anatomy and problematic nature of capitalist society on a larger scale as "not only in Canada, but also in other countries of the world are the fight of working people against the harder and harder exploitation of monopolist capital and the threat of the atomic war planned by American imperialists, central and vital problems" (idem, p. XI).

In his "On Canada, McCarthyism and Dyson Carter's Novel" – the preface to *Tomorrow Is with Us*, Horia Liman adopts a more historically-oriented position than his fellow rewriter, A. Cernea. The paratext includes some critical considerations on the literary work as such ["Dyson Carter's novel has the merit of showing how elements against McCarthyist methods employed by Canadian instigators succeed in mobilizing large masses of population in the patriotic fight against fascist debauchery and war hysteria" (1954: 13)] and its characters [professor Sommerville, a tool in the hands of McCarthyist fascism, "unscrupulously joins the conspiracy against progressive elements; he signs without hesitation…the declaration meant to justify the persecution of the communists Kirby and Langner, of the student Calvin Finley and the worker Patty Dunn" (1954: 14)]. However, the prefacer's main intention is to give a negative historical and cultural account of Canada by means of interpretations marked by Marxist grids. From the very beginning of the text, irony can be sensed as the author argues that Canada is said to be "a great Western democracy" (1958: 7) and makes reference to episodes from the early history of the land when Anglo-Saxon and French

"civilizers" massacred the Aboriginal population whose followers were banished to the frozen North or isolated in the dirty reservation-colonies of the South. "The great Western democracy" which deprived its Aboriginal peoples of their basic human rights is compared, by the Romanian rewriter, with greedy Crusaders in their work of extermination. Liman further argues that Canada was said to be the 49th state of the United States and, although "*de jure* it continues to be part of the British Commonwealth; it is actually an American semi-colony under American occupation governed by Washington (sic!)" (1958: 10). The author supports his assertions by quoting Pearson, the Minister of Foreign Affairs in 1953 who feared that sooner or later Canada would unavoidably join the United States and it was useless to resist.

Carter is praised by the Romanian rewriter for revealing the mechanism of anti-communist trials, and the nothingness of fascist tricks meant to compromise the fighters for peace and social freedom and discourage them in their enterprises (idem, p. 13). The exploitation of the working class is a recurrent theme. McCarthyism is defined as the American version of Hitlerist debauchery and is meant to bring the death sentence to noble peace fighters such as the Rosenbergs in the novel. Further on, Liman makes considerations on the Canadian media, "the daughter of the British and American media". The Canadian Press is said to be an ultra-reactionary institution which broadcasts American and British news which lies and manipulates people. McCarthyism aims at spreading terror and is best impersonated by professor Sommerville in the novel, a character in the novel who is a humble sevant of monopolists and a supporter of the imperialists' criminal plans (idem, p. 14).

As a general remark, such types of paratextual elements under the form of prefaces are the mark of the interpretive community of the first period of communism (i.e. the Stalinist one) whose aim is to manipulate the target readership into adopting active ideological positions against harmful capitalist/ imperialist elements and the class enemy. Published by ESPLA a publishing house which focused on this type of literature in its early days, Carter's two novels were the perfect choice for communist rewriters since their aim was to change the horizon of expectations of the Romanian readers; from escape literature, popular and humorist fiction (e.g. Mazo de la Roche and Stephen Leacock for the pre-communist period) that defined the horizon of expectations of the Inter-War and WWII readers, new literary socialist themes were introduced such as the fight for peace of the working class, best represented by Carter's miners in *Fatherless Sons*.

2.2. Canonical Novels

Hugh MacLennan's *Barometer Rising* (literally rendered into Romanian as *Barometru în urcare*) translated by Livia Deac, is a very important canonical novel and it was published in the early 1970s by 'Univers' Publishing House. In her course on Canadian fiction in English, the Romanian rewriter M. Bottez quotes the author himself when he confessed that he had written his book in an era when Canadian letters were still under construction, to put it in rough terms:

> "When I first thought of writing this novel [*Barometer Rising*, published in 1941] Canada was virtually an uncharacterized country. It seemed to me then that if our literature was to be anything but purely regional, it must be directed to at least two audiences. One was the Canadian public, which took the Canadian scene for granted but

> never defined its particular essence. The other was the international public, which had never thought about Canada at all, and knew nothing whatever about us." (2004: 60)

The importance of *Barometer Rising* is also underlined in the Romanian 'Note on the volume' the anonymous preface to the communist translation. Here, the tone is marked by a Marxist grid, especially in the image of Canada (and its involvement in the war just for the sake of British purposes) it creates for the Romanian readers:

> "The publishing of the novel in 1941 is a landmark in the cultural history of Canada, i.e. the beginning of a modern national literature, freed from the calques of English models, a literature that aimed at acquainting the entire world with the existence of Canadians as a nation having its own traditions, and was not just a mere hybrid between England and the United States (…). Halifax, the natural setting of the book is a traditional colonial town which is very sensible to the cliché of Great Britain, the mother from which it was separated too long ago to remember. In the author's vision, the life in Halifax becomes the microcosm of the entire Canada, with its harsh conflicts between the arrogant descendants of the former English colonists and the followers of the American natives; MacLennan also makes reference to the absurdity of dragging Canada into a war that was destined to serve England's interests and did not concern Canada at all." (1971: 5-6)

Callaghan's *They Shall Inherit the Earth* (1986) comes with a short biographical note. The author's works are listed for the Romanian reader's general information: his first novel, *Strange Fugitive (Ciudata fugară)*, was published in 1928 in the USA. However, the subsequent novels brought him international fame. The rewriter lists the most important ones: *They Shall Inherit the Earth (Ei vor moșteni pământul)* – 1935, *The Loved and the Lost (Cei iubiți și cei pierduți – 1951)* that granted him the Governor General Award, *A Passion in Rome (Patimi în cetatea eternă)* – 1961, *A Fine and Private Place (Un loc frumos și singuratic)* – 1975, and *A Time for Judas (Vremea lui Iuda)* – 1983. In a quotation from Edmund Wilson at the end of the short presentation, he is compared to Chekhov and Turgenev. This claim is also made by Pădureleanu in an article of criticism on Callaghan in *România Literară (Literary Romania)*. Margaret Atwood's *The Edible Woman*, in its 1989 version via a short note on the back cover. *O femeie obișnuită* (1969) is said to be Atwood's first novel, a modern novel that spreads 'authenticity' and 'humour' addressing, in an apparently minor register, the psychological frailty of the human being caught in the inexorable context of the subtle determinism of a consumerist society.

2.3. Critical Studies Published in Periodicals

During the communist years Romanian periodicals dealing with foreign literature (*România literară/ Literary Romania*, *Secolul XX/ The 20th Century*) focused on: canonical novelists that enjoyed book-length treatment in the 1970s and 1980s (Hugh MacLennnan, Morley Callaghan), English and French Canadian poets, either commented upon or not and special attention was given to the publication of poetry anthologies, Canada and the arts (e.g.: "What is new in Canadian Culture"). As far as the image of Canada is concerned, little can be said, in the sense that most (impressionistic) criticism is dealing with the works of Canadian novelists and poets. Only articles such as "Ce e nou în cultura canadiană" ("What is new in Canadian Culture") by Ion Caraion built a cultural (and not just literary) image of the country and its peculiarities. Thus, the Romanian rewriter gives an account of Montreal to the

Romanian readers (taken from an issue of the Francophone review *Liberté*) as the cultural centre of Québec. Moreover, our critic admires the initiative of Nicholas Catanoy – "a poet born in Romania who lives in Canada" (1970: 20) – supported by other Canadian authors (M. Avison, M. Atwood, G. Bowering, John Robert Colombo, Lionel Kearns, Irving Layton, etc.) to publish an anthology of (72) Romanian poets in English translation.

A stereotypical image of Canada in Romania is given in *Lumile canadiene/ Canadian Worlds* by Radu Șerban at the end of Virgil Teodorescu and Petronela Negoșanu's study on English Canadian poetry published in *Secolul XX/ The 20th Century*. The author (1975: 29, *passim*) argues that Canadian letters are little known to the European in general and, in our country, authors such as Mazo de La Roche and Louis Hémon received indirectly via translations have quickly been forgotten. Moreover, seminal works like Frye's *Anatomy of Criticism* did not go beyond philologists' circles. In our understanding of Canada, we seem to be guided by misconceptions; thus, one of the most representative images we have on Canada is that of the legendary lonely hunter wandering through the eternal woods that lie from the US border to the North Pole. Șerban further argues that for us, the image of Canada is that of a hibernating North blurred by fogs whose inhabitants escape the type of classifications practiced by monolithic cultures, be they modern or primitive. The impossibility to define a dominant behavioral feature such as French bonhomie, English sobriety, Scottish obstinacy or Indian and Eskimo ancestral silence prevents us from grasping any symbolic image of the Canadian.

A more objective and neutral tone can be sensed in Al. Andrițoiu and Ursula Șchiopu's foreword that accompanies *The Anthology of French Canadian Poetry* (1976). Here Canada is seen as mosaic or salad bowl whose nations are living in a "rich, modern and extremely well developed country that has a civilization to be proud of and where culture takes various shapes" (1976: V). The authors also speak about a distinct Canadian culture with American influences commonly shared by Anglophones and Francophones, irrespective of their historical disputes.

Interestingly enough, unlike the rewriters (mainly prefacers) of ideologically purposeful literary pieces (Dyson Carter's fiction) or canonical novels (Hugh MacLennan's *Barometer Rising*), the authors of the articles in periodicals are rather neutral in their tone when in comes to Canada and its authors. The latter focus less on influencing the Romanian public in its negative perception of Western capitalism, and more on introducing Canadian writers and culture.

3. English Canadian Fiction in Post-Communist Romania

3.1. Critical Studies on English Canadian Literature in Post-communist Periodicals

The post-communist years are the most intense for the reception of Canadian literature in Romania. Canadian Studies Centers were founded in major universities of the country, undergraduate and master programmes on Canadian-related issues were established and the first doctoral theses and academic papers on Canadian Studies were published. An increasing interest in Canadian Studies and Canadian literature was also reflected at the level of translations from English Canadian authors and the critical studies devoted to them. The first decade after 1989 mainly saw the publishing of works that were unavailable during the communist years (e.g. the translations from William Gibson's SF novels in the first decade after the fall of the communist regime and cheap

sensational novels). However, after 2000 many novels by important Canadian authors were translated, not to mention the critical pieces devoted to them (not only in periodicals, but also in academic writings where Margaret Atwood, Leonard Cohen and Michael Ondaatje are usually discussed in individual chapters). The translations from postmodern authors are usually outstanding, being carried out by the Romanian Canadianists that contributed to the field or other prominent literary figures. There was a single exception, namely Gianina Chirazi's poor translator of Atwood's *Negotiating with the Dead. A Writer on Writing*, sharply criticized in periodicals. Moreover, the post-communist years also saw the rise of new media of reception, i.e. film adaptations of Canadian novels and the distribution of literature with daily papers at lower prices. In the latter case, translations were usually carried out by young inexperienced translators at the beginning of their career and show less accuracy.

In terms of literary criticism as well, the number of critical references exceeds by far the previous reception periods and comparisons between figures are quite impressive. Over 100 articles on English Canadian authors came out in the important (on-line and printed) Romanian periodicals as compared to (about) 50 in the pre-communist and communist years. Articles refer either to the original work when it came out in Canada or to the translated version, not to mention the critical pieces devoted to the film adaptations of Canadian works (*The English Patient*). Interpretations range from biographical, to impressionistic, psychological and postmodern (sometimes with mythological influences). International critics are also quoted and numerous parallels are made with other authors, works and characters (be they Romanian or international). Except for two articles discussing the poor translation of Margaret Atwood's *Negotiating with the Dead. A Writer on Writing*, there are few reflections pertaining to translation criticism, usually no more than a line on the novel's good quality or a translation strategy.

3.2. Post-communist Views on Major Postmodern Authors. The Case of Leonard Cohen

More than a third of the number of articles on Canadian authors is devoted to Leonard Cohen (42 of 129). However, most of the critical pieces focus on his music and poetry and only few of them discuss his novels. Mircea Mihăieş's articles on the songs of Leonard Cohen published in *Idei în dialog* are included in his biographical volume on Cohen which came out at Polirom Publishing House. The articles discussing Cohen's novels refer either to the first edition of *Beautiful Losers* and *The Favourite Game* in 2003, when the two novels came out in separate volumes, or to the hard-covered copy of 2008 when the works were gathered in a single volume by the same Polirom Publishing House. The first critical article on Cohen's work published in postcommunist Romania is Irimia's *Lumi în schimbare/ Changing Worlds* which came out in 2000, before any of the Canadian author's works received book-length treatment in our country. The critic (Irimia, 2000) starts by making a distinction between the less known younger Canadian novelist Matt Cohen and the renowned novelist, poet and musician Leonard Cohen who "along with Margaret Atwood and Michael Ondaatje, managed to free the Canadian novel and poetry from the pre-modern canon of the 1960s". The Romanian Canadianist aims at 'making an inventory'of the theoretical assumptions in the criticism of the past decades and apply them to the 'emblematic' work of the Canadian writer, i.e. the novel *Beautiful Losers* which by 1998 had come to its third edition. In a sample of academic criticism, he cites Leslie Fiedler and his

blurring of the boundary between high and popular culture in the postmodernist spirit of *Cross the Border, Close the Gap* (1969), only to relate it to the *Beautiful Losers* (1966) as a reflection of Fiedler's assumptions on literature. He further mentions Linda Hutcheon who analyzed Cohen's novel twenty years later employing Fiedler's dichotomy between high and popular culture as the central theme of Cohen's work. This was done "from a Bakhtinian dialogic perspective to a social-cultural hermeneutics" (*ibidem*), making use of the concept of carnivalesque in Rabelais that was reshaped by Cohen in the context of the fear and discomfort he felt in the wake of the technological society of his novel. Such a frustrating universe can be dealt with by means of obscenity, sexuality, comic strips, cinema, music and pop culture in general, passing through Mircea Eliade's "terror of history" as understood by the Joycean nightmare of violently exerted action of the illogical, sinous event. The young scholar disagrees with Hutcheon's vision which draws more on structuralist tendencies and less on postmodern criticism and Cultural Studies in spite of her major contributions to the latter fields. As a response to Hutcheon's claims, Irimia feels that, in *Beautiful Losers*, we are not witnessing the "terror of history", but its end, as in postmodernism the distinction between high and popular culture is no longer perceived. He also speaks about the novel's intertextuality and Cohen's anticipation of reader-response criticism as the writer turns his reader into a co-creator of the literary text. Referring to the line at the end of the novel, "Welcome to you, who read me today!", he quotes Hutcheon who claims that "the intertext is pretty obvious but there is none of the hostility of 'Hypocrite lecteur, mon semblable, mon frère' – Baudelaire's famous Prologue in his *Fleurs du mal;* nor is there none of the aggression of Eliot's modernist recalling of it in *The Waste Land*. The writer of postmodern metafiction wants to lure readers into the act of meaning-making, to tantalize us with our own expectations – if only then ironically to thwart them." (1988: 42)

Another critic who examines Cohen's prose is Boris Marian in *România literară/ Literary Romania*. The article was written as a result of Romanian publication, in 1998, of a book on Leonard Cohen in Budapest, signed by Vlad Arghir, with a preface by Mircea Florian. Marian argues that Cohen is better known for his songs than for his literary works (2003: 13). Marian adopts an impressionistic stance which is quite different from Irimia's postmodern academic approaches in *Observator cultural/ The Cultural Observer*. He argues that Cohen's *Beautiful Losers* was as successful in 1966, when it came out, as in 1993, when it was reedited. Like his poetry, the novel reveals Cohen as a nostalgic character, who resembles a minstrel of the early Middle Ages. Cohen's refusal of modernity shown in the excessive sexuality displayed in the novel, and his 'greed for novelty', make him comparable to Horia Roman Patapievici and his *Omul recent* (2001). Marian believes that, as a poet, Cohen can condense, in one line, the essence of evil in human society, an issue which philosophers or theorists such as Patapievici could only explore in longer passages.

Alice Popescu's *Călătorie prin lumile suspendate ale lui Leonard Cohen/ Traveling in the Hanging Worlds of Leonard Cohen* (2008) published in *Dilema veche/ The Old Dilemma* deals with Cohen's two novels in their second edition. The author emphasizes the aesthetics of the ugly in Cohen's prose which, in her opinion, can only be attributed to the miracle of male characters and never to that of female ones; this is because "as in arts or music, ugly women may be interesting, attractive or expressive, sensual and aesthetic but never beautiful" (Popescu, 2008). However, there are ugly books and men that ended in a breathtaking beauty and such is the instance of Leonard Cohen and his work, notes Popescu, in an impressionistic manner. She supports her

statement by a line in "Book One, The History of Them All" from *Beautiful Losers*, "I am an old scholar, better-looking now than when I was young" (1993: 7). The reviewer argues that *Beautiful Losers* are people in their personal development, who want more from themselves and are exposed to temporal and social erosion (in the 1960s, the time of the Beatniks, the flower-power movement and sexual revolution). She quotes from Mircea Mihăieș's preface to the novel who claims that the values represented by the characters are dangerous for them in the first place as they are deemed to fall prey to the pleasure principle which is close to the instinct and premonition of death. In discussing the female character and narrator Edith, the critic arguess that her image seems to rewrite the degradation of a Buzzatian love in Cohen's prose. Popescu also claims that the author subjected Edith to all the stages of the ugliness, humiliation and deliberate disguise in two 'challenging' and 'intelligent' novels at the level of technique by means of postmodern instruments such as 'narrative manipulations', 'stylistic cuts', intertextuality and 'allusive, playful, comic refinement', etc. Alice Popescu compares Edith to 'a much more sophisticated Justine', probably alluding to the female character in Sade's *Justine or The Misfortunes of Virtue.* She concludes that Cohen's writing, in its apparent pornographic, scatologic, religious, Joycean, biographical, nostalgic, dramatic, ironical, cynical, scholarly dimension remains timeless in its attempt to escape the anxiety of the world as Breavman's love for Shell in yet another favourite game.

Thus, most of the articles focusing on Cohen's novels either draw on postmodern interpretations and Cultural Studies (i.e. Irimia's critical views presented above) or are predominantly impressionistic in nature (e.g.: Boris Marian). Intertextual instances are a general feature of such short criticism, hence the allusions to other authors and characters in their works, not to mention the comparisons of Cohen to other writers. It is generally assumed that Cohen's work was received in Romania later than in other countries since the translations of his novels only came out in 2003, almost 40 years after they had been originally published in Canada. Moreover, the only book-length critical attempt at discussing Cohen's work in Romania (namely Mircea Mihăieș's volume) has been well received in postcommunist periodicals and inscribed to the sphere of lyricism and traditional impressionism (Irimia, 2006: 42). There are no articles devoted to translation criticism as far as Cohen's works are concerned but the good quality of the translations has been mentioned (Irimia, 2003).

To conclude, most of the articles focusing on Cohen's novels either draw on postmodern interpretations and Cultural Studies (i.e. Irimia's critical views presented above) or are predominantly impressionistic in nature (e.g.: Boris Marian). Intertextual instances are a general feature of such short criticism, hence the allusions to other authors and characters in their works, not to mention the comparisons of Cohen to other writers. It is generally assumed that Cohen's work was received in Romania later than in other countries since the translations of his novels only came out in 2003, almost 40 years after they had been originally published in Canada. Moreover, the only book-length critical attempt at discussing Cohen's work in Romania (namely Mircea Mihăieș's volume) has been well received in postcommunist periodicals and inscribed to the sphere of lyricism and traditional impressionism (Irimia, 2006: 42). There are no articles devoted to translation criticism as far as Cohen's works are concerned but the good quality of the translations has been mentioned (Irimia, 2003).

Conclusions

English Canadian literature moved from the peripheral place it occupied in the Romanian cultural and literary polysystem during pre-communist and communist Romania to a central place in the post-communist years. Canadian literature was almost unnoticed in the period between the two world wars when literary periodicals mainly published fragments from the work of Stephen Leacock either accompanied by short critical comments or not. The only author that benefited from book-length treatment was Mazo de la Roche, writer of popular fiction for women. The former was probably chosen for his sharp sense of humour and the latter, for commercial criteria. Very few Canadian authors were mentioned in the periodicals of those years and in some cases they were taken for American writers (e.g.: Stephen Leacock in *Adevărul literar și artistic/ The Literary and Artistic Truth*). The articles in periodicals adopt a historical-biographical approach and the critics' considerations rely on impressionistic considerations as our analyses of the reviews on Mazo de la Roche and Stephen Leacock have shown. Since the communist years marked a shift of perspective with respect to translations and the translator's status, the most renowned publishing houses were founded and the unprofessional translators of the period between the two world wars were replaced with professionals (remarkable Romanian philologists and professors of foreign languages), the number of translations from Canadian authors and the articles published in periodicals increased. The translations concerned both ideologically purposeful authors (as illustrated by Dyson Carter's novels) published in the first years of the regime and canonical novelists. Our analysis of the paratextual elements revealed that not only prefaces to the works of progressive authors such as Dyson Carter were marked by Marxist grids, but also those to the translations from canonical novels (as in the case of Hugh MacLennan's *Barometer Rising*). The image on Canada and the Canadians created to the Romanian public was generally an unfavourable one. Canadians were portrayed as partisans of the American imperialists, social class enemies, representatives of the exploiting bourgeoisie and atomic war instigators having socialists, i.e. fighters for peace, guardians of communist values and friends of the masses as their opponents. Stereotypical images Romanian rewriters showed about Canada and the Canadians in the communist years also include: a hibernating North blurred by fogs and the figure of the lonely hunter wandering through the eternal woods that lie from the US border to the North Pole. The articles on novelists in periodicals were more elaborated than those in the pre-communist years, showing a keen awareness of Canadian letters. Although the critical considerations did not go beyond an impressionistic stance, opinions from international critics were also brought into play to support Romanian ones (as in the case of Callaghan compared to Chekhov and Turgenev). Marking the most dynamic period of literary reception, the post-communist years refine the reception process via new media (film adaptations of Canadian novels and literature sold with papers at special prices). In our analysis of Canadian literature during this period, we focused on the postmodern figure of Leonard Cohen as rendered by our periodicals during the last two decades. The critics' approaches are either postmodern and draw on Cultural Studies or are predominantly impressionistic in nature. Finally, we could argue that this highly dynamic period of popularising Canadian literary and cultural values has not come to an end. In the near future further translations from Canadian literature and other forms of rewriting it are highly predictable. It would be no exaggeration to say that now, in Romania, after

almost a century of cultural dialogue, and in the era of globalisation, Canada has turned from a faraway exotic space into an increasingly familiar 'other'.

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VERBAL SOMATIC IDIOMS – A COGNITIVE MODEL OF IMAGINARY PROJECTED WORLDS

Mihaela Raluca ȘTEFAN*

Abstract: *The aim of this paper is to explain the relationship between somatic verbal idioms, composite multi-word phrases, as they are traditionally considered, and the architecture of the human cognitive capacity proving that actually, these idioms which will also be briefly defined, are complex mental representations that associate the literal and the target scenes. Based mainly on Langlotz's work, "Idiomatic Creativity: A cognitive-linguistic model of idiom-representation and idiom-variation in English" (2006) this paper argues that somatic verbal idioms should be perceived as dynamic cognitive structures with various degrees of complexity activated by means of "idiomatic activation-sets" (Langlotz, 2006: 95). Moreover, as this fact is closely linked to Mel'čuk's belief that "not only every language, but every lexeme of a language, is an entire world in itself" (Mel'čuk in Langlotz, 2006: 93) the paper proves that idioms depend on the interactional mappings of various conceptual structures.*

Keywords: *somatic verbal idiom; cognitive representation; idiomatic activation-set.*

1. Introduction

How can a translator have a unitary perspective on idioms given their idiosyncrasy and heterogeneity? Could their taxonomic character reveal aspects if not even outright parameters in the sense of distinct features, which could be considered as rigorous criteria for a better understanding of their irregular nature?

Unfortunately, so far linguists have agreed to disagree as far as idioms' characteristics are concerned mainly because they could not unanimously accept a certain definition as having covered these phrases' most significant aspects. For this reason, in the present paper we will examine only somatic verbal idioms from a cognitive-linguistic perspective in an attempt to show that underneath their atypical semantic features lays a cognitive model of imaginary projected worlds.

However, this issue does not entail that only conventional images explain an idiom's figurative meaning and its heterogeneous nature as a linguistic multi-word construction, rather that the images support the activation of conceptual source-domain knowledge, which is then mapped metaphorically onto the target-domain of the idiomatic meaning.

2. Methods and materials

The data for the analysis is extracted from the "Oxford Idioms – Dictionary for learners of English" (Parkinson, Francis, 2010) and the paper uses deductive and descriptive methods of analysis concentrating on proving that somatic verbal idioms are based on a cognitive model of imaginary projected worlds, a multi-dimensional web of significant representations linked through meaningful symbolisation.

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Before proceeding, however, it is necessary to consider a working definition of idioms that will allow us to understand somatic verbal idioms as mental representations of concrete scenes linked to empirically-abstract domains of experience, in other words, factual scenarios which evoke conceptual associations.

3. Somatic verbal idioms in cognitive-linguistic terms

Thus, for the purpose of this paper, I assume, in line with Everaert (2010: 81) that idioms are "conventionalized linguistic expressions which can be decomposed into potentially meaningful components and exhibit co-occurrence restrictions that cannot be explained in terms of rule-governed morpho-syntactic or semantic restrictions".

Within the class of "verbal idioms" (Huddleston, Pullum, 2002: 273) or as they are sometimes called "verb phrase idioms" (Nenonen, 2007: 313) or "verb + noun idiomatic combinations (VNICs)" (Fazly, Stevenson, 2006: 337), frozen verb-noun combinations this paper focuses only on idioms commonly defined as "simply idioms (phrasemes), or idiomatic (phraseological) combinations of various functions containing at least one obvious body-part name" (Čermák, 1999: 110). By examining several somatic verbal idioms, we try to test the hypothesis of a possible cognitive model of imaginary projected worlds, evoked by "a rich literal scene related to a complex architecture of alternative metaphorical, metonymic and emblematic mental network" (Langlotz, 2006: 288).

At this point, it is necessary to briefly evince the characteristic features of somatic verbal idioms because they help establish these idioms' cognitive value:
+ compositeness in the sense of multiwordiness
+/- compositionality
+/- morpho-syntactically and/or lexically restrictions
+ conventionality in the sense of institutionalization
+ figurative meaning in the sense of "complex symbolic units" (Langlotz, 2006: 286) activated on the conceptual level.

Firstly, idioms are multi-word syntagms, a linguistic convention used mainly to exclude compounds and other word strings that are arbitrary by nature. Nenonen (2007: 309) argues that idioms should be perceived only as multiword lexical units and thus, distinguishes them from collocations, which consist of independent words that tend to co-occur because only idioms are sequences of word forms which function as single grammatical units with their own meaning.

Secondly, Nenonen (2007: 309) believes that idioms are non-compositional in the sense that besides the fact that the meaning of a multi-word syntagm is not decomposable on the basis of the meanings of its parts, also, the form of that syntagm may not be isomorphic with the referential form. Moreover, nowadays, non-compositionality is perceived as a much more comprehensive notion and recent studies show that the idea of compositionality should no longer be a controversial feature defining idioms because it has been proven that idioms do not form a homogeneous non-compositional class but rather a highly heterogeneous community which is based on "a continuum of compositionality" (Vega-Moreno, 2003: 85).

Thirdly, Nenonen (2007: 309) highlights that idioms are regarded as "morpho-syntactically and/ or lexically restricted expressions". This feature is based on post hoc analyses, in other words, on looking at idioms, after a thorough investigation, for patterns that were not specified a priori. To shed more light on this aspect, we deem it necessary to mention that "lexico-grammatical fixedness, or formal rigidity, implies

some degree of lexico-grammatical defectiveness in units, for example, with preferred lexical realizations and often restrictions on aspect, mood, or voice" (Moon, 1998: 7).

The last feature that Nenonen (2007: 309) mentions is conventionality in the sense of institutionalization. But, these conventions may be (relatively) fixed meanings or structural conventions, namely, constructional idioms. Moreover, Nenonen (2007: 309) argues that "the same conventions should also rule the formation of new idioms and, in this view both language speakers and linguists should recognize them as idioms and separate them from other, non-idiomatic expressions". Therefore, most idioms have fixed and conventionalized meanings that result from years of repeated use and for this reason they are sometimes referred to as "prefabricated units of language" (Dobrovol'skij in Brown *et alii* 2006: 514).

To these four features that Nenonen (2007: 309) discusses we would also like to add that idioms should not be dismissed with an over-simplistic association with simple devalued dead metaphors. They are not at all plainly automatic, entrenched devices which lack originality and/ or creativity and consequently, their semantic complexities and grammatical restrictions should not be ignored, even if idioms are widely viewed as conventionalized language forms.

On the contrary, idioms, in this case, somatic verbal idioms, should be regarded as non-literal phrases whose figurative or idiomatic meaning may be motivated by conceptual knowledge. In other words, as idioms go beyond the literal meaning of lexemes, they are better explained in terms of the basic principles of cognitive grammar. In line with this viewpoint, Langlotz (2006: 286) characterizes idioms as "complex symbolic units" which connect the surface sense of the words, the literal meaning, and their real individual meaning, the figurative one. To explain their complex symbolic nature as well as the notion of idiom motivation, Langlotz coins the notion of "idiomatic activation-set" to refer to "the mental network that can be potentially activated when an idiom is used" (Langlotz 2006: 95). Each idiomatic activation-set is made up of various symbolic and semantic substructures associated with that particular idiom and their coordination and activation triggers the idiom's behaviour and use in a certain context.

4. Discussion

Furthermore, after explaining what somatic verbal idioms stand for and which are the main features that determine their cognitive functionality, we argue that "idioms function more like mirrors" as Keysar and Bly emphasize, because "they reflect structures that are projected onto them by the native speaker" (Keysar, Bly, 1999: 1572). Hence, instead of serving as a linguistic window onto conceptual structure, somatic verbal idioms mirror the content put into them and thus, reflect their conceptual mappings. However, "just like mirrors, they might be mistaken for windows" as Keysar and Bly (1999: 1560) argue, but to avoid this possibility we will provide appropriate examples and explain that "idioms which 'make sense' are motivated by two things: an image and a relevant conceptual mapping" (Lakoff, 1987 in Keysar, Bly, 1999: 1564) both of them tightly connected.

For instance, consider the somatic verbal idiom which is also mentioned by Keysar and Bly (1999: 1560), namely, "to keep somebody at arm's length" (Parkinson, Francis, 2010: 10) translated as "a ține pe cineva la (o anumită) distanță/ departe/ la respect, a fi distant cu cineva" (Nicolescu, Pamfil-Teodoreanu *et alii* 1999: 122). It makes intuitive sense and it is not arbitrary as the image in the target language is quite relevant, and the link between the factual and figurative scenes mirror the idiom's

meaning. Exactly the same is the case of the idiom "to know something like the back of your hand" (Parkinson, Francis, 2010: 206) rendered into Romanian as "a cunoaşte pe cineva/ ceva ca pe tine însuţi" (Trofin, 1996: 250); it is also a motivated phrase due to the image of a person who knows himself/herself very well. This meaning extends to various activities or/and other persons, to show precisely a close connection and/or resemblance to another humans or objects.

Therefore, conceptual structures are useful tools to investigate the mind's strategies of making sense of seemingly arbitrary idioms, that is conventionalized expressions, motivated by a suggested conceptual image or scene, as Langlotz (2006) calls it. According to Lakoff (1987) the motivating elements make the connection between the idiomatic expression and its meaning sensible and, ultimately, understandable. To illustrate, take into account the idiom "to have one's head in a tar barrel" (Trofin, 1996: 262) translated as "a da de bucluc; a fi la ananghie" (Trofin, 1996: 262) which is motivated by a conventional image that explains and stands for the figurative meaning of this particular construction.

However, Lakoff (1987) does not claim that conventional images stand for the figurative meaning of an idiom, "rather the images are seen to support the activation of conceptual source-domain knowledge, which is then mapped metaphorically onto the target-domain of the idiomatic meaning" (Langlotz, 2006: 51). In this way, most idioms (we will not refer to opaque ones, here), in this particular case, somatic verbal ones, bring together the interpretation of two rather opposite dimensions: the figurative and the literal meaning because as Langacker (1991: 133) argues "an expression requires the co-construal of two very different conceptions, its literal sense and its figurative value". Otherwise stated, idioms "constitute conceptual routines that are evoked to group a target-scene relative to an alternative source-scene" (Langlotz, 2006: 135) reflecting the speaker's alternate construal of a complex scene. Furthermore, according to Langlotz (2006: 106) "a complex scene is a cognitive representation that does not reduce to a single, constituent conceptual configuration".

Consider, for example, the idiom "to get/ have itchy feet" (Parkinson, Francis, 2010: 194), in Romanian as "a-l mânca tălpile (pe cineva); a nu avea astâmpăr; a fi nerăbdător să plece" (Dobrescu, 2008: 418) because it emphasizes the link between the literal and the figurative scenes. More accurately, the literal scene rendered by this somatic verbal idiom refers to some kind of skin condition such as a fungal infection which may lead to an irritating skin sensation causing a desire to scratch. However, the conventional idiomatic meaning, namely, to work very hard to achieve something, evokes a figurative scene, and, in this way, "the literal scene establishes the conceptual background against which this figurative scene is compared" (Langlotz, 2006: 107).

Exactly the same complex scene can be identified in case of the following somatic verbal idioms: "to break one's back doing something" (Parkinson, Francis, 2010: 41) translated as "a munci pe rupte; a se speti muncind; a se cocoșa de atâta muncă" (Nicolescu, Pamfil-Teodoreanu *et alii* 1999: 112), "to turn the other cheek" (Parkinson, Francis, 2010: 58) in Romanian, "a întoarce și obrazul celălalt" (Săileanu, Poenaru, 2007: 518) and "to put one's head on the chopping block" (Săileanu, Poenaru, 2007: 395) conveyed into Romanian as "a-și pune pielea la saramură; a-și lua o (mare) belea pe cap; a-și băga capul în ștreang; a-și pune singur ștreangul de gât" (Săileanu, Poenaru, 2007: 395).

Thus, from this perspective, idioms represent cognitive micro-models of imaginary projected worlds "mapping conceptual entities from an empirically-concrete

to an empirically-abstract domain of experience" (Langlotz, 2006: 136) as all the above-mentioned examples of somatic verbal idioms accurately demonstrate.

Moreover, on the mental plane the somatic idiom "to have a finger in every pie" (Parkinson, Francis, 2010: 126) which means to be involved in everything that happens, and rendered into Romanian as "a fi amestecat/ băgat în ceva; a nu fi străin de ceva; a-şi vârî/ băga coada în ceva" (Nicolescu, Pamfil-Teodoreanu *et alii* 1999: 92) is more than the sum of its parts and includes various symbolic substructures which are associated with this particular idiom but this feature does not exclude the fact that the key – in this case "finger" and "every pie", these immanent parts, must not be first recognized and only afterwards, activated. If this were not the case this following somatic idiom "to have a finger in the pie" (Săileanu, Poenaru, 2007: 244), conveyed into Romanian as "a fi băgat/ amestecat în ceva; a păstra/ avea cuiul lui Pepelea" (Săileanu, Poenaru, 2007: 244) would have the same meaning which obviously is not the case. In this way, the notion "idiomatic activation set" raises awareness about the symbolic and semantic substructures that shape the idiom, the connections between these substructures and the variable ways in which they can be activated in a certain context. Additionally, it explains why idioms are "lexically-rich, constructionally-complex and semantically-complex symbolic units" (Langlotz, 2006: 97).

5. Somatic verbal idioms' global analytical dimensions

Interestingly, in cognitive-linguistic terms, the differences between various idioms are reflected in the quality and richness of the activation-set which can be triggered with a given idiom. According to Langlotz (2006: 100) to clearly examine the quality of an idiomatic activation-set, we must first of all examine the characteristics of the mental substructures which form the cognitive network that may be disclosed in actual usage events. Thus, he identifies the following "global analytical dimensions" (Langlotz, 2006: 105):

(1) Internal structuring, namely the links between the substructures of the idiomatic activation-set, for example, the relationship between the components of the idiomatic meaning in the following somatic idiom "to put one's money where one's mouth is" (Parkinson, Francis, 2010: 249) where "to put" stands for "to support one's intentions" because the whole construction means "to show that you really mean what you say, by actually doing something rather than just talking about it" (Parkinson, Francis, 2010: 249) and in Romanian is rendered as "a-şi susţine intenţiile cu fapte" (Trofin, 1996: 250) or "a trece la fapte; a fi (un) om de cuvânt" (Săileanu, Poenaru, 2007: 395).

(2) Transparency, more precisely, the ways in which the motivating connections between the conceptual substructures can be recognized by speakers. For instance, consider transparency as the association between the literal scene and its figurative interpretation in case of the following somatic idioms, namely, "to put one's hand into one's pocket" (Parkinson, Francis, 2010: 162) translated as "a-şi dezlega băierele pungii; a-şi scutura punga" (Nicolescu, Pamfil-Teodoreanu *et alii* 1999: 191) and "(not) put/ lay one's finger on something" (Parkinson, Francis, 2010: 126) rendered into Romanian as "a (nu) pune degetul pe rană; a (nu) arăta exact unde este buba; a (nu) arăta care este necazul" (Trofin, 1996: 201) or "a (nu) găsi buba, a (nu) pune punctul pe i" (Săileanu, Poenaru, 2007: 394).

(3) Conceptual backing that is, the conceptual patterns, the figurative notions which help recognize a motivated idiom structure from a transparent one, more

accurately, those patterns of semantic extension (metaphor, metonymy, blending, emblems). For instance, the following metonymic somatic verbal idioms: "to give a helping hand" (Parkinson, Francis, 2010: 177) translated as "a da o mână de ajutor" (Nicolescu, Pamfil-Teodoreanu *et alii* 1999: 179) or "to keep your eye on the ball" (Parkinson, Francis, 2010: 112) conveyed into Romanian as "a fi cu ochii în patru (pentru); a sta cu ochii deschişi (după); a sta cu atenţia încordată (ca să)" (Săileanu, Poenaru, 2007: 300) "a nu pierde din vedere scopul principal; a fi atent/cu ochii în patru" (Nicolescu, Pamfil-Teodoreanu *et alii* 1999: 121) emphasize the physical ability that constitutes the central part of the idiom's figurative meaning.

6. Somatic verbal idioms' idiomatic activation-set

Langlotz (2006: 95) argues that the term "idiomatic activation-set" is "a complex mental configuration that consists of several coordinated symbolic and conceptual units that constitutes its immanent substructures".

As already stated, a concrete scene serves as a model for a conceptually more abstract meaning because proverbiality in the sense of "describing a habitual situation based on its resemblance with familiar experiences", as Nunberg (1994: 493) perceives it, in cognitive-linguistic terms, must be understood as a process of conceptual modelling where the literal meaning expresses a concrete scene which is a model for a conceptually more abstract idea.

For example, in case of the somatic verbal idiom "to pull the carpet/ rug out from under somebody's feet" (Parkinson, Francis, 2010: 308) translated into Romanian as "a lăsa pe cineva în pom" (Nicolescu, Pamfil-Teodoreanu *et alii* 1999: 450) the concrete scene depicts a carpet which is unexpectedly moved from its usual place and thus, leads to an unstable situation. This image of a usually common experience which is brought out of balance evokes conceptual associations that make the abstract idea of suddenly taking the help, support or confidence away from somebody totally understandable because moving something from its supposed well-established place, and, thus, disturbing a set order of things spoils a balanced configuration and brings about a different outcome.

Moreover, the following idioms "to be a thorn in your flesh/ side" (Parkinson, Francis, 2010: 407) and "to fly in the face of something" (Parkinson, Francis, 2010: 133) emphasize how concrete images are projected onto more abstract target-events and how "the literal scene with all its image-schematic and conceptual entailments thus works as a rich and accessible micro-model that can be projected onto more abstract target-events" (Langlotz, 2006: 137). In this way, the encyclopaedic knowledge associated with the lexical constituents makes it possible to describe and explain a more abstract target scenario.

As obvious from the above-mentioned examples, the function of mapping a concrete literal-scene onto a more abstract target-scene can only be fulfilled if the idiom literal meaning is concrete. Consequently, Langlotz (2006: 138) argues that the role of idioms as micro-models is subject to two qualitative parameters, namely, "the semantic quality of the literal scene and the quality of the connection between the literal scene and the target scene" and as a result, in accordance with these criteria idioms range between the two opposite poles of zero-models and full-scale explanatory models.

7. Concluding remarks

To conclude, taking everything into account, in cognitive-linguistic terms an idiom is "a cognitive micro-model – a mental network that can be evoked to organize and communicate the abstract conceptual relationships in a target conceptualization figuratively" (Langlotz, 2006: 290). As already stated, this is based on the fact that the idioms' motivation and isomorphism emerge from the speaker's ability to relate the association between the literal and the idiomatic meaning to complex patterns of conceptual metaphor and metonymy. In light of the above arguments, all the afore-mentioned examples illustrate that most of the conventionalized phrases, in this case, somatic verbal idioms, are motivated by certain conceptual mappings, depending on the global analytical dimensions. Contrary to this, if "the association between the literal scene and the idiomatic meaning is not motivated, idioms do not fulfill any other cognitive function than to reconceptualise the target as something else" (Langlotz, 2006: 141) which is the case of a distinct subclass of idioms – opaque idioms – that have not been considered in the current paper.

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(UNDER)HEDGING DISCOURSE AND CREATING A POLITICAL IMAGE WITH BARACK OBAMA

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Abstract: *The purpose of this article is to investigate the (under)use of hedging in Obama's discourse in the three presidential debates with Mitt Romney. The analysis of Obama's discourse shows that the rhetorical strategy of hedging creates an effective ethos of credibility and confidence, but above all, constructs a positive political image in a dialogical and interactional process with the audience. Obama's appeal to his political image aims at carefully communicating plausible reasoning, withholding complete commitment to propositional contents and rendering messages more efficiently in a dialogic relationship between his discourse and the audience and between himself and the other, which is exemplified with various illustrations included and analyzed in the paper in the realm of the imaginary.*

Keywords*: hedging, political image, ethos, rhetorical strategy.*

Introduction

We all know that election campaigns usually involve politicians in different intense political activities with the electorate either in direct meetings or through the media. Under these circumstances such political activities come also with a large number of verbal interactional activities expressing not only politicians' ideologies but also maintaining an interpersonal relation with the electorate by means of communication. For a discourse analyst, it is particularly interesting to investigate the language used in these cases and to see how political discourse is organized to enable politicians express their standpoints and to keep the interrelation with the electorate.

Presidential election campaigns appear to be excellent sources for studying language as a means of verbalizing thoughts and political strategies. In these occasions political discourse features, in most cases, characterize the verbal activity of only the candidates running for the presidency, and as a result, discourse analysts have more control over the way discourse is organized and over its main aspects. One area of research in these instances is to explore particular discourse elements which have two functions: first, to structure discourse internally and second, to "speak of" the speaker and the speaker-hearer relation. These elements are frequently called metadiscoursal resources, one of which being *hedges*.

The aim of this study is to investigate the (under)use of hedging in Obama's discourse in the three presidential debates with Romney. The analysis of Obama's discourse shows that the rhetorical strategy of hedging creates effective credibility and confidence, but above all, constructs a positive political image in a dialogical and interactional process with the audience. Obama's appeal to his political image aims at carefully communicating plausible reasoning, withholding complete commitment to propositional contents and rendering messages more efficiently in a dialogic relationship between his discourse and the audience.

This short study follows some research I have recently conducted into different metadiscoursal resources in political discourse (Toska, forthcoming), but it is much more focused on the multifunctions of hedges, as efficient devices which enable Obama

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to build his political image. The theoretical framework adopted in this research is that of Hyland, who takes "metadiscourse as a set of features which together help explain the working of interactions between text producers and their texts and between text producers and users" (2010: 125).

The article is divided into two parts. The first part discusses briefly some theoretical issues on hedging as a process and the use of hedges in political discourse as well as on the way they enable the creation of a certain political image for the speaker. The second part analyses hedges in Obama's discourse during the presidential debates focusing on some of the major functions that these resources have. In the last part I make some general remarks on the results of the analysis.

Hedging the Political Image

Hedging is generally considered to be a (meta)linguistic process through which speakers (or writers) withhold complete commitment to propositional contents in the statements they make in discourse (Hyland, 2005). Linguistic devices such as *may*, *possibly*, *I think* or *it seems* are often employed in certain contexts to assist the speaker to construct his/her discourse, but also to facilitate the interpretation of utterance (Fraser, 2010). In this way, hedges are interactional devices which enable a constant dialogue between interlocutors and are part of the rhetorical strategy followed by the speaker (*ibidem*), which also seems to be evident enough in political discourse, "making it a dynamic process of verbal exchanges" (Quaglio, 2008: 201).

This main function (or if I may call it *hyperfunction*) of hedges is extremely important if we bear in mind that presidential debates are characterized by an intense verbal activity through which candidates "are expected to verbalize their ideological positions" (Jalilifar, Alavi-Nia, 2012: 136) and manifest a great deal of their rhetoric abilities in an attempt to persuade the electorate and win the elections (Toska, forthcoming). Hedging in these cases has certainly a role to play in their discourse and debate. Obviously, under these circumstances, withholding complete commitment to what is stated helps candidates to construct a positive political image of them, create an effective *ethos* of credibility and confidence supported by elements of plausible reasoning, as they are constantly involved in an ongoing interactional process with the audience.

As highlighted even by Hyland, the interactional dimension in verbal exchanges, and hedging in particular[1], expresses solidarity, "responding to an imagined dialogue with others" (*ibidem*: 49-50). The imagined dialogue with others, which is, broadly speaking, part of *the imaginary* concept, not only enables the "choice of relevant linguistic strategies to convey certain pragmatic meanings, as opposed to alternative ones" (Toska, 2012: 29), but also represents images of experience and perception, articulated through language and elaborated or amplified in it (*ibidem*).

Moreover, the interactional aspect of discourse reveals also much of the speaker's image in the dialogical process, because when he/she communicates with the audience, inevitably "depicts" and (re)constructs his/her image. Thus, in the presidential debates with Romney, Obama is engaged in a process of interaction involving three simulations aspects: directly communicating with Romney, indirectly communicating with the audience, and (what is relevant here) implicitly "communicating" his political

[1] For additional devices with similar characteristics and for more discussion about them, see Hyland 2005.

image. One way of enabling this process is by hedging his discourse in the presidential debates at particular stages.

Consider examples (1) and (2) below.

(1) … one of the things *I suspect* Governor Romney and I *probably* agree on is getting businesses to work with community colleges so that they're setting up their training programs ...

Here Obama hedges his statement with *I suspect* and *probably* to sound less direct in the claim that Romney and he agree on getting businesses to work with community colleges. In this regard, he wishes that his utterance is perceived and interpreted as a "careful" statement with which his opponent might not agree. At the same time hedging the statement conveys his positive political image, since Obama attempts to soften his claim and acknowledge other alternative voices which can possibly interfere in that part of the debate.

Similarly, in example (2) below the use of *I think* conveys Obama's confident political image, although he tries to mitigate his statement to the extent that it does not sound categorical and is not perceived as a statement of fact. This rhetorical strategy allows him to invite the audience to interpret his claims as probable solutions to the growing of the economy. Even though *I think* when used as hedge in some cases conveys the idea of uncertainty by the speaker, in this case, it seems to me, it is used intentionally to keep the dialogue going with the audience and to convey a confident political image without being too direct with what is claimed.

(2) *I think* what grows the economy is when you get that tax credit that we put in place for your kids going to college. *I think* that grows the economy.

This matter will not be discussed further in this section, but will be covered more extensively in the next section during the analysis of Obama's (under)hedging, a process, as already pointed out, which enables him to create an efficient political image in the 2012 presidential debates.

Analysing Obama's (Under)hedging

As I pointed out at the beginning of the previous section, the main function of hedges in discourse is to enable the speaker to withhold full commitment from the propositional content of an utterance. This hyperfunction is almost always noticed in the hedging process of discourse and could be regarded as a metalinguistic action, through which the speaker attributes metadiscoursal properties to discourse for different reasons, one of which being the creation of a self-image. This also applies to Obama's hedging discourse. Two typical examples are (1) and (2) analysed in the previous section, although (3) and (4) seem somehow more specific to me.

In example (3) Obama employs *maybe* to make a provisional statement on what is perceived as a possible result after giving people tax cuts. So, either these people will be able to buy new cars or this action can be seen as an alternative to additional ones. Anyhow, what is important is the fact that Obama does not fully commit to this situation, and in this way, he conveys a credible self-image to the audience.

(3) And by giving them those tax cuts, they had a little more money in their pocket, and so *maybe* they can buy a new car.

Example (4) and the claim made there is hedged with the expression *this seems*. Rather than coming up with a quick conclusion, Obama chooses to withdraw himself a little from the claim that Romney is proposing the same budged as Ryan's. Obama's withholding full commitment from this claim appears to be a rhetorical strategy to create a positive image when indirectly communicating with the audience. Although it seems to me that the use the hedge is determined also by the noun *trend* perhaps carrying some negative connotation.

(4) You know, his -- his running mate, Congressman Ryan, put forward a budget that reflects many of the principles that Governor Romney's talked about. And it wasn't very detailed. *This seems* to be a trend.

Whatever the reasons for hedging these instances or others are, it is important to remember that speakers withhold full commitment to propositions under certain circumstances and in different (pre)determined contexts, because this is a metadiscoursal function which expresses interpersonal meanings and builds a certain image, or a (positive) political image, as in Obama's case.

The following part of this section deals with some other important functional aspects of hedges, which could be seen as hypofunctions and could be considered more specific to the micro-context of discourse than the hyperfunction.

Hyland maintains that hedges are frequently used to "to recognize alternative voices and viewpoints" (*op. cit.*: 52), in which case speakers are able to present their utterances as opinions rather than facts, and at the same time to follow a rhetorical strategy which allows them to build a desired *ethos* or image, but also to interactionally involve the audience in discourse. I have extracted examples (5) and (6) to illustrate this point.

There are three hedges in the following example: *it's conceivable*, *could* and *might*. The overhedging of this sentence gives the impression that Obama, obviously, makes a tentative statement expressing his opinion and acknowledging other potential alternative voices in it. Although the focus is on Romney's inappropriate policies, Obama also concentrates on possible effects that they might create. It seems to me that the matter is slightly more complicated in this sentence, because by highlighting potential future problems with the gas prices, Obama points to a credible self-image as opposed to Romney's. The epistemic devices *could* and especially *might* are employed to recognize alternative voices, but also to point out to potential future problems with Romney's policies.

(5) So, *it's conceivable* that Governor Romney *could* bring down gas prices because with his policies, we *might* be back in that same mess.

Example (6) below is again one of the few overhedged passages in Obama's discourse. As the hedges in (5), those employed here are intended to allow other viewpoints in the passage and to challenge the claim made here: that the free enterprise system is the most efficient one in the world. After all, it should be clear that this is a presidential debate and Obama may sound too "arrogant" if he chooses to boost every part of the debate. This strategy allows him to get closer to the audience and to interact

with it modestly. Even in this instance I would interpret his hedging as an attempt to build an acceptable political image, willing enough to consider and accept the alternative, or the imaginary.

(6) Barry, *I think* a lot of this campaign, *maybe* over the last four years, has been devoted to this nation that *I think* government creates jobs, that that *somehow* is the answer. That's not what I believe. *I believe* that the free enterprise system is the greatest engine of prosperity the world's ever known.

In some other cases, however, hedges are used less subjectively to help speakers "to convey judgments with greater accuracy and situate their positions in relation to knowledge" (Bondi, 2008: 32), as in example (7) below. Obama uses *estimated* to convey an approximate number of jobs that can be created, and this is a figure which has been probably obtained from other sources. So, the hedging process here differs from the previous two, in that it communicates reference to some external estimation, for instance, much or less based on empirical evidence, but which again enables Obama to convey a prudent self-image to the audience.

(7) If we take your advice with respect to how we change our tax codes so that companies that earn profits overseas don't pay U.S. taxes compared to companies here that are paying taxes. Now that's *estimated* to create 800,000 jobs, the problem is they won't be here, they'll be in places like China.

Very similarly, speakers also employ hedges to convey a moderate utterance claim (Jørgensen, Phillips, 2002), as in example (8), in an attempt "to communicate interactionally with the audience in a silent dialogical process with the aim of building a credible and efficient *ethos* which contributes to the persuasion of the audience" (Toska, forthcoming) and to the creation of a positive political image. It appears that politicians sometimes wish to refer to quasi-factual information that serves as premise(s) for the claims that they make in discourse. In our case, Obama wants to sound moderate as well. *Are not always* and *generally* seem to perform such a function, although I agree that not everyone would classify these items as hedges, because they may seem to contribute more to the propositional meaning rather that to the metadiscoursal one. However, I maintain that such instances are to be taken as the speaker's attempt to project himself in discourse, and consequently, they transmit the speaker's image to the audience.

(8) And I make that point because that's the kind of clarity of leadership, and those decisions *are not always* popular. Those decisions *generally* -- *generally* are not poll-tested. And even some in my own party, including my current vice president, had the same critique as you did.

Another important discursive function of hedging is to soften or even slightly modify potential unwelcomed pragmatic meanings in utterances, which can compromise the continuation of the ongoing interactional process between the speaker and the hearer. Fraser states that hedges can sometimes be used to "to mitigate an undesirable effect on the hearer, thereby rendering the message (more) polite" (*op. cit.*: 206). This strategy was followed by Obama in a few instances in the presidential debates with Romney and which is illustrated below with the use of hedges *maybe* and *probably* in examples (9) and (10).

(9) The budget that we are talking about is not reducing our military spending. It is maintaining it. But I think Governor Romney *maybe* hasn't spent enough time looking at how our military works.

(10) Nothing Governor Romney just said is true, starting with this notion of me apologizing. This has been *probably* the biggest whopper that's been told during the course of this campaign.

Obama's hedging discourse in these and similar occasions during the debate comes not only as a linguistic act to abide by social conventions of everyday interactions, but also as a way of challenging Romney's claims politely and not to cause offence to him regarding the issue being debated. In (9) *maybe* plays the role of a mitigator and softens Obama's assessment that Romney knows little of how military works and in (10) *probably* modifies the pragmatic meaning of the big lie or fabrication Romney made. Anyway, even in these instances Obama attempts to create a modest *ethos* with a positive and proper image in front of the audience by hedging certain parts of his discourse, and as a result, by rendering his messages politely.

Hedges are also powerful linguistic tools which can be used to have control over discourse and its content, particularly on those occasions when the speaker wants to describe the reality or the world perception in discourse and at the same time keep the interaction going. In this regard hedges enable a channel of dialogue between people and reflect metalinguistic aspects in discourse by commenting "on the word-to-world fit" and "on the 'reliability' of language for coding experience" (Bednarek, 2006: 180). This can often be seen as a linguistic maneuvering which aims at manipulating discourse and making the audience perceive various situations the way the speaker does in a defined context.

In example (11) Obama has chosen to hedge his claim with *more likely* in order to make the audience believe that the approach that his government will follow is the most appropriate one in all likelihood. In this way he is able to encode in this hedge an extralinguistic situation, but also to influence the perception of the propositional content of the sentence. By being involved in discourse, the audience is likely to be focused on language and bound to interpret the conveyed message "as it is/comes", despite the fact that the approach may or not be the appropriate one. In a sense, Obama describes the reality of things by means of the linguistic device (the hedge *more likely*), in which he has encoded extralinguistic matters.

(11) … in some ways, we've got some data on which approach is *more likely* to create jobs … .

Essentially in the following illustration has much or less the same effect. It is a linguistic maneuvering device to direct the audience to a desired interpretation of the proposition in the statement. The model Romney and the one proposed are to be seen as being very similar. It appears that *essentially* carries not only such pragmatic meaning, but also helps Obama to manipulate the audience and receive a silent positive feedback from it. It is worth highlighting here, that the manipulation of discourse is relevant in this study, because it creates Obama's image, and it is irrelevant whether he succeeds to make the audience perceive discourse the way he wishes or not.

(12) ... the irony is that we've seen this model work really well in Massachusetts, because Governor Romney did a good thing, working with Democrats in the state to set up what is *essentially* the identical model and as a consequence people are covered there.

In both instances Obama builds a political image through which he can manipulate discourse and influence the perception and interpretation of it. Of course, this does not mean in any way that it is done for deceptive purposes. As we know, politicians frequently resort to various ways to be persuasive and endeavor to include rhetorical aspects in discourse, one of which is the action of the-word-to-world-fit hedging to build the reliable image.

We have seen in this section of the paper that hedging in political discourse is a multifunctional process which can be encountered in many different situations and context for various reasons. Some of the most relevant functions were discussed here so as to get a better insight into hedging, even overhedging, as in the examples (5) and (6), and their potential effects in creating Obama's political image. The last part, however, deals with underhedging, which is also a very important point in Obama's discourse. As a matter of fact, Obama's discourse in the presidential debates with Romney, unsurprisingly though, is underhedged. Obama's text in all three presidential debates consists of almost 22,000 words and I managed to find only 48 uses of hedges, an amount which corresponds to 2.21 hedges per 1,000 words, while there were on average 7.47 boosters per 1,000 words. And this is justifiable for two main reasons discussed below.

As it has already been stated, Obama attempts to build a positive, reliable, confident political image, and this was the case in different situation through hedging. However, in most parts of the debate hedging would have been inappropriate considering the fact that he is constantly in an imagined and dialogic interaction with the electorate and hedging those parts might have had negative effects on his image. Rather, boosting was opted for instead of hedging, because hedges "very often mark uncertainty" (Hyland, 1998: 5) and "leave open doubts about a statements" (Myers, 2010: 119).

Examples (13) and (14) have been boosted with *certainty* and *of course*, because such devices "attribute an increased force or authority to statements" (Bondi, *opt. cit.*: 32) and downplay the presence of the audience (Hyland, 2005). So, *certainly* conveys a more authoritative political image rather than hedges such as *might* or *probably*, if used instead. Furthermore, Obama does not wish that the audience casts doubts on the statements he makes. We know that the audience is imaginatively present in discourse, and he chooses to decrease its presence and limit the possibility of disagreement by avoiding hedges. In example (14) *of course* has been employed instead of hedges such as *it is possible* or *possibly* that could have been used for similar purposes.

(13) What I would not have had done was left 10,000 troops in Iraq that would tie us down. And that *certainly* would not help us in the Middle East.

(14) But, *of course*, if you're a small business or a mom-and-pop business or a big business starting up here, you've got to pay even the reduced rate that Governor Romney's talking.

Another reason for avoiding hedges is because they transmit tokens of speaker's subjectivity, since they are sometimes used to convey opinions, preferences, intentions, worldview and so on. It was often been noted in Obama's discourse that infrequent uses of hedges often assist speakers to "disguise their interpretative activities behind linguistic objectivity" (Hyland, 2011: 180). This strategy allows Obama to

manipulate discourse much or less the way as discussed above in the last two examples. I believe that this is a manner of reacting to the *in response to* element to create his political image.

In example (15) Obama asserts that Romney's strategy is[1] not the one designed to keep Americans safe. There are no uses of hedges in this statement, because I suppose that the replacement of *is* with a possible hedge can alter the interpretation of the statement. The verb *is* (instead of *may*, for instance) leaves little doubt about Obama's claim, expressed in a seemingly objective manner.

(15) … but I have to tell you that, you know, your strategy previously has been one that has been all over the map and *is* not designed to keep Americans safe or to build on the opportunities that exist in the Middle East.

The next example has been boosted with *we know*, again, for interpretative purposes and for making the audience perceive the situation as Obama is depicting it. The example Obama is referring to in the extract is going to make a difference in the 21st century, which is presented as a fact that the audience already knows. In fact, it is a bit difficult to determine whether *we* in this case is inclusive or exclusive, although it does seem that includes the audience in either case. Unlike as in the three last examples, the audience is even more present in discourse and it is invited to interpret Obama's claim the way he intends to.

(16) That*'s* not the kind of small business promotion we need. But let's take an example that *we know* is going to make a difference in the 21st century and that's our education policy.

Both examples demonstrate, in a way or another, that Obama manipulates parts of his discourse to present real situations, based on the objective language used, although this seems to be more the case with *is* rather than with *we know*. And again my claim is that when Obama disguises the interpretative activity behind objective linguistic devices attempts to build an acceptable and reliable (maybe even objective) political image. The next and last extract best exemplifies this with *every time you've offered an opinion, you've been wrong.*

(17) … I know you haven't been in a position to actually execute foreign policy -- but every time you've offered an opinion, you've been wrong.

Final Remarks

It should be said that the functions of hedges discussed in this study are only some of the most important ones that I was able to spot during the analysis of Obama's discourse in the 2012 parliamentary debates with Romney. Moreover, it is sometimes difficult to tell the functional aspects of one or another hedge, because there are several factors that can determine this, one of which is the intention of the speaker that can even be misinterpreted by discourse analysts. And not to mention that there might even be potential overlapping functions in (under)hedging discourse to create a desired political self-image.

[1] And *is* is the keyword here.

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DEATHSCAPES IN TOM STOPPARD'S *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*

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Abstract: *Tom Stoppard's* "Rosencrantz and Guildenstern Are Dead" *is a postmodern play that emphasises the importance of space in drama. This study presents the stage and the variants it represents as deathscapes in two parts: one focuses on chance, fate and death coexisting in the same space, the other presents several minor chronotopic motifs as deathscapes and shows how the movement from one to another leads to death.*

Keywords: *deathscape, space, death, drama, postmodern.*

Introduction

Deathscape is a concept attached to anthropology, and which naturally fits in literature not only as part of life experience and as a coordinate but also as a chronotopic motif expanding beyond cemeteries and even concreteness into memory and history. Death can happen everywhere and people have been carrying it in their minds and in their souls since the moment they acknowledged it, since "Man has created death", as Yeats said in his poem "Death". Death, physical and abstract, real and symbolic, builds history and moulds memories and personalities.

The anthropologists' interest in deathscapes was disseminated via the volume *Deathscapes. Spaces for Death, Dying, Mourning and Remebrance* edited by Avril Maddrell and James Sidaway (2010). According to the editors, death is often described in "spatial terms" ("a final journey", "crossing to the other side", etc.) and is related to temporal terms used for mourning and grief ("time heals"), it is also associated with physical spaces, virtual communities and psychological spaces (Maddrell, 2010: 1). While emphasising concrete spaces of death, such as cemeteries, and their relation to memory, Kathrine R. Cook states that "mortuary landscapes, or *deathscapes*, are active components in the construction and negotiation of memory, heritage and attitudes towards death and the dead."(Cook, 2011: 1)

> Thus death and bereavement are intensified at certain sites (such as the regulated spaces of the hospital, the cemetery and the mortuary) but affect and unfold in many others: the home, public spaces, places of worship, and sites of accidents, tragedy and violence. They are both intensively private and personal, while often simultaneously experienced and expressed collectively and publicly. Furthermore, these experiences of death, dying and morning are mediated through the intersections of the body, culture, society and state, and often make a deep impression on sense of self, private and public identity, as well as sense of place in the built and natural environment. (Maddrell, 2010: 2)

Deathscape is not only that place where dead bodies regain their way to nothingness and attempt reintegration into nature, but it is the place where people die, where people speak of death or perform it, it is the place where hopes die and bodies too early start to hibernate. Literature has explored variants of deathscape which cross the immediate logical boundaries of the concept and are destined to metaphoric and metaphysical spheres. The artistic weaving around death and deathscapes makes the

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readers acknowledge their unavoidable presence in life and a necessary interdependence and coexistence life-death.

Death and Deathscapes

Death has always been a theme of interest to writers who, by exploring experiences and spaces related to death, have attempted to meet the readers' expectations, which have not changed much since ancient tragedies and Aristotle's *Poetics*. Death, murder, bloodshed and incest in noble families entertained the ancient theatre-goers and built their heroes. Meanwhile death has found its way among common people, has lost its grandiose stage representation and was associated with "characters of a lower type" becoming ludicrous and deprived of the usual depth and pain which once bloomed into philosophical ideas. Similarly, offstage death is not impressive and lacks credibility, but by raising doubt on its occurrence and by speculating on the ways of its occurrence, writers can shift the audience's focus from expected onstage death to a rather speculative and philosophical image of death. Characters often die or philosophise on death and dying, and the gruesome their stories are, the more attracted people are even nowadays. That is what Martin McDonagh's protagonist in *The Pillowman* tells us, Philip Ridley's *Mercury Fur* shows, Caryl Churchill's *A Number* suggests, and the Player in *Rosencrantz and Guilderstern Are Dead* explains, to name only several contemporary playwrights whose plays spin around death.

Written at a moment when the audience was not such blood-thirsty as it used to be in ancient times, much influenced by the philosophical veil enwrapping the writings of the time, Tom Stoppard's *Rosencrantz and Guilderstern Are Dead* meets the characteristics of a postmodern play offering variations on death and dying in meaning and form and exploiting the emotional and visual potential of death. Death and dying stirred Tom Stoppard's imagination into rewriting *Hamlet* seen from offstage while echoing Beckett's choice of common people as characters. Rosencrantz and Guildenstern, postmodern variants of the Elizabethan characters that are assigned features of Vladimir and Estragon, playfully debate on life and death when readers know that they will die by the end of the play.

The title of the play is not a simple bridge over the centuries that lie between the two playwrights, but an indubitably ambiguous opening towards various meanings of death and deathscapes. Although a first tendency would be to see the play as complementary to *Hamlet*, it also offers the perspective of the ever present death within the most familiar places and the most unexpected situations and, by crossing the border between reality and fiction, questions onstage and offstage death. Consequently, both setting and dialogue in *Rosencrantz and Guildenstern are dead* are built around the idea of death, related to it, reminding of it or preparing the characters for it, which turns the play into a succession of real and symbolic deathscapes.

Stoppard does not use concrete elements related to the geography and architecture of deathscapes, but shows his interest in metatheatrical devices and reveals a contemporary apprehension of death. In his play the deathscapes overlap and the intersection of the fictional space of the play "The Murder of Gonzago" with the space of the frame-play creates confusion and identitary alienation with Rosencrantz and Guildenstern who instinctively refuse to recognise themselves in the dead characters. The setting Stoppard creates has more layers and acquires more meanings, being part of a "set of relations". According to Michel Foucault

> The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another. (Foucault, 1984: 46-49)

The deathscapes that are to be delineated in *Rosencrantz and Guildenstern Are Dead* interfere and overlap forming a network of *heterotopias.*

Chance, Fate and Death within the Same Space

The limits man sets are not the real limits within the cycle of life: life (associated with the growth of fingernails and beards) extends beyond birth and death, since movement and change imply life. On the other hand, death is always present around man and in man, it is inevitable. Thus, Stoppard's play implies that life and death coexist and that it is impossible to dissociate one from the other. Similarly, the space inhabited by the two characters, Rosencrantz and Guildenstern, becomes a many-fold one: on the one hand it is a public space which hosts living people, on the other hand it becomes a place where people speak about death and a stage for the tragedians who perform death. The spatial heterogeneity is many sided as a result of its contamination with the opposite meaning: a space for living people vs. deathscape and real vs. fictional space.

The title announces the reader again, after centuries, that Rosencrantz and Guildenstern are dead, which arises various expectations: - they are only referred to, so they continue to exist in the memory of some characters; some "un-, sub-, supernatural" or after-death experience with two dead characters; the two characters are doomed to death, considering the flow of events in Shakespeare's *Hamlet*; Ros and Guil are just some instruments, powerless and also unable to decide for themselves, therefore already dead, and waiting for the others to lead them to physical death, as there must be an end: "Eternity is a terrible thought" Ros says (Stoppard, 1978: 52). All these possible speculations spin around death and are built on a deathscape echoing Shakespeare's *Hamlet*.

Rosencrantz and Guildenstern raise the problem of whether fate or chance is guiding them. Knowing that fate is "the universal principle or ultimate agency by which the order of things is presumably prescribed; the decreed cause of events"[1] and that chance is "the absence of any cause of events that can be predicted, understood, or controlled; a possibility or probability of anything happening"[2], they try to philosophise on which of them is governing their lives which ineluctably heads for death, as Freud attempted to convince us with "the death drive". Rosencrantz, for instance, believes "we must be born with an intuition of mortality" (Stoppard, 1978: 53) and implies the ever presence of death. Death is also part of the game Ros and Guil play and which they

[1] "fate." *The American Heritage® Dictionary of Idioms by Christine Ammer*. Houghton Mifflin Company. 20 Jun. 2013.
<Dictionary.com http://dictionary.reference.com/browse/fate>.
[2] "chance." *Online Etymology Dictionary*. Douglas Harper, Historian. 20 Jun. 2013.
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unnaturally and probably as a result of being simplified characters, according to the directions, accept without showing surprise.

Present in the characters' minds and suggested by their confusion and paralysis, death can be also associated with the setting echoing the desert ("a place without any visible character") where the two are passing their time uselessly, tossing coins with nothing at stake. When this place gets populated with the tragedians, it becomes a stage for mimicked death and bloodshed. While so far Ros and Guil have faced only the idea of death and a form of paralysis, the actors' performances set in the middle of the road show that there is no right place for death, but it can happen anywhere. The players and their rehearsals increase the suspense.

The two characters are made to spin around two dominant axes while tossing the coins: Ros – "The run of 'heads' is impossible, yet ROS betrays no surprise at all – he feels none. However, he is nice enough to feel *a little embarrassed at taking so much money off his friend*. Let that be his character note." Guil – "is well alive to the oddity of it. He is not worried about the money, but he is worried by the implications; *aware but not going to panic about it* – his character note."(Stoppard, 1978: 7) Since they are not explicitly interested in money, their game is a pretext for the conversation on chance and fate, on probability and impossibility. The impossibility for the run of heads and the low probability for them to meet the tragedians and attend the latter's performances on the road are part of the authors strategy for anticipating increased tension and the probability for "unexpected death". These elements address the audience, and not the two protagonists who do not feel either embarrassment or panic.

According to the characters, the action is set in a natural space. Guil's postulate shows that the law of probability, which would have hindered the continuous running of "heads", operates in an un-, sub- or supernatural world, but they do not live in such a world, so the law of probability does not operate, which means that there may be no chance for Guil to win. Their world is thus governed by fate and they are obedient characters. A man went to them and called their names and they came, they are entitled to some direction, actually to only one direction, according to Ros (Stoppard, 1978: 53). He thinks they have no control, therefore there is no use to act. By not acting they do not give themselves any chance, therefore they are symbolically dead.

The fact that the initial setting is a deathscape is upheld by apparently accidental references to death:

> **Ros** (*cutting his fingernails*): Another curious scientific phenomenon is the fact that the fingernails grow after death, as does the beard. (…)
> **Guil**: But you're not dead.
> **Ros** (*irritated*): I didn't say they *started* to grow after death! (*Pause, calmer*.) The fingernails also grow before birth, though *not* the beard. (Stoppard, 1978: 13)

The quotation above suggests the cyclicity of life through the similarity between the beginning and the end as well as through continuity and change. It also implies the characters' acknowledgement of the coexistence of life and death or of the ever-presence of death.

The similarity between the beginning and the end of life leads to confusion, which is rendered by Rosencrantz and Guildenstern's hesitation when they want to get on: "Which way do we ------- (*He turns round*.) Which way did we -------?" (Stoppard, 1978: 14) They were chosen, woke up (as from death, since the morning was a beginning) and set on a road following a direction for which they were entitled. They never question the authority of the person or the direction, as it seems very clearly that any road leads to death, which is their final destination. They do not hurry to get there,

but enjoy lingering on the road. They seem to wisely accept their coming death as natural, especially now that they admit they live in a natural world where fate governs over chance. Actually, they are meant to die, as they are characters from a previously written play in which they die and the flow of events is not changed; it is simply presented from another perspective.

Real vs. Fictional Deathscapes

Since death is the axis around which the whole play is built, the stage with all its recreated and embedded spaces, is a deathscape. Stoppard mainly uses spaces that require more involvement on behalf of the audience due to the scarcity of elements on the stage. Other places, like the chapel as a space for death, are only mentioned. (Stoppard, 1978: 68) Unlike the stage where theoretically there is dissolution, the chapel is considered a place of death and intensive feelings related to it and it counterbalances the unconvincing gestures on stage.

However, in Stoppard's play the stage is the place where death acquires the highest intensity. At the same time the stage is the place where actors pretend death, therefore it is neither a natural nor a probable place for real death. Death in literature is artificial and Yeats as *deconstructor* (Kiberd, 2002: 444) warns us about it through "the corrupting effects of the written word" (Kiberd, 2002: 444). It cannot convince the audience aware of the fictitious deathscape and of its temporary effect. Onstage death fails to illicit real emotional intensity in the audience, as Guil states:

> **Guil**: "Actors! The mechanics of cheap melodrama! That isn't *death*! (*More quietly*.) You scream and choke and sink to your knees, but it doesn't bring death home to anyone – it doesn't catch them unawares and start the whisper in their skulls that says – "One day you are going to die." (*He straightens up*.) You die so many times; how can you expect them to believe in your death?" (Stoppard, 1978: 63)
>
> **Guil**: "… you can't act death. The fact of it is nothing to do with seeing it happen – it's not gasps and blood and falling about – that isn't what makes it death. It's just a failing to reappear, that's all – now you see him, now you don't that's the only thing that's real: here one minute and gone the next and never coming back – an exit, unobtrusive and unannounced, a disappearance gathering weight as it goes on, until, finally, it is heavy with death." (Stoppard, 1978: 64)

Stoppard creates a more complex situation by using the play-within a play-within a play: *The Murder of Gonzago* within *Hamlet* within *Rosencrantz and Guildenstern Are Dead*. The increased alteration of identity and the frequent slippages on and off stage, which is still on stage for the readers/audience of Stoppard's play, soften the impact of death and create a sense of aloofness. According to Skelton, "many fictional deaths are *not* terribly moving or true to our personal or professional experiences of bereavement and death. In other words, literature is not just an attack on the emotions. Nor do we only find emotions expressed in great literature." (Skelton, 2003: 211)

The stage as a deathscape is the Player's speciality, as he cannot offer anything without blood and death.

> **Player**: They [the tragedians] are a bit out of practice, but they always pick up wonderfully for the deaths – it brings out the poetry in them. […] There is nothing more unconvincing than an unconvincing death. (Stoppard, 1978: 57)
>
> **Player**: [Death is] what the actors do best. They have to exploit whatever talent is given to them, and their talent is dying. They can die heroically, comically, ironically, slowly, suddenly, disgustingly […] They kill beautifully. In fact some of them kill even better than they die. The rest die better than they kill. They're a team. (Stoppard, 1978: 63)

For these players death is the centre of their performances and their major concern is how to do it. Death is thus deconstructed and perceived without emotions on stage, it is multifaceted and moulded to transmit various emotions. Onstage death implies a shift from the meaning of death proper to the way in which it should be rendered.

Rosencrantz and Guildenstern Are Dead provides a variety of physical and emotional, fictional and "real" spaces for death. First, the two characters are on the road which is a symbol for life and also suggests a direction towards death since any road has an end or a "dead end" and so has life. It turns out to be the road towards death for Ros and Guil. The two protagonists have different attitudes towards death which reveal their emotional and personal spaces for death: Ros is afraid of eternal life and he expects death as a natural end, believing that man must have been born with "an intuition of mortality" while Guil is afraid of eternity after death which he calls "the worst of both worlds".

Ros, obsessively speaking of death, dying and dead people, imagines spaces for death, like the coffin, inhabited by living people.

> **Ros**: … Do you ever think of yourself as actually dead, lying in a box with a lid on it?
> **Guil**: No.
> **Ros**: Nor do I, really… It's silly to be depressed by it. I mean one thinks of it like being alive in a box, one keeps forgetting to take into account the fact that one is dead … which should make the difference … shouldn't it? I mean you'd never know you were in a box, would you? It would be just like being asleep in box. No that I'd like to sleep in a box, mind you, not without any air – you'd wake up dead, for a start and then where would you be? Apart from inside a box. That's the bit I don't like, frankly. That's why I don't think of it… (Stoppard, 1978: 52)

He creates tension and emotion by squeezing life into the coffin. This limited space encapsulated in the larger space the characters experience shows that death implies physical borders and absence. As the play unfolds, the space gets smaller and smaller, and the two characters get on a boat and then in the barrels that make them disappear.

The boat that takes them to England is seen as both life and death or as part of their way towards death: "We drift down time, clutching at straws. But what good's a brick to a drowning man?" (…) "We might as well be dead. Do you think death could possibly be a boat?" (Stoppard, 1978: 81) Ros and Guil's journey on boat leads to death, indeed, but it is also a reiteration of the journey in *Hamlet* and a more symbolic one that echoes Caron and his boat. "The drift down time" shows another loss of control over their lives and the boat is the place where the letter is replaced, where they are sentenced to death and executed by the tragedians after they realise that England is "a dead end" for them. The suspense is increased by the possibilities Stoppard's characters identify in the meaning and form of death, in the succession of events, in the tension between real and fictional actions at the border of which the tragedians lie. Ros and Guild die in confusion, wondering why and how they have become so important to be killed.

The space of death is a space of absence, not the acting makes death: "It's just a man failing to reappear" (Stoppard, 1978: 64). The tragedians keep reappearing and their identity is in a continuous change, therefore people get accustomed with seeing them again and do not feel the suspense of the absence and the emotional involvement. For Guil "death is not anything … death is not …It's the absence of presence, nothing more…" (Stoppard, 1978: 95). Guil and Ros die by disappearing, nobody sees their corpses and their death is announced in the end, like in *Hamlet*. Their disappearance makes the difference from the other actors' dying in the fading light upstage.

Conclusion

Stoppard's play explores new perspectives in Shakespeare's *Hamlet* by adapting the latter to the postmodern dramatic devices. He writes a tragicomedy around two unimportant characters and shows their concern with fundamental problems like death, fate and reality by deconstructing the space of the stage and by questioning the effect of onstage death upon the audience. The stage as a heterotopy brings together life and death within the same spaces and also a split perspective between upstage related to Hamlet and downstage to Ros and Guil, between offstage and onstage. Within this already fragmented space, the meanings of the created or mentioned spaces are always associated to death, which makes them deathscapes: the road, the boat, England, the coffin and the barrels – the chronotopic motifs that uphold the evolution of the play. The novelty of Stoppard's play consists in the variety of meanings assigned to the same space, in the cluster of ideas arising from the relativity of perception that eventually reflect ambiguity and confusion.

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NATHANIEL HAWTHORNE'S 'EDENS OF THE HEART' – *IMAGINED GARDENS AND EVES*

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Abstract: *The present study of the Garden of Eden imagery, as it appears in Nathaniel Hawthorne's fiction sheds light on the relationship between the imaginary and the author's background. The paper argues that biographical episodes play an outstanding role in shaping Nathaniel Hawthorne's literary activity. For instance, the Garden of Eden's green world and protagonists Adam and Eve have been used for the symbolic expression of a family's conflicts and reconciliation. We will stress out that the garden as such acts at times as a vehicle for conflict and in other instances as a means of reducing conflict. The symbols adjacent to the mythology of Eden imagery will be analyzed in three of Hawthorne's works: the short story "*The Old Manse*" and the novels* The Scarlet Letter *and* The House of the Seven Gables.

Keywords*: biblical imagery and symbols, conflict, fall or redemption.*

Conceptual Framework

After his departure from the transcendentalist Brook Farm, Nathaniel Hawthorne married Sophia Peabody in 1842, and took up residence for the next four years at the Old Manse in Concord, Massachusetts. For Hawthorne, this period stood for a return from an uncomfortable and conflicting environment of culture to Eden. More than that, he was accustomed to speak of himself and his wife at that period as Adam and Eve. They would dwell, only the two of them, in solitude and a serene felicity of mutual understanding and perfect sympathy (Gatta, 1997: 10), provided by their new Eden-like setting and the birth of their daughter Una. During this interval, Hawthorne aims at writing a novel "that should evolve some deep lesson" appropriate to the Manse's sacred space.

In "The Old Manse" Hawthorne tells his "friends" that he has arrived at his private inner garden, "my garden ... of precisely the right extent" which will be featured explicitly in *The House of the Seven Gables*, and indirectly, via the image of the forest, in *The Scarlet Letter*. In his new garden "he plucks the fruit of trees that he did not plant" and which "bear the closer resemblance to those that grew in Eden" ("The Old Manse", 13). As can be noticed, they live in a biblical-like, prelapsarian Eden, before the fall.

The sociologist Lester R. Kurtz asserts that "the Garden of Eden saga has been used in many occasions of social response to crises" and that when social life is at a crossroads, the members of the society find new means for "reinforcing social solidarity" (Kurtz, 1979: 443). Actually, conflict may be an essential factor for supporting interaction within a family and among families. Thus, the Garden of Eden myth and imagery can be used to heighten conflict, and sometimes to emphasize unity. In the present paper we endeavor to point via Nathaniel Hawthorne's "The Old Manse", *The Scarlet Letter* and *The House of the Seven Gables*[1] that the Eden story was a

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[1] Hawthorne's quotations will be cited parenthetically in the text by the following abbreviations accompanied by their page number, as follows: *OM* – "The Old Manse", *SL – The Scarlet Letter, HSG – The House of the Seven Gables*

genuine incentive for the novelist in writing his works and that he employed the biblical saga when causing or solving fictional conflicting situations. As we will show, the sociological theory proposed by Kurtz is viable: in Hawthorne's works, opponents are placed within the same framework and are oriented toward the same central value system of the society, thus bridging the gap and settling the conflict.

The Garden of Eden saga has appeared in many historical contexts, providing a key set of symbols which have articulated aspects of social conflicts. Beginning with Adam and Eve in the Garden of Eden, the saga provides a Picture of humanity free of social and physical constraints, Adam and Eve's misuse of that freedom, and the fall of humanity.

The nineteenth-century citizens of the United States had undergone extreme situations and ordeal, when they started to develop "a way of making sense out of their life as a new nation" (*Ibidem*: 452). They were interested in emphasizing a comparison of their experience with the story of the prelapsarian Adam and Eve. Thus, they began using the story behind the Garden of Eden, in Genesis 2, giving rise to the New American Adam and Eve and locating their "new garden" on American soil.

With Nathaniel Hawthorne, a descendant of New England Puritans, America's features were her uniqueness and innocence, which are rooted in the religious faith of Puritanism, which could lead to rebirth and regeneration. Irrespectively, looking back at his Puritan ancestors, Hawthorne found no earthly saints, only mortal men who were denying their sinfulness, but, what they had overlooked that they had committed the unforgivable sin of denying their own humanity, by refusing to acknowledge their lineage to the Eternal Adam (Noble, 1968: 24-25) and thus creating the American Adam instead.

Coming back to our literary conflicts, Adams and Eve, we intend to emphasize the following: Hawthorne's, the husband-to be, inner conflict, Dimmesdale's and Chillingworth's torment, and the Pyncheon-Maule feud. The first one awaits a human, real Eve in his life; Dimmesdale and Chillingworth do not appreciate their "martyr" Eve, whereas the feuding families are in need of a complete restoration through a new Adam-Eve relationship. Throughout American literature of the first half of the nineteenth century we find a pervasive belief that the American woman, since the settling on the American continent, had somehow evolved into a higher form of being (McAlexander, 1975: 252), into an American Eve. Hawthorne, for instance, expresses this belief in his description of the Puritan women in *The Scarlet Letter*. In Hester Prynne, the passionately honest woman whose scarlet letter "A" marks her as both adulteress and angel, the novelist created one of the most admirable heroines of American fiction. The biblical Eve might be considered a conflict starter or a conflict bearer. Whereas, her antitypes, Hawthorne's wife, Sophia Peabody, presented in "The Old Manse", Hester, or Phoebe bring peace and put an end to the conflict, release the tension and conclude with a peaceful and serene atmosphere, eventually.

The house (as part of an inheritance), the garden, or the forest, with their specific symbolism, may provide a common focus for social identity. For instance, the members of a family might remind one another of family legends, the way the garden was set up by a clergyman (in *OM*), or a story about an incident, as in our case about a suspicious death (in *HSG*), rumors and gossip about, the letter A (in *SL*) or the rosebush in the Pyncheons' garden. The story told over the years might mean different things to different family members, in our case Nathaniel and Sophia on the one hand, and Hester, Pearl, Chillingworth, Dimmesdale Hepzibah, Phoebe, Clifford, and Holgrave on the other. Our fictional cases relate the following stories: in "The Old Manse" the clergy

abiding the house are extolled only for planting the trees and vegetables, but their activity as Puritan ministers is condemned by the newly-weds, who will discover a blissful life in their new, but at the same time old, environment; in *The Scarlet Letter*, a woman forced to exhibit herself for hours on a scaffold with both emblems of her sin at her breast – the infant Pearl and the letter "A" – Hester serves as the light that ultimately rescues her lover's soul from damnation, by his public confession.; in *The House of the Seven Gables*, the feud unfolding between the Maules and the Pyncheons is settled when two representatives of the conflicting families reunite in a love relationship, in the family garden, in the vicinity of a rosebush. Therefore, literary strata play a creative role by gathering together symbols such as: the garden, the rose, and the forest.

Mention should be made that the *Imaginary* plays an outstanding part in the use of biblical themes and symbols since the creative impulses, in particular, arise from this Imaginary, the source of all fiction. The concept of the *Imaginary* can be also described in psychoanalytical terms, as a living state, a transition period from infancy to childhood, when there are no limitations or boundaries to imagination. Hawthorne acts as such and writes, without limitations or boundaries. As we will emphasize, perhaps due to the burden he has inherited from his Puritan forefathers. The reflections confessed in "The Old Manse" lead to allegorizing on the garden in the present stage of human history. However, the obscurity of human will intrudes to shroud the present allegorical garden in further mystery; still, Hawthorne would allegorize at great length on the Garden during the period of his residence in Concord (Shurr, 1981: 148).

Biblical Imagery, Types and Antitypes

To highlight it as a dominant influence on American fiction, we consider worth mentioning Northrop Frye's approach in *The Great Code* to biblical imagery. The critic pinpoints that natural images are a primary feature of the Bible and that literally, the structure of imagery in the Bible involves "the imagery of sheep and pasture, harvest and vintage, cities and temples, all contained in and infused by the oasis imagery of trees and water that suggests a higher mode of life altogether" (Frye, 1982: 139). Some of these images and their adjacent symbolism are featured in Hawthorne's novels and they will be thoroughly analyzed.

Another form of conflict can be identified at the level of Frye's theory of types and antitypes. The biblical images and characters enumerated in Frye's work are described in the pieces of fiction that we have chosen to discuss. For instance, harvest is mentioned in "The Old Manse," and especially in *The House of the Seven Gables*, whereas trees and water in all three works. All these images constitute part of what Frye calls the 'apocalyptic world'. He also notes that among them there could be noticed 'the Old Testament types, which the Christian Bible regards as symbols or parables of the existential form of salvation presented in the New'. As an illustration of this structure, Frye examines the female figures in the Bible, mothers and brides (*Ibidem*: 140).

In the fiction of Nathaniel Hawthorne, we find abundant evidence of the use of imagery derived from the Old Testament, since his working knowledge of the Bible, according to Baker (1960: 251), helped him to infuse the far distant in time and place into such localized New England novels as *The Scarlet Letter* and *The House of the Seven Gables.* The craft which Hawthorne displays in the employment of biblical contexts is well exemplified in his account of the living-quarters of the Reverend Arthur Dimmesdale in the ninth chapter of *The Scarlet Letter*. The walls of Dimmesdale's study are adorned with a Gobelin tapestry representing "the Scriptural story of David

and Bathsheba, and Nathan the Prophet" (*SL* 168), that is, the ancient story of another adulterous relationship whose consequences were followed by human misery. In Baker's opinion, which we support, the scarlet letter on Hester's bosom, like its counterpart on Dimmesdale's flesh, represents, Puritan society's Nathan-like judgment that no man or woman is justified in separating those whom the Lord has joined together (Baker, *art.cit.*: 252). Thus, we once again encounter another case of type-antitype, in Hawthorne's work: the types being David and Batsheba, and their antitypes Arthur and Hester.

Garden Symbolism and Hawthorne's Recovery of Eden

The two most influential gardens in literature are both biblical: the garden of Eden and the "garden enclosed" of the Song of Solomon (4, 12). "Eden" by tradition means "delight" or "luxury" – with a river and pleasant trees bearing edible fruit (9-10). The garden of the Song of Solomon is metaphorical and erotic: "A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed" (4, 12); "I am come into my garden, my sister, my spouse" (5, 1).

The garden Hawthorne cultivates is at once the one which the old clergymen cultivated, his own present bliss as newlywed, and the allegorical garden which stands at the beginning of Christian history. One could read differently the archetypal Garden story, and interpret what happens in the transition from imagined ideal state to actual fallen state (Shurr, *.op. cit.*: 149). As the "The Old Manse" unfolds, the house, in the author's creative mind, becomes a portal, inviting free entry to nature's green space (Gatta, 2004: 101), to a prelapsarian condition of nature, similar to the one in Genesis 2: 8-10, where God planted a garden "eastward in Eden" and there He put the man, grew "every tree that is pleasant to the sight, and good for food", the tree of life, and the tree of knowledge of good and evil; "and a river went out of Eden to water the garden." For Hawthorne, though, the landscape's strongest emotional attraction lies in the manse's own garden and orchard [reverberating imaginatively in *SL* and *HSG*]. They offer him cherries, currants in the summer, pears, peaches, and apples in the fall. First planted by Thoreau, the garden now demands little human effort to bring forth peas, a hill of beans, fat summer squash, and winter squash. Here is Paradise indeed, where one has only to accept with gratitude the "infinite generosity and exhaustless bounty" of "our Mother Nature" (*OM* 13). The author is also happy to find his wife Sophia becoming pregnant and giving birth to Una, their first child, during this idyllic period of life together in Concord.

In *The House of the Seven Gables* Phoebe and Holgrave, in a biblical sense, become the new Adam and Eve, the antitypes of the biblical couple: "They transfigured the earth, and made it Eden again, and themselves the first two dwellers in it" (*HSG* 355). Their status is reconfirmed when Clifford pronounces the benediction, at the end of the final chapter: '"And so the flower of Eden has bloomed…'" (357). The narrator in *The House of the Seven Gables* speaks of the "Eden" retrieved by the young couple after the conflict has been settled, with the Judge's death. Nonetheless, this Eden is "the Eden in their hearts," a subjective Eden. Functionally, Phoebe and Holgrave are the most important characters in the plot – they reunite the separated families, foreclose the operation of the curse, and marry in rural bliss. Their conversations, which are their courtship dance, are spoken in the garden, secluded behind the rotting family mansion. The scene had been poisoned by a multitude of evils imposed by human artifice: the legalized stealing of Maule's home and property; his treacherous execution, with

collusion of a corrupt legal system; the curse he uttered from the gallows." The house itself embodies these evils down into the present: "It was itself like a great human heart" (36).

The garden in *The House of the Seven Gables* is similar to Hawthorne's other gardens: in the center is the fountain, not quite poisoned but at least brackish. Flora and fauna have all declined miserably under human husbandry, as has the decayed garden-house where the decayed Clifford sits (Shurr, *op. cit.*: 164-165).

Geographically speaking, for the rivers of Paradise he has "the Concord – river of peace and quietness." His garden, however, will not endure and prevail, since during a rainstorm, "Eve's bower in Paradise must have been but a cheerless and aguish kind of shelter…The idea of sleeping on a couch of wet roses!" and the garden has its demon too: "The summit of a wooded hill, about a mile distant, was enveloped in a dense mist, where the demon of the tempest seemed to have his abiding place, and to be plotting still direr inclemencies" (*OM* 15).

In *The Scarlet Letter*, when the prisoner is publicly displayed in front of the prison, she is welcomed by the wild rose with its "delicate gems" to show that, unlike the Puritans, "the deep heart of Nature could pity and be kind"(*SL* 82). Hester Prynne steps with all the radiance and beauty of the wild rose, along with the colorful scarlet letter, adorning her breast. Through her imprisonment and public display, the Puritans believe that they are banning a sinner from their midst, but it is they who are cut off, who have become evil in disassociating themselves from her. Hester has escaped the greater sinfulness of the Puritan community, which is pride. The scarlet letter unites her with the Eternal Adam and Eve, and "the sinful brotherhood of mankind." Consequently, we consider that she has become an American Eve. The two male figures in Hester's life are Chillingworth, a sterile person and a most respected reverend, Arthur Dimmesdale. From Holland, the former had sent Hester to Massachusetts where, in the New World Eden, human beings could transcend their nature. Later, when Chillingworth came to the New World, he found that his ideal had been shattered. because, in the newfound Eden, one of the Puritan saints has fathered her child, thereby blasting his dream of perfection. The traitor to Puritan theology is Dimmesdale, the role-model of the community, the saint-like minister. His clergyman status grants him to be witness of the Eternal Adam in the New World, which consequently allows Hester, by means of their relation and child, to be his Eve.

As we have already mentioned, the garden may stand for a conflict-settler/reliever. Hester, in her status of an outcast, has been able to survive among the Puritans because she finds a refuge in her newfound Eden, the forest and the outskirts of the community. She would work with the needle at the cottage window or labor in her little garden (*SL* 118). Since we have reached this point, we consider worth mentioning that the garden terminology is omnipresent along the novel. One comes upon powerfully connotative statements concerning "the black flower of civilized society" such as "the great law," "iron framework," "reverence for authority," "stern tribunals," or "the Puritan establishment", which are the embodiment of Dimmesdale's values. Pearl could also be considered "the fruit" of sin, but also "a lovely and immortal flower out of the rank luxuriance of a guilty passion" (127). However, her name symbolism is beyond sin, as it might refer to "the pearl of great price" in the New Testament, which could allow her to inhabit the earthly Garden of Eden; but her whose physical appearance is suitable for the biblical Eden: "Certainly, there was no physical defect […] the infant was worthy to have been brought forth in Eden and to have been left there" (128).

In the forest, when Hester tears the scarlet letter from her breast, "all at once, with a sudden smile of heaven, forth burst the sunshine, pouring a very flood into the obscure forest. In this "garden", Hester and Pearl have the possibility to meet Dimmesdale, who does not agree to face everyone hand in hand with them." Even though Nature embraces Hester and Pearl, Hawthorne associates Chillingworth with the forest, and his theology of saintly perfection with the context of American nature (Noble, *op. cit.*: 31). When Hester encourages Dimmesdale to see in nature the possibility of escape from Chillingworth she is, of course, only placing her beloved even more in the power of the wicked physician. The forest can also be interpreted as a place where there is no need for abiding laws or observing society rules, a way of restoring a prelapsarian relationship. Unfortunately, Dimmesdale is too grounded in his theological dogmas, which however had not prevented him from committing the sin with Hester, to see beyond the tangible. He does not possess Hester's open-mindedness or Pearl's natural behavior.

In *The House of the Seven Gables* the Pyncheons' garden allows the representatives of the two families to unite their feelings and aspirations, irrespective of their forerunners' discrepancies. The same thing happens in the garden of the Old Manse. In the final scaffold scene, Dimmesdale tears open his shirt and reveals to the world the scarlet letter indelibly stamped over his heart. He has transcended the temptation of Hester's cry to "Begin all anew! . . . Whither leads yonder forest-track?.. Deeper it goes, and deeper, into the wilderness. . . . There thou art free!" He has recognized that in the forest one is only free to choose, like Roger Chillingworth, "to withdraw his name from the roll of mankind"; that his only choice would be to live with the sterile companionship of Chillingworth. Abandoning the sterility of the so-called Puritan innocence, he calls for his daughter, "'My little Pearl . . . dear little Pearl, wilt thou kiss me now? Thou wouldst not yonder in the forest! But now thou wilt?' Pearl kissed his lips. A spell was broken." (*SL* 317).

Conflict Leading to Fall or Redemption

Although Hawthorne claimed that *The House of the Seven Gables* was a "healthier product of [his] mind [than *The Scarlet Letter*]", in it too he probes the darker sides of human experience, especially those influenced by social expectations and especially the conflict arising from achieving them or not. In *The House of the Seven Gables*, Hawthorne focuses upon the familial past of the Pyncheons, a history intertwined with that of his fictional town modeled on Salem. The narrative states that "the act of a passing generation is the germ which may and must produce good or evil fruit in a distant time" (*HSG* 12). Despite the conflicting episodes within the family and their mixed history, one of its survivors, Hepzibah, is proud of her lineage, evident in her "reverence for the pictured visage" in the ancestral portrait that hangs in the house (44). Hawthorne links the reduction of the family to Jaffrey, his son, Hepzibah, Clifford, and cousin Phoebe, to the actions and choices of various family members, introducing the notion of individual responsibility for the larger family fortunes, but also conflict among them and with another family. Mention should be made that in nineteenth-century New England, the decline of a family, their actions and choices were interpreted through the New England Calvinist legacy that accepted, in practice, the belief that poverty or financial failing was "punishment for sin, a public sign of God's displeasure with an individual or family" (McFarland Pennell, 1999: 192).

Hepzibah has subsisted for a period of time, relying in part on a meager garden and the few eggs her chickens provide, but as the romance draws to a close, Hawthorne sets in motion a process of restoration for Hepzibah. In this process, the garden plays a major part, which is for the first time mentioned on the 13th page of the book, in connection with Colonel Pyncheon, "the claimant" and Matthew Maule who had protected the earth "he had hewn out of the primaeval forest, to be his garden-ground and homestead" (*HSG* 13), but unfortunately not for a long time. Ten pages later, the same garden is referred to on the night of the colonel's mysterious death. The window was allegedly opened and "the figure of a man had been seen clambering over the garden fence" (23). Therefore, the garden might have allowed the entrance and flight of the "murderer," being a witness and an accomplice at the same time in the fortune/misfortune of the family. Taking into consideration this reference and the ones we will further evoke, the garden is not only a bearer of conflict, but also a complex character, turned from villain into a positive character, eventually, on condition that one follows its voice (not like the case of Dimmesdale's or Chillingworth's, who are too stern in their decision making)

Time has passed. Now the once-magnificent Pyncheon house is in bad condition and decrepitude. A passer-by could only guess there was a garden, as according to the narratorial voice directs our attention to "a crop, not of weeds, but of flower-shrubs. They were called Alice's Posies" (36), which had not been intentionally planted, but "in sport," which might lead us to the concept of involuntary co-creation and to (un)willingly bringing life on earth. We have already mentioned a case of voluntary creation, in Hawthorne's blissful period of being a husband and becoming a father to Una, a period which is imaginatively described in "The Old Manse." Alice Pyncheon was the doomed young lady who allegedly had fallen in love with a Maule, a love that led to her death, her only legacy to the Pyncheons and the Maules, being the flowers and the sound of her piano tunes. She did not procreate; still, she continues living in the house and garden, even through her followers: Hepzibah and Phoebe.

Even though Hepzibah's face is enough scaring as "to frighten the Old Nick himself" (60), Phoebe's appearance in the setting will change things for the better. She is also part of the solution in breaking with the curse. Her stance as a chosen one was identified ever since Phoebe's first night in the house. Why? Her chamber was looking down the garden and fronted "towards the east". Thus, the solution has always been in sight due to the garden's potential of settling the conflict, and the cardinal point referring to Eden.

The rosebush is another landmark in our approach. For instance, Phoebe's first visit in the garden is marked by the sight of such a rose-bush. In the other novel under scrutiny, Hester was greeted by a similar one when leaving the prison, however bearing a different symbolism, due to the red color: "a rare and very beautiful species of white rose. […] the whole rose-bush looked as if it had been brought from Eden that very summer" (87). Unfortunately, only the image resembles Eden and the "fresh and sweet incense" sent up to their Creator. Almost any flower can represent a girl, but the rose has always stood for the most beautiful, the most beloved and often for one who is notably young, vulnerable, and virginal (Phoebe). Along history, many devout Christians took the rose to be an emblem of the false and fleeting pleasures of this world, especially those of lust (Hester). If red and white roses are distinguished, the red stands for charity or Christian love, the white for virginity. The red rose can also represent Christian martyrdom, just like in the case of Hester, who unaware is following the steps of Ann Hutchinson (Feber, 1999: 175).

Phoebe, "a young flower," is extremely interested in discovering the garden, especially for the rose-bush, but also for the other species of flowers "growing there in a wilderness of neglect" (*HSG* 89), but stroked by the "earthly sunshine" as the one "peeping into Eve's bower" (120). In Chapter Six, "Maule's Well," we are fully acquainted with the range of flowers and plants in the garden. The main attraction of the garden rests in a "white double rose-bush", "a pear tree", and "three damson trees." There is no apple tree, even though most would refer to the tree of knowledge as an apple tree, notwithstanding there is no actual reference to this in the Bible. Other plants and vegetables (also mentioned in "The Old Manse"): "a few species of antique and hereditary flowers," summer squashes, cucumbers, string beans, tomatoes (*HSG* 105). We also encounter a couple engendering life: "a pair of robins had built their nest in the pear tree." The pear tree symbolism is again under/in the spotlight. This, let us say, type of living beings, bent to procreate, are backed up by their real antitypes in the Nathaniel-Sophia couple, and the fictional/imagined antitype of Holgrave and Phoebe. Their happiness is obvious and ultimately "viral": "they were making themselves exceedingly busy and happy in the dark intricacy of its boughs" (106). The sign of abundance is underlined by the living presence of bees in quest of honey. They have always been highly prized for their honey and wax and hive organization. Virgil and other ancients believed that bees had no sexual intercourse but gathered their young from among the flowers. – their human counterpart might be Hepzibah, the old spinster. Others, however, associated bees with love – Phoebe and Holgrave. However, the two-sidedness of bees, producers of honey and stings, makes them good symbols of love. (Feber, *op.cit.*: 21-23)

The narrator of *The House of the Seven Gables* speaks of "the Eden in their hearts," a subjective Eden. The notion as such is not new to Hawthorne. It is congruent with his conviction that if any reform is to be achieved, it can only be of the private order. Such is the privilege of the storyteller, who can cast his tales in diverse narrative frames, providing evidence of the power of form and genre, and ultimately of art.

Conclusions

The ideological sacrifices that Hawthorne makes to arrive at his private Garden happiness are considerable. The new Adam must abandon the pleasures of art and introspection, in order to give attention to his family. The same happens to Hawthorne's fictional Adams, more or less: for instance, Dimmesdale remains flawed because he aspires to be nothing less than a moving force in history, the saint of New England, rather than take Hester as his Eve and Holgrave's visionary plans for the alleviation of society are dropped for marriage to Phoebe.

In conclusion, Hawthorne chooses to analyze people's social energies as functions of human flaws and proposes and provides as his alternative, the redemption of the individual. Simultaneously, he puts forward the idea of a reform of society through sexual/marital fulfillment. As we have shown, this level of enlightenment has been achieved after his experience at the Old Manse, where he discovered the basic myth of the Garden, which would enable him to probe these issues.

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HART CRANE BETWEEN THE RIVER AND THE SEA

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Abstract: *The paper points out the irresistible attraction Hart Crane felt to the river and the sea, two life elements which marked his life and eventually became his tomb. The poet decided to offer his life to the god he always worshipped, the Sea, the genuine cradle of poetic truth and beauty.*

Keywords: *sea, river, fate, love, time, death.*

In "At Melville's Tomb", a poem dedicated to a writer who loved the sea, the poet explains, in the letter sent to the publisher, Harriet Monroe, that life is kind of a dice game. When talking about dice, which represent, at the same time, chance, fate, circumstance and death, Crane clearly refers to people who lost their lives drowned in the sea: "These being the bones of dead men who never completed their voyage, it seems legitimate to refer to them as the only surviving evidence of certain things . . .". (Reidhead 2003:1810) The presence of dice, as related to an uncompleted task, reflects failure. They exist only as a proof that there was no achievement whatsoever. We can affirm that Crane did not want his body to be recovered, after presenting it as a sacrifice. He did not want his bones to be turned into dice, and, thus, to remain only as a number, with no clear identification. It is something sacred for a mariner to be mourned only by the sea, without involving the "azure steeps", since this right comes to the sea: "This fabulous shadow only the sea keeps."

At the age of 26, when he wrote "At Melville's Tomb", Crane seemed to have planned his death. At 33, Crane, surrounded by evil forces and false friends, decided to offer his life to the god he always worshipped, the Sea. The years that followed Crane's death revealed a lot of admirers, who openly expressed their feelings towards the poet's genius.

Among them, we can mention Tennessee Williams, who dedicated him one of his plays, "Steps Must be Gentle" (1980), Robert Creeley's "Hart Crane" and Robert Lowell's "Words for Hart Crane". Tennessee Williams went further with his total admiration and asked to be buried somewhere near Crane: "in his last will and testament… that his body be deposited as nearly as possible at the same spot where Hart Crane had drowned" (Bowles 1997:vii).

Many of Hart Crane's poems make reference to either the sea or the river, highly praised by the poet. In "The Bridge", with the voices of time (the sailor) and eternity (the pianola) still fresh in his mind, the poet leaves the tavern where he spent some time and crosses the Brooklyn Bridge on his way home. He imagines that he sees below him, in the river, a spectral fleet of clipper ships. He cannot help but note that it was these ships (*Thermopylae*, *Black Prince*, *Flying Cloud*) that actually completed the dream of Columbus to reach the real Cathay. Their captains traded for the "sweet opium" and "tea." They crossed the "green esplanades" of the Pacific and "ran their eastings down." But their achievement as well as the occasional loss of a ship at sea are for the poet only memories, and the beautiful names of the ships echo in the poet's imagination like the callings of never-to-be-united friends across great distances.

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The poet sees the bridge as a single “arc” over the river of time below it (“labyrinthine mouths of history”) as well as over the numberless voyages of “all ships at sea.” The “curveship” thus becomes a variation of the rainbow-symbol in “Voyages,” and the lost continent of Atlantis becomes the goal of the poet as a modern discoverer in the sense in which Belle Isle was the goal of the poet as voyager. Both Atlantis and Belle Isle are Crane’s symbols for poetic truth and beauty. He reached Belle Isle by voyaging on the sea of time and hopes to reach Atlantis via the bridge of the poetic imagination. He is animated by the same spirit that compelled Columbus in “Ave Maria” to discover the secret of Cathay. The spirit is identical; only the goal has changed.

The same way Columbus stood on the deck of his ship and looked out over the ocean in the “Ave Maria,” the poet stands on the shores of Brooklyn after he has left the subway and watches a “tugboat” cross the river and leave in its settling wake an “oily tympanum of waters.” Having passed through “the Gates of Wrath” and emerged into the open air, the poet feels capable of discovering the “Western path” to Atlantis. He resigns himself to the future - “Tomorrow” - and lets his “hands drop memory” into the waters of the river of time.

Hart Crane was definitely influenced, when he composed “Voyages”, by the poetry of an obscure poet named Samuel Greenberg. Philip Horton remembers that “When Crane read Greenberg’s poems, he was completely beside himself with excitement. He stomped up and down . . . muttering the lines to himself and declaiming them aloud; he compared them to the work of Rimbaud and Laforgue ... . It was an important discovery, for the exotic visionary poetry with its curious entwined imagery of rainbow, sea, and flower exerted a distinctly traceable influence on Crane’s *Voyages*” (Horton 1936:151).

The basic theme of “Voyages” grows from the concept of the poet as voyager. The sea upon which he voyages is the symbol of time, dissolution, flux, and nature. The drama of the poem derives from the fact that it is the destiny of the voyager to seek for love, and the self-knowledge that is the legacy of love, as long as he lives. Love, therefore, is capable of placing the poet even in the midst of the sea of time. The fact that the poet is still a creature of time and that the sea of time will eventually claim him is still unable to deter or absolve him from his quest. Such is the nature and the irony of all life.

As the poem begins, Crane describes a group of boys (“bright striped urchins”) as they play on a beach. They are unaware of the dangers of the proximate sea. So long as they keep their distance, the sea will not harm them. Even in this first poem, there is a suggestion of the fatal power of the sea. Crane wants to point out that the sense of death is present. Later Crane will let the sea come to symbolize dissolution of spirit and loss of personality. But in “Voyages I” there is only a mere hint of danger - a poster of what is to come.

The boys on the beach regard the sea from arm’s length, as it were, and they remain oblivious to its power. It is the poet who omnisciently sees the whole picture. The sea is a mother, warm and maternal, which welcomes you to its bosom. But it is also treacherous - it has “too wide a breast” to be satisfied with its love for you; you will be engulfed and destroyed in its embrace. Yet he knows that those who approach the sea innocently, as children do their mothers, will not heed his warning. Thus, the children emerge as prototypes of those who are unaware of the sounds of impending cataclysms until the storms actually break over and around them:

And in answer to their treble interjections
The sun beats lightning on the waves,
The waves fold thunder on the sand.

The sense of warning becomes more and more explicit as the poem moves toward the climax of the last line. Therefore, the "brilliant kids" are encouraged by the poet to enjoy their "shells and sticks" but, on the other hand, they are advised to keep clear of those depths that could engulf and destroy them. The poet compares the children to a ship's rigging which the sea could crush in an instant.

The sea is then described, for the first time in the poem and in the sequence, as a woman. The sea is loyal only to those organisms that live within it and draw their very life from it ("lichen-faithful"). Who knows the sea can easily understand that it is a deceptive lover; she is cruel to all the intruders and smothers them in her fatal "caresses":

...but there is a line
You must not cross nor ever trust beyond it
Spry cordage of your bodies to caresses
Too lichen-faithful from too wide a breast.
The bottom of the sea is cruel.

In the total development of "Voyages," this introductory poem serves two purposes. First, it equates the sea with death, doom, and dissolution. Second, it succeeds even as an overture piece in suggesting the sea's almost irresistible attractiveness. The subsequent poems in "Voyages" work out the implications of these two motifs, particularly in the continued personification of the sea as a woman. But if "Voyages I" stands as a warning to others, it is a warning that the poet himself does not heed.

"Voyages II" renders Crane's great talent not only with regard to the other poems in the seascape sequence but in relation to all of his other poems as well. "The second of the Voyages," writes Yvor Winters in an essay "in fact, seems to me, as it seemed to others, one of the most powerful and one of the most nearly perfect poems of the past two hundred years." (Winters 1987:597). This is high praise indeed, but the poem justifies it. "Voyages II" resounds with the simultaneous release of all the dominant chords of Crane's versatility, struck almost simultaneously. It is filled with symbolic personification, expert modulations of sound, transmutation and blending of some of the most beautiful imagery ever written of the sea, the ebb and flow of simultaneously sustained and developed themes and a rhythmical progression that never loses its strength.

The impetus of the poem derives principally from an underlying sense of quest - a theme that is also at the core of *The Bridge*. The poet confronts the sea not only as a symbol of time and flux but also as a challenge to the voyager. But these confrontations are not separately introduced, nor are there the conventional transitions to aid us. The presentation is somehow kaleidoscopic.

The sea, which is the poet's symbol of everything that is subject to death or change, is first contrasted with eternity. The sea is broad, but it is still finite. Even though the poet suggests the breadth of the sea by the use of such figures as "rimless floods" and "unfettered leewardings," he still can refer to it only as a "great wink of eternity."

After this introductory passage, Crane resumes the already mentioned personification of the sea as a woman. However, the personification is no longer anonymous. Crane uses the adjectival form of Undine, evoking the legend of the female water spirit who was promised mortality if she would marry a mortal and bear his child.

Crane uses images which merge with one another and dissolve, only to recur in other forms. Later, in "Voyages VI," Undine will be poetically metamorphosed into Aphrodite, indicating the range of Crane's willingness to lend the sea different identities while keeping the female personification constant. The images are united not only by gender but also by the fact that something of the sea is common to both of them. Undine is a sea nymph, and Aphrodite was created from sea-foam. Exploiting the legend of Undine for his own purposes in the poem, Crane notes that the sea's "undinal vast belly" seems covered with a fabric interwoven with threads of gold. This is described as the "samite sheeted and processioned" surface of the ocean itself, its millions of waves reflecting the light of sun or moon. The transition from sea-surface to gold or silver fabric and from the sea to Undine is swift, and the reader is compelled to make the associations himself if he is to appreciate the relation of line to line, image to image, and word to word.

In the second stanza Crane introduces a musical motif to probe the mystery of the sea of time at yet another level. He imagines the sea as a harmony of melodies sounded in its tides. This harmony suggests not only the fear inspired by the sea but also the sea's power to include all finite things within its sway. It is here that Crane touches on the dominant theme of the entire sequence, which is that only those bound by the sacredness of love will somehow survive and possibly transcend the sea's power.

Take this Sea, whose diapason knells
On scrolls of silver snowy sentences,
The sceptered terror of whose sessions rends
As her demeanors motion well or ill,
All but the pieties of lovers' hands.

The islands in the poem seem to dance to the sea's "diapason" until the lover ("my Prodigal") is able to "complete the dark confessions her veins spell."

The musical theme that is perpetuated from "diapason" to "adagios" is continued in the allusion to the sea's (Undine's) "turning shoulders." This image is particularly significant since it fuses the music of the sea with the image of the sea as a woman. Rhythmically she proceeds to "wind the hours." In an ironic image of empty hands, the poet remarks that the seemingly "rich palms" of the "undinal" sea are really "penniless." She does not give away her riches but keeps them to herself. What is given is only the world of "foam and wave," which is, in effect, the brief and finite legacy ("hasten, while they are true") of "sleep, death, desire." However, there is the possibility that the voyager can find the "floating flower" of beauty and love. It is because love is possible within the "rimless floods" of time that the last stanza of the poem becomes not a surrender but an invocation:

Bind us in time, O Seasons clear, and awe.
O minstrel galleons of Carib fire,
Bequeath us to no earthly shore until
Is answered in the vortex of our grave
The seal's wide spindrift gaze toward paradise.

The final three lines of the stanza are a further implementation of "Bind us in time, O Seasons clear, and awe." The poet seems to be saying that we have to look for some permanence in a life that is essentially impermanent. Our lives, like the sea, are subject to violent and continual change. It is love alone that can stabilize and save us.

The instant of the sea-time image in the first stanza ("this great wink of eternity") is transformed in this last line into a "gaze toward paradise." This gaze is merely the outward manifestation of man's eternal search for permanence and peace in a life that seems to promise neither. It is, therefore, a perpetuation of man's sense of quest through time, where only the prodigal spirit of love can outbrave the "unfettered leewardings" and mocking laughter of the relentless years. Hence we are prepared to accept the poet's wish that he should come to know the staying power of love before he dies and that the hope of the symbolic "gaze toward paradise" is not frustrated.

"Voyages I" can be regarded as a warning regarding the sea's treachery; "Voyages II" deals with the sea's terror, power, and seeming mastery; "Voyages III" presents the fulfillment of the poet's desire for what he both fears and loves. Despite the fact that the poet-voyager knows that the "bottom of the sea is cruel," he has, in "Voyages II" chosen to become involved in the sea of time or change since it is the only setting possible for love. In brief, he has come to accept the fact that the experience of love can only happen within time. It is love only that can help the voyager avoid an "earthly shore."

In "Ave Maria", Crane introduces Columbus with a double purpose: to revive the promise of the new world and to prove that he highly praises the past, showing that he is proud of his origin. Columbus keeps on meditating upon the sea. He considers the sea as a world of itself between two worlds, a link between the old and the new, a bridge of water joining the hemispheres that are part of a world now proved to be one "turning rondure whole."

Columbus' contemplation of the sea gradually becomes a contemplation of God. In fact, God is even identified with the sea to the extent that the sea tends to reflect to Columbus (and possibly to Crane) both God's power in its fury and God's peace in its calm. The sea is also a test of man's faith in the symbolic sense that man is a mariner who must voyage from the shore of birth to the shore of death on the sea of his God-given life. The sea is the bridge between the initial and terminal points of living. Columbus' attitude is that the true joy and challenge of living comes into existence not so much in the successful arrival as in the adventure of the crossing. It is not the port that satisfies; on the contrary, only "the sail is true."

There are some conclusions one can quickly draw after reading Crane's whole poetic work: first, he was ready to challenge reality in order to change it; second, he wanted to prove that T.S. Eliot was wrong when referring to the world as "the waste land". The solution to all the problems was a strong bond between the love feeling and the sea or the river. Nevertheless, little by little, overwhelmed by despair, disappointment and angst, Crane indulged himself in vices and uncontrollable relationships. He vainly tried to put order in his life, to have a decent communication with his father, to have a normal heterosexual relationship with Peggy Baird. He constructed kind of a theatrical leave, after he noticed that there was no escape. Several events combined and led to life's ultimate stop: he was not able to write anything any longer, his father died, he had a bitter argument with his mother and both his heterosexual and homosexual relationships were far from what he desired. Since he venerated the sea, there was no better end than being one with it.

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IMAGERY IN STEINBECK'S "OF MICE AND MEN"

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Abstract*: Imagery offers readers a mental picture of what is going on in a novel or short story.* Of Mice and Men *is one of Steinbeck's most vivid works as it helps the readers focus more clearly on the plot and remain connected to the novel. Steinbeck's words and details help create the complete picture of his work, giving the impression that one is living at the side of his characters. Everything is very visual and there is no difficulty in grasping the way in which the story will unfold. The author's craft is the one which brings readers in front of an analogy between human and animal life, showing pain, hope, struggle and eventually death.*

Keywords: *imagery, animal, behaviour.*

John Steinbeck's fascination with rural life has been expanded to many parts of his work, introducing in both his novels and novellas as many countryside personal elements as possible, which are meant to intertwine with the simple life of the people travelling for work, hoping to earn enough money to survive during the harsh life conditions portrayed by the author. His passion regarding the connection between nature and the human beings transcends his writing making the reader wander his imagination to the places so vividly described by the author. Steinbeck's talent for detailed imagery is interesting for readers who in their dependency to the text create an accurate mental picture of the situation.

Interested in the social environment of the people living in the Salinas Valley, Steinbeck is regarded as one of the most involved writers in the community life employing figurative language meant to attract the reader into the world of the plotline and manage to offer a unique perspective of the figurative language. The Depression Era with all the tragedies going around in the American society inspired the author to portray people, who instead of giving up still kept their dreams, as at the time it seemed the only solution for them to be able to go on and not break down, keeping some sort of mental and spiritual sanity.

Of Mice and Men is one of the most popular examples of Steinbeck's use of imagery as it abounds in obvious parallels between the human and animal appearance and behaviour. The title of the novel comes from one of the 18th-century Scottish poets named Robert Burns. His poem regarding a mouse's life, the way in which it works for building itself a nest to pass the harsh winter coming ahead and the way in which the ploughman destroys it in a matter of seconds, leaving the animal in a desolate situation is a great starting point for Steinbeck's novel. The mouse's desire to ensure a warm, safe life for the winter is swept away and it is faced with the harsh reality of cold and insecurity, not excluding a potential death. Steinbeck's idea is to take the mouse's situation and transpose it for the human kind, as his protagonists, George and Lennie, have a fantasy about buying a farm of their own, which in the end appears to be the one leading to one of them dying. Their plans and dreams are taken away in a very short period of time, leaving George sad and troubled. The destruction they suffer as their story unfolds is meant to impress any reader and to highlight parts of the American life, which are far from the optimistic perspective one might have regarding the all-fulfilling dream. Steinbeck's novel shows very clearly the chase for the American Dream and his

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protagonists' hope for the future. Unfortunately, their fate is not what they expect and in the end there is no other way out but death and suffering. George is forced to kill his best friend in order to save him the pain of being lynched by the workers from the farm they work on. His gesture destroys him, but we are presented with a desperate situation, from where there is no escape except death.

> One cannot escape the burden and the provocations of the story. Steinbeck, of course, offers no resolutions or sweeping answers. Such is not his purpose or function. He means to agitate, to provoke, to anger, to cause doubt and raise a multitude of questions. In the manner of Socrates, this is the first real step towards philosophising. (Hart, 2005: 63)

From the very beginning of the novel the author makes use of animal imagery to draw the attention of the readers towards his characters. The two protagonists are portrayed in contrasting light as one of them is

> small and quick, dark of face, with restless eyes and sharp, strong features. Every part of was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely and only moved because the heavy hands were like pendula. (Steinbeck, 1994: 4)

The story presented in the novel is inspired from real life, from the time when the author was working as a bindle stiff and Lennie was actually a real person, who did not kill a girl, but a foreman. The strength he had was observed by Steinbeck for the weeks they worked side by side.

Lennie is associated with a bear, so his height and weight are meant to impress the ones around him, offering him an advantage in front of supposed enemies. Steinbeck does not end his detailed description as he mentions that Lennie "dropped his blankets and flung himself down and drank from the surface of the green pool; drank with long gulps, snorting into the water like a horse" (Steinbeck, 1994: 4). The strength that Lennie possesses is once again reinforced, hinting at his animal instincts. Many critics have perceived him as the embodiment of all the animal traces that people maintain throughout their lives. As Lennie is more associated to the animal part of his personality, it becomes obvious that there are not any mental benefits that Lennie could enjoy as he is somehow mentally underdeveloped and relies on George to solve the harsh problems of life. His similarities with a big animal bring to mind his inability to cope with reality at a level that would satisfy a mentally healthy human being. His inability to take care of himself and the slow movements that he makes reveal his harmlessness, or at least unintentional one. There are all sorts of accidents resulted from Lennie's misperception of his strength and of the manner in which he should handle animals and people around him. George tries to explain the implications of not handling situations as he should, but he is incapable of fully grasping the meaning of what he is being told. The mouse that Lennie keeps in his pocket, even though it is dead, is a symbol for his illusion that no more bad things would happen. He pretends everything is going the way it should and George does the same thing in what their desire about being their own bosses is concerned.

George is a determined man, whose dreams are sincere, trying to take care both of himself and Lennie, offering his attention to his friend and always mentioning that he is responsible for him under all circumstances. Even tough there are times when George, being more aware of the reality around them, criticises Lennie and explains to him that life would considerably improve without him, is actually hiding his profound feelings towards him, as he understands that Lennie would never leave his side being as loyal as a dog (he is even compared to a terrier in the beginning of the novel), defending him and doing what he would be requested. The connection between them is that of brothers, the older one feeling the obligation to take care of the younger. The unconditional loyalty and complete dedication between the two is actually meant to survive all the obstacles. Unfortunately, Lennie does not benefit from such luck; although George always makes sure his friend is paying attention or is willing to follow the instructions by mentioning the rabbits that Lennie would attend at their future farm. This captures his whole devotion and he tries to behave as much as possible dreaming about the time when he could pet the tiny creatures as George threatens him "if you get in trouble, I won't let you tend to the rabbits." (Steinbeck, 1994: 17) The dedication that Lennie is somehow forced to show regarding his behaviour is guided by the chase of the feeling of content regarding happiness and satisfaction. For Lennie the American Dream does not only have to do with the farm George so beautifully describes, but also with his caring for some beings on his own.

The rabbits the protagonist dreams about are in his vision the symbol of the hope he needs to go on and not feel suppressed by his mental health problems. People treat him differently because he cannot properly adapt to the standards society requires of its members, so he needs permanent assistance. As John Timmerman points out

> Clearly Lennie is not a tragic figure, for he has nothing of the required nobility about him. But, in a sense, the deeper tragedy lies in his pathos; there is no place for a Lennie in society. Yet in the novel there is a kind of subtle reversal of animal imagery that makes animals of those who establish society's norms that disallow the survival of a Lennie. (Timmerman, 2009: 108)

In Lennie's case the most satisfying idea related to having their own farm is that of having his own rabbits to take care of and to pet whenever he wants. His aspirations are about becoming more responsible for some animals he enjoys petting, he is not directly interested in becoming a half owner of the farm, but rather enthusiastic for George's dream, as he is the one giving him hope for the future by reassuring him that there will come a time when they will work for themselves not living on someone's farm, working for and being paid by them. The fury animals that Steinbeck obsessively brings into question offer comfort to Lennie, because when he feels the soft fur of a mouse, he is left with a sense of accomplishment symbolising his warm heart and caring attitude trapped in a body, which he is unable to properly control, being, at times, incapable of realising the major pressure he is using upon the poor animals and the fact that they are instantly killed. The protagonist is searching for comradeship and he understands that the soft animals (mice, rabbits, puppies) that he enjoys petting are more similar to himself than some of the people. The animals ask for nothing in return of their loyalty, as this is his case, they just follow their masters, as he follows George. The softness and innocence of the creatures Lennie longs for is similar to his childish belief in the accomplishment of his dream of tending the rabbits on the farm.

The image of the rabbits appears several times in the novel in a way predicting that something bad was about to happen sooner or later. The Amerindians regard the rabbits as mediators between our world and that of the dead, while Chelavier regards it as representing the moon; some other cultures just view it as the symbol for a happy and rich life with nothing to worry about. Steinbeck uses the visual element of the rabbits to hint at George and Lennie's dream of a better life, where they can totally be in charge of their fate. Their desire is to have a safe place of their own where each can lead a life without constraints. However, one might be able to easily see that the rabbits from their dream could not have a different fate from that of the previous ones that have been unwillingly killed by Lennie. In a way this leads the readers towards the end, when Lennie's inability to control his body properly kills his dream along with himself.

The novel shows from the beginning the two men on the road, trying to make their way to a new place where they could have a fresh start and where they could make some money to survive. The new farm they are accepted to work on is a place where they have to keep quiet about the reason they left the previous one, as George instructs Lennie several times to keep quiet and make sure he is the only one who talks. Their main concern is to try not to irritate Curley, the boss's son, too much, as he is always willing to fight anyone that does not take him seriously. He wears boots to distinguish himself from the rest of the workers, his aggression being so overwhelming that few people actually like him, the others fearing his fits and violet reactions. The obvious contrast between Curley who is "a thin young man with a brown face, with brown eyes and a head of tightly curled hair. He wore a work glove on his left hand, and, like the boss, he wore high-heeled boots." (Steinbeck, 1994: 26) and Lennie is the reason why the former feels the need to try and provoke his "opponent" in order to show his superiority. Curley is described like a terrier, embodying the aggression that lies within him. His temper is that of someone trapped between anger and frustration, not understanding his wife and trying very hard to maintain himself in control. The moment when Lennie finally uses his strength to show Curley his behaviour is not adequate in the situation in which the person he picked on could hurt him so badly and so quickly that he stands absolutely no chance, eventually "flopping like a fish". Lennie has the strength of a bear as Steinbeck describes from the very beginning leaving no doubt for the readers about the imagery of his work, or about the animalistic power that one might embrace. As Curley is humiliated there is again a coming back to his complex that his is not one of the *big guys* "Curley's like alot of little guys. He hates big guys. He's alla time picking scraps with big guys. Kind of like he's mad at 'em because he ain't a big guy. You seen little guys like that, ain't you? Always scrappy?" (Steinbeck, 1994: 28)

The conflict that is created between Curley and Lennie is just one of the elements that lead to the final gesture that George is forced to make. Lennie's innocence and inability to grasp the allusions that Curley's wife was making around the men on the farm combined with his pleasure of stroking soft things, lead to his touching her hair much harder than anyone could stand and so he kills her, without any knowledge.

The author makes the obvious parallel that by previously comparing Lennie to an animal he was referring to the instincts we have inside, but by comparing Curley's wife with the poor animals that have died before he reinstates the conviction that bigger animals will always win and that the small ones should take cover.

Steinbeck's choice of scenery for Lennie's death is that of the mountains framing the small events of the protagonists' lives. They are so small in contrast with the surrounding heights and "the darkening mountains represent the mystery of death, carefully sustained in the minor imagery of the heron seizing and eating the little water

snakes." (Timmerman, 2009: 106) The men like Lennie are utterly crushed by the society, as it is somehow previewed by Candy's dog, which had to die because he was a cripple and there was no use for him anymore. Even though Lennie was a good workman, there was no possibility for him to control his body and his curiosities at a maximum level. There is no place for people who live in and for a dream. The reality must be tangible and this is exactly what the author presents when he introduces such characters. This is the reason why they had to flee the first farm, as his desire for feeling soft fabrics or animals could not be refrained. Due to his tall figure the touching of a girl's red skirt resembled some sort of invasion and his gesture was not viewed with positive attitude. The need society feels for the unitary group to develop and keep safe is the exact attitude which excludes the Lennies one might encounter. This is the reason why George was led to raising

> the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again. Lennie jarred, and then settled slowly forward to the sand, and he lay without quivering. (Steinbeck, 1994: 105).

It has been discussed that Steinbeck intentionally pointed to the animal imagery because he wanted to evaluate our position toward the less fortunate ones, who by lacking the clear logic and perception of life feels a great difference between himself and the other people. Lennie, even though is a giant, with a child's heart, ends up like a little rodent in front of fate and society, which give him no excuse for his mental problems. There is no other way, but a rather violent one to get him out o the way of the ones who want to live longer and better, without interference and strange companions they should take care of. Like the image of the snake enjoying the pool Lennie enjoys dreaming about the rabbits, but when the time comes the *herons* take both their lives.

> A water snake glided smoothly up the pool, twisting its periscope head from side to side; and it swam the length of the pool and came to the legs of a motionless heron that stood in the shallows. A silent head and beak lanced down and plucked it out by the head, and the beak swallowed the little snake while its tail waved frantically. (Steinbeck, 1994: 98)

The novel's imagery is put together like a puzzle, one with a happy end, but one which is realistic and suggestive. Steinbeck marks the insight of the human self and the conditions of living in the US during the Depression Era. He was aware of the difficulty one might face in a time of frustration and resentment and that is why he pursuit his ideals making use of fictional methods not tested before. "

> John Steinbeck's exact place in the history of the American novel and his contribution to the evolution of the novel form are yet to be determined. Too much prejudice is still attached to his life and too much confusion still surrounds his goals and methods for any kind of objective assessment to be made at this time. Nevertheless, when that assessment is made, I think those who make it will be bound to acknowledge that frequent use of scientific attitudes and methods in his fiction which took him beyond the tradition of Naturalism-Realism into an achievement purely his own. (Benson, 1977: 264)

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"LIKE ALL THINGS THAT ARE MIGHTY" – MELVILLE'S WHITE WHALE AS AN INSPIRED REALITY

Irina DUBSKÝ*

Abstract: *The Melvillean Whale emerges as a spiritual configuration constructed along mystically-charged lines of thought. The transition from the philological excursus (encapsulated in the opening cetological chapters of the novel) to metaphysics is effected as the story advances, the elusive monster gradually revealing his "inspired" nature – "inspired" in the Emersonian sense of the word. The present paper undertakes to bring into relief the spiritual dimension of the Whale by decoding a number of key symbols in the text through an interpretive grid with esoteric overtones (the whale decoded as the indivisible Principle, the center, the seventh region of space). Projecting this symbolic structure upon the story, it becomes apparent that the whale progresses from its status as a lexical entry into a spirit-filled reality, for, as Saint Paul, the brilliant Christian esotericist, writes: "The letter killeth, but the Spirit giveth Life"(2 Corinthians 3:6, The King James Version of The Holy Bible).*

Keywords: *Inspired, Symbol, Whale.*

The theme of piercing the husks of appearances, of penetrating the opacity of the visible to gaze upon the beyond lies at the thematic core of "Melville's most difficult and perplexing narrative" as Cristopher Sten describes *Moby Dick.*

Melville artistically articulates his intuition of what is beyond the mask in the monologs and dramatic exchanges of his characters: when Starbuck overtly condemns Ahab for his hatred of "a dumb brute" (161), the latter gives him a remarkable answer which testifies to his advanced level of awareness and knowledge of the Invisible realm:

> All visible objects are but as pasteboard masks. But in each event-in the living act, the undoubted deed-there, some unknown but still reasoning thing puts forth the moldings of its features from behind the unreasoning mask (…). That inscrutable thing is chiefly what I hate (161).

Ahab's words seem to echo Emerson's initiatory adage which represents a faithful illustration of the Swedenborgian theory of correspondences: "Every natural fact is a symbol of some spiritual fact" (9).

"Moby Dick" may be interpreted as performing the role of a mystic "mystery name" (Gaskell, 522) which represents a name whose function is to obscure the meaning of a symbol from the lower personality but which serves to identify the individuality signified - in this case, the "unknown, reasoning thing" - to the higher mind.

The real opening chapter of *Moby Dick* foregrounds etymological - cetological concerns, "supplied by a late consumptive usher to a grammar school" (xxxvii). Steven Wasserstrom astutely observes that "philological research" can be used as a means of disguise in order to "reduce the character of the metaphysician to that of the scientist. Thus, the secret metaphysician dresses as an exact scientist" (59). Therefore, etymological research may be most successfully used as a tool for deflecting the

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readers' attention from the esoteric core of the whale's story, allowing it to unfold "under the cloak of secrecy" (Wasserstrom S. 155).

A similar function is discharged by the explicitly cetological chapters, which bridge the gap between science and metaphysics, or as James Barbour most insightfully contends,

> In writing about the whale, Melville had gone from cetology to theology and had arrived at the hieroglyph that God used as a self-symbol of his otherness in speaking to Job out of the whirlwind (32).

A significant amount of criticism has been devoted to the etymological section which prefaces the leviathanic epic. The etymological *excursus* starts off with a quote from Hackluyt which draws the reader's attention to the H in the word "whale":

> While you take in hand to school others, and to teach them by what name a whale - fish is to be called in our tongue, leaving out, through ignorance, the letter H, which almost alone maketh up the signification of the word, you deliver that which is not true.
>
> Hackluyt (xxxviii)

Gordon Boudreau surveys various critical opinions which center upon Melville's individual spelling of the Hebraic term for "whale". For instance, Dorothee Metlitzki assesses that Melville's use of the letter 'H' in Melville's transcription of the Hebrew and Greek words for the whale is "visibly important", an "open secret" through which Melville invested the H with the status of a "hieroglyphic" representation of YAHWEH, the "ineffable name of God":

> the first letter of the word for whale in Hebrew (t - `tan,' a singular form of the biblical plural `tanim') and in Greek (k in `kytos') are mistakenly mined into `h,' resulting in Melville's inaccurate forms of `han' and `hytos' (9).

Along the same lines of thought runs Ben Rogers's contention that Melville's transcription of the Hebrew for *whale* is nothing but "a calculated error", the 'H' standing for a "sign of divine covenant" just as in the Biblical examples of name-changes: Abram to Abraham and Sara to Sarah, which signaled God's special favor:

> Melville gave his Greek and Hebrew whale an `H' a symbol of the cetacean's divinity and the nature of his prophesied struggle with Ahab (prophesied both by Elijah and the connotations of Ahab's name) (5).

Gordon Boudreau reaches a thought-provoking conclusion which emphasizes the in-spired character of the whale. He contends that the letter 'H' - which Melville knowingly and purposefully incorporated into the original word - possesses life-giving attributes, turning the *whale* from a lexical entry into a spirit-filled reality:

> Considered phonetically, [the word whale], is animated, inspired, in the radical Emersonian sense-that is, through wind, breath, currents of air. This is because the letter "H" is an aspirate letter (...) Thus, in the word *whale*, the H is the spirit and principle of its animation (...). As such, it is also a similitude of the living whale's sign and expression of its animation (12).
>
> The letter "H" in "whale" suggests inspiration in the Emersonian sense of 'spirit' as wind (...) (10).

> In *Moby-Dick*, "whale" was not a dead word in a dusty library's antiquated lexicons, but a living word articulated by aspiration, by the breath of life (15).

All these glimpses into the spiritual quality of the white whale are in consonance with its mystery-laden value in the constellation of esoteric knowledge for, as Saint Paul, the brilliant Christian esotericist, writes: "The letter kills, but the Spirit gives Life"(2 Corinthians 3:6).

Intricately connected with the esoteric symbolism of the whale are "the mysteries of the letter *nūn* ن" to which René Guénon devotes an in-depth analysis in his seminal book *Symboles fondamentaux de la science sacrée* (Chapter XXIII).

Guénon points out that in Arabic this letter represents the whale, a fact which dovetails perfectly with the original meaning of the word *nūn* which means "whale" as well as "fish". This double significance may be related to the vaster context of the symbolism of the fish as Savior both in the Christian and the Hindu thought.

Traditionally, the two zodiacal gates corresponding to the summer solstice and the winter solstice, respectively, represent the entrance into and the exit out of "the cosmic grotto" (Guénon, 1962: 161). Guénon insists upon the idea that the whale corresponds to the zodiacal sign of the Capricorn which contains the solstice gate leading up to the "ascending way", also known as "the gate of the gods" (Guénon, 1962: 28). "The cosmic grotto" stands for the place where the human being dwells and unfolds their temporary existence. After completing their sojourn in "the cosmic grotto", the human being exits through one of these two gates, according to the degree of their spiritual realization, the ultimate goal being the irreversible exit through "the gate of the gods". The two ways of the manifested world are "the bright" way and the "dark" way. Those following the bright path progress from the manifest to the non-manifest. The bright path corresponds to the process of spiritual realization while the dark way leads back to the visible dimension of being.

Projecting this symbolism into the story of Moby-Dick, it becomes apparent that the whale functions as the Savior-Fish, the Redeemer, opening the path to illumination. According to Francoise Bonardel, the defining moment of the Great Work, the moment when transmutation is effected, corresponds to the point of transition from *nigredo* symbolized by the winter darkness to *albedo* expressed in the triumph of light (345). The significance of transmutation can therefore be corroborated with the whale's association with "the gate of gods" (Guénon, 1962: 162), that is, the winter solstice, the very moment of transition from darkness to light. These symbolically rich connections cast a new light upon the esoteric role played by Moby Dick: the object of the "the fiery hunt" (Melville, 194) is equivalent to the realization of the Great Work.

Corroborated with the mystical dimension of the whale is its "whiteness" interpreted as something "ineffable", "elusive", "indefinite" and "inscrutable" suggestive of "the heartless voids and immensities of the Universe" (Melville,193). The narrator, the "unlettered Ishmael" (*ibidem* 345), establishes some striking correspondences. He equates the whiteness of the whale with "the great principle of light [which] forever remains white or colorless in itself". In other words, the whale is equated with the Principle, the One and the Potential as opposed to the manifest world of generation and destruction.

Moby-Dick's elusiveness is enhanced by its hieroglyphic character. The inexpressible veils itself in its inaccessibility: "The whale, like all things that are mighty, wears a false brow to the common world" (*ibidem* 346) writes Ishmael. He testifies to the "pyramidical silence" (*ibidem* 345) and "the blankness full of meaning" (*ibidem* 193)

displayed by the whale. Moreover, what triggers the quest for meaning is "the forehead pleated with riddles" (*ibidem* 345).

The "pyramidical silence", as well as the richness of enciphered significance, are the defining attributes of the Supreme Center, Agarttha (Guénon, 1958:15) which in Sanskrit means "the Inviolate". "The head of this Leviathan is an entire delusion" (Melville, 346) declares the narrating voice; this amounts to saying that the Leviathan is a hieroglyph between the visible and the invisible, an expression of the Absolute. Its intensity consists in its inaccessibility: the more fiery Ahab's passion is, the farther the ineffable retreats beyond the horizon.

Moby Dick's color or "visible absence of color" (*ibidem* 193) is the very synthesis of the colors of the rainbow. White is associated with the supreme spiritual authority, with the immutability of the Center, which is the same as the White Island or the White Mountain upon which all the positive spiritual efforts are focused.

The function of the White Whale is that of the Center, traditionally defined and interpreted as "the seventh region of space" (Guénon, 1962: 225) which coincides with the Principle.

Ishmael's insightful remarks on "the whiteness of the whale" (Melville, 185) invite a closer analysis of the attributes of this so-called color and its esoteric significance. René Guénon advances a subtle discussion of the symbol of the rainbow exploring its hidden facets. He reveals that the rainbow contains six colors only - three fundamental and three complementary colors - an idea which runs counter to the commonly held seven-color theory. The other elements of the chromatic spectrum, inappropriately referred to as "colors", are only intermediary shades - as is the case of indigo. Besides, introducing an extra color in the chromatic set would completely ruin their harmonious distribution which is usually represented according to a very simple geometrical figure: each fundamental color can be placed in each angle of a triangle while each complementary can be placed in each angle of another triangle inversely positioned in relation to the "fundamental" triangle so that each color and its complementary are diametrically opposed. This display yields the six-pointed figure known as "Solomon's Seal" (Guénon, 1962: 338).

The seventh term of the color septenary can be identified by referring to the geometrical construction of the seventh ray. This can be derived from the symbolic representation of the three-dimension cosmic cross made up of the six directions of space and their center taken together.

The seventh element of the rainbow can be revealed by analogically superposing the color septenary represented in Solomon's Seal and the cross of space. The function of the seventh chromatic term in relation to the other six colors will be similar to the role of the center related to the six space directions. The seventh color will be positioned at the center of the six-pointed star, namely, the point where all apparent oppositions, which are in fact complementary to each other, fuse together and merge into oneness. In other words, the seventh term is not properly a color, just as the center is not a direction per se. The center is the very origin of the six space directions. Therefore, the seventh color must be the principle out of which the six are generated and in which they are synthetically contained. This is none other than white itself which is "colorless"- to quote Ishmael - just as the point is a-dimensional. Or, to quote Ishmael once more, "whiteness is not so much a color as the visible absence of color and at the same time the concrete of all colors" (193).

The whale, in its immutable "visible absence" (193), is situated at the center of the chromatic hexagon. Above all else, Solomon's Seal symbolizes the hierogamy, the

sacred union of complementary elements which coincides with the realization of the hermetic and Masonic *Magnum Opus*, the completion of any initiation, encapsulated in the whiteness of the whale. Perhaps this is one of the riddles which the Leviathan poses to "the common world".

White is not made manifest in the rainbow just as the seventh ray is not represented geometrically. The six colors are the result of the polarization of white light just as the six directions stand for the unfolding of the potentialities comprised in the primordial point.

Therefore, René Guénon concludes, each septenary consists of an indivisible foundational unit accompanied by another six elements generated out of it, the unit corresponding to the un-manifested principle while the six terms represent the totality of the manifest. The seventh ray, the counterpart of whiteness, represents the way along which a being returns to the non-manifest after completing a journey in the visible dimension of existence.

In the light of this analysis, Moby Dick emerges as the symbol of the liberating way, corresponding to the ritualistic straight path at the end of which illumination awaits.

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THE IMAGE OF THE GRAVEYARD AS A CULTURAL SYMBOL IN TRACY CHEVALIER'S FICTION

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Abstract: *As a Post-Postmodernist writer, Tracy Chevalier is very fond of telling stories full of symbols and cultural references. In her attempt to show that the feminine spirit has always managed to pervade the narrow mentality of various patriarchal epochs, she presents strong female characters, meant to illustrate each of the three hypostases of womanhood: femaleness, femininity and feminism. In two of her novels,* Falling Angels *and* Remarkable Creatures*, she uses the image of the graveyard as a metaphor of the feminine spirit "buried" under the conventions of the oppressive Victorian society. This article analyses various representations of the cemetery as a cultural symbol, with a view to demonstrating Chevalier's ability to bring lost worlds back to life.*

Keywords: *femininity, symbols, mentalities.*

In an attempt to connect two of the main topics of her fiction, art and femininity, and, at the same time, to ironically illustrate the interest of a certain social class in the Victorian epoch, Tracy Chevalier presents the graveyard as a cultural symbol, both in *Falling Angels* and, in a different key, in *Remarkable Creatures*. The metaphor of the cemetery as the most significant place in a certain epoch is meant to illustrate how people's way of thinking changes in time, and to recommend that the old representations should be "buried" and replaced by new ones.

In both of these novels, the image of the woman as a mere housewife and mother is replaced either by that of a suffragette (in *Falling Angels*), or by that of a female scientist (in *Remarkable Creatures*). The way in which the protagonists of these novels manage to change people's mentality is presented by the author as a lengthy process, in which a few brave women introduce a new paradigm of femininity in a male-dominated society.

In *Falling Angels*, the practice of commemorating the dead as a way of living is described as one of the main characteristics of the Victorian epoch. This was the period in which many funerary monuments were erected in different styles, and an entire code of conduct for funerals and mourning periods was established, reaching its climax with the publication of an entire compendium of mourning practices.

All the female characters of this novel are fond of going to the cemetery almost every day, as a sort of cultural practice. They even develop a sort of rivalry concerning the shape and size of the funerary monuments they choose for their family graves: the urn versus the angel.

Symbolically speaking, the angel stands for the old bigot mentality, according to which only buried bodies can let their spirits fly like angels. However, at the end of the novel, the angel falls from the grave and gets crashed, thus showing that the old mentality should disappear for good, since the spirit should not "fly" only after death, but also during the person's lifetime. Especially the feminine spirit should "fly" towards knowledge and social equality, without letting itself influenced by social conventions or religious practices. Kitty Coleman, the protagonist of the novel, is a suffragette who insists on replacing the angel with an urn – a recipient reminding of the

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womb, therefore a powerful feminine symbol. Her dislike of the angel is explained by her daughter as a form of rejecting the narrow-mindedness and sentimentalism cultivated by the Victorian society, which the feminists oppose:

> Mummy calls them [the angels] vapid. I had to look up the word – it means that something is dull or flat or empty. I think she is right. That is certainly what their eyes are like. Mummy says angels get more attention than they deserve. When there is an angle on a grave in the cemetery, everyone looks at it rather than the other monuments around it, but there is really nothing to see. (Chevalier, 2001:48)

Kitty Coleman's disagreement with the partisans of the Victorian principles is reflected in the outfit she chooses for the Queen's funeral. Disrespectful towards the late sovereign, she comes to the funeral dressed in a blue dress, and explains her bold gesture as a way to raise people's awareness that her Majesty's death should bring about many changes:

> I didn't think black quite the thing to wear for Queen Victoria. Things are changing now. It will be different with her son. I'm sure Edward will make a fine king. He's been waiting long enough. (Chevalier, 2001:14)

However, most of the ordinary women perceive Kitty's rebellious gesture as a disgrace or even a blasphemous attitude towards the sovereign's memory:

> I almost cried to see the blue silk Kitty Coleman was wearing. It was an affront to the eyes, like a peacock spreading its feathers at a funeral. (Chevalier, 2001:17)

Since the narrative technique of the novel is to compile many first-person short stories, Kitty's point of view on this event reveals her hatred towards the graveyard as a cultural symbol of Victorianism, whose coercion principles, disguised as sentimental values, are against her feminist ideals:

> That blasted cemetery. I have never liked it. To be fair, it is not the fault of the place itself, […] but the sentiments that the place encourages in mourners are too overblown for my taste. (Chevalier, 2001:11)

In Kitty's opinion, the graveyard represents in microcosm the entire British society at the end of the 19th century: an amalgam of people, trends, movements and tastes, where class distinctions were preserved even after death. The aristocracy used to have mausoleums, the middle class had statues, the lower classes erected simple grave stones, whereas the Dissenters were buried at random in a remote corner of the cemetery, with nothing to remind people of them, except a huge cedar tree. Kitty revolts against this unfair treatment applied to those who did not belong to the Church of England; she considers the late Queen responsible for this and, as a form of protest, decides to spend most of her spare time in the Dissenters' part of the cemetery:

> The Dissenters' section is where all people who are not Church of England are buried – Catholics, mostly, as well as Baptists and Methodists and other sorts. I've heard suicides are buried back there. (Chevalier, 2001:46)

The Victorian code of conduct imposed a lot of conventions related to funerals: a certain dress code, gestures, rules for carving and placing the funerary monuments. This is the reason why the cemetery has started to look like a ridiculous mixture of architectural styles, based on the idea of opulence. Everything in the Victorian society,

even the style of the funerary monuments, was meant to reflect abundance and led to excess: an excess of feeling, of social norms, of class divisions:

> It has a lugubrious charm, with its banks of graves stacked on top of one another – granite headstones, Egyptian obelisks, Gothic spires, plinths topped with columns, weeping ladies, angels and, of course, urns – winding up the hill to the glorious Lebanon cedar at the top. I am even willing to overlook some of the more preposterous monuments – ostentatious representations of a family's status. […] The excess of it all is too much. (Chevalier, 2001:11)

Unlike Kitty Coleman and the suffragettes, the other female characters of the novel pride themselves on taking good care of their family's graves, which are considered a representative symbol of their social position and a sign of respect towards their ancestors:

> It is so important that the grave be a proper reflection of the family's sentiments to our loved ones. Livy knows that very well, and she was right – the grave did need some attention, especially after that monstrous urn went up next to it. (Chevalier, 2001:17)

The elders, as Queen Victoria's adepts, strongly believe that a man's behaviour can be guessed from the way he deals with his family's graves. For example, Kitty's mother-in-law, Mrs. Coleman, relied on this criterion when she chose her husband. These pages of the novel are full of irony and remind us of Oscar Wilde's sarcasm towards the Victorian way of choosing the right spouse:

> When my husband and I were married he brought me to the cemetery to show me the Coleman family grave, and I was all the more certain that I had chosen well in a husband. It looked to be a solid, safe and orderly place, […] the preferred burial place of our class. Far be it from me to complain. (Chevalier, 2001:74)

As a representative of the old mentality, Mrs. Coleman thinks that people's attitude towards death has changed. Young women go to the cemetery just to display their elegant dresses, to breathe a bit of fresh air and to meet their acquaintances, as if they were going to the park. When she complains about this lack of respect towards the dead, Kitty blames Queen Victoria for teaching the young ladies that the cemetery is a romantic place and for feeding them only with cheap, sentimental ideas, meant to keep them away from the real social issues:

> We have Queen Victoria to blame for it, elevating mourning to such ridiculous heights that girls with romantic notions grow drunk from it. […] If we can't criticise her now, when can we? (Chevalier, 2001:91)

This excessive sentimentalism, seen as a major fault by the suffragettes, is ridiculed by the author, who presents the young ladies' strange attitudes towards mourning. As a highly romantic character, Lavinia Waterhouse is the typical Victorian young lady, characterized by weakness, sentimentalism, frivolity and hypocrisy. She even writes a guide, ridiculously entitled 'The Complete Guide to Mourning Etiquette by Miss Lavinia Ermyntrude Waterhouse' and decides to mourn a distant relative just to have the opportunity to wear a fashionable mourning dress – another irony towards the Victorian excessive taste for fashion and adornment, whose sarcastic depiction reminds of Lewis Carroll's view on the Victorian society:

It is so nice to have someone to mourn properly. And now I am eleven and old enough to wear a proper mourning dress, it is even better. (Chevalier, 2001:101)

Lavinia's taste for expensive clothes and jewels as means of mourning is influenced by Queen Victoria, who mourned her husband for forty years, but she always wore the finest dresses and the most precious jewels:

> The Widow mourns the longest because she is the saddest. What a terrible thing it is to lose a husband! […] Our own late Queen wore mourning for her husband Albert for the rest of her life – forty years!' (Chevalier, 2001:102)

The feminine excess of sentimentalism towards death is compensated by a man's viewpoint. After a lifetime spent among graves, Jack Jackson, the superintendent of the main cemetery in London and Kitty Coleman's secret lover, is entitled to criticise people's attitude towards their dead. After Kitty's death, when her husband ignores her last wish to be cremated and buries her in the family grave, Jackson digs her up, secretly burns her body at night and spreads her ashes over a bed of primroses like those on which they made love for the first time. In order to explain his gesture, he tells Maude, Kitty's daughter, that, contrary to popular belief, the graveyard is a place for the living, a reflection of people's life and not of their death.

> What people do with their dead is usually a reflection of themselves rather than of their loved one,' I said. 'Do you think all these urns and angels mean anything to the dead? It takes a very unselfish man to do exactly what his wife wants without his own – or society's – desires and tastes entering into it. […] I've often thought this place is really for the living, not the dead. (Chevalier, 2001:271)

Maude finally agrees with Jackson and draws the conclusion that the graves that the dead would choose for themselves would be very different from those that the living decide to arrange according to their own taste, irrespective of their dead relatives' wishes. For example, instead of an angel or an urn, her mother would have liked a grave with Emmeline Pankhurst's statue on top and with the suffragettes' slogan beneath:

> If my mother were to choose her own grave it would have a statue of Mrs. Pankhurst on it and under her name it would read 'Votes for Women.' (Chevalier, 2001:271)

In *Remarkable Creatures*, Tracy Chevalier presents another kind of graveyard, but preserves the same symbolism. In this novel, she brings forth a graveyard of fossils, meant to be dug out by two women, Elizabeth Philpot and Mary Anning. They belong to the same Victorian society and have to fight against the same social prejudices, because the male scientists are not willing to let them join the scientific world.

The beach where they find the fossils – the graveyard, as they call it – is the symbol of the society they live in: the climate is rough, there is a continuous competition for survival, women are treated as mere companions, but not as researchers in their own right, and men are ready to kill each other just to have their names associated to that of a newly discovered fossil.

Despite being continuously discriminated, Elizabeth and Mary try to assert their own individuality as female scientists, in an epoch in which women's identity was considered shifty and incomprehensible. Just like the fossil fish whose shape is unclear and unpredictable, their status of spinsters cannot be easily accepted by the society:

Married women were set like jelly in a mould, whereas spinsters like me were formless and unpredictable. (Chevalier, 2010:20)

As time goes by, they start resembling the fossils in the graveyard; being surrounded by death all the time, they "petrify" their feelings and, instead of looking for a man's love and the warmth of a home full of children, they look for new specimens of ichthyosaurs. Since they spend more and more time on the beach, digging out dinosaur bones, their physical aspect gets more and more similar to that of an "ichie":

> Her cheekbones and especially her jaw were more prominent, long and straight and hard like an ichie's. […] She was like a fossil that's been cleaned and set so everyone can see what it is. (Chevalier, 2010:298)

Just like the angels in *Falling Angels*, the fossils described in this novel are a symbol of the old Victorian mentality that must be "dug out" from people's minds. Here, Chevalier restates her feminist idea that women must fight for their rights. Elizabeth and Mary fight for having their work acknowledged by the academic society, but the "petrified" mentality of the men of science prevents them from reaching the level they deserve. Although they are appreciated for their ability to discover fossils, therefore for their special relationship with death, which is considered a feminine attribute, they are not allowed to give names to their specimens, because, as Jacques Lacan pointed out, naming is a masculine attribute and is associated to life:

> Learned men were discussing it at meetings and writing about it, and Mary was excluded from their activity. She was relied upon to find the specimens but not to take part in studying them. […] Konig had had the privilege of naming the ichtyosaurus, and Conybeare the plesiosaurus. Neither would have had anything to name without Mary. I could not stand by to watch suspicions grow about her skills when the men knew she outstripped them all in her abilities. (Chevalier, 2010:249)

At the end of the novel, Chevalier mentions that the only reference to Mary Anning was made 'in a scientific context in France in 1825, when Georges Cuvier added her name to a caption for an illustration of a plesiosaur specimen' (Chevalier, 307), whereas Elizabeth Philpot's name appears only in a thank you note sent in 1834 by the Swiss scientist Louis Agassiz, who named some fish species after her. The sad conclusion that the author draws is similar to that in *Falling Angels*, reiterating the idea that, back in the Victorian times, women had to make compromises in order to see their work acknowledged: 'A woman's life is always a compromise.' (Chevalier, 2010:269)

In both of the novels we have perused for writing this article, Tracy Chevalier proves her full maturity as a writer. She manages to bring to life an epoch when the social, political, cultural and gender paradigms were shifting and it was very difficult to find an image that could best describe people's interests and mentalities. Therefore, in both of these novels she opts for the metaphor of the graveyard, which brings together otherwise disparate characters, ideas, feelings and symbols and provides a unitary viewpoint on feminine identities throughout time.

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THE IMAGE OF THE WISE (OLD) MAN IN SALMAN RUSHDIE'S "MIDNIGHT'S CHILDREN"

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Abstract: *The paper dwells on five characters in Salman Rushdie's novel "Midnight's Children": the boatman Tai, Shri Ramram Seth, the sadhu Purushottam, Dr. Schaapsteker and Saleem Sinai. Though not all of them are physically old, all five have special traits that include them among "magical" people. Their "wisdom" refers to their special knowledge, which exceeds that of ordinary persons and could not have been acquired by ordinary means. Still, we shall see that, despite their special abilities and knowledge, these characters are pretty well integrated in the society in which they live.*

Keywords: *wisdom, old age, serpent*.

According to Chevalier and Gheerbrant, old age is a sign of wisdom and virtue. Old people inspire respect because they are repositories of experience and reflection, an imperfect image of immortality, since to be old means to have existed before the appearance of the world and to continue to exist after its disappearance as well. (1993 I: 182) In Salman Rushdie's *Midnight's Children* there are five characters that we can discuss in relation to wisdom and old age: the boatman Tai, Shri Ramram Seth, the sadhu Purushottam, Dr. Schaapsteker and Saleem Sinai. Though not all of them are physically old, all five have special traits that include them among "magical" people. Their "wisdom" refers to their special knowledge, which exceeds that of ordinary persons and could not have been acquired by ordinary means. However, we should not forget that we are dealing with a novel that belongs to magic realism characterized by

> the mingling and juxtaposition of the realistic and the fantastic or bizarre, skilful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams, myths and fairy stories, expressionistic and even surrealistic description, arcane erudition, the element of surprise or abrupt shock, the horrific and the inexplicable (Cuddon, 1999: 488),

where the existence of characters with superhuman qualities would be normal and even expected.

The boatman Tai is one of the physically old wise men in Rushdie's novel. As a matter of fact, his age is immemorial to such an extent that nobody knows it, not even himself.

> Nobody could remember when Tai had been young. He had been plying this same boat, standing in the same hunched position, across the Dal and Nageen Lakes … Forever. As far as anyone knew. […] Tai himself cheerily admitted he had no idea of his age. Neither did his wife – he was, she said, already leathery when they married. His face was a sculpture of wind on water: ripples made of hide. He had two golden teeth and no others. In the town, he had few friends. (Rushdie, 7)

Tai's age is not only unknown, but it also seems to be a taboo subject. When his apparently only friend, the young child Aadam Aziz asks him how old he is, the boatman is at first shocked, then angry, then he answers: "I have watched the mountains

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being born; I have seen Emperors die. (…) I saw that Isa, that Christ, when he came to Kashmir." (Rushdie, 9) According to him, Christ, who was bald and rather gluttonous, was very respectful to him, which might mean that even then he was old. Such an age is supposed to guarantee wisdom, but it is connected by some people with senility. "The general opinion of Tai had been voiced long ago by Aadam Aziz's father the gemstone merchant: 'His brain fell out with his teeth'. " (Rushdie, 7) Indeed, he is considered odd "because he rows standing up … Among other reasons." (Rushdie, 6)

He talks all the time, very often to himself, in monologues that are fantastic, grandiloquent and ceaseless, and that people laugh at, though with awe and fear.

> Awe, because the old halfwit knew the lakes and hills better than any of his detractors; fear, because of his claim to an antiquity so immense that it defied numbering, and moreover hung so lightly round his chicken's neck that it hadn't prevented him from winning a highly desirable wife and fathering four sons upon her … And a few more, the story went, on other lakeside wives (Rushdie, 7).

Aadam's mother considers Tai filthy and full of lice and washes the child thoroughly after every time they meet. Though rumoured to be rich, on account of his (only) two golden teeth, Tai makes his living as a simple ferryman, taking animals, people, vegetables and other goods across the lakes for cash. He is illiterate, but he has the school of life and the gift of "seeing" (Rushdie, 6), and Aadam learns from him not only the secrets of the lake – where you can swim safely, the varieties of water snakes, etc. – but also to follow his remarkably big nose if he wants to get far because the nose, being "the place where the outside world meets the world inside you", will signal "if they don't get on" (Rushdie, 10) by itching. Aadam will not follow, however, the sign given by his nose when going to a new patient that will become his wife, and their marriage will not be very happy.

Like all elderly people, Tai rejects everything that is new and is upset with Aziz for having studied abroad. His aversion is directed especially at the young doctor's bag, brought from Heidelberg. As Aadam "diagnoses", "to the ferryman, the bag represents Abroad. It is the alien thing, the invader, progress." (Rushdie, 14) Moreover, it stays between the two old friends. Perceiving the young doctor as a stranger, Tai tries to drive him away from the place by refusing to wash for three years and laying the blame for this decision on Aadam, who will be isolated by people as a consequence. Moreover, when he falls ill, Tai refuses to go to his former friend.

There are several things to be taken into consideration in Tai's presentation. First, he is a boatman, which makes us associate him with Caron, the one who took the spirits of the dead across the Styx. His boat is a symbol of the travel, of the crossing performed by the living or by the dead, but also a symbol of certainty. In our case, Tai will take Aadam Aziz not to the nether world, but to his future wife, something which will change his life, nonetheless. Secondly, his face, "a sculpture of wind on water", is a mixture of two of the fundamental elements, air and water. The air is an active and masculine element, associated with the wind and the breath, representing the world placed between the earth and the sky, filled with the universal soul necessary to all living things. Moreover, the wind is a symbol of vanity, instability and inconsistency. The water is a passive and feminine element, the origin of life, a means of purification, a centre of regeneration, a symbol of fertility, purity, wisdom and virtue. (*cf.* Chevalier and Gheerbrant, 1993) As we can see, they are conflicting symbols, all conflicts being however present in Tai. He is unstable and inconsistent, which made him have many children with several women. On the other hand, however, this also makes him fertile.

Though a boatman, thus permanently in contact with water, he refuses to be purified by refusing to wash. He is wise, he knows many things, but he is also vain about it. The loss of his teeth signifies the fact that he was deprived of his vital force; however, the fact that he can still enjoy his two remaining teeth signifies joy and youth. Moreover, gold, the material from which the two remaining teeth are made, is the perfect metal, a symbol of knowledge. Thirdly, his incessant talking, that most people associate with stupidity and strangeness, is actually meant to hide things rather than to reveal them. When he has something to tell, he tells it very clearly, otherwise he just seems to babble meaninglessly.

Shri Ramram Seth is a rather young wise man, who cannot be ignored, however, because he is the one who prophesizes Saleem's future before Saleem's birth. This prophecy is offered as a reward to Amina by Ramram's cousin, Lifafa Das, whose life she saved from the fury of the crowd by means of the public announcement of the fact that she was pregnant.

The story of the child with a huge nose and with telepathic powers until doctors clean his sinuses, who is born on the very first moment of India's independence, is changed at birth with another boy with lethal knees, is tortured by the country's leaders because they fear his powers, and who will bring up his rival's son confirms the prophesy:

> A son, Sahiba, who will never be older than his motherland – neither older, nor younger. [...] There will be two heads – but you shall see only one – there will be knees and nose, a nose and knees. [...] Newspaper praises him, two mothers raise him! Bicyclists love him – but crowds will shove him! Sisters will weep, cobra will creep ... [...] Washing will hide him – voices will guide him! Friends mutilate him – blood will betray him! [...] Spittoons will brain him – doctors will drain him – jungle will claim him - ... – tyrants will fry him ... [...] He will have sons without having sons! He will be old before he is old! And he will die ... Before he is dead! (Rushdie, 86)

The only problem is that this prophesized child is not actually Amina's biological son. Moreover, there are some indications in the text that, despite being presented by Lifafa Das as a great seer, palmist, astrologer and fortune-teller, Ramram Seth is actually more of a charlatan. First of all, when she sets eyes on him, Amina has the impression that he is levitating, but then realizes that he is actually sitting on a little shelf six inches above the ground. Amina considers it a cheap trick and starts wondering what she is doing there, but, encouraged by the others, accepts having her future told. Secondly, during and after the prophecy he behaves unusually, unlike what his cousins present there had ever experienced, frightening both them and Amina, who is soon made to leave. Saleem, the unreliable narrator, makes us wonder whether the prophecy had not been actually made by somebody else, Ramram Seth being just a medium, a channel through which the words are transmitted. Moreover, Amina does not understand the prophecy, and neither do the others that hear it. The mystery is increased by the fact that the visit takes place in the evening, and the "seer" lives in a poor and rather frightening neighbourhood, with narrow streets, which is the district of the beggars, children mutilated by their parents to inspire more mercy and get more money.

The sadhu Purushottam is a "holy man" (Rushdie, 113), who had come, as he himself says, "to await the coming of the One" (Rushdie, 113) under the garden tap in the yard of the Sinais' house in Bombay. He does that six hours before Saleem's birth. Indeed, immediately after his arrival, Amina goes into labour. He is described as "a long, stringy man, wearing three rows of beads around his neck, and a belt of chicken-bones

around his waist; his dark skin stained with ashes, his hair loose and long – naked except for beads and ashes." (Rushdie, 113) Nicknamed by the children Puru-the-guru, he devotes his life to keeping an eye on Saleem, at the same time teaching his father palmistry and "witching away" his mother's verrucas. Sadhu Purushottam dies when Saleem is 10, as a consequence of some hiccups that make him hit the garden tap with his head repeatedly. Though presented in a rather ridiculous manner, with a strange appearance and strange habits (at least to the European reader), he is never mocked at by people, even the children seeming aware of his special status (which, however, he does not confirm by any special deeds except for the initial act of clairvoyance).

Dr. Schaapstecker is an old European doctor who studies the medicinal functions of snake venom and devises antivenenes. Amina lets him the upper storey of Buckingham Villa in Bombay because her family has financial problems. Nicknamed Scharpsticker sahib, the snake doctor is eighty-one years old when he makes his first appearance in the novel and not only that he studies serpents, but he even looks like them, having acquired a semi-anthropomorphic character: "his tongue flicked constantly in and out between his papery lips." (Rushdie, 138) His obsession and his appearance make people tell all sorts of things about him.

> Dr. Schaapsteker was a man who engendered wild stories. The more superstitious orderlies at his Institute swore that he had the capacity of dreaming every night about being bitten by snakes, and thus remained immune to their bites. Others whispered that he was half-snake himself, the child of an unnatural union between a woman and a cobra. His obsession with the venom of the banded krait – bungarus fasciatus – was becoming legendary. There is no known antivenene to the bite of bungarus; but Schaapstecker had devoted his life to finding one. (Rushdie p. 139)

Because he makes experiments on horses that still die after being injected with venom, he is rumoured to have the power of killing horses simply by approaching them with a hypodermic syringe. Well aware not only of the negative, but also of the positive effects of snake venom, dr. Schaapsteker cures baby Saleem, aged one, of typhoid fever with diluted venom of the king cobra. The venom is presented as a remedy that can either kill or cure, but the baby's grandfather, himself a doctor, gives it to him knowing that he would die anyway. It is to be noted that Schaapsteker is not asked for help, he offers it voluntarily, that he is not rewarded for it either and that the child, who gets well, will also have a special relationship to snakes, recognizing, at a certain point, that he also had become a serpentine being.

At 92, Schaapsteker is "the incarnation of snakehood" (Rushdie, 269). He had come to believe that "he was the last of a line which began when a king cobra mated with a woman who gave birth to a human (but serpentine) child ..." (Rushdie, 270) Saleem, on the other hand, spends more and more time in the old doctor's rooms, where "the sun neither rose, nor set, and no clocks ticked." (Rushdie, 270)

In the same manner in which Tai had taught Aadam the secrets of the lake, Schaapsteker teaches Saleem about the snakes: their occult powers and their enemies. Like his supposed grandfather long ago, Saleem is fascinated with the old man, but this time the old man is also fascinated with the young boy. He even considers himself and asks Saleem to consider him as another father because he had saved his life. Schaapsteker reveals to Saleem the cobra that lies coiled within himself and, again like Tai, he offers advice to the young boy: "Be wise, child. Imitate the action of the snake. Be secret; strike from the cover of a bush." (Rushdie, 270) Unlike Aadam, Saleem listens to the advice of the old man and strikes like a snake, hurting two women at once:

Lila Sabarmati, who was cheating on her husband, causing her husband to kill her lover and hurt her, and his mother, who was secretly dating her first husband, causing her to abandon the dates. Unlike Aadam's mother, Amina pays no attention to her son's relationship to the doctor or to the stories told about the latter. More pragmatic, she is satisfied with his paying his rent.

The ultimate wise old man is Saleem Sinai himself. One of the 1,001 children endowed with magical powers born during the first hour of August 15, 1947, the day when India declared its independence from Britain, he is the possessor of a very large nose and of the gift of telepathy. He loses this gift when doctors clean his sinuses, but discovers, at the same moment, the sense of smell, which allows him to perceive not only ordinary things, but also feelings, live love, hatred, envy or bitterness. This sense enables him to work as a man-dog in a canine unit that also includes three young soldiers. At first frightened by their unusual "dog" and his powers to track anything, the three nickname him buddha, "old man", because he was old before his time (actually he is in his thirties), and "there hung around him an air of great antiquity". (Rushdie, 365) It is interesting, however, that Saleem makes the difference not only between "buddha", with hard and plosive Ds, meaning "old man", and Buddha, with soft-tongued Ds, meaning "he-who-achieved-enlightenment-under-the-bodhi-tree" (Rushdie, 365), but also between "I, Saleem" and "he, the buddha" (Rushdie, 376). "He, the buddha" differs from Saleem in that he is separated from his past, having been deprived of his memory in a bombing that killed his entire family.

> … the important distinctions between Buddha and Saleem lie in the qualities of their existence both outside and inside this world. Buddha's otherworldly state was one of detached awareness, while Saleem's is one of forgetful ignorance. And in worldly terms, Buddha fought a pacifist battle against ideas he felt impeded spiritual progress. Saleem, on the other hand, becomes the tool of a regime that uses religion to squelch freedom (Clark, 2001: 82)

It is snake venom that connects him again to his past. In the same manner in which it had saved his live years before, now it returns his memory. It happens in the jungle, where he is bitten by a venomous, blind, translucid serpent while sitting under a tree. D. Grant regards the episode as a symbolic reconception of the hero.

> Saleem … has to undergo a more complex process of renewal, involving not only rebirth but 'reconception'; and it is here that we have the last twist of the metaphor … the blind snakes of the Sundarbans are as it were spermatozoa; the bite in the heel (mythologically a vulnerable part) is the decisive moment at which life takes hold. This provides an unusually complete, elaborated and satisfying version of the metaphor of rebirth … linking him to the evolutionary chain of DNA as well as to his own personal history (1999: 53-54).

If the stay in the jungle is for Saleem like a descent to hell, and the snake bite represents his reconception, then his rebirth is enacted with the help of Parvati-the-witch, who calls him by name, then helps him return to his native place in her basket.

Speaking of Saleem's special relationship to snakes, we have to mention not only that they save his life and make him recover from amnesia, but also that they teach him what to expect from life. In his childhood, he loves the game Snakes and Ladders, a "perfect balance of rewards and penalties", from which he learns "the eternal truth that for every ladder you climb, a snake is waiting just around the corner; and for every snake, a ladder will compensate". (Rushdie, 143) Still, he finds very early in his life "that the game lacked one crucial dimension, that of ambiguity – because (...) it is also

possible to slither down a ladder and climb to triumph on the venom of a snake." (Rushdie, 143) He makes frequent references to this game and these truths throughout his story. More than that, his name contains the letter S, "sinuous as a snake" (Rushdie, 320), his umbilical cord, looking like a serpent, is built at the foundation of the house the family wants to build, a house that will fail to stand in spite of this, and after the recovery of his memory and the end of the war he will come to live among snakes with the magicians in Delhi.

The serpent is at the other end of the evolution scale than man. The man and the snake are opposed to each other, complementary, rivals. The man has some characteristics of the serpent, but in that part of his which is the least controlled by reason. The serpent symbolizes what is mysterious, impossible to understand. It comes among people, then suddenly returns to its world. It is linked to the idea of life. The visible serpent is the temporary embodiment of a Great Unseen Serpent which masters the vital principle and all forces of nature. It is an old primordial god that is at the basis of any cosmogenesis and that was dethroned by the religions of the spirit. It is the double symbol of the soul and of the libido.

The snake assures the stability of the world. Before building a house in India, people thrust a stake in the head of the subterranean nâga serpent. Moreover, the snake can appear as a mythical forefather and civilizing hero (hence the mating with women), a doctor and fortune teller and a symbol of fecundity (*cf.* Chevalier and Gheerbrant, 1993), all these aspects being present in the novel in connection either with Dr. Schaapsteker or with Saleem.

Two final remarks must be made about these men. One would be that we are not told anything about their deaths, except for Purushottam's. All we have are just speculations and rumours, which might entitle us to consider them immortal. The second remark is that, with two exceptions, they have only one name, being denoted by it and by their profession. The two exceptions are Shri Ramram Seth and Saleem Sinai, the two "charlatans". While he makes no comment on Seth's name, Saleem comments extensively on his own, and on the relationship between it and his destiny.

> Our names contain our fates; living as we do in a place where names have not acquired the meaninglessness of the West, and are still more than mere sounds, we are also the victims of our titles. Sinai contains Ibn Sina, master magician, Sufi adept; and also Sin the moon, the ancient god of Hadhramant, with his own mode of connection, his powers of action-at-a-distance upon the tides of the world. But Sin is also the letter S, as sinuous as a snake; serpents lie coiled within the name. And there is also the accident of transliteration – Sinai, when in Roman script, though not in Nastaliq, is also the name of the place-of-revelation, of put-off-thy-shoes, of commandments and golden calves; but when all that is said and done; when Ibn Sina is forgotten and the moon has set; when snakes lie hidden and revelations end, it is the name of the desert – of barrenness, infertility, dust; the name of the end. (Rushdie, 320)

An end that Saleem is expecting soon.

As we can notice, unlike other characters of this type, presented in other novels, these five are surprisingly "normal", despite their special knowledge and skills. Furthermore, they are not isolated, living close to other people, they are accessible, and they are neither feared nor much respected. They have become part of the community in which they live.

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THE PERPETUAL DIFFÉRANCE IN GRAHAM SWIFT'S TOMORROW

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***Abstract**: Our paper analyses the way the postponement of a confession, or discussion, and the main character's torment regarding it can create doubt and ambivalences to very fine levels of meaning. The aspects touched by ambivalence are analysed one by one, showing how the personalities and opinions of Graham Swift's characters – in other words, identities – are made elusive in this way. The approach is cultural studies.*

***Keywords:** différance, ambivalence, identity.*

Introduction

The connection with the concept of the imaginary is perhaps all the more evident in our paper since it deals with a novel whose core idea is a possibility, a potential development in the course of events – a would-be confession. The title of this modern masterpiece by Graham Swift is, suggestively, *Tomorrow*. It bears on the future and what it may or might bring, instead of what is. Uncertainty lies at the very core of events right from the beginning. Matter-of-factness is elusive, being engulfed in a constellation of dilemmas – whether the confession is due, how it should look like, the righteousness of the argument, potentially diverse perspectives on the truth, and, consequently, on the real meaning of it all. A multitude of aspects fall under the mark of doubt or ambivalence: the characters' roles and relationships, their nature, but also the attitude to civilisation and to the idea of a universal order. All the above are contained in the notion of *différance* (Derrida, 2005: 202) which is ultimately, in our context, another word for the deferral or plurality of meaning.

People as products of history

In *Tomorrow*, people are products of history, bearing the imprint of a certain age and set of mentalities that shape their destinies. Paula calls herself and her husband Mike "war babies", because they are both born in 1945 – "1945: how weird it sounds now to give it as your date of birth, like saying 1789 or 1492" (Swift, 2007: 52). Their encounter is favoured by the sexual escapades of the sixties. In the eighties, Mike becomes the deputy editor of an obscure publication: "it was the Eighties and there was a publishing boom" (*ibidem* 99). This "boom" triggers the ascent of "Living World Magazine, Living World Publishing, Living World Books" (*ibidem*).

Paula explains her children's boredom and blasé attitude towards her stories of sexual gratification of the sixties as the influence of the nineties, when abstention is the new trend. In opposition to the sixties, in the nineties the new general feeling is "weirdly the opposite reaction. Why rush into something so patently available?" (*ibidem* 14). The twins are marked by a "sex-fatigue before it's even started, a sort of purity or just stubborn sensibleness" (*ibidem*). To them, the sixties are merely "oh-so-yawn-making" (*ibidem* 15). The two teenagers may react that way because of the opposite

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feeling, of excessive stress, caused by life unfolding at a(n unnaturally) rapid pace: "The world doesn't feel to me more relaxed and better adjusted, it has this way of suddenly racing." (Swift, *op. cit.*: 15)

This new generation appears to be stronger in ways that have been forced upon them by the changes happening in a "tougher world": "you are part of some new steely generation whose future is going to require stern stuff of you, in ways that even you don't know yet" (*ibidem* 133). There is a double meaning to this statement. Paula refers to the transformations that the twins will need to undergo in order to adapt to a tougher reality. She also wonders at the extraordinary versatility and strength that they already possess, which she feels she cannot entirely grasp. Therefore, she contradicts herself, saying that these qualities are already in their nature, and yet have to be learned.

Paula's comments may be just the outburst of nostalgia of a parent trying to postpone the moment of separation from her children, who are growing up and becoming more independent. Her thoughts may merely represent evidence of the generation gap. However, Paula may as well be a thorough, objective observer of the times, not just a subjective mother speaking. In her monologues, she has already pinpointed a characteristic feature for each decade she has lived through: the frivolous sixties, the "parsimonious Seventies" (*ibidem* 114), the editorial eighties. Thus, she has proved to be a fine-tuned witness. The ambivalence of her position is again preserved.

Paula's outlook on the nineties also foregrounds contradictory attitudes to civilisation. On the one hand, progress is seen as "magic" – a word often used to replace it in the text (*ibidem* 161). Some breakthroughs, such as ultrasounds, or the discovery of DNA in 1953, Paula views with a feeling of awe. Other developments, such as war, are envisaged from a negative standpoint: "They've dropped an atom bomb, on Japan. Should we try to explain it to the kids?" (*ibidem* 162) Doubt as to the fate of humankind, as to what "civilisation" is headed for, results in reluctance to have children. These would be brought into a world that may be headed for self-destruction: "Is it such a good, safe world to bring them into? Is it going to be?"; "it ought to be called the Perishing World" (*ibidem* 231). The children born into it (Kate and Nick included) are "cold-war babies" (*ibidem* 232).

Parent-child relationships

Parent-child relationships bring here an element of novelty. There is distance and emotional estrangement between sons and fathers. Mike's father, Pete, was away at war at the time of his son's birth. Throughout Michael's childhood, Pete was busy with his business. Consequently, Michael became close to Uncle Eddie instead. Pete is also estranged from his own father. He was born nine years before Eddie, and is one of those children that are called "accidents" (*ibidem* 92). We notice that whenever parental relationships are faulty, the flawed nature of the relationship is passed on.

The novelty appears in father-daughter relations, in which the father is no longer in an inferior position with respect to his daughter. Their connection remains as special as usual. As a child, Paula was intimidated by her father's presence in Court, as a judge. Ambivalence towards his person is preserved in her as a mature woman. The "teddy bear" (*ibidem* 71) side of his personality is hinted at, although it remains less visible than the authoritative one.

Paula reiterates the typical aversion of Swift's fictional daughters towards their mothers. She remembers that, in her childhood, she could still call her mother "mum" (Swift, *op. cit.*: 77). Mrs. Campbell "hadn't yet become just 'Fiona' – with now and

then an emphasis on that first, already hissy 'F'" (*ibidem*). Her mother fights her in court for the succession of the Craiginish estate – Paula's childhood home. Paula's resentment estranges the twins from their grandmother, who consequently becomes a "fairy grandmother" (*ibidem* 95), because they know her only from Paula's stories. As Paula's feelings grow bitter, at some point she refers to her mother as a "dog" person, then adds sarcastically: "perhaps in her case I just mean that there's another, more strictly correct word I still can't quite bring myself to use about my own mother" (*ibidem* 119). The way she presents this hostility is filled with ambivalence, as she suggests that it could just be the result of personal frustration for not being able to conceive at the time: "I'm harsh, I know. Perhaps it really stems from those days when I thought I'd never be a mother myself. I felt twice betrayed as a woman." (*ibidem*) In this case, she might in fact love her mother. Nevertheless, her words may well be what they seem – detestation.

Faith in master narratives

Among the many aspects that he discusses, Marcel Mauss points to the contractual nature of gifts, and to the fact that receiving a present means accepting some of the donor's essence, in spiritual terms (Mauss, 1993: 53). Along this line, we may understand that gifts are meant to compensate for substantial absences, such as of one's presence or/and feelings. They are intended to redeem guilt in relationships. Thus, Grandpa Pete tries to bridge the existing "gap" (Swift, *op. cit.*: 53) between him and his son Mike with a crate of the finest champagne given on his eighteenth birthday. Sometimes gifts are, however, signs of a benevolent fate. In such situations, they hint at the existence of an invisible master plan that arranges things to appear as "destined" to be. One such example is Paula and Mike's perfect day after their first night together: "how could he or either of us have known that day would unfold as it did, so perfectly? Some days are just gifts, some things are just gifts." (*ibidem* 51) This perspective counters the idea that life is a sum of accidents.

The characters' indecisiveness about faith in master narratives – more prominently the ultimate master narrative, that of divinity – is manifest in ambivalent references to key events in people's lives. These turning points are commented upon as, on the one hand, "accidents" or "coincidences", and, on the other, pre-destined arrangements. Fertility Doctor Chivers refers to the possibility that Mike could conceive as "about one chance every blue moon" (*ibidem* 109). Paula completes his remark, in order to emphasise how the unlikelihood became true in an utterly incredible way: "You were a chance – two chances – in a blue moon" (*ibidem*). She implies that incredible things happen, against all odds, if and when they are meant to. Paula gets pregnant in October 1978, upon a second attempt. A few months before, in July, veterinarian doctor Fraser makes his exit out of the novel. He is replaced by Myers, who takes care of Paula and Mike's cat. Due to Myers's lack of professionalism or skill, the cat dies, which Paula interprets as uncanny, as if the animal "knew he's served *his* purpose too" (*ibidem* 205), just as the animal doctor. The cat's "purpose" had been to fill the void caused by the absence of a child, a point made by Doctor Fraser. Fraser's purpose had been, since he was the instrument of Paula's adulterous encounter, to "put the whole fabric of what they [her and Mike] possess to the test" (*ibidem* 180). With the cat's disappearance, "a death was being exchanged for a birth" (Swift, *op. cit.*: 207) – another connection that proves the narrator's tendency to look for hidden meanings.

Sarcasm in commenting these occurrences as trifles blends therefore with a mystical tone. One example of ironical treatment of the idea of causality is the manner in which Mike comes into possession of his job at the Living World journal. Paula explains that, at Eddie's funeral, while watching the service, it occurs to her that one day she will also be lowered into the ground. By a strange and probably defensive trigger, this thought gives her a flirtatious disposition, which she manifests during a conversation with Tim Harvey, late Eddie's elderly friend. She implies that this state leads to Tim's future job offer to Mike. Paula's husband is invited to work for Tim's publishing house. Moreover, Paula's flirtation with Tim ultimately makes him leave them his fortune. Therefore, Mike's long-awaited success was "all down to luck", "To luck and to his "Uncle" Tim" (*ibidem* 18). Beyond her humour and sarcasm, Paula sees this chain of events as inevitable.

Love

All the themes above attest that characters exist as social beings whose identities are shaped by history. In the contexts mentioned before, love is used and abused, trusted and disbelieved. Paula and Mike's relationship starts under the auspices of the libertine sixties, and therefore bears the mark of superficiality. Nevertheless, there are signs of profundity, such as the existence of "pillow talk" (*ibidem* 25), instead of just "billow talk" (*ibidem* 29): "It's how you know, it's how you tell, that something is different, something special is happening" (*ibidem* 25). This argument may lead the reader to think that their romance is a "pure" relationship in Giddens's terms (Giddens, 1991: 88), i.e. a relationship based on no other external interests than real feelings of love. Ambiguity is preserved over their thirty years of wedlock, which could be perceived as anything between a happy marriage and one of convenience. The woman remarks that their time together can be characterised by the "funny expression" of "sleeping with" each other (Swift, *op. cit.*: 24). She explains "sleeping" as "mutual oblivion" (*ibidem*), so her suggestion is that this marriage may have been deprived of genuine feeling and communication.

Throughout the marriage, Paula's interest in social appearances, and her adultery cast doubt on the nature of their feelings. She lays great emphasis on the differences between her and Mike in terms of origin, social position, and financial status. Her tinge of snobbery is visible in her pride to be the bearer of the name Campbell. She believes that it inspires credibility to her clients, and that it is nobler than her husband's. Hence, she is sorry to change it to Hook (*ibidem* 83-4). Equally, she considers her job to be superior to Mike's, who "works on snails" (*ibidem* 99). She associates Mike with a mollusc (*ibidem* 60, 19-20), based on his inability to acquire a position of better economic means and higher prestige. All these point to her disrespect for Mike, and make their "love" ambiguous. The available interpretations are either that she does not really love him, or that she loves him despite all these so-called flaws, and that her feelings are profound. Paula intimates that there is no such thing as "meant to be", that she could have found "another Mikey" (*ibidem* 79). They would not have been "lost souls", "for ever searching for our missing other halves" if they had not met (*ibidem*). Later, she is sorry for these thoughts – "forgive me for thinking that's unthinkable" (*ibidem*), which makes what she really believes on the subject unclear.

The puns on Mike's family name, Hook, lead to ambivalence as to the truthfulness of their love, as well as to their own identities. Although Paula apparently minimises the importance of the name: "what's in a name?" (Swift, *op. cit.*: 83), she

also highlights the opposite. The allusion is that her name change *is* in fact relevant to identity. The "jokes" that "work both ways: I was hooked, or I was the lucky girl who hooked a Hook" may be innocent puns (*ibidem*). On the other hand, they may point to absence of love, to the fact that one of them tricked the other into marriage. Due to their connotations, they may also hint at absence of morality at the beginning of their relationship, and perhaps even now.

Paula may be seen as a villain from her parents' point of view, for having spoiled her lineage: "this made me the crooked and treacherous one, I suppose, trading in my proud Scottish name" (*ibidem* 84). However, if we consider her parents' attitude as snobbish, then, in "betraying" their beliefs, Paula proves to be more sensible than them, and capable of profound feelings. She vacillates between liking and disliking the name Hook herself. One moment she thinks that its resolute, one-syllable resonance inspires good will, while the next she says that it may point to crookedness. This explanation prefigures the way the couple can be viewed, as either good-natured or dishonest (or coarse) themselves, both individually and in relation to each other. The play upon possibilities is endless, as Paula's comments have plural interpretations, as, for instance, her conclusion: "I even like that little hint of crookedness" (*ibidem*).

Twins – the motif of the double

Not only relationships are ambivalent, but also characters. This situation is helped in *Tomorrow* by the frequent use of puns, and by the motif of the twins. The latter is a reminder of the diversity that lies in unity, of the fact that identity is always double, and that meaning is postponed. The fact that Mike is the children's father in a surrogate manner makes way for more puns. These insinuate ambivalence over whether a non-biological father can be better than a biological one: "Your dad was never your biological father. That disqualifies him? How many real fathers are qualified biologists?" (*ibidem* 228) These comments appear to require a (re)definition of fatherhood, as residing in a sum of qualities rather than in the biological side. Some of these, such as a protective attitude, courage, and self-sacrifice are manifested by Mike. One occasion, when he saved both children from drowning at Cornwall, made them particularly visible. On the other hand, since the whole book is written as a preamble to the big confession that Paula is about to make to the children concerning their father, biological fatherhood is actually an important issue. A good father is also a good provider, which Mike is not. In Paula's comments, this aspect is recurrent. Michael's role as a suitable father remains as ambivalent as that of a suitable husband, for the reasons that we have seen.

Life as theatre

The idea that people are actors in their lives blends with that of life as simulacrum, and with symbolically having more individuals inside. Life involves a certain amount of pretence on the social stage, i.e. Goffman's "performances" (Goffman, 1969: 26), made up of "parts" (*ibidem* 27) and "routines" (*ibidem*), which need to be harmoniously integrated. Otherwise, the individual ends up having Laing's "divided self" (Laing 1990), a disintegrated self that is incapable of keeping up Goffman's appearances in society. Paula discovers this difficulty as a little girl, when her mother does not come to see her perform in a play at school (Swift, *op. cit.*: 145). From her mother's absence, she knows that something is wrong with the family. In the play, Paula

is the Mustardseed fairy, a part that she resents, since she wants to be Puck in *A Midsummer Night's Dream*. This situation is an allusion to how, in real life, people end up playing roles that do not represent them. Her conclusions are that "the show, of course, must go on", and that she would have to "polish and refine" her "acting skills" (*ibidem*). Both remarks have a double meaning and can be extrapolated to real life. The former implies that one needs to make do with the roles that one has. The latter can be applied to her adult existence and family. Mike is "an actor silently rehearsing" (*ibidem* 45), conducting himself with artificiality. In order to "mark, not celebrate" their wedding anniversary, he meets her for lunch in a park, after having discussed their divorce (*ibidem* 43). For a long time, the couple hide the truth about the conception of their children: "What starts out as the simple task – which isn't simple at all – of acquiring offspring becomes a task of reconstructing the world." (*ibidem* 168) The twins' natural conception is a lie that they will have to act out as well – "it will become your task too" (*ibidem*). Apparently, everyone is subject to acting.

Some events bring out contradictory sides of one's personality. Upon the death of their cat, Paula does not shed a tear, even though she thinks that she loved the animal. Because of this, she fears she resembles her mother: "a bit of a vixen [..] a touch of my own mother" (*ibidem* 208). At the other extreme, Mike, a "scientist by training", with "quite a canny head for business", is unusually emotional, weeping as he places the body of the animal in its grave (*ibidem*). All this makes Paula gather that people are plural in their identities: "We all have more than one creature inside us" (*ibidem*). Sometimes these "creatures" are contrasting.

Conclusions

The title of this section makes sense primarily in relation to the idea of (ab)use of positions by the characters, since this (ab)use may be considered a deferral of meaning. *Différance* appears in other aspects as well. Paula is trying to postpone the moment of truth, of breaking to her twins the news of their conception. Mike's career is always in embryo, forever emergent from a symbolical mollusc shell. Deferral prefigures the awaiting lapse of time previous to Paula's pregnancy, which was perhaps the most stressful time of the couple's life together. Delay is the solution embraced by the young twin adolescents with respect to their intimate lives, the fashionable attitude in the nineties. Belated explanations are required from Paula, (and any parent), in connection with catastrophes and breakthroughs of modern times. All these postponements accompany the central one – the deferral of the protagonist's confession.

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THE IMAGE OF WOMEN IN FANTASTIC STORIES

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Abstract: *Our paper focuses on female characters in several Romanian, English and American fantastic stories and their analysis is based, on the one hand, on the distinction empirical vs. meta-empirical characters and, on the other hand, on the opposition victim / aggressor. Meta-empirical (female) characters, specific to fantastic stories, appear as witches and thanatological apparitions. Most female characters in Romanian fantastic stories play the role of aggressors, while female characters in Anglo-American fantastic stories prove to be mostly victims.*

Keywords: *empirical characters, meta-empirical characters, victim / aggressor.*

1. The Character in Fantastic Stories

The characters in fantastic prose can be divided into empirical characters and meta-empirical characters, according to the universe to which they belong[1]. Empirical characters belong to the empirical world and their traits do not differenciate them from the characters of non-fantastic prose; some may show or develop a special interest in the occult, a strenghtened melancholy or an unusual hypersensitivity, traits which foreword the fantastic experience, while others are, on the contrary, extremely reasonable, sensible and down-to-earth, and therefore opaque to the supernatural. Meta-empirical characters belong to the meta-empirical universe and, in some cases, represent the main exponent of this universe (when the fantastic experience lies in the contact of one or more empirical characters to one meta-empirical character). Consequently, female characters in fantastic prose may pertain to one of the two categories, empirical or meta-empirical, and this first classification triggers a second according to the psychological involvement into the fantastic experience: victims (usually empirical characters), aggressors (usually meta-empirical characters) and witnesses (usually empirical characters).

For our analysis, we have selected four texts of the fantastic belonging to literature written in English: Charles Maturin's *Leixlip Castle*, Jospeh Sheridan Le Fanu's *Schalken the Painter*, Edgar Allan Poe's *The Fall of the House of Usher* and Ambrose Bierce's *The Middle Toe of the Right Foot* and four fantastic texts belonging to Romanian literature: Ion Luca Caragiale's *La hanul lui Mânjoală (Mânjoală's Inn)*, Cezar Petrescu's *Aranka, ştima lacurilor (Aranka, the Spirit of the Lakes)*, and Mircea Eliade's *Domnişoara Christina (Miss Christina)* and *La ţigănci (The Gypsy Women)*.

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[1] We have used the term proposed by Filipe Furtado, who, inspired by philosophy, refers to the fantastic using the concept *meta-empirical phenomenology* (see Furtado, 1980: 19-33). The term *meta-empirical* is more generous than *fantastic* as it includes both supernatural elements (that is the elements belonging to a different universe than ours) and the phenomena in the real world that cannot be explained through the laws of the real and, therefore, are perceived as strange, alien, odd.

2. Female Empirical Characters

The characters in the above-mentioned texts may be analysed in their connection to the fantastic experience, taking into consideration the degree to which this experience operates or not a (temporary or permanent) change into them. The empirical character in general conveys versimilitude to the fantastic story, therefore his/her construction mirrors his/her deeply realistic traits. In fantastic prose, there are two types of empirical characters: the ones open towards accepting the fantastic, attracted to superstitions and supernaturals beliefs, and the skeptical, sensible characters who cannot accept the insertion of the fantastic in everyday life. Less numerous are the neutral characters.

Plenty of examples of female empirical characters ready to accept the fantastic can be found in the texts we have selected for analysis. This could be explained by the traditional approach to women as irrational and led by instincts and feelings. A set of such examples is offered by Mircea Eliade in his *Domnişoara Christina (Miss Christina)*, where most female characters are "vulnerable" to the fantastic experience given their attraction to poetry and fairy tales. Thus, Mrs. Moscu usually recites poems by Eminescu, Sanda knows extremely numerous (to Egor's standards) autumn poems, Simina invents meaningful tales. There are books everywhere in the Moscu house and they seem to be wrapped in the negative aura of the entire house:

> "I am lucky to still have enough books ... Here it is, I've fetched some for Sanda, for several days of reading..." She pointed to them, it was a whole pile. Mr Nazarie cast an eye on them: *Jean Sbogar*, *René*, *Ivanhoe*, *Les fleurs du mal*, *Là-bas*. "From Christina's library", she added. "Her favourite books. Mine too, of course." (Eliade, 1994: 66)[1]

What distinguishes the female characters in this story from the two main male characters is the nature of their relation to Miss Christina. For the men, Miss Christina appears as an unknown person that comes up, all of a sudden, in their lives, while the women are already familiar to her presence; even if Sanda and Simina have never met her, they know so many details about her as if she were alive, in their house; Mrs. Moscu, driven by the feeling of guilt (she was supposed to be dead in Christina's place) is almost worshipping her. The three women permanently feel Christina's presence as real, but only Sanda perceives her as repulsive although she never ceases to evoke her.

The Anglo-American fantastic texts also offer examples of female characters open to accept the fantastic experience. Such are two of Sir Blaney's daughters, Jane and Anne, in Charles Maturin's *Leixlip Castle*. Although Jane's supernatural disappearance is only briefly mentioned, its circumstances show her readiness to accept the fantastic: she was ten and had a natural bending towards fairy tales and therefore the agent of disappearance - the old woman in the *Fingallian* dress - was easily associated by the girl to a fairy or a witch, on account of the two rushes in her hand and of the ritual-like gesture of throwing one of them over her shoulder.

Anne Blaney, whose fantastic experience is the most important in this story, seems to have all the biographical data for accepting and experiencing the fantastic: "living in solitude, and partaking only of the very limited education of Irish females of that period, was left very much to the servants, among whom she increased her taste for superstitious and supernatural horrors" (http://www.litgothic.com/Texts/leixlip.html). Jane's disappearance as well as Anne's friendship with the servant nicknamed Collogue

[1] We have offered our own translation for all the quotations from Romanian texts.

– a witch who took pleasure in spreading horror all around her – facilitate Anne the accomplishment of a ritual through which she can see her future husband's face, a ritual which, although planned by Collogue as an eerie joke, turns into a meta-empirical experience. No details about the women's physical appearance are given in this story, except the fact that Jane remains physically unchanged ten years after her disappearance in the forest, as if time had left no trace on her body.

Unlike Maturin, Joseph Sheridan Le Fanu describes in detail, either directly or indirectly, his empirical characters. The female character of the story *Schalken the Painter*, Rose Velderkaust, stands out as a young beautiful woman whose intuition associates her mysterious suitor to the portrait that used to scare her in St. Laurence Church in Rotterdam (association approved by her tutor, also). After she gets married, Rose changes radically: when she returns home, she appears as a crazy woman, wearing "a white woollen wrapper, made close about the neck, and descending to the very ground" which was "much deranged and travel-soiled" (Le Fanu 1964: 42), talking nonsense, showing extreme thirst and hunger and having odd requests (asking for the priest, forbidding the others to leave her alone in the room). Her final appearance as a specter or, possibly, a dream character, circularly marks a return to her initial portrait: there was no trace of horror in her and she "wore the same arch smile which used to enchant the artist" (*ibidem* : 46).

3. Female Meta-Empirical Characters

Meta-empirical characters hide under the mask of the real, taking empirical appearances that deceive the empirical character(s) whom they meet, as well as the reader. Just as in most cases the fantastic explodes out of the real world, the supernatural characters hides behind the mask of some realistic, empirical characters, too. Few are the cases when the meta-empirical character stands out as such from the very beginning.

The selected texts develop two types of female meta-empirical characters: witches and thanatological apparitions.

Witches. The category of witches perfectly illustrates supernatural female characters concealed under the mask of realistic human characters. Through their use of supernatural "procedures", witches set up direct connections to the supernatural itself. They are usually of age, since wisdom comes with age, and their physical appearance displays various degrees of ugliness or caricature. In Western beliefs, witches initiate witchery with the help of twigs and sometimes travel on broomsticks. As a consequence of the witch-hunt initiated by the Inquisition in the 15th century, the negative connotations of witches, seen as an exponent of heresy, have increased and penetrated into the literature of the fantastic. (see Chevalier, Gheerbrant, 1995: 472-473).

An example of witch, acknowledged as such by the local folklore ("others [suspect her] of practising magic" - Caragiale, 1984: 143), is Mânjoloaia in Ion Luca Caragiale's *Mânjoală's Inn*. She first appears in the text watching the oven, this action suggesting the potential secret boiling of magic potions; moreover, the absence of icons inside the inn suggests she practises black magic (since in Orthodox culture, every Orthodox believer ought to keep an icon in his house as a cult object necessary for the daily act of praying). Mânjoloaia's magic powers are revealed gradually: first of all, Marghioala proves to know exactly the destination of Fănică's trip although she has not been informed about it; secondly, her "extraordinary" eyes can cast the evil eye upon people around her; thirdly, she has the power to put a spell on Fănică's fur cap; fourthly,

and most important, she can spoil the weather so as to have Fănică return to the inn and live there as her lover. Besides her own magic powers, Mânjoloaia uses a tomcat and a goat kid (which can equally be one and the same creature) as animal "assistants" to accomplish her spells. The end of the story also bears a significance related to witchery: Mânjoloaia's inn is destroyed by fire, once with its owner, thus evoking the burnings of witches in the Middle Ages, rituals thought to reestablish order and the supremacy of good.

The "gypsy women" in Eliade's homonymous short story represent another type of witches, but their nature is not explicitly confirmed by the text. They evoke the traditional Romanian *iele* on account of their sharing the same extreme power of seduction. According to tradition, the *iele* represent "female aerial spirits dressed in white and appearing at night to bewitch men" (Levițchi, 1994:398); in some regions (Oltenia) they are three, the exact number of the "fairies" in *The Gypsy Women*: the gypsy woman, the Jewish woman and the Greek woman. As in the case of other Romanian texts (e.g. Gala Galaction's *In Cotoşmana's Forest*), supernatural otherness is rendered by foreign otherness – the three witches belong to foreign identities, while the empirical character, Gavrilescu, is Romanian. Another folk element used in Eliade's story encourages a fresh association: the *iele* - the walnut tree, a tree with negative connotations, with devilish features in many folk beliefs. According to Romanian tradition, "the walnut tree cannot be planted in people's yards or gardens because no other plant grows under its shadow". (Evseev, 2001: 128) This tree adorns the garden of the gypsy women and attracts Gavrilescu under its shadow that protects him from the heat wrapping the whole city. The traditional dance of the "iele" (their main instrument of seduction) changes, in Eliade's text, into a "guess-the-gypsy" game, the player, Gavrilescu, being unable to solve the mystery. He is offered a magic potion under the form of a coffee which makes him dizzy and puts him to sleep. A last but equally important traditional element is represented by the effect of the experience upon the "victim": the man who has seen the *iele*'s dance is said either to die or to go crazy, in other words he suffers a radical change – as is the case of Gavrilescu, who cannot adapt to the empirical word when he returns to it, as if his stay at the gypsy women's has lasted for many years, and he is finally forced to return to the meta-empirical world in order to survive.

In the Anglo-American text *Leixlip Castle*, the witch is represented by the old woman in Fingallian dress, "suddenly started out of a thicket" who can be identified with a witch because of her two wands (similar to the fairies' magic wands) with which she accomplishes a strange ritual: "she had in her hand two rushes, one of which she threw over her shoulder, and giving the other to the child [Jane Blaney], motioned to her to do the same. […] [T]hey then disappeared." (http://www.litgothic.com/Texts/leixlip.html). The meeting with the witch takes place in a symbolically magic place, the forest, thus assuring an appropriate background for the entire experience.

Thanatological apparitions (the living dead). This type of supernatural character appears under the mask of a real, empirical character, yet what betrays his/her meta-empirical nature is either his/her appearance as such (which is beyond any logic by its sudden and temporary character) or because the respective (wo)man has been long dead and so the apparition is a nonsense. The thanatological apparitions in our texts share the fact that they trigger somebody's death, thus suggesting the vampirism line of interpretation in the sense explained by Claude Lecouteux (2002: 73, 79): the vampires (Romanian "vârcolaci") represent dead people who come back into the world

of the living in order to provoke somenone's death, usually through the concrete act of sucking their blood. Only the unclean dead people have these attributes, that is all those who died prematurely or those who were not buried according to the traditional rituals of burial and memorial services. (see Lecouteux, *op cit.*: 26-35). In order to annihilate these creatures, the vampire should be killed shortly after (s)he has been identified, act which supposes the existence of at least one victim; the criminal methods vary from the "kindest" ones (splashing holy water on him) to the most violent (staking the vampire into the heart, destruction of the dead body, decapitation) (see *ibidem*: 100-110). The theme of vampirism represents only a pretext for creating characters in our texts, because not all the traditional ingredients of this topic are preserved; yet we shall analyse all the stages of the theme of vampirism and the extent to which they are applied in our texts.

First of all, we should see into the cases of unclean death of the living dead in our texts. Miss Christina is a proud and cruel noble woman, cruelly assassinated by the peasants whom she has oppressed and barracked, thus accomplishing all the conditions for coming back to the living world as a vampire. Aranka died in her youth in mysterious conditions, either killed, or having drowned in the marshes. The implicit apparitions in *The Middle Toe of the Right Foot* are the victims of a crime (therefore a violent and premature death): Mrs Manton and her children have been killed by Mr. Manton and the same is true about Poe's lady Madeline, prematurely buried in the subterranean vault by her brother.

The next stage of the vampire theme, somebody's death caused by the thanatological apparition, is present in all our texts (except Cezar Petrescu's). Miss Christina causes, after her repeated apparitions, Sanda's death; Minheer Vanderhausen provokes the death ("disappearance") of Rose Velderkaust; the apparitions of Mrs Manton and of her children cause Mr Manton's death; lady Madeline's comeback from the tomb coincides with her brother's death. In the three cases when the circumstances of the vampire's death are explicitly presented, the death (s)he provokes as (s)he comes back from the dead has a vindicative nature: either the victims of the crimes take revenge upon their aggressors, killing them (as is the case of Mrs Manton and of lady Madeline), or they intend to solve some frustrations which persist after death (Miss Christina takes revenge on Sanda because she is Egor's lover – her frustration being that of not having enjoyed the pleasures of love at the fullest). Aranka provokes a pseudo-death - the narrator (her victim) lies unconscious for two weeks after the experience of meeting her, but then goes on with his life.

As for the third stage, the killing of the vampire, the tradition is fully respected only in Eliade's story, when Egor stakes the vampire Christina into her heart. In Poe's text, lady Madeline is eventually fully destroyed once with the fall of her house, but her destruction is thus caused by "external" factors. In the other texts, this stage is skipped offering an open ending to the story which fits perfectly to the purpose of the fantastic – that of preserving the ambiguity till the end.

Thanatological apparitions mostly achieve their human-empirical pseudo-camouflage through the appearance they had when they were alive. Since in some cases, the witnesses have not met these characters during their lives, they get to know their appearance through a portrait, this being the case of Aranka and Miss Christina. Aranka literally climbs down from her own portrait, in her white gown, and the phosphorecent eyes she has in the portrait hypnotize the narrator as they watch his every movement and gesture thus making him wonder if those eyes are not, by any chance, alive. As it gets dark, Aranka simply becomes a material being getting out of the portrait and

insistently calling the narrator to go out in the marshes. "The phantasm stopped, turned around to wait for me. Then, the two phosphoric still lights looked like the sovereign lucifers of the dancing constellations underneath." (Petrescu, 1986: 145)

Miss Christina appears in Egor's dream exactly as she was represented in her portrait. She is described in detail during every apparition and these descriptions convey power of seduction, feminity, and, above all, the mixture of life and death which fissures her living human camouflage. When she first appears in Egor's dream, he identifies her as a meta-empirical character: he knows she is dead and therefore her appearance in this world is nonsensical. Her camouflage seems perfect: her face is identical with the face in her portrait, but she wears different clothes; her presence is made real with the help of visual details (her face, her clothes), auditory details (her words, the sound of her footsteps, the swish of her dress), olfactory ones (her perfume of violets), tactile details (her breathing, her warm hand). Yet, there is one detail that cracks her seemingly perfect camouflage: her hand had "an unnatural, nonhuman warmth" (Eliade, *op. cit.* : 54), the whole body had an "artificial disgusting warmth" (*ibidem* : 55). During her second apparition, Christina herself confirms her belonging to a meta-empirical universe, a universe different from Egor's who is unable to understand it: "You are but a living man. I come from a different place. You are not going to be able to understand it, nobody is." (*ibidem* : 81) During her third and last apparition, Christina's camouflage is totally destroyed, passing from the alive-dead mixture ("Her flesh was so cold and hot at the same time.." – *ibidem* : 121) to her total detachment from the real world:

> Under his pale fingers, Christina's body started to shiver. And yet, he heard no sigh, no breathing on her wet open lips. Christina's flesh lived in a totally different way; closed in itself, without vapours, without whispers. [...] His fingers had touched a wet warm wound; *the only warm* place on Christina's unnatural body. [...] The wound was still fresh and so alive that Egor had the feeling it had been cut just a few moments ago. The blood was gurgling. And yet, how come it did not penetrate her girdle, how come it did not redden her dress? (*ibidem* : 123-124)

The two Anglo-American thanatological apparitions also wear the human camouflage of their living appearance. Although she never appears directly in the text, Mrs Manton can be easily detected thanks to her footsteps in the dust of the deserted house:

> 'Look at that!' he cried, pointing with both hands at the nearest print of the woman's right foot, where she had apparently stopped and stood. 'The middle toe is missing – it was Gertrude!' (Bierce, 2006: 177)

Lady Madeline is easily recognized by the narrator who has also seen her for a moment when alive: he is struck by her total resemblance to her twin brother. When she appears as a living dead, she has some spots of blood on her clothes.

4. Female Characters as Victims or Aggressors

Generally speaking, the female character as victim pervades fantastic literature written in English, while the one written in Romanian deals mostly with female characters as aggressors, this different treatment deriving from two different cultural roots. Fantastic literature written in English is mostly indebted to the Gothic novel, whose ingredient, among other necessary ingredients such as the gothic castle, an ancient prophecy, etc (see http://www.virtualsalt.com/gothic.htm) is a female victim to

masculine aggression, in accordance with the general concepts of victimology according to which the main three categories of victims are: children, women and old people. Thus, the texts in English present a weak woman, unable to protect herself, therefore easy to aggress physically and psychologically and unable to show any opposition to aggression. In other words, it is the type of woman feminism tries to fight against, the woman who needs a man to save her from evil, who cannot deal by herself with the threats of the evil forces – therefore the woman who defines herself only in connection with a man.

In opposition, the texts in Romanian impose the figure of a strong woman who uses her power for negative purposes: all her weapons (mostly, her power of seduction) are used in order to hurt men. Thus, although seen as a powerful creature, she is endowed with a negative value, in a folk-Biblical tradition of negatively valuing women: women as the followers of Eve, diabolical creatures good at plotting and without scruple. Therefore, this different image of women is not in the line of feminism, too, as long as women are characterized as essentially negative. It is to be noted, nevertheless, that in some cases, women's aggressive character develops as a counter-reaction to a previous victimization produced by a male (e.g. Miss Christina had been cruelly assassinated and raped and she comes back to take revenge).

The female character as victim. In the Romanian texts, there is only one example of female character as victim: Sanda Moscu in *Miss Christina*. She is a kind woman who falls little by little under Christina's spell; as a result she gets ill, lies in bed for many days and is finally sacrificed since Christina perceives her as a rival in Egor's heart. From a woman full of life at the beginning of the text, Sanda turns into a shadow under the vampire effect of Christina who sucks away little by little all Sanda's vital energy. Sanda represents the woman in love who would do anything to protect her lover: she even asks her mother to force Egor to leave their house only because she fears he may be in trouble when things have turned from bad to worse.

In order to describe the woman as a victim, the writers of the fantastic resort to gothic motifs given the fact that the gothic novel specialized in presenting this type of women: fainting, cries, the maiden locked in a room (for more details see http://www.virtualsalt.com/gothic.htm). Eliade uses these three motifs himself: thus, after Egor got engaged in secret to an ill and crying Sanda, she faints and he subsequently locks her in her room for fear Mrs Moscu or Simina may harm her. Sanda's strange illness which the doctor fails to diagnose correctly ("An excessive anaemia and, possibly, the beginning of a flu, a very strange flu, in fact..." - Eliade, *op. cit.* : 84) sends her to bed thus limiting her activities. Sanda's attitude to what happens to herself is one of resignation and acceptance of fate, and her hypersensitivity concords with her role as a victim. Here is, for example, how she behaves after her secret engagement to Egor: "The girl stopped crying, looked at him frightened, then put her arms around his neck. It was her first gesture of a lover. […] « If only I would not die till then…» Sanda whispered with a shudder of fear." (*ibidem* : 89) When the doctor last consulted her, the girl seemed "exhausted, yet calm and resigned", and when he realized her medical condition got worse, her words and voice are edifying: " 'I feel much better now', Sanda whispered. Mr Nazarie startled. What a subdued, tearful voice... He had felt to the bottom of his soul the approaching of death. It was a voice that was preparing for the great silence." (*ibidem*: 103) The main aggressor of Sanda is Miss Christina, but her "assistants", Simina and Mrs. Moscu, also contribute to Sanda's victimization. Thus, it is obvious, for example, that Sanda is totally submissive to Mrs Moscu: "As you wish, I'll do as you wish..." (*ibidem*: 103)

Similar to Sanda in many aspects is Rose Velderkaust, who is also the victim of a character belonging to the category of the living dead (but having also demonic features) and she similarly ends tragically (although the English text is not as explicit about her death which is presented rather as "disappearance"). The image of Rose when she returns home in despair after the marriage to the strange Vanderhausen is much indebted to the style of the gothic novel, having a great emotional charge and displaying feelings ranging from fear to horror and terror. Unlike Sanda, who appears as passive, she acts violently: she "rushed into the room", then asked for wine and she drank it "with a haste and eagerness which surprised them" and asked for food, and catching a roast joint "with her hands and even with her teeth, she tore off the flesh and swallowed it." (Le Fanu, *op. cit.* :42)

The three motifs from the gothic novel are also used in describing Rose's actions: as soon as she enters the room of her tutor, Rose faints on the floor; after she appeases her thirst and hunger, she "began to weep bitterly and to wring her hands" (*ibidem*). Then she is accidentally locked in a room. The motif of desperate cries seems to be a favourite of the Irish writer who applies is at large in this text:

> Shriek after shriek burst from the inner chamber, with all the piercing loudness of despairing terror. [...] the screams seemed to increase in loudness [...]. One last shriek, so long and piercing and agonized as to be scarcely human, swelled from the room, and suddenly there followed a death-like silence. (*ibidem* : 45)

The portrait of Rose as a victim is completed with her description when she appeared in the room: "She looked wild, fierce and haggard with terror and exhaustion, but her dress […] consisted of a kind of white woollen wrapper, made close about the neck, and descending to the very ground." (*ibidem* : 42) and with her displaying the behaviour of a mentally deranged person: she speaks incoherently, she has the odd requirements of not being left alone for one single moment and of having a priest sent for. In the text by Le Fanu, Rose's victimization is achieved all of a suddden, at one single point towards the end of the text, therefore the effect upon the reader is all the more powerful, it surprises and horrifies. The image of Rose before marriage, a calm girl, pretty and intuitive, in love with Schalken, constrasts with the image of Rose after marriage, a woman in despair, horrified and almost insane.

Leixlip Castle resembles both Le Fanu's and Eliade's texts in creating the female character as victim. Sir Blaney's youngest daughter, Jane, reappears ten years after her encounter with the old woman in the forest just as Rose reappears after her marriage, all of a sudden, by surprise and extremely changed: she is suffering from cold and hunger, she is "shrunk to half her usual size, and covered with rags" (http://www.litgothic.com/Texts/leixlip.html). His middle daughter, Anne, is the victim of the servant Collogue and performs the rituals suggested by the latter in order to see who her future husband will be. This ritual proves a horrifying experience because immediately after completing it she comes back with a pale face and fixed eyes "as those of a dead body" in an "insane and breathless state", and from that night "she grew stern and solitary" (*ibidem*). Anne's change develops gradually, just like Sanda's.

The female character as aggressor. All the texts in Romanian selected for this paper feature women-aggressors as main characters, three of their names are used as titles for the respective stories: *Aranka, Miss Christina, At the Gypsy Women's*. With the strong personality specific to a she-master, these characters have the psychological premises necessary to develop the role of aggressors. Their violent actions are targeted at males perceived as enemies: the narrator in Cezar Petrescu's text, Egor and

Gavrilescu in Mircea Eliade's texts, Fănică in Caragiale's text. Males turn into enemies and victims as a result of a love-hate game in which the woman-aggressor resorts to seduction as the main weapon to subdue her victim. The most seductive "object" seems to be represented by the woman's eyes: Mânjoloaia charms Fănică with her "extraordinary" eyes, capable of casting the evil eye; Aranka uses her phosporecent eyes to guide the narrator through the marshes; Christina's eyes in her portrait behave as if alive watching Egor all around the room, and during her direct (onyrical) apparitions they are glassy; the gypsies constantly exchange mysterious glances, a fact which worries Gavrilescu.

Before the aggressive act, the female aggressors impose as strong personalities, thus being psychologically credible. Mânjoloaia, significantly characterized by Fănică with the epithet "such a robust woman!" (Caragiale, *op. cit.* : 143), has remained the mistress of the inn after her husband's death succeeding not only to save it from bankruptcy but also making it profitable. Moreover, in a situation that had become a legend, she defended the inn against robbers with a man-like behaviour: "she raised the axe and so hard did she hit that he [the robber] fell down in an instant." (*ibidem*). Her specifically female traits complete her portrait: she is a perfect housekeeper, an oven watcher, a great cook, she keeps the whole inn perfectly clean and tidy.

Countess Aranka appears from the very beginning as a powerful and independent woman, with specifically male hobbies: wolf and fox hunting, ice fishing, boating. During World War I she works as a charity nurse; when Kemény castle is attacked by revolutionary troops, she shoots two soldiers then refuses to take refuge so as to escape their revengeful actions.

Miss Christina is more than just a strong personality, as she displays an unimaginable cruelty, a sado-masochistic behaviour: she had the bailiff whip the peasants to blood in front of her, she wrung the neck of chickens, yet she did not fight back while being raped by the peasants.

In three of the four cases discussed above, the process of aggression against the victim develops under the mask of an erotic relation: Marghioala's charms make Fănică stay at the inn much longer than intended; Christina overwhelms Egor with sensual touches, caresses, kisses and sweet words; the almost naked "gypsies" are famous in Bucharest for practising prostitution. Yet all these erotic episodes degenerate into psychological aggressive acts against the male victims who refuse to follow the steps imposed by the female. Thus, Fănică refuses to put into practice his hostess's erotic promises, so she takes revenge by having him wander around the inn on a terrible weather and finally return to her. Christina offers herself to Egor during her last apparition and Egor's rejection triggers Christina's flight, the house-destroying fire and Sanda's death. Gavrilescu fails to guess the gypsy woman so the three women start their crazy dance to cast him into a space and identity confusion. Aranka is the only character who does not use her charms for an erotic purpose but mostly for the sake of knowledge: she hypnotizes her victim in order to have him find her dead body.

The aggressors use specific tools to reach their goals, either objects or living things – animals or human beings. Thus, Mânjoloaia uses the goat kid and tomcat as her "assistants", then she captures the victim's hat in order to charm it for controlling its wearer. Christina uses her image in the portrait, but mostly the other two female characters which she controls, Mrs Moscu and Simina (in the erotic episode in the cellar, Simina proves to be Christina's *alter ego* through her extreme sadistic behaviour towards Egor). The gyspy women use coffee to put Gavrilescu to sleep, but they aso resort to other instruments for confusing their victim: the paravans, the pale light, their

deceiving appearance. Aranka uses her portrait, and especially the image of her eyes in the respective painting, to "control" the narrator, but also the secondary character Gyula who contributes to inoculate fear into her victim's heart.

In the texts in English, women-aggressors do not have a very convincing psychological background; moreover, two of them appear as victims at the beginning of the text and become aggressors as a method to take revenge upon their former aggressors. Thus, Mrs Manton was killed in cold blood by her husband and she comes back as a specter to take revenge on her criminal whom she will eventually (and passively) kill only by provoking him an abolute terror. The same cause of death, utter terror, applies in the case of Roderick Usher and of her sister, Madeline Usher, whom he had buried alive. The old woman who abducts Jane Blaney does not manifest violently, she just accomplishes a peaceful ritual of magic rushes. The only woman in the English texts who appears as powerful and finds real pleasure in spreading horror around her by telling her victims – the servants and Anne Blaney – "the most horrific histories she knew" (http://www.litgothic.com/Texts/leixlip.html) is Collogue in *Leixlip Castle*. Aware of her victims' weaknesses, Collogue takes advantage of her manipulatory skills and makes fun at the horror she inoculates into her victims.

Women-aggressors have episodic roles in the English texts, unlike in the Romanian ones. Mrs. Manton only appears in the last paragraph of Bierce's text but not fully: her presence is inferred from the traces of her footsteps on the thick dust lying on the floor; Madeline also appears towards the end of Poe's story to immediately fall down upon her brother's body; the old woman in the forest appears only to cause Jane's disappearance. Their aggression is not under the form of a violent physical action, as in the case of the Romanian characters: it is their simple (passive) presence which causes the victim's death, being rather a psychological aggression. Collogue's presence lasts longer in the text only to serve the author's detailed description of the ritual planned for the eve of October 31st.

In most cases of women-aggressors, the aggression itself represents the core of the fantastic in the respective text, even if sometimes the involvement of the female character is not explicit. Thus, Fănică's wandering around the inn on the terrible weather – which represents the central fantastic episode in *Mânjoală's Inn* – seems to be a stage in Mânjoloaia's plan to have Fănică stay at the inn. Although it is not explicit that Mânjoloaia changed the weather, it is more explicit that she charmed Fănică's fur cap and sent out the goat kid to make sure that the man would return to her inn, where she would use her magic powers to keep him as long as possible. Then, Christina's dream apparitions represent the main fantastic experience for Egor, by the palpable proofs left behind (the smell, her gloves), and her final apparition is the most palpable proof, as is the killing of the vampire by Egor. The gypsy women contribute fully to the general confusion Gavrilescu finds himself into, especially when they suddenly disappear, leaving him alone in an unfamiliar space from which he will eventually come back to the real world where he will never find his place again. Aranka's portrait comes to life and guides the narrator to the marshes in a crazy run at night.

Women-aggressors intend to erotically subdue the male character selected as a partner and to eliminate their female rivals, where this is the case. Thus, Mânjoloaia aims at having Fănică with her at the inn as an erotic partner for the rest of her life, in spite of the fact that he was engaged to Iordache's daughter. She achieves her goal for a short period of time since Fănică's future father-in-law takes action to have him out of the inn and, after two relapses, he is finally cured through "fasting, kneeling and praying" in a "mountain cloister" where he is taken by force "bound hand and foot"

(Caragiale, *op. cit.* : 148). Miss Christina in turn, tries to solve the erotic frustrations of her short life by her erotic relation with Egor, but the relation fails because of the man who, although charmed until the end, cannot help accomplishing the moral role of killing the vampire which he feels he ought to play. The regrets he feels after this "crime", underlined in the text, clearly suggest how deeply the woman-vampire charmed her male victim: "He had killed her himself; and now, what else could he hope for, whom else could he pray to and what miracle could bring Christina's warm thigh close to him again?!…" (Eliade, *op. cit.*: 144-145). On the other hand, since Egor is in love with Sanda, Christina also aims at eliminating her rival by making her ill and finally (and indirectly) killing her. The purpose of the gyspy women is not very clear in the other text by Eliade: it may not be to establish an erotic relation, but rather to play a game and, possibly, to tempt the victim into remaining in their meta-empirical universe - and, if so, both aims are achieved: Gavrilescu plays the game but understands nothing out of it; then when he returns to the empirical world, he fails to find his place in it again so he has to return to the gyspy women's where he finds his first love, Hildegard, with whom he goes into the forest. Aranka's aim is purely of truth discovery: she chooses the narrator who spends the night in her room to show him the place where her dead body had been lying for several years.

We encounter in Mircea Eliade's *Miss Christina* two secondary female characters which can be considered both victims and aggressors: Mrs Moscu and Simina. They are Miss Christina's victims ("servants"), as she controls them, but they become her instrument of aggression, thus being aggressors, too. It is knowns that in the vampire traditions, whoever is bitten by a vampire becomes a vampire himself / herself and this seems to be the case of these two characters. Mrs Moscu looks rather like a spectre, at times she is totally absent, does not pay attention to the discussions in the room and to the people around her. Yet, she has sudden awakenings to reality and they occur when any detail regarding Christina comes up in a discussion. Athough Mrs Moscu is the one who takes care of her daughter Sanda, she paradoxically contributes to deepening her suffering by repeatingly and sickly mentioning Miss Christina. On the other hand, Simina has the task to "terrorise" Egor either by telling him her nurse's horror stories or by looking out for him in the house or in the yard, culminating with the sado-masochistic erotic episode that takes place in the cellar. So, the two female characters are given different responsibilities by Christina: the former contributes to killing the rival, Sanda, the latter contributes to charming the victim, Egor.

A last observation on women-aggressors refers to the fact that their aggressive features appear as a psychological mimetic reaction to the aggression they suffered themselves previously. Characters such as Mrs Manton or Madeline Usher were first victims and they eventually became aggressors against their initial aggressors. Mr Manton who killed his wife finally becomes her victim; Roderick Usher who buried his sister alive is finally killed by her apparition.

Conclusions

1. Female characters in fantastic prose may be empirical (mostly open towards accepting the fantastic, given their sentimental and intuitive nature) or meta-empirical (witches and thanatological apparitions), according to the universe to which they belong.

2. According to the psychological involvement into the fantastic experience, female characters in fantastic prose may be victims (usually empirical characters),

aggressors (usually meta-empirical characters) and witnesses (usually empirical characters).

3. Romanian fantastic prose favours female characters as aggressors, such as Mânjoloaia in Caragiale's *Mânjoală's Inn* and Christina in Eliade's *Miss Christina*.

4. Anglo-American fantastic prose follows the Gothic line of women as victims, creating characters such as Rose Velderkaust in Le Fanu's *Schalken the Painter* or Anne Blaney in Maturin's *Leixlip Castle*.

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IMAGINATION AS PROMOTER OF BIASED KNOWLEDGE

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Abstract: *Ian McEwan has indulged in macabre plots whose point of interest resided in the power of the imaginary over the allegedly rational reality. In novels like* ***Atonement****,* ***Enduring Love, On Chesil Beach*** *and* ***Amsterdam*** *he pointed out how approaching the world scientifically can be as misleading as doing it on the religious or literary ways. The target of my paper is to spot those common places of fanaticism and narrowed perspectives which have constituted the origin of many tragedies. The main line of demonstration follows epistemological researches: namely the catastrophic nature of an incomplete knowledge. The biased understanding of a phenomenon is a great temptation, as Karl Popper put it, because it relies on comfort and quick results that can lead to advantageous actions in a matter-of-fact order of things, but not otherwise. From the cultural studies point of view, Ian McEwan's works can be understood as an ironical mixture of private with public and boredom with imagination. More often than not, what engenders a tragedy is the sheer boredom, the desire to live something significant. Such a conjured tragedy may be identified with a sluice facilitating the passage from postmodernism to post-post-modernism.*

Keywords: *biased understanding, imagination, science.*

Ian McEwan's constant preoccupation in all his novels – be they simple or sophisticated –, has been the overlapping of imagination and the scientific spirit. One could hardly take the British novelist for a scientific mind. Nonetheless, on the one hand, he ironizes the hot-headed fanatics and, on the other hand, laughs at those who take logic for granted. The focus of my paper will be the massive, mainstream-like novel *Atonement*, but it will not confine to this one solely. Making use of the methods of cultural studies, I shall try to highlight the tensed relationship between the imaginative and the scientific spirit. Of course, this tension does not exist between imagination and science taken as cosmotic categories, not as narrow states of mind.

Memory as mediator

The most obvious link between science and imagination is memory. Let us consider this fragment from *Waiting for Godot*:

> Estragon: I'm unhappy.
> Vladimir: not really! Since when?
> Estragon: I'd forgotten.
> Vladimir: Extraordinary the tricks that memory play! (Beckett 49).

Maybe Estragon's unhappiness has its origins in the loss of memory. Aphasia means a blockage in the present. Why cannot one live up to the *carpe diem* precept when memory vanishes? Perhaps because there is no term of comparison between what is and what will be. Postmodernity actually resorts to aphasia in order to enjoy the irresponsibility of the present. Already with the modernists the mysterious forces that manipulated people's destinies became obvious. As it were: common people could do nothing to control their lives, so they satisfied themselves with minimalist environments and non-historical approaches to history.

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Putting aside T. S. Eliot's grand pessimism in *The Waste Land*, Ian McEwan approaches postmodernism in a sceptical, self-amusing way. All his narratives concentrate on controversial aspects of apparently common destinies. He identified some of them: "I have a number of obsessions […] Oedipal situations recur constantly in my work [...] I think there is a projected sense of evil in my stories" (Rogers 16).

Irony – the second mediator

In fact, the writer enjoys relativizing whatever certainties humans may have. In *The Cement Garden*, 1978, the family values and ethical code are shattered by the early death of the parents of four underage kids. The situation is pretty much similar to the one in William Golding's *The Lord of the Flies*. The kids and the adolescents are now stranded on an urban island, namely the messed up periphery of an industrial city. Their father dies in an attempt to civilize nature - that is to cement the house garden. Once this effort proves to be a fatal failure, the children become an easy prey for their own instincts. Later on, their mother dies too. In an effort to preserve their family so that they should not be sent to different orphanages, they hide their mother's corpse in the basement of the house. From a surrogate family they advance to a "real" one. Jack, the fifteen-year-old brother, and Julie, the seventeen-year-old sister, embark upon an incestuous relationship. The author confessed that he had an "idea that in the nuclear family the kind of forces that are being suppressed – the oedipal, incestuous forces – are also paradoxically the very forces which keep the family together." This coincides with the fact that "the oedipal and the incestuous are identical" (Rogers 17). The connection between imagination and science is realized with the help of irony, which encompasses and transcends every good deed. On account of incompleteness in the human psychological development every good deed ends up as an evil action.

Very much the same is the situation in *Atonement* (2001), where the target of authorial irony is Briony Tallis, a thirteen-year-old girl belonging to the upper-middle-class. As I shall pinpoint, Ian McEwan's irony is always intertextual. In this novel he parallels Briony's mindset with that of Catherine Morland, the heroine from Jane Austen's *Northanger Abbey*, who avidly reads Gothic novels. Both characters mistake the boundaries of reality for those of fiction. More than this – and here is to be traced the ironical vein –Briony loves to generate order, even if this one is established in a dictatorial manner. But in every McEwan's novel imposing order at the level of details means generating disorder at the higher levels. It is impossible to clarify one's life prior to obtaining full possession of the big picture of reality. Not the complete picture – accomplishment impossible for a being trapped in a tridimensional existence –, but the big one, at least.

Scientific imagination

Much in the same way does science come to its conclusions. First, the scientists venture all sorts of hypotheses, and then, once the selection is done, they stick to it and refute all other arguments. After a while, they are forced to admit that their knowledge was completely biased. Thus, imagination is exploited and afterwards is completely banned. The cycle is resumed over and over again in a strict loyalty to a politics of small steps. Karl Popper extensively discussed the laziness of the biased knowledge (*The Myth of the Framework: in Defence of Science and Rationality*), but my point for now is not an epistemological one, it regards the game theory.

In the wake of James Joyce's style, McEwan also aims at clarity (Reynolds and Noakes, 8). As I was telling above, Briony too is obsessed with clarity, in sheer opposition to her elder sister Cecilia, who conjugates an artistic temperament with disorderly habits. From this we deduce two types of imagination – a scientific one, enforcing some quick conclusions upon a larger-than-life elusive reality, and a truly artistic one, free of the temptation to distribute people and events into categories. The writer admits to have been preoccupied with "the idea that security is a comforting illusion, but only an illusion" (ibidem 12). Ironically enough, Briony tries to save her elder sister from somebody she considers to be a sexual maniac. But Robbie Turner is Cecilia's newly acquired lover, promoted to this position after a friendship which lasted all their childhood and teenage. For the pre-teen Briony sexual intercourse looks very much like an assault and she decides to save her sister by testifying against Robbie. Besides being a subtle ironist, McEwan is a wizard when it comes to blending coincidences with predestined gestures. He adores acting as Fate in his novels. So, he pays great attention to "how private fates and public events collide" (ibidem 12) and to "the way time accelerates in a crisis" (ibidem 13). *Atonement* is a slow-motion massive novel which simply takes off after 150 pages. The writer is an executioner indulging the destruction of his characters' happy plans. Right in the beginning of the novel Briony envisages her success in the adults' world when she casts herself in the leading role in her own play: *Arabella's Trial*. Unexpectedly, Briony's cousin, Lola Quincey, subtly substitutes herself in this role leaving the dramatist with no other solution than to suspend the rehearsals. As Briony longs to be in the limelight, she has to commit something *di grande*, so she speculates much in the same way a scientist would do. Once the conclusions are drawn, she will not lose time to double-check them and tragedy is at an arm's length. Robbie will be imprisoned and after three years spent in jail he is set free on the condition to go to war and fight in the first line. Thus, Cecilia and Robbie's life is practically ruined. The study of the incomprehensibility at the level of macro and microuniverse is practised by McEwan in a way that reminds Katherine Anne Porter's description of Thomas Hardy's method, namely that he believed that "human nature is not grounded in common sense, that there is a deep place in it where the mind does not go, where the blind monsters sleep and wake, war among themselves and feed upon death" (Porter 31).

The risks of islandization

Significant for Ian McEwan's perception of imagination is another one of his novels, *Enduring Love* (1997). The central couple here is hybrid in terms of intellectual approach to reality. While Joe Rose fetishizes rationality, his wife, Clarissa Mellon, relies more on John Keats's "negative capability," namely the apophatic understanding of the universe. When Joe praises the evolutionary psychology with its deterministic implications, she calls him a child (in Gibson 17); because children long for certainties, even if they are able to cope with fairy-tale creatures. It is not that they like more imagination; children do not imagine para-realities; they vividly live in them as in an enlarged pluridimensional world. There is no effort to imagine new dimensions. Of course, Joe painfully and stubbornly tries to scientifically assimilate the strange events taking place in the world that surrounds him. But moral decisions and infatuation are unpredictable. Why does only one man remain suspended to the rope hanging from the wind-swept balloon? Why is John Logan ready to sacrifice his life in order to save an unknown child? Why does Jed Parry fall in love with Joe following the fugitive look

they exchange while they grasp the rope of the balloon? Why do some people develop the Clérambault syndrome and, consequently, have the impression that a certain person loves them without even knowing them? This is the inexplicable side of the world, but Ian McEwan's narratives are never simple, manicheistic binomials. The scientific minds are many times limited, but the imaginative and the religious ones, although larger-than-life, get closer to craziness and violence. It is clear that a balanced person should keep away from excess and fanaticism but, similarly, such a person should not linger in a cosy lukewarm existence. There are few happy characters in McEwan's novels. Still, they do exist! One condition for happiness is to avoid psychic isolation. Reclusiveness mortifies Jed Parry who is described by his creator as "a lonely man, very much an outsider with his own deep, intrapsychic world" (Reynols and Noakes 16). Isolation and *islandization* generate perversity or moral numbness: it is the case of the protagonists in *Amsterdam* and *The Cement Garden*. This can be understood as a "game that highlights cultural difference and in a sense engages in what we might call: 'othering' the other side, exaggerating difference while ignoring continuities and parallels" (Kroes 22).

The problem of truth – *more geometrico*

In the case of Briony Tallis imagination could be "lacanized" up to the point where we could risk the supposition that the younger sister saves her elder sister from incomplete *jouissance*. In one of his seminars, Jacques Lacan identified the causes of mediocre pleasure:

> Analytic discourse demonstrates […] that the phallus is the conscientious objector made by one of the two sexed beings to the service to be rendered to the other […].
>
> I would go a little further. Phallic jouissance is the obstacle owing to which man does not come (n'arrive pas), I would say, to enjoy woman's body, precisely because what he enjoys is the jouissance of the organ (in Miller 7).

In such a context sheer sex becomes expressive of limited knowledge. When the younger sister perceives the implication in a sexual act of her elder sister Cecilia as physical assault exercised by a man upon her, she reads the event correctly up to a certain point. Briony's theory upon truth is geometrical: "the truth was in the symmetry which was to say, it was founded in common sense (McEwan 169). There is an obvious dissymmetry in sexual intercourse and Briony wants to straighten the world around her. In a society deprived of tradition and moral rules: "The truth had become as ghostly as invention" (ibidem 41). Such a line of interpretation offers an opening towards a writer taken aback by the profusion of possible decodings within his work. Briony's lifelong sense of unredeemed guilt is all the same motivated by her "self-mythologizing" (ibid. 41) and by the "temptation for her to be magical and dramatic" (ibidem 39). In other words, the girl's efforts to purify and organize the appearances are polluted by a narcissistic bias.

Ian McEwan advances the hypothesis that without imagination there is no knowledge. Even wrongfully used imagination stimulates understanding, be it in the form of life-long remorse. The writer wants us to assume his vision that Briony's life moved from initial narcissism towards self-flagellation, on account of the harm she produced: "how guilt refined the methods of self-torture, threading the beads of detail into an eternal loop, a rosary to be fingered for a lifetime" (McEwan 173).

The architecture of the subjectivized reality

Imagination more than gives birth to knowledge – it extracts the latter even by way of force. The biased gnoseology, obtained with the help of ambitious imagination, was characteristic for the Enlightenment's scientific enthusiasm. This way of enlarging the scope of the known facts does not necessarily improve the quality of life; it only satisfies narcissistic representations. For Briony, to know more means to gain access into the adults' world. While she walks slashing nettles pitilessly: "she decided she would stay there and wait until something significant happened to her. This was the challenge she was putting to existence – she would not stir, not for dinner, not even for her mother calling her in. She would simply wait on the bridge, calm and obstinate, until events, real events, not her own fantasies, rose to her challenge, and dispelled her insignificance" (77).

Properly said, imagination becomes perilous when its products are forced upon reality. *Reality*, not the *real*, is commonly shared by everybody, while imagination has individual specificity. We are told that "Briony began to understand the chasm that lay between an idea and its execution" (McEwan 17). The moment she realizes this, she starts deforming reality. As a matter of fact, the girl does not invent as much as she distorts the general accepted outline of reality. The weird fact is that the adults around her, police forces included, are ready to take for granted her suppositions announced as undisputable truth. With such reasons, it becomes conspicuous that people are irritated by truth. They only want to support their favourites and to eliminate the intruders, especially when these are full of resources. That is why only Grace, Robbie's mother, has the courage to oppose to the general condemnation, in a "gesture of scepticism, an antifoundational bias, and an almost dislike of authority" (Sim 7). Even Cecilia does not openly side with Robbie when he is accused of having raped the underage Lola. All she can do is to reproach her family – Robbie's foster-family – their narrow-mindedness. Whatever argument might Robbie bring in support of his innocence, none of his friends seems disposed to accept it. At a closer look, the reader notices that the maze of guilty evidence that the author built is rather flimsy. McEwan intends to highlight, ironically mimicking E. A. Poe's ratiocination stories, that the human mind is fundamentally biased, unwilling to deeply analyse the objectivity of facts. Assuming this line of interpretation, we get to the conclusion that the imaginary is necessarily subjectivized or politicised. The author cleverly suggests the possibility that artistic products are compulsory ingredients in the subjectivization of the imaginary. The Tallis mansion is strewn with symbolic artefacts. Architecture, anyway, is seen as essential to the craft of writing by McEwan: "novels do resemble buildings. A first chapter, a first line is like an entrance hall, a doorway" (Reynolds and Noakes 15). He favours clarity at the level of style, but, on the other hand, plays with contingencies and cultural interpretations. Consequently, his style invites, even entraps the reader, but later it gets baffled by the profusion of significant details and openings. As Dominic Head observes, "one of his primary motivations as a novelist is to dramatize the emphatic impact of contingency on imagined lives, and to trace the personal tests and moral dilemmas that result from the unforeseen event" (Head 12). Modernist and postmodernist devices attack and counterattack all along the novel.

Imagination gives vent to fiction and fictionalising offers supplementary powers to the fictionalizer over reality. The young Briony gets intoxicated with the fumes of re-writing reality: "writing stories not only involved secrecy, it also gave her all the pleasures of miniaturization" (McEwan 7). Producing fiction as such equates to

playing chess with people's lives. It means power. That is why Briony is an unreliable witness, similar to Henry James's narrators.

Conclusion

Imagination is considered by Ian McEwan one of the most active tools in advancing hypotheses. In his novels, the weakest characters are those who fetishize the extremes: science or mysticism. No one would admit the role played by imagination in formatting their beliefs. In fact, imagination controls everybody's intellectual activities, whether they like it or not. The knowledge the protagonists obtain from experience or from hypotheses will be fatally biased. Objectivity is impossible within a tridimensional world. Whatever relates to humanity gets to be biased. Ian McEwan's novels are a fictionalized study of the conditions of *moral* objectivity in an epistemologically biased society. We have to err in order to advance. The author seems to suggest that we should plan our errors in order to forward epistemology and to avoid non-ethical implications of our actions.

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RICHARD ROLLE'S THE FIRE OF LOVE *BETWEEN IMAGE AND REALITY*

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Abstract: *Imagination can be perceived as a dreamlike state in which a person's mind indulges in wandering. It is also the ability to construct a higher mental picture of material things, which are perceived by the senses. Richard Rolle, like many other mystical writers, cautions Christians against the wanderings of the mind and seems to reject (or simply neglect) the exercise of imagination. However, when his work is closely analysed one can see how he subtly uses imagination in the pictures he employs to describe a Christian's spiritual progress. His language and metaphors, which are creative and inspiring, are indirect (and perhaps unwanted) means of rousing the readers' imagination.*

I am going to use Mary Carruthers' analysis of the making of images to discuss the structure of religious discourse on this theme in Richard Rolle's work, The Fire of Love*. I will show that, although declaratively imagination was regarded as an obstacle for spiritual growth, it was necessary in order to express vividly mystics' feelings as well as their experiences and Richard Rolle, in particular, did not refrain from using it.*

Keywords: *mystical writer, Christian literature, medieval mentalities.*

In this paper I want to analyse to what extent and in what way imagination is used by Richard Rolle to describe his religious experiences. Although all the sensations he feels are real, he needs a large range of metaphors to explain and present them to his audience. Furthermore, it appears that for Richard Rolle the most suitable means to describe his inner hopes and aspirations is poetry.

In his work Richard Rolle often advises his readers to focus their thoughts on God and on heavenly realities, and he instructs them to avoid the wandering of the mind. Additionally he warns against false spiritual experiences which might be the result of their imagination. On the other hand Richard Rolle's descriptions of his spiritual visions awaken the reader's imagination and this is because, in order to understand them, the reader must use his creativity.

1. Richard Rolle – Part of the Mystical Tradition

For a contemplative, whose mind is deeply embedded in God, imagination as the wandering of the mind is not allowed, and a Christian must force his mind to keep still. This stillness and emptying of the mind of distractions is necessary in order to attain a "purification of memory", which makes it possible for "the soul to feel the presence of God and to be unified with Him" (Vauchez 147). This is what every Christian hopes for when he starts on a mystical path.

Another aspect, which must be considered by a devout Christian, is the constant effort to detach himself (or herself) from earthly worries as well as from dependence on his (her) fellows, and to expect help solely from God. In order to feel God's love (s)he must "turn to Christ", i.e. "to desire nothing but Him", as Richard

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Rolle (c.1300-1349) says in the first chapter of his *Incendium Amoris – The Fire of Love* (48).[1]

One of the starting points for the mystics is the Pauline verse: "nevertheless I live; yet not I, but Christ liveth in me" (Galatians 2, 20). Meditating on this text, and on other biblical or devotional texts, praying constantly and purifying his (her) soul of sins, a person can have a mystical revelation or can feel the "rapture"[2] (the term used by Richard Rolle in chapter 37 of *The Fire of Love*). Moreover Richard Rolle is guided in his devotion by "the apostolic precept: Pray without ceasing, men ought always to pray" (1 Thessalonians 5:7 and Luke 18:1), which is mentioned in chapter 20 (108).

The union with God, which is the aim of a devout Christian, can be regarded as a quest for the profound meaning of things and creatures, which shows a rather intellectual approach (promoted by Hugh and Richard of Saint Victor[3]) to the pursuit for the union with God, a perspective which was known, but rejected, by Richard Rolle, who insisted on simple, but total, devotion. The matter is thoroughly treated in the 5th chapter (Why One Must Heed Divine Love rather than Knowledge or Argument)[4], but even in the prologue he says: "I offer therefore, this book for the attention, not of the philosophers and sages of this world, not of great theologians … but of the simple and unlearned, who are seeking rather to love God than to amass knowledge" (46).

Another important idea that is emphasised is his regret when people deceive themselves that they are contemplatives and they perform God's work, but actually they just "imagine they can … really enjoy the love of Jesus Christ and his sweetness" and "be contemplatives", while engaging in worldly affairs. They just pretend and the deceit goes so deep that sometimes they lie to themselves, and therefore they are described as "pitiful creatures" (ch. 34). So imagination can be both deceiving, and harmful for the weak souls who cannot control it.

Furthermore, the term imagination is often used with negative connotations when it is associated with impure ideas (ch. 29): "When some unclean imagination or thought has obtruded itself against your better judgement do not yield to it, but fight it manfully and cry unceasingly to Christ until you are clothed with God's armour" (135). It is thus clearly and repeatedly stated that imagination should be controlled, subdued and even repressed because only the real feelings are useful for a man's spiritual progress.

A believer's focus on God should be so absolute that even an interest in learning or an emphasis on holy orders can hinder him. This idea is presented in chapter 3, when Rolle compares the contemplatives with the higher angels, who "attend closely to God", while other members of the Church (presumably the priests and especially the hierarchs) are "less interested in spiritual delight" and "more concerned… [with]

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[1] Although written originally in Latin, *Incendium Amoris*, was translated by Richard Misyn in 1434-1435, under the name of *The Fire of Love*.

[2] The phenomenon of "rapture", which "can be understood in two ways: […] to be rapt by love while retaining physical sensation, and the other is to be rapt out of the senses by some vision, terrifying or soothing. I think that the rapture of love is better and more rewarding" (Rolle 166).

[3] Hugh of St Victor (d.1141) and Richard of St Victor (d. 1173) were two French mystical theologians, who were influential on Richard Rolle and other English mystical writers.

[4] Thus knowledge was not only unnecessary, but rather the pursuit of it could separate man from God (ch.5), since they "are too consumed with a desire for knowledge rather than for love" (61). This alienation from God is due to the fact that the reasons for gathering knowledge are "vanity, to get a reputation, to obtain stipends and official positions" (61), and not an honest wish to know God better.

lording it over people" (54). Sometimes Richard Rolle's work can be interpreted as a justification for his disregard for the common practices of the Church, like his reluctance to sing in the church (ch.31) or his choice of a solitary life (ch.13).

> Although the *perfecti* [the ones who experience divine music, i.e. *canor*] no longer profitably participate in the worship of the earthly Church, their practice of *canor* is also an act of participation – in the worship of the heavenly Church. In singing spiritual songs, the perfect are joining, while still on earth, with the chorus of the saved and the angels in heaven (Watson 71).

Richard Rolle has been regarded as an "English Father of the Church", a phrase used by Horstman in 1895 in his work on the Yorkshire mystic writers. From a theological point of view "he has declared a doctrine of *canor* (song) to be the fundamental tenet of mystical theology" (Watson 139). And he also insists on the importance of *fervor* (heat) and *dulcor* (sweetness), which I will discuss in the last section. Watson also underlines the fact that Rolle places himself in the position of a new (enthusiastic) prophet of an old tradition (138-140), reviving the mystical belief known by the Eastern Desert Fathers, and he perceives himself as the follower of this tradition. This mystical theology became widely discussed in England, in the second part of the 14th century (*Medieval English Mysticism* 113-114).

2. The Wandering of the Mind – Mental Fornication

When discussing the role of imagination and image-creation for the contemplative I used Mary Carruthers' study on meditation, *The Craft of Thought*. One of her most challenging assertions is: "The great vice of *memoria* is not forgetting, but disorder. This came to be called by some monastic writers *curiositas*" (82). Thus *curiositas* (which cannot be translated by curiosity, since it had a totally different meaning) can characterise a wandering mind, which will not or cannot focus. Such a wandering mind is lazy and it does not do the effort to concentrate. The term used by John Cassian is that of "(mental) fornication" (Carruthers 82).

Such a vice plagues Christians, and even monks (and nuns) , and a person can be distracted from his deep prayers. "Being *curious*", Mary Carruthers says, "is the opposite of the state of being *attentus*" (94). But, whenever a hindrance to spiritual progress is identified, the solution (both theoretical and practical) to overcome it is sought and found. To fight against this harmful wandering, the Christian's mind needs a purpose, in other words it must "*have a way* or a *route*" (83). It is the role of cultural memory to establish such a route (or a focus) for the attention of the person who prays, and thus a person can use his (her) mind to work towards progress, in "a process of building" (84). In other words, one of the solutions proposed for disorder and inattention is to walk mentally on the known path, the path experienced and explained by a spiritual guide (a confessor).

Another specific piece of advice to young monks is "to forget their memories of past, pre-claustral experiences before their conversion" (95). Thus, the answer lies in forgetting that which was disordered and ungoverned by strict monastic regulations, and as a result they could not think about things that were not religious, or, desire them and imagine that they are still possible.

Richard Rolle warns against this inattention and uses the mental exercise of focussing on the name of Jesus, and/or on the person of Jesus in general, in order to keep the mind under control. "For, he who prays devoutly does not have a heart which

wanders about in worldly things, but one that is transported to God in Heaven" (ch.28). Reaching Heaven is naturally the final expectation and the moment of meeting Christ. "Until I can see my Beloved [God] clearly I shall sing at every remembrance of his sweet name; it is never far from my mind"[1] (ch.26). What a Christian must do, until he (she) can meet God in Heaven ("clearly"), is to rejoice at the thought of Jesus Christ, whose person and name must be constantly a focal point for the believer's attention and his daily prayers. Such a practice was well known in the Christian East and was called Jesus Prayer.[2] Day-dreaming and giving free reign to imagination seem to have no place in spiritual practice.

On the other hand analysing the workings of the mind, researchers have noticed that "human thought is symbolic" and also "the human mind requires a sort of image with which to think" (Carruthers 118). These ideas were known in medieval times and thus even though imagination (which usually led to the wandering of the mind) was not acceptable for a religious mind, it was noticed that in order to remember or understand a concept or an idea, it was necessary for the mind to "fashion an image of it" (Carruthers 119), in other words to imagine it in a familiar, personal way. Furthermore, "the matrix and the materials of all human thought" are actually "the products of fantasy and memory", and "these fictions by which we can grasp God (or any concept) in our mind, are constructions that someone can hear, smell, taste, touch, and above all *see* mentally" (Carruthers 120). Accordingly, the human mind uses images in order to focus on or to comprehend a theory, and imagination is asked to create connections between an artificial visual image (created mentally) and the essential element, which is the object of investigation.

The most important aspect of the mystical visions is that they are real and therefore in opposition to anything imaginative; however in order to recognize a vision, which is often allegorical, one must use one's imagination to give meaning to (i.e. to be granted an insight into) the visual representation (or mystical sight). It only becomes a revelation when the scene is recognised (associated with an already known image), and, as a result, it conveys its spiritual message to the worshipper. Therefore in order to identify the divine signs a believer needs to use equally his (her) faith, memory and imagination, an endeavour which presupposes constant spiritual effort.

3. Richard Rolle – the Poet

Although Richard Rolle is very stern in insisting that a Christian's attention should be focused on God, and God alone, and he rejects "everything that is unreal" (chapter 32, p.144), i.e. imagined, it is often that he lapses into poetry, using vivid (and artistic) visions to describe his feelings and experiences. Rolle's poems are inspiring and moving, but his poetry does not reside only in his verses; rather, his whole work (and especially *The Fire of Love*) is imbued with poetical images and lyrical phrases.

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[1] The same idea has already occurred when he talks about a person to whom God has given spiritual gifts (like "the understanding of heavenly, spiritual sounds"), who "…has a special love for the Name of Jesus and so honours it that he never lets it out of his mind, except in sleep…" (ch.15).

[2] Jesus Prayer (or the Prayer of the Heart) is a short prayer – Jesus Christ, son of God have mercy on me a sinner – which is repeated continuously. The prayer could be even shorter: Jesus Christ, have mercy on me, and other times just the simple repetition of Jesus Christ's name is recommended.

The musicality of *The Fire of Love* is perhaps one of its most important features. heavenly or angelic music is a (sensory) reward for those who are "raised up to contemplation to the level of jubilant song. This would mean that he would receive within himself the sound that is sung in heaven…" (ch. 2). The Kingdom of Heaven, which is the final destination of every Christian, is characterised by music, and therefore by experiencing divine music a person can experience heaven.[1]

a. Themes

The profound feeling of joy is constantly mentioned, and it is the result of loving God and of slowly rising to the heights of devotion. Those who feel as "exiles on earth" (and are not interested in earthly pleasures) are rewarded with "imperishable sweetness from the glittering chalice of sweet charity" (ch.2). Their apparent solitude is actually due to the fact that the contemplative choses the company of angels, whose songs he is graced to hear. Later on, heavenly music springs from his (her) heart as a sign of this abundant joy which is the reward of those who love God: "Things cease to be unpleasant when men love you, /And they become happy and joyful" (ch.26).

Rolle's poetry is mostly concerned with heaven and the devout Christian's wish to encounter God and the divine delights in the Kingdom of Heaven. "I am burning to pass over" (to die and go to Heaven), he confessed in chapter 11. Death is perceived to be a blessing because it makes possible the believer's meeting with God, This longing for death is refined towards the end of the book, when the worshipper seems to have attained a maturity, and patiently accepts the hour of death and the final meeting with God. "…although as yet we cannot see your Face/ Our longing is still so ardent /That, were we to live for ever thus,/ We would seek no other object of our love. /The longer we live the more fervently we want you/And the greater joy we experience in your love" (ch.26).

Since many of the poems are prayers, it seems that Rolle's direct dialogue with God is made possible by poetry, whereas prose is more appropriate for the theoretical teachings as well as for the rebukes against hypocrites (ch.10) or heretics (ch.6), or those who criticise him (ch. 31), etc. It seems thus that poetry gives Rolle the opportunity to express his longing for God freely, and to praise him unhindered.

The poems show a constant progress towards a deeper understanding of divine love. Spiritual happiness can be found in this world, too, and mystical joy can be clearly heard in Rolle's verses, while the Jesus Prayer is lyrically introduced as the continuous need of the heart to call to God. "Good Jesus, you have bound my heart/ to think of your name, and now I cannot but sing it" (the last chapter). *The Fire of Love* ends in poetry and the last poem declares the joy and peace brought about by loving and constantly thinking about God.

b. Metaphors

One of the characteristics of Richard Rolle's writing is that he uses the feminine pronoun to describe the soul. Whenever he refers to the soul and the relationship with Jesus Christ he refers to the soul as a "she". The modern reader is surprised when the soul, which is described as being able to "taste the sweetness of

[1] Margery Kempe (born c. 1373) talks in her *Book* about experiencing the joy of heavenly music, after which she keeps saying "It is full merry in heaven" to all her friends, who are distrustful of, and surprised by, her conversion (Kempe 46).

eternity" and to "love humility" and conversely to loathe "carnal pleasures" and to abominate "vainglory", is designated with the feminine pronoun.[1]

The explanation for this feminization of the believer's soul (whether the Christian is a man or a woman) is that the soul is considered the/a "bride of Jesus Christ" (ch.29) and therefore the relationship with Jesus Christ resembles or is allegorically associated with the marriage between a man and a woman. The love felt by the soul gives "her" confidence and grace from God, which is demonstrated by the contemplative's constant state of joy. This idea is later confirmed in the same chapter:

> The soul, made sweet through **her** shining conscience, and beautiful through **her** love of eternal charity, can be called the "garden of Christ"; for when the vices have been weeded out, **she** flowers with virtue and rejoices with joyful song – like the singing of birds!" (135, my emphases)

This short fragment, which shows a picture of perfect happiness, is perhaps the best example of the lyricism which characterises Rolle's whole work. I would like to draw attention to the allegory of the garden which needs weeding in order to be fruitful. The pleasure gardens were very rare in medieval times because they required hard work and they did not yield anything profitable. Such enclosed gardens could be found in the cloisters of monasteries, and also in the courtyards of castles, where they were especially built for the benefit of noble women, who used it as a place of entertainment. So the garden could symbolise and inspire equally spiritual enlightenment and carnal sins.

This idea is supported by the occurrence, in the same chapter (29), of the hermit's warning: "Loving women upsets the balance, disturbs the reason, changes wisdom to folly, estranges the heart from God, takes the soul captive, and subjects **it** to demons!" (136, my emphasis). It is thus obvious that when the soul is regarded as "estranged from God", **it** is objectified and loses the feminine feature that makes the complete union with God possible.

I want to draw attention to only one other metaphor, namely the repetitive usage of the epithet "sweet", which describes almost everything that is divine. In medieval times "sweetness" was highly valued, as it was rather difficult to obtain, since its only source was honey, and bees were difficult to take care of. Thus when, in chapter 22, the mystic refers to the "the sweetness of heavenly contemplation" (113), he emphasises not only the pleasure, but also the rarity, of such an occurrence.

On the other hand "sweetness" is one of the three physical effects of contemplative life, and as such it appears in many instances as an example of the divine grace bestowed on the devout believer by God. In the next section I will discuss this important doctrine and I will point out that imagination is necessary because a Christian who cannot actually feel these realities can at least (according to Carruthers' theory) "fashion an image" (119) of them and even "see them mentally" (120).

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[1] Chapter 29: "The faithful soul, bride of Jesus Christ, rejects pride because she loves humility so profoundly. She abominates vainglory because her only desire is for eternal joy and to follow Christ. She loathes carnal pleasure with its softness because she is already tasting the sweetness of eternity, and is burning to have for ever the love of the Beloved. There is no bitterness or resentment about her because through her love for Christ she is ready to endure anything. Indeed she does not even know how to be envious of other people, since […] she rejoices in the progress and salvation of everybody" (134, my emphases).

4. Spiritual Heat, Heavenly Song, Divine Sweetness – *fervor, dulcor* and *canor*

Perhaps the core of Rolle's theological principle is that constant and deep love for God is experienced physically. This principle is briefly mentioned in the 5th chapter: "And it is all because they were completely absorbed in supreme love, an indescribable love that blazed in their souls, and made them love God with such sweetness and devotion. Fundamentally they knew nothing within themselves, but *spiritual heat*, *heavenly song* and *divine sweetness*" (my emphasis p. 60).

The most specific of these physical phenomena is the *spiritual heat* (*fevor*), which he mentioned in the prologue, and which he describes with many details in the 15th chapter. It is this *heat*, which is defined as *the fire of love*. Equally music is a strengthening reward, because "their mind is changed and passes into lasting melody" and again "they dwell in the heights of harmony, in the wonderful rhythm of sweet and melodious meditation" (ch. 5). Furthermore this feeling is accompanied by "divine sweetness" which "completely fills their minds and binds them now and hereafter with the indissoluble claim of love" (ch. 5). This feeling of inner harmony and pleasure which is defined by "everlasting sweetness" is related to experiencing the sight of God and revelling in the presence of God.

Although it is not stated clearly, I would compare the relationship between these three phenomena with the relations within the Holy Trinity, a doctrine which he defends in the 6th chapter. The order in which these three physical phenomena occur is not essential, but, in chapter 14, he mentions the fact that *heat* is followed by *song* and then *sweetness*. Alternatively, in the same chapter, the first two can be the product of very great sweetness, which thus precedes them.

> I call it fervour when the mind is truly ablaze with eternal love and the heart similarly feels itself burning with a love that is not imaginary but real. For a heart set on fire produces a feeling of fiery love. I call it song when there is in the soul overflowing and ardent, a sweet feeling of heavenly praise; when thought turns into song; when the mind is in thrall to sweetest harmony. …and from these two there springs the third, for unspeakable sweetness is present too. Fervour and song bring marvellous delight to a soul, just as they themselves can be the product of very great sweetness (89-90).

In *Incendium Amoris*, Rolle finds "a personal voice and a personal *auctoritas*" (Watson 113) and tries to share his personal experiences for the benefit of others. Beginning his book with "an *exemplum*, seems a deliberate attempt to surprise the reader, engaging his interest at once" (Watson 115). Rolle shows from the start (in the Prologue) his intentions, namely to make ("stir") people to love God, and such a miracle (as the heating of his heart) can be an incentive for their spiritual effort. The book is addressed to "the simple and unlearned" (in the Prologue), but later on he also writes for the learned who want to take it seriously, and finally for all people and in order to accommodate them all, he uses a mixture of modes (apologetic, didactic, lyrical, etc).

Rolle's style can be apologetic (defending the reality of his experiences and the correctness of his behaviour and mysticism) or didactic, explaining the dogma of the Holy Trinity, and his theology of the *fervor*, *canor* and *dulcor* to all Christians, enrapturing them with this potentiality and equally warning them against imagining these feelings. Despite his wide range of styles, sometimes his words betray him, and (in chapter 34) he admits to being "unable to find words to tell of the immensity of such

eternal sweetness!" (151) In such moments poetry (or lyricism) seems to become the only available medium to express his feelings.

5. Conclusions

In his work, *The Fire of Love*, Rolle insists on his personal mystical practice, whose result was the physical heating of his chest, which he called *the fire of divine love*. He asserts that this experience is real and thus often rejects the concept of imagination and contrasts his own experiences with the false ones professed by other people. Imagination is thus viewed negatively because people can be deceived by their own imagined feelings.

Secondly imagination is negative because it can lead to the wandering of the mind, and thus the contemplative cannot focus on God and his attention is dissipated. Such a situation can only be rectified by the constant and conscious effort made by Christians to avoid any unclean thought and to forget past details in their lives that can stimulate sinful imaginings.

Despite the fact that imagination is considered destructive and damaging for the soul, it is used extensively in Rolle's writings, in order to create images that can describe his spiritual path. Since his emotions are so much involved in the experiences he records, he needs lyricism to express better the wonderful sensations he has. Although his literary style is sometimes didactic and other times apologetic, the reader is charmed by the candid enthusiasm Rolle uses to record his thoughts and his feelings.

He associates the physical perceptions of sweetness, singing and heat with spiritual progress and insists on the interwoven concepts of *fervor*, *canor* and *dulcor* as the most important physical consequences of mystical closeness to God. Although he is sometimes didactic, and describes vividly and clearly the dogma of the Trinity, cold dogmatism cannot explain the heartening heat he feels inside, nor the music he hears nor the sweetness of experiencing divine harmony. Therefore his work, *The Fire of Love*, is one of the best examples to show that poetry and music are the best media to express spiritual adoration (love), and not only romantic affection.

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(RE/DE)CONSTRUCTING UTOPIA IN JOSEPH CONRAD'S **'NOSTROMO'**

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Abstract: *In 'Nostromo', Conrad, in the "capacity" of a map-maker, offers the reader an imaginary setting of luxurious beauty, the province of Sulaco. Defined by Sir John, one of the characters, as "an out-of-the-way place" (78), Sulaco, which is thought to have been politically modelled after Latin American countries, enjoys a Utopian geographical location and detachment from the rest of the federation of Costaguana. Although this piece of land is geographically intended to be far removed from the grip of civilization and modernity and from the rest of the republic itself, it fails to restrain the envy of the conquistadores. Paradoxically, the history of Sulaco is a history of conquests and political instability and the land of Sulaco is a land inhabited by immigrants, natives and all other kinds of foreigners. Although at the beginning of the novel the "material apparatus of perfected civilization which obliterates the individuality of old towns under the stereotyped conveniences of modern life had not intruded as yet" (96) upon Sulaco, by the end of the novel we witness how this process is overtaking Sulaco.*

The paper discusses the way Conrad tracks and undoes the Utopian perspective of Sulaco by exposing the fragility of human character in view of the evolution of "material interests". The Azuera legend, the legend of the perished gold, which frames the story of the San Tomé silver mine, freezes this perspective from the onset.

Keywords: *utopia, material interests, Conrad.*

Introduction

The later stage of the Victorian period saw the development of a new kind of writing, collectively referred to as fantasy writing[1]. Among the different kinds of fantasy writing under this label is also utopian writing. Although the term "utopian" is not new but dates back to Thomas More's *Utopia*, a work fashioned after Plato's *Republic* which became somewhat more important than it because it not only gave us the word "utopia" but also the new concept of utopia from the play on the Greek words *ou-topos* ("no place") and *eu-topos* ("a good place"), that is, a place that is nowhere but that is good, the interest in utopia and nowheres saw a revival by the end of the nineteenth century and the beginning of the twentieth century, most notably in Butler's *Erewhon* (backwards for "nowhere") and Morris's *News from Nowhere*.

The interest in utopian literary projects continued during the early modern period. It is no coincidence that the interest in utopian projects and ideas was revived during the turn of the century. Given the complex context of this period, social and political, more particularly the intellectual concern with the future of mankind, the risk of the First World War, the spread of new political ideas, writers would resort to utopianism as a viable means to test or rather question prospective social and political situations. On the whole, doubts and questions characterized intellectual thinking and literary writing throughout this period. Indeed, although these writings "are filled with allusions to utopian themes" (Waddell, 2012: 1), it is mainly questioning and doubting that characterize utopian ideas present in these works and also account for their

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[1] What I have in mind here is the works written by Lewis Carroll, H. G. Wells, Samuel Butler and William Morris.

complexity, formal and thematic. Waddell also points out that it is in novels that these ideas most often appear, although they do appear quite as often in "short stories, poems, magazine articles, essays, autobiographies, and works of cultural criticism and reminiscence" (*op. cit.*, 1).

In this paper I will discuss Joseph Conrad's *Nostromo* from the utopian perspective. Although *Heart of Darkness* is often referred to as Conrad's most well-known utopian project (Winter, 2006: 11; Hiraldo, 2011), I find *Nostromo* as representing a more complete utopian project, spatial, political, social, religious and so on.

While I am aware that the notion of utopia has expanded over time and moved beyond the scope of literature, I want to clarify here that in my discussion of utopia in *Nostromo*, I will have in mind More's utopia as a pure political and social project, which is controversial and ambivalent at the same time, but which offers the right paradigms for my discussion of *Nostromo*. What is more, I believe that the idea of utopia that the early modernists had in mind was less complex than it is assumed today and was literally intended for an ideal place to live in, for social betterment. What is more, as Waddell (2012: 5) points out,

> […] not one of the early modernist writers foregrounded in this book[1] sought a utopia of the kind in which all human desires are to be satisfied […]. All these writers took notice of the politics of their day as well as those of the eras preceding their moments in history; explored the nuances and contradictions of contemporary political programmes in order to provide their own visions of better socio-political or cultural futures; and, in certain instances, explicitly invoked the discourse of utopianism as a way of dismissing kinds of thought which they deemed impractical, misleading, or dangerous.

In this paper I will try to demonstrate how Conrad uses Sulaco, an imaginary province modelled after Latin American countries, to propose a quite complex social and political project and expose it to the dangers of material interests. Below I will try to prove how Conrad recreates More's project but in the meantime departs from it by undoing the very essence of it, communal values.

Utopia and Conrad's *Nostromo*

In this part of the paper I want to discuss Conrad's utopian project in *Nostromo*. As I mentioned earlier, utopia in this paper will be seen as an option for social improvement and welfare to be questioned and confronted against real political and social projects. The choice of *Nostromo* is no coincidence since I tend to believe that Conrad's utopian project in this work is far more comprehensive than elsewhere and as such is more fully introduced and questioned.

In *Utopia* Hythloday introduces this "out-of-the-way place" (*N* 78), to borrow Sir John's words from *Nostromo*, by following a certain order for the explanation of the rules and conventions regulating the political, social and religious aspects of life in Utopia. I will mainly resort to this order as a point of departure for my arguments in this paper and for the discussion of the several utopian paradigms Conrad recreates and eventually undoes in *Nostromo*.

[1] The writers he discusses in this book are Wells, Conrad, Ford, Lawrence, and Lewis.

The geographical position, beauty and landscape of the imaginary Sulaco, a province in the imaginary republic of Costaguana have much to suggest of the utopian in More's sense. The choice of Latin American countries by Conrad as a model for the republic, while being inspired by the author's fleeting impressions about the West Indies as recorded by him in the "Author's Note" (2001), could be no coincidence with regard to his utopian project. In fact, Thomas Phillips (2008) argues that Latin America, more particularly Paraguay, has been the favourite *topos* for the creation of utopias and dystopias by several writers, on the grounds of it being politically and geographically isolated.

The novel opens with a description of Sulaco, historical and geographical, very reminiscent of the description of Utopia by Hythloday in Book II of *Utopia*. Spatially speaking, the construction of Sulaco corresponds to the geographical setup of Utopia. Sulaco, like Utopia, is renowned for its beautiful gardens. Both bays are well-protected and mainly used for commercial purposes. Inward movement is easy while the exterior part of both places is hardly reachable by foreigners.

> Sulaco […] had never been commercially anything more important than a coasting port with a fairly large local trade in ox-hides and indigo. (*N* 51)
> […] the whole coast is, as it were, one continued harbor, which gives all that live in the island great convenience for mutual commerce. (*U* 43)

The histories of both places are histories of conquests. Once called Abraxa, Utopia was renamed after Utopus, the conqueror who brought civilization and imposed certain rules of conduct onto the population. Similarly, we infer that Sulaco, an antique town, had been ruled by the Spanish [1] and that several conquests had followed afterwards. Thus conquest here does not follow the same paradigm or utopia. While the conquest of Utopia gave way to a stable political project, concretely implemented with the enforced geographical separation and its eventual conversion into an island whose coast is "fortified, both by nature and art" (*U* 43), the conquests of Sulaco and the rest of the republic have made the country politically relentless and have served one main purpose, commerce.

These "contending paradigms of conquests" (Stern, *op. cit*.: 6), to borrow Stern's phrasing, guide the governing philosophies of both places. If Utopus's project

[1] Although Sulaco is an imaginary province, facts about it follow the historical logic and chronology. The novel opens with the words "In the time of Spanish rule […]", which most likely refers to the year 1492 when Columbus arrived in America. In his brilliant analysis of the symbolism of the year 1492, which he sees as the beginning of modern world history since the year marks "[a] vast reconfiguration of world history" (1992: 3), Stern explains the various consequences or better the paradigms of conquest, as he calls them, it brought about: "Columbus initiated the Spanish claim to sovereignty, riches, and mission in America. The claim set off the rush to European imperial rivalry and indigenous disaster in America, to unification of continental histories into world history, to the building of power and prosperity on foundations of racial dominance and violence, to global expansion and ascendance of the West and capitalism. The Columbus voyage - or better yet, the date - stands as a kind of peak symbol for the dawning of modern world history.
The magnitude of consequence that issued from the collision of European and indigenous American histories: this, not Columbus himself, explains the outpouring of attention and commemoration, protest and debate, reflection and commercial hype, that has accompanied the quincentennial of 1492." (*ibidem*: 4). In fact, Conrad's republic of Costaguana is a case in point for Stern's arguments. Indeed, Conrad takes care to provide clues from history.

aimed towards sameness, reflected in the architectural uniformity, geographical symmetry, simplicity of clothing, lack of greed and pride in the inhabitants, Sulaco's prospect as a utopian project is at risk by the commercial. The guiding philosophy of the novel is "material interests" (116), summed up by the taciturn Charles Gould, quite a regal figure in Sulaco by posture and position. Although purposefully stripped out from the grips of modernity, Sulaco's utopian chances are ruined by the presence of material interests. To illustrate the paradigmatic difference in the guiding philosophies of both places, I would like to analyse the attitude of the Utopians and of the inhabitants of Sulaco towards gold and silver. In both cases, we are informed that the places are rich in ores.

> […] since their constitution differs so much from ours, their value of gold and silver should be measured by a very different standard; for since they have no use for money among themselves, but keep it as a provision against events which seldom happen, and between which there are generally long intervening intervals, they value it no farther than it deserves, that is, in proportion to its use. So that it is plain they must prefer iron either to gold or silver; for men can no more live without iron than without fire or water, but nature has marked out no use for the other metals, so essential as not easily to be dispensed with. The folly of men has enhanced the value of gold and silver, because of their scarcity. Whereas, on the contrary, it is their opinion that nature, as an indulgent parent, has freely given us all the best things in great abundance, such as water and earth, but has laid up and hid from us the things that are vain and useless. (*U* 64)

> The Inspector-General of State Hospitals (whose maintenance is a charge upon the Gould Concession), Official Adviser on Sanitation to the Municipality, Chief Medical Officer of the San Tome Consolidated Mines (whose territory, containing gold, silver, copper, lead, cobalt, extends for miles along the foot-hills of the Cordillera), had felt poverty-stricken, miserable, and starved during the prolonged, second visit the Goulds paid to Europe and the United States of America. (*N* 449)

The lack of interest in the precious metals in the first case and the emphasis on the riches contained underneath the land of Sulaco along with the fact that the economy of Utopia unlike that of Sulaco is oriented towards the communal, should suggest that Utopians' philosophy is utilitarian, whereas Sulacans' materialistic. What is more, Conrad symbolically freezes the utopian perspective from the very beginning of the novel through the Azuera legend, the anecdotal version of the story, of the two gringos who perished in search of the hidden gold. Indeed, More's Utopians have no greed for precious metals, whereas Conrad's characters are enchained by the silver of the mine, by the material interests.

What is more, if the Utopians live in "a well-ordered commonwealth" (*U* 105), the inhabitants of Sulaco, local, native or foreign, share no such privilege. Mainly an immigrant society, Sulaco's people are trying to make their living in this remote part of the world. It is for this reason that the rehabilitation of the San Tome mine raises high hopes in them, especially among the Indians, once natives of Sulaco, at present the most marginalized members of Sulacan society.

The religious life of Sulaco also deviates from the utopian paradigm and is instead marked by stories of persecution. While the Utopians are tolerant of any form of religion and are allowed to worship whom they please, religion in Sulaco is a far more complex matter. Several forms of religion are confronted in the novel, which in my

view can be labelled as spiritual, idolatrously, materialistic and mystical. Garibaldi's religion represents a spiritual form of belief. We are told that: "The old republican did not believe in saints, or in prayers, or in what he called "priest's religion." Liberty and Garibaldi were his divinities; but he tolerated "superstition" in women, preserving in these matters a lofty and silent attitude." (*N* 62) Mr Holroyd, under the pretence of disliking that form of religion which assumes the worshipping of icons, promotes Protestantism in Sulaco through his Missionary Fund. His interests are essentially materialistic. As Emilia Gould observes:

> "Mr. Holroyd's sense of religion," Mrs. Gould pursued, "was shocked and disgusted at the tawdriness of the dressed-up saints in the cathedral—the worship, he called it, of wood and tinsel. But it seemed to me that he looked upon his own God as a sort of influential partner, who gets his share of profits in the endowment of churches. That's a sort of idolatry. He told me he endowed churches every year, Charley." (*N* 106)

And there is Father Corbelan's mission with the wild Indians, an unusual and mystical form of preaching and living with religion:

> Rumours of legendary proportions told of his successes as a missionary beyond the eye of Christian men. He had baptized whole nations of Indians, living with them like a savage himself. It was related that the padre used to ride with his Indians for days, half naked, carrying a bullock-hide shield, and, no doubt, a long lance, too—who knows? (*N* 205)

The story at the point we follow it tells of a troubled Sulaco, ruined by the dictatorship of Guzman Bento and awaiting a new political situation in the country probably under the government of Ribiera. The political context is mixed with the personal lives of four male characters, Charles Gould, Martin Decoud, Nostromo and Dr. Monygham. It is through them that Conrad launches four possibilities for his utopian project. Out of a vindictive excuse for his father's death, Gould "pin[s] [his] faith to material interest" (*N* 116); the young and energetic Decoud, a journalist turned patriot out of love for the beautiful Antonia, proclaims in the capacity of a Utopus, the idea of the separation of Sulaco from the rest of Costaguana: "The Occidental territory is large enough to make any man's country. Look at the mountains! Nature itself seems to cry to us, 'Separate!'" (*N* 197); Nostromo, a man of the people, lives for his good name and gets involved with the mission on the lighter out of the need for more fame; and Dr. Monygham, an outcast in appearance and by public opinion, but a man who has suffered the tortures of the dictatorship and has gone through the test of self, who is sceptical about the promotion of material interests through the San Tome mine. Which of them is right? Conrad seems to suggest that as long as the material is involved with the political, then there is no way out for social betterment. Silver, the symbol of the material in the novel, is used to reinforce the idea that the touch of it bears the burden of a curse which brings about annihilation, physical or moral, as it can be demonstrated by the destiny of the first three characters. Gould by cherishing his fetish for the mine in the end finds himself alone, barren and morally blind. Decoud perishes in the infinity of sky and sea when he finally finds himself alone after his involvement in the adventure on the lighter with Nostromo. Nostromo after the same episode turns into a banal thief. The only truths to be pronounced in the novel are left to Dr. Monygham who declares to Emilia Gould:

> "There is no peace and no rest in the development of material interests. They have their law, and their justice. But it is founded on expediency, and is inhuman; it is without rectitude, without the continuity and the force that can be found only in a moral principle. Mrs. Gould, the time approaches when all that the Gould Concession stands for shall weigh as heavily upon the people as the barbarism, cruelty, and misrule of a few years back." (*N* 454)

By the end of the novel when modernity has already shown its landmarks in Sulaco, Conrad gives his utopian project another chance when Nostromo is approached in hospital by a Communist photographer. To his request: "Do not forget that we want money for our work. The rich must be fought with their own weapons." (*N* 495), Nostromo makes no answer, thus manifesting his scepticism in any revolution that bases its success upon the material.

Conclusions

In the end we are left with two questions: Why does Conrad adopt this perspective? Why does he undo his own utopian project? In fact, Winter (2012, 80) rather than utopian calls Conrad a dystopian writer:

> The most eloquent dystopian writer in early twentieth-century England was Joseph Conrad. The reason I give him pride of place is because he made the imperial world his subject, and he showed the inherent violence within it, a violence which came home to roost, as it were, in 1914.

As it is typical of Conrad, he often resorts to facts, myths, the Bible or other well-known narratives and reworks them in the Conradian fashion by dismantling their texture and challenging or questioning their messages. The utopian project of *Nostromo* is one such case and proves Hiraldo's view that "utopian schemes lead to dystopian outcomes" (2011: 3). The political situation in Sulaco reinforces Hiraldo's argument that "attempts to establish utopian nation-states will inevitably lead to 'totalitarian dictatorships' and to the massive violence associated with these systems" (*ibidem*).

What is more, Conrad's viewpoints have often been deemed sceptical by scholars. This scepticism is not missing in *Nostromo* either. The mouthpiece for his scepticism is Martin Decoud whose death has been often claimed to be a result of sheer scepticism and lack of faith. Conrad's own view of the universe was far more than pessimistic. The often quoted letter to Cunningham Graham, December 1897, sums up his view:

> There is a—let us say—a machine. It evolved itself (I am severely scientific) out of a chaos of scraps of iron and behold!—it knits. I am horrified at the horrible work and stand appalled. I feel it ought to embroider—but it goes on knitting. . . . You cannot by any special lubrication make embroidery with a knitting machine. And the most withering thought is that the infamous thing has made itself without thought, without conscience, without foresight, without eyes, without heart. It is a tragic accident—and it has happened. You can't interfere with it. . . . In virtue of that truth one and immortal which lurks in the force that made it spring into existence it is what it is—and it is indestructible!
> It knits us in and it knits us out. It has knitted time, space, pain, death, corruption, despair and all the illusions—and nothing matters. (*Collected Letters* 1: 425)

This pessimism is obviously a product of the time in which he lived. Caught up between two centuries, the early modernists were often full of gnawing doubts, especially about the materialism that seemed to characterize the forthcoming century. Published in 1904, a decade earlier than the First World War broke out, *Nostromo* represents a suitable utopian project for understanding the possible course of mankind in view of a world overtaken by the material. Indeed, it once again proves that "Conrad is found to be firmly against the belief in the possibility of meaningful social improvement while regretting that human nature is so desperately unimprovable (49)" (Hadjiyiannis, 2012: 811).

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VERSIONS AND DIVERSIONS OF THE SELF WITH VIRGINIA WOOLF

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Abstract*: The article intends to investigate some of the hypostases that Virginia Woolf's narrative self takes in two of her novels but mainly in her "Diary". We will dwell upon them from the perspective of their con/textual relations (with her life) in order to identify some of the fictional strategies the writer makes use of in the above-mentioned works.*

Keywords**:** *self, narrative, narration, introspection, personification, metamorphosis.*

1. Preliminary Remarks

It is a very well known thing that Virginia Woolf's works and life have aroused the interest not only of many specialists - scholars and critics, but also of the reading public, given the extreme sensitivity of her characters, the poetic language and the numerous symbols encountered in her prose. Nevertheless, one may also say that her works and personality still keep a halo of mystery around them, therefore every new reader – specialist or non-specialist- has the occasion to discover original meanings in her fiction. A starting point in their unravelling is to consider Virginia Woolf's belonging to that generation of writers at the crossing of two centuries (born in the 19 and passed away in the 20th) who rejected the Victorian traditions and values influencing life and writing, embracing a new type of literature, more inclined to psychological introspection and lyricism.

In accordance with the Victorian tradition, a girl belonging to a bourgeois family had to take classes on music, dancing, painting, good manners or on having a conversation. Virginia detested the soirées of the social upper class because of their superficiality, conventionality and formalism by contrast to her valuing personal opinions, feelings and aspirations.

Woolf's psychological state was usually affected by each and every event of her life, especially by the period immediately before and after the publishing of her works (be it short stories, essays or novels). The World War I caused the worsening of her state of health which led to medical intervention. This intense suffering and extreme sensitivity also represented a catalyst for the writer's process of creation. Everything she experienced was rendered in the *Diary* she began to write in 1915, kept until 1941, the very year of her death, in which she expressed all her feelings and impressions stirred by everyday life with frequent interruptions because of medical reasons.

On the other hand, Woolf's states of depression and melancholy were a source of imagination in the act of creating. When referring to the novel *The Waves*, surprisingly, the author herself stated in her *Diary* that her suffering was in part mystic and, sometimes, she even longed for one or two more weeks of falling ill in order to cover the whole novel, considering her suffering a better source of inspiration.

At the end of the 19th century, William James, a psychologist and Henry James's brother, introduced the concept of *"stream of thought, of consciousness, or of*

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subjective life" [1]. Consciousness was described as flowing, just like a *«river» or «stream»*[2]. James opposed his theory of experience, reality seen as a *"continuum"*[3] to *"psychological atomism, inherent in associationist ideas"* according to which consciousness appeared *"chopped up in bits"* [4] and *"jointed*[5]*"* in a succession of thoughts. As a consequence, in the first decades of the 20th century, writers such as James Joyce, Woolf or Dorothy Richardson applied James's theory to their narrative style in an attempt to keep the two aspects of a human being - intelligence, intellect and *"the ever present flow of feeling"*[6], emotions – fusioned against the background of *"an ever changing being and world"*[7].

2. Woolf's Art of Writing

The starting point for analyzing Virginia Woolf's art of writing may be an excerpt taken from her essay entitled *Modern Fiction* published in *The Common Reader*, volume I, dwelling upon, on the one hand, what an ordinary and everyday life stands for and, on the other hand, the representation of life by a writer: *"Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms, and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there (…); life is a luminous halo, a semitransparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?"*[8]

As a consequence, for Virginia Woolf, reality is perceived intuitively and subjectively. This *"new way of considering life"*[9] leads to *"a new mode of artistic creation whose aesthetic basis is not objective but highly subjective and fragmentary representation"*[10]. At the same time, the writer has no longer *"the vantage position of the writer as an outsider who can take in life as a whole, but the precarious position of a mind placed in the midst of events and whose possibilities are only relative and subjective"*[11].

Virginia Woolf has been said to have had an *"attitude (…) of the innovator, experimenting, conscious of infinite possibilities"*[12], as a proof of the fact that she despised tradition, convention or pattern in literature: there is not *"the proper stuff of*

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[1] James, William apud Bantock , H.,G. in Ford, Boris (ed.), *The New Pelican Guide to English Literature*, volume 7, Penguin Books, 1990, p. 52.
[2] Ibidem, p. 52.
[3] Ibidem, p. 52.
[4] Ibidem, p. 52.
[5] Ibidem, p. 52.
[6] James, William apud Bantock , H.,G. in Ford, Boris (ed.), *op. cit.*, p. 53.
[7] Ibidem, p.53.
[8] Woolf , Virginia apud Kereaski, Rodica, *Lectures in 20th English Literature*, Universitatea din Bucureşti, 1977, p. 149.
[9] Kereaski, Rodica, op. cit., p. 149.
[10] Ibidem, p. 149.
[11] Kereaski, Rodica, *op.cit.*, p.149-150.
[12]Ibidem, p.149-150.

fiction"[1], *"everything is the proper stuff of fiction, every feeling, every thought (…) no perception comes amiss"*[2].

Generally regarded as Virginia Woolf's masterpiece, *To the Lighthouse* was published in 1927, enjoying a much significant success than any of her previous works. Both *To the Lighthouse* and *Mrs. Dalloway* are considered *"novels of pattern rather than plot (…) in which the high sensibilities of the central characters consort and co-operate with the consciousness of the author to produce form"*[3] or *"masterpieces of atmosphere, of airy gracefulness and melancholy poetry"*[4].

The novel is founded on aspects of Virginia Woolf's autobiography, namely her father's austere and intransigent character, her mother's beauty, sensitivity, intelligence, sociability, wit, in spite of her life apparently monotonous and of self-sacrifice, and on her memories of the summer holidays spent in Cornwall, in contrast to the novel whose setting is represented by the Hebrides on the coast of Scotland.

Woolf's art of writing is characterized as impressionistic, poetic and psychological due to her profound and extreme subjectivity, affectivity and sensitivity. In literature, impressionism points out the description of character's inner life made up of impressions, emotions, sensations, thoughts, memories, reveries with the help of interior monologues rendered in free indirect style and it emphasizes the moment, its ephemerality and subjective perceiving by individual. At the same time, Woolf's characters and landscapes have been referred to as an expression of another technique used in visual art, namely, watercolour painting, given their blurred outlines, vagueness or transparency. Besides, Virginia Woolf herself referred to her work of fiction as an elegy[5] rather than a conventional novel.

The novel is made up of three parts: *The Window*, *Time Passes* and *The Lighthouse*. Each part stands for the integration, disintegration and reunion of the Ramsay family. In spite of its psychological, philosophical and lyrical substance, the novel keeps the appearance and form of a narrative because it tells a story and renders a sequence of events involving characters. However, the events of the narrative stand for the surface level of the novel, and at the same time they all acquire symbolical significance representing the deep level of the writing.

Thus, one may say that the theme of the novel is more profound than the simple act of fulfilling James's wish or dream of landing at the lighthouse. Therefore, readers might take into consideration the theme of the relation between individual and life in general, the theme of individual's outlook on life or the theme of man's searching for the real meaning of life, all of them being closely related to the theme of the passing of time as opposed to the persistence of art. The novel might be also approached by means of the principle of post-Impressionism[6], according to which beyond the visible clearly-defined structure or shapes, there lies the essence or reality of life.

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[1] Woolf ,Virginia, apud Bradbrook, W., Frank, in Ford, Boris, (ed.) *The New Pelican Guide to English Literature*, volume 7, *From James to Eliot*, p. 343.
[2] Ibidem, p. 343.
[3]Fletcher, John, Bradbury, Malcolm, in Bradbury, Malcolm, Mc Farlane, James, (ed.) *Modernism 1890-1930*, Penguin Books, 1978, p. 408
[4]Cazamian, Luis, Las Vergnas, Raymond, Legouis, Emile, *A History of English Literature. Vol. II Modern Times (1660-1967)*, 1967 p. 1363
[5]Miroiu, Mihai, *Virginia Woolf*, ed. Univers, Bucureşti, 1977, p. 169
[6] See Miroiu, Mihai, *Virginia Woolf*, ed. Univers, Bucureşti, 1977, p. 172-173

The plot line of the narrative is simple and it overlaps with the story of the novel, for the events that take place are generally presented in a chronological narrative order: the unsuccessful discussion about an intended landing at the lighthouse the following day; Lily Briscoe begins working on her painting; the dinner in the evening of the same day, a meal which is attended by the Ramsays and their guests, followed by a period of ten years summarized in the section *Time Passes*, when the summer cottage decays, the reader learns that the war broke out, Mrs. Ramsay died; afterwards, in the third part of the novel, the Ramsays and some of their friends return in the Hebrides; the landing at the lighthouse takes place and Lily Briscoe completes her painting.

The conflict of the plot seems to be interpersonal, picturing James against his father, and at the same time, Mrs. Ramsay against Mr. Ramsay, on the account of her permanent protection and support offered to all her children. Moreover, one may add the conflict between two different outlooks on life and on human relations: on the one hand, Mrs. Ramsay who is sensitive, generous and caring and on the other hand, her husband who is rational, intransigent and self-centred. Likewise, Mrs. Ramsay stands for the capacity of intuition, while Mr. Ramsay stands for human intellect.

In a similar way to the novel *Mrs. Dalloway*, the ending of the story is open, so that readers can shape their own conclusions, inducing the idea that the characters' life experience is enriched and will go further on better new bases. The ending proper coincides with the Ramsays' reaching the lighthouse, while Lily Briscoe draws a final line on her canvas as a consequence of a revelation.

The setting of the novel is represented by the Ramsays' cottage on the Isle of Skye in the Hebrides. Some reference points of the landscape are encountered in the following excerpt taken from the beginning of the first part: *"For the great plateful of blue water was before her; the hoary Lighthouse, distant, austere, in the midst; and on the right, as far as the eye could see, fading and falling, in soft low pleats, the green sand dunes with the wild flowing grasses on them, which always seemed to be running away into some moon country, uninhabited of men"*.

Time, as a level of the narrative, is very important in Virginia Woolf's *To the Lighthouse* for, alongside the objective or clock time, there is the subjective time which is the result of each individual's way of perceiving its passing according to his/her inner state. In contrast to the traditional novel and in a similar way to *Mrs. Dalloway*, the author uses the technique of **deceleration**, expanding the time of the narration which is longer than the narrated time or the time of the story. In this respect, it is to be noted that the events in the first and third part of the story take place during two different days separated by a ten-year period which is referred to in the second part of the novel where the author uses a device opposite to deceleration, that is **acceleration**, meaning that the time of the narration is shorter than the narrated time. Moreover, important events such as the death of Mrs. Ramsay, of her son Andrew, of her daughter Prue are reported between brackets as if they were details or devoid of significance, because for Virginia Woolf, as a modernist writer, it is not the events that count, but only the individual's way of becoming aware of them and his/her perspective on them[1].

In contrast to *Mrs. Dalloway*, in *To the Lighthouse* characters do not return frequently to their past. However, Mr. Ramsay remembers some aspects of his childhood: *"When he was Andrew's age he used to walk about the country all day long, with nothing but a biscuit in his pocket and nobody bothered about him, or thought that*

[1] Fokkema, Douwe, Ibsch, Elrud, *Modernist Conjectures. A Mainstream in European Literature 1910-1940*, C. Hurst & Company, London , 1987, p. 28-29.

he had fallen over a cliff." or of his youth: *"Years ago, before he had married, he thought, looking across the bay, (…) he had walked all day. He had made a meal off bread and cheese in a public house. He had worked ten hours at a stretch; an old woman just popped her head in now and again and saw to the fire."*

3. Stream-of-consciousness novels

In the context of the relativism of Modern literature, Woolf uses the multiple points of view as a result of the multiple consciousness and perspectives belonging to the characters and to the narrator. In *To the Lighthouse*, for instance, during the dinner at the Ramsays, real communication takes place in the characters' mind and consciousness by means of and between their internal monologues, rather than at the level of their external social existence and in spite of their social intercourse. However, the stream of consciousness of Woolf's characters is not rendered directly, but through the author's **voice**, sometimes being signaled by the verb *"to think"*. In addition, by contrast to the classical internal monologue, Woolf's *"internal monologues are patterned, ordered, logical and coherent, similar to the style of the writer herself, always hidden among her characters"*[1].

Characters' stream of consciousness is the result of innumerable impressions that come upon their mind from the outside world and that are part of a flux of life experience writer must communicate to the reader, expressing at the same time characters' inner life and imagination. The central consciousness of the novel is Mrs. Ramsay, from whose perspective the events of the first part are presented and who lives on in the consciousness of those who have known her or in Lily Briscoe's visions, in a sort of a metaphysical existence.

She is also the figure to whom all the other characters are related to. In this respect Lily Briscoe's interior monologue determined by Mr. Bankes's gazing at Mrs. Ramsay is suggestive because it reveals the guest's real attitude, although unuttered, towards his host: *"For him [William Bankes] to gaze as Lily saw him gazing at Mrs. Ramsay was a rapture, equivalent, Lily felt, to the loves of dozens of young men(…). It was love, she thought, pretending to move her canvas, distilled and filtered; love that never attempted to clutch its object; but, like the love which mathematicians bear their symbols, or poets their phrases, was meant to be spread over the world and become part of the human gain. So it was indeed. The world by all means should have shared it, could Mr. Bankes have said why that woman pleased him so (…)."*

In her search of the meaning of life, Mrs. Ramsay senses that what it is essential about man's life is not only ideal or immaterial, but it can be also visualized or shaped: *"All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others. […] and this **self** having shed its attachments was free for the strangest adventures. [...] Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by. Her horizon seemed to her limitless. There were all the places she had not seen; the Indian plains; she felt herself pushing aside the thick leather curtain of a church in Rome. […] They could not stop it, she thought, exulting. There was freedom, there was peace, there was, most welcome of all, a summoning together, a resting on a platform of*

[1] Kereaski, Rodica, *Lectures in 20th English Literature*, Universitatea din Bucureşti, 1977, p. 155; see supra Chapter II, p.

stability. Not as oneself did one find rest ever, […] but as a wedge of darkness. Losing personality, one lost the fret, the hurry, the stir; and there rose to her lips always some exclamation of triumph over life when things came together in this peace, this rest, this eternity […]"

Characterization[1] is a dimension of narrative which deals with the way in which a character is presented in the narrative that is directly or indirectly. The major part of the characters in the novel are presented indirectly by means of their actions, discourse or thoughts concerning themselves or others. Mrs. Ramsay created the home and the family, offering warmth and protection to her children and shelter to her guests. Everyone admires her for beauty (from William Bankes's impressions the reader learns that she has Greek profile, she is blue-eyed and straight-nosed), generosity, self-sacrifice, caring and protective nature to every person around her. The general attitude of those who know Mrs. Ramsay about her is sometimes reported through the narrator' voice: *"But was it nothing but looks, people said? What was there behind it — her beauty and splendour? (…)She knew then — she knew without having learnt. Her simplicity fathomed what clever people falsified. Her singleness of mind made her drop plumb like a stone, alight exact as a bird, gave her, naturally, this swoop and fall of the spirit upon truth which delighted, eased, sustained — falsely perhaps."*

In the following fragment Lily Briscoe is characterized indirectly from Mr. Bankes point of view: *"Lodging in the same house with her [Lily Briscoe], he had noticed too, how orderly she was, up before breakfast and off to paint, he believed, alone: poor, presumably, and without the complexion or the allurement of Miss Doyle certainly, but with a good sense which made her in his eyes superior to that young lady."*

Some other time, Mr. Ramsay is characterized implicitly by effect on other characters towards him, as it is revealed in Lily Briscoe's interior monologue: *"You [William Bankes] have greatness, she continued, but Mr. Ramsay has none of it. He is petty, selfish, vain, egotistical; he is spoilt; he is a tyrant; he wears Mrs. Ramsay to death; but he has what you (she addressed Mr. Bankes) have not; a fiery unworldliness; he knows nothing about trifles; he loves dogs and his children. He has eight. Mr. Bankes has none. (…) All of this danced up and down (…) in Lily's mind."*

Norman Friedman points out that *Mrs. Dalloway* is an example of "multiple selective omniscience"[2] meaning that events and characters' inner states in the novel are seen and rendered through its heroes' sensitivity and consciousness and from their perspective or point of view. Therefore, one may say that the narrator's presence is perceptible in a lesser degree for the narrating voice is associated with some of other characters in the story.

Thus, the major part of the narrative is rendered in free indirect style by an almost absent or covert narrator, presenting characters' thoughts, feelings, memories concerning people, events or intimate beliefs as it is the case of the following interior monologue of the raisonneur Peter Walsh: *"For this is the truth about our soul, he thought, our self, who fish-like inhabits deep seas and plies among obscurities threading her way between the boles of giant weeds, over sun-flickered spaces and on and on into gloom, cold, deep, inscrutable; suddenly she shoots to the surface and*

[1] See supra Chapter II

[2]Friedman, Norman apud Lintvelt, Jaap, *Încercare de tipologie narativă. Punctul de vedere. Teorie şi analiză*, (trad. Angela Martin), Ed. Univers, Bucureşti, 1994 p.141-142.

sports on the wind-wrinkled waves; that is, has a positive need to brush, scrape, kindle herself, gossiping."

There are also passages in which the reader perceives the narrator's presence or overtness as it is the case at the beginning of the novel where the narrator identifies the character who will become the subject of the story: *"Mrs. Dalloway said she would buy the flowers herself."*; or the episode in which the narrator focuses on Septimus Warren Smith, presenting his outward appearance, his life experience – childhood, youth, war, his mental suffering and engagement to Lucrezia: *"To look at, he might have been a clerk, but of the better sort; for he wore brown boots; his hands were educated; so, too, his profile — his angular, big-nosed, intelligent, sensitive profile; but not his lips altogether, for they were loose; and his eyes (as eyes tend to be), eyes merely; hazel, large (…)*; *"(…)had left home, a mere boy, because of his mother"(…)*; *"(…)had gone to London(…)"*; *"Septimus was one of the first to volunteer."*; *"When peace came he was in Milan."*

Focalization [1] stands for the perspective from which events are narrated. Focalization presupposes a focalizer and a focalized, that is someone who perceives something or something and someone that is perceived. In *Mrs. Dalloway* one may speak about the use of internal focalization when the events are presented from some characters' point of view. In the following excerpt Clarissa Dalloway stands for the character-focalizer: *"It is probably the Queen, thought Mrs. Dalloway, coming out of Mulberry's with her flowers; the Queen. And for a second she wore a look of extreme dignity standing by the flower shop in the sunlight while the car passed at a foot's pace, with its blinds drawn. The Queen going to some hospital; the Queen opening some bazaar, thought Clarissa."*

As mentioned above, narration also concerns linguistic aspects such as word choice, sentence length, symbols and imagery. The language used by the author in the novel is specific to people belonging to the English middle class or upper middle class, who have lived in elevated and educated circles, but who have also known the context of war (Septimus's case) or the lower social classes (Peter Walsh's living for a while in India). Actually the characters' language tallies Virginia Woolf's own language and mastery of using it.

Imagery is strictly connected with the use of words, with the stream – of – consciousness technique given the author's poetic and impressionistic literary style. In this respect, Septimus's metaphorical interior monologue, while sitting on a seat in Regent's Park, is suggestive: *"His body was macerated until only the nerve fibres were left. It was spread like a veil upon a rock. (…)But he himself remained high on his rock, like a drowned sailor on a rock. I leant over the edge of the boat and fell down, he thought. I went under the sea. I have been dead, and yet am now alive, but let me rest still; he begged (he was talking to himself again — it was awful, awful!); and as, before waking, the voices of birds and the sound of wheels chime and chatter in a queer harmony, grow louder and louder and the sleeper feels himself drawing to the shores of life, so he felt himself drawing towards life, the sun growing hotter, cries sounding louder, something tremendous about to happen."*

To conclude with, one can say that the different narrative techniques are manifestations of Woolf's constant negotiations between public and private voices, as well as one of the stylistic ways in which her resistance to stasis and definition manifests itself, allowing her movement between public and private realms, between

[1]See supra Chapter II.

varying points of view. Rather than vague and abstract declarations about Woolf's multivalency, it is important to acknowledge that these traits can and should be anchored in readings of the specifics of her texts and their techniques.

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IMAGES OF DEATH IN PAUL HARDING'S "TINKERS"

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Abstract*: The present paper explores the meticulously-created imagery of death that Paul Harding's* "Tinkers" *offers through the metaphor of the protagonist's vocation – that of repairing clocks – and the precision with which the author examines the details and the fragile relation between life and death through the experiences of three generations of a New England family. The image of George Washington Crosby lying on his deathbed appears to be Harding's technique of reinforcement of the large spectrum view he wants to give to the novel but also to the attention to details, indicating at the little wheels that keep human memory running.*

Keywords*: imagery, death, memory.*

Paul Harding's meticulously examining novel that follows the chaotic world of several generations has the same purpose of a family saga, entangling a web of characters with only one result: illuminating life's most profound experience, death. *Tinkers* (2009)[1] a "powerful celebration of life in which a New England father and son, through suffering and joy, transcend their imprisoning lives and offer new ways of perceiving the world and mortality"[2] follows the lives of three generations of a family whose members complement one other, mirroring the precision with which life passes by. Yet, it is not a novel about the tragedy of dying but rather about the process of the loss of life. The precision with which Harding packs an incredible amount of detail into the story reflects that of the protagonist as he performs his vocation of a clock repairman. The author's luxuriant style in the story betrays how much he trusts his reader's instinct. In his meditation about the spiritual meaning of cold, Harding implies that coldness actually forces us to acknowledge the frailty of life and remember what is important: "Be comforted in the fact that the ache in your heart and the confusion in your soul means that you are still alive, still human, and still open to the beauty of the world, even though you have done nothing to deserve it. And when you resent the ache in your heart, remember: You will be dead and buried soon enough" (Harding, 2009: 72). The protagonist thinks of cold mornings as being filled with "heartache about the fact that... we are not at ease in this world" (*Idem*) but at the same time believes that the ache in the heart actually reminds us that we are still alive.

Using the term "story" for Harding's mosaic of life experiences is dangerous as the novel has a setting, but no real distinguishable story structure:

> I think that the natural source you're talking about is "plot," something in which I'm not all that interested. If you have a good character, you don't need much plot. Plot emerges as a function of character. I also have a stylistic habit of laying the story out in full, right away, so that I can't resort to any kind of trickery, or what Thomas Mann called "mere effect" later on (e.g. "but his mother was really a HORSE!" etc.). The story is in the telling. I also strongly believe that knowing what's going to happen actually creates wonderful dramatic tension; it's just sourced in a different stratus of the writing. There's a tension that is created by what is inevitable. The more you become implicated in the character, the more

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[2] Pulitzer Prize Fiction 2010.

> you start to dig your heels in against his inevitable and clearly declared demise. *Tinkers* is structured as a kind of countdown to the protagonist's death. The eight days it takes for him to die are also analogous to how long a standard wall clock will run before it stops and must be rewound, which dovetails with certain thematic variations in the book. (Arni)

The narrative centres around George Washington Crosby's final eight days, his deathbed delirium of elegiac images, pinpointing the complex wheels that keep memories turning in people's minds. No one can tell if George is senile or if he is experiencing the inevitable physical consequences of his condition. However, the novel abounds in intense moments of illumination and introspection that underline both the dread and awe of life, reminding of the implacable ticking down of a person's time. The metaphor of the clock's spinning wheels alluding to George's last spins between life and death is opening a new whole world full of vibrancy and meaning. Throughout *Tinkers* the narration alternates between the life experiences of the three paternal figures: George, Howard, and Howard's father. The legacy of consciousness and the quest for identity from one generation to the next is evident through the experiences of all three protagonists. This is also an idea developed by Naipaul who believes that "[i]t is as if we all carry in our makeup the effects of accidents that have befallen our ancestors, as if we are in many ways programmed before we are born, our lives half outlined for us." (Naipaul, 1987)

Harding offers a rich, rewarding journey that takes incredible patience and willingness to arrive at a revelation. Much of the tension of the story is centered on the way in which Howard's leaving his family without a warning affected his 12 years old boy. Without having many action scenes, the novel illustrates the sad truth of the past disappearing forever, together with the extinction of a person. George's gaze upon his approaching death shows Harding's somber analysis of the effect of death on the living and dying. He tediously takes us back to Crosby's impoverished country childhood, sweeping us into the thoughts of a dying old man, exploring the relationship between him and his epileptic father, who leaves his family after biting, in one of his seizures, his son's hand and after learning about his wife's plan of institutionalizing him.

George Crosby is confined to a hospital rented bed, in the middle of the living room of the house he built, surrounded by the antique clocks he had repaired and collected over the years and by his family members and friends who have come to say goodbye. The irony of the scene is that, unlike most deathbed scenes where souls float upward to heaven, George is trapped in a situation where everything crashes down and collapses on top of him; he can do nothing about it, not even control his own body, similarly to the consequences of a seizure. He is hallucinating about crawling insects, collapsing walls and debris from the ceiling and roof that start to shower over his bed, bringing down all kinds of objects – photographs, rusty tools, and parts of antique clocks. On several occasions in the story, Harding compares the wires to veins and the insulation to tongues, giving meaning to the house and life to the objects it contains:

> The second floor fell on him, with its unfinished pine framing and dead-end plumbing (the capped pipes never joined to the sink and toilet he had once intended to install) and racks of old coats and boxes of forgotten board games and puzzles and broken toys and bags of family pictures – some so old they were exposed on tin plates – mall of it came crashing down into the cellar, he unable to even raise a hand to protect his face. (...)The roof collapsed, sending down a fresh avalanche of wood and nails, tarpaper and shingles and insulation. There was the

> sky, filled with flat-topped clouds, cruising like a fleet of anvils across the blue. George had the watery, raw feeling of being outdoors when you are sick. The clouds halted, paused for an instant, and plummeted onto his head. (Harding, 2009: 9)

As George dies, Harding uses powerful metaphors, in describing the transcendence of his body from life to death:

> [T]he dark blood retreated from his limbs. First, it left his feet, then his lower legs. Then it left his hands. He was aware of this only from a great distance. When the blood left, it was as if it had evaporated; it was as if the blood had turned to some fumy spirit too thin to carry its own minerals. And so, it evaporated and had left a residue of salt and metal along the passages of his dry veins. His bloodless legs were hard like wood. His bloodless legs were hard like wood. His bloodless legs were dead like planks. His bone-filled feet were like lead weights that were held by his dried veins – his salt-cured, metal-strengthened veins, which were now as tough as gut, and strong as iron chains. (Harding, 2009: 29)

As the hours pass, George detaches himself from reality and is transported to places from his past, focusing sharply on Howard, his father, who travelled from town to town, selling goods from his wooden wagon and who also took pleasure in fixing and mending broken items, earning his living as a tinker and a peddler of household goods. But Howard's world breaks apart, not in death, but in terrible epileptic seizures that have a reverse-image parallel in the ticking of George's clocks:

> Tinker, tinker. Tin, tin, tin. Tintinnabulation. There was the ring of pots and buckets. There was also the ring in Howard Crosby's ears, a ring that began at a distance and came closer, until it sat in his ears, then burrowed into them. His head thrummed as if it were a clapper in a bell. Cold hopped onto the tips of his toes and rode on the ripples of the ringing throughout his body until his teeth clattered and his knees faltered and he had to hug himself to keep from unraveling. This was his aura, a cold halo of chemical electricity that encircled him immediately before he was struck by a full seizure. (*Ibidem*, pp. 15-16)

With Harding, narrative memories are part of some chaotic but rational order of things in which the body is not what matters the most; its impermanence augmented by the characters' easiness to disconnect from their physical selves also explains George's painstaking attention to clocks. George's reflections transform *Tinkers* into an investigation about the meaning of life. The distance between the three Crosbys is the cause of George's strange sense of physical self, alimented by Howard's reluctance to share with his son the story of his own father, the minister, who showed signs of mental illness and was escorted out of his home, without ever being seen again by his family:

> I realized that this thought was not my own but, rather, my father's, that even his ideas were leaking out of his former self. Hands, teeth, gut, thoughts even, were all simply more or less convenient to human circumstance, and as my father was receding from human circumstance, so, too, were all of these particulars, back to some unknowable froth where they might be reassigned to be stars or belt buckles, lunar dust or railroad spikes. Perhaps they already were all of these things and my father's fading was because he realized this. (Ibidem, p. 22)

Uncertain if his memories of his father will pass on to the next generations, and in an attempt to give infinity to his thoughts and memories, George tries to make a voice recording in which he recounts the events of his life, but after listening to it he is embarrassed by the way everything sounds out loud and burns the tape. Harding's novel that focuses on the mechanism of transmitting the message also sounds as if it were the product of a similar resentment. However, the unsuccessful attempt at an autobiography turns George into an agonizing moribund that wants to remember but is not capable of doing so in a controlled manner. The narrator actually appears to be George's literary executor, some kind of *tinker*, fixings and inserting a series of fragments about George's impressions of his father in order to provide a context that could explain George's life and memories as much as possible:

> I will remain a set of impressions porous and open to combination with all of the other vitreous squares floating about in whoever else's frames, because there is always the space left in reserve for the rest of their own time, and to my great-grandchildren, with more space than tiles, I will be no more than the smoky arrangement of a set of rumors, and to their great-grandchildren I will be no more than a tint of some obscure color, and to their great grandchildren nothing they ever know about, and so what army of strangers and ghosts has shaped and colored me until back to Adam, until back to when ribs were blown from molten sand into the glass bits that took up the light of this word because they were made of this world even though the fleeting tenants of those bits of colored glass have vacated them before they have had even the remotest understanding of what it is to inhabit them, and if they – if we are fortunate (yes, I am lucky, lucky), and if we are fortunate, have fleeting instants when we are satisfied that the mystery is ours to ponder, if never to solve, or even just rife personal mysteries, never mind those outside –are there even mysteries outside? (Harding, 2009: 10)

George loves the fixed precision of time but this need for order puts him in his final days at the mercy of chaotic forces and unattached to everyday human existence. Using one of the most common elements in all of literary history as a central metaphor in the book reflects the novel's complex (yet not complicated) structure. His passion for fixing, tinkering, building, and repairing things looks like the consequence of a childhood trauma about growing up in a *broken* family and longing for a *broken* paternal figure. On his deathbed George enters a state of ecstasy that augments the metaphysical suspense through the reproduction of Howard's pastoral daydreams:

> The quilt of leaves and light and shadow and ruffling breezes might part and I'd be given a glimpse of what is on the other side; a stitch might work itself loose or be worked loose. The weaver might have made one bad loop in the foliage of a sugar maple by the road and that one loop of whatever the thread might be wound from – light, gravity, dark from stars – had somehow been worked loose by the wind in its constant worrying of white buds and green leaves and blood-and-orange leaves and bare branches and two of the pieces of whatever it is that this world is knit from had come loose from each other and there was maybe just a finger width's hole, which I was lucky enough to spot in the glittering leaves from this wagon of drawers and nimble enough to scale the silver trunk and brave enough to pike my finger into the tear, that might offer to the simple touch a measure of tranquility or reassurance. (*Ibidem*, p. 8)

In the end, all three paternal figures struggle with the same issue, the inability to have control over their own personas: George, because he is dying, Howard, because he is an epileptic and Howard's father, because he is mad. The message of the novel that comes in layers and images consists in the unity we use to measure life – the passing of time is not necessarily marked by clocks and calendars, even if a similitude can be observed, but by the accumulation of memories:

> Paul Harding's prose is like the interior of an antique clock; the copper wires of rhythm bound to sentences like brass gears that control the movement of loss. These marvelous mechanics propel readers through the provinces of memory – the angle of winter light on ankle-deep snow, the clink of metal spoons in wooden drawers, the missing father and his mule-drawn wagon making their way away from the embracing warmth of home.[1]

Although it may seem that Harding's main preoccupation in this novel was the exploration of the psychological impact of disease, the meditation of the ravages that age and disease bring upon the candour and righteousness of humanity, the project is more ambitious than that. The illnesses of the protagonists are only used as a dramatic way of presenting the limitations of the body, the disruption of the links between people, and, by extension, nature. The author's interest in the world's entireties (nature, time, memory, abandonment, parenthood, family, disease, grief, loneliness, death) shows a particular need to explore the period between the clock's few last ticks and final disappearance, the thin line between memory and reality, between life and death.

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THE INDUSTRIAL IMAGINARY IN MID-VICTORIAN LITERATURE: CHARLES DICKENS'S HARD TIMES

Valentina STÎNGĂ*

Abstract: *In addition to the numerous beneficial effects they had on nineteenth-century English society, the mechanisms of the Industrial Revolution also permeated the literary activity of significant writers of the day. This article is intended to comment on the influence of industrialism on literature and, consequently, on the emergence of a more mechanical view of human nature in mid-Victorian literature by resorting to a novel written by the prototypical Victorian writer, Charles Dickens, i.e.* Hard Times. For These Times.

Keywords: *industrial revolution, machinery, facts, utilitarianism, fancy.*

1.1. General Remarks

There has always been a close connection between real facts and their representation in literature, as literature is preoccupied with fictionalizing the social concerns of the community, especially when confronted to unprecedented realities. The present study seeks to understand the way in which artistic minds captured and responded to the enormous changes experienced by nineteenth-century English society, whose existence was deeply marked by the results of the huge process of industrialization that had been under way since the eighteenth century. We are thus interested in the way in which a prototypical Victorian writer, Charles Dickens, used his novels as a means of responding to the new condition of the country, which had been produced by decades of technical innovations and progress. The main objective of this paper is to comment on the effects such an enormous change has on the lives of the individual, as perceived by the literary imagination of an artistic mind. The novel that has been selected as a case study here is one whose title is most representative for the theme approached, i.e. *Hard Times. For These Times* – the structure "hard times" suggests "a period, often a slump, when scanty food and low wages or unemployment bore particularly hard" (David 11). Much less often, "it could mean the more pervasive state in which people felt that the essential and permanent condition of their lives hemmed them in inflexibly" (David 11). Thus, the very title of the novel best renders the idea of challenged human life, i.e. of "men, women and children whose lives were being transformed by the Industrial Revolution" (David 11).

On the Industrial Revolution

A subject of vast debates over its origins, developments, growth and final results, the industrial revolution of the late 18th and early 19th centuries could be interpreted as a turning point in the history of humanity. The revolution basically implied "the substitution of man by the machine in the economic process and the mass production of consumption goods" (Cuțitaru 6), and, consequently, brought about industrial innovations that were to contribute to the industrial development of the world.

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The industrialising trend first occurred in Britain as the British economy was powerful – the country had capital to invest, and some of the people already had a high standard of living as compared to those living in Continental Europe. London was already a great commercial centre and, by 1780, England, with its huge naval power, its successive foreign expansions, and its developing and highly practical commercial class, was ready to revolutionize its means and modes of production to meet the greater demand for goods that was to come with expanded markets.

From the point of view of its economical status, Great Britain recorded a huge development as a consequence of industrialization. The basic economic effect was represented by *modern urban economy based on trade and manufacturing*. If the first decades of the nineteenth century saw the country developing new industries, the rest of the century witnessed its unprecedented development and growth, "unmatched at any other time in its history" (Delaney, Ward, Fiorina 124). Engines and machines, factories and railways, they all started to become constant elements of the new setting. However, the transition from manufacture to mass production also involved a very painful coordinate (painful in terms of human tragedy) (cf. Cuțitaru 8). In addition to the beneficial effects it had on society in general, industrialization also brought about an intensely felt social transformation. In other words, the development of the modern and urbanised society meant employment and financial welfare for some, yet unemployment for others – an eloquent example of this reality may be the replacement of rural handloom weavers by the new cotton-working utensils. Therefore, urbanization definitely implied a **human cost**: the early industrial city was far from being a paradise – in its rawest form, industrial production was carried on at great risk to the workers (men, women and children alike) and with serious damage to the quality of their lives. Wages were extremely low, working hours very long – 14 a day, or even more. Women and children were hired and paid even less than men. Families lived in horribly crowded, unsanitary housing. Outbreaks of typhus and cholera due to unsanitary water were a fact of life, even for those above the lowest levels of society, and the same was true of infant mortality.

1.2. The Industrial Revolution: from Fact to Fiction

The industrial revolution fuelled the imagination of nineteenth-century writers and spawned a whole new genre of novels, the so-called *industrial novels* – such novels are important in literary history in that they provide the reader with a distinctly personal voice that humanizes historical facts.

Born when the Industrial Revolution was well under way in Britain, Charles Dickens (1812-1870) came to be regarded a master of the industrial novel, as easily deducible from most of his literary productions. This theme particularly governs the content of the tenth novel published by Charles Dickens in 1854 and commonly known under the title *Hard Times*, a highly-valued novel in the context of nineteenth-century English literature for the stress it lays on the social and economic pressures of the times it was created in. In this novel, Dickens reproduces the image of life centred on the factory system and consequently shows his concern with the emergence of a more mechanical view of human nature as a result of industrialization. Its being an industrial novel turns it into a source of information about industrial conditions. In a word, "the industrial novel … provides invaluable depictions of a society in the process of unprecedented and disturbing alteration, and, for readers of the time, offered glimpses of unknown territory (David 6).

As already mentioned, *Hard Times* is intended to address explicitly the impact of the industrialisation of Britain. Set within a definite time, the 1840s, *Hard Times* was written by Dickens as a direct attack on the way in which the accelerating pace of change had forced the British working classes into a state of semi-slavery in the factories and mills. In order to accumulate material for his endeavour, in January 1854 Dickens carried out research in the Northern English mill-town of Preston and much of what he witnessed there was included in the pages of *Hard Times*.

A brief presentation of the plot will contribute to gaining a deeper understanding of the issue at stake. The novel is divided into three sections: *Book the First. Sowing; Book the Second. Reaping*; and *Book the Third. Garnering*. The allusion to the Bible is obvious: what one sows, one reaps and then one harvests. *Hard Times* is about what one harvests when using only *facts*, as illustrated by the ideology of the main character, Thomas Gradgrind, whose discourse on *facts* opens the novel. A wealthy, retired merchant in the industrial city of Coketown, England, and a leading citizen in the community, Gradgrind is now a schoolmaster at his private school in Coketown. He is a believer in the philosophy of Utilitarianism - founded by Jeremy Bentham, *utilitarianism* basically stipulated that no human action is action unless it produces some *utility*. Every action must have some utility. The predilect area of manifestation was labour – maximum utility was to be obtained from the hard labour of the working classes. The former MP is a promoter of utilitarian views and thinks of himself in strictly rational terms:

> THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir – peremptorily Thomas – Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. (*HT,* 48)

Gradgrind devotes his life to a philosophy of *facts* (rationalism) and believes that the human being should only centre on practical matters. In a "*dry and dictatorial*" voice, he addresses Mr. Choakumchild (a schoolteacher) and informs the latter that:

> NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! (*HT,* 47)

Mr. Gradgrind holds to his principles when dealing with his family as well, which makes Dickens refer to him on a number of occasions as the "*eminently practical father*" (*HT,* 66). His 5 children (two of which are in the spotlight here), Louisa, Tom, Althus, Adam Smith and Jane, "*were models every one. They had been lectured at, from their tenderest years; coursed, like little hares. Almost as soon as they could run alone, they had been made to run to the lecture-room*" (*HT,* 53-54). Gradgrind brings up his children in the spirit of facts and forces them to regard the use of imagination as a time-wasting distraction from the serious world of factual reality. Every sense of imagination

and emotion had to be ignored and not cultivated in a young child's heart; moreover, he never allows them to get involved in imaginative pursuits. When his favourite daughter, Louisa, tells her brother that she "*wonders*", her father reacts immediately and interdicts them to use that word again.

As the story progresses, the utilitarian approach to life leads to disaster. The individuals who are trained to cultivate it eventually turn out to be emotional wrecks and make poor life decisions that result in catastrophes. Mr. Gradgrind's oldest child, Louisa, can't help thinking that there is something missing in their life: "*What do I know, father, ... of tastes and fancies; of aspirations and affections; of all that part of my nature in which such light things might have been nourished?*" (*HT*, 134) Louisa will reluctantly marry her father's friend, Josiah Bounderby - a "*self-made man*", a wealthy factory owner and banker more than twice her age. He, too, is a promoter of the ideology of the facts. Bounderby takes Tom, Louisa's brother, as an apprentice, but the latter's lack of moral structure turns him into a thief and a fugitive: he becomes a dissipated, self-interested hedonist who is forced to leave the country in disgrace after having robbed the local bank.

Louisa's marriage collapses after she meets James Harthouse, one of her husband's and father's business associates. The young man falls in love with her and tries to convince her to break her marriage vows. In desperation, Louisa flees to her father's house to ask for his help, but it was in fact her father the one who brought her in this position. Seeing her favourite child troubled by the philosophy he had been teaching her, Thomas Gradgrind begins to question its validity. He eventually concludes that facts by themselves are not enough and that there is a nondescript quality called "fancy" (imagination) that must enrich and add substance to human life.

The main narrative thread is punctuated with a number of subplots, also relevant for the social conditions of the day and illustrative of Dickens' awareness of them. The novelist also introduces the story of Sissy Jupe, a young girl who is raised by the Gradgrind family, or the story of an impoverished "Hand" – Dickens's term for the lowest labourers in Coketown's factories – named Stephen Blackpool, who struggles with his love for another fellow worker, Rachael, but who can't marry her because he is already married to a horrible, drunken woman who disappears for months and even years at a time. Stephen visits Bounderby to ask about a divorce but learns that only the wealthy can obtain them. He will eventually serve as Tom's scapegoat as he will be charged with the robbing of the bank. He leaves town and can't be found, which aggravates the suspicions for the bank robbery. He is found half-dead and testifies against Tom, who will live in exile.

Hard Times is filled with contrasts and is populated by a diverse cast of characters, coming mostly from the rural districts, but also from different intellectual backgrounds. The novel contrasts these different categories of people and illustrates how there is unequal distribution of power within each relationship. What brings them together is that they all live and work in the fictitious Victorian industrial Coketown, a generic Northern English mill-town (in fact, *Hard Times* is Dickens's only novel not to have scenes set in London). The town takes its name from 'Coke", or "a solid, grey substance that is burned as a fuel, left after coal is heated and the gas and tar removed" (*CED*), powering the factories and blackening the town's skies. Coketown is a town of industrial pollution and is described by Dickens in Book First:

> It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of

> unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. *(HT,* 65*)*

The industrial image that haunts the novel is that of a machinery that runs itself:

> TIME WENT ON in Coketown like its own machinery: so much material wrought up, so much fuel consumed, so many powers worn out, so much money made. But, less inexorable than iron, steel, and brass, it brought its varying seasons even into that wilderness of smoke and brick, and made the only stand that ever was made in the place against its direful uniformity.(*HT*, 66)

The town is like a prison that simply cages the individual living there:

> It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next. (*HT*, 65)

This is a description of the devastating life of the Coketowners, which certainly lacks fancy and abounds in facts. The key statement is that the workers are "equally like one another" - the people, Dickens assumes, must be alike because they live in streets that are alike. They resemble the environment they live in, in what actually represents a metonymic image. Human beings are just "*complements to the machines*" – *whole humans reduced to hands*" (*HT*, 25). In the fictional world of the novel, workers are treated as little more than interchangeable parts in the industrial machinery, with low wages and inhumane working conditions:

> " - a race who would have found mere favour with some people, if Providence had seen fit to make them only hands, or, like the lower creatures of the seashore, only hands and stomachs" (*HT*, 67).

A major preoccupation of Dickens's is Victorian education, more precisely the impact industrialism has on it. We are offered numerous examples of how seriously education is affected by industrialism; this, in fact, is another area in which Dickens demonstrated extraordinary insight into the British civilization of his times. The novelist chooses to begin his work in the classroom, which he depicts as a microcosm of the world outside – "*a plain, bare, monotonous vault of a schoolroom*" (*HT*, 47). His choice of launching the plot of a novel in such a setting should not be regarded simply as a literary device in which the author creates the world of the novel in miniature to foreshadow coming events. In Dickens's view, this classroom has been intentionally created as a factory whose sole and explicit purpose is to manufacture future workers.

In the classroom the pupils are taught under a strict order, and the goal of education is to learn *facts*. The children are not allowed to use their imagination, or

"fancy" (8) as their teachers call it, and Gradgrind presents a Utilitarian vision of education that is meant to censor anything that is opposed to the principle of teaching solely facts. In the Chapter entitled "Murdering the Innocents", the pupils are addressed by numbers, and Gradgrind asks Sissy Jupe, who is pupil number twenty, to define a horse factually. Sissy is the daughter of a clown at Sleary's circus and to her wonder and dismay she is not able to do that, but when Bitzer, a dedicated pupil of the philosophy of facts at Mr. Gradgrind's model school, is asked to define a horse factually he provides an accurate description of a horse: "*Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive ... Age known by marks in the mouth*" (*HT*, 6). This is an example of Utilitarian logic and education.

According to the theories mouthed by Thomas Gradgrind, education is a process by which innocence and imagination are rooted out of the children, so they will grow into soulless human beings well prepared for the drudgery of industrial life. By adopting this cynical attitude towards the education of his day, Dickens virtually states that the power structure uses society's supposedly benevolent institutions to perpetuate its own power and to subjugate those whom these institutions are supposed to help. This theory would later be voiced by the French sociologist Michel Foucault, who would state that "power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production" (Foucault 1991: 194).

Conclusion

As usual with Dickens's novels, *Hard Times* places the problems of early Victorian society under the spotlight and introduces the industrial imaginary in the overall framework of literary creations. In this particular novel, the problems the author focuses on are those of the poverty-ridden, dehumanizing factory towns that sprung up in England during and as a consequence of the Industrial Revolution.

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THE IMAGINARY GARDEN OF EDEN IN STEINBECK'S NOVEL – "EAST OF EDEN"

Maria Roxana TUDOROIU*

Abstract: *Under the influence of his friend's thinking, Joseph Campbell, John Steinbeck came to value the power of ancient myths and their role in perceiving human existence. His way of looking at old biblical stories in "new ways" is best revealed in the novel East of Eden due to which the story of Cain and Abel seems to have meaning even in modern times. Concepts of determinism appear in the book as Steinbeck puts into light that, as descendants of Adam and Eve, Cain and Abel, people inherited their fate and sins and ever since they have to struggle with the choice between good and evil. The writer makes use of the Cain and Abel especially for its moral message, all concentrated in the Hebrew word, Timshol.*

Largely, this paper intends to underline that Steinbeck's birthplace, the Salinas Valley in northern California, the setting for several of the author's literary works, had its greatest role in East of Eden, being comparable from many aspects to the biblical Garden of Eden. Despite its astonishing beauty that reveals it as a paradise on Earth, the people who settle there bring with them not only friendship and love but also murder, jealousy and injustices of the outside world.

Keywords: *myth, good versus evil.*

John Steinbeck was one of the several writers deeply influenced by the Second World War and its aftermath. He himself a war correspondent, Steinbeck returned to the U.S.A. shocked by all that he had seen. Marked by this experience, his post-war writings started to be more sentimental: "Have we learned anything from the passage of time? Are we more mature, wiser, more perceptive, kinder?"(Steinbeck, 1970: 4) Thus, he turned his main interest from biology and sociology to individual ethics, to the problem of evil. The author is aware that the struggle between good and evil is a recurring theme in the history of humankind as, for thousands of years, man has been fighting beasts, nature and himself. It is a never-ending battle with two choices: good or evil.

Although the writer admitted publicly for several times that he was not a religious person, his work certainly reveals a deep reverence for the Bible probably inherited from his mother and grandmother on the Hamilton side of the family. Lester Marks claims that both Steinbeck and his characters show a deep yearning for religion[1] in spite of his beliefs and respect for science which he acquired at Stanford University.

Joseph Campbell was not only one of Steinbeck close friends; his thinking and his books *The Masks of God* and *The Power of Myth* had a certain influence on Steinbeck's understanding of religion. The writer came to value the power of ancient myths and their role in perceiving human existence and Campbell's way of looking at old biblical stories in "new ways" is also felt in Steinbeck's later writings, *East of Eden* and *The Winter of Our Discontent* where he managed to capture the perpetual theme of good and evil. Steinbeck himself states in *Journal of a Novel: The East of Eden Letters*:

> I believe there is one story in the world, and only one, that has inspired and frightened us. Humans are caught – in their lives, in their thoughts, in their hungers

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[1] Lester Marks, Thematic Design in the Novels of John Steinbeck (The Hague: Mouton, 1971), pp. 12-26.

> and ambitions, in their greediness and cruelty, and in their kindness and generosity too – in a net of good and evil. There is no other story. A man will have only one question left at the end of his life: was it good or was it evil? And all novels, all poetry, are built on the never ending contest in ourselves between good and evil (Steinbeck, 1970: 7).

Another source of inspiration for Steinbeck's *East of Eden* is Erich Fromm's *Psychoanalysis and Religion* (1950), which the author consulted before beginning the novel. In *Journal of a Novel* which is a detail account of Steinbeck's reading of Genesis and of the novel's own genesis, Steinbeck follows the same pattern as Fromm and makes reference to great figures like Plato, Buddha, Christ and Hebrew prophets who have the same ideal of 'striving for love, truth and justice'.[1] The writer sympathizes with Fromm's idea of 'humanistic religion' according to which God is a 'symbol of man's own powers' and not a 'symbol of force and domination having power over man.'[2] Thus, both Steinbeck and Fromm stress the importance of individual moral responsibility which is the result of the duality of good and evil and leads to moral growth.

As Steinbeck believes that every human being since Adam and Eve, and Cain and Abel has struggled with the choice between good and evil, he announced even from the very beginning the idea of inherited evil as he opens his novel with a biblical description of the land, the Salinas Valley in northern California, the author's birthplace, which became the setting for several of Steinbeck's literary works, but its greatest role was in *East of Eden*. He reveals the rich history of the valley and all the different people that lived there; thus we are reminded how the stories of people are woven together from the beginning of time. Steinbeck tells us that someone came before, just like the Spaniards came to the Salinas Valley before the Americans, and the Indians before the Spaniards. It is this way that we are rendered that people have to overcome what they have been born with from the first chapter of the book. The description of the land is made in contrast and sharp terms:

> The valley land was deep and rich, but the foothills wore only a skin of topsoil no deeper than the grass roots; and the farther up the hills you went, the thinner grew the soil, with flints sticking through, until at the brush line it was a kind of dry flinty gravel that reflected the hot sun blindingly […] I have spoken of the rich years when the rainfall was plentiful. But there were dry years too, and they put a terror on the valley. […] Then would come six or seven pretty good years of rain… And then the dry years would come (Steinbeck, 1990: 10).

These oppositions emphasize the central idea of the novel, good versus evil: the land is both inviting and unfriendly, light and dark, safe and dangerous. The valley also symbolizes the arena for the struggle between good and evil: the valley is bordered by the Gabilan Mountains to the east – "light gay mountains full of sun and loneliness" – and the "dark and brooding" (Steinbeck, 1990:10) Santa Lucia Mountains to the west. The way in which they are described reveals the human dilemma of choosing between light and darkness, goodness and evil. The river of the valley seen as the river of life runs between these two opposing forces. In some way the writer creates the setting for

[1] John Steinbeck, *Journal of a Novel*, p.115. The passage from which he is borrowing can be found in Erich Fromm, *Psychoanalysis and Religion* (London: Victor Gollanz, 1951), p. 70
[2] *Ibid*., pp. 42-5.

his symbolical family going back to a primordial time. Only by returning to origins one can grasp the fate of humankind as a whole and of the Trasks in particular.

Concepts of determinism appear in the book as Steinbeck puts into light that, as descendants of Adam and Eve, Cain and Abel, people inherited their fate and sins. Because of Adam and Eve's disobedience, every human being has to struggle with the choice between good and evil. In *East of Eden*, Steinbeck succeeded in recreating the Fall of Man by imagining characters with the features, behaviors, attitudes and relationships of the Serpent, Adam and Eve, Cain and Abel. Cathy represents Eve, Charles and Adam have the same relationship as Cain and Abel had and Cal represents the relationship of Cain with God.

The Fall of Man starts in chapter three of Genesis, but the novel incorporates Genesis Four. When Earth was created, God planted a Garden and in the middle of the garden there was the Tree of Life or the Tree of Knowledge. Instead of preventing Adam and Eve from eating the Apple of the Knowledge of good and evil, God gave them the choice for right or wrong because without choice Adam and Eve would have been God's prisoners. Otherwise, they would have no obedience to show God because nothing could lead them astray. In the Garden of Eden, there were also beasts of the field including the Serpent who "was more crafty than any of the wild animals the Lord God had made" (Genesis 3:1) and deceived Eve into eating the apple of knowledge. The Christian legend tells us that Adam and Eve tried in vain to recover or reconstruct from paradise, but they were cursed to fail. This cycle of construction and deconstruction formed the pattern of human history. Every age, consciously or unconsciously, forms in its literature a certain paradigm of the *Fall*. John Steinbeck has a unique view on this matter. He believes that the struggle between good and evil is one recurring story in human history. He goes so far and states that "there is no other story"(Steinbeck, 1970: 8). Steinbeck writes from the perspective of the Christian tradition and believes that every human being since Adam and Eve, and Cain and Abel has struggled with the choice between good and evil. The author says that each person, when looking back on his or her life, "will have left only the hard, clean question: Was it good or was it evil? Have I done well – or ill?" (Steinbeck, 1970: 69). There is no progress through the generations since the struggle is an individual one and each person has to fight against the same ancient problems.

Steinbeck's novel *East of Eden* expresses the perpetual conflict between good and evil in the society of the Salinas Valley as well as within the individuals of the Trask and Hamilton families. As the Trasks are allegorical, it is no coincidence that the members of this family have names beginning with the letters "A" or "C", a pattern too schematic that surprises the reader and frustrates him at the same time. Generation after generation, the main characters of the novel encounters the same problem of evil. Cyrus, the patriarch of the Trask family, chooses evil by stealing money as a U.S. army administrator. Charles is jealous on his brother, Adam whom he tries to kill. In the first generation of the Trasks, Adam is a Cain figure, but, later on, in relation to Cathy, his symbolic role changes and becomes a parallel to the biblical Adam. His dreams of a paradise in the Salinas Valley are clearly rooted in the opening chapters of Genesis. Using their encoded Genesis terms, he tells Samuel Hamilton: "I mean to make a Garden of my land. Remember my name is Adam. So far I've had no Eden, let alone, been driven out. Samuel, in turn, makes jokes about apples, wondering whether his Eve will let him to make an orchard only to make Adam reply: "You don't know this Eve…I don't think anyone can know her goodness" (Steinbeck, 1990: 189).

But Catherine like Eve in the biblical story seems to be open to the serpent's temptation. She chooses to commit evil manipulating and wounding the others for her own benefit. The writer introduces her like a demon. Moreover, she is seen as a fusion of Eve and the Eden serpent. The writer introduces her like a demon and emphasizes her serpent nature by giving her a "heart-shaped face, an abnormally small mouth, a little pointed tongue that sometimes flicked around her lips, small sharp teeth with the canine teeth longer and more pointed than the others, tiny ears without lobes and pressed close to her head, unblinking eyes, narrow hips" (Steinbeck, 1990: 75). She liked the dark and shunned light. When Sam Hamilton helped her giving birth to twins, she snarled at him and bit his hand severely.

Like Eve, Cathy is associated with sin, but whereas Eve is deceived into committing sin, Cathy commits evil simply for its own sake. Cathy is further on associated with green, as she decorates her room at Faye's in apple-green. The fact that she uses the colour green in her arrangements and more than that, the apple-green shade strengthens the connection between Cathy and Eve, between Cathy and the forbidden fruit: "The walls were clad in saffron silk and the drapes were apple green. It was a silken room—deep chairs with silk-upholstered cushions, lamps with silken shades, cabinets of golden oak, a large safe, black with gold lettering, and a roll top desk with a green-hooded double lamp over it"(Steinbeck,1990: 460).

The theme of repentance seems to be central in *East of Eden* and it is at least likely that Steinbeck consulted *Genesis Rabbah*[1] that describes Adam reciting Psalm 92 and celebrating "the power of repentance" in the presence of Cain who claims to repent.[2] In the novel *East of Eden*, Cal struggles probably the hardest of all the characters and confesses his feelings to Adam, worried that he has inherited a legacy of sin from his mother. As a teenager he prays to God to be like Aron, his brother: "Don't make me mean. I don't want to be" (Steinbeck, 1990: 320). When he is older, Lee tries to convince him that just because he has inherited part of his mother's nature, he does not have to let it control him and that everyone must be responsible for its own actions: "Of course you may have that in you. Everybody has. But you've got the other too" (Steinbeck, 1990: 459). Lee also tells him: "Whatever you do, it will be you who do it – not your mother" (Steinbeck, 1990: 459). Caleb takes into account Lee's advice and puts it into practice when he confronts his mother in chapter 39. Caleb sticks to his beliefs even when Cathy pours scorn on him. Eventually, Cal accepts the possibility of free choice between good and evil and feels remorse for committing sins and hurting those around him. The choice lies in his own hands, not in his inherited genes. However, the future generations will have to endure the same struggle as his ancestors did.

In Steinbeck's novels free will and determinism coexist and, although the central idea of the novel *East of Eden* is that evil is innate, the writer claims that each human being has the power to choose good over evil. He even believes in the free mind of the individual as he says "that the free, exploring mind of the individual human is the most valuable thing in the world. And this I would fight for: the freedom of the mind to take any direction it wishes, undirected. And this I must fight against: any idea, religion, or government which limits or destroys the individual" (Steinbeck, 1990: 134). This idea of free will has its roots in the word *timshel* (Thou mayest conquer) that appears in the Biblical myth Cain and Abel in Genesis 4:7. Lee, the house keeper, even sees this word

[1] Neusner, Jacob, trans., *Genesis Rabbah: The Judaic Commentary to the Book of Genesis,* 3 vols (Atlanta, GA,Scholar's Press, 1985),I 254.
[2] Jay Parini, *John Steinbeck: A Biography* (London: Heinemann, 1994), p. 575.

as the most important word in the world, as crucial for human condition. Steinbeck found this powerful word and used it as a way of conveying the hope that people can make their life better by choosing the right way. A condemned life would offer no motivation to live. In order to get the right translation of this word, Steinbeck asked his editor Pascal Covici to consult Louis Ginzberg (Professor of Talmud at the Jewish Theological Seminary in New York and author of *The Legends of the Jews*). This concern of a proper translation of the word and its symbolic meaning also appears in *The Journal of a Novel:*

> The King James says of sin crouching at the door, 'Thou shalt rule over it.' The Ameerican Standard says, 'Do thou rule over it.' Now this new translation [the Douai edition published in Manchester in 1812] says, 'Thou *mayest* rule over it.' This is the most vital difference. The first two are 1, a prophecy and 2, an order, but 3 is the offering of free will. You can if you will but it is up to you (Steinbeck, 1990: 108).

According to Jackson Benson, the writer carved for Covici the cover of a box with the letters of this word.[1] It is a word that appears in Genesis 4:7 when God tells Cain that the choice is in his hands and he can choose good over sin. Although he mistakenly wrote the word *timshel*, "he clearly understood the significance of the freedom and with it the moral responsibility with which it endows the human race" (Wright, 2007: 51).

The novel *East of Eden* certainly found "new ways" to look at an old story. The biblical stories of Adam and Eve, and Cain and Abel seem to have meaning even in modern times. Steinbeck wants to make the reader acknowledge the importance of the Biblical tales for our humankind and their crucial moral message: "Two stories have haunted us and followed us from our beginning,' Samuel said. 'We can carry them along with us like invisible tail – the story of original sin and the story of Cain and Abel…here it is – such a little story to have made so deep a wound (Steinebck, 1990: 296-297). It is a story that speaks about our human nature and in Lee's belief (which is also Steinbeck's) it has lasted "because it is everybody's story…the symbol story of the human soul" (Steinbeck, 1990: 297). The Bible itself, along with other mythologies, Campbell argues, holds out the hope that the divine unity once so tragically lost can eventually be recorded dissolving the walls of paradise and restoring the ancient wisdom.[2] Although Steinbeck is normally regarded as having much interest in science, it seems that he can only go beyond the Bible. In his acceptance speech on the award of the Nobel Prize for Literature, he paraphrases St. John's Gospel: "In the end is the word, and the word is man and the word is with man" (Parini, 1994: 532). In both novels, *East of Eden* and *The Winter of Our Discontent*, Steinbeck expresses his continuous optimism and faith in man as he believes in humans' moral responsibility towards themselves and the community where they live.

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[1] Benson, Jackson, *The True Adventures of John Steinbeck, The Writer*, Heinemann, London, 1984. pp. 564.

[2] Wright, Terry R. *The Genesis of Fiction: Modern Novelists as Biblical Interpreters*, England: Ashgate Publishing Limited, 2007, p. 51.

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THE EMBODIMENT AND EFFECTS OF IMAGINATION IN "A MIDSUMMER NIGHT'S DREAM" *BY WILLIAM SHAKESPEARE AND* "THE MARVELLOUS PUPPET SHOW" *BY MIGUEL DE CERVANTES SAAVEDRA*

Cristiana Marinela VĂRGATU[*]

***Abstract*:** *Imagination represents the ability to conceptualize the surreal, the unusual, the power to transcend into the world of fantastic elements. The importance of imagination for stage conventions that allow the action of the play to unfold is given special attention in these two plays,* A Midsummer Night`s Dream *by William Shakespeare and* The Marvellous Puppet Show *by Miguel de Cervantes Saavedra. In the case of the first play, by using the power of imagination, Shakespeare explores what people believed in his time about dreams, fairies and transformations, whereas Cervantes exposes the nature of the prejudice in society, both racial and ethnic, by presenting two charlatans who succeed in tricking an entire village by claiming that only the old Christians of pure blood, untainted by Jewish or Muslim origin, can see a puppet show which in fact did not exist, it was only in their imagination.*

***Keywords*:** *imagination, dream, deceit.*

Imagination is understood as "the capacity for creative association facilitated by the collaboration of reasoning, emotional and remembering activities" (Armstrong, 1946: 178) and in the case of William Shakespeare, the foundation of his imaginative thought is, in general, the realisation and expression of life`s dualism: riches and poverty, palace and prison, life and death, pride and degradation.

The writer states in *Love's Labour's Lost*, through the words of his character, Holofernes, that:

> This is a gift I have... full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions: these are begot in the ventricle of memory, nourisht in the womb of pia mater, and delivered upon the mellowing of occasion. But the gift is good in those in whom it is acute, and I am thankful for it.

The unique setting of William Shakespeare's *A Midsummer Night's Dream* is a complex, imaginative world, which can also be characterized by dualism. The waking mode, which represents the rational, analytical and practical attitude, is compensated by a dreaming mode which represents the irrational and invisible forces. Rational things are combined with irrational things and one sees how one is incomplete without the other. The play owes its strength to its dualism, to its paradoxical field of meaning, formed out of elements as reality and dream, culture and nature, history and mystery, intellect and instincts, life and art, masculine and feminine.

In this play within a play Shakespeare expands on the themes of love, art, imagination and dreaming to portray the relationship between the audience and the performers on stage.

Imagination can perceive and art reveal an unseen reality just beyond the range of the senses and of the rational mind. In the *Dream*, art is no longer defined only by its ability to shape and transform an obstinate reality, as in [*The Taming of the] Shrew* and *Love's Labour's Lost*, but

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is shown to have an ability to penetrate the screen of the immediate world and reveal an imaginative truth that lies behind it. (Bloom, 1987:49)

Obviously, the woods represent the metaphysical world of the poet's imagination and Athens represents the physically grounded world of facts. Taking into account this dualism, the writer emphasizes such aspects of Theseus' character to contrast him and his world of facts to the world of the poet, the world of creativity and dreams.

Theseus reveals, in the first scene of Act V, that he does not believe in the fantasy world of the woods and that he does not trust in the tales of the lovers, rejecting all notions of magic in the woods: "I never may believe / These antique fables, nor these fairy toys." (5.1.2-3). Theseus does so because he considers that they misrepresent or fail to fall in line with the so-called rules of his factual world. He finds himself completely unable to comprehend the woods, the realm of imagination and dreams.

Shakespeare illustrates, throughout the play, how the experience of love seems like a dreamlike experience and cannot be proven, with facts and arguments, as the rational Theseus would like. An example in this regard is the relationship between Hermia and Lysander, lovers which escape to the woods to secretly elope, but also the newly formed relationship between Helena and Demetrius resembles the ideal of a romantic love.

Real life becomes a dream for at least one character in the play: Titania. When she first observers Bottom, even in his transformed shape, she exclaims, "Mine ear is much enamoured of thy note; / So is mine eye enthralled to thy shape; And thy fair virtue's force perforce doth move me / On the first view to say, to swear, I love thee." (3.1.122-125). Shakespeare points out the poetic qualities of the language of love in Tatania's flowing and poetic manner of expressing herself. He also exaggerates the dream-like nature of love in the fact that she fell in love immediately after awakening. Even Bottom initially doubts her instantaneous love but eventually admits that "reason and love keep little company together nowadays" (3.1.127-128).

Bottom advocates that reason and love cannot exist together. Therefore, Theseus' world of reason and facts cannot coexist with the dreamlike and poetic world of love in the woods.

In connection to the dualism between the waking and the dreaming mode there is also the relationship between Theseus and Hippolyta, a relationship that is in contrast to any of the other lovers in the play is the. Their marriage exhibits inequality as Theseus assumes a domineering role, admitting at the beginning of the play that he "wooed thee [Hippolyta] with the sword" (1.1.16), not with the poetic language of love.

In contrast, Hippolyta expresses a desire for the romantic love which Hermia and Helena experience. She wants to believe the stories of the lovers and, in response to Theseus' comment concerning his disbelief in the lovers' stories, Hippolyta argues, "But all the story of the night told over, / And all their minds transfigured so together, / More witnesseth than fancy's image, / And grows to something of great constancy." (5.1.23-26).

Hippolyta uses the rational argument that because all the lovers experience the same transforming power, their experiences are not figments of the imagination. Instead, they prove to be factual in nature. Actually, the only reason she uses the rational argument is because she considers that, in this manner, she shall be successful in supplicating her husband, a man of reason.

Theseus unknowingly tells a truth at the beginning of Act V, when he ironically gives a description of the poet: “The poet’s eye, in a fine frenzy rolling, Doth glance from heaven to earth, from earth to heaven, / And as imagination bodies forth / The forms of things unknown, the poet’s pen / Turns them to shapes, and gives to airy nothing / A local habitation.” (5.1.12-17). Theseus describes the ability of the poet to surpass material boundaries and to give substance to the abstract although he later condemns the imaginative notions of the poet as “tricks”.

In fact, at the end of his play, Shakespeare warns the audience to accept the play as just a dream, through the character of Robin. Robin poetically explains, “If we shadows have offended, / Think but this, and all is mended: / That you have but slumbered here, / While these visions did appear.” (5.2.1-5). The author shows the audience one of his dream worlds in the form of this play because he created it from his own imagination, reflections and dreams. As a poet, Shakespeare emphasizes the necessity of dreaming for the creation of art.

> The presence in the imagination of a group of images that are connected by similar emotional tones will strengthen and sharpen the apprehension of images that are or may be connected in their constituents, or that are or may become imbued with like tones. The greater the number of images in such a group, and the greater the intensity of the emotional tone or tones with which the group is suffused, the more likely is any one among the images to enter the stream of conscious thought in connection with old problems or new experiences, or to be recalled in casual meditation, or to occur in dreams. (Paden, 1942:7)

Even though Theseus describes his rejection of imagination immediately after Quince’s prologue, he revises his thoughts on the topic in the middle of the small play. Theseus tells Hippolyta, “If we imagine no worse than they of them-/selves, they may pass for excellent men. Here comes two noble beasts in: a man and a lion.” (5.1.211-213). Therefore, Theseus becomes a part of the imaginative world of the play because he succumbs to its entertainment and leaves his world of reason for a while. Even though he never willingly accepts the “tricks” which imagination plays, he now recognizes the need for imagination in order to believe in the ridiculous actions of the play, if only temporarily.

Therefore, in Shakespeare`s play Theseus and Hippolyta, the ruler of Athens and his warrior bride, represent order and stability and are therefore in contrast with the uncertainty and instability of almost the entire play. In comparison with the dream mode where one is not in control of one’s environment, Theseus and Hippolyta are always entirely in control of theirs.

Shakespeare tries to make the reader to reassess the world of dreams and to eventually believe in the strength of the imagination. He uses Quince’s prologue to revisit the concepts of imagination and dreaming, especially because they apply to the creation of art and to romantic love. Theseus and the audience are bound to recognize the transforming characteristics of imagination.

In trying to do so, William Shakespeare uses symbolism and imagery to develop the motif of the *night* in combination with the related symbols of the play to demonstrate the power of night and its correlation with love and vision. He also makes extensive use of the night forest which helps one of the main plots of the play, the situation of the four young lovers.

At first glance, it might seem strange that Shakespeare chose a forest at night as the main setting for a comedy but the dark forest serves as the centre of the play’s world, in contrast with Athens, a city that was perceived as the centre of ancient Greek

civilization. The darkness of the night is intensified in the forest, reason for which the characters fear to be alone. In Act 2 Helena cries out to Demetrius not to abandon her in the dark and when Lysander abandons Hermia, she is convinced that being alone in the dark could lead her to death: "Speak, of all loves; I swoon almost with fear. / No? Then I will perceive you are not nigh. / Either death or you I'll find immediately." (2.2.153-155).

The night symbolizes darkness and a state of blindness, mischief and madness, fairies and magic. The night forest also provides a setting for dangerous and daring acts such as Hermia and Lysander's plan to escape Athens, the lovers planning to implement their plan and meet at "deep midnight" (1.1.223).

The only source of light at night which allows the lovers the see each other in this dark forest is the moon, which has been said all throughout the play to affect human behaviour. The moon is actually associated with love. In the opening scene of the play, Theseus is anxious to marry Hippolyta and he complains "four happy days bring in / Another moon: but O, methinks how slow / This old moon wanes! She lingers my desires / Like to a step-dame" (1.1.2-5). The moon is also compared to a bow which is associated with Cupid, the Roman god of love, who carries a bow to shoot arrows of love. "And then the moon, like to a silver bow / New bent in heaven, shall behold the night / Of our solemnities."(1.1.9-11)

In the prologue of his Ph.D. thesis, *A Midsummer Night's Dream: Shakespeare's Syzygy of Meaning*, Muhammad Ismail Wali states that Purdon reads the mythological associations of the play including those of the moon, omitting its ominous ones (Purdon, 1974:178-203). He says that *A Midsummer Night's Dream* has not received the appreciative attention it deserves compared to other works of Shakespeare, stating that:

> But in Shakespeare, the whole relationship between appearance and reality, reason and imagination, play and truth is probed much more deeply, particularly by the imagination of a marriage-play which parodies the main action. (*ibidem*)

Also, Geoffrey Steer concludes that:

> William Shakespeare establishes effective use of technique and setting that not only gain access to the dreams and desires of his characters, but also his audience. Although *A Midsummer Night's Dream* is comedic in nature, it provides serious insight into the importance of fantasy and desire to humanity - especially amidst certain intellectual thought in advancing civilization. *A Midsummer Night's Dream* demonstrates that fantasy is inseparably interconnected with desire, existent both within the imagination, and within the unconscious.

The Marvellous Puppet Show (*El Retablo de las Maravillas*) shows how the deceitful Chanfalla and Chirinos trick an entire town by showing his audience an empty stage but previously announcing that only those who are bastards or heretics would not see the performance.

As in *A Midsummer Night`s Dream*, we also encounter in *El Retablo de las Maravillas* two modes: the one corresponding to the *entremes*[1] (that of reality) and the one corresponding to the show, to the *retablo* (that of fiction), becoming a play within a play.

In order to help them in their new scheme, Chanfalla and Chirinos have hired a Rabelín, a musician, whose exceeding stupidity drives Chirinos to exclaim "The real

[1] interlude which is designed to be performed between the acts of more serious drama

marvel will be if they don't stone him on sight! I've never seen such a miserable-looking creature in my life."

As the town council, the Governor, Mayor, Administrator and Scribe, approach, Chanfalla introduces himself as Montiel and convinces them to let him put on a show in celebration of a wedding. He calls his show *El Retablo de las Maravillas*, which he claims was created by the great and wise Tontonelo, a fictitious character made up by Chanfalla himself. Actually, *tonto* is Spanish for *fool*. But Chirinos states that first they have to be paid because the audience would no longer want to pay after already seeing the show.

The actual performance consists of the evocation by the charlatans of a succession of astonishing appearances. The people have been warned that in order to see the wonders one must have been born within the bounds of marriage and be an Old Christian therefore one must have no trace of Jewish or Muslim blood in his veins.

All are of course supremely confident that the announced disqualification could not possibly apply to them. And then, when it appears to each that indeed it does, all in this audience are desperate to conceal their presumed disability from their neighbours.

After being paid six *ducados*, Chanfalla begins the show by pretending to evoke Samson in the act of demolishing the temple. Doubtful at first, the villagers stare at each other, waiting to see if anyone reacts to Samson, who, of course, is not really there. The first moments are crucial because, if some say that they truly see the puppet show, then the rest of the villagers would follow.

The first reaction is of Benito Repollo who even begs Samson to spare him: "Spare me, you brute! We come here to enjoy ourselves and end up as pancakes!? Spare me, Sir Samson, in spite of my sins. Heed the prayers of these honest folk!".

Even though at the beginning some have doubts concerning the show "This is an amazing business. I can no more see Samson than I can see the Great Turk. Yet, there's no doubt that I'm legitimate and a true Christian.", "Do you see him, Castrato? / See him? Why wouldn't I see him? Are my eyes in the back of my head?", in the end all the villagers state that they see the puppet show, for the sake of honour.

They continue to pretend they see the wonders as a bull appears, followed by mice, reacting accordingly: "That bull has the devil in him. He has a fierce and horny look. I'd better take care or he might toss me.", "It'll take me three days to get over it. I could just see myself on those horns...they look as sharp as a cobbler's spike.", "Help me! Mice! Oh, woe is me! Cousin, pull your skirts tight about your legs and take care they don't bite! My, there are a lot of them!", "They're climbing all over me. A little brown mouse has me fast by the knee."

A "drenching rain that's pouring down from the source of the River Jordan" and "a bunch of rampant lions and honey bears" follow and, towards the end of the show, Chirinos produces a woman, who is mistakenly called Herodias but is in reality Salome, Herodias' daughter. As the men dance with the "beautiful Jew" one abruptly interrupts the dance and asks "if she's Jewish, how can she see the show?" An awkward moment of silence is broken by Chanfalla's crafty reply, "Every rule has its exception." Satisfied with his answer, the villagers continue to dance.

As they dance, a quartermaster appears and informs the villagers that there is a legion of soldiers approaching. He orders them to prepare lodging for them and departs. Convinced that the quartermaster is part of Tontonelo's show, the villagers dismiss him. Fearful for his life, Chanfalla tries to explain that the soldier is not part of the show and that they should prepare the lodging before he returns. The mayor, now completely

convinced that the show is real, exclaims, “I know Tontonelo very well, and this looks like Tontonelo’s work.”

As they speak, the quartermaster returns and asks if the lodging has been prepared. The Administrator calls upon Chanfalla to make Salome appear, hoping that her appearance will make the quartermaster leave them alone. As Chanfalla pretends to evoke Salome, the villagers begin to dance around the “beautiful Jew”. Outraged, the quartermaster exclaims, “Are these people mad? What young lady? What dance? Who is this Tontonelo?”.

In that moment everyone realizes that the quartermaster does not see the wonders. The Scribe interrupts the stunning silence asking “What? Do you mean to say, Mr. Quartermaster, that you don’t see Herod’s girl over there?”. When the quartermaster confesses he does not, the villagers break out in accusations, shouting, “He’s one of them! The quartermaster is one of them. He’s one of them” and “De exillis es!”. Enraged, the quartermaster draws his sword and slaughters all the villagers, after which Chanfalla and Chirinos congratulate each other on the success of their deception, saying “What an extraordinary business this has been! The reputation of the marvellous puppet show remains unchanged; tomorrow we can show it to the town and we ourselves can claim victory in this battle. Long live Chirinos!”, “Long live Chanfalla!”.

Apart from being a social satire, Cervantes’s work brings out a latent appetite for wonder that translates into a willingness to be deceived. Moreover, once expectation is created, an audience can be unwilling to let go, unless it is surpassed by something better, especially by something unexpected.

One distinction should be made between the *fictional* audience, the gullible villagers, and the *real* audience. The play flatters the real audience by assuming its superiority and by letting it in on the joke.

> The *maravillas*, the wonders, are not only those on stage, but miracles, which only true believers are favoured to see. Whether the *retablo* should be understood in its theatrical sense, as a ‘short play’ or whether in its sacral meaning, as the frame, the retablo, behind the altar, or pictures on the altar, suggesting various meanings about true altars, is left to the reader’s imagination. (Stow, 2006:286).

Therefore, *El retablo de las maravillas* deals with two well-known motifs, the world as theatre and the emperor has no clothes. It develops its theme of truth and deception/appearance, illusion and reality, in the context of a particular context and language of Spain, embracing the definition that “art is a lie that tells the truth”[1].

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IMAGINER L'ŒUVRE D'ART : DU FRAGMENT ET DE L'UNITÉ DANS L'ÉCRITURE. LECTURE DE PROUST PAR GILLES DELEUZE

Carmen ANDREI[*]

Abstract : *My study aims at analyzing Proust's imaginary, namely the work of art in general and the literary creation in particular, such as the author himself develops and argues in* À la recherche du temps perdu, *especially in* La Prisonnière *and* Le Temps retrouvé. *In support of my observations and comments, I use the study made by Gilles Deleuze,* Proust et les signes, *this one being the first interpreter who has noticed the connections between the original unity of the work and the fragment (the crumbling of the parties) and who has proposed the "vases clos" theory. I emphasize the manifestations of the self-contemplation which are defining for Proust's imaginary.*

Keywords*: imaginary, fragment, unity, self-contemplation.*

Lorsque Gilles Deleuze offrait une lecture de Proust, *autre* par rapport à l'exégèse déjà consacrée et classique, il ouvrait ainsi de nouvelles « pistes » dans la réception d'une œuvre déconcertante, réputée difficile, voire opaque pour un lecteur non avisé. Il faisait paraître *Proust et les signes* dans une première édition en 1964 aux Presses Universitaires de France. Ensuite, il choisit d'augmenter cette édition d'un chapitre en 1970 et de rééditer le livre avec une nouvelle organisation interne : il divisait la seconde partie de son livre – *La machine littéraire* – où il analysait la production et la multiplication des signes du point de vue de la composition de *La Recherche* en plusieurs chapitres[1]. Je retiens ce livre qui me servira d'appui argumenté à mes analyses puisque Gilles Deleuze y touchait à une problématique particulièrement intéressante : celle du *fragment* et de *l'unité*, dans le 2e chapitre de la seconde partie (Deleuze, 1970 : 140-147). La citation de départ qui m'aidera à développer mes propos se présente comme suit :

> Prétendre que Proust avait l'idée même confuse de l'unité préalable de la *Recherche*, ou bien qu'il l'a trouvée par après, mais comme animant dès le début l'ensemble, *c'est lire d'un mauvais œil*, lui appliquer des critères tout faits de tonalité organique qu'il refuse précisément, se fermer à la conception si nouvelle d'unité qu'il était en train de créer. Car c'est bien de là qu'il faut partir : la disparité, l'incommensurabilité, l'émiettement des parties de la *Recherche*, avec les ruptures, hiatus, lacunes, intermittences qui en garantissent l'ultime diversité (*ibidem* : 140)[2].

Deleuze récuse donc une lecture de Proust qui considérerait qu'il disposait, au moment où il allait écrire la *Recherche* ou lors de l'écriture de celle-ci d'une conception de l'unité comme totalité organique – d'une unité pleine, pleinement logique, par voie de conséquence. Lire de la sorte, c'est « lire d'un mauvais œil », c'est à la fois attribuer à Proust une conception de l'unité que l'auteur récuse et ne pas comprendre la nouvelle unité qu'il tente de créer. Cette nouvelle unité, c'est une unité *de* et *dans* la disparité, l'émiettement des parties. J'entends par là qu'il y a unité parce que la diversité est

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[1] C'est à cette édition que je ferai référence dans mon article.

[2] C'est nous qui soulignons en italiques.

irréductible et il faut partir de là, des ruptures, des lacunes, des hiatus dont l'œuvre est faite, et qui constitue un principe organisateur (à son insu ?)

Suite à une analyse approfondie de la *Recherche* que j'ai entamée il y a quelques années, j'arriverai à mettre en évidence cette idée d'*émiettement* (ruptures, lacunes, intermittences, etc.) en donnant quelques exemples issus des constats reconnus à l'unanimité par les exégètes les plus consacrés :

De la construction temporelle du roman

Tout lecteur remarque que l'évolution du roman ne se fait pas de façon continue, progressive. Une série de *moments* surnagent dans la mémoire, étalés sur divers laps temporels plus ou moins longs : une matinée, deux années (le plus long). Rien n'est peint au hasard : chaque moment est lié à un lieu bien précis (Combray, Paris, Venise, Balbec, etc.) En dehors de ces moments, aucun autre souvenir ne survit. Dans cette perspective, la *Recherche* apparaît comme une série de blocs discontinus, juxtaposés. Entre ces blocs il y a des *hiatus* (qui durent parfois plusieurs années), des blancs temporels où l'on ne sait pas ce qui se passe. On peut inventorier au moins une douzaine de moments. Les deux premiers livres, *Swann* et *À l'ombre des jeunes filles en fleurs* comportent quatre moments :

1. Combray, synonyme de l'enfance ;
2. Le Paris de Swann (évoqué quinze ans en arrière) dans *Un amour de Swann* ;
3. Le Paris des Champs-Élysées (l'amour pour Gilberte notamment) ;
4. Balbec – une saison d'été (deux ans plus tard).

Les « vases clos »

Le titre du chapitre de Deleuze, *Les boîtes et les vases* tire son origine des deux figures fondamentales relatives à l'émiettement des parties et aux ruptures. Ces deux figures fondamentales dont je traiterai par la suite concernent soit le rapport *contenant-contenu*, soit le rapport *parties-tout*.

La première figure est celle de l'emboîtement : « […] les choses, les personnes et les noms sont des boîtes, d'où l'on tire quelque chose d'une toute autre forme, d'une toute autre nature, contenu démesuré » (*ibidem* : 140). L'image qui domine cette première figure est celle des boîtes entrouvertes dont le narrateur expliquera, déliera, développera le contenu « incommensurable au contenant » (*ibidem* : 141). La notion *d'après-coup* est importante et fonctionne comme une clé qui ouvre le texte de Proust vers une meilleure compréhension. Elle va de paire avec l'auto-contemplation :

> […] je songeais combien tout de même ces œuvres participent à ce caractère d'être – bien que merveilleusement – toujours incomplètes, qui est le caractère de toutes les grandes œuvres du XIXe siècle ; du XIXe siècle dont les plus grands écrivains ont manqué leurs livres, mais se regardant travailler comme s'ils étaient à la fois l'ouvrier et le juge, ont tiré de cette auto-contemplation une beauté nouvelle et extérieure à l'œuvre, lui imposant rétroactivement une unité, une grandeur qu'elle n'a pas (*ibidem* : 141).

La deuxième figure est dominée par l'image des vases clos : des parties asymétriques et non communicantes coexistent, soit comme des moitiés bien séparées, soit comme des « côtés » ou des chemins opposés, soit comme des prises dans un tourbillon. Dès lors, l'activité du narrateur Marcel consistera à élire, à choisir. L'image du vase clos marque

l'opposition d'une partie avec un voisinage sans communication. Un exemple évident pour soutenir l'idée de cette deuxième figure est représenté par « les deux côtés » de la *Recherche*, Méséglise et Guermantes qui sont éminemment des vases clos, sans communication. On se promène ou du côté de Méséglise (du côté de chez Swann), ou du côté des Guermantes. L'expression de *vase clos* appartient à Proust même, elle est consacrée par lui-même comme le souligne Deleuze en le citant directement : « C'est ainsi que les deux côtés de la *Recherche*, le côté de Méséglise et le côté des Guermantes se tiennent juxtaposés, « inconnaissables l'un à l'autre, dans les vases clos et sans communication entre eux d'après-midi différents » (Deleuze, 1970 : 150).

Les deux espaces clos, hétérogènes convergent finalement dans *Le Temps retrouvé* : « entre ces routes des transversales s'établissaient » (Proust, 1954 : 1029). Gilberte révèle un sentier entre les deux promenades. Une autre clé de voûte qui relie les transversale est *le bourdon*: c'est un insecte transversal par excellence, qui fait communiquer les fleurs séparées et les sexes cloisonnés. Il en va de même pour les personnages qui ont souvent deux visages, deux faces, deux personnalités qui ne communiquent pas. Albertine par exemple, a un visage qui répond à la confiance et un qui réagit au soupçon jaloux.

On se questionne par la suite : quelle serait donc la signification de ces vases clos ? Pour Gilles Deleuze, les vases clos montrent que la totalité est toujours statique et dénuée de sens profond, elle est donc illusoire. Pour étayer cette réponse, un passage de Proust est cité :

> Ce que nous croyons notre amour, notre jalousie, n'est pas une même passion continue, indivisible. Ils se composent d'une infinité d'amours successives, de jalousies différentes et qui sont éphémères, mais par leur multitude ininterrompue donnent l'impression de la continuité, l'illusion de l'unité (Deleuze, 1970 :152).

Il y a cependant un système de passage qui existe entre les vases clos ou les parties closes, mais il n'est ni un moyen de communication directe, ni un moyen de totalisation. Toute l'œuvre consiste à établir ce que Deleuze nomme des « transversales » qui font sauter d'un côté à l'autre, d'une monde à un autre, mais qui ne réduisent jamais le multiple à un tout. Ce sont ces transversales qui affirment l'unité recherchée par Proust, « l'unité très originale *de* ce multiple » (*ibidem* : 153). Deleuze souligne le *de* pour marquer qu'il s'agit d'un génitif objectif et subjectif : l'unité du multiple provient du multiple, elle est constituée par lui, par ses fragments « irréductibles au Tout (*ibidem* : 153). C'est ainsi que la jalousie est transversale de la multiplicité amoureuses ; le voyage, de la multiplicité des lieux ; le sommeil, de la multiplicité des moments (le début de la recherche est un exemple illustratif), etc.

En note, Deleuze se livre à une analyse d'un extrait des *Jeunes filles en fleurs*. Citons Proust d'abord :

> Le train tourna… et je me désolais d'avoir perdu ma bande de ciel rose quand je l'aperçus de nouveau, mais rouge cette fois, dans la fenêtre d'en face qu'elle abandonna à un deuxième coude de la voie ferrée ; si bien que je passais mon temps à courir d'une fenêtre à l'autre pour rapprocher, pour rentoiler les fragments intermittents et opposites de mon beau matin écarlate et versatile et en avoir une vue totale et un tableau continu.

Deleuze commente de la sorte : « […] ce texte invoque bien une continuité et une totalité ; mais l'essentiel est de savoir où celles-ci s'élaborent – ni dans le point de vue ni dans la chose vue, mais dans la transversale, d'une fenêtre à l'autre » (Deleuze, *op. cit.* : 153). Pour atteindre la notion de transversale, le philosophe dépasse les mots « une vue totale et un tableau continu » qui pourraient lui être opposés (« Proust recherche

bien une totalité, la preuve en est qu'il parle de vue totale, de tableau continu […] », (*ibidem* : 153). À mon sens, ce syntagme « une vue totale et un tableau continu » indique une irréductibilité des fragments à tout puisque, si on désirait à toutes fins faire de l'expression citée, « une vue totale et un tableau continu », une valorisation de tout, il faudrait encore compter avec la conjonction *et* qui ne peut relier que ce qui est séparée de façon irréductible: la vue et le tableau ne peuvent fusionner.

Gilles Deleuze conclut son chapitre par une réflexion sur le temps, sur le temps comme *transversale*, transversale de tous les espaces possibles, y compris des espaces de temps. Se référant à Bergson qui pensait que le temps signifie que « tout n'est pas donné : le Tout n'est pas donnable », Deleuze interprète cette formule comme l'affirmation de l'unité du multiple. Le temps affirmerait ainsi l'unité cherchée par Proust, celle qui ne réduit pas le multiple. Je cite à l'appui les dernières lignes du chapitre :

> […] le temps a l'étrange pouvoir d'affirmer simultanément des morceaux qui ne font pas un tout dans l'espace, pas plus qu'ils n'en forment pas un par succession dans le temps. Le temps est exactement la transversale de tous les espaces possibles, y compris des espaces de temps (*ibidem* : 157).

Unité et multiple *vs* unité et fragment dans un fragment de *La Prisonnière*

Je ferai la lecture-analyse d'un fragment tiré de *La Prisonnière* qui apparaît comme une réflexion sur la tension entre l'unité et le multiple et l'unité et le fragment, définitoire pour comprendre la conception proustienne sur l'œuvre d'art.

Proust distingue deux types d'unité, une *unité de projet*, qui est une unité logique correspondant à un « seul et transcendant dessein », froide, artificielle (comme une thèse), factice, et une *unité d'après-coup*, plus réelle, non factice, vitale, rétroactive. Cette unité n'est pas prévue au départ, elle ne surgit qu'après-coup et « tout d'un coup dans *l'ivresse* et *l'enthousiasme* de *l'illumination rétrospective*. Elle est celle de « toutes les grandes œuvres du XIXe siècle ».

Dans cette perspective, *le morceau*, le fragment est premier. Il est composé pour lui-même dans un moment d'inspiration. Par exemple,

> Wagner [a tiré] de ses tiroirs un morceau délicieux pour le faire entrer comme thème rétrospectivement nécessaire dans une œuvre à laquelle il ne songeait pas au moment où il l'avait composé, puis ayant composé un premier opéra mythologique, puis un second, puis d'autres encore, et s'apercevant tout à coup qu'il venait de faire une Tétralogie, dut éprouver un peu de la même ivresse que Balzac […] (Proust, 1954, III : 160-161)

Avant de citer Wagner qui trouble l'écrivain par une « habilité vulcanienne » (Deleuze, *op. cit.* : 161), Proust donne comme exemple Balzac qui a écrit sans penser, « sans s'arrêter à celui qui a vu après-coup dans ses romans une *Comédie humaine* » ((Proust, 1954, III : 160-161). Chaque morceau a sa note propre, la « pureté de Raphaël », la « simplicité de l'Évangile » (*ibidem* : 160-161).

À un moment donné, il y a *auto-contemplation* (ce qui correspond à la notion de *réflexivité* chez les modernes), l'auteur se regarde travailler, se juge, *se lit* – « jetant sur ses ouvrages le regard […] » (*ibidem* : 160-161). Grâce à cette illumination rétrospective, il revient sur tout ce qu'il a fait et y *découvre* une unité que l'œuvre « n'a pas ». Il faut alors ajouter le dernier et plus sublime « coup de pinceau ». L'unité est une fiction, l'œuvre n'a pas d'unité, mais par un dernier coup de pinceau, par une dernière touche de fiction (de travail sur le nom des personnages, des préfaces, etc.). L'unité

vitale, d'une certaine façon, n'existe pas ou n'existe que grâce à un coup d'écriture, un tour de force. Citons Proust à l'appui :

> Unité ultérieure, non factice, sinon elle fût tombée en poussière comme tant de systématisations d'écrivains médiocres qui, à grand effort de titres et de sous-titres, se donnent l'apparence d'avoir poursuivi un seul et transcendant dessein. Non factice, peut-être même plus réelle d'être ultérieure, d'être née d'un moment d'enthousiasme où elle est découverte entre les morceaux qui n'ont plus qu'à se rejoindre ; unité qui s'ignorait, donc vitale et non logique, qui n'a pas proscrit la variété, refroidi l'exécution. Elle est (mais s'appliquant cette fois à l'ensemble) comme tel morceau composé à part, né d'une inspiration, non exigé par le développement artificiel d'une thèse, et qui vient s'intégrer au reste (*ibidem* : 161).

Les exemples pris par Proust sont les poèmes disparates de Victor Hugo, qui ont engendré par la suite *La Légende des siècles* et les essais fragmentaires de Michelet, qui ont généré *La Bible de l'Humanité*. Citons de nouveau les romans de Balzac qui composent la *Comédie humaine* et les morceaux de Wagner qui entrent dans un opéra et des quatre opéras qui constituent la Tétralogie.

À ce point de l'analyse, il importe de se demander si ce phénomène de *l'illumination rétrospective* s'applique à Proust. Autrement dit, la *Recherche* est-elle le fruit d'une telle illumination ? L'illumination finale du *Temps retrouvé* est-elle une illumination rétrospective ? Mais aussi, ces deux pages de la *Prisonnière* sont-elles l'équivalent des préfaces de Michelet ?

Le thème de l'inachèvement – « le caractère [de grandes œuvres] d'être toujours incomplètes » – est lié à l'auto-contemplation, respectivement à la réflexivité. Le lien très subtil à expliquer existe – Proust ne le fait pas – il existe depuis 1800, l'École d'Iéna l'avait déjà programmé. Il se décline comme suit :

a) *au sens concret*, immédiat, il est exact que les grandes œuvres sont inachevées (voir les exemples évidents de Balzac, de Hugo, de Wagner, etc.) Il semble que le projet unificateur lance dans ses synthèses, de prévisions gigantesques, trop « hasardeuses ». mais ce n'est peut-être que le signe d'un inachèvement plus profond, qui existerait même si le projet était complètement réalisé.

b) *au sens sémantique*, l'œuvre ouverte dont le sens est toujours fuyant, instable pousse le lecteur à *essayer* de l'achever. Peut-être, parce que la réflexivité établit une tension, une dualité, une oscillation, une ambiguïté, un déboîtement qui ne peut être résolu. Cette tension entre le fragment et l'unité ne laisse plus le lecteur en repos.

La scène de l'illumination rétrospective, autrement appelée *rétroaction*, est une scène de lecture. C'est en se relisant que survient cette illumination. La rencontre de la tension, de l'instabilité, c'est la lecture même. Dès lors, toutes les *transversales*, si elles affirment, comme le pense Gilles Deleuze, l'unité désirée par Proust, sont, à notre avis également, des *allégories de la lecture*. Autrement dit, décrire le va-et-vient d'une fenêtre à l'autre pour rentoiler les fragments intermittents et opposites, c'est décrire le mouvement de la lecture. Je me pose la question pour chaque transversale.

Dans un chapitre d'*Allégories de la lecture*, consacré à Marcel Proust, Paul de Man a déjà mis en évidence le lien entre le va-et-vient et la lecture. Dans ce texte, qui

est un hommage au critique Georges Poulet[1], Paul de Man commence son analyse en reprenant un aspect sur lequel *L'Espace proustien* avait insisté : le mouvement de va-et-vient entre la prospection et la rétrospection constitue la spécificité du roman proustien. De Man associe ce mouvement d'aller-retour au mouvement de re-lecture auquel nous invite le texte de Proust. Pourquoi serions-nous conviés à une telle re-lecture ? Cela est dû, selon Paul de Man, à la complication de la phrase *et* du récit. La phrase proustienne, très longue et d'une haute complexité grammaticale, nécessite de la part du lecteur une attention très soutenue. Dès que celle-ci se relâche, moi, en tant que lectrice attentive, je la reprends, aux yeux de mouche et la relis. La récit, quant à lui, par sa longueur, sa complexité, ses personnages, réclame pour le moins une lecture partielle.

Conclusions

Proust n'avait pas l'idée de l'unité préalable de la *Recherche*. Il n y a pas chez lui ce que l'on appelle une « totalité organique », une « unité logique ». Il en crée donc une nouvelle conception. Les parties de la *Recherche* restent morcelées, fragmentées sans que rien leur manque. Ce sont des parties éternellement partielles qui, cependant forment et ne forment pas un tout : aucune unité organique, aucune unité logique ne donne la totalité organique, mais les parties convergent vers la définition d'un logos. Les essences, les points de vue sur le monde ne forment, eux non plus, ni une unité, ni une totalité.

La Recherche est bien inachevée dans les deux sens, au sens concret et au sens sémantique : les parties ne sont pas finies (si Proust avait vécu plus longtemps, il aurait vraisemblablement pu les accroître). De surcroît, l'instabilité entre les fragments et l'unité, le multiple et l'unité fait que la lecture est interminable.

Le caractère nécessairement inachevé des grandes œuvres et l'ajout, le dernier coup de pinceau, qu'elle ne cesse de réclamer à leurs auteurs font peut-être de ces textes des textes « illisibles » pour leurs auteurs. J'entends « illisible » au sens que Maurice Blanchot a donné à ce mot dans un paragraphe de *L'Espace littéraire* intitulé « Noli me legere ». Dans ce passage Blanchot dit que l'écrivain n'a pas d'autre possibilité que d'écrire / imaginer toujours cette œuvre, donc ajouter sans cesse. L'écrivain est obligé de faire retour à ce qui a suscité son écriture, donc il se retrouve dans la même situation originaire, au début de sa tâche.

La communication entre les parties closes / les vases clos de la *Recherche* se réalise par la *transversale*. La réponse à la question de l'illumination rétrospective est affirmative : il y a de l'illumination finale dans *Le Temps retrouvé*. Où se trouve donc l'unité de Proust ? La réponse la donne lui-même lorsqu'il cite comme exemple Balzac : l'unité est découverte au fur et à mesure par l'auteur lui-même comme un effet de ses livres. L'*un* ou le *tout* résulte des parties « subalternes », du morcellement ou de la disparité. L'unité se réalise par les transversales, une dimension de la transversalité qui relie les espaces clos. Les systèmes de passage(s) convergent au niveau macrostructural.

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IMAGINAIRE, MERVEILLEUX, FANTASTIQUE : RÉFLEXIONS SUR LES MODES D'EXPRESSION DE L'IMAGINAIRE

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Abstract :*The Fantastic, science-fiction, fantasy (i.e* "Fantastique", "science-fiction", "fantasy"*) - these are the most recurrent titles of the collections proposed by the publishing houses to a public that seems to be more than ever interested in stories about werewolves, romantic vampires in love with humans, magic rings, schools of witchcraft and wizardry etc. While the critical and theoretical approaches of the various genres of the literatures of the imaginary traditionally focus on establishing the boundaries between one genre and another, the more "naïf" view of the public perception revealed through its reading habits tends, on the contrary, to integrate them all into a unique and larger category rather than to separate one from the other. This category would be then identified as opposed to a realistic way of representation of the world.*

The present study is built around the main dichotomy that appears in the French theoretical debate on the literatures of the imaginary - The Miraculous /vs/ The Fantastic. Through a descriptive approach, we bring into discussion some of the core aspects related to the different ways of expression of the imaginary: the difference between the miraculous as a literary category and as a social or anthropological category; the larger concept of 'the imaginary' as a possible unifying solution to refer to various genres of the 'fantastic'; the seduction of the extraordinary and the pleasure of the reading; the importance of the fictional games involved in the reading process and their specificity in a type of literature whose 'fictional truths' are to be decided upon by the reader as they imply a kind of 'non mimetic imaginary' (as pleonastic as this might sound). The theories we refer to are both consecrated (even classic) approaches of the fantastic and the miraculous and more recent ones but also theories about the process of reading and rereading.

The present paper is rather an 'état des lieux', aiming at raising some questions that would be starting points for future analysis and reflections.

Keywords: *fantastic, miraculous, imaginary.*

« Si *Peau d'Âne* m'était conté, j'y prendrais un plaisir extrême. Le monde est vieux, dit-on ; Je le crois : cependant il le faut amuser encore comme un enfant », dit La Fontaine. Ces propos, figurant sur la couverture du conte *Ondine* écrit par Friedrich de La Motte Fouqué (1834), sont à lire en tant que stratégie éditoriale pour l'édition française du conte allemand, destinée au public français. Faire figurer le nom de La Fontaine sur la couverture même du livre ne saurait être qu'un argument d'autorité pour le lecteur français, de même que la « préparation » à la lecture inscrite dans le paratexte plus complexe, une sorte d'avant-propos épistolaire entre celui qui avait proposé le texte pour la traduction et la traductrice, la Baronne de Montolieu. Le sujet principal des débats entre Monnard et la Baronne est le *merveilleux*, plus précisément l'inquiétude de la traductrice quant au goût des Français pour le merveilleux, passé de mode, selon celle-ci. Brièvement, la traductrice identifie les difficultés de la traduction à la différence des goûts pour le merveilleux des deux nations, repérable au niveau de l'esprit de chacune des deux langues, l'une qui « excelle » à rendre les « formes indécises et le vague », et l'autre, notamment la langue française, qui serait, au contraire,

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« précise, positive » et ne pourrait exprimer « que des idées dont les contours sont bien tracés » (La Baronne de Montolieu in La Motte-Fouqué, 1834 : XXVIII). Mais, au-delà de ces hypothèses sujettes à caution sur le génie des langues et des peuples, les remarques de La Baronne de Montolieu désignent un important fait de culture lié à la réception (au sens isérien) d'un certain type de littérature.

> [...] ce genre de merveilleux que je n'ai aimé que dans mon enfance, et qui m'a paru, depuis, nuire essentiellement à l'intérêt d'un ouvrage : « Rien n'est beau que le vrai, le vrai seul est aimable. »
> J'avouerai cependant que, malgré le merveilleux, il y a assez d'intérêt. J'ai prêté ma traduction à quelques-unes de mes amies ; presque toutes m'ont dit en me la rendant : « Je n'aime pas ce genre, mais je n'ai pu quitter cette lecture ; elle m'a entraînée en dépit de mon goût »
> […]
> Le goût du merveilleux est totalement passé de mode en France : peut-être suffirait-il de ce mot tout puissant sur les Français, la mode, pour en donner l'explication. Je crois cependant, comme vous, [1] que les grands événements et la politique y ont bien contribué : on n'a plus besoin de chercher dans les contes des événements hors de toute vraisemblance ; on les trouve dans l'histoire de ce siècle, réchauffés de l'éclat de la vérité. (La Motte Fouqué, *op.cit.*: XIV)

Certes, les inquiétudes de la traductrice (elle-même écrivain) en ce qui concerne la réception d'un genre qu'elle réserve aux enfants (des contes) ne peuvent être isolées du contexte philosophique et de sa propre éducation. Elle avait été formée au siècle des Lumières, le conte ne pouvait donc avoir d'autre but que moral ou critique ou allégorique (*Ibidem* : XVI). Et pourtant l'expérience de la lecture dont rendent compte les premiers lecteurs, les amies de la traductrice, en dit autre chose : « Je n'aime pas ce genre, mais je n'ai pu quitter cette lecture ; elle m'a entraînée en dépit de mon goût ».

On note, en passant, qu'autour des années 30, le fantastique, ce « voisin » scandaleux du merveilleux dans le même édifice des littératures de l'imaginaire, commençait petit à petit à s'imposer en France, par la mode Hoffmann déferlée auprès du public grâce à la campagne éditrice de son traducteur, Loève-Veimars, alors que Nodier en avait déjà préparé le terrain avec ses contes qui relevaient, en partie, d'un ressourcement du merveilleux légendaire. D'ailleurs le nom de Hoffmann est lié à celui de La Motte Fouqué et à son *Ondine*, car ce fut Hoffmann à avoir composé la musique d'*Ondine* à l'opéra (1816).

Le conte *Ondine* plaît **en dépit** du merveilleux romantique qui contrevenait à la l'éducation à la lumière de la « Raison déifiée » (Bozzetto, 1998) et en même temps plaît justement **grâce** à ce « jeu d'une imagination brillante et qui excite la curiosité », comme l'admet La Baronne de Montolieu (La Motte Fouqué, *op.cit.*: XII).

Comment ne pas penser à cette autre boutade de la Marquise du Deffand, « Je ne crois pas aux fantômes mais j'en ai peur », résumant, à la manière de Mérimée ou de Vax, une attitude propre à la littérature fantastique, à son émotion et à son effet de lecture tiré du « principe du plaisir de la fiction terrifiante » (Mellier, 1993: 363), mais

[1] Monnard avait écrit : « Les progrès de la philosophie, les intérêts de la politique, la succession rapide de tant d'événements trop réels, ont éteint le goût des merveilles ; on est désabusé de tout ; et un peuple blasé n'est plus capable de se plaire aux fictions. »
Lettre de Monnard à Mme la Baronne de Montolieu, in La Motte Fouqué, F., *Ondine. Conte*, Traduit de l'allemand par Madame la Baronne Isabelle de Montolieu, Arthus Bertrand Libraire Paris, 1834, p. VII.

renvoyant également, de manière plus générale, au principe même de la littérature en tant que fiction.

En fait, lors de toute réflexion sur le merveilleux en littérature, il est inévitable de ne pas élargir (ou de restreindre?) la réflexion à un autre lieu du surnaturel, le fantastique, et à l'incontournable dichotomie todorovienne merveilleux/fantastique, laquelle, bien qu'elle ait été remise en cause par des propositions théoriques rigoureusement construites (Denis Mellier, Irène Bessière, Nathalie Prince, Sergiu Pavel Dan), demeure un des points centraux de la réflexion critique sur cette littérature.

Au débat critique et théorique sur les territoires respectifs des genres des littératures dites « de l'imaginaire », renfermant également la science-fiction, la « fantasy » et la « féerie » (avec ses variantes anglophones « Fairy », ou Faërie et Faery chez Tolkien ou encore « the fairy kind of writing » chez Dryden[1]), correspond la réalité pratique des politiques de vente des maisons d'édition, soumises aux demandes du public et illustrant par là une certaine pratique de lecture et de réception des œuvres. Un bref survol de quelques-unes des collections des éditions françaises, par exemple, révèle des collections spécialisées. Les Editions J'ai lu proposent les collections « Fantastique », « Science-Fiction », « Fantasy », « Semi poche Imaginaire », « Jeunesse ». Le Livre de Poche comprend, pour ce qui nous intéresse, les collections « Fantastique », « Fantasy », « Science-fiction ». Plus encore, un site dédié aux livres de SF au format poche fait un inventaire des quatre principales collections françaises (Le Livre de Poche, Pocket, Folio, J'ai lu) qui proposent des livres au format poche sur l'Imaginaire, terme englobant ici, comme ailleurs, la littérature SF, la fantasy, le fantastique et l'horreur.[2]

D'autres collections montrent en grandes lignes la même répartition de la littérature de l'imaginaire sans que la distribution des titres dans l'une ou l'autre des catégories soit toujours cohérente.

Une collection semble différer des autres, tant par sa dénomination que par le projet à la base de sa création. Il s'agit de la collection « Merveilleux » de la Maison d'édition Jose Corti. Créée en 1998 par Fabienne Raphoz, la collection « Merveilleux » est dédiée à un genre considéré à tort comme « boudé » ou « mauvais-genre », que Fabienne Raphoz appelle plutôt « non-genre » de par le caractère atemporel et universel des motifs renfermés dans les contes (Fillaudeau, Raphoz, Demanze, 2011 : DVD). La collection comprend des contes populaires fondés sur des « motifs intemporels et voyageurs », sans âge ni véritable lieu ou territoire, mais également des titres contemporains qui « s'arrachent à l'air du temps » (Idem) et partagent « une certaine vision de biais du réel » (Raphoz, site Jose Corti, 10 juillet 2013).[3] Le mélange d'ancien et de nouveau, lequel n'est finalement que de l'ancien revisité, témoigne du besoin et du désir de contes, par lequel on construit la mémoire et l'histoire de l'humanité même.

Dans l'appel à contributions au colloque du CERLI en 2012[4], portant sur les « poétiques du **merveilleux** : fantastique, science-fiction, fantasy (littérature et arts

[1] « le genre féerique » (*the fairy kind of writing*) « repose uniquement sur la force de l'imagination ». Dans la préface de son livret d'opéra, *King Arthur*, mis en musique par Purcell, 1691, cité par Fernandez, Irène, *Défense et illustration de la féerie. Du Seigneur des anneaux à Harry Potter: une littérature en quête de sens*, Editions Phylippe Rey, Paris, 2012, p. 33.

[2] Il s'agit du site http://www.pochesf.com/index.php?page=home, consulté le 13 juillet 2013.

[3] http://www.jose-corti.fr/Lescollections/Merveilleux.html#anchorc566daca, consulté le 10 juillet 2013.

[4] http://www.cerli.org/appels-a-contributions-colloque-cerli-2012.php, consulté le 17 juin 2011.

visuels) », les auteurs soulignent justement la faillibilité du critère des « réalités pragmatiques de l'édition et de la réception »:

> qui peuvent certes prétendre refléter la vérité des pratiques et des perceptions, mais dont la soumission aux aléas du temps et des modes ne permet pas qu'elles constituent toujours un critère opératoire pour un questionnement théorique, notamment d'un point de vue diachronique. (Besson, Jacquelin, Web)

Une réhabilitation du merveilleux y semble mise en œuvre, peut-être comme variante authentique de la notion « d'imaginaire » qui semble s'imposer comme terme « chapeau », outil éditorial, subissant l'influence de la mode anglophone qui tend à imposer une vision moins contraignante.

Les propositions de Caillois, Vax, Castex, Todorov, Fabre[1] vont dans le sens d'une définition du fantastique appuyée sur la distinction, nuancée selon les projets critiques respectifs, entre le merveilleux et le fantastique, distinction qui se réduit le plus souvent à la dichotomie féerique/fantastique. Ayant le surnaturel comme sème commun, les deux se distingueraient par la manière d'intrusion de l'élément surnaturel – le caractère conventionnel de l'un et l'intrusion brutale de l'autre (Castex, 1951 : 8); par l'effet du récit – effet réconfortant et dénouement heureux des contes de fées et atmosphère dysphorique du fantastique (Caillois, 1966 : 9); par l'interprétation de l'événement surnaturel – accepté comme tel et relevant d'autres lois ou bien l'hésitation « face à un événement en apparence naturel » (Todorov, 1970 : 29); par le mouvement centrifuge ou centripète de réflexion du réel – les procédés d'écriture « mirabilisante » dans le merveilleux et les « protocoles d'écriture fantasticante » dans les récits fantastiques (Fabre, 1992 : 82). Louis Vax donne au merveilleux un sens large considérant que le féerique et le fantastique en sont deux espèces, le féerique s'identifiant à un merveilleux rose, la distance majeure entre féerique et fantastique étant donnée par le placement des événements hors du réel (où tout est possible), pour le premier, et dans le monde réel, pour le second (où l'on est soudainement en présence de l'impossible). La distinction devient moins claire lorsque Vax prend en considération le merveilleux noir, le lieu où fantastique et féerique se rejoindraient, car le « le merveilleux touche au fantastique quand il se fait terrifiant » et il donne comme exemple le fantastique des romans gothiques qu'il considère comme un « merveilleux effrayant » (Vax, 1974 : 5,6). On trouve toujours cette « métaphore spatiale » (Mellier, 1999 : 31-60) dans l'effort de détermination non pas seulement des frontières du fantastique mais également des autres genres connexes qui se disputent l'hégémonie du surnaturel (de l'imaginaire?) à diverses époques.

Peut-être l'utilisation de « l'imaginaire », même si là aussi il faut passer par l'affinage et la justification terminologique, serait-elle une solution qui englobe une palette large de récits des plus anciens aux plus modernes et actuels, relevant d'un *imaginaire non mimétique* (par opposition au concept de *mimesis* ou de vraisemblance de la littérature réaliste, réinterprété comme « imaginaire mimétique » (Călinescu, 2007: 205)). Matei Călinescu utilise ce concept pour rendre compte de la théorie de Kendall

[1] Nous avons fait une présentation détaillée de la distinction merveilleux/fantastique chez les critiques français dominant le champ de réflexion sur le fantastique dans un article qui s'interroge justement sur la possibilité de comprendre le fantastique comme un merveilleux moderne, révisité. Apostol, A., « Délimitations du fantastique littéraire : une métaphore spatiale », *Studii şi Cercetări Filologice, Seria Limbi Romanice,* No. 7, Editura Universitatii din Pitesti, 2010, pp. 6 - 15.

Walton sur les jeux de "*make-believe truths*" à l'oeuvre lors de la lecture des fictions littéraires (ou, plus généralement, artistiques). Chez nous, il est volontairement décontextualisé et façonné (*imaginaire non mimétique*) pour renvoyer à la fois: 1. au caractère fictionnel (*imaginaire*) de la littérature, 2. au jeu d'imagination plus ou moins explicitement formulé (selon une poétique ou l'autre, par exemple le conte de fée vs. le récit fantastique) requis par la participation du lecteur aux vérités fictionnelles et 3. à la nature (ou contenu) de ces vérités fictionnelles qui se veuleunt essentiellement non mimétiques par rapport au monde réel. Ce non mimétisme est indiqué tant dans la critique que dans les œuvres littéraires par tout un lexique de la prétérition : extraordinaire, surnaturel, impossible, inimaginable, indicible, incroyable, merveilleux, magique, hors du commun, hors de l'ordre, fantastique, scientifiquement inventé et non identifiable dans la réalité scientifique d'une certaine époque, etc.

On souligne l'idée de participation du lecteur, laquelle, dans la théorie du philosophe analytique Kendall L. Walton, est bien loin de la simple suspension d'incrédulité (Coleridge), puisque, lors de la lecture en général, nous ne croyons en aucun moment hors du jeu du make-believe que les faits fictionnels soient réels (sauf peut-être dans les autofictions), mais c'est plutôt une « extension de nous-mêmes au niveau de la fiction » (Walton, 1978 : 23). Si l'on suit de près la construction théorique de Walton, on ne tarde pas de déboucher sur l'imaginaire et, plus encore, sur le rôle de l'imagination dans la lecture littéraire, son rapport étroit avec la projection de nous-mêmes dans le jeu du « comme si » et le salut qui en résulte (par voie de l'imaginaire).Walton explique le fonctionnement de cette extension : sur le mode du « make-believe » (ou fictionnellement), Huck Finn a descendu le Mississippi en radeau, et toujours fictionnellement, nous éprouvons, en tant que lecteurs, divers sentiments envers lui et avons différentes attitudes par rapport à ses aventures (Idem). C'est à travers ces sentiments et attitudes compris dans la lecture en tant que type spécifique du jeu de « make-believe » que nous devenons fictionnels. La peur ressentie devant une description des monstres lovecraftiens ne serait pas une peur réelle du monstre lovecraftien ou de ces autres figures noires et hideuses hantant la Malpertuis de Jean Ray (à aucun moment nous ne nous sentons en danger réel, nous sommes certains de survivre à Dracula ou aux sœurs Cormélon). Ceci ne veut pas dire que cette pseudo-peur ne soit pas une émotion vraie au niveau fictionnel. Il est vrai donc, au niveau du « make-believe » que j'éprouve une sensation de peur (Ibidem : 22). Ce que nous retenons comme particulièrement important dans la théorie de Walton c'est certes l'idée de jeu dans et de la lecture, mais c'est également cette dimension purificatrice et purgatoire (Călinescu, *op.cit*.: 205) de l'expérience fictionnelle:

> Je suggère que ce qui fait la valeur du rêve, de l'imagination et de la feinte dépend fondamentalement de notre participation à des mondes fictionnels. C'est en affrontant fictionnellement certaines situations, en s'engageant fictionnellement dans certaines activités et en éprouvant ou en exprimant fictionnellement certains sentiments qu'un rêveur, un imaginatif ou encore un joueur se met en accord avec ses véritables sentiments, les découvre, apprend à les accepter, s'en libère, et bien d'autres choses encore. [1] (Walton, 1995 : 43)

[1] Le fragment correspondent dans l'article *Fearing Fictions* est le suivant :
"Much of the value of dreaming, fantasizing, and making-believe depends crucially on one's thinking of oneself as belonging to a fictional world. It is chiefly by fictionally facing certain situations, engaging in certain activities, and having or expressing certain feelings, I think, that a dreamer, a fantasizer or game-player comes to term with his actual feelings - that he discovers

Tel est le profit qu'on tire de la littérature en général, par l'intermédiaire de l'imagination, cette faculté humaine qui permet non seulement l'invention des mondes fictionnels (mimétiques, contrefactuels, alternatifs) mais également notre participation à ces mondes fictionnels, notre projection au niveau fictionnel, ce qui nous donne accès à nos propres croyances et sensations, puisque s'il est vrai que nous ne pouvons pas physiquement agir sur les faits fictionnels, de par la limite physique claire entre les deux mondes, il est tout autant vrai qu'il y a de l'« interaction psychologique » entre les mondes (Walton, 1995 : 24). Cela explique également le recours de certains psychanalystes à la littérature et en particulier mode aux récits fantastiques comme matériel analytique (voir la fameuse « inquiétante étrangeté » de Freud).

Quelle serait alors la justification des littératures de l'imaginaire ? Les mondes fictionnels représentés dans ces expressions spécifiques de l'imaginaire rendent possibles des propositions du type : Il est fictionnel[1] que Véra, l'épouse morte, est ressuscitée; Il est fictionnel que Frodon reçoit l'anneau magique dont il faut se débarrasser dans la Terre du Milieu; ou encore il est fictionnel qu'une femme-vampire s'éprend de Romuald et qu'ils mènent une vie nocturne des plus étranges, etc. Fictionnellement, tout est possible. La thématique des littératures dont il est question ici abonde en formes de l'excès ou de l'extra-ordinaire; lire/écrire cet excès peut être libératoire. Mais il faut y voir surtout une expérience esthétique. Celle du fantastique, par exemple, permet aussi, comme le dit Eliade, la découverte dans le réel des formes camouflées du sacré. La matière de cette littérature est tirée des mythes, des légendes, des symboles, autant de quêtes de sens où les pouvoirs magiques de l'imaginaire mis au service de la création des mondes autres dévoilent peut-être des aspects cachés de ce monde-ci et proposent des interprétations du réel et de notre rapport au monde.

L'expression très heureuse de Vax, « la séduction de l'étrange », permet une double réflexion: 1. anthropologique et sociologique et 2. littéraire. La diversité des notions liées aux littératures de l'imaginaire (notamment au merveilleux en rapport avec les autres) pourrait refléter en fait des perspectives différentes selon qu'on se situe sur un champ ou l'autre, selon qu'on insiste sur un aspect ou l'autre. Mais la diversité des notions pourrait également refléter l'impossibilité de distinguer clairement entre catégorie sociologique et catégorie esthétique, le principe de l'un se manifestant sur le terrain de l'autre. L'excellente étude de Jean-Bruno Renard (Renard, 2011) propose une approche sociologique du merveilleux identifié à « l'ensemble des représentations et des

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them, learns to accept them, purges himself of them, or whatever exactly it is that he does." Walton, Kendall L., "Fearing Fictions", *The Journal of Philosophy*, Vol. LXXV, No. I, 1978, p. 24. http://www.slashdocs.com/tykuw/fearing-fiction.html (consulté le 2 août 2013).

[1] Le concept de Walton est celui de "make-believedly", traduit par Marine Mouton et Jacques Vialle comme « fictionnellement ». Ils expliquent la préférence pour ce « barbarisme » au détriment d'un choix, peut-être plus heureux en français, de « fictif » ou « imaginaire », par le fait que « fictionnel » y est convoqué à valeur de concept. Tout autre choix aurait nui à la théorie bâtie autour du concept-clé de « make-believe ». Matei Călinescu, quant à lui, emploie également le terme allemand *als ob*.
Dans l'étude « Comment on apprécie la fiction », une refonte des articles « How Remote are Fictional Worlds from the Real World ?» (*The Journal of Aesthetics* and *Art Criticism*, XXXVII, 1, 1978), et « Fearing Fiction » (The Journal of Philosophy, LXXV, 1,1978), paru dans *AGONE. Littérature, critique & Philosophie*, No. 14, 1995, Walton propose de remplacer les propositions *Dans le roman, Robinson Crusoe survit au naufrage par Il est fictionnel que Robinson Crusoe survit au naufrage*, pour mieux éclairer le concept de « make-believe » (fictionnel).
http://atheles.org/lyber_pdf/lyber_375.pdf#page=14&zoom=auto,0,506, consulté le 2 août 2013.

croyances concernant l'émergence dans la réalité quotidienne de manifestations extraordinaires, dans une culture donnée, à une époque donnée » (Renard, 2011 : 18). Le merveilleux (dont il n'exclut pas ses formes littéraires) y est une catégorie sociologique, « catégorie de la réalité socialement construite », indissociable des controverses entre les croyants et les incroyants et une « configuration symbolique, porteuse d'un sens qui ne peut ou ne veut s'exprimer autrement » (*Ibidem* : 19). La différence entre l'approche littéraire et l'approche sociologique de la catégorie du merveilleux, dit Renard, est le problème de la croyance, mis entre parenthèses dans la littérature et, au contraire, occupant la place centrale dans la réflexion sociologique. Un questionnement de Renard renvoie au concept de séduction dont parle Vax, notamment « dans quelle mesure des motifs de la littérature merveilleuse sont-ils aussi des objets de croyance, par exemple les fantômes ou les extraterrestres? » (Renard, *op.cit*.: 9).

Sans trop nous attarder sur l'idée de séduction de l'étrange (appelons-le merveilleux, extraordinaire, surnaturel ou autrement), du goût, du sens, de l'amour ou du besoin de merveilleux, il nous semble toutefois important de rappeler quelques points de vue centrés sur le phénomène. Par exemple, par son rejet de la distinction merveilleux/fantastique, l'écrivain Georges-Olivier Châteaureynaud souligne l'existence d'un sème commun *essentiel* entre les deux :

> De bons connaisseurs du genre tiennent que le merveilleux nimbe tout ce qui s'écrivit en ces temps originels, et que le fantastique proprement dit est apparu beaucoup plus tard. Ce ne serait que de nos jours que le merveilleux et le fantastique tendraient à se confondre. Cependant on peut penser que s'ils se confondent aujourd'hui, c'est que **rien d'essentiel** ne les a jamais séparés. (Châteaureynaud in Cransac, Boyer, 2006 : 8)

Louis Figuier, dans son *Histoire du Merveilleux dans les temps modernes* parle de la permanence du penchant pour le merveilleux :

> Cet amour du merveilleux n'est pas particulier à notre époque, il est de tous les temps et de tous les pays, car il tient à la nature même de l'esprit humain. […] Cette disposition native a existé à toutes les périodes de l'histoire de l'humanité, et revêtant selon les temps, les lieux et les mœurs, des aspects différents, elle a donné naissance à des manifestations variables dans leur forme, mais tenant au fond à un principe unique. (Figuier, *apud* Renard, *op.cit.* : 24)

La porosité conceptuelle s'expliquerait alors par le glissement des catégories anthropologiques à des catégories littéraires, chose naturelle d'ailleurs, puisque la littérature n'est pas une île isolée, elle ne surgit pas *ex nihilo* ni ses mondes, quelque surnaturels/fantastiques/extraordinaire/irréels qu'ils se donnent, ne sont-ils complètement coupés du monde réel et de l'expérience humaine.

Conclusions

Les manifestations littéraires telles que les contes, les récits fantastiques, les romans de science-fiction, la *fantasy* (y inclus les sagas) plus ou moins modernes sont des modes spécifiques d'expression (des genres) ayant un substrat fondamental commun. On l'affirme ouvertement puisque parfois on tend à ne pas voir des choses évidentes.

Les Cerlistes posaient, comme on l'a vu dans l'appel du colloque de 2012, la question de la possibilité d'utilisation de la notion « imaginaire » en tant qu'équivalent du « fantastic » large utilisé dans le monde anglophone. La notion de « merveilleux », quelque large que soit l'approche qu'on en a, est trop marquée par les positions

théoriques restrictives ou élargies dont elle a fait l'objet, le plus souvent lors des disputes de territoire avec le fantastique, pour qu'on puisse en donner « un sens plus pur ». En plus, « l'imaginaire » permet de réunir dans une appellation des plus dignes ces genres boudés à tort, tant de fois considérés comme des genres mineurs. L'imagination, « reine des facultés » pour Baudelaire, n'était-elle pas bannie par Pascal car « maîtresse d'erreur et de fausseté » s'opposant à la raison? A diverses époques, tour à tour, ces genres ont dû se défendre et s'illustrer. Actuellement c'est le tour à la féerie ou *fantasy* d'affirmer sa valeur et se faire prendre au sérieux. Il y a des livres dont la valeur littéraire s'impose, tout comme, dans n'importe quel autre genre, il y en a qu'on lit à peine une fois et qui ne connaissent pas de seconde édition. Parler **des littératures** de l'imaginaire c'est affirmer la pluralité des modes d'expression, les uns plus favorisés que les autres, certes, mais c'est également poser leur appartenance à un type de jeu fictionnel (*make-believe*) où les vérités fictionnelles ne se donnent pas d'emblée (comme c'est le cas du fantastique) et dont la nature contredit la nature même. Le jeu devient alors double.

Les fameux propos de La Fontaine sur le conte d'Apulée entraînent le concept de plaisir, un plaisir clairement exprimé et affirmé en tant que principe de lecture (ou d'écoute dans ce cas), puisqu'il rappelle une pratique bien connue par les enfants, celle du plaisir qu'ils tirent à se faire lire un conte que l'on raconte maintes fois avec les mêmes mots. Mais les re/dé constructions des mondes fictionnels proposés par les littératures de l'imaginaire réclament la mise en marche des jeux de lecture plus compliqués, régis par des « règles », qui doublent ce jeu fictionnel élémentaire du « make-believe » (le « comme si ») (Călinescu, 2007 : 208). Prenons l'exemple du récit fantastique - il thématise la tension entre la croyance ou la non croyance aux faits fictionnels alors que le jeu fictionnel élémentaire nous enseigne à prendre les faits fictionnels pour des vérités fictionnelles; le lecteur se voit en position d'établir ce qui est fictionnellement vrai. D'ailleurs, le mode de lecture a été au centre de la définition todorovienne du fantastique et de son concept-clé, l'hésitation. De même, dans deux points centraux de sa poétique de la (re)lecture, Matei Călinescu utilise deux exemples majeurs de la littérature fantastique : *El Aleph* de Borges et *Le Tour d'écrou* de Henry James. Dans ce contexte, une affirmation de Călinescu est quelque peu surprenante : démontrant les procédés de création d'une ambiguïté structurale dans le récit de James, ambiguïté qui réclame une relecture et interprétation particulièrement attentives aux détails, le théoricien considère *Le Tour d'écrou* comme « l'unique exemplaire » des récits avec des fantômes qui impose la relecture alors que ce genre serait « éminemment lisible ».[1] Cela contredit ses propres propos sur l'impossibilité de limiter la théorie du jeu de la lecture compris tant dans le sens de « jeu *als ob* (*make-believe*) » que dans le sens de jeu avec des règles à certains genres littéraires, puisque le jeu est au centre de la catégorie même de fiction sans laquelle il n'y aurait pas de littérature (Călinescu, 2007 : 231). Certes, le récit de James est unique, mais il n'est pas le seul récit « avec des fantômes » qui demande la relecture au sens d'une participation à un jeu complexe avec des règles renversées, d'une revisite du texte à divers endroits et à divers moments de la lecture, des interprétations après coup et de la séduction à l'oeuvre. On

[1] *În mod semnificativ, pe parcursul recitirii, multe aspecte a ceea ce părea a fi, la prima lectură, un adevăr ficțional evident, vor deveni mai nedeterminate, mai obscure, mai greu de tranșat. Prin aceasta, O coardă prea întinsă ajunge să fie unicul exemplar recitibil dintr-un gen altminteri eminamente citibil – povestirea cu fantome.* Călinescu, M., *op.cit*., p. 212.

est enclin à croire avec Vax que cette originalité tient à « une entreprise de séduction qui exige du temps, de la patience et du métier » :

> Si le même thème du vampire est angoissant dans un cas et grotesque dans l'autre, c'est que le vampire a besoin de l'habileté d'un conteur pour s'imposer. Pour que le lecteur prenne le monstre au sérieux il faut que le monstre le séduise, endorme peu à peu son esprit critique, qu'il le plonge dans l'atmosphère magique où le fantôme, attendu, se manifestera presque naturellement… Un conte bien fait est souvent une entreprise de séduction qui exige du temps, de la patience et du métier. (Vax, 1965 : 29)

S'interroger sur la lecture des littératures de l'imaginaire serait particulièrement productif : comment se donnent-ils à lire ces mondes imaginaires mais communs à beaucoup de lecteurs ? quelle est la part de séduction ou de jeu fictionnel dans les contes? quel type de lecture des contes dits « contes pour les enfants » ? que devient-il ce jeu compliqué avec des règles dans les récits fantastiques? la (re)lecture serait-elle un mode d'emploi sous-jacent de la lecture des récits fantastiques ? Comment expliquer la relecture des sagas modernes mettant en œuvres des univers (des mondes) magiques et dont la longueur des récits n'effraie point les lecteurs les plus jeunes ? Cela revient à s'interroger sur les poétiques spécifiques de chacun de ces modes d'expression de l'imaginaire pour voir les degrés d'inscription des jeux de lecture (*als ob* et jeu avec des règles, dans la terminologie de Matei Călinescu) dans le texte et au-delà du texte (dans le paratexte, par exemple). Au lieu d'une conclusion, la possibilité d'une réflexion future s'annonce : la (re)lecture de quelques récits fantastiques – jeu intellectuel de la séduction de l'extraordinaire.

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L'ESPACE NERVALIEN SOUS LA FASCINATION DE L'IMAGINAIRE

Cristina Loredana BLOJU*

Abstract: *The nervalian literary space determined continuously by its primary principle - that of dynamism and of active movement - becomes a border area, a space of cohabitation. It realizes a union between all other spaces (real, imaginary, social and political), proving to be a true agent of spatiality and an "operator of the new spatiality" (Garnier, Xavier et Zoberman, Pierre 2006:12).*

Gerard de Nerval's creation succeeds in relating a multitude of heterogeneous spaces that are open to exchange of symbols and of various images. This way it transcends the cultural, linguistic, anthropological and social divisions to create a framework in which "spaces could get in contact with one another without trying to mutually absorb each other". (Garnier, Xavier et Zoberman, Pierre 2006: 12)

Keywords: *travel, real space, imaginary space.*

La conception de déplacement et les relations que peut engendrer le voyage s'appuient sur le principe de la multiplicité du monde, de l'homme et de l'art en soi. Les romantiques usent de l'expérience de tous les voyages réels ou imaginaires antérieurement faits, tout en apportant de nouvelles variantes ou en découvrant de nouveaux espaces de déplacement. Le passage de l'espace réel vers celui imaginaire, du caractère réel de l'itinéraire vers celui affectif est fréquent chez Gérard de Nerval auteur.

Il y a des créations qui proposent des situations complexes : d'un côté l'itinéraire à l'intérieur duquel les voyageurs jouissent d'une réalité historique et de l'autre le narrateur qui ne veut pas y être présent lui-même. Il se cache, dans la majorité des cas, derrière une onomastique qui lui permet de garder sa personnalité intacte. Un tel exemple de voyage offre Sterne avec son livre *Voyage sentimental*, où il se déplace sous le nom de Yorick accompagné par son valet Le Fleur, un roman ayant une teinte don quichotesque. Un autre exemple de voyage partiellement fictif par la tentative de cacher l'autobiographique est apporté par Madame de Staël avec *Corinne ou l'Italie*.

Une autre typologie du voyage romantique illustre les possibilités de l'existence explorées par le voyage à travers des espaces variés (la mer ou la terre). Il s'agit donc du voyage partant de la réalité immédiate réalisé par des personnages imaginaires. Ces écritures (le cas du roman picaresque) s'orientent vers une connaissance de la réalité spatiale mise en corrélation avec les significations morales, religieuses ou érotiques. D'habitude, le personnage principal est un jeune homme ayant une expérience de vie réduite, qui part au monde pour prendre connaissance des expériences que celui-ci peut lui offrir.

Le voyage qui a comme point de départ une convention met en scène un voyage imaginaire qui se propose de dépasser le parcours ordinaire et les possibilités naturelles de l'humain. Au-delà de cette convention, les événements se déroulent d'une manière cohérente. Le voyage le plus connu de l'époque, illustrant la plus complexe tentative d'explorer l'existence c'est le *Faust* de Goethe : « *Faust réalise un voyage*

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encyclopédique, un voyage qui se propose d'inventorier les ressources de l'homme de son temps, du monde antique et de celui moderne… ». (Popa, Marian, 1972 : 416, n.t.)

Les romantiques présentent également le voyage déclenché à partir d'une prémisse imaginaire qui doit être confirmée en pratique aussi. C'est un voyage à la recherche d'un idéal inaccessible, à la recherche d'une chimère. Cette confirmation permettrait au voyageur d'accéder à l'existence absolue. Plus cette tentative de recherche traverse un grand nombre d'endroits sans rien trouver, sans un résultat concret, plus la démonstration de l'idéal intangible sera parfaite. C'est le cas du roman de Novalis *Heinrich von Offterdingen*, consacré au chevalier médiéval parti à la recherche de la fleur bleue rêvée. Ce voyage s'inscrit dans le registre de la fiction, non seulement par cette recherche impossible dès le début, mais aussi par l'espace parcouru qui est celui d'un temps immémorial. Un autre type de voyage présent dans la littérature depuis l'antiquité est celui du déplacement dans un autre monde. Le plus fréquemment on voyage à travers l'enfer à l'aide d'une divinité, dans les espaces qui dépassent la sphère de l'humain est celui imaginé par Dante dans sa *Divine Comédie*. Ce type de mouvement paraît être à l'origine du déclenchement de la fantaisie littéraire qui va le suivre.

Il y a aussi la catégorie des voyages purement imaginaire où tant l'itinéraire, que le voyageur n'appartiennent plus à la vie terrestre. C'est le cas du voyage qui se déroule uniquement à l'intérieur de l'imagination sans une sortie vers l'extérieur. L'imagination y occupe un espace favorisé se trouvant à l'autre limite par rapport à la réalité. Parfois la disjonction qui sépare le plan réel de celui imaginaire est si évidente que les passages d'un espace à l'autre ne fonctionnent plus. L'homme du rêve et l'homme de la réalité deviennent deux hypostases complémentaires : lorsque l'homme sort de la réalité, il entre dans l'imaginaire, mais le retour du rêve à la réalité reçoit la même forme d'évasion ou de voyage. La distinction entre les deux mondes est réalisée par des éléments spatiaux, le fini s'opposant à l'infini.

Le voyage imaginaire le plus purifié est celui cosmique. Le voyage cosmique doit être lié « *à ce que l'on appelle l'évasion romantique* » (Popa, M. 1972 : 423, n.t.). L'infini et le transcendent qui sont les coordonnées de tout un univers, ne peuvent pas être réalisés matériellement. Mais ils peuvent être suggérés dans l'espace cosmique par l'idée de vide ou par l'indétermination qui remplit l'espace avec un nombre réduit d'objets, de formes ou de couleurs, mais multipliés à l'infini. Cette manifestation nervalienne de la liberté de l'imagination peut coïncider avec la perte de la personnalité. Gérard de Nerval perdu dans le chaos d'un bazar oriental pendant son *Voyage en Orient* en 1843 vit ce sentiment de dissolution de l'identité : « *Nous avons parcouru les bazars splendides qui forment le centre de Stamboul. C'est tout un labyrinthe solidement construit en pierre….. . D'immenses galeries… . Une des extrémités de cette ville, pour ainsi dire souterraine…* » (Nerval, G., 1998 :570-571)

Tous les symboles de l'espace imaginaire de l'œuvre nervalienne se trouvent concentrés dans ce coin d'écriture. On y découvre *le labyrinthe* en même temps double représentation de l'homme et de sa condition : il représente le chemin sinueux, obscur de l'homme qui essaie d'arriver à lui-même, qui se perd en essayant de se connaître. Pour le narrateur, cette obscurité essaie brillamment de s'éclaircir dans *Aurélia*, œuvre où il cherche désespérément la source de la perte du bonheur.

« *Une dame que j'avais aimée longtemps et que j'appellerai du nom d'Aurélia, était perdue pour moi* ». (Nerval, G., 1995 : 278)

Et puis la référence directe à l'œuvre de Dante – *La Divine Comédie*, où les personnages de Virgile et de Dante lui-même descendent en Enfer à travers neuf cercles

concentriques, la descente étant relatée dans vingt-quatre chants, introduit presque directement l'idée de labyrinthe.

Soit le labyrinthe représente aussi l'homme face à l'univers : perdu, ne sachant d'où il vient, où il est, où il va, et cherchant à sortir de cet état, c'est-à-dire à trouver des réponses aux questions qu'il se pose. Puisque Nerval ne trouve pas ces réponses dans ses voyages réels, il les cherche dans le voyage de ses pensées et dans une « *Vita nuova* » où rêve et imagination lui apportaient « *des délices infinies* ». (Nerval, G., 1995 : 277)

Le labyrinthe est un espace qui incite le voyageur à un dynamisme permanent, un espace à « *double hache* » selon Pierre Loubier (1998 : 19) Ce parcours impose une binarité, car il introduit l'idée de bifurcation et de divergence: « *Je me perdis plusieurs fois dans les longs corridors*… ». (Nerval, G., 1995 : 280)

Son parcours est un chemin d'épreuves correspondant à l'imagerie symbolique d'un pont à traverser. Il sépare deux univers. Et le plus difficile pour le sujet voyageur est de choisir un chemin, le vrai chemin, parmi les tentations qui lui apparaissent. Et c'est dans cette décision que réside le caractère initiatique du labyrinthe. Il faut osciller en permanence entre l'ouvert et le fermé, entre la verticalité et l'horizontalité, la nature et l'artificiel, entre le positif et le négatif, le sacré et le profane. Le labyrinthe devient ainsi le symbole du voyage.

Les pieds nervaliens, ce moyen perceptif et cognitif à la fois, se déplacent dans leur recherche frénétique sur les trois axes du labyrinthe. Ils s'orientent vers l'horizontalité, en essayant de décrypter les vérités cachées de « *Pantin – c'est le Paris obscur* » (Nerval, G., 1999 : 87) ou bien au-delà des halles parisiennes. Ou ils prennent le chemin de la verticalité dans une ascension qui se propose de restaurer la puissance perdue et l'harmonie première.

« *„Où vas-tu ? me dit-il. – Vers l'Orient ! " Et pendant qu'il m'accompagnait, je me mis à chercher dans le ciel une étoile, que je croyais connaître, comme si elle avait quelque influence sur ma destinée. (*…) *Je croyais voir le lieu où nous étions s'élever* (…) ». (Nerval, G., 1998 : 281)

La descente au souterrain ne suppose uniquement une descente vers les profondeurs primordiales de la terre où palpite encore la chaleur vitale, mais également vers les couches souterraines de la conscience, une allégorie de la descente en soi-même pour la résurrection du passé – axe majeur de sa création. Le retour dans l'empire des ombres donne sens à toute son œuvre et surtout à *Aurélia*.

Fouiller l'univers souterrain, la terre ancestrale, c'est renouer avec un temps où la naissance et la mort ont leur origine, c'est se découvrir mortel et éternel en même temps.

« *J'errai dans un vaste édifice composé de plusieurs salles, dont les unes étaient consacrées à l'étude, d'autres à la conversation ou aux discussions philosophiques. Je m'arrêtai avec intérêt dans une des premières, où je crus reconnaître mes anciens maîtres et mes anciens condisciples. … Je me perdis plusieurs fois dans de longs corridors…* ». (Nerval, G., 1995 : 280)

Fouiller l'univers souterrain, la terre ancestrale, c'est renouer avec un temps où la naissance et la mort ont leur origine, c'est se découvrir mortel et éternel en même temps. Malheureusement, les liaisons de cet esprit nervalien errant avec le monde d'en haut sont beaucoup plus fortes que l'on ne pense pour se détacher définitivement. C'est cette cruelle conclusion qui le détermine d'interroger le rêve. Car écouter son rêve veut dire être à l'écoute de son propre inconscient. Le songe lui permet de réévaluer son désir et d'introduire une discontinuité dans le réel. Nerval le perçoit également comme

un organisateur de son avenir, mais sans se sentir exclu de ce processus. Par conséquent, le rêve est le programmateur des événements de la réalité et le re-programmateur d'une expérience qui dépasse le passé et le présent pour s'inscrire dans l'avenir.

Le rêve nervalien est un « *rêve logique* ». Nerval ne se complaît pas dans une passivité onirique, il dirige son rêve, en devient le maître par l'écriture au lieu de le subir. Sa démarche de placer le rêve dans le réel et le réel dans la terre onirique devient la grande réalisation nervalienne. La fragile porte qui sépare ces deux plans ne s'ouvre qu'une fois entré dans l'état de sommeil. Le sommeil, terre propice aux réfugiés du monde objectif, assure au narrateur - rêveur la délivrance et le calme bénéfique. Il apparaît comme une sorte de point zéro où la folie et la raison ne s'excluent plus, mais sont dans une énigmatique relation de communication. Nerval ne se propose pas de renier sa folie. Il veut se faire reconnaître, mais sans rejeter une partie de lui-même. Il arrive ainsi à pratiquer le rêve par sa présence implicite au cadre des événements oniriques et à le théoriser, essayant de l'expliquer objectivement. *Aurélia* est le témoignage de sa tentative de donner sens et cohérence par ses outils littéraires à ses rêves.

Le monde du rêve est apparemment comme le nôtre. L'espace fini est remplacé par les réalités de l'infinie et de l'immensité (« *escaliers immenses* », « *longs corridors* », « *foules d'hommes* »). Le rêve confère par son pouvoir à ce qui est construit les dimensions de l'illimité. L'univers onirique se déroule dans notre tête comme s'il s'agissait d'une continuation de la réalité dans laquelle nous vivons. Cependant il garde quelque chose d'essentiel qui le différencie de notre réalité contingente – il se place en dehors du temps.

L'espace littéraire nervalien revêt finalement une nouvelle définition déterminée par son principe dynamique : elle est une zone de frontière, un espace de cohabitation opérant une série de liaisons entre les différents autres espaces, un agent de la spatialité et un « *opérateur de nouvelles spatialisations* ». (Garnier, Xavier et Zoberman, Pierre, 2006 : 12). Dans ce cas, on ne pourrait plus parler d'espace littéraire, mais d'une opération de nature littéraire qui actionne sur les multiples espaces qui nous environnent. La littérature reprend ainsi son rôle potentiel de mise en relation des espaces hétérogènes. «*La littérature serait l'opération par laquelle les espaces parviennent à entrer en contact les uns avec les autres sans chercher à s'absorber mutuellement* ». (Garnier, Xavier et Zoberman, Pierre, 2006 : 12). L'espace littéraire est illimité. Il a plus de souplesse étant ouvert à l'échange des langues et des images. Il entre en interaction avec l'espace social, l'espace anthropologique et l'espace politique.

Le voyage dans le cosmos se réalise par la réduction dimensionnelle du monde laissé derrière soi. L'image des voûtes qui se succèdent d'une manière concentrique à l'infini conduit à l'idée d'un infini sphérique. Idée soutenue également par la physique moderne. Si le voyage est réalisé dans le rêve, on constate que le monde intérieur est structurellement identique à celui extérieur. C'est ce qui a déterminé Bachelard à affirmer qu'à l'infini cosmique correspond un infini intérieur qui se prête aussi à une longue exploration. Ce type de voyage qui tend à l'isolement et vers l'absolu ne se réalise que par le dépassement de l'espace-temps déterminé.

Dans ses créations, Nerval entretient des relations assez précises avec la réalité historique de son temps. Il est tributaire de la générosité de certains ministères :

« *Mais les voyages qu'il entreprend représentent pour lui une prise de contact avec le réel. Il n'en débouche pas moins sur l'évasion de l'imaginaire et, prenant souvent la forme d'un retour aux sources, entre à son tour dans le circuit du mythe* ». (Raymond, Jean, 1966: 30)

Gérard de Nerval fait partie de ces écrivains qui trouvent leur mode d'être le plus naturel dans leurs références ; il faut convoquer les différentes formes de systèmes, de codes, de traditions religieuses, culturelles et esthétiques, jusqu'aux plus anciennes, mais sans négliger les moins prestigieuses telles les chansons folkloriques. Il faut y apporter sa propre expérience transposée. Devant un constat aussi lucide, l'écriture n'est qu'un refuge, témoignant de toute la noblesse d'un homme, qui n'est homme que parce qu'il a souffert, et écrivain parce qu'il a su exprimer et faire comprendre aux autres hommes cette souffrance.

Ce qui frappe surtout dans le conglomérat de l'œuvre nervalienne c'est le syncrétisme sur lequel elle est fondée. Ce mélange de religions, de personnages, de lieux, de littératures et d'œuvres d'art, cet ensemble parfois hétérogène conduit indiscutablement vers un résultat heureux : une œuvre d'une extraordinaire profondeur. En même temps, il ne faut pas perdre de vue le fait que Nerval ne présente pas toutes ces données d'une manière directe, telles qu'il les trouve, mais il les passe par son filtre personnel. On pourrait même affirmer, sans le considérer comme une exagération, que Nerval a intégré tous ces éléments dans un système personnel qui a mis les bases de sa propre mythologie. C'est pourquoi on peut parler dans le cas de la création nervalienne d'une restructuration syncrétique.

L'espace prend chez Gérard de Nerval une autre matérialité, devient « *la géographie magique d'une planète inconnue* » (Nerval, G., 1998 : 60-61), n'étant plus une vraie géographie puisqu'elle glisse au-delà de ce qui constitue sa vocation : décrire la terre telle qu'elle est et non telle qu'on la rêve ou on la désire, même si elle est la source du modèle idéal nervalien. La terre nervalienne échappe alors à l'investigation et n'intéresse plus Nerval qui est maintenant soucieux de garder et de reconstruire son univers « *magique* » soit en faisant recours à des bibliothèques fantastiques, comme dans le cas d'*Angélique*, soit en exhumant les archétypes de la pensée collective. « *Géologue plutôt que géographe et plus sûrement archéologue* » (Diaz, José – Luis, 1997 : 82), Nerval, influencé toujours par cet imaginaire social appelé culture, renonce à la description pour retrouver la simplicité de l'état de la nature. Geste symbolique dans *Aurélia* au moment où commence « *l'épanchement du songe dans la vie réelle* » et il se dépouille de ses habits terrestres.

On est tous fascinés, simples lecteurs ou même géographes par « *ces pays de rêves* », cet « *espace imaginaire* » (Collot, Michel,. 1992 : 63) qu'il recrée en dépossédant un lieu de son nom pour l'attribuer à celui qui a saisi le mieux son essence. Le Valois devient désormais le pays de Nerval parce que c'est d'un lieu dit Nerval (Nerval gardera le clos Nerval jusqu'à sa mort) que l'écrivain tire son pseudonyme. Celui-ci lui permettra à son tour de garder toujours le lieu avec soi-même, près de son âme et de le dire à jamais. Plus exactement il le dit en le remotivant : *Nerval* viendra de *Nerva* qui signifie « *le dixième des Césars* ». (Nerval, G., 1990 : 226). La particule « *de* » de son nom, de Nerval, ne désigne pas la racine aristocratique comme on pourrait le croire, mais son origine locale et la propriété, le lieu dans lequel Nerval veut s'ancrer à jamais. D'ailleurs, ce que cherche en permanence Nerval, même par ce jeu de l'écriture qui creuse le clos Nerval, c'est la signification profonde de son destin, c'est d'établir une identité du lieu et du moi – journaliste, écrivain, poète.

Pour une telle démarche, pour déterminer le point de départ des racines de sa vie, il faut que cet endroit soit réel, attesté par des cartes, des vestiges, parcouru par les hommes, comme Angélique de Longueval dont on produira la confession, ou l'abbé de Bucquoi, son parent, ou comme le narrateur dont les pérégrinations à la recherche d'un livre contenant l'histoire d'Angélique. La recherche du narrateur constituera la trame

diégètique d'*Angélique*, un livre bien matériel. Ces déambulations mettent en évidence les « *liens d'espace* » (Nerval, G., 1995 : 83) entre l'auteur, celui qui signe ce qui ne fait pas du tout partie de la fiction, et tous les habitants de ce pays de France auxquels nous sommes rattachés par la reconnaissance de ces lieux qui se découvrent eux-mêmes au fur et à mesure que les pas du narrateur avancent.

L'espace de toute sa création littéraire ce n'est pas un espace désert, il est habité. C'est pourquoi il est physiquement reconnaissable : on y mange soupe à l'oignon et chasse, des fraises de bois, « *la terre de la patrie s'emporte à la semelle des souliers pour être ensuite redéposée* ». (Nerval, G., 1995 : 83) Dans toutes les situations, la géographie nervalienne, cette façon d'écrire la terre, de s'écrire sur la terre ressortit du « *sentiment géographique* » (Chaillou, Michel, 1976 : 28) et suppose que l'on trouve les « *points géodésiques* » de la rêverie nervalienne. L'inscription géographique du texte nous indique à quel point pour Nerval le mythe peut être vécu, à quel point il est indissociable de l'écriture. La terre a ce pouvoir d'inscrire le texte dans un espace transhistorique plus que le mythe ou plus qu'une métaphore. C'est la terre qui confère à la page écrite sa densité, sa pesanteur, sa gravitation.

C'est pourquoi cet espace construit par l'imagination ou par le rêve ne pourrait pas être totalement rompu de la réalité géographique. Dans les œuvres les plus oniriques comme *Aurélia*, *Les Chimères* on peut chercher et repérer les points référentiels qui localisent l'espace de rêve, lui donnant cet air de parenté avec *Sylvie* ou *Angélique*, plus « *réaliste* », concept défini par Nerval lui-même :

« *Le métier de réaliste est trop dur à faire. La lecture d'un article de Charles Dickens est pourtant la source de ces divagations ! (…)*

Je viens de tirer des dessous plusieurs journaux parisiens et marnois un certain feuilleton d'où l'anathème s'exhale avec raison sur les imaginations bizarres qui constituent aujourd'hui l'école du vrai. (…)

Or le vrai, c'est le faux, du moins en art et en poésie». (Nerval, G., 1990 : 109-110)

On peut y voir son permanent désir de retrouver ses racines et *« la terre maternelle* », comme il le suggère dans *Angélique* :

« (…) *fatigué de querelles vaine et des stériles agitations de Paris, je me repose en revoyant ces campagnes si vertes et si fécondes ; - je reprends des forces sur cette terre maternelle.*

Quoi qu'on puisse dire philosophiquement, nous tenons au sol par bien des liens. On n'emporte pas les cendres de ses pères à la semelle de ses souliers (…)». (Nerval, G., 1995 : 107)

Ou bien voilà une autre possibilité, « *au point où l'Ile de France, le Valois et la Picardie se rencontrent, (…) de rêver les plus belle bergeries du monde* ». (Nerval, G., 1995 : 96)

Il faut évidemment parler en même temps d'*Angélique, de Sylvie, de Chansons et légendes du Valois*, mais aussi des *Faux Saulniers, des Nuits d'octobre, de Promenades et Souvenirs et d'Aurélia* dans la mesure où tous ces récits se croisent dans le Valois, un véritable point focal dans la construction de l'espace. Tous ces récits du retour au pays natal gardent le même scénario que le récit de voyage : la déception réelle attire avec elle une déception narrative. *Angélique* est plus humoristique, *Sylvie* plus élégiaque, mais les deux nouvelles gardent la même structure qui sous le prétexte de confronter rêve et réalité sans cesse, finit par brouiller leur frontière. Suivant le principe des vases communicantes, l'osmose entre le réel et le songe est totale. C'est au lecteur que revient la charge de décider où commence l'un et où finit l'autre.

Ermenonville est d'une manière assez étrange un espace qui fascine Nerval et auquel il revient toujours sans que l'on comprenne s'il y voit le triomphe de l'artifice et la preuve qu'en art « *le vrai, c'est le faux* » ou s'il n'est que le théâtre de la mémoire et le lieu où s'est formé sa sensibilité sous la double empreinte de l'oncle Boucher et du marquis de Girardin dont « *l'influence … est profondément sentie dans le pays* ». (Nerval, G., 1995 : 148-149) On peut remarquer les ambiguïtés de l'évocation du parc :

« *Cet édifice inachevé n'est déjà plus qu'une ruine, le lierre le festonne avec grâce, la ronce envahit les marches disjointes.*

(…) la tour de Gabrielle se reflète de loin sur les eaux d'un lac factice étoilé de fleurs éphémères ; l'écume brouillonne, l'insecte bruit… il faut échapper à l'air perfide qui s'exhale en gagnant les grès poudreux du désert et les landes où la bruyère rose relève le vert des fougères. Que tout cela est solitaire et triste ! » (Nerval, G., 1995 : 185-186)

Les « *brouillards d'automne* » (Nerval, G., 1995 : 147) qui donnent au paysage nervalien une teinte poétique, se dissipent et dévoilent la composition qui fait de ce parc le miroir de son temps et une sorte d'hymne à l'esprit des Lumières dont le *Temples de la philosophie* était son emblème.

Regardant les « *effets de perspective* » imités des « *tabatières du temps* » (Nerval, G., 1995 : 148), les reflets du paysage dans les lacs factices et tous ces jeux de miroirs que sont les citations inscrites sur les rochers, les « *idylles de Gessner* » prises comme modèle, on peut deviner que le parc d'Ermenonville est le plus accompli des re-créations nervaliennes. En y revenant, Nerval y trouve la connaissance (c'est un lieu ésotérique où se retrouvaient les Illuminés) et la technique qui lui permettra d'éloigner les forces obscures qui envahissent son esprit et le conduisent à perdre la maîtrise de son esprit. Pour devenir le maître de son rêve et non pas sa victime, il faudra réaliser sa chimère suivant les principes esthétiques que met en œuvre le parc d'Ermenonville et que l'on peut retrouver dans les théories d'Edgar Poe (voir *Le Domaine d'Arnheim*) et bien entendu, de Baudelaire. Il s'agit d'une théorie de l'effet liée à une combinatoire.

« *Comme on fait son rêve, on fait sa vie. Notre conscience est l'architecte de notre songe. Le grand songe s'appelle devoir. Il est aussi la grande vérité*». (Hugo, Victor, 1961 : 665) – idée qui est au coeur de l'esthétique romantique.

Selon Hugo, une chimère se construit. Voilà la preuve d'une tentative plus ou moins réussie de mettre de l'ordre dans le chaos des désirs et des fantasmes, parce que la chimère n'est pas seulement un égarement de la raison, mais « *l'épiphanie d'un sens qui s'éprouve au non-sens des apparences et jaillit du paradoxe et de l'antithèse* » (Hugo, Victor 1961 : 89). Suivant l'exemple de la Chimère antique qui combine des éléments pris à des réalités différentes, le poète doit laisser libre cours à son imagination créative parce qu'elle n'invente rien, mais elle redistribue les signes du monde visible de façon à rendre sensible son univers caché. C'est justement ce que fait Nerval dans tous ces textes récrits en fonction de perspectives nouvelles, rapportés à un lecteur qu'il faut toucher en lui offrant à son tour « *le leurre* » (Nerval, G., 1995 : 90) qui fixe sa propre chimère.

L'espace physique et l'espace spirituel traversés d'un bout à l'autre par le narrateur nervalien, les souterrains angoissants des rêves qui lui confèrent l'éternité, les corridors mystérieux de la folie et du dédoublement sont des thèmes et des tourments encore actuels. Mais ces univers ne peuvent pas être analysés tels quels. Ils sont traversés par un réseau de significations qui se répondent et qui se répètent comme une incantation de sorte qu'ils cachent l'âme du narrateur, sa personnalité définie en fonction des choix qu'il fait pour réaliser sa description. Toute cette réalité imprégnée

par les teintes de l'imaginaire se découvre et se répète itérativement dans chaque ligne, dans chaque paragraphe, dans chaque page.

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LE RÊVE - UN MOYEN DE SE SOUSTRAIRE AU MONDE RÉEL CHEZ TAHAR BEN JELLOUN

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Abstract*: Expression of the fulfillment of a repressed desire, according to Freud, the dream becomes an initiatory value in the work of Tahar Ben Jelloun. The characters try to escape from the real world, corrupt, in which they lead their lives to create another fantasy world that satisfies the need to prove their intellectual abilities or skills. Most of the characters dream with open eyes, the dreamlike state is induced accordingly the theme such emigration in the novel Partir, or love in the collection of short stories Amours sorcières.*

The characters sink into this dreamlike state which develops, sometimes, a form of creation. Thus Radhia, the main character of the novel les Yeux baissés, invents the characters with which she has strong connections so that they interpose in his life. In this dreamlike state also fall another character named Zina, the protagonist of the novel La Nuit de l'erreur. Born under a bad star, Zina is frequently absent from the real world to meet beings that life had not loved. Unlike Radhia who can speak with his characters, Zina must strictly follow an instruction: the silence becomes the only way to go beyond. We observe that the imaginary world created by the characters do not come apart completely of the real world, because there is always a relation cause-consequence which is respected.

Keywords: *real-world, fantasy world, dream, dreamlike state.*

> *Dans la veille, le songe gagne imperceptiblement le sujet et engendre un certain oubli ou bien le souvenir dont le contour se transfère à un plan de conscience qui ne peut pas l'accueillir. Le songe devient donc germe d'obsession, de changement de la réalité. Tout au contraire, s'il est transféré à un plan adéquat de la conscience, à l'endroit où la conscience et l'âme entrent en symbiose, il devient forme de création, soit dans le processus de la vie personnelle, soit pour une œuvre.*
>
> Maria Zambrano

L'auteur marocain d'expression française Tahar Ben Jelloun a envisagé son œuvre comme un témoignage d'une société islamique traditionnelle où l'enfant, le fou, la femme n'ont pas le droit de parler, d'agir à leur gré, de prétendre à une place qui n'est pas celle établie par la coutume. Or, l'écrivain maghrébin met en scène voire ces personnages dont le statut est inférieur dans la hiérarchie sociale pour souligner l'inflexibilité des règles non écrites respectées par les gens de l'islam. Une thématique principale de son œuvre vise le problème de l'immigration. Les personnages des romans, déçus par le pays natal, un Maroc corrompu qui ne tient pas compte de ses jeunes, chercheront à trouver une autre place où leurs habilités intellectuelles ou manuelles seront reconnues et récompensées. Cependant, la réalité est plus dure et la majorité de ces personnages perdent leur vie ou leur santé dans leur recherche pour le mieux.

Une autre thématique mise en évidence dans les ouvrages de Tahar Ben Jelloun est l'amour, sentiment qui est regardé avec une grande réticence dans l'islam et plus précisément dans les sociétés islamiques traditionnelles. Ce penchant qui devrait unir un

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couple pour toute la vie est vu comme quelque chose d'impudique, l'homme ne confesse jamais son amour pour sa femme et dans la relation mari-épouse il n'y a point de tendresse, tout est devoir (procréer, nourrir ses enfants et son mari, faire le ménage, etc.). Même dans la famille il y a une hiérarchie strictement respectée, le père, s'il a quelque chose à dire à ses enfants, s'adresse à sa femme qui, à son tour, en parle à ses enfants. Enfreindre cette disposition sociale est égal à une rébellion contre la coutume et le père de la famille. À cause de ces règles strictes les personnages des romans benjellouniens se sentent suffoqués par le monde réel qui ne leur offre que désillusions. Ce sont ces désillusions qui entrainent les personnages de trouver une autre modalité de vivre. Ils créent leur propre monde en gardant, quand même, une forte liaison avec le monde réel. L'imaginaire s'insère dans la vie des personnages pour accomplir ce qu'ils ne peuvent pas faire dans la vie réel. Chaque fois il a le rôle de soustraire le personnage du monde cruel de la réalité. Ainsi, le monde imaginaire créé se superpose au monde réel et donne aux personnages le pouvoir de dépasser leur problèmes, de se dépasser. À chaque fois que les personnages se refugient dans le monde imaginaire il existe toujours une limite, une restriction d'ordre social ou physique. Ils deviennent les créateurs d'un autre monde, dont les règles sont décidées par eux-mêmes. Accéder au-delà, établir une relation avec le monde crée implique parfois de strictes consignes tels le silence. Des fois, l'imaginaire surgit dans la vie réelle forçant la porte destinée au passage d'une seule entité : le personnage créateur. Les règles instituées se brisent et le personnage rencontre dans la vie réelle la présence de son monde crée. En fait, les deux mondes entre lesquelles oscille le personnage ne peuvent pas être parallèles, car le point commun le plus important représente le rêveur. Ayant un double rôle, celui de participant à l'ordre social du monde réel et créateur du monde imaginaire il est toujours « au cœur de son rêve » (Chevalier, Gheerbrant, 1990 :814), le centre autour duquel se construit l'histoire des personnages. Le désir de dépasser sa condition humaine, de vivre selon ses propres règles, d'accéder à un autre statut que la société islamique traditionnelle interdit à ces personnages, le désir refoulé selon le psychanalyste allemand Freud, peut être accompli dans le rêve sans peur d'être stigmatiser et nier par la société. Gaston Bachelard souligne dans son ouvrage *L'eau et les rêves* le greffage du monde imaginaire sur le monde réel et le besoin de l'homme de sortir du quotidien, d'apporter à sa vie un nouvel esprit, une odeur de liberté. Contraints par la coutume, l'ordre social et par le mal physique, les personnages échappent à ces menaces seulement en franchissant le seuil du monde créé :

> L'imagination n'est pas comme le suggère l'étymologie, la faculté de former des images de la réalité ; elle est la faculté de former des images qui dépassent la réalité, qui *chantent* la réalité. Elle est une faculté de surhumanité. Un homme est un homme dans la proportion où il est un surhomme On doit définit un homme par l'ensemble des tendances qui le poussent à dépasser *l'humaine condition*. Une psychologie de l'esprit en action est automatiquement la psychologie d'un esprit exceptionnel, la psychologie d'un esprit que tente l'exception : l'image nouvelle greffée sur une image ancienne. L'imagination invente plus que des choses et des drames, elle invente de la vie nouvelle, elle invente de l'esprit nouveau ; elle ouvre des yeux qui ont des types nouveaux de vision. (Bachelard, 1947 : 23-24)

Le théoricien définit l'imagination du point de vue de la création artistique, cependant elle met en rapport deux idées très importantes qui reviennent aussi dans la rêverie des personnages benjellouniens : *l'état onirique* dans lequel s'enfoncent à la fois le poète, le créateur artistique et le rêveur et le désir de dépasser sa condition humaine

en devenant le dieu de sa création (l'œuvre littéraire ou le songe). Les ressemblances sont plus évidentes que nous nous imaginons, le rêve étant perçu comme une mythologie personnalisée chargée d'émotions et d'anxiétés tout comme le produit littéraire. Grâce à cette implication affective les psychanalystes considèrent le rêve comme une sorte de porte-parleur de l'homme, un agent de renseignement sur son état psychique. À travers ces rêveries ils peuvent déchiffrer et trouver une solution aux problèmes dont le songeur souffre. L'importance du rêve et d'autant plus grand qu'il est le symbole d'un psychique saint et équilibré.

Gardant une forte liaison avec la culture, l'histoire et la religion du rêveur, la typologie des songes est très complexe, mais nous avons retenu seulement deux types- le rêve nocturne à valeur prémonitoire (*La vipère bleue* et *Mabruk interprète vos rêv*es) et le rêve diurne, éveillé, dirigé et induit par une image ou une action (*Partir*, *Les Yeux Baissés*, *La Nuit de l'erreur*, *L'Écrivain public*, *Moha le fou*, *Moha le sage*). Selon Malek Chebel dans son *Dictionnaire des symboles musulmans* le mot arabe désignant *le rêve* signifie vision, révélation, intuition mettant en évidence son rôle prophétique. Il devient ainsi un message religieux chargé des symboles qui doit être transmis aux générations humaines. En islam, par excellence, le rêve est toujours plein de symboles et *l'état onirique* dans lequel entre les personnages pendant la journée est vu plutôt comme une absence, un détachement de la vie réelle et non pas comme un rêve éveillé.

Le rêve-déclic pour la création d'une œuvre littéraire

Radhia, le personnage principal du roman *Les Yeux baissés*, est née sous le signe du secret. Elle est le gardien d'un trésor très bien caché dont la clé est écrite dans les lignes de sa main. Seulement sa grand-mère a connaissance de ce secret et attend que sa petite fille soit préparée pour le découvrir. La fille est obligée de rester avec sa tante pendant que son père est parti à l'étranger pour gagner d'argent et sa mère est enceinte. Sa tante Slima n'aime pas la petite fille à cause du destin que Radhia doit accomplir. L'envie est due au fait que Slima, « la sorcière » comme l'appelle Radhia, voulait être elle-même le gardien du trésor caché et pour se venger de la petite fille elle la maltraite et la frappe. Sa rage, sa haine et sa folie sont si grandes qu'elle arrive à empoisonner le frère de Radhia pour lui rendre les coups. C'est pour cette raison que Radhia s'isole, s'absente du monde réel en créant son propre monde. La petite bergère trouve abri sur un arbre où elle commence à construire un monde tel comme elle veut et comme elle le voit :

> Sur l'arbre, j'oublie tout, le troupeau, le chien et le temps. Je peux passer toute une journée ainsi perchée sans m'ennuyer. Je fredonne un chant, je m'assoupis un peu ; le reste du temps, je rêve. En fait, je fabrique tout un monde à partir de figures qui m'apparaissent sur fond de ciel ou entre les branches de l'arbre […]. (Tahar Ben Jelloun, 1991 : 13)

Le nouveau monde crée est atemporel, le personnage essaie de couper les liens avec le monde réel pour franchir le seuil d'au-delà. Toutefois, cette tentative échoue, car la figure de la tante surgit, tout d'un coup, devant les yeux du personnage et pour se venger de cette image qui s'interpose entre elle et son rêve, il décide de reconstruire le visage de sa tante en tenant compte de ses sentiments. Le produit de la reconstruction transmet toute la laideur, tout le malheur et toute la haine de Slima/Fatouma. De ce point de vue, le rêve a pour Radhia un rôle libérateur, elle se défoule de toute la colère

accumulée contre sa tante et il l'apaise lui rendant la force de résister. « La mégère » ne perdait aucune occasion d'attaquer la petite fille qui lisait à haute voix la lettre reçue de son père. Elle supposait que la fille passait toujours sous silence les passages où son frère s'adressait à elle. Accusée à tort la fille se réfugiait dans une grotte où les personnages de ses rêves venaient peupler sa cachette. Pour la deuxième fois l'image de sa tante est associée à la laideur, à la peur et à la poison. Tandis que les autres personnages étaient représentés par un caillou, la tante était remplacée par un scorpion mort jeté au fond de la grotte ce qui désigne clairement l'importance et la place de ce personnage dans le monde imaginaire créé par la petite fille :

> C'était cela, mon jardin secret, mon école coranique, ma maison illuminée. J'y entassais un tas d'objets qui, entrés là, perdaient leur fonction pour devenir les personnages d'un songe dont j'organisais la vie dans le moindre détail : le couteau ne servait pas à couper, mais à soutenir le toit du palais ; le bol en terre cuite, c'était la vallée où se reposaient les soldats ; la petite cuillère en bois servait de barque pour mon frère et moi…
> Je passais des heures à mettre de l'ordre dans cette prairie de sable et de cailloux. […] (*ibidem* :31)

Radhia réussit à construire son *monde imaginaire* en bouleversant les règles et les fonctions que les objets accomplissent dans *le monde réel*. Tout comme Robinson Crusoe qui organise administrativement l'île sur laquelle il a naufragé, le personnage du roman donne à chaque caillou une fonction telle le fou, le roi, la reine, le mendiant, le chevalier, etc.

Après la mort de son frère, Driss, Radhia part en France avec sa famille pour oublier la douleur provoquée par la perte du petit enfant. En France, elle va à l'école, mais elle bute contre un obstacle qu'à peine elle peut le surmonter. Elle n'arrive pas à comprendre le temps et la concordance du temps en français car la différence entre le Maroc et La France est très grande. Le temps en Maroc était divisé en trois étapes de la journée, or en France la division temporelle se réalisée en vingt-quatre heures. C'est en France que Radhia entame le rêve dont les personnages interviennent dans sa vie, mettent de l'ordre dans ses pensées, bloquent la fuite des autres personnages. Victor est le personnage-gardien, le porte-parleur des autres personnages qui discourt avec sa créatrice et, parfois, lui donne des conseils afin de mieux organisé le nouveau monde dont il provient. Il devient le double du personnage-créateur, ayant sa propre personnalité et ses propres intérêts. Les personnages du monde imaginaire ne le voit pas, mais devine sa présence par les limites qui leur sont imposées :

> Victor est trapu. Quand il nous serre la main, il l'écrase. On dit qu'il est très vieux, mais sa peau ne peut avoir des rides. Il paraît que c'est une maladie. Il est assis sur une chaise pliante et attend. Cela fait longtemps qu'il attend. […] Je ne sais d'où il vient. Un jour que j'étais en train de penser à cette histoire, il est arrivé avec sa chaise pliante et s'est installé sans que personne l'ait inventé. Il s'est imposé sans même s'excuser ou parler. Depuis, je ne peux plus l'éviter. Je l'ai appelé Victor à cause de sa taille et de sa tristesse. Mes autres personnages ont la chance de ne pas le voir. Lui non seulement les voit et les connaît, mais il peut les empêcher de s'évader ou de s'échapper de mon histoire. En fait, Victor est un gardien. Il met de l'ordre dans mes pensées. (*ibidem* : 155-156)

L'interférence de ce personnage dans la vie de Radhia est de plus en plus suffocante. Victor l'accompagne partout et tombe amoureux de la fille. C'est une relation qui nous rappelle le célèbre sculpteur amoureux de sa propre œuvre d'art. Dans ce cas c'est le

personnage qui s'est épris de la fille dont il lui reproche la facilité avec laquelle elle joue avec le nouveau monde : « Pourquoi me refuser après m'avoir inventé ? Tu joues avec les êtres comme s'ils étaient des objets. ». *(ibidem* : 217) Victor devient un personnage qui critique son propre créateur, il n'est plus « un être de papier » comme disait Roland Barthes, un objet, mais un être qui mérite d'être écouté. Alter ego de Radhia, Victor demande une place dans le monde réel tout près de sa créatrice. Son attitude menaçante effraie Radhia qui décide de consulter un écrivain. Son professeur de français Philippe De lui fait connaissance avec un écrivain qui lui explique en détail ce que signifie l'acte de création, l'écriture. L'importance de cette rencontre est d'autant plus grande que Radhia apprend que les personnages une fois crées ont leur propre vie, leur propre pouvoir de faire avancer l'histoire. Le créateur de ces personnages n'est pas un être très puissant, une fois imaginés ils échappent à ses règles, ils sont à la fois des amis et des ennemis de leur propre créateur. C'est pour cette raison que l'écrivain définit l'écriture comme «une négociation entre l'auteur et ses personnages » (*ibidem* : 226).

Après cette leçon, Radhia décide d'écrire l'histoire de ses personnages, de les faire vivre, de ne pas les considérer comme des objets, mais plutôt comme des êtres qui ont le droit d'agir dans le monde imaginé. Une fois la décision prise, Victor ne vient plus déranger sa créatrice, content de lui être reconnu son rôle :

> Ce n'était pas tout à fait un journal. Je racontais mes histoires, je fabulais, je m'amusais. Je suivis les conseils de l'écrivain : j'inventai une vie plus sereine à Victor. Ses aventures étaient réduites, et moi j'avais la paix. Victor s'éloignait petit à petit de mes nuits. Il ne me troublait plus. (*ibidem* : 235)

En écrivain cette histoire, Radhia se détache de ses personnages qui la hantent. Son rêve transposé dans l'écriture prend contour et figent les personnages dans le monde crée sans leur laisser la possibilité de transcender dans le monde réel. Finalement, obligé de se retirer d'un monde où sa tante se comportait comme un tyran, Radhia réussit à créer une petite œuvre littéraire dont les personnages sont les protagonistes de son rêve.

Le rêve-absence psychique des personnages

Si Radhia ne s'absente pas totalement du monde réel, car elle doit seulement échapper à sa tante tyrannique, les autres personnages benjellouniens sont forcés par l'ordre social ou le mal physique de s'enfoncer dans le monde imaginaire. Ils se détachent du monde réel pour s'enfuir des limites imposées par la coutume islamique ou par la douleur physique dont ils souffrent. C'est le cas de Zina la protagoniste du roman *La Nuit de l'erreur*. Née sous une mauvaise étoile, à la Nuit de l'erreur ou la nuit sans amour, Zina est perçue comme un enfant fragile, malade, qui s'absente souvent du monde réel. En fait cette absence se traduit par une contemplation des nuages et par l'invention des personnages qui lui demandaient les rejoindre. Par rapport à Radhia qui entretient de longues conversations avec son double Victor, Zina doit respecter une consigne pour passer dans le monde imaginaire. Le silence est un impératif pour que les personnages de son rêve la reçoivent dans le sein de ce monde. Ses personnages son des êtres qui ont beaucoup souffert dans la vie, ils regardent le monde réel d'un œil critique et se moquent des mœurs des gens. Cette relation créée entre Zina et ses personnages, ce va-et-vient entre les deux mondes change l'attitude du personnage-rêveur envers le monde réel le rendant plus dure. Vue comme un enfant porteur de malheur, Zina essaie

d'échapper à son destin en s'imaginant un autre monde, le lien entre elle et le monde imaginaire se réalisant par l'absence psychique du monde réel. Cette absence est toujours constatée par sa mère qui appelle sa fille, mais elle ne reçoit aucune réponse :

> « Elle est atteinte d'absence ! J'attendrai qu'elle revienne à elle. Son regard est vide. Mais où peut-elle s'en aller comme ça ? […] (Tahar Ben Jelloun, 1997: 14)

La réponse de cette question qui intéresse aussi le lecteur est donnée par Zina qui se considère tout à fait supérieure aux enfants de son âge, car elle détenait la clé d'un grand secret. Elle pouvait facilement franchir le seuil qui séparait les deux mondes seulement par la contemplation et par le respect de l'interdiction. L'espace lui-même est propice à la rêverie et Zina peut se rompre de la vie réelle pour accéder à l'autre monde :

> Quand je reprenais conscience, quand je quittais mon état d'absence et me mêlais aux autres enfants, je me sentais protégée même supérieure à tout le monde, parce que j'avais une clé pour ouvrir une petite porte sur ce qui se passe de l'autre côté de la vie, la où la mort n'est pas forcément une torture perpétuelle, un enfer où l'on est mauvaises, là où le corps est séparé de l'âme et où on le soumet à des épreuves terrifiantes. (*ibidem* : 19)

Au moment où Zina quitte Fès pour gagner Tanger, elle n'arrive plus à renouer la liaison avec ses personnages. La terrasse sur laquelle elle essaie de retrouver « la porte » qui donnait au monde imaginaire n'équivaut pas à l'espace où elle était habituée à rêver. Ce changement a déchiré l'état onirique du personnage-créateur qui ne trouve plus l'entrée dans le monde imaginaire. On voit que le silence n'était pas la seule interdiction pour accéder au-delà, mais aussi le changement de place. Dorénavant, il est interdit à Zina d'entrer dans le monde imaginaire. Tout comme dans le roman *Les Yeux baissés*, les personnages créés se détachent de leur créatrice Zina qui les abandonne en partant à Tanger. Quand elle tente « une réconciliation », les personnages lui refusent l'accès dans le monde imaginaire. Le rêve s'arrête et Zina est obligée d'accomplir son destin.

Un autre exemple où l'ordre social entraine « un état d'absence » comme l'appelle Zina se trouve dans le roman *Partir*. Cette fois-ci il ne s'agit pas d'un seul créateur, mais des plusieurs créateurs qui ont le même rêve, celui d'immigrer en L'Espagne. Les personnages sont las de leur pays, un Maroc corrompu qui soutient les gens comme Al Afia, un contrebandier qui profite de la nativité des gens. Tout le monde rêve d'aller en Espagne et de trouver sa place tandis qu'au Maroc ils ne sont que des parasites. À la différence des rêves de Zina et de Radhia, le rêve de ces personnages est plus élaboré, toutes les étapes sont attentivement préparées pour qu'ils entrent dans l'état onirique. Tout comme Zina, les personnages doivent respecter la consigne de silence pour entrer dans le monde imaginaire. « La porte » dont la protagoniste du roman *La Nuit de l'erreur* parlait est surveillée par le maître du café Hafa qui facilite l'entrée dans le monde imaginaire en offrant aux clients une potion et du kif :

> À Tanger, l'hiver, le café Hafa se transforme en un observatoire des rêves et de leurs conséquences.[…] Les longues pipes de kif circulent d'une table à l'autre, les verres de thé à la menthe refroidissent, cernés par des abeilles qui finissent par y tomber dans l'indifférence des consommateurs perdus depuis longtemps dans les limbes du haschisch et d'une rêverie de pacotille. Au fond d'une des salles, des hommes préparent minutieusement la potion qui ouvre les portes du voyage. […] Tout le monde se tait.

> Tout le monde tend l'oreille. Peut-être fera-t-elle une apparition ce soir, leur parlera, leur chantera la chanson du noyé devenu une étoile de mer suspendue au-dessus du détroit. Il a été convenu de ne jamais la nommer. La nommer, c'est la détruire et en outre provoquer une succession de malédictions. Alors ils s'observent et ne disent rien. Chacun entre dans son rêve et serre les poings. Seul le maître du thé, patron du lieu, et ses serveurs sont en dehors du coup, préparant et servant les boissons avec discrétion, allant et venant d'une terrasse à une autre sans déranger le rêve de personne.
> Les hommes présents là se connaissent mais ne se parlent pas. Ils viennent pour la plupart du même quartier et ont juste de quoi payer le thé et quelques pipes de kif. Certains ont une ardoise sur laquelle ils inscrivent leurs dettes. Comme s'ils s'étaient concertés, ils n'ouvrent pas la bouche. (Tahar Ben Jelloun, 2006 : 11-12)

Ceux qui viennent dans ce café pour songer au beau pays de l'Espagne ne sont pas les élites de la société marocaine, mais des gens pauvres qui cherchent le mieux pour leur famille. Ils ne peuvent pas gravir les échelons de la hiérarchie sociale, car ils n'ont pas d'argent pour l'offrir aux officiels. Tout ce qui leur reste est de rêver d'un monde meilleur. Ceux qui arrivent enfin en Espagne (par exemple le jeune diplômé Azel) sont déçus, car le pays ou coulent le lait et le miel n'existe pas, ils doivent se prêter aux travaux ignobles pour survivre. Le voyage en Espagne conduit les personnages à une dégradation à la fois psychique et physique. Ils ne se retrouvent pas dans ce pays, dans cette culture et finalement ils tombent dans le piège de la mort.

L'ordre social qui manœuvre la vie de gens est aussi la cause pour laquelle le personnage éponyme du roman *Moha le fou, Moha le sage* crée son monde imaginaire. Mohammed est emprisonné parce qu'il est accusé de « porter atteinte à la sûreté de la Cité » (Tahar Ben Jelloun, 1978 :17) et de « troubler l'ordre public » (*ibidem*). Soumis à la torture pour confesser ce qu'il n'a pas fait, Mohammed recourt à un stratagème pour résister aux tortionnaires. Il réussit, à la lettre, ce qu'affirmait Zina dans le roman *La Nuit de l'erreur* : le détachement du corps de son âme. Physiquement il souffre toutes sortes de tortures : bander les yeux du prisonnier, le suspendre la tête en bas, écraser des cigarettes sur sa poitrine, lui jeter des seaux d'eau glacée dans le visage, etc., psychiquement le personnage se défend en s'imaginant un autre monde, en remémorant les plus beaux instants de sa vie. L'ambivalence folie/ sagesse présente dès le titre met en évidence la force du personnage de se soustraire au monde réel, de la torture pour vivre dans le monde imaginaire ; ce qu'il pouvait le rendre fou (la torture) l'aide à trouver une solution pour survivre (le rêve). La clé du monde imaginaire, cette fois-ci, est représentée par la douleur infligée par les bourreaux. Cependant cette attitude envers la torture ne le protège beaucoup de temps, car finalement le corps succombe et l'âme poursuit sa chute. Le roman critique la société maghrébine qui a un système policier défectueux et qui enferme les hommes sans des preuves qui soutiennent l'accusation.

Le roman *L'Écrivain public* est une histoire d'un enfant malade figé dans un couffin. C'est à cause de la maladie que l'enfant commence à rêver, à créer son propre monde pour ne pas s'ennuyer. Il s'imagine faire tout ce qu'il ne peut pas faire en réalité : danser sur un fil comme un acrobate, courir après de belles filles, etc. Pendant trois années l'enfant est obligé de regarder les autres enfants courir, se battre sans même bouger de son couffin. Il enregistre les personnes qui franchissent le seuil de leur maison, les caractérise en se moquant de leurs tics et de leurs gaffes.

> Enfant malade, je rêvais la vie. J'ai passé plus de trois années sur le dos, dans un grand couffin, à regarder le ciel et à scruter le plafond. Je me lassais vite des nuages ; Je préférais le ciel vide. Quand au plafond en bois peint, il n'excitait pas beaucoup mes

> rêveries. Je le regardais sans le voir. À Force d'en fixer les arabesques, j'en inventais d'autres, plus complexes et surtout moins logique. […] Je créais à la longueur de journée de signes mouvants et flous, je les assemblais dans un désordre extravagant et les déposais ensuite sur la mosaïque des zelliges incrustés dans les murs. (Tahar Ben Jelloun, 1983 :13-14)

Tout comme Radhia, l'enfant bouleverse les règles et les fonctions des objets du monde réel en créant son propre monde imaginaire. C'est ainsi qu'il échappe à la maladie qui le rendre immobile, le rêve lui donnant le pouvoir de survivre. De ce point de vue, le personnage peut être comparé à Mohammed qui veut échapper au mal physique en se réfugiant dans le monde du rêve. À la différence du Mohammed qui mourra dans la prison, le personnage de *L'Écrivain public* sera guéri par un jeune médecin venu à Casablanca. Après la guérison le personnage ne retrouve plus ses rêves. D'une certaine façon, il lui manque les jours qu'il passait dans le couffin. De même façon que Zina, il perd son pouvoir de créateur, car il a abandonné ses personnages et il a changé de place- de Fès il part à Casablanca pour consulter un médecin.

> La santé ne m'allait pas très bien. On s'habitue à tout, même à une demeure de paille tressée. Je regrettais le temps du couffin où j'étais plus libre, maître de mon rythme, sorcier et gardien de mes rêves. (*ibidem* : 34)

La maladie et l'ordre social sont deux questions qui incitent les personnages à la rêverie, car ils instituent des limites, des règles que les protagonistes ne peuvent ni dépasser ni enfreindre. Ils ont obligés de les accepter et de les respecter, mais ils peuvent échapper à leurs contraintes en s'imaginant un autre monde. Les images du monde imaginaire greffées sur celles du monde réel changent totalement le personnage, de son statut inférieur il arrive au statut du créateur. Il détient la clé du monde crée à la seule condition de ne pas abandonner ses personnages ou de rester silencieux tout au long de son voyage dans le monde imaginaire.

Le rêve à valeur prémonitoire

Quand on parle d'un rêve prémonitoire, on affirme souvent qu'il est une histoire qui cache beaucoup de symboles. Il prévoit des événements qui se dérouleront dans la vie du rêveur. Il peut être de bon augure où de mauvais augure, mais il indique toujours la voie que les hommes doivent suivre « Le dieu a créé les rêves pour indiquer la route aux hommes quand ils ne peuvent voir l'avenir » (Chevalier, Gheerbrant, 1990 : 810). Cependant, il y a des gens qui ne tiennent pas compte de ce que présage le rêve quelque explicite qu'il soit. C'est le cas du personnage de la nouvelle *La vipère bleue* (*Le premier amour est toujours le dernier*). Le protagoniste est un vieux charmeur de serpents dont les animaux ne réagissent plus à son chant. Vu cette situation, Brahim décide d'acheter une vipère pour réanimer la beauté de ses animaux pendant les spectacles. Une fois la vipère arrivée dans le nid des serpents, le spectacle recommence et le charmeur est de plus en de plus content. Toutefois, lors d'une nuit il rêve de la vipère à peine achetée qui le conseille de ne pas la faire jouer dans le spectacle, car sinon elle va le mordre. Le lendemain matin, le charmeur doit présenter son numéro aux touristes, dans un hôtel. Il est tout hésitant, retardant le moment d'ouvrir le coffre à serpents. Au moment où il plonge la main dans le coffre la vipère s'accroche instantanément à son poignée et le mord. Brahim rend son souffle devant les spectateurs

apeurés. Le rêve de Brahim est un exemple de rêve de mauvais augure, car comme la vipère bleue l'avait prévu, le charmeur mourra après sa morsure.

L'irrationnel est un des principes du rêve nocturne qui ne peut pas être expliqué par les gens. Expression de leur subconscience où influence des énergies du monde irrationnel, le rêve nécessite une interprétation. Les gens ont besoin de déceler dans leurs songes les symboles et les mystères. Cependant, l'interprétation n'est pas si facile comme nous croyons et les rêveurs font appel à des gens spécialisés tels les sorciers ou les marabouts. La nouvelle *Mabrouk interprète vos rêves* (*Amours sorcières*) met en scène cette soi-disant capacité de quelques sorciers de lire dans le rêve. Mabrouk, un fonctionnaire à la retraite, décide d'ouvrir une boutique pour interpréter les rêves. Un jour il découvre deux personnes qui ont fait le même rêve. Il croit qu'il s'agit d'un amour mal compris, mais il n'arrive pas à interpréter exactement le rêve. Finalement il reconnait que « le rêve est une copie floue de la vie » (Tahar Ben Jelloun, 2003 :81), l'irrationnel, l'inconnu étant l'un des choses dont les gens ont besoin pour mener leur existence. La définition du rêve nocturne donné par Mabrouk met en évidence trois points communs avec le rêve éveillé où le personnage crée, par sa propre volonté, un autre monde dans lequel il se réfugie. Premièrement, le rêve ne peut pas se détacher entièrement de la vie réelle, car son créateur est un être qui vit dans ce monde, puis il a le rôle de nous faire voyager partout où on ne peut pas aller à cause des limites physiques ou sociales et finalement le rêve nous donne l'illusion de la résolution de nos problèmes :

> Le rêve est une copie floue de la vie ; il occupe notre sommeil et nous fait voyager là où on ne peut pas aller. Dieu seul sait ce qu'il y a dans nos cœurs. Le rêve nous donne l'illusion de pénétrer dans cette maison intérieure qui nous ment gentiment. (*ibidem*)

Le rêve aura toujours une forte influence dans la vie humaine. Rêve prémonitoire ou rêve éveillé, ils portent toujours l'empreinte de leur songeur et gardent une forte liaison avec le monde réel. Le désir refoulé est, dans les deux cas, le point du départ d'un rêve. Dépasser leur condition humaine, surmonter les difficultés, gravir les échelons de la hiérarchie sociale sont des impératifs que les gens veulent accomplir non seulement dans leurs rêves : « tout rêve est une réalisation irréelle, mais qui aspire à la réalisation pratique » (Edgar Morin *apud* Chevalier, Gheerbrant, *op.cit.* : 814).

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LE ROMANESQUE DE GEORGES PEREC ENTRE LA RECONSTITUTION ILLUSOIRE DU GRAND PUZZLE ET L'ALTÉRITÉ DISCURSIVE. *COUPE, DÉCOUPE, FRAGMENTATION DANS* LA VIE MODE D'EMPLOI

Monica CIOBOTEA*

Abstract: *"La Vie mode d'emploi", this giant building novel which includes in its textual fabric one thousand five hundred voices of the characters and at the same time, facts, stories, drama killings, disappearances, suicides, objects, fabrics, paintings, small parts , large rooms, puzzle pieces, marine landscapes, urban or seen through the window, seems to be created as to fill a void, a sense of lack and breaking, generated in part by the disappearance of the mother and on the other hand, by the "throwing dice" of history with his big H or "big scythe." "A roll of the dice will never abolish chance" said Mallarmé and Perec takes in echo the words of the poet he so admired. Demonstrating that history repeats itself, he will feel the same helplessness in the blank page, the same struggle against the inability to create when the pain of the loss will prove stronger than the creative impulse. And above all, the three projections of the artist, the creator par excellence, Gaspard Winckler, the meticulous craftsman and forger engineering Bartle booth, who spent his life collecting small pieces wood until the loss of his life and his view, and Valène the painter full of humanity whose unique dream of glory is bound to the paint of the building without facades, intertwine and complement in one single and impossible effort to rebuild the giant game which is the one of a life through writing.*

Keywords*: alterity, accumulation, fragmentary, carving, puzzle.*

Il faut encore une fois partir de l'image du puzzle, ou, si l'on préfère, l'image d'un livre inachevé, d'une « œuvre » inachevée à l'intérieur d'une littérature jamais achevée. Chacun de mes livres est pour moi un élément d'un ensemble ; je ne peux pas définir l'ensemble, puisqu'il est par définition projet inachevable (à moins que le dégoût ou l'impossibilité d'écrire s'empare un jour de moi), je sais seulement qu'il s'inscrit lui-même dans un ensemble beaucoup plus vaste qui serait l'ensemble des livres dont la lecture a déclenché et nourri mon désir d'écrire[1].

Est-ce qu'on peut trouver vraiment *un mode d'emploi* à la vie ? Si un jour on se rend compte qu'on est les détenteurs d'un pouvoir hors du commun à l'aide duquel on peut « enlever les façades d'un immeuble », qu'on peut donc regarder à l'intérieur de chaque appartement, de chaque chambre, qu'on peut décrire minutieusement les intérieurs, le décor, les tapis, les rideaux, les tableaux mais aussi, pas à pas, la vie des personnes qui l'habite avec leur petites joie, leurs drames, leurs secrets bien gardés, est-

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[1] Entretien avec Jean- Marie Le Sidaner. L'entretien a eu sa parution dans la revue L'Arc, Duponchelle, 1979, page 3, revue publiée avec le concours du Centre National des Lettres, édition déjà citée.

Dans l'introduction à ce numéro, Bernard Pingaud écrit : « ce qui me frappe, après coup, en relisant les textes, c'est le phénomène d'animation qui fait que, peu à peu, l'entreprise s'est polarisée plus ou moins autour de deux livres majeurs : La Vie mode d'emploi et W ou le souvenir d'enfance. Le premier sans doute, parce que ce « romans » est l'œuvre la plus accomplie, la plus riche de son auteur, celle qui, dans le moment présent, peut apparaître comme la somme de tous les autres (…) ».

ce que ce serait suffisant pour fournir aux autres, les lecteurs, une recette miraculeuse pour mieux vivre leur vie ? Est-ce que ce serait, du moins, un point de départ pour un écrivain, un appui pour la création de ses œuvres ? Est-ce que *La Vie mode d'emploi*, intitulé par Perec même « romans », avec ses mille quatre cent soixante personnages, cent sept histoires inventoriées à la fin du volume et quatre-vingt-dix-neuf chapitres a contenté la soif de son créateur d'écrire un livre qui englobe toutes ses créations, qui puisse rivaliser à la bibliothèque universelle ou à un dictionnaire géant ?

Cette *machine infernale*, ce *traité de sociologie*, cette création immense qui ne rivalise peut-être à l'état civil comme *La Comédie humaine* de Balzac mais qui, en cinq cent quatre-vingt pages se constitue dans une sorte de catalogue de la vie et du quotidien, est sans doute, le chef-d'œuvre de Perec.

Placée sous l'empire de l'œil clairvoyant, avec une citation en exergue tirée de Jules Verne, la narration s'achemine d'un appartement à l'autre d'après un schéma bien établi et avoué par l'écrivain dans « Quatre figures pour La Vie mode d'emploi »[1], la polygraphie du cavalier, pseudo-quenine d'ordre dix, bi-carré latin orthogonal d'ordre dix.

Au tout de la narration, à ce bazar insolite d'objets, faits, actions, crimes, disparitions, décors, secrets, escaliers, drames, platitudes ou bonheurs, viennent s'intriquer les trois fils qui dirigent la grande narration – l'histoire de **Percival Bartlebooth**, l'aquarelliste de paysages marins, de **Gaspard Winckler**, l'artisan par excellence et le « faiseur de puzzles », et de **Serge Valène**, le double de l'écrivain, le peintre qui initie Bartlebooth à l'art de l'aquarelle et qui désire englober dans sa toile l'immeuble entier avec ces appartements et ces habitants dans une mise en abyme de la mise en abyme spécifique au jeu de voix perecquien.

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[1] Article repris dans *L'Atlas de littérature potentielle* mais aussi dans *L'Arc*, revue dont on a déjà parlé ; les pages de l'article 50-52 : « En 1972, le projet qui allait devenir La Vie mode d'emploi se décomposait en trois ébauches indépendantes, aussi floues l'une que l'autre. La première, intitulée « carrés latins » datait de 1967 : il s'agissait d'appliquer à un roman (ou à un ensemble de nouvelles) une structure mathématique connue sous le nom de « bi-carré latin orthogonal d'ordre 10 ». Cette idée avait été proposée à l'Oulipo par Claude Berge qui souhaitait y travailler avec Jacques Roubaud et moi. La seconde ébauche, encore plus imprécise, sans titre et pratiquement sans texte, envisageait vaguement la description d'un immeuble parisien dont la façade aurait été enlevée. La troisième, enfin, imaginée à la fin de l'année 1969, pendant la reconstitution laborieuse d'un gigantesque puzzle représentant le Port de La Rochelle, racontait ce qu'il allait devenir l'histoire de Bartlebooth. Le nom du personnage, emprunté à Valéry Larbaud et à Melville, était déjà trouvé, et j'avais écrit un résumé succinct de deux pages. La réunion de ces trois points de départ se fit brusquement le jour où je m'aperçus que le plan de mon immeuble en coupe et le schéma du bi-carré pouvaient fort bien coïncider ; chaque pièce de l'immeuble serait une des cases du bi-carré et un des chapitres du livre ; les permutations engendrées par la structure détermineraient les éléments constitutifs de chaque chapitre : mobilier, décors, personnages, allusions historiques et géographiques, allusions littéraires, citations, etc. Au centre de ces histoires bâties comme des puzzles, l'aventure de Bartlebooth tiendrait évidemment une place essentielle. En même temps, mon titre s'imposa, avec, au fil des mois et des années, des minuscules variations : *La vie, la vie (mode d'emploi), La vie : mode d'emploi, La vie, mode d'emploi, La Vie mode d'emploi.* C'est pour concrétiser les différents schémas que je commençai alors à accumuler que je demandai à une de mes amis, Jacqueline Ancelot, qui était étudiante en architecture, de me dessiner la façade de l'immeuble ; on peut y reconnaître deux ou trois détails qui n'ont plus bougé depuis dans le roman : le grand atelier de Hutting, en haut et à gauche, l'entrée de service, le magasin avec son arrière-boutique, la loge de la concierge. »

La façon dont le narrateur raconte les histoires de ses personnages est surprenante car il change de rythme, il fait des raccourcis ou des allongements selon des lois peu compréhensibles pour un lecteur impatient. Il peut consacrer des pages entières à la description d'une porcelaine ou d'un tableau, ou à un catalogue d'outillages, mais, il peut, à la fois, parler de la mort tragique d'une famille entière, brièvement, en quelques lignes. Ou encore, il passe d'une histoire qui s'étend sur un chapitre entier comme celle de « l'homme qui acheta le Vase de la Passion », à une autre laissée en suspens et à conclusion retardée comme l'histoire du magistrat et de sa femme devenus cambrioleurs.

La maison de poupées sera en effet cet immeuble de la rue Simon Crubellier, cette accumulation narrative qui expose, dans *le Préambule*, les petits secrets de l'art du puzzle, son mode d'emploi devenu in extenso un plaidoyer pour la création, un *art poétique* du créateur de littérature.

Pour Perec, chaque pièce est représentée par chacune de ses créations, les nuances sont données par le fait qu'il n'a jamais écrit deux textes pareils, l'ensemble est, bien entendu, *La Vie mode d'emploi*, son héritage et son testament à la fois, sa seule fortune et trésor. En absence de famille, de mère et de toute racine humaine qui puisse le rattacher et l'ancrer pour l'éternité à ce monde, Perec essaie de recomposer sa vie, de créer un univers qui soit le sien, de s'approprier un espace qui lui devienne familier.

> *La connaissance du tout et de ses lois, de l'ensemble et de sa structure, ne saurait être déduite de la connaissance séparée des parties qui le composent : cela veut dire qu'on peut regarder une pièce d'un puzzle pendant trois jours et croire tout savoir de sa configuration et de sa couleur sans avoir le moins du monde avancé : seule compte la possibilité de relier cette pièce à d'autres pièces, et en ce sens il y a quelque chose de commun entre l'art du puzzle et l'art du go (…)* (Perec,G., 1979 :17)

Les trois hypostases du créateur, Winckler, Bartlebooth et Valène, se constituent en témoins du tragique de l'existence et de la création : en dépit de tout effort, de tout souci de précision, de travail acharné et génial, tous les trois trouveront leur fin avec la certitude du manque, du vide à jamais comblé.

Bartlebooth meurt, la dernière pièce du puzzle à la main, et cette pièce qui n'a pas du tout la forme appropriée pour que l'ensemble soit accompli, sera l'écho de la toile presque blanche de Valène et de la double disparition dans la mort de l'amour de Winckler - sa femme et son enfant mort-né. Ce qui les relie encore plus fort, c'est ce désir d'enfermement, d'auto-claustration, soit pour créer, soit à cause de la souffrance.

De trois projections du créateur, enfermées entre les lignes de cet ouvrage, la figure du riche mais excentrique et retiré **Bartlebooth** nous semble être la plus surprenante et édificatrice. De trois facettes du laboureur de l'art, de celui qui par l'intermédiaire du travail acharné essayera de reconstituer le grand ensemble, le paradis perdu de Jérôme et Sylvie, le miroir brisé *d'Un Homme qui dort*, l'univers enfantin de *W*, la construction elliptique est défragmentée de « 53 jours », la vie traversée par le manque et la cassure de la disparition de la famille de Perec, Bartlebooth, dont le nom *valise* rappelle à la fois, le héros Bartleby de Melville et Barnabooth de Valéry Larbaud, mène la vie la plus âpre et claustrée.

Initié dans le secret de la peinture des aquarelles par Valène, il voyage d'un port à l'autre, pendant vingt ans, d'un coin à l'autre du monde (cinq cents ports différents pour la peinture de cinq cents marines, deux semaines à chaque port) pour dessiner ces marines, il les envoie à l'artisan Gaspard Winckler, à l'aide de Smautf, son

valet, pour lui fabriquer des puzzles en bois. Il passe, après, les dernières 20 ans de sa vie à reconstituer le grand tout, les cinq cents marines que Winckler avait découpées en sept cent cinquante morceaux chacune.

Sa technique devient de plus en plus habille, malgré les pièges que lui a préparés Winckler, il passe des heures sur chaque puzzle, parfois, des jours pour rassembler seulement quelques pièces.

Jusqu'à la fin il devient aveugle, mais la cécité ne l'empêche pas de continuer, il demande à quelqu'un de lui décrire les morceaux et continue à les faire jusqu'au jour de sa mort. Plus étonnant encore, quand il apprend que quelqu'un veut obtenir ses puzzles pour leur valeur d'objet d'art, il commence à les détruire systématiquement, sans regret et sans hésitation.

Dans des lignes d'une beauté unique, chargées de métaphores, Perec semble nous dire que, jusqu'à la fin, la reconstitution du grand ensemble reste illusoire. Que le labeur soit acharné et minutieux, que ce chemin de travail et de création rappelle Sisyphe et son roc, ce qui reste, après tout, c'est le blanc du papier, la dissolution. Si le créateur de *W* s'efforce, en écrivant, à laisser quelque part *une trace, quelques lignes ou un sillon*, Bartlebooth dépose tout effort pour détruire l'œuvre qui a marquée sa vie entière. De l'autre côté, l'image des aquarelles, retournées et détruites aux lieux de leur naissance nous fait penser au désir du retour aux racines, de l'intégration aux origines. Ne pas laisser de traces c'est la réalité qui se pose et qui pèse. Malgré tout, en absence de tout repère, d'univers familial, des choses qui soient spécifiques à la tribu, tout travail de création reste inutile et absurde.

La recomposition des puzzles est sans doute un témoignage de la naissance et de la construction d'une œuvre. Elle implique des sacrifices, des jours de claustration, de l'angoisse et de la détresse. Elle présuppose une lutte ininterrompue avec les formes, le manque d'inspiration, le blocage, et beaucoup de fois, avec soi-même.

Les rares moments de plaisir et de contentement sont des instants uniques, capables d'apporter au créateur des extases et des joies suprêmes. Tout le temps, le « constructeur » cherchera d'immortaliser et de multiplier ces instants privilégiés, et à chaque fois que la quête sera sinueuse ou sans résultat, il sombrera dans le désespoir et la dépression.

> *Dans ces instants-là, Bartlebooth voyait sans les regarder les fines découpes de bois s'encastrer très exactement les unes dans les autres et pouvait, prenant deux pièces auxquelles il n'avait jamais prêté attention ou dont il avait peut-être juré pendant des heures qu'elles ne pouvaient matériellement pas se réunir, les assembler d'un geste. Cette impression de grâce durait parfois plusieurs minutes et Bartlebooth avait alors la sensation d'être un voyant.* (Perec, G., 1979 :404)

Se rendre voyant, peut-être à la manière de Rimbaud, voilà l'unique but de ce personnage. Si, au début, on a éprouvé le sentiment de l'inutilité de son entreprise, maintenant on sait : pour un seul instant de jouissance, pour un seul « moment parfait », Bartlebooth s'épuise et puise toute sa flamme. Après le vol, la chute, après l'extase, l'agonie de la défaite.

> *Ces instants privilégiés étaient aussi rares qu'ils étaient enivrants et aussi éphémères qu'ils semblaient efficaces. Très vite Bartlebooth redevenait comme un sac de sable, une masse inerte rivée à sa table de travail, un demeuré aux yeux vides, incapables de voir, attendant pendant des heures sans comprendre ce qu'il*

attendait. Il n'avait ni faim ni soif, ni chaud ni froid ; il pouvait rester sans dormir plus de quarante heures, sans rien faire d'autre que prendre une à une les pièces non encore rassemblées, les regarder, les retourner et les reposer sans même essayer de les placer, comme si n'importe quelle tentative devait être inexorablement vouée à l'échec. (Perec, G., 1979 :405)

Quand même, en dépit de sa cécité, en dépit de l'évidence de son échec et malgré cette lutte avec les miniatures à mille nuances, comme l'aveugle qui porte sur ses épaules un infirme sans pieds mais qui en revanche possède une acuité visuelle hors du commun, Bartlebooth épuise sa vie pour trouver des solutions, pour essayer d'échapper au destin implacable qui lui transmet par l'intermédiaire des signes, comme la voix de l'Oracle, que son « struggle », son combat est vain. Sa mort arrive un peu plus tôt que « prévu », avant de poser la dernière pièce qui d'ailleurs n'a pas la forme nécessaire pour combler le dernier trou.

A notre avis, le tragique de sa mort ne vient pas seulement du fait qu'il est mort peu avant de finir l'œuvre à laquelle il a dédié toute sa vie, mais aussi de cette idée de ruse que le narrateur essaie de nous transmettre de manière répétitive. Ce qu'on perçoit, ce qu'on envisage comme réalité, comme posé et définitif, n'est pas du tout authentique ou vrai.

C'est le vingt-trois juin mille neuf cent soixante-quinze et il va être huit heures du soir. Assis devant son puzzle, Bartlebooth vient de mourir. Sur le drap de la table, quelque part dans le ciel crépusculaire des quatre cent trente-neuvième puzzles, le trou noir de la seule pièce non encore posée dessine la silhouette presque parfaite d'un X. Mais la pièce que le mort tient entre ses doigts a la forme, depuis longtemps prévisible dans son ironie même, d'un W. [1] (Perec, G., 1979 :576)

Pour ce qui est de **Gaspard Winckler**, il occupe une place tout à fait particulière dans les textes de Perec. Même si dans *La Vie mode d'emploi* il pourrait être considéré en quelque sorte un prolongement du créateur, sa projection dans le miroir, par le fait qu'il possède le goût des collections et la patience pour faire des miniatures et des objets qui présupposent de la minutie et du talent, il a un statut spécial, il est le faussaire par excellence, un faussaire de génie, qui trompe qui fabrique des ruses et qui, jusqu'à la fin, assassine son commanditaire d'une façon ou d'une autre.

On se rappelle, *Le Condottiere* repris plus tard dans *Un cabinet d'amateur* où Perec fait de son personnage un faiseur de tableaux, un copieur qui, ne réussissant pas à reproduire un Antonello de Messine, assassine son commanditaire. On pense aussi à Gaspard Winckler, le narrateur de la partie fictionnelle de *W ou le souvenir d'enfance*, lié toujours à un faux car il porte le nom d'un autre, un enfant disparu avec sa mère et l'équipage d'un bateau, quelque part dans La Terre de Feu. Parti à la recherche de celui-ci il s'efface peu à peu, sa voix, caractérisée par un je – témoin deviendra la voix off d'une instance neutre et difficilement repérable. Et encore peut-être, de Gaspard évoqué par David Bellos dans son étude géante sur Perec, le Gaspard tiré de la poésie de Verlaine que Perec demande un jour à un de ses amis :

Je suis venu, calme orphelin / Riche de mes seuls yeux tranquilles / Vers les hommes des grandes villes : / Ils ne m'on t pas trouvé malin / …/ Suis-je né

[1] Georges Perec, *La Vie mode d'emploi*, page 576.

trop tôt ou trop tard ? / Qu'est-ce que je fais en ce monde ? / O, vous tous, ma peine est profonde / Priez pour le pauvre Gaspard. (Bellos, D., 1994 :129)

Dans *La Vie mode d'emploi* Winckler fausse l'image, le grand ensemble, le jeu géant, sa ruse épuisera et tuera Bartlebooth, sa vengeance, nous fait penser à l'acte gratuit car, apparemment, son plan n'aboutit à rien, il meurt deux ans avant le riche excentrique, il ne tire aucun bénéfice de son acte sinon la proclamation de la fausseté sur l'authentique, du mensonge sur la vérité, du masque sur la vraie identité. Il sera par là, lié définitivement à Perec, car cette fluctuation d'identité, ce « flottement » c'est la recherche du vrai chemin et de la quête de soi-même d'un être hanté par les fantômes des siens.

La relation, qui se tisse entre ces deux personnages, témoigne de la dépendance, de quelque chose de psychopathologique puisqu'on peut parler du couple indivisible *victime - bourreau*. Nous avons souvent rencontré dans l'écriture perecquienne des personnages qui trouvent un plaisir près de l'extase en accomplissant des actes antisociaux ou aliénants.

Le plaisir de l'achèvement de chaque puzzle, ou le plaisir trouvé par un couple de gens respectables dans le vol, est bien le plaisir morbide de Winckler de tromper son poseur de puzzles. C'est une lutte acerbe entre ces deux parties. La détentrice de victoire sera jusqu'à la fin la mort. La mort des camps de concentration de W, la mort de l'artiste ou du créateur, la mort comme suicide, la mort comme refus de cette vie faite de disparitions douloureuses :

Bartlebooth a froidement entrepris de fabriquer de toutes pièces (y compris de puzzles) une disparition programmée, un crime parfait qui ne laisse aucune trace. Le mode d'emploi de la vie de ce vieux monsieur distingué épris de perfection, de ce pitre qui ne rit jamais, s'apparente à la folie exterminatrice des nazis. » (Burgelin, C., 1990 :190)

Cet artisan de petites minuscules qui crée des œuvres d'art en miniature, accomplit sa vengeance calme à pas lents mais sûrs. Quel serait en effet le sens caché de sa ruse ? Est-ce peut-être le fait qu'il a manufacturé sa vie entière des petits riens, des objets auxquels il a dédié beaucoup de jours de travail, sans avoir en fin de labeur le moindre bénéfice ou reconnaissance ?

Sa vie s'achève et, on ose dire « se perd » entre les quatre murs, en fabriquant, en cherchant, en liant les choses les unes aux autres et c'est ici la grande ressemblance avec sa « paire » Bartlebooth. A la fin de chaque entreprise, il reste des jours à ne rien faire, il regarde le vide, il écoute le silence ou peut-être les échos de l'immeuble ou de la rue. Son existence devient donc une immense armoire noire ou on a tout enfermé. La pièce manquante du « puzzle » ce serait pour lui la mort tragique de son amour - Margueritte. Son jeu s'arrêtera aussi quelque part avant la fin, avant de poser la dernière pièce.

Au bout de quelques semaines il remit les étiquettes dans la boîte à chaussures où il les conservait et rangea la boîte au fond de son armoire. Il n'entreprit plus rien de spécial. Toute la journée, il restait dans sa chambre, assis dans son fauteuil près de la fenêtre, regardant dans la rue, ou peut-être même pas, regardant dans le vide. Sur sa table de nuit, il y avait un poste de radio qui marchait sans arrêt, tout bas ; personne ne savait vraiment s'il l'entendait (…) (Ibidem : 56)

Quant à **Valène**, le vrai double, l'alter égo parfait de l'écrivain, il essayera, de la même façon, d'entreprendre quelque chose de glorieux, d'unique, qui lui apporte du moins une place à lui parmi les grands artisans de beau et d'ineffable. L'artiste solitaire, plein d'humanité, qui a initié Bartlebooth à la peinture, rêve d'assembler tous les éléments de l'immeuble afin d'en faire une toile unique. A travers ce personnage et sa voix, la création artistique est associée encore une fois à l'inachèvement et à la mort.

Winckler meurt deux ans avant Bartlebooth et quelques mois plus tard, la mort de Valène, laisse une toile vierge où se devine le quadrillage d'un immeuble. Les collections et classements de Winckler parlaient sur la fragilité de l'art, le travail d'achèvement de puzzles de Bartlebooth aussi. Ce projet pictural de Valène resté en suspens, ce quadrillage, noir sur fond blanc renforcent l'idée de précarité – de la création et de l'existence.

Le projet d'une œuvre totale susceptible de représenter le monde dans son intégralité s'achève dans « l'inachevé », dans l'autoannulation qui affirment la gratuité du jeu et parlent de la condition de l'écrivain, qui, jusqu'à la fin, se sent impuissant. Impossibilité de construire ou de reconstruire. Affirmation du « déconstruire » et du fragmentaire. Fragmentaire d'une vie à travers une œuvre.

Tout autour de lui, renvoie à la mort et à la dissolution. Seul l'immeuble remplit ce vide et « gouverne » la solitude. Il reste fixe, l'unique témoin à travers les saisons et les années, de ces lieux, de ses habitants, des banques ou des rues, des bruits ou des silences. Mais, un jour, lui aussi, il sera menacé par l'écroulement.

> *Un jour surtout, c'est la maison entière qui disparaîtra, c'est la rue et le quartier entiers qui mourront. Cela prendra du temps. Au début cela aura l'air d'une légende, d'une rumeur à peine plausible : on aura entendu parler d'une extension possible du parc Monceau, ou d'un projet d'un grand hôtel, ou d'une liaison directe entre l'Elysée et Roissy empruntant pour rejoindre le périphérique le trajet de l'avenue de Courcelles*. (Perec, G., 1979 : 165)

La disparition menace et altère même la structure des livres. Les quatre-vingt-dix-neuf chapitres de *La Vie mode d'emploi*, ont comme effet la destruction de toute symétrie.[1] C'est encore à la recherche de cette symétrie perdue que Valène tente de peindre sur sa toile, d'enfermer pour toujours, le symbole de leur passage, de leur existence en ce monde. Mais son impuissance face à l'implacable devient évidente même pour lui, qui commence à rêver des cataclysmes, des désastres qui puissent le soulager et se charger de son fardeau. Sa mort avant d'accomplir son rêve, était prévisible car annoncé en écho par celle de Winckler ou Bartlebooth. Il est donc le dernier d'une longue série de héros disparus et emportant avec eux le sentiment amer de l'inaccompli et du manque. Il trace et pose le même vide. Sa toile reste en esquisse et le quadrillage de l'immeuble, soigneusement tracé, nous fait éprouver, encore, un sentiment de division, de coupure. Les carrés réguliers, esquisse d'un plan fragmenté d'un immeuble, qu'aucun « être », ne viendra habiter.

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[1] Ce manque qui affecte même la structure des livres, a des étroites liaisons avec les pratiques oulipiennes.
Extrait du *Magazine littéraire* consacré à Georges Perec, décembre 2006 : « *Le clinamen* – la petite erreur, qui nous vient de Lucrèce, et sans laquelle aucun atome n'accrocherait les autres, sans laquelle le monde n'existerait pas. La pièce disparue entraîne donc une cassure au chapitre 66, aux deux tiers du livre. Chapitre qui, de plus, raconte des histoires de diables, le chiffre 66 étant aussi un chiffre démonique. »

Le peintre-narrateur devient de la sorte, un trompeur malgré lui. Sa mort est cette fois-ci celle qui tisse le fil de la ruse. Par sa disparition il trompe la peinture mais aussi la littérature. L'ensemble géant de *La Vie mode d'emploi*, avec ses images, ses descriptions picturales et minutieuses d'objets, ses collages, ses agglomérations et accumulations et ses copiages obligent l'œil du lecteur à être un œil qui voit et saisit tous les détails de lecture.

Par l'intermédiaire de l'image peinte l'écrivain pose aussi le problème de la relation de l'auteur au lecteur. De cette manière, l'écrivain force les limites de l'écriture, dans une progression du texte au-delà de lui-même. Le tissu textuel s'autogénère et se multiplie, extrait sa sève immortelle et épuise toutes les possibilités de manifestation scripturale.

> *Qui, en face d'un immeuble parisien, n'a jamais pensé qu'il était indestructible ? Une bombe, une incendie, un tremblement de terre peuvent certes l'abattre, mais sinon ? Au regard d'un individu, d'une famille, ou même d'une dynastie, une ville, une rue, une maison, semblent inaltérables, inaccessibles au temps, aux accidents de la vie humaine, à tel point que l'on croit pouvoir confronter et opposer la fragilité de notre condition à l'invulnérabilité de la pierre. Mais la même fièvre qui (….) a fait surgir de terre ces immeubles, s'acharnera désormais à les détruire*. (Ibidem :167)

Selon Italo Calvino qui parle de Perec comme d'un classique, *La Vie mode d'emploi* est le dernier grand événement dans l'histoire du roman. *Un jeu qui se joue à deux*, entre le narrateur et son récepteur n'est quand même suffisant pour restituer à la postérité une œuvre dans son intégralité. Perec a eu ce désir ardent que le lecteur lise son livre comme un « jeu ». Un jeu qui ne permet presque nulle part à imposer le « je ». Le pacte de lecture sera celui des rythmes variés, du dépliage, des multiplications.

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L'IMAGINAIRE EN LITTERATURE: DE LA SIMILITUDE VERS LA TOPOLOGIE DU ROMAN DE FORMATION

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***Abstract**: According to Gilbert Durand, the "imaginary proceeds from "an organisatorical dynamism which is a factor of homogeneity in representation", that's why we may suppose that beyond languages, thus beyond diverse lingvistic structures, there are analogies which could allow us to identify a typologizing value in authors' creations realized independently because they don't know anything about each other. We intend to analyse two modern novels – "La vérité sur l'Affaire Harry Quebert" by Joël Dicker and "Ploile amare"/Pluies amères" by Romanian novelist Alexandru Vlad, using recent comparative studies, and to identify/delimitate analogies that accreditate our idea of a typological convergence in the novel of formation.*

***Keywords**: imaginary, comparative study, formation novel.*

Avant de procéder à l'analyse proprement dite, rappelons-nous les traits caractéristiques de ce genre romanesque: comme son nom l'indique, le roman de formation est éminemment un type de récit tourné vers l'apprentissage ou l'éducation, où le personnage principal se « forme » par les expériences vécues, par la confrontation avec la vie. A son âge d'or (le XVIIIe et la première partie du XIXe siècle), le roman de formation est lié à la notion optimiste de devenir; l'individu et en même temps la société évoluent dans un univers vu comme un champ d'expériences modélisantes, la vie est une réelle école qui métamorphose le héros, sa vision du monde.

Le Bildungsroman met en lumière un **itinéraire humain**, décrivant, de manière générale, la *vocation* d'un héros à la sortie de l'adolescence, qui essaie de **parfaire ses possibilités; artistiques -** le plus fréquemment. Cela ne se fait pas sans une **cassure** d'avec son existence antérieure (voire une rupture avec l'univers familial). Suivies d'un « **voyage** » qui peut être de nature purement géographique, mais aussi intérieur donc initiatique. Ce parcours lui permet de **rencontrer soit un maître soit l'amour;** il en sort enrichi. Un voyage de retour lui permet d'évaluer son évolution, de conscientiser ce que Marcel Brion appelait ***la conquête cognitive de soi*** et de trouver **sa place dans l'univers** ou tout simplement dans la société dans laquelle il vit. Nous allons nous servir de ces syntagmes soulignés comme de repères d'individualisation ou d'invariants génériques au long de notre analyse de deux romans qui semblent, à priori, des parcours personnels au bout desquels les protagonistes ont la conscience d'avoir franchi une étape, d'avoir réussi des épreuves initiatiques, en un certain sens, d'avoir accompli un progrès dans leurs vies individuelles.

L'optimisme bourgeois pédagogique qui caractérise des œuvres d'auteurs *emblématiques* comme Defoe, Dickens ou Goethe a été dépassé dans les analyses plus récentes, et élargie, à des œuvres comme celle de Proust où l'intériorité et l'évolution individuelle se développent de pair avec une extériorité et une histoire collective.[1]

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[1] Dans son étude *Vieillissement et rajeunissement du roman de formation*, le comparatiste Philippe Chardin démontre brillamment au cours d'une analyse où il fait se rejoindre Proust et Flaubert quant à la méditation sur l'art, que l'on peut retrouver dans leurs œuvres "quelques notions des plus chères au XVIIIe siècle" comme le progrès, le bonheur, le travail, l'utilité sociales; ainsi "Proust croit manifestement à la possibilité d'un progrès dans les vies individuelles vers d'avantage de sagesse, vers une maitrise de son destin, vers la réalisation de ses grandes

Ploile amare met en scène une communauté villageoise recouverte par les eaux d'une inondation apocalyptique, où un jeune professeur, intrigué par le comportement fuyant des habitants, veut déchiffrer l'énigme persistante autour d'une jeune fille disparue du village vingt ans plutôt et tenter d'élucider le mystère. Dans le roman francophone, publié en 2012, un an après, les choses se ressemblent étrangement: dans *La vérité sur l'Affaire Harry Quebert* de Joël Dicker, il est aussi question de mystère (autour de la disparition d'une adolescente que l'on croit/espère partie), de recherche et d'enquêtes par un détective improvisé, ici un écrivain, et, enfin, de la découverte du cadavre dans des conditions fortuites, de la présence du rouge, en tant que couleur symbolique de vie et jeunesse qui perdure même au-delà de la disparition de l'enveloppe de chair. Comme si tout amour extraordinaire était voué à l'échec, censuré par une loi non-humaine qui pourrait porter le nom de *Destin* au moyen d'un imaginaire différemment structuré mais qui fédère des créations littéraires semblables.

Les *Pluies amères* d'Alexandru Vlad, (roman qui a reçu une multitude de prix littéraires en Roumanie), est un parfait exemple de narration où la forme s'accorde harmonieusement au contenu. Le roman s'ouvre sur un village situé près de Cluj, capitale de la Transylvanie, en temps normal du moinsczr il est à présent inondé par les eaux et complètement coupé du monde. Il le restera jusqu'à la dernière page, la 445e. Le lecteur est pris dans le ce lent engloutissement des hommes et des choses, au rythme de phrases bien équilibrées ,de descriptions poétiques et à l'ironie subtile, dans un métaphorique déluge - punition, vingt ans après la collectivisation forcée, pour une faute ancienne dont aucun villageois ne parle.

Un *étranger* à la communauté villageoise, intrigué par certains signes, commencera une sorte d'enquête privée; c'est un jeune professeur récemment arrivé ici, mais qui a tout le loisir de se renseigner sans provoquer de soupçons, les cours à l'école étant suspendus, comme d'ailleurs toute activité y compris commerciale. Les pluies semblent parfois cesser pour repartir de plus belle, même les coqs chantent pour annoncer la pluie, les gens eux, s'affairent à ériger une digue, à l'instigation du maire du village, Alexandru. En marge de cette communauté il y a un étrange gardien de poules (qui, comme dans les contes de fées, cache sous des dehors rustres une rare générosité et connaissance des hommes et surtout un mystère) qui règne sur une ferme avicole. Intrigué par son langage d'homme cultivé et par certaines allusions à sa vie antérieure, Pompiliu, le jeune professeur, réussit à l'approcher et après avoir gagné sa confiance, à susciter ses confessions. Le "gardien d'oies", plus exactement de poules qui se dévorent entre elles, a été emprisonné pour une faute qu'il n'a pas commise, puni avant tout parce que dans les années de terreur qui ont marqué l'instauration du communisme roumain, il avait eu le malheur de choisir le mauvais camp : suivre sa vocation de prêtre. Et de connaître, lorsqu'il est arrivé tout jeune dans ce village, une adolescente d'une extrême beauté dont tous les garçons et hommes des environs rêvaient jour et nuit. Adolescente pure, elle était la fille d'une mère impure, la péripatéticienne en titre du village, (pratiquement folle au moment de la narration des faits). Anca, la jeune fille, n'échappe pas aux regards concupiscents d'un personnage répugnant venu torturer les villageois qui ne voudraient pas s'inscrire dans la coopérative. Il la convoite et veut en être le

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ambitions de jeunesse, vers un dépassement *de ses sottises et ses égarements*, sens que Goethe donnait au dénouement de son roman". (Chardin, Philippe, *Roman de formation, roman d'éducation dans la littérature française et dans les littératures étrangères*, sous la direction de Philippe Chardin, Paris, Éditions Kimé, 2007, p. 143).

maître avec l'assurance que lui donnent ses fonctions et les temps troubles d'un pouvoir en train d'asseoir son autorité.

Le professeur Pompiliu apprend par Brodea que la jeune fille lui rendait visite quotidiennement pour le soigner et lui apporter à manger du temps où il s'était caché, et avait finit par lui avouer son amour et lui proposer de s'enfuir ensemble. Ce qu'en bon prêtre, Brodea refuse de faire, il essaie même de faire croire à la jeune fille qu'il n'éprouve rien pour elle, et attend, en martyr, d'être arrêté. Mais il ne sait pas ce que la jeune fille est devenue ensuite. Le mystère reste complet, plus épaissi encore par les non-dits et l'esquive générale des villageois. Les personnes qui acceptent de parler ouvertement au professeur sont rares et non-impliquées dans ce mystère, car elles sont des pièces rapportées à la communauté, comme Dănilă - le médecin qui a raté lui-même sa propre vie - et l'infirmier chef Kat. Ce dernier - personnage singulier et solitaire - assez étrange dans cet univers rustique, semble s'abstraire de cet endroit comme pour garder intactes ses surprenantes facultés intellectuelles, tel un myope qui ne verrait que l'expérience sur laquelle il se focalise. Dans l'ordre des symboles il est sans doute la raison non altérée, et son nom n'est pas sans évoquer celui du philosophe dont ne le sépare qu'une consonne… Kat, dont la maigreur suggère aussi l'abstraction, l'esprit séparé du corps, *si maigre qu'on aurait dit qu'il était toujours vu de profil*. Les pluies ont fini par désintégrer les lieux matériellement et moralement; à cause de tant d'eau il se produira un glissement de terrain qui déplace le cimetière et aussi le monument aux morts du centre du village. Le couvercle en ciment se détache de la surface de la fosse dans laquelle les regards épouvantés des curieux tombent sur deux squelettes: celui du zélé tortionnaire qui n'avait pas obtenu les faveurs de la belle adolescente, Anca, et le cadavre plus menu, portant encore un collier de perles rouges, de cette dernière.

On remarquera dans ce roman des structures imaginaires saisissantes par leur correspondance avec un roman de facture stylistique très différente écrit par le très jeune Joël Dicker: *La vérité sur l'affaire Harry Quebert* (livre qui a connu une grande audience dans le monde entier) retrace, sous l'apparence d'une intrigue policière, les tribulations d'un jeune auteur atteint de la « maladie des écrivains » ou de la panique de la page blanche.

Après le succès phénoménal de son premier roman, Marcus Goldman, est acculé par son éditeur à produire un autre livre tout aussi éclatant. Paniqué, conscient de l'impossibilité d'écrire à nouveau, Marcus va prendre conseil auprès de son ancien professeur d'Université, Harry Quebert, qui avait lui-même écrit un livre retentissant trente ans plus tôt, « Les origines du Mal», l'histoire d'un amour impossible entre une adolescente et un homme de 40 ans. Le mystère s'installe du moment où l'on apprend que l'adolescente en question a réellement existé mais a disparu un jour sans laisser de traces. Acceptant l'hospitalité de son prof, Marcus retrouve un ami mais aussi un maître qui lui dévoile à mots couverts son expérience amoureuse ainsi que celle d'auteur. Un jour Marcus est témoin de la découverte du cadavre de la jeune fille de 14 ans, Nola Kellergan, enterrée au fond de la propriété de Quebert avec un manuscrit dans son sac qui n'est autre que le livre qui retrace l'amour qui l'unissait à H Q à travers leurs échanges de lettres. Quebert est accusé de meurtre, arrêté, traîné dans la boue, détrôné de sa place d'idole locale et de romancier phénoménal ... A partir de là, Marcus Goldman commence sa propre enquête que plus d'un semble vouloir empêcher. Enquête ou quête de la vérité, on finira par découvrir l'assassin et, conjointement, l'auteur du manuscrit retrouvé (*Les Mouettes d'Aurora*) qui n'est pas l'identique du roman qu'avait publié Quebert.

Pistes

Une adolescente disparue et dont on retrouve, longtemps après, le cadavre, morte d'avoir refusé les avances d'un homme qu'elle n'aime pas, son attirance pour, au contraire, un homme spiritualisé (prêtre - dans le roman roumain, écrivain - chez Dicker), la présence de la couleur rouge qui perdure, au-delà de la destruction de l'enveloppe charnelle, dans la robe rouge de Nola, dans le collier à perle d'Anca - signe d'amour indestructible -, la recherche de l'amour et de la vérité, l'aboutissement de la structuration d'une image de soi. Des thèmes dont la parenté suggère une possible analyse commune et qui fédèrent une généalogie spécifique au roman de formation. On y retrouve, en effet, d'abord:

La rupture d'avec une existence antérieure

Chez Alexandru Vlad: le village qui va être la scène où se parfait la formation de Pompiliu est totalement coupé du monde par les eaux. Le professeur est arrivé dans ce village peu avant (le voyage, le déplacement) après la fin de ses études à l'Université; il est donc assimilable à un adolescent (du roman de formation classique) non initié à la vie d'adulte. Pompiliu va connaître la vie des campagnards, partager avec eux les mêmes conditions hostiles - propres à une société rurale, de surcroît sans possibilité de communiquer avec l'extérieur, de faire rentrer des marchandises pour survivre en les temps déjà difficiles du règne communiste. On est dans le cas de figure des thèmes traditionnels du roman de formation, comme la question du hasard/destin et de la voie à prendre, d'un choix à opérer.

Chez Joël Dicker: l'Ecrivain qui a connu un énorme succès à NY est en panne d'écriture (*coupure* de l'état antérieur) et *se déplace* dans un état américain des plus perdus (New Hampshire) dans une petite ville obscure, Aurora, pour retrouver son maître, son ancien prof d'écriture (Harry Quebert). On notera dans le cas de Dicker la conjonction de deux situations similaires. Ils ont écrit un roman à succès (un seul jusque là)!

Parcours initiatique

Cherchant à percer le mystère de la disparition de la jeune Anca, Pompiliu accompli un véritable parcours initiatique, pour en arriver à une sorte de conquête cognitive de soi: il comprend, il a une espèce de certitude, d'illumination de ce qu'il doit faire à la fin du livre (de l'ordre de la création/de l'écriture) il se sent investi. L'auteur roumain suggère un début de parcours initiatique par l'atmosphère troublante qui prend possession du lecteur dès les premières pages de son roman écrit à la troisième personne. Le mystère doit être percé et la fin de l'histoire, l'élucidation de l'énigme policière peut être assimilée à un aboutissement de parcours initiatique. Cela ne se fera pas sans l'apport d'une autre personne de confiance que l'on peut assimiler à un maître qui initie le jeune protagoniste à la connaissance et lui ouvre des possibilités nouvelles dans sa recherche de la vérité. Le médecin (le savoir objectif?) joue, apparemment, ce rôle auprès de Pompiliu; conscient que la jeune fille est une obsession post-mortem pour le prof comme elle l'a été de son vivant pour tant d'autres hommes, il raconte l'épisode de la consultation et lève le voile sur des faits et des connexions qui pourront compléter le puzzle dessiné dans la tête du jeune protagoniste. Son discours a quelque chose de la description de l'ethnographe:

- Elle n'est venue qu'une seule fois au dispensaire. Elle avait pris froid, ou quelque chose comme ça. Je ne lui ai pas demandé de se déshabiller, ça me gênait, je savais qu'ici les femmes ne portaient pas de soutien-gorge et je l'ai auscultée à travers la chemise. Après tous les cours de médecine, les heures d'anatomie et tant de dissections, je savais que sous la peau il n'y avait que des os et des tendons, de la graisse jaunâtre sous-cutanée. Mais là, c'était différent. Sa peau semblait émaner sa propre lumière. Ce qui attirait surtout l'attention c'était une impression de santé qu'elle dégageait depuis la texture de la peau jusqu'au blanc des yeux. Un organisme à la chimie parfaite. et une extraordinaire impression de propreté. Ici, comment te dire, l'hygiène traditionnelle est assez approximative. Je voyais la femme en sa totalité, la rondeur de l'épaule, le cou sans plis comme en porcelaine, la peau chaude et fraîche en même temps, couleur miel.[…] C'était à l'époque où le village était le centre administratif de la commune, tout comme du temps de l'administration hongroise. Il semblait que rien d'important n'ait encore vraiment changé, tout se passait comme avant. Les jeunes hommes tournaient autour des filles, se guettaient les uns les autres et se poursuivaient à coup de gourdin. C'est une tradition rurale roumaine dont les folkloristes parlent peu. Le matin, la jeune fille en question était prodigieusement fière ou morte de honte, elle n'avait ouvert à personne, n'avait parlé à personne de sa fenêtre, elle soutenait que ces miaulements de matous entendus autour de sa maison pendant toute la nuit ne la flattaient pas. Au petit matin, celui qui s'était fait casser la gueule, se retrouvait bien sage dans la salle d'attente du dispensaire.[*Vlad,* p 345]

Dans ce pays où l'Histoire a été elle-même déformée au profit des communistes et où les preuves étaient détruites ou dissimulées, le vieux docteur prend le risque de révéler la vérité, en véritable Sage/Maître. En parlant de celui qui avait incarné le Mal, par lequel tout était arrivé, connu sous le nom de l'Activiste, *comme s'il n'avait pas d'autre nom.* Un type qui faisait régnait la terreur, *faisant sortir les portails de leurs gonds par ses coup de pieds; ses bottes en cuir bien cirées étaient le symbole du pouvoir…Les gens l'avait surnommé Poison, mais ils avaient vite renoncé à ce jeu de peur d'être dénoncés. Personne n'avait plus confiance en personne.*[idem, 346] Il meurt subitement, assassiné, par des partisans diront certains, en réalité frappé par un amoureux d'Anca, en plein nuit, le prenant à cause de l'obscurité pour un nouveau prétendant aux charmes de l'inaccessible jeune fille. Et son cadavre a été enterré à la va-vite, sous… le monument aux morts du village. Et pour maquiller l'accident on a arrêté le prêtre…*et un silence complice s'est ensuite installé pour quelque temps*.

De même, Marcus, le personnage de Dicker est aidé/guidé (en partie) dans sa quête par son ancien prof de littérature qui s'érige en Maître par ses leçons de boxe et d'écriture. Et lorsque Harry Quebert devient lui-même victime (arrêté comme tueur de Nola) le protagoniste sera obligé de faire route seul pour délier les nœuds de l'énigme. Tel un défective privé, il interrogera les personnes ayants connu de près la jeune disparue dont pas une ne lui explique les faits réels comme pour rendre la tâche du jeune romancier plus ardue. Quand, enfin, il aura réussi à déchiffrer toute l'affaire, le romancier en panne retrouvera du même coup la matière et la force d'élaborer le roman qu'il était incapable d'écrire au début du livre. Le chapitre 26 - de la longueur d'une phrase seule dite par Quebert - concentre explicitement la condition de l'écrivain:

> *Si les écrivains sont des êtres fragiles, Marcus, c'est parce qu'ils peuvent connaître deux sortes de peines sentimentales, soit deux fois plus que les êtres humains normaux: les chagrins d'amour et les chagrins de livre. Ecrire un livre, c'est comme aimer quelqu'un: ça peut devenir très douloureux*.(Dicker, 133)

Pompiliu, lui, aura toute la confiance du médecin qui lui remet en cachette de l'autorité locale le dossier concernant la découverte du cadavre de l'Activiste et de Anca, avec photos à l'appui. [Le docteur] *était encore sceptique, mais il ne voulait pas que son messager s'en rende compte*. On peut voir dans ce geste la traduction du fait que le jeune prof, investi par un nouveau rôle - de messager- a atteint l'âge d'homme. Ce dossier qu'il porte sous sa veste sera, probablement, la matière du livre que l'on vient de lire.

Si la forme des *Pluies amères* est à l'opposé du poste-moderniste roman de Dicker, les deux romans se rapprochent par une commune recherche de quête individuelle, par la problématique de la place de l'homme dans l'univers. Ils interrogent tous les deux un topos du roman de formation : *la projection imaginaire de soi*. Ces protagonistes intègrent, par leur cheminement faits de doutes et d'espoirs, les héros que Florence Godeau, par exemple, analyse dans *Visions d'avenir, désillusions à venir. Quelques remarques sur un topos du roman de formation : la projection imaginaire de soi*[1] .

Comme dans tout récit initiatique, les héros doivent affronter des épreuves, franchir des obstacles. Le professeur roumain lutte contre une invisible hostilité de la communauté dans laquelle il a été catapulté; les villageois le trouvent peut-être trop curieux et n'ont pas envie que l'on fouille dans leur passé. Aussi évitent-t-ils continuellement son contact. L'écrivain Marcus veut à tout prix découvrir la vérité dans le meurtre de Nola et innocenter ainsi son ancien maître en écriture, mais se heurte au conformisme des habitants de la petite ville d'Aurora qui préfèrent qu'on ne se mêle pas de leurs affaires. Affables, bavards, à l'apparition de Goldman dans la ville, ils cessent de communiquer, il reçoit même lettres anonymes et menaces pour le faire déguerpir. Mais nos protagonistes réussissent à résister au milieu ambiant défavorable, inébranlables dans leurs projets et convictions premières et finir ainsi en vainqueurs. De leurs propres angoisses à peine perceptibles-comme celles qui hantent Pompiliu- ou évidentes, comme celles que doit surmonter Marcus, suivant en cela le conseil de Harry en Maître boxeur:

> "*Frappez ce sac, Marcus. Frappez-le comme si toute votre vie en dépendait. Vous devez boxer comme vous écrivez et écrire comme vous boxez: vous devez donner tout ce que vous avez en vous parce que chaque match, comme chaque livre, est peut-être le dernier"*. (Dicker: Chapitre 11, p 429)

Le langage - élément constitutif du héros

Outre les facteurs géographique et socio-historiques dont dépend l'évolution des protagonistes les facteurs langagiers ont une importance bien plus grande comme le relevait un autre analyste du roman de formation à propos du personnage d'Alfonso

[1] GODEAU, Florence, "Visions d'avenir, désillusions à venir ; variations sur un topos du roman de formation: la projection imaginaire de soi », *Roman de formation, roman d'éducation dans la littérature française et dans les littératures étrangères*, sous la direction de Philippe Chardin, Paris, Éditions Kimé, 2007, pp 313-323.

Nitti du roman *Una vita* (1892) d'Italo Svevo: *Certains choix qui se situent sur le terrain du discours, de la rhétorique, des codes, voire de ces "récipients rhétoriques" que sont les genres (discursifs, littéraires), ont des répercussions sur le processus de formation de l'identité, au point d'en déterminer l'aboutissement ou l'éventuelle faillite*.[1] A cette différence près, que les protagonistes qui occupent notre propre analyse, ne se placent pas dans une intention de *parvenir* (en plan strictement social), mot-clé du développement des héros classiques du genre qui sont dévorés par l'ambition. Dans les romans modernes qui font la matière de notre analyse l'angle de vue est différent. Le professeur roumain et l'écrivain de Dicker souhaiteraient plutôt une *perfection imaginaire de soi* - pour reprendre un autre topos du roman de formation. Le milieu interagit, de toute évidence, dans la construction de soi. Pompiliu est initié à l'amour charnel, complétant son éducation sexuelle grâce à Marta, sa logeuse. Et à l'Histoire grâce à l'ancien prêtre catholique, Bodea, mais aussi par le vieux médecin. Ces deux personnages auxiliaires participent au développement de notre héros. Si on réfléchit au parcours des maîtres eux-mêmes ont remarque une double analogie: l'écrivain Quebert a connu la gloire par un seul roman avant d'arrêter d'écrire, comme son jeune disciple, Marcus et -dans le cas roumain- le docteur aurait eu un idéal de vie, tout comme le jeune prof, mais qui ne s'est pas réalisé :

La jeunesse nous rend idéalistes, peut-être l'optimisme est-il dû au bon fonctionnement de nos organes internes, comme dit Kat. De savoir que l'on a un avenir incommensurable devant nous nous fait croire que nous gagnerons , un jour ou l'autre, à la loterie.[C'est sans compter que dans le conditions d'un village tombé sous l'emprise communiste] toutes les ambitions et les frustrations disparaissent de manière naturelle.(Vlad, 355).

Les protagonistes se dessinent ainsi comme des relayeurs d'idéaux à mener à terme, traversant forcément des épisodes de doutes, de remises en question du statut de séducteur, détective et (futur) écrivain, d'homme accompli, du moins dans l'image qu'il projettent de soi. Pompiliu se déplace à la ferme avicole pour faire parler Brodea, l'ex-prêtre échappé des prisons communistes, le premier des habitants qui lui fait confiance et des confidences, lui sert de maître, parson 'expérience personnelle qui est aussi celle de l'écriture:

> *Dès mon enfance j'ai tenu une sorte de journal, j'écrivais dans un cahier des observations, des détails et de petits événements qui pouvaient constituer la preuve que Dieu existe et qu'il s'implique jusque dans les choses les plus infimes: sauver les insectes tombés dans l'eau de l'étang, me guérir de pneumonie, me faire retrouver, après longues (et désespérées) recherches, l'argent qua j'avais perdu en chemin vers l'épicerie du village. J'écrivais tout dans ce précieux cahier. que ne donnerais-je pour l'avoir encore. […] Mais au fond, ma vocation a été toute autre: clarifier les limites et les faiblesses de l'être humain. Je suis aujourd'hui ce que ma religion considère comme "quelqu'un qui a perdu la grâce".[…] Je ne puis donc pas juger les autres. Mais il faut faire connaître la vérité, car si on l'enterre cela provoque des distorsions dans la vie de tous et ouvre la voie au Mal qui est toujours à l'affut.*

[1] LAZZARIN Stefano: *Una vita* d'Italo Svevo ou la quête de l'identité dans l'impasse du bovarysme in *Identité, langage(s) et modes de pensée*, Etudes réunies et présentées par Agnès Morini, Publications de l'Université de Saint-Etienne, 2004 (pp.47-67).

(Vlad, p 244).

On remarque là aussi une idée générale d'un destin (social) à accomplir, thème récurent dans les romans de l'âge d'or du *Bildungsroman*. Avec le correctif moderne lié à l'image de soi, comme projection narcissique, qui est souvent le reflet de l'image que les autres se font des protagonistes. Marcus doit répondre à *l'image* que son éditeur a et veut en donner de lui, celle du romancier à succès, capable d'écrire un second roman tout aussi époustouflant que le premier. Mais écrire c'est reprendre à son compte le langage de son Maître; c'est franchir les épreuves qui sont faites de mots, puisqu'elles sont contenues dans les 31 conseils de Quebert:

> *-Parce que trente et un ans c'est importants. La dizaine vous façonne en tant qu'enfant. La vingtaine en tant qu'adulte. La trentaine fera de vous un homme ou non. Et trente et un signifie que vous avez passé ce cap*. (Dickert, p 658)

Pompiliu est poussé lui, comme investi d'une force obscure, à dévoiler un mystère et à débarrasser les villageois du poids d'une faute collective et donner, de cette manière un sens à sa vie. C'est du moins ce que suggère, subtilement, Al. Vlad dans les *Pluies amères*[1].

De même, Marcus Goldman, passant par des contradictions renouvelées sur le plan intellectuel, de l'écriture proprement dite, et sur le plan social, dans sa relation avec Harry, son mentor, mais aussi avec les habitants d'Aurora, finit par retrouver et l'amitié de son ancien prof et l'envie d'écrire, donc de parvenir à l'état d'auteur comblé, à l'image du romancier de talent. Marcus, celui qu'on appelait déjà *le Formidable* du temps de ses études, (se) pose des questions qui au-delà du sens de l'écriture tendent à toucher au sens même de la vie, de la condition humaine; les réponses que lui donne Quebert trouvent un écho profond chez l'auteur à succès qui n'a pas encore une parfaite image de soi:

> *[Quebert:] écrire a donné un sens à ma vie. Au cas où vous ne l'auriez encore remarqué, la vie, d'une manière générale, n'a pas de sens. Sauf si vous vous efforcez de lui en donner un et que vous vous battez chaque jour que Dieu fait pour atteindre ce but.. Vous avez du talent, Marcus,: donnez du sens à votre vie, faites souffler le vent de la victoire sur votre nom. Être écrivain c'est être vivant.[…] Le jour où écrire donnera un sens à votre vie, vous serez un véritable écrivain. D'ici là, surtout, n'ayez pas peur de tomber.*
>
> *C'est le roman que j'écrivis durant les deux années qui suivirent qui me propulsa au sommet. Plusieurs maisons d'édition me proposèrent de m'en acheter le manuscrit […] Dès sa parution en 2006, le livre connut un immense succès. Le Formidable du lycée de Felton devint romancier célèbre et ma vie s'en trouva bouleversée: j'avais vingt-huit ans et j'étais désormais riche, connu et talentueux.* ***J'étais loin de me douter que la leçon de Harry ne faisait que débuter***.(Dickert, pp104-105)

Les hésitations du héros se reflètent dans les hésitations de l'écriture, plus

[1] Pompiliu, le protagoniste des *Pluies amères*, se sent investi, une fois qu'il a décidé de porter les preuves du crime auprès des autorités compétentes, comme la personne chargée de la bonne action: *Il était un messager, Mercure aux ailes attachées aux pieds. Le monde devait savoir ce qui s'était passé dans ce village isolé, que le président du kolkhoze était devenu fous et avait transformé le village entier en une colonie de lépreux […] Là, il marqua un arrêt dans ses pensées. Il lui manquait l'instrumentaire*. (in *Ploile amare*, p.406).

visibles dans l'aspect fragmentaire-narratologique de Dicker et dans l'inversion des chapitres. On suggère un accomplissement et le récit de ce parcours. Il y a une perte de repères au profit de l'hésitation qui conduit à **la prise de conscience de soi**, autre précepte du Bildungsroman, genre dont on peut approcher ces deux écrits si différents dans la forme. Comprendre que l'authenticité a pris le dessus du *semblant* et du *velléitaire*.

> -*Vous allez avoir trente et un ans, Marcus. Voilà, vous y êtes arrivé: vous êtes devenu un homme formidable. Devenir le* ***Formidable****, ce n'était rien, mais devenir un homme formidable a été le couronnement d'un long et magnifique combat contre vous-même*. (Dicker, p 658)

Le traitement moderne (surtout chez Joël Dicker) nous autorise à parler d'une "nouvelle possibilité de devenir des personnages" à la manière d'Emmeline Céron dans son analyse « De *Wilhelm Meister* à *Une Vie* d'Italo Svevo et à *L'Homme sans qualités* de Musil» [1]. Par la superposition des instances narratives, par les hésitations de l'écriture, le fragmentaire, la difficulté de verbaliser, on peut parler chez Dicker d'une phénoménologie de l'instance créatrice.

Conclusions

En prolongement des dernières recherches sur le roman de formation et à partir d'une intuition comparatiste qui nous faisait associer deux romans assez opposés à première vue, créés indépendamment l'un de l'autre, en des aires géographiques et linguistiques différentes, nous avons identifié des structures imaginaires semblables que nous pouvons assimiler à des topos.

La quête de la vérité se confond avec la quête de l'amour, et même de l'écriture et permet de donner un véritable sens à la vie, de parfaire la *projection imaginaire de soi* - rejoignant ainsi un topos du roman de formation, comme cela a été démontré ailleurs, par des chercheurs contemporains. Dans ces deux romans de notre corpus, l'évolution des protagoniste est vue comme une suite d'expériences modélisantes qui finissent par transformer non seulement l'individu mais aussi sa conception du monde dans des registres différents certes, mais enrichissants, et accaparants pour le lecteur, comme si leurs auteurs avaient voulu justifier la formule de Voltaire: "Tous les genres sont permis hormis le genre ennuyeux".

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[1] CERON, Emeline, *De Wilhelm Meister à Une vie d'Italo Svevo et à L'Homme sans qualités de Musil, le Bildungsroman entre rupture et continuité*, in *Roman de formation, roman d'éducation dans la littérature française et dans les littératures étrangères*, sous la direction de Philippe Chardin, Paris, Éditions Kimé, 2007, pp 275-283.

L'IMAGINAIRE PLUS FORT QUE LA RÉALITÉ DANS UNE LETTRE D'AMOUR DE JEAN-JACQUES ROUSSEAU

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Abstract: *In the opinion of Jean Starobinski, "Rousseau gives to the mental image a superior intensity compared to the one of actual sensation". This is revealed by the scenes where the memory eye creates a perfect image of the desired object. Therefore seeing by an effort of the imagination is for Saint-Preux, the male protagonist of the novel "La Nouvelle Héloïse", the instant capable to weak up inside of himself not only the fictional image of Julie, his adorable woman, but also a intimate dreaming which transfers him in the past and offers him the proximity of the desired body. The passage from reality to the imaginary world is presented gradually and in detail, having as a result the creation of the idealized object and a desired show.*

Keywords: *imaginary, desire, seeing.*

Si l'*imagination* est définie selon TLF comme « [la] faculté d'évoquer les images d'objets déjà perçus, de se représenter le passé sous une forme analogue à la sensation »[1], la notion de l'*imaginaire* demeure difficile à définir car elle réunit des acceptions parfois contradictoires. « L'imaginaire est un mot d'usage et de destination incertains : placé à mi-chemin du concept et de la sensation, il désigne moins une fonction de l'esprit qu'un espace d'échange et de virtualité » (Quinsat, 1990 : 401). Comme fruit de l'imagination, le concept de l'imaginaire est polysémique, en renvoyant à une multitude de sens du point de vue des auteurs qui l'utilisent ou des champs théoriques qui s'y réfèrent.

Pour Baudelaire, l'imagination c'est la « reine des facultés », «la reine du vrai » qui favorise des correspondances intuitives; dans l'acception pascalienne elle est la « maîtresse d'erreur et de fausseté » (Pascal, 1991 : 173-174). Contraire à la raison, l'imagination est pour Pasca une faculté trompeuse, bâtisseuse d'illusions, de chimères, de fausses visions qui entravent le bon jugement. Les images créées empêchent la raison d'atteindre la vérité.

Dans la terminologie psychanalytique, l'imaginaire désigne « le registre des images, de la projection, des identifications et, en quelque sorte, de l'illusion » (Scitivaux, 1997 : 43). L'imaginaire est l'espace de la création libre ; c'est la faculté qui nous permet d'outrepasser le réel et ses contraintes.

Dans l'œuvre de Rousseau, il y a une relation étroite entre l'*imaginaire*, le *désir* et le *regard*. C'est pourquoi nous avons choisi les trois termes comme mots-clé de cette communication. En ce qui suit, nous nous attacherons à étudier comment le *désir* est le stimulant déclencheur de *l'imaginaire* et comment le *regard* agit comme instrument de l'entier du processus de la quête douloureuse de la personne aimée.

Dans cette communication nous allons analyser un fragment de la lettre XXVI de la première partie qui nous présente le protagoniste Saint-Preux dans un profond désespoir provoqué par la séparation de son amante, Julie.

> Dans les violents transports qui m'agitent, je ne saurais demeurer en place ; je cours, je monte avec ardeur, je m'élance sur les rochers, je

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[1] La définition est prise du www.cnrtl.fr/definition/imaginations consulté le 7 mai 2013

parcours à grands pas tous les environs, et trouve partout dans les objets la même horreur qui règne au dedans de moi. On n'aperçoit plus de verdure, l'herbe est jaune et flétrie, les arbres sont dépouillés, le séchard et la froide bise entassent la neige et les glaces ; et toute la nature est morte à mes yeux, comme l'espérance au fond de mon cœur.

Parmi les rochers de cette côte, j'ai trouvé, dans un abri solitaire, une petite esplanade d'où l'on découvre à plein la ville heureuse où vous habitez. Jugez avec quelle avidité mes yeux se portèrent vers ce séjour chéri. Le premier jour je fis mille efforts pour y discerner votre demeure ; mais l'extrême éloignement les rendit vains, et je m'aperçus que mon imagination donnait le change à mes yeux fatigués. Je courus chez le curé emprunter un télescope, avec lequel je vis ou crus voir votre maison ; et depuis ce temps je passe les jours entiers dans cet asile à contempler ces murs fortunés qui renferment la source de ma vie. Malgré la saison, je m'y rends dès le matin, et n'en reviens qu'à la nuit. […]

C'est là, ma Julie, que ton malheureux amant achève de jouir des derniers plaisirs qu'il goûtera peut-être en ce monde. C'est de là qu'à travers les airs et les murs il ose en secret pénétrer jusque dans ta chambre. Tes traits charmants le frappent encore ; tes regards tendres raniment son cœur mourant ; il entend le son de ta douce voix ; il ose chercher encore en tes bras ce délire qu'il éprouva dans le bosquet. Vain fantôme d'une âme agitée qui s'égare dans ses désirs ! Bientôt forcé de rentrer en moi-même, je te contemple au moins dans le détail de ton innocente vie : je suis de loin les diverses occupations de ta journée, et je me les représente dans les temps et les lieux où j'en fus quelquefois l'heureux témoin. Toujours je te vois vaquer à des soins qui te rendent plus estimable, et mon cœur s'attendrit avec délices sur l'inépuisable bonté du tien. Maintenant, me dis-je au matin, elle sort d'un paisible sommeil, son teint a la fraîcheur de la rose, son âme jouit d'une douce paix ; elle offre à celui dont elle tient l'être un jour qui ne sera point perdu pour la vertu. Elle passe à présent chez sa mère : les tendres affections de son cœur s'épanchent avec les auteurs de ses jours ; elle les soulage dans le détail des soins de la maison ; elle fait peut-être la paix d'un domestique imprudent, elle lui fait peut-être une exhortation secrète ; elle demande peut-être une grâce pour un autre. Dans un autre temps, elle s'occupe sans ennui des travaux de son sexe ; elle orne son âme de connaissances utiles ; elle ajoute à son goût exquis les agréments des beaux-arts, et ceux de la danse à sa légèreté naturelle. Tantôt je vois une élégante et simple parure orner des charmes qui n'en ont pas besoin. Ici je la vois consulter un pasteur vénérable sur la peine ignorée d'une famille indigente ; là, secourir ou consoler la triste veuve et l'orphelin délaissé. Tantôt elle charme une honnête société par ses discours sensés et modestes ; tantôt, en riant avec ses compagnes, elle ramène une jeunesse folâtre au ton de la sagesse et des bonnes mœurs : Quelques moments ! ah ! pardonne ! j'ose te voir même t'occuper de moi : je vois tes yeux attendris parcourir une de mes lettres ; je lis dans leur douce langueur que c'est à ton amant fortuné que s'adressent les lignes que tu traces ; je vois que c'est de lui que tu parles à ta cousine avec une si tendre émotion. O Julie ! ô Julie ! et nous ne serions pas unis ? et nos jours ne couleraient pas ensemble ? Non, que jamais cette affreuse idée ne se présente à mon esprit ! En un instant elle change tout mon attendrissement en fureur, la rage me fait courir de caverne en caverne ; des gémissements et des cris m'échappent malgré moi ; je rugis comme une lionne irritée ; je suis capable de tout, hors de renoncer à toi ; et il n'y a rien, non, rien que je ne fasse pour te posséder ou mourir. […] (Rousseau : 137-139)

En cherchant un asile qui convient aux tourments de son cœur, le triste amoureux le trouve à Meillerie, de l'autre côté de Genève, en face de Vevey où habite son amie, dans un site sauvage que Rousseau avait visité en 1754. Là, l'infortuné percepteur, séparé de son amante, Julie, est en proie à des tourments physiques et psychiques presque insurmontables. La lettre décrit amplement ces sensations qui deviendront au XIXe la clé de voûte du romantisme. Le héros ressent de «violents transports » traduits par des comportements plains d'agitation à la fois physique et psychique :

> Dans les violents transports qui **m'agitent**, **je ne saurais demeurer en place** ; **je cours**, **je monte avec ardeur**, **je m'élance sur les rochers, je parcours à grands pas tous les environs**, et trouve partout dans les objets la même horreur qui règne au dedans de moi. (Rousseau : 137)

Le profond accablement de son esprit fait que l'imagination de Saint-Preux engendre une comparaison entre son esprit et la nature qui l'entoure. Comme décor du drame qui le déchire il a trouvé des rochers affreux, les glaces et les bises de l'hiver :

> On n'aperçoit plus de verdure, l'herbe est jaune et flétrie, les arbres sont dépouillés, le séchard et la froide bise entassent la neige et les glaces ; et toute la nature est morte à mes yeux, comme l'espérance au fond de mon cœur. (Ibidem)

Notre héros passe des jours entiers au télescope, dans « l'espoir d'une pénétration et d'une possession purement optique » (Starobinski, 1999 : 152) :

> Parmi les rochers de cette côté, j'ai trouvé dans un abri solitaire une petite esplanade d'où l'on découvre à plein la ville où vous habitez. Jugez avec quelle avidité mes yeux se portèrent vers ce séjour chéri. (Rousseau:137)

Le désir pour la femme aimée et l'impuissance physique de la rencontrer transposent le protagoniste dans un monde imaginaire où il peut contempler l'adorée sans restrictions ou obstacles:

> Le premier jour, je fis mille efforts pour y discerner votre demeure ; mais l'extrême éloignement les rendit vains, et je m'aperçus que mon imagination donnait le change à mes yeux fatigués. (*Ibidem*)

Ainsi, privé de l'objet de son désir, l'imagination de Saint-Preux restaure la présence de l'être aimé qui devient image. La vue où le regard proprement dit est remplacé par « le regard imaginaire » constitue « un moyen de compenser l'absence, ce qui signifie que la séparation est cependant devenue rencontre au sein d'un univers intérieur. » (Léopold, 2009 : 137).

L'intensité de son désir est représentée par l'effort frénétique déployé par Saint-Preux de voir sa bien-aimée. Cela conduit notre héros à la limite entre rêve et réalité où l'imagination devient plus forte et véridique que la réalité même: « …je vis ou crus voir votre maison, et depuis ce temps je passe les jours dans cet asile à contempler ces murs fortunés qui renferment la source de ma vie. » (Rousseau 137-138).

Cette approximation lui suffit et, petit à petit, à force de contemplation, les yeux de la mémoire recréent la réalité. Le regard de notre héros ne peut qu'entrevoir

d'une façon bien imprécise le lieu où Julie habite et le paysage qui l'entoure, mais c'en est assez pour reconstituer de mémoire la figure de l'être aimé. « Voir c'est donc éveiller en soi-même le spectacle désiré. » (Starobinski, 1999 : 153) À partir des indices extérieurs, il voit Julie, mais tout cela se passe par le truchement d'illusion volontaire.

Nous assistons ici à une des « conversions à l'imaginaire » (Starobinski, 1999 : 152) habituelles de Rousseau. La distance trop grande et le pouvoir insuffisant du télescope sont suppléés par le *vouloir-voir* de l'amoureux qui se transforme dans un outil créateur. Ainsi le regard devient un regard-souvenir et aide le protagoniste à « voir » et en l'occurrence à se construire l'image de la femme désirée:

> Bientôt forcé de rentrer en moi-même, je te contemple au moins dans le détail de ton innocente vie; je suis de loin les diverses occupations de ta journée, et je me les représente dans le temps et les lieux où j'en fus quelquefois l'heureux témoin. (Rousseau : 138)

Par l'imagination, l'absence devient présence, et Julie imaginaire produit sur Saint-Preux des effets qui bouleversent presque les sens – visuel, auditif et tactile :

> Tes traits charmants le frappent encore ; tes regards tendres raniment son cœur mourant ; il entend le son de ta douce voix ; il ose chercher encore en tes bras ce délire qu'il éprouva dans le bosquet. (*Ibidem*)

Suit toute une page où les mouvements de Julie sont décrits de mémoire. L'on saisit ici sur le vif une conversion à l'imaginaire qui joue un rôle capital dans le comportement de notre héros. Saint-Preux n'aura plus besoin d'épier Julie indiscrètement ; il n'aura que s'abandonner à une rêverie d'intimité qui le transporte dans le passé – « dans le temps et les lieux où j'en fus quelques fois l'heureux témoin », et qui lui offre aussi la proximité d'un corps désiré :

> Tantôt je vois une élégante et simple parure orner des charmes qui n'en ont pas besoin. Ici je la vois consulter un pasteur vénérable sur la peine ignorée d'une famille indigente ; là, secourir ou consoler la triste veuve et l'orphelin délaissé. Tantôt elle charme une honnête société par ses discours sensés et modestes ; tantôt, en riant avec ses compagnes, elle ramène une jeunesse folâtre au ton de la sagesse et des bonnes mœurs. (*Ibidem*)

L'avantage de cette création imaginaire est qu'elle nous offre une multitude de détails intimes, remémorés ou inventés, réels ou imaginaires qui font Jean Starobinski affirmer que « Rousseau donne à l'image mentale une intensité supérieure à celle de la sensation actuelle. » (Starobinski, 1999 : 153). Dans cet univers imaginé, Saint-Preux *voit* son amante si proche qu'il peut lire dans ses yeux les sentiments qu'elle éprouve en lisant une de ses lettres :

> Quelques moments ! ah pardonne ! j'ose te voir même t'occuper de moi ; je vois tes **yeux attendris** parcourir une de mes Lettres ; je lis dans leur **douce langueur** que c'est à ton amant fortuné que s'adresse les lignes que tu traces, je vois que c'est de lui que tu parle à ta cousine avec un **si tendre émotion** (Rousseau :139).

Le trouble et l'émotion du protagoniste - narrateur au spectacle imaginaire où Julie « [s']occupe de [lui] » sont rendus tant graphiquement par l'utilisation des points

d'exclamation et des phrases courtes et coupées, que lexicalement par l'emploi excessif du verbe « voir » (3 fois) et des termes liés au à la vue : « yeux », « parcourir une … Lettre », « lis ». (Rousseau : 139)

Si au début *voir* signifie créer soi-même le spectacle désiré, Saint-Preux devient vite le spectateur de ses propres visions. Le passage à l'imaginaire et la rêverie imageante sont présents dans cette lettre et substituent le regard direct sur la personne désirée.

Le parcours qui mène à la rêverie imageante par l'intermédiaire de l'imaginaire est construit par étapes: tout d'abord un manque, à savoir l'éloignement de la personne aimée et la distance déclenchent le désir et un état d'inassouvissement ; ensuite c'est l'envie de combler ce manque qui crée le cadre propice au développement de l'imagination; enfin c'est aux sens intériorisés et aux sensations exprimées de recréer un monde imaginaire qui devient plus fort et véridique que la réalité pour le héros sentimental.

Ainsi on peut conclure avec une idée qui appartient à Jean Starobinski : « c'est dans le temps et non dans l'espace que le regard franchit heureusement la distance. » (Starobinski, 1999 : 153).

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LA TECHNIQUE NARRATIVE - IMAGES D'UNE "PASSION SPÉCULAIRE" DANS "HONORINE" *DE BALZAC*

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Abstract*: The game of gazes and passion that the characters play in* "Honorine" *corresponds to a game of narrative techniques. The count Octave asks another man to spy on his wife while the latter falls in love with the woman he was supposed to spy on. All the text deals with changes in the narrative level, in the narrators who tell each one his/her story as well as in the narratees who listen to these stories. The plot is built through a technique resembling a game of mirrors in which the reflected object is the characters' passion which thus becomes what we dare to call "passion spéculaire".*

Keywords*: gaze, narrative technique, mirror.*

1.Introduction

Ecrire sur Balzac semble une vraie provocation car ses oeuvres ont été tellement étudiées qu'il semble difficile de trouver un sujet qui suscite encore l'intérêt des connaisseurs ; pourtant, nous acceptons ce défi et nous choisissons, comme sujet de nos réflexions *Honorine*, un récit moins connu que les romans considérés comme « les classiques de Balzac », mais qui a retenu notre attention par deux aspects que nous tenterons d'analyser ; il s'agit d'un côté de certains éléments se rattachant à la technique narrative et de l'autre côté de ce qui tient à ce que nous appellerons dorénavant « noyau thématique » en désignant par ce syntagme la totalité des thèmes qui s'entretissent.

Soyons plus clairs : *Honorine* est l'histoire d'un dîner chez le Consul-Général de France à Gênes ; pendant ce dîner, celui-ci raconte à ses invités une histoire de sa jeunesse, histoire dans laquelle il figure en tant que personnage à côté d'un certain comte Octave et de la femme de ceui-ci. Tout cela renvoie sans équivoque à ce que l'on appelle avec la tradition de la théorie littéraire, « niveaux narratifs » (Genette, 1972 :238), mais aussi au statut du narrateur du point de vue de sa relation au niveau narratif, mais aussi du point de vue de sa relation à l'histoire. Les deux histoires racontées (l'histoire du dîner et l'histoire racontée par le Consul) impliquent chacune l'existence d'un destinataire qui lui est spécifique, donc, dans la terminologie de Genette, d'un narrataire. Bref, à ce moment de notre analyse, nous admettons faire appel à trois types de concepts : les niveaux narratifs, le statut du narrateur mis en rapport avec le niveau narratif et avec l'histoire, le narrataire. Nous expliquerons plus tard à qui et en quoi nous sommes redevables pour les concepts mentionnés.

Pour mieux préciser notre intention, nous devons présenter en quelques mots la suite des événements qui donnent lieu à ces thèmes.

Cette fois-ci nous faisons référence strictement à l'histoire que le Consul français à Gênes raconte à ses invités ; c'est l'histoire de l'amour du comte Octave dont le Consul avait été le secrétaire pendant sa jeunesse, pour sa femme. Celle-ci, qui s'appelait Honorine, l'avait quitté pour un autre qui à son tour l'avait abandonnée. Elle avait été donc obligée d'essayer de gagner sa vie. Son mari la retrouve donc dans ces conditions et pourvoit à ses besoins sans qu'elle le sache jusqu'au moment où il imagine

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un plan à l'aide duquel il aurait pu la reconquérir. Le jeune Maurice qui était à cette époque secrétaire du comte s'engage à mener à bonne fin ce plan : il devrait s'installer dans une maison voisine à celle d'Honorine et de l'épier pour aider le comte Octave à se réconcilier avec elle.

Si ce que nous avons précisé jusqu'ici ce qui pouvait constituer les prémisses de notre démarche, nous devrions à cet instant dévoiler le but : il s'agit de présenter les images de ce type de passion en essayant de montrer comment elles sont reflées par la technique narrative.

2.Prémisses théoriques

a) Les niveaux narratifs. Genette parle d'un « récit contenu dans le premier [récit], non pas seulement en ce sens que celui-ci l'encadre d'un préambule et d'une conclusion (...), mais en ce sens que le narrateur du second est déjà un personnage du premier, et que l'acte de la narration qui le produit est un événement raconté dans le premier. Nous définirons cette différence de niveau en disant que tout événement raconté par un récit est à un niveau diégétique immédiatement supérieur à celui où se situe l'acte narratif producteur de ce récit. » (Genette, *op.cit* : 238). Si nous regardons d'une manière simplifiée cette relation, on pourrait en tirer les conclusions suivantes :

- le premier récit (que l'on appellera R1) contient un autre récit (que l'on appellera R2), les deux étant enchaînés sous la forme R1 (préambule) - R2 - R1 (conclusion) où R1 encadre R2 ;
- le premier récit (R1) est raconté par un narrateur N1 et inclut plusieurs personnages (P1, P2, P3...) ;
- un de ces personnages (P1, P2, P3...) est le narrateur du R2 (par exemple P1 du premier récit devient le narrateur du R2), en devenant ainsi, en même temps, mais à un autre niveau, le narrateur N2.

Genette appelle le premier niveau « extradiégétique », tandis que le second niveau est celui « diégétique » ou « intradiégétique ».

Nous pourrions donc essayer de schématiser ces relations :

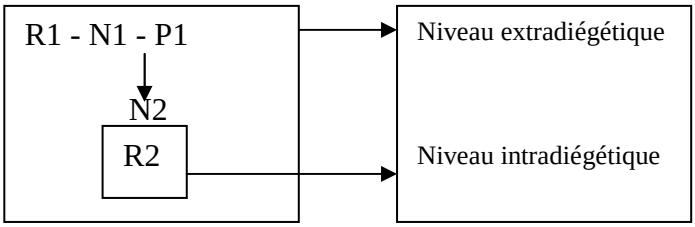

Figure no.1

b) Le statut du narrateur mis en rapport avec le niveau narratif et avec l'histoire. Pour ce qui est de cette relation, nous prendrons en considération la synthèse faite par Genette (Genette, *op.cit* : 256) sous forme de tableau :

Niveau / Relation	*Extradiégétique*	*Intradiégétique*
Hétérodiégétique	Homère	Schéhérézade *C.*
Homodiégétique	Gil Blas Marcel	Ulysse

Figure no. 2

Les quatre situations que Genette envisage et explique quant au statut du narrateur sont :

- *extradiégétique-hétérodiégétique* : Homère, narrateur au premier degré qui raconte une histoire d'où il est absent ;
- *extradiégétique-homodiégétique* : Gil Blas, narrateur au premier degré qui raconte sa propre histoire ;
- *intradiégétique-hétérodiégétique* : Schéhérézade, narratrice au second degré qui raconte des histoires d'où elle est généralement absente ;
- *intradiégétique-homodiégétique* : Ulysse, narrateur au second degré qui raconte sa propre histoire.

c) Le narrataire « est un des éléments de la situation narrative, et il se place nécessairement au même niveau diégétique [que le narrateur] ; c'est-à-dire qu'il ne se confond pas plus a priori avec le lecteur (même virtuel) que le narrateur ne se confond avec l'auteur. » (Genette, *op. cit* : 265). Pour éviter les malentendus, il faut avancer les précisions vers la théorie émise par Eco (Eco, 1979 : 123) qui prend en considération le fait que le texte construit le « lecteur modèle » qui serait une « image » construite par l' « auteur empirique » sur celui qui pourrait/devrait être le destinataire de son oeuvre ; cette suite a pour corrélaire l' « image » que se forme le « lecteur empirique » sur l'auteur, cette image correspondant au concept d' « auteur modèle ». Il est impossible de confondre le narrataire et le lecteur car les deux appartiennent, tout comme J.-M. Adam et Françoise Revaz (Adam, Revaz, 1996 : 88) le montrent à des espaces différents : le narrataire appartient à l'espace du texte, tandis que le lecteur appartient à l'expace extérieur au texte, selon que les deux chercheurs le montrent clairement dans leur schéma que nous reproduisons ci-dessous :

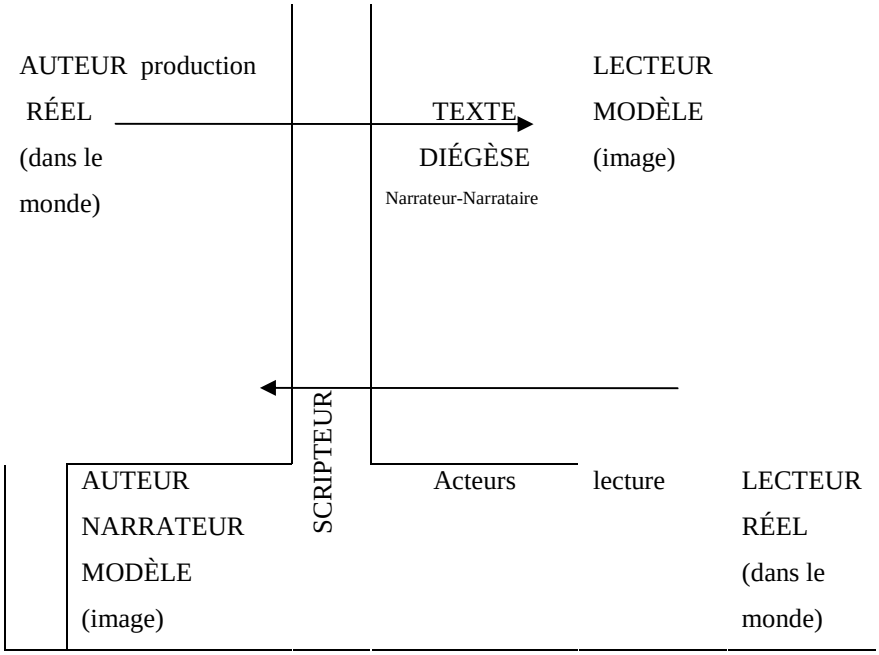

Figure no. 3

3. Préambule à une lecture narrative

Moins connu que d'autres écrits de Balzac, *Honorine* n'est pas du tout dépourvu d'intérêt. Le début respecte en quelque sorte le schema des romans balzaciens ; il s'agit en fait de ce que le narrateur appelle lui-même « un petit préambule » dans lequel on nous rappelle deux types d'oppositions possibles : l'opposition entre les Français et les Anglais et l'opposition entre les Français qui ont voyagé et ceux qui n'ont jamais quitté Paris. Si un lecteur moins avisé pouvait croire que ce type d'incipit n'aurait jamais affaire avec l'histoire proprement dite, le lecteur attentif y saisit deux éléments qui joueront un rôle très important pour celle-ci ; il s'agit du « génie du sous-entendu », caractéristique du peuple français qui le différencie du peuple anglais, d'un côté et d'une comparaison entre les vins de France « qui sont à l'état mythologique hors de France, et rares » et la femme « dont il sera question » dans ce qui suit. Il y a aussi une autre observation qui vise les Français et qui tient à leur désir de rentrer dans leur pays natal où qu'ils fussent allés, ainsi qu'au plaisir qu'ils éprouvent dans le salon d'un diplomate français résidant à l'étranger.

Cette remarque associée au fait que la nouvelle porte le nom d'une femme constitue déjà un indice sur le sujet de celle-ci. La suite de l'histoire semble prendre ses distances par rapport à ce préambule car elle continue sur un plan qui s'en éloigne, mais qui n'est pas discordant avec ce début.

3.Une lecture narrative

Pour rendre ce jeu de miroirs où la passion se fraie un chemin, on doit réfléchir à une certaine forme qui soit adéquate et Balzac réussit à faire entrer le contenu dans

une forme « apprivoisée » par une technique narrative qui n'est pas originale, mais qui s'y prête et qui transforme le texte à lire en ce que nous pourrions appeler texte où la relation forme-contenu, dans notre cas la relation forme-technique narrative, soit motivée.

On revient ici à ce que nous présentions commes prémisses théoriques : les niveaux narratifs, le statut du narrateur mis en rapport avec le niveau narratif et avec l'histoire, le narrataire.

a) ***Les niveaux narratifs***. Par souci de véridicité, Balzac fait appel à un récit à plusieurs niveaux qui puisse répondre au jeu des reflets imposé par le contenu ; nous avons affaire à un narrateur extradiégétique (N1) qui s'assume les trois premiers chapitres et qui s'adresse directement à un narrataire extradiégétique qu'il invoque directement et dont il provoque l'imagination ; il a l'air de restreindre la sphère des possibles destinataires et d'identifier ce narrataire avec les Parisiens :

> Ce petit préambule a pour but de rappeler à ceux des Français qui ont voyagé le plaisir excessif qu'ils ont éprouvé quand, parfois, ils ont retrouvé toute la patrie, une oasis dans le salon de quelque diplomate ; plaisir que comprendront difficilement ceux qui n'ont jamais quitté l'asphalte du boulevard des Italiens, et pour qui la ligne des quais, rive gauche, n'est déjà plus Paris. Retrouver Paris ! savez-vous ce que c'est, ô Parisiens ? (Balzac, 1964 :118)

ou bien :

> Si la demi-nuit est belle quelque part, c'est assurément à Gênes, quand il a plu comme il y pleut, à torrents, pendant toute la matinée ; [...] quand les étoiles brillent, quand les flots de la Méditerranée se suivent comme les aveux d'une femme à qui vous les arrachez parole à parole. Avouons-le ? cet instant où l'air embaumé parfume les poumons et les rêveries, où la volupté, visible et mobile comme l'atmosphère, vous saisit sur vos fauteuils, alors qu'une cuiller à la main vous effilez des glaces ou des sorbets, une ville à vos pieds, de belles femmes devant vous ; ces heures à la Boccace ne se trouvent qu'en Italie et aux bords de la Méditerranée.
>
> Supposez autour de la table le marquis di Nègro, [...], et le marquis Damaso Pareto, deux Français déguisés en Génois, un Consul-Général entouré d'une femme belle comme une madone et de deux enfants silencieux, [...], l'ambassadeur de France et sa femme, un premier secrétaire d'ambassade [...], enfin deux Parisiens qui viennent prendre congé de la consulesse dans un dîner splendide, vous aurez le tableau que présentait la terrasse de la villa vers la mi-mai [..]. (Balzac, op.cit :120)

Le narrateur va jusqu'à s'identifier avec le destinataire de son histoire lorsqu'il s'agit des beautés de Gênes ; ils se retrouvent l'un l'autre dans une sorte d'accord secret qui nous est rappelé par la fine allusion « aux heures à la Boccace » et qui annocera le lecteur avisé sur la possibilité de voir se réitérer le *Décaméron* sous une forme ou autre.

C'est justement ce qui se passe à partir du cinquième chapitre qui s'appelle *Une autopsie sociale* lorsque le narrateur du récit cadre (que nous appellerons dorénavant le N1) cédera la parole à un autre (que nous appellerons dorénavant le N2) qui est d'ailleurs un des personnages présentés par le N1, mais aussi, comme il le dira lui-même, personnage de l'histoire qu'il racontera aux invités :

« - Je vais vous raconter une histoire dans laquelle je joue un rôle, et après laquelle nous pourrons discuter, car il me paraît puéril de promener le scalpel sur un mort imaginaire. Pour disséquer, prenez d'abord un cadavre. » (Balzac, *op.cit* :128)

L'annonce du consul général en accord avec le titre du chapitre en question sera suivie immédiatement par l'intervention du N1 qui introduira l'histoire d'un personnage métamorphosé en narrateur ; nous considérons pertinente l'apparition de « voici » dans ce contexte :

« Tout le monde se posa pour écouter avec d'autant plus de complaisance que chacun avait assez parlé, la conversation allait languir, et ce moment est l'occasion que doivent choisir les conteurs. Voici donc ce que raconta le Consul-Général. » (Balzac, *op.cit* :128)

Certaines études montrent que Balzac ne commençait pas par le récit-cadre, mais qu'il l'ajoutait après avoir fini le récit encadré. Rose Fortassier propose une explication :

> On sait que Balzac n'a généralement encadré ses récits qu'après coup. La confession de Bénassis elle-même, qui à l'origine était le tout du petit in- 18 prévu, ne représente plus en définitive qu'un des récits de ce roman, qui est une rhapsodie de récits. Et la confession de Félix de Vandenesse dans Le Lys se trouve aussi finalement repoussée à l'arrière-plan comme dans les jeux de disques optiques, encadrée par un regard, celui de sa première lectrice et juge, Natalie de Manerville. Cet encadrement du récit est chez Balzac comme le symbole du secret-à découvrir qui constitue finalement le sujet de tous ses romans (peut-être de tout roman), comme le prouvent les innombrables occurrences d'expressions appartenant au même champ sémantique : [...] Ainsi le cadre n'est pas seulement ce qui ajoute à la peinture, le bel emballage-cadeau du récit, mais la solide boîte de Pandore qui enferme le secret. (Fortassier, 1984:7-20)

Ce qui nous intéresse est de voir pourquoi on recourt à ce procédé et c'est Todorov qui donne une réponse générale :

> Mais quelle est la signification interne de l'enchâssement, [...] ? La structure du récit nous fournit la réponse : l'enchâssement est une mise en évidence d'une propriété essentielle de tout récit. Car le récit enchâssant, c'est le récit d'un récit. En racontant l'histoire d'un autre récit, le premier atteint son thème secret et en même temps se réfléchit dans cette image de soi-même ; le récit enchâssé est à la fois l'image de ce grand récit abstrait dont tous les autres ne sont que des parties infimes. » (Todorov, 1971/1978 :40)

Ce qui fait donc Todorov est de donner une réponse généralement valable, mais ce qui nous intéresse est de voir comment et pourquoi celle-ci pourrait être valable pour *Honorine*. Todorov emploie lui-même un mot que nous considérons très pertinent : il s'agit du verbe « se réfléchit » ; celui-ci suggère justement la fonction du miroir, donc l'idée qu'un texte se reflète dans l'autre, dans notre cas il s'agit des textes émis par les deux narrateurs le N1 et le N2 où le deuxième vient exemplifier un aspect du premier.

Pourtant, la question des niveaux narratifs n'est pas si simple dans *Honorine* car l'histoire racontée par Maurice inclut quatre lettres envoyées par les personnages de cette histoire les uns aux autres dont la première lettre (L1) est envoyée par Honorine à Maurice, la deuxième (L2) est envoyée par Octave à Honorine, la troisième (L3) est envoyée par Octave à Maurice et la quatrieme (L4) est envoyée par Honorine à Maurice. Nous pouvons facilement remarquer qu'il y a un troisième niveau d'enchâssement où plusieurs narrateurs N3 (les expéditeurs des lettres) racontent certains faits ; on pourrait appeler ces narrateurs N3a, N3b, N3c, N3d.

Pour synthétiser la question des niveaux, nous dirons donc qu'il y a trois niveaux narratifs qui reflètent la question de la passion du général au particulier : ainsi, la question de la faute des femmes est d'abord un sujet de discussion (au premier niveau), puis un exemple (au deuxième niveau) et, enfin une passion vécue effectivement (au troisième niveau). C'est ce que nous pourrions appeler objet métamorphosant selon l'angle : son image semble être présentée comme étant vue dans trois miroirs différents.

b) Les narrateurs. Le N1 est un narrateur *extradiégétique-hétérodiégétique* car il raconte une histoire d'où il est absent, étant narrateur au premier degré. Il possède un savoir qui dépasse celui des personnages qui figurent dans l'histoire racontée par le N2, un bon exemple étant la comparaison qu'il fait entre le consul général et le lord Byron, comparaison initiée par Honorine dans l'histoire racontée par le N2[1] ; cela nous fait penser qu'il cède la parole au N2 uniquement par souci d'objectivité, pour que celui-ci raconte une histoire qu'il connaît bien car c'est lui-même qui y a joué un rôle.

Le N2 est *intradiégétique-homodiégétique* car Maurice est narrateur au second degré, racontant sa propre histoire comme il l'annonce clairement. A son tour, Maurice cède la parole aux narrateurs N3a, N3b, N3c, N3d, c'est-à-dire à Octave et à Honorine. Tous les N3 sont des narrateurs *intradiégétiques-homodiégétique*s. Ce qui nous intéresse est comment chaque narrateur évoque les enjeux de la passion et défend sa propre cause. Le noyau de cet échange (de lettres, de niveaux narratifs et de narrateurs) est Maurice ; c'est lui qui reflète les images et les histoires, c'est de lui que vient ou part tout ou c'est par lui que le changement de narrateur passe car finalement il se transforme de témoin en acteur et l'amour dont il devrait être le médiateur devient sa propre cause. Il devient ainsi la frontière entre deux mondes (le monde de l'amour d'Octave pour sa femme et celui de son propre amour pour celle-ci) et la frontière entre deux temps subjectifs (le temps de l'histoire racontée et de l'histoire se racontant) ressemblant ainsi à la surface fragile d'un miroir :

« Celui qui parle vit dans deux systèmes chronologiques : dans celui de ses personnages [...], mais, en même temps, il vit avec une grande avance, dans son présent de narrateur. » (Barthes, 1977 :71)

Il est aussi important à remarquer que Maurice soutient son histoire avec les lettres qu'il possède, donc la passion dont il parle est reflétée non pas au niveau oral, mais aussi au niveau de l'écrit ce qui lui donne plus de poids.

c) ***Le narrataire***. Si le narrateur est tellement important pour le cours de l'histoire qui est racontée dans *Honorine*, nous pouvons dire la même chose sur les narrataires.

> Le destinataire de la narration, on sait combien le romancier de la Comédie humaine s'est soucié de lui. Or le conteur a la chance de le connaître. Il est là, ce récepteur, il intervient, et sa vie sera peut-être modifiée par le récit entendu. Il en va ainsi de la belle Onorina d'Honorine. » (Fortassier, 1984:7-20)

[1] « Gagner sa vie en s'amusant, dit-elle, être libre, quand les hommes, armés de leurs lois, ont voulu nous faire esclaves ! Oh ! chaque samedi j'ai des accès d'orgueil. Enfin, j'aime les pièces d'or de monsieur Gaudissart autant que lord Byron, votre Sosie, aimait celles de Murray. » (Balzac (de), H., *Le Colonel Chabert*, suivi de *Honorine* et de *L'Interdiction*, Éditions Garnier Frères, Paris, 1964, p. 131).

L'étude de Rose Fortassier met en évidence l'importance acquise par cette instance pour Balzac et un des exemples qu'elle donne sans entrer en détails, est justement le roman que nous étudions. Quel que soit le nom que la narratologie lui ait donné, lecteur virtuel, destinataire fictif ou narrataire, l'entité prise en considération est la même : c'est celle à laquelle on raconte. Tenant compte du fait que nous avons identifié trois niveaux narratifs et trois catégories de narrateurs (une pour chacun des niveaux identifiés), nous partirons de cet aspect pour l'analyse de l'image du narrataire dans le texte pris en considération.

Pour ce qui est du premier niveau narratif, la figure du narrataire est identifiable à partir de l'emploi de la deuxième personne du pluriel ainsi que de celui des questions directes :

> Ce petit préambule a pour but de rappeler à ceux des Français qui ont voyagé le plaisir excessif qu'ils ont éprouvé quand, parfois, ils ont retrouvé toute la patrie, une oasis dans le salon de quelque diplomate ; plaisir que comprendront difficilement ceux qui n'ont jamais quitté l'asphalte du boulevard des Italiens, et pour qui la ligne des quais, rive gauche, n'est déjà plus Paris. Retrouver Paris ! savez-vous ce que c'est, ô Parisiens ? (Balzac, op.cit. :118)

A part la question directe, il y a l'emploi de la première personne du pluriel qui semble réunir le « je » qui narre et le « vous » auquel la narration est destinée, ainsi que l'emploi répété de la deuxième personne du pluriel (pronom sujet, pronom complément d'objet indirect, adjectif possessif) et celui du verbe à l'impératif. Tout cela renvoie à l'image d'un narrataire *extradiégétique* (N-taire 1) qui correspond au N1.

> Si la demi-nuit est belle quelque part, c'est assurément à Gênes, quand il a plu comme il y pleut, à torrents, pendant toute la matinée ; [...] quand les étoiles brillent, quand les flots de la Méditerranée se suivent comme les aveux d'une femme à qui vous les arrachez parole à parole. Avouons-le ? cet instant où l'air embaumé parfume les poumons et les rêveries, où la volupté, visible et mobile comme l'atmosphère, vous saisit sur vos fauteuils, alors qu'une cuiller à la main vous effilez des glaces ou des sorbets, une ville à vos pieds, de belles femmes devant vous ; ces heures à la Boccace ne se trouvent qu'en Italie et aux bords de la Méditerranée.
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> Supposez autour de la table le marquis di Nègro, [...], et le marquis Damaso Pareto, deux Français déguisés en Génois, un Consul-Général entouré d'une femme belle comme une madone et de deux enfants silencieux, [...], l'ambassadeur de France et sa femme, un premier secrétaire d'ambassade [...], enfin deux Parisiens qui viennent prendre congé de la consulesse dans un dîner splendide, vous aurez le tableau que présentait la terrasse de la villa vers la mi-mai [..]. (Balzac, op.cit. :125)

A partir du moment où le N1 cède la parole au N2 (le consul général), le narrataire (N-taire 2) est représenté par tous ceux que le N1 avait énumérés comme étant les invités du consul :

« Tout le monde se posa pour écouter avec d'autant plus de complaisance que chacun avait assez parlé, la conversation allait languir, et ce moment est l'occasion que doivent choisir les conteurs. Voici donc ce que raconta le Consul-Général. » (Balzac, *op.cit*. :128)

Le public qui devient le narrataire N-taire 2 est prêt à écouter ; le moment choisi est donc propice ; le cadre créé ressemble au cadre du *Décaméron* auquel le narrateur fait allusion. Dans ce cas, nous avons affaire à un narrataire *intradiégétique*. A part ceux auxquels l'histoire est destinée, il y a également quelqu'un qui l'écoute sans

que les autres le sachent et c'est à la fin que l'on constate ; cette personne entre elle-aussi dans cette catégorie de narrataire, mais on y reviendra vers la fin de nos propos car elle a un rôle tout à fait différent des autres.

Au troisième niveau, au N3 (a, b, c, d) correspond le N-taire 3 (a, b, c, d) ; il s'agit ici des quatre lettres envoyées qui sont introduites dans l'histoire racontée par le consul général.

La première lettre (L1) est écrite par Honorine et elle est destinée à Maurice ; c'est la lettre dans laquelle elle refuse de rentrer chez son mari et demande à Maurice la protection pour trouver un endroit où elle puisse être tranquille ; dans ce contexte, Maurice devient narrataire intradiégétique :

> - Voici cette lettre, j'en ai gardé une copie, car, mademoiselle, dit le consul en s'adressant à Camille Maupin, vous connaissez les ressources de l'art, les ruses du style et les efforts de beaucoup d'écrivains qui ne manquent pas d'habileté dans leurs compositions. (Balzac, op.cit. :147)

La deuxième lettre (L2) est écrite par le comte Octave à sa femme. Comme destinataire de cette lettre, Honorine a la qualité de narrataire intradiégétique. Les deux dernières lettres (L3 et L4) ont comme émetteurs Octave et Honorine et comme récepteurs Honorine, respectivement Maurice qui deviennent ainsi narrataires intradiégétiques. Nous constatons que les lettres envoyées ont soit comme destinataire direct, soit comme intermédiaire Maurice. Donc, c'est lui qui est le point de mire ou la prisme optique. Le jeu perpétuel à ce troisième niveau, du changement des narrateurs et narrataires se confond avec un jeu des miroirs ; chaque miroir reflète l'objet qui s'y réfléchit et qui dans notre cas est la passion, d'une manière différente.

Enfin, le jeu du conteur fini et l'histoire terminée, il ne reste qu'à écouter les impressions du public ; c'est d'ailleurs parmi ces impressions que l'on apprend que les propos de Maurice n'avaient pas été écoutées uniquement par ses invités, mais aussi par sa femme. Si pour les autres cette histoire est une occasion pour méditer sur la vie et sur l'homme, pour Onorina, elle aussi narrataire intradiégétique, elle pourrait être un élément qui bouleverse son existence :

> Mademoiselle des Touches quitta le Consul et fut rejointe par Claude Vignon qui lui dit à l'oreille : - Il est un peu fat monsieur de l'Hostal.
> - Non, répondit-elle en glissant à l'oreille de Claude cette parole, il n'a pas encore deviné qu'Honorine l'aurait aimé. Oh ! fit- elle en voyant venir la consulesse, sa femme l'a écouté, le malheureux !... (Balzac, op.cit. :167)

En essayant d'analyser la manière dont *Honorine* a été construite, nous avons tenté de mettre en évidence comment la passion a pu être traité du point de vue des techniques narratives employées ; les changements de niveaux narratifs, de narrateurs et de narrataires équivalent à une manière de refléter la passion qui dévore les personnages et qui les rend malheureux. Les techniques narratives deviennent une sorte de « chambre aux miroirs » où chaque miroir montre un côté de l'objet réfléchit et ce n'est que la totalité des miroirs qui peuvent rendre l'objet dans son intégralité.

4.Conclusions

Notre démarche double montre les reflets de la passion tels qu'ils peuvent être mis en évidence à partir d'une lecture thématique et d'une lecture narrative ; en analysant *Honorine*, nous avons pu constater qu'il est construit à partir de

redoublements, de récurrences ; Honorine est doublée par Onorina, Maurice redouble la passion d'Octave et ainsi de suite. Tout au long de l'histoire, le lecteur a l'impression que le narrateur a « placé » des miroirs où la passion se reflète et c'est ainsi qu'elle se compose et que les personnages en deviennent conscients. Si on considère l'approche thématique une approche qui se propose de surprendre le « contenu » du texte, c'est l'approche des techniques narratives qui pourrait la compléter en rendant la « forme » de celui-ci. C'est à ce niveau que le jeu se poursuit car le changement continu des narrateurs, narrataires et niveaux narratifs a le même but : celui de refléter la passion qui se tisse. Enfin, nous ne pouvons omettre que cette stratégie de redoublement présente tant au niveau thématique, qu'au niveau narratif n'est qu'une simple invention par laquelle Balzac réussit à mettre en scène les images de cette passion que nous pouvons appeler spéculaire.

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PAUL GUIMARD OU LE JEU AVEC LES MYTHES

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Abstract: *Paul Guimard, a writer from the second half of the twentieth century, suggests a poetics of deconstruction, despite the classical aspect of his romantic style of writing. The manner of playing with myths reveals this process, thanks to the permanent tendency of demythification. This deconstruction helps the author found his own myth, which invites the human being to take benefit from a combination of circumstances in order to find his balance before the anxiety of death.*

Keywords: *myth, identity, writing.*

Écrivain moderne, observateur de la culture et de la civilisation contemporaine, Paul Guimard semble suivre la voie du roman réaliste traditionnel, canevas qui cache ses intentions de révéler son art poétique. Le jeu avec les mythes est celui qui dévoile le mieux la démarche de son écriture. Entraîné dans les avatars de la poïétique, il mène ce jeu à la manière d'Apollinaire qui construit son discours sur l'exigence de la démythification pour la démystification, en vue de créer ses propres mythes[1].

Dans ses premiers romans, Paul Guimard prend en considération les mythes sécrétés par la société contemporaine[2]. Trois mythes de ce genre retiennent son attention : le mythe du grand magasin, le mythe de la star et le mythe du héros, tous trouvés, en majeure partie, sous le signe du mythe publicitaire[3]. Ils seront présentés et discutés selon leur chronologie dans les romans.

Dans *Rue du Havre*, le deuxième roman publié par l'écrivain, François, l'un des trois protagonistes du livre, décorateur aux Galeries Lafayette, qui a fait des études de beaux arts, remarque la situation de l'homme de la seconde moitié du XXe siècle :

> Tous nous attendons et, qui pis est, nous attendons *de*… De notre époque, de notre métier, de nos femmes, de notre pays. Nous attendons que les unes et les autres nous donnent quelque chose : de la chaleur, des perspectives, des satisfactions, des raisons, des preuves, que sais-je ! Nous avons des mentalités de créanciers. Nous sommes persuadés que nous ne recevons pas notre dû. Il suffirait peut-être de donner pour recevoir au lieu de se consumer dans l'attente (Guimard, 1957: 89).

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[1] Sironneau, J.-P.,(1980, 26-27) remarque que de nos jours la démythification et la rémythification ont une source importante dans le mouvement social et politique. La tendance à la « rémythologisation » est une prise en considération « de la richesse expressive du langage mythique et symbolique » qui « témoigne de la permanence de certaine structure mythique, de l'existence de constantes dans l'imagination huimaine ». La tendance dont parle Jean-Pierre Sironneau est évidente chez Guimard dont la thématique romanesque est influencée par la vie sociale contemporaine.

[2] Eliade, M.,(1978, 179) confère au mythe sa qualité de « modèle exemplaire » non seulement des rites « mais encore de toute activité humaine significative : alimentation, sexualité, travail, éducation. »

[33] On comprend le mythe moderne dans le sens de Roland Barthes, 1957. Il s'agit de l'image que la bourgeoisie impose au monde pour le remplir de sa culture et de sa morale.

Porte-parole de l'écrivain, François trouve les causes du mal existentiel dans le désaccord entre « attendre » et « donner », ce qui traduit l'inertie dans laquelle nous vivons, étouffés par la société de consommation qui nous a habitués à tout nous offrir sans faire d'effort. Madame Benett-Desbordes, la directrice de l'agence de publicité des Galerie Lafayette, est le promoteur de la société de consommation. Elle demande à ses dix décorateurs de trouver les moyens de tenter les acheteurs jusqu'à les rendre esclaves de l'acte d'acheter. Le grand magasin reçoit ainsi les qualités d'un espace mythique où le rituel se déploie dans le but de créer des adeptes. Ce rituel va de pair avec un processus de dépersonnalisation dans lequel est entraînée la foule, mais qui n'épargne pas plus les initiateurs. Le grand magasin voit se confronter les sentiments de « tentations offertes » et de « désirs exacerbés » jusqu'à conduire aussi bien les consommateurs que les publicitaires à la perte de leur identité. Les clients deviennent agressifs, transformés en une masse belliqueuse, comme le remarque François :

> Mais aujourd'hui, je vois enfin les fidèles dans leur cathédrale et le tableau est fabuleux. Cela tient de la ruée vers l'or, de la bataille de Poitiers, de l'incendie du Bazar de la Charité, de la révolte des Boxers, de la prise de la smalah d'Abd-el-Kader, de la pluie de sauterelles dans le Sud-Oranais, du passage de la Berezina, de la charge de la Brigade Légère, du cap Horn enfin, où se rencontrent et s'affrontent deux océans : celui des tentations offertes, celui des désirs exacerbés (*ibidem*: 72).

Par les affiches et les réclames propres à l'art publicitaire qu'ils créent sur la demande de leur directrice, les artistes de l'agence perdent leur capacité individuelle de réflexion et se transforment en automates, détournés des problèmes existentiels : Mme Benett-Desbordes fait de la psychologie appliquée. Ses collaborateurs s'interrogent-ils sur le sens de la vie ? Elle leur enjoint de répondre sur l'heure aux questions des autres, d'imposer par la persuasion un choix qu'eux-mêmes ne sauraient faire. (p.69)

La directrice de l'agence publicitaire du grand magasin démontre que dans la société de consommation de nos jours, les places dans une hiérarchie ne sont pas occupées uniquement par le pouvoir économique, ce qui a été déjà établi depuis des générations, mais également par une politique de manipulation des gens qui les humilie au lieu d'agir à leur profit. Selon le point de vue de Paul Guimard, écrivain de la seconde moitié du XXe siècle, l'espace du grand magasin avec ses rites publicitaires ne fait que démythifier le mythe qui existait déjà depuis le XIXe siècle.[1] Au lieu de sacrer des traditions et d'offrir le bonheur[2], il présente l'homme impuissant dans sa propre condition. Cette humiliation est d'autant plus dure qu'elle est perçue aussi au niveau de l'acte créateur. François doit étouffer son talent de peintre dans des produits publicitaires, ne réussissant pas à s'affirmer comme artiste. Par la présentation de la manière dont se produit la publicité dans le grand magasin, Guimard démolit le mythe de l'art publicitaire qui, dans notre société contemporaine, empêche l'affirmation de l'art véritable. L'écrivain mène la même stratégie en présentant le sort du septième art, le cinéma, par le mythe de la star.

En tant que contenu, tout au contraire du mythe du grand magasin qui entrave l'affirmation de soi, le mythe de la star semble être bâti sur le désir d'affirmer son identité. Dans sa qualité de scénariste, Paul Guimard a eu l'occasion de pénétrer à l'intérieur de la production des films. À cette occasion, il a compris que le contenu du mythe de la star est juste le contraire de ce qu'il affiche : au lieu d'affirmer l'identité de

[1] Chez Balzac, mais surtout chez Zola, l'espace du grans magasion se crée son mythe.
[2] Voir le roman de Zola *Au Bonheur des Dames*

l'artiste, il la déconstruit jusqu'à l'anéantir. Dans le même roman, *Rue du Havre*, l'écrivain dénonce cette réalité et explique la démythification de ce mythe par la même course au profit. Catherine, une jeune fille qui suit des cours d'art dramatique, est élue par un metteur en scène pour l'adaptation à l'écran du dernier Goncourt. Par la manière dont le metteur en scène la prépare pour le rôle et la transforme en oubliant qu'il travaille avec un être humain, on comprend le mécanisme qui fait fonctionner le mythe de la star tout en le démythifiant. Catherine est transformée en star par la publicité avant même que le tournage du film soit commencé. Le mythe que l'on construit ne dit rien sur son talent interprétatif, l'image que l'on présente d'elle au public est de surface, étrangère à une vraie personnalité artistique et surtout étrangère à la jeune fille même :

> Catherine devait le plus souvent figurer dans sa chambre de jeune fille, abandonnée dans une pose rêveuse, la main sur un livre de philosophie, une poupée près d'elle et la jambe négligemment découverte. La pose variait d'un photographe à l'autre, le livre aussi, la poupée se muait parfois en ours de peluche, mais la jambe émergeait toujours du peignoir ou de la jupe (Guimard, 1957:109).

Par des raisons de profit financier, le metteur en scène change sans arrêt le lieu de tournage et, guidé par le principe que l'espace géographique est celui qui détermine l'aspect physique de l'héroïne du film, à chaque changement de lieu il réclame que l'on remodèle le corps de Catherine. Ces transformations qui commencent par des changements successifs de la couleur des cheveux continuent avec l'opération du nez et le remplacement des dents jusqu'à la tentative de remodeler ses seins, cette dernière arrêtée à temps par le père de la jeune fille. Le pire est que les mutilations ne sont pas seulement d'ordre physique mais surtout d'ordre psychique. Après tant de transformations, le metteur en scène considère que la jeune fille ne correspond plus au personnage du film. L'héroïne du mythe qui connaît la disgrâce éprouve la « cicatrice profonde » de son âme. En révélant toutes ces mutilations, Guimard démythifie le mythe de la star, mais toutefois il signale la voie à suivre pour la sauvegarde de la culture et de la civilisation. Pour apaiser le mal de son âme et pour retrouver son identité, Catherine a besoin d'aller assister au cours d'art dramatique : « Ce qu'elle cessait d'être, Catherine voulait bien en faire l'abandon mais elle devait d'abord se retrouver sous peine de disparaître. Amalia morte, il fallait que quelqu'un vive » (*Ibidem*:147). La dernière phrase dit beaucoup : « Amalia morte» c'est la mort de la star, mais cela rend possible la naissance de l'être humain muni de toute sa sensibilité.

L'écrivain envisage dans ses romans la notion de héros et d'héroïsme du même point de vue de l'affirmation de l'être sensible. Les personnages guimardiens ne sont pas de vrais héros, en ce qu'ils ne sont pas exemplaires. S'ils s'engagent, ils le font mal, s'ils combattent ils le font très faiblement. Sujets au concours de circonstances, qui gouverne la vie selon la philosophie de l'écrivain, ils subissent au lieu d'agir. Dans ce contexte, la notion de héros n'a pas de signification historique et sociale chez Guimard. Dans *L'ironie du sort*, l'auteur expose avec humour cette théorie. Après la guerre, le maire d'un village fait bâtir une « sorte d'obélisque sommé d'un coq victorieux » ayant à la base un bloc de granit pour graver les noms des morts sur le champ de bataille. L'ironie du sort a voulu que tous les hommes du bourg aient regagné leur foyer et que le seul disparu pendant la guerre ait été un ivrogne, mort en Allemagne de cirrhose. Le seul nom inscrit sur la plaque est celui du jeune Antoine Desvrières, victime d'un concours de circonstances qui l'a empêché d'accomplir un attentat organisé par la Résistance, contre un officier allemand. Sa consécration comme héros par le discours démagogique des autorités locales à l'occasion de l'inauguration du monument est en

contraste avec la nature de l'engagement du jeune homme, comme le constate Jean, son ami, présent à la cérémonie.

> Jean éprouva un sentiment de gêne. Tout lui paraissait faux et outré dans cette cérémonie. On s'efforçait grossièrement de faire coïncider un acte et un homme mais Antoine ne ressemblait pas à l'acte qu'il avait accompli, on caricaturait sa mémoire en la résumant à un instant exceptionnel (Guimard, 1961: 54).

En assistant à la cérémonie, Jean assiste à un rituel de mystification dont le résultat est la déformation du sens donné au mythe traditionnel du héros. Séduits par le discours, les gens du village deviennent plus sensibles à l'idée de la célébration de leur espace d'origine, qu'à l'acte d'un héros : « La population du village dégustait ces hyperboles. D'avoir, peu ou prou, connu « le fils à Desvrières », chacun s'estimait concerner par ce déferlement de gloire. Après des siècles d'obscurité, Saint-Sère-la-Barre entrait dans l'Histoire » (*ibidem:* 56). En même temps, la cause noble du héros qui dédie tous ses actes à l'humanité se voit dissoute dans la médiocrité. Pour les gens du village, seule la mort donne du sens à la notion de héros. Guimard le démontre par un jeu rusé de structure narrative. Le même événement est présenté avec des résultats différents. La Résistance, dont font partie Antoine et Jean, les deux jeunes amis de *L'ironie du sort,* organise le meurtre d'un officier allemand possesseur de documents qui attestent l'activité subversive du groupe. Antoine se propose pour accomplir cet acte. À la suite de l'attentat, Guimard envisage deux variantes : dans la première, Antoine blessé ne pouvant plus se sauver est attrapé par les Allemands et condamné à mort ; dans la seconde, l'attentat est raté et l'officier allemand dénonce l'activité de la Résistance. Dans ce cas, Jean, le chef, est condamné à mort et Antoine, survivant, fait naître la méfiance dans l'âme des villageois malgré le rôle qu'il a eu dans la Résistance. Son acte d'héroïsme est démythifié par des sentiments mesquins :

> Il n'était pas revenu à Saint-Sère-la-Barre depuis la mort de Jean en partie parce qu'il savait que l'opinion publique ne lui était pas favorable. L'histoire du lieutenant allemand escamoté par une voiture fantôme avait paru suspecte à plus d'un. Cela sentait le dégonflage. Qu'Antoine fût un des rares rescapés du réseau Cornouailles avait fait jaser d'autant plus que son mariage avec la fille du bâtonnier de Hauteclaire (...) (*ibidem:* 95).

En démythifiant les mythes de la société de consommation, Guimard dévoile les vices de la société contemporaine tout en présentant une stratégie scripturale moderne, fondée sur l'ironie fine, vrai héritage de la tradition littéraire française. La réécriture du mythe traditionnel illustre le mieux ce jeu, bien qu'il ne soit présent que dans le dernier roman, *Les premiers venus,* dans lequel l'écrivain réinterprète le mythe biblique de la Genèse. Il le fait en prenant une distance ironique par rapport à tout ce qui semble immuable et inattaquable comme on le voit dès la phrase de début du livre :

> L'Homme et la Femme que nous appellerons Adam et Eve, leurs noms originels, ne comprirent rien à l'ouragan que suscita leur fredaine. Ils s'attendaient à un froncement de sourcils de l'ombrageux Créateur ou, pire, à des remontrances dans le style pompeux régissant leurs rapports avec le Très-Haut, mais ils restèrent stupides devant le furieux ramdam qui suivit leur enfantillage (Guimard, 1997: 15).

Chassés de l'Eden, Adam et Eve passent par un processus d'humanisation, de l'état de « séraphins bâtards », à celui d'humains. En fait, ils sont entraînés dans un double processus, celui d'initiation à la vie de mortels et celui d'initiation à la civilisation. Les deux initiations se trouvent dans un permanent combat dont la victoire

revient à la seconde. Dans la lignée d'Alfred de Vigny, Guimard présente un Dieu qui a tourné le visage de ses créatures, déclinant toute sa responsabilité. Livrés à un espace qui leur est étranger et qu'ils doivent conquérir sans aucun savoir préalable, Adam et Eve n'ont d'autre appui que leur amour et leur parfaite communication soutenue par la pensée lucide qui leur donne la sagesse d'accepter la situation. La condition que cela se réalise est le dépassement de la solitude et l'achèvement de la communication interhumaine. C'est ce que symbolise le couple initiatique. À travers son histoire, Guimard dévoile la crise de la société contemporaine et suggère les remèdes pour que l'être humain puisse s'en sortir. Cela met en évidence sa stratégie de la démythification en démystifiant ce qui a été fabriqué par les processus de mystification propre à la société de consommation. Guimard fait comprendre cette démarche en présentant la manière dont les gens ont transformé Adam et Eve en héros exceptionnels de la Création, alors qu'ils ne désiraient que vivre « dans les confidences en tête-à-tête ». Proclamés créateurs du monde, ils n'arrêtent pas de recevoir des visiteurs et des cadeaux en hommage. Devenus vite objets de pèlerinage, Adam et Eve jouent un rôle qui ne les définit pas : « Adam et Eve s'accordèrent à penser qu'ils n'étaient pas faits pour le rôle qu'on leur avait imposé. Les personnages qu'ils devaient interpréter dans le scénario de la Création les gênaient aux entournures » (Guimard : 140). Le temps rend encore plus fascinante leur histoire nourrie par l'imagination des gens désireux de s'évader du réel. L'écrivain pose ainsi une question grave de la civilisation moderne : les gens éprouvent le besoin de se refugier du réel et implicitement de vivre dans un autre temps que le leur pour oublier leur condition de mortels. En réponse à cette crise existentielle, Guimard vient avec sa propre philosophie qui le conduit à la création de son propre mythe, fondé sur la compréhension de la fausse conduite de l'homme dans sa condition. Sans savoir comment échapper à l'obsession de la mort celui-ci est tenté d'oublier les choses simples que la vie lui offre. Paul Guimard considère qu'il y a deux causes principales de cette incapacité humaine : le désaccord entre les générations et la tentation de glorifier le passé.

La jeunesse ignore les choses qui ont de la signification pour les adultes et pour les personnes âgées alors que ceux-ci refusent de comprendre les choses qui ont de la signification pour les jeunes. Paul Guimard illustre cette absence de communication en reprenant la relation ancestrale père-fils et en réinterprétant le motif du double.

Dans *Les choses de la vie* et dans *L'Âge de pierre*, l'écrivain construit la relation père-fils sur l'idée qu'il n'y a aucune communication entre eux. Pourtant, devant la mort, les pères éprouvent le besoin de s'adresser à leurs fils avec amour. Cela devient possible parce qu'en faisant l'inventaire de leur vie, ils comprennent que, trop préoccupés par la vanité de leur âge adulte et par le devenir social, ils ont refusé à leurs enfants la communication de l'âme à l'âme. Le même message est transmis par le motif du double sur lequel est construit le roman *Le mauvais temps*, dans lequel le double adolescent et le double adulte s'affrontent. L'adolescent méprise les effets du temps sur le double adulte et refuse de communiquer avec lui pour se refugier de la réalité. La communication se réalise lorsque le double adulte comprend qu'avoir le regard tourné vers l'adolescence transformée en âge d'or ne fait qu'attester l'incapacité de l'être humain à vivre son âge. Dans le *Mauvais temps*, comme dans tous ses romans, Guimard transmet cette philosophie existentielle simple et saine. Ses héros ont compris que l'essentiel dans la vie est de profiter de son âge et des choses simples que la vie peut offrir. Guimard s'avère ainsi être un adversaire de la glorification du passé qui est nuisible, parce qu'inauthentique. Dans ses réflexions d'agonisant, Pierre Delhomeau comprend qu'il a raté l'essentiel de son existence parce qu'il n'a jamais su savourer les

« choses de la vie ». Guimard parvient ainsi à construire son propre mythe, le mythe de l'âge mûr, un mythe littéraire [1] bâti sur la sagesse de savoir profiter à chaque âge de chaque instant de bonheur et de savoir dépasser l'orgueil de la tour d'ivoire. Le mythe construit par Guimard invite à la communication entre les êtres par la voie des sentiments partagés dont l'amour avec toutes ses formes est le noyau. Guimard simplifie ainsi le débat existentiel en le fondant sur deux principes : comprendre que nous ne vivons pas sur le coup du fatalisme et savoir profiter de tout concours de circonstances.

Pour Guimard, « marcher du même pas » que sa vie, c'est à la fois se méfier du passé et de l'avenir. Rêver de l'avenir est aussi nuisible que glorifier le passé. Arrivé à l'âge de la retraite, Pierre, le protagoniste du roman *L'âge de pierre*, s'auto-exile en Irlande, où il a le temps de réfléchir et de comprendre l'erreur de sa vie. Il a vécu des ambitions de construire son avenir qui ont occupé toute son existence et l'ont empêché de jouir des « choses de la vie ». À un narcissisme forcené qui oblige l'homme à se construire une identité éclatante pour vaincre le temps, Paul Guimard oppose un regard lucide sur sa propre personne qui fait comprendre à l'homme qu'il n'existe que dans son propre temps. L'écrivain souligne ainsi que dans notre société, l'avenir ne nous appartient pas, il appartient à d'autres que nous, à des gens qui ne nous comprennent pas faute de ne pas avoir vécu dans notre temps :

> Les vieillards d'autrefois étaient moins malheureux et moins isolés que ceux d'aujourd'hui ; si, en demeurant sur la terre, ils avaient perdu leurs amis, peu de choses du reste avaient changé autour d'eux ; étrangers à la jeunesse, ils ne l'étaient pas à la société. Maintenant, un traînard dans ce monde a non seulement vu mourir les hommes, mais il a vu mourir les idées : principes, mœurs, goûts, plaisirs, peines, sentiments, rien ne ressemble à ce qu'il a connu. Il est d'une race différente de l'espèce humaine au milieu de laquelle il achève ses jours (Guimard, 1992 : 104).

La philosophie de Guimard enseigne qu'il ne faut jamais attendre. Ce qui nous reste dans notre société contemporaine et ce qui nous fait savoir vivre est de savoir donner au lieu d'attendre, vivre avec l'âme au lieu d'attendre des accomplissements venus de l'extérieur. L'attente, c'est l'inertie de la quête identitaire.

En conclusion, on peut comprendre pourquoi la distinction entre « attendre » et « donner », signalée par Guimard dans *Rue du Havre*, est fondatrice pour le mythe de l'âge mûr. Elle exprime le vrai combat existentiel de l'homme, qui est un combat contre soi-même, contre la lassitude et la résignation, mené pour l'affirmation de son identité. Le rituel que l'homme doit accomplir est de savoir avancer en âge « attentif à jouir » selon une philosophie inspirée d'Épicure, mais ajustée par le principe horacien de la juste mesure. L'être humain peut transformer le mythe de l'âge mûr en réalité s'il comprend qu'au lieu d'attendre ce que la société et les hommes lui offrent, il doit donner. Son don est la richesse de son âme, seule voie pour mettre l'accord de l'affirmation individuelle et de la communication avec l'autre. C'est un point de vue optimiste qui invite l'homme à profiter de toutes les circonstances de la vie, par la voie de la sensibilité accrue.

S'il est la clé de la philosophie de Paul Guimard, le mythe de l'âge mûr constitue aussi la clé de sa poïétique. Il explique la démarche de son écriture, qui malgré son aspect classique, s'inscrit dans la post-modernité par son mécanisme de

[1] Voir la définition donnée par Albouy, P., (1968, 301) au mythe littéraire : « l'élaboration d'une donnée traditionnelle ou archétypique, par un style propre à l'écrivain et à l'oeuvre, dégageant des significations multiples, aptes à exercer une action collective d'exaltation et de défense ou à exprimer un état d'esprit ou d'âme spécialement complexe ».

déconstruction (démythification et démystification), pour la construction de soi (la mythification sans mystification).

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L'IMAGINAIRE LINGUISTIQUE DU SURRÉALISME : UNE CRÉATIVITÉ À TOUT PRIX

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Abstract: *Surrealism arose around an uncontrollable desire to create a new relationship with the world, liberated from moral constraints and utilitarian logic. To bring about the Révolution Surréaliste and creative, uninhibited thought, this intellectual struggle is played out primarily through language: to change the one's relationship to the world, one changes one's way of speaking about it. To this end, surrealism takes advantage of a strong and powerful linguistic imaginary, based primarily on trust in the powers of language which becomes the main agent of cultural and social change. More precisely, it is a renewal of language, undertaken to fight against mundane and mechanical uses that convey outdated thought patterns, negate the powers of imagination, and impose an alienating logic and rationality. The linguistic imaginary of surrealism and its demands are thus a source of unbridled creativity, which banish the inherited representations transmitted by ordinary language and create new ones with a poetic language that take into account Surrealist values. This fertile vision of the imaginary closely resembles the works of Castoriadis, who defined and theorized the Imaginary Institution of Society. The concept of linguistic imaginary and Castoriadis' theories which inspired it provide a useful framework for understanding the originality of Surrealist work and the revolution that it marked in the French cultural field during the interwar period.*

Keywords: *Surrealism, creativity, imaginary.*

Notre article s'intéresse à l'imaginaire linguistique d'un mouvement littéraire particulier – le Surréalisme – pour tenter de montrer comment, dans un contexte poétique plutôt atypique, le langage a été présenté comme opérateur principal d'un changement, voire d'une révolution culturelle et sociale. Il convient, en premier lieu, de se demander ce que peut être l'imaginaire linguistique d'un mouvement littéraire et comment on peut le constituer en objet d'étude. Le point de départ est bien sûr la définition de l'imaginaire linguistique telle qu'elle a été donnée par Anne-Marie Houdebine :

> rapport du sujet à la langue, la sienne et celle de la communauté qui l'intègre comme sujet parlant-sujet social ou dans laquelle il désire être intégré, par laquelle il désire être identifié par et dans sa parole ; rapport énonçable en termes d'images, participant des représentations sociales et subjectives, autrement dit d'une part des idéologies (versant social) et d'autre part des imaginaires (versant plus subjectif). (Houdebine, 2002 : 10)

Mais pour l'appliquer à un mouvement littéraire nous devons nous contenter des « normes subjectives » présentes dans les textes – c'est-à-dire qui ont franchi l'étape de la mise en écrit – que ce soit, pour le corpus surréaliste, dans les déclarations, les textes théoriques, ou dans les textes poétiques.

Avant d'envisager ces écrits, notons qu'en règle générale, il n'est pas aisé de parler du surréalisme dans sa globalité puisque les positions prises par les différents membres sur différents sujets sont souvent variées, voire contradictoires, mais un point – le point central de la démarche surréaliste – voit converger les lignes de forces : le rapport au langage et à la langue. En effet pour ces jeunes poètes, « changer la vie »,

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selon le mot d'ordre de Rimbaud, ou « changer le monde » selon celui de Marx, deux mots-d'ordre qu'ils s'étaient appropriés, c'était d'abord et avant tout changer les façons de parler de la vie, de parler du monde. D'ailleurs Breton, en 1955, définissait le surréalisme comme «une opération de grande envergure portant sur le langage» (Breton, 1955 : 18). Pour les surréalistes, un nouvel usage du langage devait perturber nos représentations mentales, et ainsi provoquer un bouleversement total de l'ordre du réel.

C'est sur ces positions et affirmations fortes que nous essayons de rendre compte de leur imaginaire linguistique et d'en étudier les répercussions sur leur pratique poétique et sur la façon dont cette pratique poétique peut provoquer un changement de paradigme, ou du moins être emblématique de cette volonté d'aboutir à un nouveau paradigme.

Quel est donc ce nouveau paradigme envisagé et engagé par les surréalistes ? Il est, pour eux, avant tout question d'émancipation morale, pour créer une société où priment la Révolution, l'amour, le rêve, principes essentiels des revendications surréalistes, qui sont par ailleurs explicitement formulées, comme ici chez Aragon :

> J'ai vécu dans l'ombre d'une grande bâtisse blanche ornée de drapeaux et de clameurs. Il ne m'était pas permis de m'échapper de ce château, la Société, et ceux qui montaient le perron faisaient sur le paillasson un affreux nuage de poussière. Patrie, honneur, religion, bonté, il était difficile de se reconnaître au milieu de ces vocables sans nombre qu'ils jettent à tort et à travers aux échos. (Aragon, 1924, 2007 : 10)

Ce sentiment se retrouve chez Breton :

> Le dit et le redit rencontrent aujourd'hui une solide barrière. Ce sont eux qui nous rivaient à cet univers commun. C'est en eux que nous avions pris ce goût de l'argent, ces craintes limitantes, ce sentiment de la « patrie », cette horreur de notre destinée (Breton, [1934] 1992 : 275).

La critique porte bien sur le vocabulaire et plus précisément sur la façon dont le vocabulaire va constituer un pan du réel, dessiner la réalité, constituer un état de fait. Mais l'état de fait du quotidien des surréalistes ne leur convient pas, à la patrie, à l'argent, l'honneur, la religion, ils veulent substituer l'amour, la liberté, le rêve, le désir, valeurs d'élection du surréalisme. Face à ces ambitions, les valeurs héritées contribuent à une véritable restriction des possibles, elles brident l'homme et favorisent non seulement une sorte d'auto-censure (on ne peut dire ou penser que ce qu'il est possible, en l'état, de dire ou de penser), mais aussi une sorte d'auto-mutilation puisque c'est l'être dans sa chair qui va être restreint, bridé, comme si on l'empêchait d'atteindre son point de développement maximal. Cela apparaît chez Breton, dans ses entretiens avec André Parinaud

> il n'avait été question, durant les années précédentes [avant 1914], que de briser tous les cadres fixes, que de promouvoir la plus grande liberté d'expression : qu'allait-il en advenir par ce temps de baillons sur toutes les bouches, sinon de bandeaux sur tous les yeux ? (Breton et Parinaud, [1952], 1996 : 30)

Cette idée d'empêchement, de contrainte par le bâillon et les œillères, qui affecte non seulement la parole mais l'homme en lui-même, on la retrouve chez Artaud, qui la décrit avec sa sensibilité acérée :

> Le corps humain est une pile électrique chez qui on a châtré et refoulé les décharges, /dont on a orienté vers la vie sexuelle / les capacités et les accents / alors qu'il est fait / justement pour absorber / par ses déplacements voltaïques / toutes les possibilités errantes / de l'infini du vide, / des trous de vide / de plus en plus incommensurables / d'une possibilité organique jamais comblée. // (Artaud, [1948], 2003 : 66)

Nous voyons clairement, dans cet extrait, la façon dont l'énergie créatrice, qui est une énergie physique, est naturellement capable d'envisager « toutes les possibilités » ; mais contre cette énergie jouent des forces d'oppositions conservatrices. Face à ces entraves, la démarche surréaliste va justement être de dénouer les bâillons, de retirer les œillères imposées par une pensée utilitariste et par trop rationnelle ; leur force de riposte va être de faire appel à une faculté normalement commune, une faculté partagée par tous à la naissance, mais qui tend à disparaître à mesure que la rationalité croît : il s'agit bien de l'imagination. Le programme poétique et révolutionnaire surréaliste exige que l'on retrouve la faculté d'imagination dans ce qu'elle a de plus pur, de plus puissant, pour changer le monde. C'est ce qui apparaît chez Crevel par exemple :

> De l'imagination même (toujours le prétexte de l'humanisme et des humanités) n'a-t-on pas exigé qu'elle se contente de broder, rebroder et rebroder encore des arabesques autour des thèmes anciens.
>
> Ainsi, tourne-t-elle en rond, nourrie de mythes les plus miteux, elle qui, active, pourrait enfin rendre possible une vie qui ne serait plus, en faits et gestes, paroles et pensées, la parodie grotesque de ce qui fut. (Crevel, [1932], 1966 : 151)

Si Crevel parle au conditionnel, Breton, lui, est beaucoup plus affirmatif :

> Imagination n'est pas un don mais par excellence objet de conquête.[…] Je dis que l'imagination, à quoi qu'elle emprunte et – cela pour moi reste à démontrer – si véritablement elle emprunte, n'a pas à s'humilier devant la vie.[…] L'imaginaire est ce qui tend à devenir réel. (Breton, [1932] 1992 : 50)

Nous pouvons, à partir de ces différentes déclarations sur le rôle actif de l'imagination dans la transformation de la société, dresser un parallèle avec Castoriadis et son institution imaginaire de la société, théorie dans laquelle l'imaginaire social-historique, à la fois individuel et collectif, est le moteur des transformations, de l'évolution des sociétés. A la lumière de cette théorie fort stimulante, nous pouvons relire les déclarations surréalistes pour évaluer l'importance de cette conception féconde de l'imaginaire et apprécier la façon dont ces préoccupations se cristallisent dans l'invention d'un nouveau langage poétique qui doit prendre le relais du langage ordinaire, porteur de trop de présupposés, de trop de représentations, et qui est trop limitant pour l'imagination. Le langage poétique, dont le moyen d'action est son intense créativité, va ainsi être perçu comme un des derniers bastions de la faculté de penser et de créer qui ne serait pas encore tombé aux mains de la société bourgeoise.

C'est en effet par une créativité absolue que les poètes vont pouvoir refuser les règles d'un jeu auquel ils ne veulent pas se soumettre, et en cela, vont affronter la doxa et inventer de nouvelles formes, de nouveaux possibles, en faisant vaciller les certitudes. Nous connaissons tous le célèbre vers d'Éluard : « La terre est bleue comme une orange », qui dépayse et questionne notre connaissance du monde ; nous trouvons semblable exemple chez Breton :

> L'idée d'un lit de pierre ou de plumes m'est également insupportable : que voulez-vous, je ne puis dormir que sur un lit de moelle de sureau. Essayez à votre tour d'y dormir. Quel confort, n'est-ce pas ? (Breton, [1925] 1992 : 278)

Et pour quiconque ne parviendrait pas à envisager la douceur d'un lit en moelle de sureau ou toute autre image novatrice :

> je demande à ce qu'on tienne pour un crétin celui qui se refuserait encore, par exemple, à *voir* un cheval galoper sur une tomate. Une tomate est aussi un ballon d'enfant, le surréalisme, je le répète, ayant supprimé le mot *comme.* (Breton, [1934], 1992 : 301).

Le langage poétique, en déroutant le lecteur, va instiller les germes d'une autre réalité possible, une réalité où les valeurs chères aux surréalistes vont pouvoir s'exprimer, une réalité où « [les contraires] cessent d'être perçus contradictoirement », pour reprendre la formule de Breton. L'importance cruciale de l'Imaginaire linguistique du surréalisme apparaît ici puisque ces éléments d'un réel autre, d'un « positif autre que le réel » (Castoriadis, 2007 : 153) selon les termes de Castoriadis, ne sont pas réductibles à un contenu propositionnel exprimé en langage ordinaire.

Cette irréductibilité, affirmée par tous les surréalistes, fonde une ligne de démarcation entre les poètes « sensibles » et les autres, littérateurs « intellectuels ». Cette distinction est illustrée notamment par Breton, lorsqu'il s'oppose fermement à la démarche d'explicitation de Remy de Gourmont, qui, dans *Le Livre des masques*, avait composé une sorte de dictionnaire pour traduire les images poétiques de Saint-Pol Roux en langage courant. Pour Breton :

> Il s'est trouvé quelqu'un d'assez malhonnête pour dresser un jour, dans une notice d'anthologie, la table de quelques-unes des images que nous présente l'oeuvre d'un des plus grands poètes vivants : on y lisait : « *Lendemain de chenille en tenue de bal* veut dire : *papillon Mamelle de cristal* veut dire : *une carafe* » Etc. Non, monsieur, *ne veut pas dire*. Rentrez votre papillon dans votre carafe. Ce que Saint-Pol Roux a voulu dire, soyez certain qu'il l'a dit. (Breton, [1925], 1992 : 276)

La formule est efficace et montre bien que le langage poétique, qui condense les vertus du langage, de l'imaginaire, et de la créativité, ne peut pas se traduire en langage courant, puisque ce dernier apparaît comme le résultat d'un processus de banalisation de la pensée, qui fait de lui un simple moyen de communication.

C'est là tout l'objet de la « Révolution Surréaliste », le changement de paradigme attendu. Il s'agit bien de s'extraire de l'ère du langage-outil de communication, qui est, certes, utile, mais loin d'être suffisant, comme cela apparaît dans le *Manifeste du Surréalisme*

> Le langage a été donné à l'homme pour qu'il en fasse un usage surréaliste. Dans la mesure où il lui est indispensable de se faire comprendre, il arrive tant bien que mal à s'exprimer et à assurer par là l'accomplissement de quelques fonctions prises parmi les plus grossières. (Breton, [1924], 1988 : 334)

Mais là n'est pas l'essentiel de la vie. Il s'agit donc d'entrer dans l'ère du langage comme moyen de connaissance, de révélation, et de création, ou plutôt pour

retrouver cette faculté oubliée, puisque pour les surréalistes, ce langage est celui des enfants, des fous en tous genres, et de la pensée mythique, sauvage.

D'où les nombreuses expériences menées par les surréalistes, à l'image de *L'Immaculée conception*, texte écrit en collaboration par Breton et Éluard, comportant des « Essais de simulation » de différentes manies (eSSAI DE SIMULATION DE LA débilité mentale, de la MANIE AIGUË, de la paralysie générale, du délire d'interprétation, de lA DéMENCE PréCOCE). Par ces essais de simulation, il ne s'agit pas d'éprouver réellement l'état de conscience mentionné, les auteurs s'en défendent bien, mais de mettre au jour des représentations étranges, inhabituelles, paradoxales qui émergent d'une pure immanence, comme on peut le lire dans cet exemple :

> Je crois à la philatélie. J'ai les armes de Poitiers tatouées sur le côté gauche de mon bras recouvert d'une housse et les mots *se peut* prolongent artificiellement chacun des *cils* de ma paupière supérieure tandis que sur chacune de mes joues s'arrondit en rose macabre la première lettre de *oui*. (Breton et Eluard, [1930], 1968 : 329)

La démarche semble donc double : il s'agit non seulement d'exprimer sans contrainte ni censure un contenu qui se manifeste, mais aussi de donner droit de cité à tout ceux qui sont en marge des critères traditionnels de la représentativité de la société. Les surréalistes entendent accorder du crédit à la parole de tous les fous, de tous les inadaptés ou inadaptables à l'ordre social.

L'imaginaire linguistique du surréalisme joue donc à deux niveaux : il s'agit tout d'abord de libérer l'usage du langage pour libérer l'esprit des sujets parlants des carcans moraux étayés par nos représentations héritées et laisser la place pour l'émergence de nouveaux possibles ; et ensuite de libérer les sujets parlants eux-mêmes du poids de la norme, de l'uniformisation d'une société bien policée, d'une pensée unique.

C'est ce qu'affirme Artaud, dans le numéro 3 de la *Révolution Surréaliste* (Avril 1925 : 31)

> Et toutefois entre les failles d'une pensée humainement mal construite, inégalement cristallisée, brille une volonté de sens. La volonté de mettre au jour les détours d'une chose encore mal faite, une volonté de croyance.
>
> Ici s'installe une certaine Foi, mais que les coprolaliques m'entendent, les aphasiques, et en général tous les discrédités des mots et du verbe, les parias de la Pensée.
>
> Je ne parle que pour ceux-là.

C'est bien que l'importance de tout énoncé n'est pas qu'il soit porteur d'un sens ou d'un message à découvrir, mais simplement qu'il existe, qu'il soit le fruit d'un possible – et nous considérons que, dans ce sens, dans le possible il y a du désir. On voit en cela qu'ils se sont vraiment approprié l'affirmation de Lautréamont : « il n'y a rien d'incompréhensible » (Lautréamont, 1870 : 3) ; simplement, l'accès au sens est perturbé par rapport à l'usage quotidien du langage, et c'est l'imaginaire qui est sollicité pour outrepasser le stade premier de l'incompréhension stérile de tels énoncés.

Là encore, nous pouvons dresser un parallèle avec la conception de la signification de Castoriadis, qui explicite le fait que les significations sont construites à

partir d'un magma dans lequel on cherche des organisations :

> Qu'est-ce qu'une signification ? Nous ne pouvons la décrire que comme un faisceau indéfini de *renvois* interminables à *autre chose que* (ce qui paraîtrait comme immédiatement dit). Ces autres choses sont toujours aussi bien des significations que des non-significations.[…]
> Mais le lexique des significations est partout ouvert ; car la signification pleine d'un mot est tout ce qui, à partir ou à propos de ce mot, peut être socialement dit, pensé, représenté, fait.[…]
> Et c'est parce que le magma est tel, que l'homme peut se mouvoir et créer dans et par le discours, qu'il n'est pas épinglé à jamais par des signifiés univoques et fixes des mots qu'il emploie – autrement dit que le langage est langage. […] Une signification n'est rien « en soi », elle n'est qu'un gigantesque emprunt. (Castoriadis, 1975 : 332-333)

Finalement il « suffit » d'emprunter d'autres voies, encore inexplorées, dans le magma de notre lexique pour créer de nouvelles significations, et à la lumière de cette explication, on peut comprendre qu'un énoncé comme celui cité précédemment soit aussi digne d'intérêt que tout autre énoncé plus immédiatement compréhensible. Et une grande partie de la poésie surréaliste va justement consister à opérer le passage du « possible de langue » au « fait de langue », témoignant d'une nouvelle possibilité de signification, créant de nouvelles images et, partant, de nouvelles représentations mentales.

Voilà comment et pourquoi l'imaginaire linguistique peut provoquer un changement de paradigme : grâce à une consciente aiguë des possibilités de ce qu'il y a à dire, des nouvelles formes que l'on peut créer. Là encore, un point de contact avec Castoriadis apparaît :

> C'est une chose de dire que l'on ne peut choisir un langage dans une liberté absolue, et que chaque langage empiète sur ce qui « est à dire ». C'est une autre chose, de croire que l'on est fatalement dominé par le langage et qu'on ne peut jamais dire que ce qu'il vous amène à dire. Nous ne pouvons jamais sortir du langage, mais notre mobilité dans le langage n'a pas de limites et nous permet de tout mettre en question, y compris même le langage et notre rapport à lui. (Castoriadis, *Ibid. :* 176)

Avec cette idée des retrouvailles avec les facultés d'un langage libéré, langage qui est à portée de mot ou à portée d'imagination, nous voyons bien que la transformation du langage ne s'envisage pas du tout en termes de progrès ou d'amélioration. Il n'y a pas de visée axiologique, il y a simplement un déclassement des valeurs qui entraîne une nouvelle vision du monde et un nouvel usage du langage, en rupture avec la bonne conscience bourgeoise

> A ce point en tout cas commence la pensée ; qui n'est aucunement ce jeu de glaces où plusieurs excellent, sans danger. Si l'on a éprouvé fût-ce une fois ce vertige, il semble impossible d'accepter encore les idées machinales à quoi se résume aujourd'hui presque chaque entreprise de l'homme. Et toute sa tranquillité. (Aragon, [1924], 2007 : 9)

La tranquillité et l'impunité ne peuvent plus, dans la pensée surréaliste, se camoufler derrière un langage rassurant : le langage doit révéler l'inconscient, entendre

le désir, guider l'esprit pour des émerveillements à venir, il doit rendre impossible toute demi-mesure et c'est bien avec la conscience d'un possible point de non-retour que Breton déclare : « Chère imagination, ce que j'aime surtout en toi, c'est que tu ne pardonnes pas ! » (Breton, [1924], 1988 : 334).

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LA DIMENSION ONTOLOGIQUE DU VOYAGEUR DANS LE VOYAGE EN FRANCE *DE BENOÎT DUTEURTRE*

Brînduşa IONESCU*

Abstract : *To writers who had the experience of the exile, of uprooting or of travel, space always represented an essential part of their personality. For Benoît Duteurtre, a French novelist, essayist and music critic, distant space is reconstructed through myths, dreams or works of art, thus becoming, after the travel itself has taken place, a significant point in the identity trajectory of the individual. This is what the author aims at illustrating in his novel* Le voyage en France *(2001), through two characters – travellers originating from different continents, to whom the contact with a foreign country offers a life lesson, enabling them to discover the charm of their country of origin and the bond that unites them to it.*

Keywords *: traveller, identity, space.*

L'espace a toujours eu pour les écrivains francophones qui ont expérimenté l'exil, le déracinement, la mouvance, un rôle essentiel dans la détermination identitaire. Il s'agissait le plus souvent d'un lieu mémoriel, celui de l'enfance ou d'un pays perdu, symbole de stabilité et d'identification personnelle. Chez Benoît Duteurtre[1], romancier, essayiste et critique musical français du XXIe siècle, qui partage son temps entre Paris et Normandie, entre l'Europe et l'Amérique, l'espace lointain nourri par des mythes, rêves et œuvres d'art ou découvert par contact direct représente un repère de base dans le trajet identitaire de l'individu. C'est un thème que l'auteur essaie d'adapter à un contexte contemporain, à côté d'autres aspects plus ou moins autobiographiques et à des problèmes concrets de notre temps, tels l'évolution de la musique classique française et les questions que soulève la musique contemporaine, la nostalgie de la Belle Époque et ses conséquences sur la France d'aujourd'hui, la communauté des marginaux (homosexuels, immigrés, handicapés, condamnés à mort), le rôle de l'écrivain, l'univers des médias et des communications, les mondes imaginaires.

La découverte des États-Unis, l'amitié avec l'écrivain américain Bruce Benderson et l'admiration pour l'auteur français Michel Houellebecq influencent le parcours littéraire et la conception de Benoît Duteurtre sur l'œuvre. Il en résulte le roman *Le voyage en France*, récompensé avec le prix Médicis en 2001, qui valorise le rôle important de l'espace étranger dans la redécouverte de soi. Le livre raconte l'histoire de deux personnages à la recherche d'une place dans la société en permanente transformation : un Américain épris de la France telle qu'elle est illustrée dans les tableaux de Claude Monet et un Français fasciné par une Amérique idéale, archétype de la liberté. Leur nature profonde de rêveurs, leurs désirs inaccomplis poussent les deux hommes à voyager à petites ou à longues distances et à entreprendre ainsi une confrontation entre l'ancien et le nouveau monde, dans le but d'éclaircir leurs pensées, de se trouver ou retrouver l'identité.

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[1] Pour plusieurs détails concernant la vie et l'œuvre de Benoît Duteurtre, voir le site officiel de l'auteur : http ://duteurtre.free.fr/guppy/index.php?lng=fr.

Le voyage, définit par une certaine dose de secret et de mystère, se produit grâce au caractère inconnu d'un lieu. Le sentiment d'attente, l'incertitude favorise l'imagination, entraîne la curiosité et offre à la personne qui entreprend le déplacement une expérience analogue à celle du lecteur face à son livre. D'ailleurs, « partir c'est d'abord chercher, le voyage est une quête où l'imaginaire distribue toutes les cartes, et ou le destin commet toutes les tricheries », constate Alain Verjat (Verjat, A., 1988 : 74). Le voyage effectif ou littéraire favorise la naissance d'un genre de subterfuge, une aventure de l'inconnu, par le fait qu'il permet la découverte et le contact avec d'autres pays et cultures, tout en identifiant les ressemblances et en expérimentant les différences (Baudrillard, Guillaume, *op. cit.* : 81-107).

Tous les voyageurs n'ont pas les mêmes intentions, ni les mêmes impulsions au départ : un périple à l'étranger peut être déclenché par la simple curiosité, la recherche de perfection artistique, la soif du savoir, le désir d'apprendre, de s'instruire, de mieux se connaître, de prendre une distance vis-à-vis de sa propre société. Aller à la découverte de l'inconnu conduit jusqu'à un certain point à une conquête de l'espace et favorise un voyage parallèle poursuivant un itinéraire intérieur (Djaider, Khadda, 1990 : 217). Dans son livre *Nous et les autres*, Tzvetan Todorov propose une classification des voyageurs, en fonction des raisons trouvés à la base de leurs déplacements. Il mentionne ainsi l'assimilateur (celui qui voyage pour assimiler l'autre culture), le profiteur (c'est le commerçant qui voyage sans avoir de rapports à l'autre dans son originalité et son authenticité), le touriste, l'assimilé (c'est celui qui pénètre vraiment une culture, qui adopte un mode de vie ; l'immigrant, en quelque sorte), l'exilé (politique ou non), l'allégoriste (qui prend l'étranger comme métaphore critique ; l'autre pays lui sert d'allégorie), le voyageur philosophique (à la manière de Montaigne, qui se propose de vérifier la variété), etc. (Todorov, T., 1988). Dans le roman *Le voyage en France*, Benoît Duteurtre met admirablement face à face deux voyageurs, qui, en différents moments de leurs expériences, réunissent des traits du touriste, de l'assimilateur, de l'allégoriste et du voyageur philosophique.

Le premier d'entre eux, sur l'expérience duquel l'auteur insiste le plus, est David, un jeune de vingt-deux ans, né à New York d'une mère américaine et d'un père français, grand voyageur. La filiation paternelle l'encourage à découvrir plus en détail le pays européen qu'il commence à idolâtrer dès l'adolescence. C'est à partir des livres, des tableaux impressionnistes de Claude Monet et des objets 1900 qu'il se construit l'image sur la France et les Français, voire sur sa propre personne (descendance, pensée, habitudes, art de vivre, style vestimentaire) : il s'imaginait dans le jeune couple de la toile *Jardin à Sainte-Adresse*[1] ses propres ancêtres, s'habillait avec une chemise en brocante portant les initiales C. M. « comme Claude Monet » et un « pantalon de flanelle grise » qui « rappelait celui du jeune homme du tableau » ; la chevelure lui donnait l'allure bohème d'un « faux artiste » (Duteurtre, B., 2001 : 31) du XIXe siècle, d'un « fils de l'impressionnisme » (*Ibidem* : 33) ; de plus, il aimait écouter la musique de Debussy et portait correspondance avec une parisienne, Ophélie, elle aussi à un esprit d'artiste. Né « un siècle trop tard » (*Ibidem* : 43), persuadé que « l'Europe d'hier était supérieure à l'Amérique d'aujourd'hui », le jeune homme « vivait de cette nostalgie éveillée, ponctuée de morceaux de vie moderne » (*Ibidem* : 31-32). Par la façon dont il

[1] Le tableau de Claude Monet, *Jardin à Sainte-Adresse* (1867) n'est pas aléatoirement choisi par Benoît Duteurtre comme élément clé dans le parcours de son personnage. Conservé au Metropolitan Museum of Art de New York, il reflète une image de la Normandie, terre natale de l'auteur et lieu préféré pour l'écriture de ses romans et essais.

trouve des critiques à son pays natal en se rapportant à une France idéale, il rappelle ce que Tzvetan Todorov appelle « l'allégoriste ». À juste titre, David veut aller de l'autre côté de l'Atlantique, à la rencontre de soi-même et de son art. Seulement un séjour dans la France actuelle pourrait le faire passer de la rêverie à la réalité.

Véritable découvreur, un « assimilateur » et un bon vivant, David se laisse porter par l'aventure avec une franche naïveté, comme Candide de Voltaire : gagnant à la loterie un chèque de presque 10 000 dollars, il projette son départ en bateau de New York à Havre en 8 jours, afin de « connaître le glissement progressif du vrai voyage » (Duteurtre, B., *op. cit.* : 45). Selon l'exemple des grands explorateurs, il se réjouit en égale mesure du périple et du pays de destination. « Décidé à ne rien perdre de cette arrivée sur la terre promise » (*Ibidem* : 49), une terre des poètes et des artistes, du raffinement et de la culture, l'Américain regarde la côte française comme à peine éveillé d'un long sommeil. Arrivé sur les quais, il identifie l'ancien débarcadère avec le nom du port « Le Havre » et dans la masse de blocs modernes, il cherche les traces vestige du siècle passé où essayera de s'intégrer.

Arrivé à Sainte-Adresse – Panorama Monet, David y reconnait le monde enchanté qu'il étudiait, à distance, depuis l'âge de quinze ans : le port lumineux, le vaste paysage qui avait inspiré les peintres, voire quelques éléments précis des tableaux impressionnistes : de beaux jardin, des immeubles résidentiels et villas de la Belle Époque, un clocher d'église, des baigneurs sur la plage, même l'emplacement exacte du tableau *Jardin à Sainte-Adresse* ; la présence d'un peintre avec son chevalet le fait penser à Claude Monet « en personne » :

> David s'approcha. Il vit le peintre […] [et] observait son allure étrange : cette longue barbe blanche, ce chapeau de pêcheur, ce ciré incongru sous le soleil radieux. L'image éveillait un vague souvenir dans la mémoire de l'Américain – comme s'il avait déjà rencontré le même personnage. […] Soudain, concentrant son attention sur la barbe, David eut un étourdissement. […] Car l'individu qui se tenait devant lui était – à l'évidence – Claude Monet en personne.
>
> Aussitôt, tout s'éclaira. Car non seulement Claude Monet se trouvait sur la promenade, mais il s'agissait précisément de Monet *tel que l'avait peint Renoir* dans un tableau où l'on voit le vieux peintre à barbe blanche affublé d'un ciré et d'un chapeau de pêcheur. David se souvenait parfaitement de ce portrait : Monet peint par Renoir se tenait devant lui, en chair et en os, dans la baie du Havre [...]. » (*Ibidem* : 65)

Le peintre s'auto-nommait Claude Monet et se proposait de reproduire le même paysage que l'artiste impressionniste, dans une nouvelle version, sur un fond noir. Cette expérience détermine David à se sentir satisfait, « heureux d'avoir atteint le premier but de son voyage » (*Ibidem* : 67).

Le parallèle que Duteurtre réalise, par l'intermédiaire du jeune homme entre la France réelle et la France reproduite dans les tableaux de la seconde moitié du XIXe siècle et aussi entre Claude Monet et l'artiste qui reprend l'identité du fondateur de l'impressionnisme, crée en fait un phénomène d'*ekphrasis*, qui consiste, selon Jessie Martin, dans la passage en sémiotique d'un code à l'autre ou le remplacement du langage d'une œuvre par celui d'un art différent ; autrement dit, le procédé vise la description d'une œuvre d'art (peinture, sculpture, partition de musique) réelle ou imaginaire par un personnage dans une fiction (Martin, J., 2011 : 21-29). L'endroit (Sainte-Adresse, du Havre) peint par Claude Monet existe en réalité et la ressemblance est éblouissante. C'est comme si le tableau s'anime devant les yeux du personnage et du

lecteur à la fois, l'image picturale étant ainsi transposé à l'écrit. Parlant de l'*ekphrasis*, Sophie Berho en identifie quatre fonctions : psychologique[1], rhétorique[2], structurale[3] et ontologique[4] (Bertho, S., 1990 : 26-32). La fonction rhétorique, qui vise le personnage, se retrouve aussi dans *Le voyage en France*, vu que le processus contemplatif de l'art influence l'attitude de l'Américain, sa manière de s'habiller, de parler, de percevoir la réalité et en même temps dicte ses actes, telle la décision de partir en voyage.

La description ekphrastique du peintre de Sainte-Adresse – Panorama Monet n'est pas aléatoire : la superposition de trois images, de Claude Monet, du portrait de Claude Monet tel qu'il a été peint par Renoir et du peintre contemporain, introduit un discours surréaliste, à double fond, dont l'un est de nature psychologique, ce qui, en outre, a pour effet immédiat une impression de mise en abyme – utilisée d'ailleurs par Benoît Duteurtre en tant que flashback ou analepse. Les éléments déclencheurs de la mémoire affective, du « vague souvenir » de l'artiste sont la barbe de l'homme, son chapeau de pêcheur et son ciré déplacé, signes d'un esprit simple, mais voyageur, contemplatif et sagace, comme David prétendait d'être. Cette reconstitution cinématographique du réel à partir d'une toile, soit-elle d'Auguste Renoir ou de Claude Monet, ne fait qu'alimenter la rêverie et l'enthousiasme de David.

Toute une série de désillusions accompagne pourtant les aventures de ce Candide moderne, en le déstabilisant. D'abord, dès l'entrée du paquebot dans le chenal du Havre, des constructions grises se dévoilent comme une caricature des États-Unis :

> Il aperçut une vaste cité grise, posée sur cette côte comme un jeu de construction en béton armé. Des tours géométriques se dressaient dans le lointain, comme une réplique de Manhattan en modèle réduit. Un clocher d'église évoquait la silhouette de l'Empire State Building. (Duteurtre, B., *op. cit.* : 49)
>
> Levant les yeux vers ces rangées de murs gris, David avait l'impression d'entrer dans un petit New York déserté par ses habitants. (*Ibidem* : 51)

Ensuite, le jeune touriste, loin de retrouver la mode d'avant-guerre et une civilisation originale, découvre chez les Français l'habitude de porter des marques de vêtements et de chaussures new-yorkais, la dépendance vis-à-vis des ordinateurs, une mentalité sans scrupules et une ouverture sexuelle qui rappellent « l'Amérique des téléfilms » (*Ibidem* : 54). Ce n'est plus la France fantasmée de Claude Monet, mais une France reflétant légèrement la culture que David avait laissé de l'autre côté de l'Atlantique. Le contact avec la réalité est dur, mais nécessaire au développement personnel, le voyage accomplissant ainsi son objectif de formation :

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[1] « Lorsque le romancier confère au tableau une *fonction psychologique*, l'intérêt spécifique de celui-ci est encore minime, il est entièrement soumis au personnage. Le tableau, la référence picturale remplacent ou renforcent la voix narrative et jouent comme éléments de caractérisation d'un personnage ou d'un milieu donné. » (S. Bertho, 1990 : 26).

[2] « La *fonction rhétorique* peut être définie comme l'effet persuasif et affectif qu'un tableau exerce sur l'un des personnages du récit avec toutes les conséquences narratives qu'on peut imaginer : conversion du personnage, transformation de ses intérêts, de ses opinions ou de ses passions. » (*Ibidem* : 27).

[3] « La *fonction structurale* du tableau, la plus fréquemment utilisée par le romancier, est une fonction réflexive. Elle correspondrait par là à ce qu'on appelle la "mise en abyme". Le tableau réfléchit, résume de façon emblématique, certains aspects de l'histoire. Cette fonction structurale est généralement prémonitoire. » (*Ibidem* : 28).

[4] « Le tableau ici n'a plus un statut narratif comme dans le cas de la fonction structurale ; il s'immobilise dans une *description* qui symbolise le sens même de l'œuvre. » (*Ibidem* : 32).

> Après trois mois de voyage, je regrette seulement que les Français imitent continuellement les Américains, tout en se persuadant d'être très originaux.
>
> […] J'imaginais les boulevards infinis de Los Angeles, les fumées jaillissant aux carrefours de New York. Je me rappelle l'automne sur Manhattan, lors de mon premier voyage. Vingt ans plus tard, me voilà enfermé dans des activités professionnelles proches de l'absurde, comme n'importe quel New-Yorkais de mon âge. Ici ou là-bas, c'est le destin de l'homme moderne qui est insupportable. Ici ou là-bas, c'est la fraîcheur de la découverte qu'on voudrait retrouver avant de mourir. (Duteurtre, B., *op. cit.* : 165-166)

Une expérience bizarre, de nature fantastique, survenue durant une courte escapade au bord de la mer – plus précisément une discussion sur lui-même entre deux pêcheurs qui ressemblaient l'un à Hitler (parlant le français avec un fort accent allemand) et l'autre à De Gaulle –, détermine l'Américain de prendre une décision importante, celle de quitter l'Europe :

> – Vous courez après des chimères, mon vieux. Arrêtez de vous accrocher à votre idée de la France.
>
> – Quand che pense que fotre mère fous attente à New York. [...]
>
> Un silence passa. Refusant de raisonner davantage, David décida d'accepter l'évidence et il s'écria, avec une soudaine énergie :
>
> – Vous avez raison, messieurs. Il est temps de rentrer chez moi.
>
> – Ach, prafo cheune homme ! s'exclama le chancelier.
>
> – Enfin un peu de jugeote dans cette cervelle, conclut le général d'une voix tremblante. » (*Ibidem* : 277)

David acquiert ainsi la sagesse du « voyageur philosophique » et devient sûr de ce qu'il fera à l'avenir : « Mon voyage est terminé. Je vais rentrer à New York » (*Ibidem* : 278). Le retour dans la ville américaine est une conséquence logique de l'impossibilité de satisfaire ailleurs qu'au pays natal le besoin d'union spirituelle avec l'espace.

Tout au long du roman, Benoît Duteurtre présente avec indulgence l'ingénuité de son personnage : David n'est qu'un rêveur nostalgique qui appuie sa conception sur la France sur des préjugés et sur des idées pas nécessairement fausses mais dépassées. Le voyageur, avant ses déplacements, se forge certaines convictions en ce qui concerne l'étranger et a l'impression qu'il est très distinct des autres. Le rapport avec l'altérité se présente quand même différemment à l'époque actuelle : loin de déclencher un conflit, les cultures se rencontrent, se mélangent parce qu'« il n'y a plus d'affrontement symbolique, réglé par la religion. Ni […] un affrontement réel de destruction. […] Les sociétés occidentales ont plutôt réduit la réalité de l'autre […] par assimilation culturelle » (Baudrillard, Guillaume, 1994 : 11). La culture européenne est fortement imprégnée par celle américaine et vice-versa. Les voyageurs, eu égard à leur liaison avec des civilisations, nations et langages divers, doivent se montrer ouverts à l'altérité, au nouveau. C'est ce que David réussit lui aussi, c'est-à-dire accepter le changement, confronter la réalité avec l'imaginaire afin de se rendre compte de son attachement au pays natal, du fait qu'il est inutile de perdre son temps « à rencontrer des gens modernes qui rêvaient de vivre comme des Américains – lui qui était venu ici pour vivre comme un Français » (Duteurtre, B., *op. cit.* : 141-142). C'est en réalisant qu'il n'est pas vraiment européen qu'il finit par acquérir une identité nationale et accepter d'être Américain. À juste titre, on parle du rôle existentiel du voyage, de la dimension ontologique du voyageur.

David n'est pas d'ailleurs le seul personnage à avoir une vision stéréotypée ou unilatérale de l'Autre. C'est aussi le cas d'un Français quadragénaire sans nom/ prénom, habitant Paris, désireux lui aussi d'échapper à la vie qu'il mène. Le manque du nom pourrait suggérer qu'il s'agit d'un personnage sans identité, déraciné, indécis ou bohème, qui n'a pas encore trouvé sa place, ce qui expliquerait aussi la maladie intérieure qu'il ressent avant de partir à l'hôpital. Rédacteur pour l'éditorial gratuit « Taxi Star », il est un cinéaste raté, dépressif, qui semble avoir gaspillé inutilement ses années de vie. Un simple incident qui l'amène aux urgences, où un médecin l'assure qu'il n'est pas malade, lui ouvre un nouveau début, lui donne l'impulsion de profiter de chaque moment de son existence :

> Ma vie commençait, pleine de promesses et d'imprévu. [...] Aujourd'hui, je voudrais recommencer mon apprentissage : découvrir chaque jour comme un voyage qui peut bien me conduire n'importe où dans sa dérive, pourvu que je respire à nouveau l'air du large. (Duteurtre, B., *op. cit.* : 25)

Il redécouvre ainsi l'élan optimiste spécifique au voyageur, optimisme qu'il avait connu durant son adolescence, quand il habitait encore au Havre, port qui lui ouvrait les perspectives sur un Nouveau Monde : une Amérique idéale, des libertés, du cinéma. Les forces retrouvées, l'homme commence à vivre sa vie comme un voyage, comme un parcours de découverte. De plus, il entrevoit un accomplissement de son rêve américain au moment de la rencontre avec David. S'identifiant à ce dernier, le journaliste contribue à ce que son récent ami connaisse mieux la France et qu'il trouve, à la mer, au moins certains fragments du pays rêvé. En échange, il est invité passer quelques jours à New York, où l'extase s'empare de lui comme un sentiment incontrôlable :

> Voilà quarante ans qu'il m'accompagne, ce klaxon de taxi new-yorkais – avec son registre d'alto, son intonation nasale [...]. Voilà quarante ans qu'il me « prend la tête », par l'intermédiaire des séries télévisées, des poursuites policières sur l'écran catholique. [...] je grandissais dans la fréquentation du klaxon new-yorkais, transmis par les ondes hertziennes au cœur d'une province française. Il arrivait sur la télé comme une image de la vie, assez différente de la réalité que je retrouvais quand je sortais réellement dehors.
>
> Le timbre du klaxon new-yorkais restait pourtant niché dans un coin de ma mémoire, comme un passeport vers le vrai monde. Et depuis mon arrivée à New York, je l'attendais vraiment, comme si je débarquais dans ce berceau légendaire devenu réalité. Le son du klaxon résonne entre les tours. Et j'ai l'impression familière d'être chez moi. (*Ibidem* : 284)
>
> [...] et j'ai envie de bondir en poussant des cris de joie primitifs, comme si je venais de naître : « À New York. Je suis à New York ! » (*Ibidem* : 285)

Tout comme David, le journaliste est étonné par la ressemblance entre les cultures d'un côté et de l'autre de l'Atlantique. Entrant au Metropolitan Museum of Art, afin d'admirer la célèbre œuvre de Claude Monet qui a poussé David à partir en Europe, il ressent pour la première fois la fierté d'être Français. Encore une fois, le déplacement accomplit son rôle de formation, contribuant au développement identitaire ; le rédacteur de « Taxi Star », agité par un « curieux sentiment patriotique », accepte son destin et regarde la vie comme un voyage en cercle, dont le centre ne peut être que sa terre natale :

> Quant à moi, reculant de quelques pas, je me réjouis d'observer chaque regard admiratif porté par les visiteurs (américains, asiatiques, européens...) sur cette plage du Havre [du Jardin à Sainte-Adresse], comme s'il s'agissait de la quintessence de la beauté. J'ai envie de prendre ces touristes par la main et de leur dire : « Vous savez, ce lieu existe vraiment ; je suis né juste à côté. » Je m'enchante qu'une parcelle de Normandie, oubliée dans la dérive de l'histoire, ait traversait l'Atlantique, pour devenir le paysage le plus admiré, au cœur du grand musée de la cité qui est le cœur du monde.
>
> […] « Voilà pourquoi je me sens tellement bien, à New York : parce que cette peinture conservée ici comme la fierté de l'espèce humaine, cette peinture fut peinte par le jeune Monet sur cette plage où j'ai marché. Parce qu'un siècle plus tard j'ai fui Le Havre en rêvant suivre le chemin des artistes. Parce qu'aujourd'hui, fuyant Paris, je retrouve Monet au cœur de New York où tout continue, où tout commence... »
>
> […] Devant la baie de New York, au point de contact de l'Ancien et du Nouveau Monde, je respirais, enfant, près des bassins du Havre. [...] J'aspire de nouveau la mer et le sel à la pointe de New York, songeant au vieux Havre moribond, au monde vivant qui s'étend autour de moi, à cette nouvelle vie. Tout commence. (Duteurtre, B., *op. cit.* : 293-296)

Rêve, fantastique et réalité font jaillir ensemble les multiples facettes de l'esprit humain, les sentiments les plus profonds. Au bout de leurs voyages, l'Américain et le Français se rendent compte que la « terre promise » n'existe ailleurs que dans leurs pensées, toute en (re)découvrant le charme et la beauté cosmopolite de leurs pays d'origine.

Le voyage en France illustre finalement d'une manière remarquable le rapport identité – altérité sous plusieurs aspects, tout en éclaircissant des facteurs spatiaux essentiels à l'affirmation de l'identité d'un individu : d'une part, c'est l'intimité – y compris corps, vêtements, chambres, maison, ville, pays – en tant qu'espace où l'identité imprime ses marques personnelles, donnant ainsi une consistance au moi. D'autre part, à cette intimité s'ajoute l'espace de l'altérité – qui inclut aussi une confrontation permanente avec l'autre – révélé à travers les voyages. Benoît Duteurtre réalise par son roman une véritable pédagogie du voyage et de l'espace étranger à rôle essentiel dans la construction de la personnalité des protagonistes-voyageurs : leur moi a réussi à assumer et à intégrer pleinement leur ombre, l'altérité objective, processus que Jung appelle « individuation » et dont le résultat est le moi orienté, individualisé, entier (Jung, C. G., 1990). À chacun son voyage car l'on y trouve ce que l'on veut : soi-même, les autres ou même rien, juste un changement d'air. À pied, en train, en avion ou en voiture, balade sur les traces de Claude Monet ou des films américains, les voyages expriment, si mal que ce soit, une compréhension de ce que la vie pourrait être, en dehors des contraintes du travail et de la lutte pour la survie. Le voyage devient ainsi une façon de vivre et d'appréhender le réel, une manière de regarder ce que personne ne regarde plus.

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Ressources électroniques
http ://duteurtre.free.fr/guppy/index.php?lng=fr (consulté le 30 juillet 2013)

RÉEL ET IMAGINAIRE DANS UNE HEURE OU LA VISION *DE CHARLES NODIER*

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Abstract : *The present article is an analysis of a story classified as fantastic tale by Charles Nodier, an author of fantasy literature with a versatile personality. Even if we are interested in how the mechanism of fantasy functions inside his work, it is inevitable not to refer to the influence of the time and the romantic spirit exercised on our storyteller. Through topics such madness, love, death and resurrection Nodier seduces the reader with his fantastic tales, alternating hope and despair.*

Keywords: *Nodier, imagination, real.*

On ne recommence plus, mais se souvenir, c'est presque recommencer. (Nodier)

En France, le genre fantastique a débuté sans avoir un nom qui le représente, mais l'histoire du courant est très connue grâce à un grand nombre de chercheurs qui ont débattu le sujet afin de parvenir à un accord en ce qui concerne la définition générique du fantastique. Les études se sont dirigées vers l'analyse des divers auteurs de récits fantastiques ou vers la thématique dont ils s'en servent dans la création des « effets de fantastiques » (dont Roger Bozzetto met en discussion assez souvent dans ses livres et ses articles), mais nous l'avons vu, ce n'est pas une chose facile à réaliser, tenant compte de la vastitude du domaine. Par conséquent, nous allons restreindre le champ de recherche, comme le titre l'annonce, à une étude thématique ressortant de l'analyse d'un récit classifié en tant que « conte fantastique », appartenant à Charles Nodier, un auteur de littérature fantastique (pour nous limiter à une face de cette personnalité polyvalente), qui s'est remarqué comme un visionnaire dans le domaine du fantastique à l'aube du siècle romantique, mais qui est passé une bonne période de temps pour « méconnu ». Même s'il nous intéresse comment fonctionne le « mécanisme » du fantastique à l'intérieur de son œuvre, il est inévitable de ne pas faire référence à l'influence que l'époque et l'esprit romantique ont exercé sur notre conteur.

La mode de l'époque la représentent les récits dits « fantastiques », ce type de littérature « nouvelle » qui fera le plaisir à un public sensible et dont les mérites ne tarderont pas à être reconnus. A travers des thèmes tels la folie, l'amour, la mort, ou la résurrection, Nodier séduit le lecteur avec ses contes fantastiques, alternant l'espoir et le désespoir, se servant d'ailleurs d' « une poétique des ruines » pour emprunter le syntagme à Roselyne de Villeneuve (VILLENEUVE, 2010, 639). De toute façon, quoique le conteur se sert assez souvent de spectres ou de fantômes et de revenants pour amplifier les sentiments d'angoisse, d'inquiétude et de trouble chez ses personnages, à vrai dire, il se trouve bien ancré dans la réalité.

C'est que, fondamentalement, Nodier semble ne pas croire à l'existence des fantômes- contrairement à un Hugo, par exemple. Comme beaucoup de ses

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contemporains nés au dix-huitième siècle et formés à l'école des Lumières, il affiche sur ce point des positions rationalistes, considérant que les revenants, comme les vampires, relèvent de la superstition, des croyances populaires, et n'ont par conséquent aucune réalité. (SANGSUE, 2006 : 44).

Partant de l'idée que l'ambiguïté c'est une composante essentielle du texte fantastique, il faut signaler aussi le fait que le lecteur y joue un rôle décisif, surtout du point de vue qu'il adopte, de son pouvoir de douter, d'hésiter un moment – si nous pensons à la théorie todorovienne.

Selon de Jean Le Guennec (GUENNEC, 2002 : 156), la réponse est définitive, parce que c'est au gré du choix que le lecteur « reste dans la superstition », « adhère à la fiction », ou « bascule dans la folie ». En ce qui concerne le personnage, c'est son interprétation des choses qui feront que le conte prenne ou non une tournure fantastique. Les deux, personnages et lecteur, se trouvent en étroite liaison, parce que c'est « la confusion qui s'opère dans son esprit [du personnage] entre les registres de l'imaginaire, du symbolique et du réel l'entraîne dans un monde déréglé, un monde devenu fantastique, et le lecteur à sa suite. » (*ibidem*)

Une Heure ou la Vision (*Contes fantastiques de Charles Nodier*, 1957 : 97 – 106) c'est un court récit qui nous présente la mauvaise histoire d'amour des deux jeunes et, même si la date de son apparition coïncide plus ou moins avec le début de Nodier le conteur, on se trouve face un des récits représentatifs pour la littérature imaginative, et pourquoi pas de l'amour imaginative. En grandes lignes, la mort de la femme aimée rend fou le héros qui attend la rencontre avec sa bien-aimée dans l'au-delà, parce qu'il vit convaincu du fait que l'âme de celle qu'il aime encore fait briller une étoile dans le ciel.

L'action commence une nuit quand le narrateur, dans une de ses promenades, aperçoit une ombre auprès d'une tombe. Incité par cette apparition étrange, il répète l'expérience les jours qui suivent, ayant l'espérance de se rapprocher un peu plus du dit fantôme. Non seulement que l'action se passe la nuit, moment propice à des événements fantastiques, mais l'espace où se déroule le questionnement du jeune homme à aspect fantasmatique est tout à fait symbolique : les ruines du monastère Sainte-Marie. C'est dans ce lieu où le jeune homme raconte son triste histoire. Octavie, la fille qu'il aimait était en train de marier un autre, plus riche, mais, lors d'une dernière rencontre avec elle, le héros gagne du courage quand la jeune fille veut le revoir la nuit précédente au mariage. Comme elle n'arrive pas, le jeune homme s'inquiète et part vers l'hôtel où Octavie demeurait.

C'était une heure quand, en arrivant, il apprend que la jeune fille avait rendu son dernier soupir. L'apparition d'un adolescent avec une figure angélique lui montre les jardins du Luxembourg et il décide d'y aller. C'est là qu'il voit pour la dernière Octavie, comme une apparition qui s'évanouit sous ses yeux, et il ne réussit à distinguer que « la trace de sa fuite, un sillon pâle et tremblant qui s'étendoit jusqu'à cet astre et qui s'éffaçoit peu à peu. » (*Une Heure ou la Vision*, op. cit., p.103). C'est l'étoile qu'il regardera chaque nuit, convaincu de la présence de sa bien-aimée. Un an s'est passé entre ce récit et la dernière rencontre entre le narrateur et le jeune malheureux qui demeurait entre les fous. Encore sentant autour de lui une présence énigmatique, l'épileptique avoue qu'il s'unira à Octavie le plus tôt possible. Le lendemain, lors d'une autre visite, le narrateur apprend que le jeune homme est mort.

Dès le titre on peut se rendre compte qu'on se trouve face à un conte fantastique, dû au substantif « la vision » qui nous fait penser tout de suite à une

apparition mystérieuse. « Un heure » c'est le moment clé de l'histoire : les faits les plus incompréhensibles ont lieu la nuit, après minuit, quand l'horloge sonne une heure. La symbolisation qui en découle, se perçoit comme transcription des sentiments : l'unicité de la femme, de l'étoile qu'elle revêt après la mort, de l'heure néfaste qui annonce la ruine de la vie.

L'action est bien située dans le temps et dans l'espace, avec des renseignements qui attestent la véridicité de l'histoire : « les jardins de Chaillot », « les jardins du Luxembourg », le couvent Sainte-Marie en ruines. Du côté opposé on a des éléments propres à l'imaginaire : « les ténèbres plus obscures », « l'apparition se réitéra », « le fantôme m'effleura » (*Une Heure ou la Vision*, op. cit., p. 98), le spectre. Dès le début, l'histoire est entourée de mystère et dans l'introduction, le narrateur annonce le genre de lecture qui suit et laisse le temps de se préparer pour la suite :

> *J'avois le cœur plein d'amertume, et je cherchois la solitude et la nuit. […] Mais j'étois obsédé de si tristes pensées, mon imagination se nourrissoit de tant de rêveries, que souvent, dans cet état d'exaltation involontaire qui est familier aux âmes souffrantes […] (Ibid., p.97)*

Le narrateur atteint un double objectif : sympathiser avec le lecteur, mais aussi s'identifier au personnage. « L'auteur accorde à ses lecteurs qui n'ont pas la vocation du merveilleux la liberté de voir dans ce conte une simple hallucination d'un jeune homme obsédé par des pensées funestes et désordonnées. » (Miriam S. HAMENACHEM, 1972 : 42)

La folie, un thème avec récurrence dans l'œuvre de Nodier (voir par exemple des contes tels *La Fée aux Miettes*), n'est pas traitée du point de vue psychanalytique**,** mais comme une manière de se soustraire à une douleur plus profonde, comme par exemple, la perte de la femme aimée. C'est une évasion du réel douloureux qui soutient l'espérance d'atteindre l'idéal – c'est-à-dire, dans notre cas – la rencontre de la bien-aimée dans un autre monde, cette fois pour toujours – et ici on peut parler d'un autre type de réalité, qui ne connait pas de limites, soit-elles spatiales ou temporels.

> *La fiction de Nodier, si fantasque soit-elle, repose sur une vision du monde particulière. Contrairement à d'autres conteurs séduits par les nouvelles sciences parapsychologiques qui se firent jours dès la fin du XVIIIe siècle […], il n'a pas besoin de recourir aux garanties d'un réel comptable, vérifiable pour rendre crédible ce qu'il écrit […] il considère la fragilité du vrai et lui préfère, en homme qui respecte le jeu de la fiction, une vraisemblance d'ailleurs reconductible dans la vie. (*Nodier, *Trilby, La Fée aux Miettes*, 1989 : 16).

Pour les héros de Nodier, la réalité a comme trait définitoire la déception, c'est pourquoi ils se créent des voies de s'échapper aux désillusions quotidiennes. De cette façon, ils se construisent des refuges, soit pour soigner la douleur, soit pour l'oublier. Il s'ensuit que tout comme le rêve, la folie favorise le désir d'évasion dans un monde imaginaire auquel le héros ne peut pas s'opposer et non plus refuser.

> *L'état particulier de sa « folie » dicte les contours de son univers imaginaire. « Fou intime », objet de dérision pour les autres et pour lui-même, il garde la conscience permanente de son anormalité, à la différence des fous sublimes dont il peuple son œuvre et dont il envie le sort. C'est par l'écriture que Nodier s'efforce de regarder simultanément les deux faces de la médaille qui, tout au long de son œuvre, se confondent, se contredisent, créant des tensions et des dénouements d'une grande originalité, souvent d'une grande beauté.* (Rogers, 1985 : 26).

La mort d'Octavie ne signifie pas la fin de l'amour pour le héros, mais au contraire, il cherche son souvenir dans une étoile et il se soulage attendant le temps de la joindre.

> L'Etoile, *telle que l'écrivain la conçoit, n'est pas la plus belle des femmes, mais elle est la* seule *capable de faire comprendre à l'homme qui lui est prédestiné le sens de l'amour.* (Hamenachem, 1972 : 146)

Le fragment choisi représente la dernière réplique du jeune épileptique qu'il adresse au narrateur pendant sa visite qu'il reçoit à l'infirmerie où il attendait sa mort, ou mieux dire, la reprise de la vie en oubliant le malheur subi sans Octavie. Déjà le narrateur lui attribue des traits spécifiques à un cadavre dont la vue fait du mal : « *Ce n'étoit plus qu'un cadavre presque totalement décharné et d'une lividité affreuse ! » (Une Heure ou la Vision,* op. cit. : 103). La locution adverbiale « ne…que » marque la négation restrictive et a comme fonction de réduire le personnage au plus bas degré ajoutant aussi des termes qui font partie du lexique de la mort : « cadavre », « décharné », « lividité », « affreuse » (*ibidem. :* 103).

- *Je savois bien, dit-il, que j'irois, j'iroi probablement demain ; Octavie est venue pour m'y inviter, et j'ai déjà reçu un gage de prochaine alliance ;car c'est bien, ajouta-t-il, la main d'Octavie qui se déploie vers moi à toute heure, et ce n'est point une main desséchée par la mort, ce n'est point une main noire et hideuse comme celle des squelettes qui ont vieilli dans les tombeaux ; ce sont des formes plus suaves que celles des anges. Il est vrai que je n'ai pas pu toucher jusqu'ici ; mais quand le moment sera près de s'accomplir, cette main me saisira et m'entraînera par-delà le ciel. (Ibidem : 103-104)*

L'alternance des temps passé avec le futur et le conditionnel à valeur de futur viennent souligner l'antithèse entre un passé triste, décevant et l'espoir dans un futur meilleur, plein de bonheur à côté de l'être aimé. Au « tombeau », le lieu le plus connu par le personnage on substitue « le ciel », le lieu privilégié de ceux qui ne cessent à croire. Le lexique de la mort, tout comme celui du désespoir sentimental et du noir est remplacé par un autre de l'espérance, du bonheur, voire de la certitude : « demain », « gage », « ange », « ciel » (*Ibidem*). Il y a aussi deux comparaisons : « ce n'est point une main noire et hideuse comme celle des squelettes qui ont vieilli dans les tombeaux » et « des formes plus suaves que celles des anges. » (*Ibidem : 104*)

Le texte a une construction symétrique, jusqu'au point que la fin du conte paraît répondre au début et des parties de l'intérieur du texte établissent des correspondances. Par exemple, il y des fragments qui, en exploitant divers thèmes traités dans l'œuvre semblent se compléter. A la dernière réplique du fou, avant de quitter pour toujours le monde qui l'avait enseigné le malheur, correspond le final du texte :

> *Que sais-je, infortuné qu'ils appellent fou, si cette prétendue infirmité ne seroit pas le symptôme d'une sensibilité plus énergique, d'une organisation plus complète, et si la nature, en exaltant toutes tes facultés, ne le rendit pas propres à percevoir l'inconnu ? […]*
>
> *Pauvre fou ! dis-je tout de haut, que sont maintenant, au prix de tes découvertes, les vaines sciences de la terre ? il n'y rien pour toi dans tant de merveilles qui font l'étonnement des sages, et si quelque nuage a voilé tes jours, tu t'en es affranchi comme cette étoile pour reprendre, dans une nouvelle vie, ta première grâce et ta première beauté. (Ibidem, p. 104 – 105)*

Le conte finit sur une note optimiste, et en guise de morale, l'auteur « montre bien quels éléments déterminent pour lui l'afflux, voire la *thérapie* de l'extraordinaire:

l'emprise d'un amour plus fort que la mort et qui parvient à en triompher, les fluences du désir confronté à l'inexprimable, le souhait de vaincre l'interdiction. » (Nodier, 1989 : 13).

Par extension, on pourrait adopter la théorie de P. G. Castex et affirmer avec lui que cette folie suggère chez Nodier l'exercice d'une faculté mystique. (Castex, 1951 : 127 – 128).

Comme nous l'avons déjà souligné, le fragment analysé qui fait partie du conte fantastique *Une Heure, ou la Vision* de Charles Nodier représente précisément l'incipit. Comme conclusion, il faut remarquer aussi que dans la séquence, narration et description se mêlent judicieusement. Nous pouvons remarquer l'emploi de l'imparfait de l'indicatif, des épithètes ou des images de la mémoire, qui augmentent le défilé des tourments intérieurs du narrateur. Quoique nous ayons choisi pour analyser justement le début de l'histoire, c'est précisément parce qu'il nous a semblé intéressant de suivre comment se fait le passage d'un monde à l'autre, du réel au fantastique.

Chez Nodier, le merveilleux se confond parfois avec le fantastique. Ce penchant pour le merveilleux est une conséquence de l'époque précédente, où l'auteur s'est formé. L'imperfection, trait spécifique du récit fantastique, se voit imprégner sur le personnage aussi, avec son caractère faible et voué à la déperdition. La croyance joue un rôle essentiel dans le récit fantastique, étant donné qu'elle se trouve à la base de tout contact avec le texte.

> *Il [le fantastique] suppose une claire conscience de la dualité de l'imagination créatrice en littérature : productrice de chimères, maîtresse d'illusions et de tromperie dans la mesure où elle s'attache à l'imitation et à la réflexion du réel. Tromper l'attente du lecteur, jeter la confusion, faire croire à la solution d'énigmes insolubles, ajouter l'inquiétude à la peur, ont pour but de confirmer, de révéler l'autonomie de l'imagination.*(BESSIÈRE, Irène, 1974 : 34).

Croyance, superstition, merveilleux, Nodier les mêle dans ses contes fantastiques pour accroître chez le lecteur une forte impression dans son imaginaire. Réel et imaginaire, ce sont les deux mondes qui font vaciller le héros entre une explication logique et l'autre surnaturelle.

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L'IMAGINAIRE ÉROTIQUE (LES CORPS INFINIS, *PIERRE-MARIE BRISSON ET JEAN ROUAUD*)

Simona JIŞA*

Abstract : *The painter Marie Brisson and the writer Jean Rouaud have collaborated several times for the production of art albums with works signed by Brisson. It is also the case for* Des corps infinis *(2001) where illustrations depicting (physical) love belonging to Brisson are commented, nuanced and poeticized by the words of Rouaud. We are mainly interested in the* Corps infinis *because the illustrations made by Pierre Marie Brisson have a particular charm and the poetic text written by Jean Rouaud excludes all vulgarity or triviality. The erotic imaginary was always treated with "caution" by critics but it remains nonetheless a category with rights of its own, despite its fragile position between commercial and artistic. We are mainly interested in the art techniques that were used by both the Painter and the Writer, tracking the slips of the latter whom, though second in the creation calendar, allows his imagination to drift away from the model that he is meant to depict in words.*

Keywords*: painter, art album, literature.*

L'écrivain français Jean Rouaud est connu dans le panorama de la littérature française contemporaine surtout comme pratiquant une écriture autobiographique. Mais sa plume est parfois sollicitée pour accompagner les catalogues des expositions ou des albums d'art. C'était le cas de *Paléo circus* (1996) où son texte double une série de reproductions des peintures rupestres de France, de l'album *Promenade à la Villette* (1996) où son texte « Roman-cité » se veut une présentation personnelle de cet espace parisien ou du livre qui nous concerne, *Les corps infinis*.

Le peintre Pierre-Marie Brisson et l'écrivain français Jean Rouaud ont collaboré plusieurs fois à différentes occasions. L'écrivain a fait la préface des *Traces* de Pierre-Marie Brisson, volume paru aux Editions Somogy en 2001, où il commente les œuvres (une centaine environ) y présentes. La même année, aux Actes Sud, paraît *Les corps infinis* où des illustrations sur l'amour (physique) sont commentées, nuancées, poétisées par les paroles de Jean Rouaud. Le Catalogue d'exposition pour *Les jeux séculaires* (Editions Somogy, 2003), comprend aussi un texte de Jean Rouaud.

Nous nous intéressons aux *Corps infinis*, petit livret d'art qui porte sur la première couverture le nom des deux auteurs, et nous nous proposons de suivre de près les deux imaginaires artistiques ci-présents, de texture différente, l'un de type plastique, l'autre littéraire.

D'habitude, l'œuvre artistique est le produit d'un seul auteur. Un album d'art commenté suppose le mélange de deux représentations, reflétant une hétérogénéité qui ne peut être qu'enrichissante, et d'une part et de l'autre. Ivanne Rialland soutient que

> Cette hétérogénéité du support sémiotique se superpose avec une hétérogénéité auctoriale. L'écrivain et l'artiste tendent en effet à se constituer en coauteurs du livre d'art, même si la structure du commentaire résorbe souvent ce face à face par une hiérarchisation qui fait de l'artiste l'objet du discours de l'écrivain, placé de ce fait en position dominante. (2007 : 257-270)

Dans notre cas aussi, il nous semble que l'écrivain manifeste une sorte d'« irrespect » artistique envers l'œuvre qui est le prétexte de son texte, qui la précède du point de vue chronologique, car si ses paroles partent de la description des reproductions de Brisson,

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elles prennent parfois des libertés qui les éloignent, sous une forme ou autre, des peintures. Ainsi le discours *sur* une œuvre se transforme dans un discours *dans* l'œuvre, possédant une cohérence personnelle.

La sympathie qui relie les deux artistes est motivée par la technique picturale qui privilégie la matière et la couleur, suggérant la fresque ou l'art pariétal, si cher à Jean Rouaud. Passionné par la préhistoire comme Rouaud, le peintre Pierre-Marie Brisson se veut « maniériste » dans le sens qu'il essaie d'assumer le style des artistes anonymes de cette période historique. Une « myopie » esthétique caractérise les deux artistes, car l'effacement voulu sollicite l'imagination du lecteur-spectateur. La suggestion de la touche, les lignes simples, le manque de détails, l'économie des couleurs sont quelques-uns de ses principes artistiques, dans le sens d'une esthétique mallarméenne ou le trois-quarts reste à imaginer. L'alternance image-texte ouvre l'espace d'un dialogue entre les deux visions sur le monde, entre deux imaginaires possibles, comme deux miroirs qui « déforment » dans un sens personnel, mais positif, l'événement qu'ils reflètent.

Le thème central des *Corps infinis* est l'acte de l'amour. Cette « kamasoutra » pourrait étonner dans l'ensemble de l'œuvre de Jean Rouaud, qui a toujours manifesté dans ses textes, autobiographiques ou fictionnelles, une pudeur dont il explique les origines par la tradition bretonne, catholique et surtout familiale1. Mais ce sera une faute de placer ce volume sur les rayons de « littérature pornographique » : les illustrations de Pierre-Marie Brisson ont un charme différent, à part, et le texte de Jean Rouaud se caractérise par une poéticité qui le sauve de toute vulgarité ou banalité. En plus, cette technique de l'implicite nécessaire dans le décryptage de l'image, généré par l'effacement des touches, pourrait constituer une manière de contourner les tabous sexuels avec lesquels notre société joue en permanence.

Si Brisson offre douze illustrations, le texte roualdien se constitue d'une seule phrase, une sorte de respiration ample qui voudrait comprendre l'acte entier d'amour entre deux personnes. Ses mots éclairent, nuancent, dévoilent l'image de la page de droite. Ce qui suggère « l'anecdote » c'est le mouvement de ses « personnages » peints, leurs gestes, attitudes et positions sans équivoque si on donne le temps à l'imagination d'investir sa part. Le critique Michel Lantelme (2009 : 159) relève lui aussi ces particularités de la touche du peintre : « les petites silhouettes noires, surprises en plein rut comme dans les frises de Pompéi, sont visibles seulement à travers ce qui ressemble à une fine couche de calcite déposée par le passage du temps, et qui les rend étrangement proches et lointaines à la fois. » L'éloignement temporel est, en fait, spatial, et cela encore est un simple effet de perspective, car la distance perçue est intérieure, explicable par la réticence que les êtres humains ont d'habitude devant la description des actes sexuels. Il est vrai également que l'homme contemporain a tendance à réduire ces ellipses qui étaient un héritage des bienséances d'autrefois. Le tabou sexuel, qui signifie mise à distance et renforcement du rôle de l'imagination pour recréer la scène, est suggéré par l'utilisation d'une technique à l'air « préhistorique », simplifiant les corps et où l'impression de peinture naïve cache la pudeur. L'incipit précise justement cette particularité du peintre Brisson de créer « l'effet de préhistoire » :

[1] Voir, entre autres, *Comment gagner sa vie honnêtement. La vie poétique 1*, Paris, Editions Gallimard, 2011.

> A peine discernable, comme au travers d'une brume lointaine, comme s'il nous fallait plisser les yeux pour tenter d'apercevoir à travers ces écrans de temps ce que le temps aurait absorbé comme il absorbe les corps, les réduit en poudre, les mêle à la poussière, aux pigments, mais suffisamment visibles encore, ces bribes d'autrui, pour nous convaincre que quelque chose, il y a longtemps, s'est passé, quelque chose d'inouï, dont cet empilement de peinture aurait conservé l'empreinte (Brisson, Rouaud, 2001 : 6-8).

Le couple « surpris » par le peintre semble appartenir à une époque proche des origines, et, étant dépourvus de détails, envisagés dans leur nudité « noire », font penser au couple adamique. Homme et femme originels, l'acte d'amour est présenté dans un cadre sans détails, ni extérieurs, ni intérieurs, comme pour suggérer que l'amour n'est pas entravé par un espace, de la même manière qu'il ne l'est pas par le temps. L'écrivain suggère de cette manière l'ancienneté du geste d'amour, une pérennité qui constitue une constante définitoire pour l'espèce humaine et fait du peintre un mémorialiste de la préhistoire. Jean Rouaud se sent à l'aise parmi les marques de ce passé recréé car, en tant qu'autobiographe, il a plongé mainte fois dans les époques révolues pour faire bouger ses personnages et donner l'impression de vie. Jean Rouaud se fait ici « autobiographe » de l'humanité entière, racontant ce fait de vie qui est propre à tout être humain.

L'écrivain offre plusieurs motivations pour la technique de l'effacement choisie par Brisson : l'effet du passé, la corrosion qu'exerce la nature sur les œuvres d'art, leur « découverte » par « grattage », la pudeur de la nudité, mais aussi quelque chose qui échappe au temps objectif et incombe au temps subjectif : « peut-être par excès de douleur au rappel des plaisirs enfouis, dont la contemplation ranimerait une insupportable nostalgie, cette impossibilité de remonter le temps, de traverser les murs, de parvenir enfin jusqu'au corps de l'autre » (*ibidem* :10). Éros et Thanatos sont reliés, nous rappelant encore une fois le drame de la vie de Rouaud, la mort de son père (cette « insupportable nostalgie », cette « impossibilité de remonter le temps ») cette absence du corps et de l'esprit du père, et toutes les conséquences que cela a eues dans la vie et dans le modelage de la personnalité de l'écrivain. Nous ne pouvons même pas parler d'hypallage comme figure de transfert, car, il s'agit d'un véritable remplacement, d'une déformation interprétative imposée par l'imaginaire de l'écrivain au détriment de la représentation du peintre. Cette mention de la souffrance n'appartient pas du tout au peintre, mais à l'écrivain, qui a fait entrer la souffrance, la douleur, les pleurs dans les substrats les plus profonds de ses livres. Le texte semble revendiquer, par endroits, un certain droit à l'indépendance par rapport aux illustrations : le romancier qui « invente », qui « retravaille la matière offerte par le réel » fait son apparition et élude presque le peintre

Après cette révélation poignante de sa souffrance intime et intarissable comme source de création, Jean Rouaud rééquilibre le rapport écrivain-peintre et se plaît à rêver lui aussi au couple androgynique, à la moitié parfaite de l'unité primordiale : « ce corps de l'autre qui nous irait comme un gant » (*ibidem*), insistant également sur les joies physiques, sur le bonheur de se réjouir de son propre corps, plaisirs hédonistes, qui célèbrent le moment présent. Ce serait la compensation et la récompense des souffrances subies, comme réitérant le célèbre vers appolinarien « La joie venait toujours après la peine ».

Si les mouvements, parfois expressionnistes, des deux partenaires peints donnent l'impression d'une lutte, l'écrivain nuance le sens, car l'amour idéal auquel les

toiles le font rêver suppose l'égalité des deux partenaires, et alors il préfère le terme de « danseurs », image souvent présente dans la peinture, d'ailleurs. L'écrivain se dit émerveillé par les effets de cette « danse » qui nous plonge hors temps, image contradictoire de la mobilité suspendue : « ce serait des danseurs, ils ont le pied léger, la jambe en l'air, la taille bien prise, ils semblent appartenir à cet entre-deux où l'on n'est pas tenu de choisir entre la terre et le ciel » (*ibidem* : 14). Êtres de l'air, impondérables, rien que mouvement et plaisir, ils anticipent le style de danse de Fred Astaire dont il sera question dans la pièce de théâtre *La fuite en Chine* (2006). Leur « danse » est déjà une œuvre d'art, car elle semble désentravée des réalités terrestres, une union corporelle qui en est une spirituelle aussi. La différence entre parole et dessin réside justement dans le fait que l'imaginaire littéraire est mobile, car il se modifie en permanence par les descriptions faites et les événements racontés, tandis que l'imaginaire pictural reste figé dans la toile. Le cycle de toiles réalisées par Brisson essaie de dépasser ce figement, par la suggestion des épisodes différents, et le refus de leur succession claire évite de transformer son album dans une sorte de bande dessinée.

Suit un intermezzo humoristique, dans le style de Jean Rouaud, qui aime les déclics que lui provoque une image « sérieuse » à qui il associe une autre amusante. Ainsi l'impondérabilité des amoureux ressemble, dans l'imaginaire de l'homme du XXIe siècle, aux expériences gravitationnelles des astronautes – association qui n'a rien à faire avec le contenu des illustrations de Brisson :

> où l'on virevolte comme des astronautes dans leur domaine de lenteur, même si jamais dans les navettes spatiales où l'on s'évertue pourtant à faire pousser des haricots géants, jamais on ne se soucie de la seule chose qui nous ferait embarquer pour un voyage interstellaire, jamais on ne se soucie d'étudier ce rapprochement entre une femme et un homme (*ibidem* : 14-16).

À Jean Rouaud d'imaginer un épisode d'amour intergalactique, dépourvu de la lourdeur des corps, car l'attraction gravitationnelle est devenue uniquement attraction sexuelle : les amoureux seraient donc « débarrassés des embarras terrestres, les deux corps flottant librement dans l'espace dépressurisé, se retournant, s'agrippant, s'éloignant, se retrouvant, s'écartelant, pirouettant, se livrant à un ballet aérien, inventant d'inédites prouesses » (*ibidem* : 16). À la banale recherche sur la poussée des haricots se substitue le même rêve de bonheur commun, de cet amour-art de la danse partagé jusque dans l'intimité des corps. C'est en fin de compte, l'éternel rêve de refaire l'unité primordiale, de reconstituer le *symbolon* : « comme nous elles [les têtes chercheuses des savants] se repassent en boucle les mêmes images entêtantes de cette fusion, cette recomposition de la curieuse cellule originelle à quatre pattes, quatre yeux, deux sexes qui n'en font plus qu'un » (*ibidem* : 20).

Dans la vision commune des deux artistes, l'acte d'amour est « cette source où s'abreuve toute vie » (*ibidem*), et c'est à Jean Rouaud de regretter le refus de ces joies de la vie en faveur des recherches « stériles » : « alors pourquoi s'en vont-elles, ces têtes bien faites, coller un œil triste sur la lentille d'un puissant télescope braqué vers les confins, vers ce vide qui effraie, ce silence infini, cette solitude ténébreuse » (*ibidem* : 20-22). A la pensée pascalienne de « ce silence éternel des espaces infinis qui m'effraie », il oppose un hymne à l'amour, au plaisir simple et partagé.

Le livre se termine comme tout acte d'amour, comme le boléro ravélien poussant à but sa force expressive, l'incandescence des sons, respectivement, des images :

> elles [toujours les têtes chercheuses] entendraient, comme sous le cendre d'un volcan, en creux, les corps de braises enlacés, leurs soupirs d'aise qui se

> consument, se disent de venir, et de revenir encore, s'offrant aux mains qui frôlent, empoignent, passent et repassent, aux doigts qui soulignent les sillons, s'infiltrent au cœur des mondes, aux ongles qui dessinent sur la peau les canaux rouges de la planète Mars, tandis que les bouches se cherchent, s'aspirent, […] mordillent, […], sexes qui se frôlent, se tournent autour, hésitent […] ciel d'éclairs humide, nuages et pluies, neiges et soleil, jour et nuit, infiniment de jours, infiniment de nuits. (*ibidem* : 22 *et seqq.*)

L'union finale partagée est un dépassement des contraires, une *coincidentia oppositorum*, une échappée au temps. De nouveau l'image du peintre constitue un tremplin pour l'imagination de l'écrivain mélangeant fantasmes, images poétiques, souvenirs personnels et gestes éternellement valables pour tout être humain.

Pourquoi « corps infinis » alors ? « Corps » parce qu'il s'agit d'un plaisir « charnel », d'un amour qui n'est plus platonique, mais qui se réjouit de sensations, sans pour autant perdre de sa force. « Infinis » peut-être justement pour célébrer l'âge sans âge de l'amour, acte dépourvu de temporalité, allant vers l'infini des répétitions et des reprises. Le titre trahit cette double pulsion des hommes vers la vie et vers la mort et leur rêve de sortir de la durée limitée assignée à l'être humain, de vaincre la mort (Thanatos) par la force de l'amour (Éros). « Corps », également, parce qu'on peut penser au corps du livre qui recueille les mots et les couleurs, rendus « infinis », c'est-à-dire immortels, par l'impression de ce texte comprenant deux codes différents. La structure visuelle exigée par la lecture d'un pareil album se base sur un dispositif œil-ligne où le visuel est l'élément qui déclenche le saut dans l'imaginaire. La plume et le pinceau reflètent ainsi un rapport de co-textualité, une coprésence de textures différentes qui ne fait que rappeler la richesse sémiotique que l'art est capable de montrer.

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LE HÉROS, AU CENTRE DU SYSTÈME MYTHOLOGIQUE GIDIEN

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Abstract: *Our paper deals with the role and function of mythical hero, as an archetype, in André Gide's work. The first part of our paper presents the importance of this figure all over Gide's creation and we show that Gide build up a hero-centered mythology, preferring the mythical hero to the mythical situation. We also stress that there are two mythical heroes recurrent in Gide's creation, Narcissus and Theseus, embodying the myth of the creator. The second part of our paper presents the functions and the characteristics of the mythical hero: we consider that three of them are important: double ascendance, the ambiguous position, half-human, half god and the twin relation.*

Keywords*: the mythical hero, the hero-centered mythology, the myth of the creator.*

Avec l'apparition de la conscience historique, on assiste aussi à une lente montée de l'individualisation de l'homme. Le héros-protagoniste romanesque rêve de ce que devrait être la réalité. Il veut rendre possible et humaniser l'ordre mythologique du merveilleux : c'est une quête héroïque toujours remise en question par le processus historique.

Le héros mythique, qui selon Girard correspond à la victime émissaire, fournit la solution à la problématique initiale de la *présence communale (*Girard, R., 1972 : 133, 297; Girard, R., 1978 : 57). Le héros littéraire, devant la désintégration de son monde, offre une alternative débouchant à son tour sur le mythe : il se transforme en prophète d'un ordre nouveau.

André Gide et le héros mythique

Dans ce travail, nous nous proposons de porter une vue panoramique sur le fonctionnement du héros mythique dans l'œuvre d'André Gide et de voir aussi quelle est la place que Gide accorde à cette figure dans de sa création. Nous soulignons que, parfois, l'apparition d'un nom propre rattaché à une histoire mythique peut être purement décorative, comme c'est le cas, par exemple, de l'occurrence du nom propre Ondine dans *Les Cahiers d'André Walter (*Gide, A., 1933 e)[1]. Il faut donc, pour rendre compte de l'utilisation – complète ou fragmentaire – du mythe dans le texte de Gide, élaborer un scénario mythique essentiel, un syntagme ou unité minimal(e), assurant l'identification de la présence du mythe et dont la modification en contexte permettra d'apprécier la transformation du mythe, soit par la contamination avec un autre mythe, soit par la disparition ou l'inflation d'un des éléments constitutifs. L'accent est ainsi mis sur la dynamique de transformation du mythe, ce qui est un processus similaire à celui qui régit la formation du mythe ethno-religieux. Cela nous permet de voir tout d'abord que Gide applique des transformations essentielles aux mythes classiques grecs et ensuite d'observer quel est le but dans lequel Gide opère cette transformation : Le

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[1] *Comme celui de la légende, amoureux de l'Ondine, qui, la pourchassant quelque soir, a cru voir son image changeante qui flotte au-dessus des étangs ; séduit par le prestige mobile, il s'élance et pleure que le fantôme s'effrite en ses doigts désillusionnés.*

mythe transformé lui sert comme argument et comme éléments de comparaison pour construire des personnages qui veulent définir leur moi.

Pourquoi Gide construit-il une mythologie explicite et implicite héroï-centrique? Pourquoi son attention se dirige-t-elle vers le héros, et non pas vers la situation ?

C'est justement parce que le héros lui apparaît comme une figure emblématique, un être exceptionnel qui, par sa double appartenance, sa double ascendance et sa double vie peut l'aider à découvrir *son* double. Et ce double, dans le cas de Gide, est un double caché, un moi qui attend à être mis à lumière et que l'auteur découvre et construit à travers ses personnages ; des personnages, à leur tour, placés sous le signe du double et partageant une existence et une destinée plus ou moins héroïque.

La mythologie apparaît dans l'œuvre de Gide éparse, fragmentaire, mais aussi comme un élément totalisant. Eparse, parce qu'elle peut être retrouvée sous la forme d'images, thèmes, symboles, bref mythèmes, tout le long de l'œuvre. Pourtant, elle n'est pas utilisée dans le but de reconstruire une variante moderne des histoires mythiques antiques, mais pour être réinterprétée et valorisée dans ce qu'elle conserve au niveau symbolique. Fragmentaire, parce que jamais Gide ne construit une œuvre qui soit la re-prise complète d'une histoire mythique, à la manière, par exemple, d'un Racine. Fragmentaire encore parce que le seul écrit théorique que Gide consacre au sujet mythologique , *Les Considérations sur la mythologie grecque*, se présente sous la forme fragmentaire. Cette forme n'est pas le résultat d'un travail scriptural inachevé, mais d'un choix conscient, qui réitère la manière fragmentaire dans laquelle la matière mythologique peuple la création gidienne.

Totalisante, parce que la mythologie et la mentalité qui en découle représentent le fil conducteur suivant lequel Gide construit, en progression, une œuvre et une identité auctoriale. Il n'y a presque d'œuvre gidienne qui ne contienne une image, un thème ou un symbole mythiques. De plus, les héros gidiens, reflets des héros mythiques, ont comme trait commun leur désir de liberté et de libération, un désir qui habite aussi leur créateur.

André Goulet souligne l'importance des héros gidiens et leur parenté avec les héros mythiques, en insistant surtout sur le modèle exemplaire mais aussi novateur qu'ils sont capables d'imposer :

> *Ces héros correspondent par leur fonction aux héros mythiques, prométhéens qui grandissent à l'écart des sociétés et qui viennent les féconder en renversant les dogmes, en refusant les tabous.* (Goulet, A., 1985: 227)

Pour Gide, le destin héroïque se trouve dans une relation directe avec le comportement humain. A 21 ans, il a formulé sa théorie concernant le devoir héroïque : « Le héros ne doit même pas songer à son salut. Il est volontairement et fatalement dévoué, jusqu'à la damnation, pour les autres, pour manifester » (Gide, A., 1933 a : 18).

Helen Watson-Williams, à son tour, voit dans le héros un concept qui a traversé et qui a définit toute la création gidienne : « The hero as a representation, as a manifestation, as allegory or symbol ; this is the idea thait is to run through the work of a life-time, from Narcissus to Icarus in *Thésée*. » (Watson-Williams, H., 1967 : 13)

Il est clair que l'image du héros est l'une des plus chères pour Gide. Pour lui, le héros n'est pas seulement compris comme un être mi-humain, mi-divin, mais le héros a une fonction exemplaire, se détachant en cela du reste de l'humanité et même des dieux. La théorie gidienne sur la mission créatrice du héros est exposée dans les mots de Dédale:

> *Icare était, dès avant de naître et reste après sa mort, l'image de l'inquiétude humaine, de la recherche, de l'essor de la poésie, que durant sa courte vie il incarne. Il a joué son jeu, comme il devait ; mais il ne s'arrête pas à lui-même. Ainsi advient-il des héros. Leur geste dure et, repris par la poésie, par les arts, devient un continu symbole.* (Gide, A., 1974 : 1436)

Gide construit une mythologie personnelle, souvent s'écartant et interprétant d'une manière assez libre le mythe antique. C'est que l'écrivain ne se propose pas de trouver de nouveaux récits pour une matière mythique connue ; il se propose à travers le mythe et surtout à travers le héros mythique, de construire – dans ses écrits fictionnels et non-fictionnels – une saga du moi qui se découvre. Ainsi, il construit des personnages qui, portant les signes des héros mythiques, tendent à se découvrir. Quant à l'écrivain, il se construit, à travers ses personnages, comme identité auctoriale, comme personnalité et comme personnage. Il utilise comme matière les *bourgeons* (Delay, J., 1957: 650) que ses personnages lui offrent.

Toute histoire mythique est construite autour d'une figure centrale, qui renferme dans la plupart des cas le noyau symbolique dont le mythe est imprégné. Que cette figure porte le nom de *héros* (Caillois, R., 2000; Eliade, M., 1991) tout simplement, de *victime émissaire* (Girard, R. 1978) ou *enfant divin / jeune fille divine* (Jung, C.-G., Kerenyi, Ch., 1968), elle est porteuse de tout un message ; la simple réitération de son nom rappelle dans la mémoire du récepteur toute l'histoire mythique à laquelle elle se rattache.

Il y a, certes, des thèmes mythiques qui sont incarnés par plusieurs héros ou des héros qui actualisent plusieurs thèmes mythiques (Caillois, R., 2000: 18), mais cela n'hôte rien de l'importance du héros mythique dans la construction de l'histoire mythique, d'autant plus que, dans les deux cas, c'est le héros qui est le sujet de l'action et, de la perspective du consommateur du mythe, le héros incarne une projection de l'individu, une image idéale de compensation.

Nous allons adopter la terminologie *héros mythique*, syntagme que nous considérons comme englobant et qui désigne tout type de figures centrales des histoires mythiques.

Dans le héros mythique, Gide voit la quintessence de l'être qui jouit pleinement de sa liberté et qui se construit grâce à soi-même, dans un devenir qui exclut presque toujours le lien familial et social. De plus, le héros est exemplaire pour Gide parce qu'il devient le représentant d'une société et son bouc émissaire également. Le héros est l'individu par le progrès duquel toute une société peut avancer : « Le héros ne doit même pas songer à son salut. Il s'est volontairement et fatalement dévoué, jusqu'à la damnation, pour les autres ; pour manifester. » (Gide, A., 1939 b : 472)

Dans son livre consacré à André Gide, Jean Delay ne tarde pas de souligner cette importance majeure que tient le mythe et surtout le héros mythique dans la construction du moi gidien et de l'écriture de Gide en général :

> *On comprend bien pourquoi Gide applique une objectivation extrêmement consciente de ses talents contradictoires en une suite d'épures psychologiques, a fait si grand usage*

des mythes classiques, de Narcisse à Protée, de Prométhée à Philoctète, de Candaule à Proserpine, d'Œdipe à Thésée. Il a vu de quel secours sont les situations symboliques, cristallisées dans la fable, pour l'analyse psychologique. (Delay, J., 1956 : 669)

Quant à la mythologie, elle est pour Gide l'espace le plus propice à la libération et à la quête du moi auctorial, parce que, en tant que produit du monde hellénique, elle est construite sur l'idée de libération et de liberté personnelle ; de plus, la mythologie, en tant que système religieux, représente un contrepoids à l'étroitesse du dogme chrétien. Devant le drame d'un péché dont il est conscient – son penchant homosexuel – Gide écrit en 1916, dans une étape de sa vie partagée entre le désir d'être et la nécessité de paraître :

> *Je me sers consciemment ici, comme précédemment, d'un vocabulaire et d'images qui impliquent une mythologie à laquelle il n'importe pas absolument que je croie. Il me suffit qu'elle soit la plus éloquente à m'expliquer un drame intime. Et la psychologie le peut expliquer à son tour comme la météorologie fait certains mythes grecs… que m'importe ! L'explication profonde ne peut être que finalité.* (Gide, A., 1933 c : 220)

Quinze ans plus tard, Gide aborde de nouveau dans son *Journal* cette question de la double influence chrétienne et hellénique. Avec plus de maturité, Gide voit dans la tradition chrétienne et dans celle grecque non plus deux systèmes qui s'opposent, mais qui se complètent et qui confèrent ensemble une valeur extraordinaire de notre culture européenne. Cette fois, Gide souligne deux aspects importants de l'idéal grec qui l'ont fait le préférer à celui chrétien : l'importance qu'il attache à l'harmonie des formes, surtout à la beauté et l'influence qui conduit à une remise en question de tous les aspects de la vie et de la société :

> *L'idéal chrétien… oui ; mais l'idéal gréco-latin a joué dans notre formation une part (en prenant ce mot dans le sens anglais) aussi importante. Le plus étonnant, c'est que les deux informations si différentes, on a tâché de les unir jusqu'à les confondre, presque dans une même « tradition ». Et pourtant peu s'en faut qu'elles ne s'opposent. mais sans doute de cette discordance même vient la valeur de notre culture, la largeur de son épanouissement. A présent que, de cette tradition, je m'efforce de me dégager (et nul progrès n'est possible sinon) c'est pour constater que l'idéal grec, en regard de l'idéal chrétien, n'a pas eu sur mon esprit moins d'empire ; au point que les meilleures armes, pour me délivrer de celui-ci, c'est dans le paganisme grec que le chrétien que je suis les cherche et trouve. Les arts orientaux pourtant nous apprennent que la splendeur grecque n'est qu'une des formes, entre tant d'autres, de la beauté. Mais la formation de mon esprit (et mon hérédité sans doute) fait que je suis beaucoup moins sensible à toute manifestation de la noblesse humaine que ne tempère pas la raison. C'est ce tempérament qui fit, pour nous, la force de persuasion de la beauté grecque. Mais, la raison, quelle imprudence de la laisser tout régenter ! L'idéal chrétien s'y oppose ; et le grec même… Nous sommes à un âge où tout doit être remis en question.* (Gide, A., 1933 d: 373)

C'est l'époque qui précède la création de *Thésée*, œuvre de maturité, qui va créer, à travers l'image du héros mythologique, l'image d'un moi qui a trouvé son chemin et sa vocation : celle de créateur. Ainsi, Gide voit dans la Grèce et dans la mythologie grecque des valeurs qui contribuent non pas seulement à la formation de son moi auctorial, mais aussi de son identité sociale : Un être libéré des contraintes et des préjugées, vivant dans une société ayant à la base une morale et une culture naturelles :

Dans cette incessante quête du moi, Gide construit à travers son œuvre une mythologie héroï-centrique, justement parce que c'est le héros et non pas la situation qui lui semble emblématique, pour tout un univers, un imaginaire et une mentalité liés à la Grèce antique.

Parmi tous les héros mythiques, Gide manifeste une préférence particulière pour Narcisse et pour Thésée, les deux mythes qui sont d'ailleurs fondamentaux pour la formation du moi auctorial gidien.

Le mythe de Narcisse correspond à la période initiale, à la jeunesse et au début artistique de Gide. Narcisse est pour Gide, comme le remarquait Jean Delay (Delay, J., 1956), le mythe du sollepsisme et de l'égotisme. Cette préférence pour Narcisse s'actualise non pas seulement sur le terrain thématique de l'œuvre littéraire, mais aussi dans le comportement auctorial replié sur soi-même et sur les personnages littéraires que Gide crée. Ces derniers sont vus et construits comme une vraie *projection* (Goulet, A., 1991 : 6) de l'auteur. Ainsi, on peut considérer André Walter comme une projection de Gide à 20 ans, Michel comme une image de l'auteur à 30 ans et Edouard comme un Gide à 50 ans, « c'est-à-dire une manière pour l'auteur de se voir, de se dire, de se représenter, de se comprendre et de se purger de certains de ses aspects. » (Goulet, A., 1991 : 6)

Thésée, par contre, est le mythe de la maturité gidienne, un mythe qui marque une personnalité qui s'est cherchée même dans le voyage, dans l'errance, et qui finit par trouver sa vocation : celle de créateur. Si Narcisse marque une période tourmentée et l'effort du passage du paraître vers l'être, Thésée, « plus que les autres mythes […] lui semblait personnifier le destin qu'il souhaitait. » (Delay, J., 1956 : 577)

Le dualisme et les fonctions du héros mythique

Ce sont deux les directions qui nous intéressent dans l'approche du héros mythologique : *son dualisme* et *ses fonctions*.

La double appartenance du héros mythologique pourrait être la motivation pour la préférence de Gide pour la mythologie héroï-centrique au détriment de la mythologie des situations : Le héros lui apparaît comme une figure exemplaire et peut-être la seule digne d'incarner et de gérer l'existence de ses personnages, presque tous des êtres partagés entre deux pôles, trouvés sous le signe d'une double appartenance et détermination. Nous allons démontrer que les personnages gidiens qui partagent une existence héroïque ou bien ceux marqués par certaines caractéristiques des héros antiques sont des êtres dont le but existentiel est la découverte de soi, de cette âme double et parfois cachée qui marque toute leur existence.

Le dualisme du héros mythique peut être envisagé de plusieurs perspectives, retrouvables également dans la construction de bon nombre de personnages gidiens. Le premier signe du dualisme est *la double appartenance, humaine et divine*, dans le sens que le héros renferme simultanément les caractéristiques des hommes et celles des dieux. C'est justement l'ascendance divine celle qui leur permet de pousser loin dans leur quête de l'identité et de brûler parfois les lois des dieux dans cette entreprise.

Un autre signe du dualisme est la *double paternité* ou la *paternité incertaine*. La méconnaissance de son ascendance ne représente pas pour le héros mythique un obstacle dans la découverte du moi, tout au contraire, il la considère comme un côté inexploré de sa personnalité et de sa structure intérieure, et cette méconnaissance le pousse à l'investigation. Un cas intéressant de ce point de vue est celui du *bâtard*, type littéraire propre à Gide et, dans le même temps, un cas particulier de héros mythique.

La double paternité du héros mythique est une autre composante de sa structure duale. Avec cette double ascendance, le héros appartient dans le même temps à deux mondes différents, à deux codes différents, à deux structures sociales et culturelles différentes. Il y a des cas ou la double paternité est terrestre, comme dans le cas d'Œdipe, ou des cas dans lesquels l'un des côtés parentaux est divin, comme c'est le cas de Thésée. Cette double ascendance est, comme le remarquent Jung et Kerényi, l'un des traits constitutifs de l'archétype de l'enfant divin.[1]

Enfin, un dernier signe de la dualité est *la gémellité* du héros mythologique. Il est évident que, au plan symbolique, cette gémellité représente la double détermination du héros et le côté caché, ce moi à découvrir. *La gémellité* surprend invariablement le milieu où elle apparaît. Ce signe d'exception contribue aussi à distinguer du commun des mortels des êtres promis à un grand avenir : ancêtre d'une nation, fondateur de cité ou promoteur d'une technique bénéfique. À ce titre, il s'intègre parfaitement dans ce qu'on appelle communément la thématique du héros. Le prototype des frères jumeaux est le couple des Dioscures, Castor et Pollux, fils de Léda. En partant de ce prototype, Gide modifie également les caractéristiques des jumeaux mythiques, pour les adapter à son but, celui de créer la typologie du héros en quête de son moi.

Le mythologème de la gémellité est présent dans une des variantes du mythe de Narcisse, notamment celle de Pausanias, dans laquelle on apprend que le beau jeune homme aurait eu une sœur jumelle, dont il était amoureux et dont il n'a jamais cessé de chercher le visage. Le Narcisse de Gide n'a pas une sœur jumelle, mais il est en soi une structure gémellaire, puisqu'il cherche son double parfait. Ce double parfait et illusoire serait une création divine, d'où sa perfection, tandis que l'autre côté, celui terrestre, est voué à la mort. L'autre Narcisse de Gide, Michel, personnage central de *L'Immoraliste*, est lui aussi une structure gémellaire, cherchant toujours un être qui soit sa réflexion parfaite. C'est le cas aussi d'André Walter, un être doublement gémellaire, qui un double terrestre dans Emmanuèle et un double fictif dans Alain.

Il n'est pas sans importance de rappeler que bon nombre de mythes classiques et chrétiens sont construits sur la rivalité des doubles, qui finit le plus souvent par un fratricide. La victime est celle qui se trouve au centre du sacrifice, qui est un rituel.[2]

Or, c'est dans le sacrifice même que le moi se découvre, parce qu'il accepte volontairement l'anéantissement pour acquérir une nouvelle identité, celle désirée. De ce point de vue, Narcisse peut être envisagé lui aussi comme une victime émissaire, un être qui accepte la mort terrestre pour renaître sous une forme purifiée et plus proche de ses désirs.

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[1] L'enfant divin est le plus souvent un enfant trouvé et abandonné, menacé par des dangers extraordinaires. Parfois, le père même est son ennemi. Sa particularité est que son image est liée à un lieu qui appartient au monde de l'origine, en corrélation avec les éléments maternels originels, dont l'eau occupe une place importante. (Jung, C.-G., K., Ch., 1968.)

[2] D'ailleurs, dans les rites, le sacrifice est sacré et son inaccomplissement signifie commettre une grave erreur, pareille au crime. Dans ce rituel, la victime a un statut ambivalent : d'une part, son immolation est un acte criminel, parce que la victime est sacrée, mais de l'autre côté, la victime devient sacrée par le sacrifice qu'elle accomplit. La victime doit être arbitraire parce que tous les phénomènes de violence sont partout identiques. C'est pour cela qu'on parle d'une victime émissaire. Cette victime est vue comme la cause unique du mal de la société, et après son immolation, la communauté devient calme. La victime est donc maintenant responsable du retour au calme, mais aussi pour les désordres précédents. Elle passe pour manipulatrice même de sa propre mort, elle passe pour sacrée. (Girard, R., 1972)

Selon Girard (Girard, R., 1978), dans tout mythe on peut reconnaître une réciprocité mimétique et violente qui abolit les différences culturelles. Pour ce qui est des héros mythiques, ils portent des signes physiques distinctifs, d'habitude des infirmités, parce que « les mythes confèrent souvent aux infirmes et aux malades une signification positive, ils incarnent des modes de la médiation. » (Girard, R., 1978 : 168)

Narcisse est un cas spécial de victime émissaire, puisque l'objet de son désir n'est pas une entité extrinsèque, mais une image désirée de soi-même. Il est dans le même temps sujet et objet du désir, dans une relation ou manque la troisième composante.

Comme nous l'avons déjà mentionné, nous nous intéressons aussi aux *fonctions* du héros mythique. Nous considérons que le héros a une *fonction symbolique*, qui signifie qu'il représente, par la simple réitération de son nom, le centre symbolique du mythe. De cette perspective, le héros se trouve dans une relation étroite avec les symboles dont chaque mythe est chargé.

Une autre fonction que nous décelons est *la fonction expiatoire*, dans le sens que le héros mythique représente une image de compensation, dans laquelle l'individu se dédouble pour faire face aux situations limite. Cette fonction est pleinement illustrée par ce que René Girard (Girard, R., 1978) appelle *victime émissaire*. Cette fonction expiatoire se manifeste au niveau du texte littéraire de Gide par le fait que beaucoup de ses héros choisissent un double, qui peut être une personne ou un objet, dans lequel ils trouvent une image idéale de ce qu'il veut être.

Enfin, la dernière fonction que nous attribuons au héros est celle *textuelle*¸dans le sens où la présence dans un texte d'un nom appartenant à un héros mythique est sensée déclencher tout un parcours narratif que le lecteur connaît en vertu de sa connaissance antérieure du mythe. Si dans la littérature française classique les rôles mythologiques étaient des rôles thématiques, chez Gide cette règle ne fonctionne pas toujours. Il arrive que le rôle mythique ne suive qu'une partie fragmentaire du parcours narratif connu ou, même plus, que Gide détourne complètement son héros du parcours narratif consacré.

Le mythe est animé par le dynamisme du récit, ce dynamisme observé par Durand lorsqu'il parle du mythe comme d'un *système dynamique (*Durand, G., 1996). En reprenant la terminologie d'André Jolles (Jollès, A., 1972), le mythe s'actualise, à la faveur d'un geste verbal qui est la désignation d'un événement et il se constitue alors en récit. Il s'ensuit que, même si le mythe n'est pas déroulé, mais il se réduit à un indice mythique, cet indice est porteur de narrativité latente.

Chez Gide on rencontre souvent cette démarche. Dans beaucoup de cas, le mythe n'est pas entièrement déroulé dans les récits gidiens, mais il est suggéré par un indice qui renvoie le lecteur à une histoire mythique – pour nous, cet indice est le nom du héros mythique. Nous retrouvons de tels exemples dans *L'Immoraliste*, où Michel se compare à Narcisse, ou dans *Les Faux monnayeurs* où Bernard se compare à un certain moment, lorsqu'il se décide à quitter le foyer familial, à Thésée.

L'évocation du nom du héros est aussi censée déclencher un parcours figuratif, susceptible d'être accompli par le héros et qui est connu d'avance par le lecteur.

De cette perspective, le seul personnage gidien qui puisse être considéré comme un rôle thématique est Thésée, du roman homonyme. Le long de la lecture, il devient évident que le Thésée de Gide accomplit en bonne partie le même programme narratif que le Thésée classique, confirmant ainsi les attentes du lecteur avisé.

Dans *Thésée*, l'étape finale que parcourt le héros est celle dans laquelle Thésée, ayant atteint sa maturité physique et morale devient roi d'Athènes et fier de sa création :

la cité qui lui survivra et à travers laquelle il trouve sa vraie identité : celle de créateur, de fondateur de cité et non pas celle de mari ou de père.

Les héros mythiques constituent donc un cas particulier dans la problématique des rôles thématiques. En tant qu'héritage universel, les mythes et les héros qui les peuplent trouvent des résonances dans l'imaginaire humain. Cela revient à dire que la seule insertion du nom d'un héros mythique dans un discours littéraire fait naître dans l'imaginaire du lecteur tout un parcours figuratif. Cette stratégie a par conséquent un rôle d'anticipation.

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LOUISE COLET ET LES USAGES DU CAIRE

Georgeta MIHĂILESCU*

Abstract*: The trip Louise Colet made in Egypt on the occasion of the inauguration of the Suez Canal is a possibility for us to see how a woman writer from the XIXth century perceives the Egypt of the year 1869. Is this an objective view (she was there as a journalist) or a subjective one (a single woman writer, Flaubert's ex-lover), a feminine, a masculine or a neutral one ? She compares the West (people, cleaning, restaurants, hotels) and the East (people's behaviour, the condition of the houses and of the monuments) and not always the West wins. What sites she sees, what draws her attention and what we keep in mind after reading "Les pays lumineux". The description of the monuments, of the mosques makes us see it as a very well-researched and accurate travel guide, with historical data that give us a clear perspective on that era*

Keywords: *travel, objectivity/subjectivity, tourist/traveler.*

Louise Colet, femme de lettres, écrivaine et voyageuse, voyage en Egypte à l'occasion de l'inauguration du Canal de Suez, invitée par Lesseps et en tant que journaliste au *Siècle* pour lequel elle enverra deux missives sous le pseudonyme Mohammed El Akmar. Elle passe six mois en Basse et Haute Egypte, en Sicile, Calabres, Athènes et Constantinople et décrit la vie de tous les jours mais aussi les monuments, les paysages, les mœurs. Ce qui est important pour nous est la présentation de l'Egypte, vu par une femme de lettres et voyageuse. A la suite du voyage elle écrira le livre *Les Pays lumineux, Voyage en Orient*, publié de façon posthume (en 1879), où le fait historique se mêle à la réalité égyptienne du temps d'Ismaïl Pacha. A l'époque romantique il y avait le problème du brigandage, de l'inconfort, des mauvaises routes ; la ville était leur refuge, mais est cela vrai pour elle aussi ?

Nous nous proposons de relever *quoi* et *comment* voit une femme seule en voyage (donc une étude genrée) si son regard est doué d'objectivité ou si c'est quelque chose de personnel, de subjectif (vu qu'elle y était en qualité de journaliste et elle devait être objective).

Il est intéressant de voir comment l'écrivaine mêle dans son récit « l'obligation » de respecter le trajet imposé vu que l'égyptologue Auguste Mariette avait réalisé ce qu'on appelle « L'Itinéraire des invités aux fêtes d'inauguration du Canal de Suez » qui indiquait le chemin à suivre et les choses à voir sur le trajet. Elle a le désir de voir seule des endroits qui lui semblent plus importants que ceux recherchés par d'autres personnes de son groupe car il faut juger sans parti pris, « d'après des impressions personnelles ». Elle veut se convaincre sur place de ce qu'elle avait vu en 1867 à l'occasion de l'Exposition Universelle de Paris consacrée à l'Egypte.

La visite de l'Egypte n'est pas quelque chose d'inattendu pour Louise Colet. Elle a connu l'Egypte par les yeux de Chateaubriand, Nerval, Flaubert et elle y découvre un espace de contraste pour une femme venue d'Occcident. Elle s'avère par ses écrits et ses voyages ce qu'on pourrait nommer une voyageuse moderne en ce sens que Michel Onfray[1]pourrait bien appliquer sa théorie du voyage sur elle. Elle tâche d'entrer dans un monde inconnu en spectateur désengagé, désireux de saisir de

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[1]Onfray, Michel- *Théorie du voyage*, Le livre de poche, 2007

l'intérieur, de comprendre. Barbara Hodgson[1] va plus loin et parle du rêve d'Orient qu'ont les Occidentales mais, une fois arrivées sur place, elles constataient des choses différentes de leur culture d'origine et dont la plupart leur paraissaient condamnables.

En 1867 pour l'exposition universelle de Paris l'égyptologue Auguste Mariette réalisait le pavillon égyptien où un bâtiment était consacré au canal de Suez. Ismaïl Pacha, nommé khédive avait été séduit par la mode française qu'il avait emportée dans son pays (domestiques habillés en livrée, voitures, travaux d'urbanisation au Caire et en Alexandrie, l'éclairage au gaz, façades peintes en couleurs criardes) et Louise Colet en parlera longuement une fois y arrivée. Le khédive invite des personnalités à l'inauguration du Canal (300 personnes parmi lesquelles l'impératrice, le prince de Hanovre François Joseph, l'émir Abdel Kader, des ambassadeurs, des artistes, des journalistes) mais ne demande pas d'autorisation à la Turquie, dont le sultan n'assiste pas aux fêtes.

Elle respecte tout le trajet préparé pour les invités mais de plus elle s'en va toute seule là où elle pense que les autres n'ont pas trouvé les choses essentielles. Comme une voyageuse moderne elle cherche à trouver des endroits qui valent la peine d'être vues et admirées mais que les autres considèrent tout à fait insignifiantes et inutiles à voir. Ce que les autres visitent en une heure elle essaie de voir en deux jours. Elle est avide de tout visiter et de comprendre ; son regard est près des lieux et aucun ne doit manquer de la liste qu'elle a en tête. L'espace doit être arpenté, traversé mais aussi découvert et déchiffré.

Ses attentes sont toujours différentes de celles des autres. Elle cherche et ne trouve pas l'almée qui avait charmé Flaubert vingt ans auparavant. Elle n'est qu'imaginée et son rêve les yeux ouverts nous détermine à relire le passage de vingt pages qui, sans être attentifs, nous fait croire à une vraie danse orientale admirée dans un palais du Caire décoré selon la mode occidentale. Elle n'y trouve pas les valeurs que l'Occident attribuait à ce temps-là à l'Orient : ni constructions, ni mœurs, ni danses, ni almées, ni décorations orientales.

Une fois descendue du bateau elle fait la première visite à travers les rues d'Alexandrie, rues à l'aspect étrange pour les Européens. La curiosité de la population locale de voir les passagers du *Moeris* fait que les rues étroites soient encombrées de badauds. Elle passe près d'eux et voit tout de son œil curieux mais non pas nécessairement critique. Le soleil torride la fait penser qu'un bain et quelques heures de sommeil pourraient la remonter mais la chambre offerte dans un petit hôtel est totalement en désaccord avec ses attentes : la chambre est petite et sale, sans persiennes, sans lavabo et « les rayons d'un ciel de feu se répercutent sur les murs blanchis à la chaux »[2]. Cette offre ne pourrait convenir à une femme ni pour passer « une seule nuit dans une telle auberge » et ici se fait donc sentir le féminin de l'écrivain qui, d'ailleurs, ne veut pas se montrer démunie de ressources physiques.

Le *restaurant* où elle se fait servir une orangeade est une tente qui couvre une partie de la cour de l'hôtel. La fatigue et la lassitude lui ferait accepter n'importe quel endroit mais elle a de la chance; une grande chambre propre, à rideaux de toile perse, aux persiennes vertes bien closes, le bain d'eau tiède suffisent pour la faire tout oublier et dormir. L'occidentale habituée au confort voudrait retrouver la civilisation mais cela n'est pas possible que rarement pendant le voyage en Egypte, elle doit se contenter

[1] Hodgson, Barbara- *Rêve d'Orient- les Occidentales et les voyages en Orient*, Seuil, Paris, 2005
[2] Colet, Louise, *Les Pays lumineux*, Cosmopole, Paris, 2001, p 53

seulement de temps en temps de la propreté de chez soi et moyennant le bakchich la plupart des fois.

L'accueil et le repas fastueux, le premier soir en Egypte leur offre « le mirage d'un pays de cocagne ». Dès ce jour apparaît une esquisse de ses pensées critiques envers les Européens (Grecs, Français, Italiens) « avilis par tous les vices », qui étaient « la lie et l'écume de leur nation ». A ceux-ci s'ajoutent en chair et en os les invités importants, membres de l'Institut et hauts personnages officiels pour lesquels seulement une heure avait suffi pour visiter tous les endroits d'Alexandrie !

Mais ce ne sont pas seulement les hôtels et les restaurants qu'elle observe mais aussi les gens. Les fellahs devenus mendiants et leur « beauté sinistre » la dégoûtent ; sur leurs têtes et haillons les mouches et la vermine s'agitent à travers les déchirures. Pour elle tout ce qui est nature est beau et vaut la peine d'être regardé, tout ce qui est humain lui fait détourner le regard. Les enfants nus se trouvent devant les cahutes sordides mais au loin les massifs de palmiers se découpent « avec une netteté sculpturale sur la transparence de l'air ».

La mode des jardins bien aménagés y est arrivée bien sûr et les pages consacrées aux loisirs ne manquent pas d'en parler. Alain Corbin leur consacre des pages pour parler du droit du riche de « jouir de l'air pur »[1]. C'est ce qui plaît d'ailleurs à Madame Colet lorsqu'elle « s'oublie jusqu'à la nuit » dans les parterres de fleurs du vice-roi où l'atmosphère tiède et embaumée la caresse. Ce qu'Alain Corbin avait déjà remarqué (les odeurs recherchées et le plus utilisées vers le milieu du siècle) est renforcé par les dires de notre écrivaine : elle reçoit un gros bouquet de roses et de jasmins d'Espagne de la part des jardiniers. Bien sûr qu'à la fin du tour des jardins le chef des jardiniers lui offre une branche chargée de mandarines en lui demandant le bakchich (pourboire) « sacramental ». C'est la première fois qu'elle entend ce mot « attristant et honteux » mais il reviendra tout le long de sa visite en Egypte. Ce n'est pas seulement elle qui le remarque mais tous les visiteurs qui y sont arrivés avant elle (Chateaubriand parle de la « cupidité dégoûtante des bateliers qui veulent être payés d'avance, Nerval entend les mendiants criant « bakchichs » de tous les côtés, Fromentin affirme aimer plus les enfants que les adultes mendiants qui n'ont pas de honte à demander plus d'argent)[2] et affirme qu'ils sont prélevés en toute occasion.

Le besoin d'objectivité est demandé vu qu'elle devait envoyer ce qu'elle écrivait au journal *Le Siècle*. Elle voit les villages qui sont de véritables tanières creusées dans le limon du Nil et ressemblant à des « fragments du désert faisant tache dans une immense oasis ». En contraste avec ces cahutes apparaissent les palais ceints de fleurs, constructions nouvellement érigées par des pachas ou négociants enrichis, les trous immondes se mêlant à des maisons élégantes.

Le Caire se fait voir après les pyramides de Gyzeh qui pointent dans l'air « comme les mâts d'une flotte », après la citadelle et la mosquée de Méhémet- Ali dominant toute la cité. Mais, dès l'entrée, la ville n'est pas ce à quoi elle s'attendait. Les rues nouvellement rebâties n'ont plus aucun caractère. La mode de Paris des rues haussmannisées est arrivée en Egypte via Ismaïl- Pacha qui s'est révélé francophone à plusieurs égards. Même le palais de Nubar- Pacha ressemble à un hôtel des Champs-Elysées. Le « décor théâtral » d'un arc de triomphe en carton- pierre servira au passage de l'impératrice Eugénie à son arrivée au Caire. Pour cela les rues sont ratissées, les

[1] Corbin, Alain- *Le Miasme et la jonquille*, Flammarion, Paris, 2008, p 119

[2] Berchet, Jean Claude- *La Vie en Orient- Anthologie des écrivains français dans le Levant au XIX_ième siècle*, Robert Laffont, 1985, p. 817- 1017

ruelles des vieux quartiers balayées, on dresse des échafaudages tricolores où doivent fumer des lampions allumés en l'honneur de la souveraine. Pour que la vue ne s'attriste à la vue des fellahs en lambeaux, on leur distribue de nouveaux vêtements et les cavas ne peuvent pas appliquer la courbache pendant le séjour de Sa Majesté. L'écrivaine ne peut ne pas remarquer ces choses mises au point à la dernière minute par les autorités pour que les invités se sentent comme chez eux. Le désir que tout soit comme en Occident rend les choses un peu trop recherchées et fausses. La place de l'Esbekieh qui était à un moment donné l'un des plus beaux endroits du monde par l'exubérante végétation de hautes herbes, de plantes grimpantes, palmiers et arbres de Judée, chameaux et bisons, oiseaux, était devenue « une large esplanade dénudée au centre et ne gardant de son jardin primitif qu'une ceinture de grands acacia »[1].

L'hôtel-Royal garde l'influence du temps de Cléopatre ; elle observe ici « l'absence de toute énergie morale » qui se fait sentir dans le service des hôtels. Les sommes versées pour le confort des invités ne se voient point à l'intérieur : les meubles sont à moitié brisés, le lit est dur « comme le granit », les persiennes manquent, les serrures des portes et les vases pour les ablutions manquent, les mouches et les moustiques pullulent rendant impossible une sieste dans ce logis impropre.

Le regard qu'elle a de sa chambre vers la rue semble celle d'une caméra qui bouge et rend compte de ce qui se trouve tout autour. La fatigue est oubliée par l'image offerte de la fenêtre vers la rue ; les ânes sont ceux qui mènent les fonctionnaires turcs et les Européens à travers les rues étroites de la ville mais aussi les femmes assises en califourchon qui vont faire leurs emplettes. Leurs vêtements ne laissent voir que leurs yeux « fort beaux ». Les plus jeunes, jolies et riches femmes se promènent en landaus et calèches s'entassant jusqu'au six ; leurs vêtements sont colorés, de couleurs éclatantes (le rose est la couleur préférée des harems). L'endroit choisi au soleil couchant est « la promenade fashionable » du Caire où les femmes « minaudent des yeux et de l'éventail comme les cocottes parisiennes à l'entour du lac »[2]. Ces remarques sont toutes extérieures et superficielles. Elle voit la différence de souplesse de corps entre les femmes qui travaillent et la vie paresseuse et inerte qui alourdit et vieillit les riches. Elle observe aussi les loisirs des gens qui se trouvent dans la rue. Les hommes jouent aux échecs et aux dames, fument le narguilé et boivent le café, y restant des heures entières. A Paris comme en Alexandrie le Boulevard « comme terre d'élection des cafés »[3] n'est pas du tout différent. Il ne peut pas s'agir comme chez les Parisiens de loisir puisque ces gens-ci « sont là des heures entières comme en extase »[4] et cela signifie qu'ils n'ont peut-être rien à faire chez eux. Pour parler de la « culture populaire festive » (toujours selon les mots utilisés par Corbin) les musiciens ambulants sont sur place et font entendre des mélopées douces et des accords de mandoline.

Notre lecture se transforme en promenade et la précision des descriptions nous fait sentir sur place. A la fraîcheur de la nuit la flânerie offre d'autres images de la ville. Les boutiques étant fermées, les gardiens se font des lits de leurs seuils ; seuls les cafés « bas, obscurs, enfumés » où les consommateurs jouent, fument, discutent ou dégustent le café regorgent de clients. Ici aussi le temps est passé où le peuple se soumettait aveuglement à Allah, où les consciences étaient sous le fatalisme de Mahomet. Le peuple s'intéresse à la manière d'être gouverné, et de quel droit on le tord sans merci.

[1] Colet, Louise, *op. cit*. :95
[2] Colet, Louise, *op.cit.* : 72
[3] Corbin, Alain- *L'Avènement des loisirs, 1850-1960*, Paris, 1995, p.178
[4] Colet, Louise, *op. cit.* : 74

Elle passe près d'un groupe où un nouveau circoncis est voué à Mahomet et la conscience des gens a tant changé que les Européens ont la permission de troubler par leur passage l'événement, chose impossible quatre ans auparavant. Rachid Amirou[1] observe que de nos jours « les cultures traditionnelles perdent leur âme en s'ouvrant à tout-venant » mais cela était bien valable en 1869 aussi. Colet marche toute seule dans les rues et son œil est avide de tout voir mais les critiques se font sentir rarement, elle préfère enregistrer sans trop de commentaires, trouver des ressemblances ou des oppositions avec l'Occident en acceptant tout dans le désir d'accepter l'autre tel qu'il est.

La marque de nouveauté et de changement continue à se révéler dans les rues. Le Caire apparaît comme une ville en reconstruction ; on élève partout de grandes maisons, des théâtres, des usines à l'architecture européenne ; on perce des places et des squares. Mais ici elle devient critique en affirmant que « la fièvre ruineuse des prétendus embellissements et assainissements de nos Haussmann a gagné le Caire »[2] ; les résultats seront négatifs, selon elle. Les chefs-d'œuvre exquis et inimitables de l'architecture arabe sont laissés périr et à leur place sont élevés des monuments vulgaires, banals et sans caractère. D'un autre côté, les ruelles tendues de fleurs pendant le jour signifiaient un refuge contre le soleil ardent et ôter la fraîcheur et l'ombre c'était enlever la salubrité de la ville!

Elle voit le caractère propre à la ville égyptienne comme étant donné par la diversité des types et la variété des costumes. Toutes les langues s'y croisent : mauvais français, italien trivial, grec barbare, arabe. Et pourtant, les magasins sont presque pareils à ceux de la France : les cafés, les magasins d'étoffes françaises, de bijouteries, de modes, les boutiques de coiffeurs. Les spahis doivent s'efforcer pour se faire place parmi les flots de gens des rues ; les voitures avancent lentement, heurtent les chameaux, les ânes, les moutons, les chèvres, les pauvres fellahs écrasés de fardeaux. Ses vagues humaines sont en contraste avec l'immobilité des marchands turcs ou arabes assis les jambes croisées et fumant le chibouk dans leur boutique. Le Nil alimente de nombreuses fontaines dont chaque quartier est pourvu et où les passants s'abreuvent (vu que le Coran défend le vin et prescrit les ablutions) comme les gens de Londres ou de Paris chez les marchands de spiritueux délétères (bien que l'opinion publique respectable dénonçât inlassablement l'alcoolisme)[3].

L'inventaire de ce qu'elle croyait digne d'être vu pourrait constituer une liste faisant partie d'un dictionnaire des noms propres de ce qu'on trouvait au Caire : le château fort, la mosquée de Méhémet-Ali (construite en vingt ans, dorée de marbres et d'albâtres qui lui impriment un caractère de vétusté), le palais Kasr-il-Nil, la nécropole de l'Iman Chaffy, les sépultures royales connues sous le nom de « Tombeaux des califes », la mosquée d'Amrou- aïeule de toutes celles de l'art musulman (fondée en 642), la forêt des Palmiers pétrifiés. Elle se rend à chaque endroit qu'elle considère incontournable et fait preuve pour nous, lecteurs, d'un savoir encyclopédique.

Dans la maison de plaisance construite depuis peu pour le khédive étaient entassés des meubles parisiens riches et les murs sont décorés de papiers peints. Le bakchich et sa lettre d'invitée sont les arguments pour lui ouvrir la porte du divan de la place de Roumélie. Ses regards sont charmés par la porte en marbre blanc au cintre fouillé de sculptures fines, peinte d'or et d'azur, le plafond à caissons couvert

[1] Amirou, Rachid- *Imaginaire touristique et sociabilité du voyage*, PUF, Paris, 1995, 275 p, p 19
[2] Colet, Louise, op.cit.: 76
[3] Corbin , op. cit. : 29

d'arabesques, les coussins et l'ameublement de soie et d'or. Le palais Kasr-il-Nil, meublé à la française, n'a rien d'une demeure turque excepté le café. Dès son arrivée au palais elle est déçue de ce qu'elle voit : l'escalier orné de massifs de fleurs et les laquais poudrés et habillés en livrée rouge, lui rappellent les fêtes officielles de Paris. Il n'y avait dans le palais « le moindre échantillon d'architecture et de peinture arabe ». La salle de concert rappelait par l'architecture et l'ameublement toutes les salles de l'Europe ayant la même destination. Même les vêtements des femmes sont selon la mode française, quelques-unes, richement décorées, exagéraient les modes parisiennes. Les laquais vêtus à la française servent des sucreries et des sorbets, également à la française. Le spectacle rappelle par la banalité les spectacles officiels de Paris pendant que tous les esprits rassemblés auraient voulu une fête indigène. « Le calque effacé du luxe et des arts de l'Europe » trouvé dans le palais du khédive était une faute, même une mystification. En pénétrant dans le palais ils espéraient se trouver en plein Orient, voir « le spectacle attrayant d'une fête indigène » et tout le monde habillé à l'orientale mais cela est resté seulement un rêve ! Et pourtant c'est maintenant que la chose tant attendue par elle arrive devant nos yeux émerveillés : sur vingt-quatre pages s'étend la minutieuse description de ce que les yeux des invités n'auraient pas considéré comme un rêve s'ils avaient pu la voir - une « vision d'une véritable fête turque »[1].

Pour échapper à l'ennui provoqué par la représentation de l'opéra « Le Caprice » (pendant laquelle les membres de l'institut s'endorment même !), elle s'imagine un spectacle oriental qui passe pour un vrai pour le lecteur inattentif parce que « l'amour du merveilleux germe dans les imaginations les plus froides ».[2] Le décor est à l'orientale: des labyrinthes de plantes et de rameaux fleuris : des roses, des œillets, des anémones, des tulipes, des iris, des tubéreuses et sur les eaux bleuâtres- des nénuphars et des lotus, des plantes grimpantes : lianes, lichens, volubilis suspendaient leurs fleurs aux branches des arbres de Judée, les esclaves portaient le costume des anciens Mamelouks, le trône oriental « paraissait une nuée terne auprès de l'éclat des diamants […] de chaque pli du vêtement royal, « des globes d'opale […] répandaient […] une lumière irisée, caressante et mystérieuse comme celle des astres, les pyramides de Gyzeh, illuminées pour la fête royale sont vues depuis le palais, un navire ayant des gradins couverts d'étoffes de soie stationnait sur une immense pièce d'eau circulaire, des cygnes « d'un blanc marmoréen nageaient ». La musique « sauvage et suave », l'atmosphère tiède et tranquille de laquelle se dégageait « la volupté des parfums et la volupté de sons », la danse des almées (savamment fardées, les ongles des mains et des pieds teints de henné) conduites par la célèbre Badaouïa, la danse de l'abeille, le dompteur de serpents complètent le tableau de ce qu'aurait pu être une fête orientale mais qui n'a été qu'un rêve. C'est pour elle un rêve diurne, c'est l'accomplissement des désirs qu'elle avait eu en tête dès l'arrivée en Egypte et qui ne se sont jamais accomplis durant son séjour en Orient.

Toujours en prolongation de son rêve se trouve l'imaginaire de ce qu'elle aurait voulu dire au khédive si elle avait été seule avec lui : de faire le progrès réel, complet, et non seulement à la surface ; à part d'avoir importé la langue française, les théâtres, les modes et les usages français, il aurait dû importer aussi la passion pour la justice, le droit, l'égalité et rompre avec la Turquie qui « n'est plus qu'un cadavre rivant à sa pourriture le corps de l'Egypte ressuscité ». Mais elle n'est pas seule avec lui et elle n'a pas la capacité de le lui dire que dans son imagination.

[1] Colet, Louise, *op. cit.* : 133
[2] Colet, Louise, *op. cit.* : 108

Après le concert s'ensuit le buffet, bien sûr à la française : candélabres, argenterie, porcelaines, cristaux, menu imprimé en lettres d'or, laquais poudrés en livrée rouge, pas un seul serviteur arabe coiffé d'un turban blanc, pas un plat à la turque, pas une des sucreries de Constantinople mais, bien sûr, le Champagne.

Ce que beaucoup de gens cultivés cherchaient en Orient c'était l'art, l'architecture et la culture traditionnelle. Une fois de plus elle critique la reconstruction de la mosquée d'El- Azhar (fondée en 967) qui, par plusieurs reconstructions a perdu le caractère d'ancienneté et la belle architecture arabe. Cependant, ce qu'elle a perdu en architecture a été retrouvé en civilisation ; elle est à ce moment-là un asile de la science, « une enceinte de la science orientale », une sorte d'institut musulman où l'on enseigne le Coran, l'histoire, la poésie, la grammaire et la législation civile, religieuse et criminelle à des milliers d'élèves instruits et logés gratuitement et renferme aussi un hospice pour les aveugles et des logements où l'on accorde aux pèlerins de l'hospitalité.

Un autre endroit visité est le cimetière. C'est ce par quoi nous conseille Jean Didier Urbain[1] de commencer parce qu'ainsi on nous offre des choses importantes concernant la civilisation du pays visité. Pour le tourisme interstitiel la variété de ses espaces est infinie. [2]Aller à la nécropole de l'Iman Chaffy des tombeaux innombrables se mêlent à des coupoles, des minarets et une petite mosquée où est enterré Méhémet-Ali. Près de ce monument se trouve un harem aux fenêtres grillées, devant lequel des négresses font la cuisine sur une terrasse. Le parallèle est vite fait entre Rome et Orient où les habitations se mêlent aux tombes et où «la vie coudoie la mort sans terreur et sans dégoût ». Les sarcophages enjolivés et peints en couleurs criardes, les peintures sans style, les grilles voyantes, les couvercles qui semblaient être en carton peint, en un mot le faux goût, insulte la mort. Mieux vaut regarder et admirer les amas de tombes en pierre blanche qui se déploient sur la voie publique que de se recueillir devant « le Saint-Denis des vice-rois d'Egypte ».

Le trajet qu'elle suit et nous décrit ensuite est digne d'un guide moderne ; rien ne manque à son énumération et les dates sont comme dans un dictionnaire de noms propres pour les Tombeaux des califes (où elle fait la comparaison avec le forum romain, quand même celui-ci est plus vaste et plus imposant), la mosquée d'Amrou, l'aïeule de toutes celles de l'art musulman (fondée en 642). Elle ne peut s'abstenir de dire que le pèlerinage aux mosquées est fait par des gens demandant à Mahomet une vie moins dure ou par des femmes du harem qui sont heureuses d'échapper à l'ennui monotone et à la solitude claustrale que la polygamie leur fait subir. Alors ce mouvement fait du bien aux femmes « alanguies, soumises ou désespérées » et le pèlerinage leur offre la plus puissante distraction de leur existence.

Le désir de voir du désert[3] (selon les mots de Jean-Didier Urbain) la pousse à vouloir aller à la forêt des Palmiers pétrifiés. Pour ce déplacement en vrai plein désert ni le cocher ni le drogman n'acceptent sans une voiture attelée de quatre forts chevaux et

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[1] Urbain, Jean-Didier- *L'Idiot du voyage Histoire de touristes*, Petite bibliothèque Payot, Paris, 2002, p 292

[2] Jean Didier Urbain parle du tourisme interstitiel où explorer des cimetières nous donnerait des informations utiles à la compréhension de la culture visitée (ce sont des interstices exotiques). Le tourisme de l'interstice « est attiré par l'enclave, l'obscur, le souterrain, voir l'illégal », p 294.

[3] Dans l'œuvre de Je[3] Corbin, Alain- *Le Miasme et la jonquille*, Flammarion, Paris, 2008, p 119 an-Didier Urbain le désert est ascétique, un espace extra-social, un lieu de solitude tourné vers le divin. Ce n'est pas seulement le désert proprement dit mais aussi des endroits comme les volcans, les roches, les dunes, les montagnes brûlantes ou glacées ou une forêt à part.

cela se produit après avoir embauchés non pas deux, mais cinq arabes parce que la nuit arrive et le cocher a peur des vagabonds, voleurs et assassins. Mais elle « se sent vivre » par le hasard de l'aventure et les émotions qu'elle traversera. L'éloignement de la ville et l'apparition du désert est pour elle comme de l'opium qui provoque d'abord l'apaisement et ensuite des « visions ineffables » et alors elle ne sent plus la toux, calmée avec de l'eau sucrée. Le reproche des hommes d'avoir mis leurs vies en péril pour satisfaire « une fantaisie de poète » est vite dépassé par l'argent qu'elle leur donne et elle marchera encore une demi-heure pour laisser reposer les hommes et les chevaux. Elle regarde « un curieux et saisissant» spectacle où les palmiers qui étaient debout vingt ans auparavant sont pétrifiés et emportés par morceaux par les touristes (et par elle aussi).

Ses connaissances (ou peut-être la lecture du guide de Mariette ?!) nous font entrer de plus près dans la description du Caire: le Khalig (un canal, œuvre de Trajan ou d'Adrien) et la citadelle nommée Château de lumière, autrefois résidence des premiers princes musulmans ayant gouverné l'Egypte. La saleté des maisons délabrées du centre est repérable immédiatement mais elle ne voudrait qu'y habiter à la place des palais européens de l'Esbékieh. Elle remarque cependant que la propreté du vieux Caire est due peut-être au voisinage du Nil : les maisons sont lavées et les guenilles des fellahs n'y suintent pas la crasse et la vermine.

Les rues du Caire sont aussi les bazars. Elle y achète des babouches et d'autres objets (une mandoline en bois de palmier incrustée de nacre). Les rues se poursuivent par la promenade de Choubrack, une des plus belles du monde, ombragée d'énormes sycomores, partant du débarcadère du chemin de fer et se prolongeant jusqu'à la rive droite du Nil. Dans cette zone se trouvent des villas de riches et de pachas entourées de jardins pleins d'ombre. Bien sûr que la modernisation du Caire rend l'architecture à moitié arabe, à moitié européenne. La promenade se fait sur un espace bien délimité et elle signifie l'étalage de la mode française, la rencontre pour jaser un peu, mais sans dépasser un certain endroit qui arrive quand même au plus bel endroit : au tableau merveilleux qui termine la promenade. Ce merveilleux endroit est pour elle « un tableau immuable, plein de grandeur et de tranquillité ».

Après tant d'exemples de la vue d'une femme écrivaine venue au Caire on ne peut qu'arriver aux mots qui qualifient le touriste et le voyageur dans l'œuvre de Jean-Didier Urbain, *L'Idiot du voyage*[1]. Elle se montre une voyageuse active, partant avec énergie à la recherche des gens, d'aventures, d'expériences. Les gens qui l'accompagnent se montrent des touristes passifs qui attendent, qui passent et ne voient rien, sont crédules, ont une vision superficielle des choses, sont grégaires.

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DE L'IMAGINAIRE POÉTIQUE

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Abstract: *Although poetry does not reproduce reality, but recreates and reinvents it, it always does it starting from the real world, because we invent starting from what it already exists, at least paradigmatically, the invention being mainly related to the more or less divergent association of the constitutive parts of some entity, or of the overturning of the syntagmatic relationship between the entities of reality taken into consideration.*

Without questioning the concept of self-reference of poetry, an undoubtedly theoretical acquisition, we consider that the poetic discourse/ text cannot abstract from reality. In the absence of the reference to the real world, the text would become not only circular, uninterruptedly signalling its circularity, but also incomprehensible. Yet, if it calls for reality, it does it in its own manner. And this is the very manner that makes the object of our investigation.

We concentrate, in our trial of analysis, on Mallarmé's poem Apparition, *which we would name "cosmogonical", because it is, as the cosmogonical myths, creator of a particular material and spiritual universe.*

Keywords: *poetry, imagination, reference.*

L'imaginaire est une faculté généralement humaine, qui se caractérise par ce qu'elle permet la reconstitution mentale du « monde de ce qui est », sa schématisation, sa modélisation, sa textualisation et l'invention d'univers contrefactuels, fictionnels.

Comme nous le montrions ailleurs (Mustățea, 1998 : 123-124), la modélisation du monde n'est pas spécifique uniquement pour la poésie ou pour les arts en général. L'imaginaire scientifique et l'imaginaire poétique se rencontrent dans leur effort cognitif, une de ses formes étant le modèle. Le scientifique part de l'imaginaire, de la représentation mentale du monde, pour aboutir à la reproduction schématique de la réalité, la réduisant aux essences, par voie rationnelle. Le modèle poétique recrée le monde, dépassant les limites du rationnel, ressenties comme trop étroites, trop constrictives. Le modèle scientifique est donc reproductif, réductif, ayant des virtualités pragmatiques, alors que le modèle poétique est transfigurateur, expansionniste, sa finalité étant esthétique.

Le référent tant des sciences que des arts est le monde, compris comme continuum de la nature-culture, saisi sous un angle aussi objectif que possible par les premières, tandis que les seconds s'abandonnent sciemment à la subjectivité.

Le monde du texte littéraire est un univers « de papier », car il n'est que l'image scripturale de la représentation mentale que l'auteur a de la réalité, image particulière, personnelle, irrépétable, qui produit une *substitution totale d'univers.*

La fiction littéraire agit par le découpage d'une tranche de réalité, traitée de manière prosaïque, dramatique ou poétique. Par l'écriture, cette tranche, qui relève d'une décision auctoriale, devient un monde clos, fini, situé entre la phrase d'incipit et celle de clôture de l'objet-texte, au-delà de l'ouverture herméneutique de l'œuvre. Le découpage référentiel est exigé justement par le caractère fini du texte, opposé à l'infinitude de la réalité. Il se produit de manière différente, suivant le genre littéraire auquel appartient l'œuvre. En simplifiant les choses, les ramenant à leurs formes

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prototypiques, on pourrait affirmer que le monde de la prose et du théâtre re-présente le monde réel, alors que le monde de la poésie le re-crée[1].

La prose et le théâtre transposent des objets, des états, des situations, des événements, des faits de l'univers des *possibles narratifs* et *dramatiques*[2] dans des univers fictionnels (fabriqués, inventés) par transfert référentiel d'attributs, d'actions, d'échanges verbaux. Ils miment l'univers réel, le reproduisent en le schématisant, en déplaçant ses éléments dans un autre ordre sémiotique, l'ordre linguistique. Le résultat en est un univers « de papier », *congruent avec la réalité*, donc vraisemblable, possible.

La poésie procède par l'identification à base logique ou analogique de deux ou de plusieurs univers référentiels distincts, créant un monde nouveau, sans correspondant dans le monde extralinguistique. *L'incongruence référentielle* étant irréductible, la poésie oblige à une lecture « littérale », qui recrée sémantiquement le monde. Le référent de la poésie est lui-même *métaphorique* (Ricoeur, 1984 : 83) Il correspond à l'univers sémiotique des *possibles poétiques*, univers virtuel, actualisé différemment par chaque acte concret d'écriture/lecture. Cependant le possible poétique est ontologiquement impossible. Il s'ensuit que la poésie est un double irréalisable de l'univers réel, une métaphore de la métaphore du monde.

A chaque type de découpage référentiel correspond un type spécial d'horizon d'attente du lecteur, horizon qui mobilise ses diverses compétences : linguistiques, encyclopédiques, logiques, pragmatiques, rhétoriques et littéraires, qui lui permettent, en fin de compte, de comprendre et d'interpréter les textes fictionnels.

Lire de la prose signifie s'attendre à y trouver une histoire particulière, un fil narratif, une intrigue, des personnages, des actions, etc., son savoir encyclopédique permettant au lecteur d'en suivre, voire même d'en anticiper la trame, ou de combler les lacunes du texte, ayant constamment un feed-back dans l'expérience collective et/ou individuelle, s'il s'agit de prose de facture réaliste, ou bien dans l'imaginaire collectif/individuel, pour la prose fantastique.

Le découpage référentiel dramatique induit au lecteur l'attente d'une histoire dialoguée et mobilise tout premièrement ses compétences rhétorique et pragmatique, ce qui lui permettra l'interprétation des comportements socio-discursifs des personnages.

Le lecteur de poésie sait qu'il pénètre dans un univers encodé, chiffré, sans repères univoques dans le monde réel, aussi doit-il se fier à son imaginaire, à sa sensibilité et à sa mémoire culturelle, user de ses compétences linguistique, rhétorique, pragmatique et littéraire dans l'effort d'interpréter le monde poétique.

La poésie est par prédilection l'espace de l'imaginaire. Cependant si elle ne reproduit pas la réalité mais la recrée, la réinvente, elle le fait toujours à partir du monde réel, car on n'invente jamais qu'à partir de ce qui existe, au moins paradigmatiquement, la part de l'invention étant le plus souvent liée à l'assemblage plus ou moins déviant des parties constitutives d'une entité quelconque, ou au bouleversement des rapports syntagmatiques entre les entités de la réalité prises en considération.

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[1] Nous reproduisons, dans les lignes qui suivent, les idées exprimées dans la séquence *„Decupajul referențial al universului intratextual"* in Alexandrina Mustățea, *Introducere în pragmatica textului literar*, Editura Universității din Pitești, 2009, pp.74-76.

[2] Pour la définition des *possibles narratif, dramatiques* et *poétique* nous renvoyons à Alexandrina Mustățea, *Introducere în pragmatica textului literar*, pp.24-25.

Dans son argumentation en faveur d'une sémantique référentielle, George Kleiber (1999 : 24) nous fournit des arguments qui soutiennent notre thèse :

> (…) l'accès aux entités fictives et aux autres mondes possibles (…) ne se fait que par l'intermédiaire de notre modélisation expériencielle de la réalité ; pour imaginaire qu'elle soit, une licorne n'est créée qu'à partir de morceaux « réels » : animal, cheval, corne, etc. c'est dire que l'accès aux mondes possibles passe nécessairement par le monde réel. Chose bien connue, on ne peut comprendre les mondes non réels qu'à partir du monde réel.

Voyons de plus près ce qui se passe dans la poésie au point de vue référentiel. Nous ne mettons pas en cause le concept d'autoréférentialité de celle-ci, acquis théorique indiscutable. Elle est, d'ailleurs, la conséquence de la non existence dans l'espace de la réalité du référent auquel la poésie fait référence. Puisque tout discours renvoie d'une manière ou d'une au monde et que le monde poétique en tant que tel n'existe pas au-delà des frontières du texte qui l'a engendré, le discours poétique tourne fatalement sur lui-même, se montrant de la sorte comme créateur et porteur d'univers fictionnel. Cela ne veut pas dire qu'il ne réfère qu'à lui-même. En l'absence de la référence au monde réel, le texte deviendrait non seulement circulaire, signalant incessamment sa circularité, mais il serait incompréhensible. Cependant, s'il renvoie à la réalité, il le fait à sa manière. C'est exactement cette manière qui fait l'objet de notre investigation.

Nous nous concentrons, dans notre essai d'analyse, sur le poème mallarméen *Apparition*, que nous appellerions « cosmogonique », de par le fait qu'il est créateur, tout comme les mythes cosmogoniques, d'un univers matériel et spirituel particulier.

1. La lune s'attristait. Des séraphins en pleurs
2. Rêvant, l'archet aux doigts, dans le calme des fleurs
3. Vaporeuses, tiraient de mourantes violes
4. De blancs sanglots glissant sur l'azur des corolles.
5. − C'était le jour béni de ton premier baiser.
6. Ma songerie aimant à me martyriser
7. S'enivrait savamment du parfum de tristesse
8. Que même sans regret et sans déboire laisse
9. La cueillaison d'un Rêve au cœur qui l'a cueilli.
10. J'errais donc, l'œil rivé sur le pavé vieilli
11. Quand avec du soleil aux cheveux, dans la rue
12. Et dans le soir, tu m'es en riant apparue
13. Et j'ai cru voir la fée au chapeau de clarté
14. Qui jadis sur mes beaux sommeils d'enfant gâté
15. Passait, laissant toujours de ses mains mal fermées
16. Neiger de blancs bouquets d'étoiles parfumées.

Le texte présente deux moments temporels passés distincts, *le jour béni* du *premier baiser*, et le *jadis* des *beaux sommeils d'enfant gâté*, relatés à la première personne par l'amoureux qui jette un pont entre les deux, identifiant la bien aimée, à qui le discours s'adresse d'ailleurs, à la fée de ses rêves d'enfant. Le jeu de lumières et d'ombres, aux valeurs physiques et psychiques à la fois, est le moteur de la création d'un monde poétique situé entre le rêve et la réalité. La construction du texte sert parfaitement l'idée d'équivalence des deux, par l'alternance de séquences « imaginaires » (les vers 1-4, 13-16) et « réalistes » (5, 10-12), le glissement d'un type à

l'autre se faisant moyennant les commentaires métadiscursifs du moi poétique (les vers 6-9, respectivement le début du vers 10 - *Et j'ai cru voir…*).

La partie de « réel » est représentée par les vers −*C'était le jour béni de ton premier baiser* et *J'errais donc, l'œil rivé sur le pavé vieilli / Quand avec du soleil aux cheveux, dans la rue / Et dans le soir, tu m'es en riant apparue*, qui donnent au texte une allure narrative. Le connecteur *donc* renoue tout naturellement le fil de l'histoire interrompue momentanément par l'intervention explicative de l'amoureux-narrateur sur *la songerie*. L'intervention elle-même se trouve à mi-chemin entre le particulier et le général, ce qui lui confère une sorte de véridicité, mais sa construction la replace dans le continuum de l'invention poétique, par la synesthésie *parfum de tristesse* et la métaphore *cueillaison d'un Rêve*.

L'événement relaté est l'apparition de la femme aimée, sorte d'irruption du réel au milieu de la rêverie, si l'on prend en considération le sens premier du terme « apparition » - « Action d'apparaître, de se montrer aux yeux → manifestation (Petit Robert). L'illusion référentielle est entretenue par la présence de quelques détails spatio-temporels – l'espace urbain à peine esquissé par les lexèmes *pavé* et *rue*, et le moment de la journée, le crépuscule, signalé par l'association *soleil* et *soir*.

Cependant l'ambiguïté du terme « apparition », qui signifie également « manifestation d'un être invisible qui se montre tout à coup sous une forme visible », « vision de cette forme », respectivement « être imaginaire que le visionnaire croit apercevoir » (Petit Robert) donne à l'événement une teinte de mystère et d'irréalité qui s'inscrit parfaitement dans la cohérence du texte, dominé par l'invention.

La part de l'imaginaire recouvre la rêverie de l'amoureux et le rêve de l'enfant, situés au début respectivement à la fin du texte, créant un cadre fantastique qui renvoie, par voie culturelle, à la mythologie chrétienne et aux contes de fées, transfigurés poétiquement par le verbe créateur d'univers.

Les premiers vers du poème décrivent les moments qui précèdent l'apparition. On plonge en pleine irréalité avec la *lune* qui *s'attriste*, personnification immotivée pour la suite événementielle, trompeuse même quant à la précision temporelle, induisant l'idée, contredite ultérieurement, qu'il s'agirait de la nuit ; elle reçoit son importance en tant que signal d'autoréférentialité, introduisant le lecteur dans un monde inconnu, sans trop de liens avec le monde réel, créé par l'association entre un objet non animé - *la lune*, et un état marqué par [+ animé, + humain] – *s'attristait*. Si les référents en question lui sont familiers, ce qui l'aidera à comprendre ce que le poète veut dire, il sait qu'une telle relation est inexistante dans l'univers extratextuel. Aussi la liaison interdite ontologiquement devient-elle une relation purement sémantique, créatrice d'univers imaginaire. De plus, elle sert d'ouverture à l'atmosphère mélancolique que les premiers vers dessinent, tout en plaçant « l'histoire » dans un espace mi céleste, mi terrestre, suggérant, à la fois par la confirmation de l'horizon d'attente dû au titre, que par l'anticipation de la suite textuelle, la nature presque angélique de l'apparition. Les *séraphins*, créatures mythiques, imaginaires, unissant le ciel et la terre, apparaissent comme la matérialisation même de la tristesse, mélange synesthésique de sons, de couleurs, de parfums. Musiciens de la mélancolie, ils s'installent au milieu du rêve l'*archet aux doigts*, dans un topos de pure invention, où les *fleurs* sont *calmes* et *vaporeuses*, les *violes mourantes* et les *sanglots* sont *blancs*. Ils renvoient directement à la sainteté, et connotent la pureté, l'éthéré, attributs que le lecteur va bientôt transférer sur le personnage féminin du texte.

La musique, faite de *pleurs* et de *sanglots* est l'image matérielle de l'état d'âme du moi poétique, l'ombre qui précède l'apparition lumineuse et souriante de la femme aimée : *avec du soleil aux cheveux […] / […] tu m'es en riant apparue*.

La partie finale du texte reprend les mêmes procédés de construction d'un monde contrefactuel, mélange d'éléments renvoyant au monde réel et au monde de pure invention des contes de fées, mis à fonctionner ensemble.

La transfiguration poétique se réalise comme passage du monde possible (l'ainsi dite réalité de l'apparition) vers le monde imaginaire du conte de fée, pour finir dans le monde du rêve, cette autre variante de l'imaginaire, leur identification étant signalée par la séquence *Et j'ai cru voir*, qui transpose les faits d'une dimension dans l'autre.

La lumière du soleil qui se reflète dans la chevelure de la bien aimée devient le *chapeau de clarté* de la *fée*, vision féérique, lumineuse et pleine de gaité, en contraste avec l'ombre mélancolique de la rêverie initiale.

Le personnage du conte entre dans le rêve, y devient un être familier, presque réel, qui a l'habitude d'y *passer* (voir l'imparfait itératif *passait*) avec *ses mains mal fermées*, mais qui fait son « devoir » d'être surnaturel – *laissant…/Neiger de blancs bouquets d'étoiles parfumées.*

En même temps, le *chapeau de clarté* est l'équivalent de l'auréole des saints, ce qui rappelle les *séraphins* du début, replaçant l'ensemble dans l'espace céleste. Un espace céleste qui englobe, par métaphore (*neiger*) et synesthésie (*de blancs bouquets d'étoiles parfumées*), des éléments terrestres, recréant l'univers imaginaire du début, placé cependant sous le signe de la lumière et de la joie.

Ainsi le cercle se ferme sur le retour à l'imaginaire, un imaginaire qui se construit, comme nous l'avons pu voir, sur des bribes du réel, en l'absence desquelles il serait incompréhensible. L'autoréférentialité se double de la référence permanente au monde extratextuel auquel le texte renvoie par sa langue, qui non seulement se fait valoir pour elle-même, grâce à ses valences poétiques, mais qui est génératrice d'univers imaginaires, par l'agencement particulier des unités du réel qu'elle verbalise.

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DU SUJET SENTANT AU SUJET DISCOURANT. L'APPORT DE L'IMAGINAIRE À L'EXPRESSION DE LA PASSION HUGOLIENNE COMME MANIFESTATION LITTÉRAIRE

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Abstract: *Passion, as a literary event, offers the registration of an intimate perception of everyday life in a lyrical voice that questions affectivity as a link between the "I" enunciator and the world. Whether the expression of a personal experience or someone else's experience, it is indeed, always through the affectivity, linked together with the imagination of the poet, that the poetical speech is built.*

Keywords: *Imaginary, passion, subjectivity.*

La passion, comme manifestation littéraire, propose l'inscription d'une perception intime du quotidien dans une parole lyrique qui interroge l'affectivité comme lien entre le « je » énonciateur et le monde. Qu'il s'agisse de l'expression de l'expérience personnelle par excellence, ou bien de l'expérience de l'autre, c'est en effet, toujours par le biais de l'affectivité, imbriquée à l'imaginaire du poète, que le discours se construit.

Selon Gilbert Durand l'imaginaire peut «transformer le monde selon l'homme de Désir» (Durand, 1963 :468). De plus, l'imaginaire constitue «ce trajet dans lequel la représentation de l'objet se laisse assimiler et modeler par les impératifs pulsionnels du sujet, et dans lequel réciproquement […] les représentations subjectives s'expliquent par les accommodations antérieures du sujet au milieu objectif » (*ibidem* : 31-32).

Depuis Benveniste « la subjectivité […] est la capacité du locuteur de se poser comme "sujet". Elle se définit, non par le sentiment que chacun éprouve d'être lui-même […] mais comme l'unité psychique qui transcende la totalité des expériences vécues qu'elle assemble, et qui assure la permanence de la conscience. [Cette] subjectivité […] n'est que l'émergence dans l'être d'une propriété fondamentale du langage. Est "ego" qui dit "ego". Nous trouvons là le fondement de la "subjectivité" qui se détermine par le statut linguistique de la "personne" » (Benveniste, 1966 : 259-260). L'auteur nous fait comprendre que dans une communication la trace de la subjectivité est laissée par des marques qui traduisent *l'intention* du locuteur qui s'exprime.

Kerbrat-Orecchioni associe la subjectivité à la valeur propre à chaque locuteur. La subjectivité est pour elle « affective ou évaluative » (Kerbrat-Orecchioni : 1980 :146) mais en même temps « la subjectivité peut emprunter les voies du « il », et l'objectivité celle du « je » (*ibidem* :153).

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Du point de vue de la narratologie[1] on lie la subjectivité à un actant parlant – le personnage - qui détient le pouvoir de parler, tandis que l'objectivité n'appartient qu'au narrateur. La sémiotique des passions reconsidère le point de vue narratologique et attribue à l'actant parlant, sujet ou non – sujet, une attitude, une position en rapport avec le contenu de ses dires, position qui se traduit dans l'émergence d'un schéma dit pathémique, supposé « organiser la syntaxe passionnelle discursive » (Greimas, Fontanille, 1991 :170) [2]. L'attitude, la position traduira, dès lors, l'aspect sensible rattaché au corps propre qui développe un espace tensif.

Nous observons que la subjectivité n'est pas aussi facilement repérable comme il semble à première vue. Pour ce qui est du texte littéraire le problème devient d'autant plus difficile « Dès lors qu'il s'agit d'un texte littéraire, le problème du "Qui parle ? " s'obscurcit donc effroyablement »(Kerbrat-Orechionni, *op.cit* :172)

Le rapport qui s'établie entre une instance « je » à différents rôles dans le discours, et la poétique du discours en question, se traduit par la construction ou la reconstruction de son intimité et de son expérience au monde.

Pour découvrir l'expression de la passion hugolienne il convient de s'intéresser à la présence d'un « je » dans le texte et de la/ des relation(s) que cet énonciateur entretient avec le processus d'instauration des passions comme esthétique scripturale.

Dans les poèmes des recueils *Les feuilles d'Automne* et *Les Chants du Crépuscule* la mise en place de l'énonciateur s'effectue souvent autour de la dialectique qui établit la corrélation de la problématique du texte et de celle de la présence du « je ».

Ce « je », présent dans vingt-quatre poèmes sur quarante du recueils *Les feuilles d'Automne* et dans dix-huit poèmes sur trente-neuf des *Chants du Crépuscule*, sans compter l'occurrence de « nous » ou les possessifs comme « mon âme », « mes amours », « ma pensée », « mon esprit », construit un univers où les variations du mode d'expression du « je » et de sa mise en écriture permettent de saisir les rapports l'énonciateur et l'écriture elle-même.

Le recueil *Les feuilles d'automne* débute avec l'introduction du « je » de l'écriture qui demande d'être lu comme lieu d'expression d'une identité dont la voix recouvre aussi bien le passé, que le présent et l'avenir et dont la « profondeur » est l'image de l'âme qui existe pour se dire. C'est, en effet, un pacte que le poète fait avec son lecteur. Quoique « jeune encore » il se considère suffisamment « éprouvé » pour avoir compris le passé et pour comprendre le présent :

> */Maintenant, jeune encore et souvent éprouvé, / J'ai plus d'un souvenir profondément gravé, / Et l'on peut distinguer bien des choses passées / Dans*

[1] Gerard Genette dans sa théorie du récit dite « formelle » ou « modale » (*Nouveau discours du récit*, Ed. du Seuil, Paris,1983, p. 12) qui envisage l'instance du discours l'énonciateur-narrateur comme instance verbale appelée « sujet discursif ou sujet parlant » propose la notion de « voix » pour designer le degré de présence du narrateur dans le récit. Ainsi nous allons à faire à des narrateurs hétérogiégétiques ou homodiégétiques selon leur participation à l'histoire racontée et extradiégétiques ou intradiégétiques selon le niveau auquel appartient le narrateur.

[2] A.J.Greimas et Jacques Fontanille expliquent dans la *Sémiotique des passions* (p.151) comment en s'interrogant « sur les préalables d'une sémiotique des passions » ils ont été amenés à reconnaître « une phase tensive où il est préfiguré par un presque –sujet, un sujet sentant ; cette étape ils la place « antérieurement au parcours épistémologique » ; après la phase tensive « intervient une phase de discrétisation et de catégorisation où il devient un sujet connaissant ; la mise en place de la syntaxe narrative de surface le convertit en sujet de quête ; enfin, lors de la mise en discours, il peut être assimilé au sujet discourant »

ces plis de mon front que creusent mes pensées. / Certes, plus d'un vieillard sans flamme et sans cheveux, / Tombé de lassitude au bout de tous ses vœux, / Pâlirait s'il voyait, comme un gouffre dans l'onde, / Mon âme, où ma pensée habite comme un monde (Ce siècle avait deux ans)

L'insistance est pour un « je » dont le théâtre intérieur est la demeure - métaphore du psychisme d'un « moi » - où va se dérouler la confrontation avec soi, son passé, son histoire, ses souvenirs. Ce théâtre intérieur se révèle comme espace d'un affrontement oratoire « ironique ou railleur » où s'affrontent les divers constituants de « moi », les acteurs de son drame intérieur, alors qu'il est livré à son passé et à son identité d'une part, et à son présent de l'écriture d'autre part.

// Tout ce que j'ai souffert, tout ce que j'ai tenté, / Tout ce qui m'a menti comme un fruit avorté, / Mon plus beau temps passé sans espoir qu'il renaisse, / Les amours, les travaux, les deuils de ma jeunesse, / Et, quoique encore à l'âge où l'avenir sourit, / Le livre de mon cœur à toute page écrit ! //

La présence du « je », celui de « mon âme aux mille voix », puise dans la forme poétique du langage sa puissance dénonciatrice. Il exprime le désir qui l'anime, métamorphosant l'avenir. Ce qui s'annonce est un « orage » dont « le vent » troublera « l'azur » du présent :

/ D'ailleurs j'ai purement passé les jours mauvais, / Et je sais d'où je viens, si j'ignore où je vais. / L'orage des partis avec son vent de flamme / Sans en altérer l'onde a remué mon âme. /Rien d'immonde en mon coeur, pas de limon impur / Qui n'attendît qu'un vent pour en troubler l'azur ! //

Dans le poème *V, Ce qu'on entend sur la montagne* le « je » est celui qui peut entendre et comprendre les « voix » du présent. Ici le « je » est modalisé pour occuper la place d'un actant focalisateur dont les perceptions transgressent le visuel pour s'abriter dans l'espace de la parole lyrique. Ainsi, tandis que la pensée voyait « d'un côté la terre et de l'autre la mer » le poète écoutait et entendait « ces harpes de l'éther ». Le spectacle du monde passe par tous les sens du poète ; il ressent l'amertume, la tristesse et le bonheur, tout à la fois. Leurs vibrations s'accordent au moment unique « jamais voix pareille / Ne sortit d'une bouche et n'émut une oreille ». L'expression de la passion traduit celle de la souffrance du corps et du dédoublement en « je/moi » : « Voilà quelle était ma pensée. / Quand sur le flot sombre et grossi / Je risquai ma nef insensée, / Moi, je cherchais un monde aussi! » (*A M. de Lamartine*). Il ne s'agit point de trouver son identité, nous ne sommes pas en présence d'une quête d'identité mais de la construire grâce au déchirement qui l'abrite et qui lui sert de far pour scruter, pour dévisager le monde du présent.

/ Cette lutte qui me déchire […] /C'est mon tourbillon, c'est ma voile ! / C'est l'ouragan qui, furieux, / A mesure éteint chaque étoile / Qui se hasarde dans mes cieux ! / C'est la tourmente qui m'emporte ! […] //

Un autre poème *XXIII, A M. de Lamartine*, développe une dimension intérieure au langage où souvenir et imagination interagissent et où l'écriture s'imprègne de subjectivité et d'émotion. C'est le lieu où le sentir dévoile un « je » non-dit mais implicite. Dans ce poème, le poète lui-même privilégie la diffusion du sensible par une description de l'acte séducteur, mieux dire, de la lexicalisation d'une passion, *l'amour*. L'abondance des détailles et la réitération du lexème « jamais » tout au long du discours aussi bien que la répétition du lexème « point » au final de poème marquent l'ampleur de leurs valeurs tensives et placent la description à propos du « je » celui de « JE T'AIME » dans un schéma semblable à ce que A.J. Greimas et Jacques Fontanille nommaient schéma pathémique. En effet les sémèmes figuratifs sont organisés en fonction de la structure interne de l'expérience personnelle. L'explication de ce qu'

« aimer » et « souffrir » veulent dire se rattache dans un premier temps à une connaissance préalable d'un sujet sentant,

> */Si jamais une main n'a fait trembler la vôtre; / Si jamais ce seul mot qu'on dit l'un après l'autre, / JE T'AIME ! n'a rempli votre âme tout un jour/*

; il y intervienne la connaissance qui détermine la catégorisation – le sujet sentant peut apprécier et catégoriser une telle expérience. La présence des éléments de nature sensori-motrice certifie la véridicité de la parole énonciatrice. Dans la troisième phase l'énonciateur énonce explicitement la quête qui se rattache à une source imaginaire où le pouvoir du songe peut donner la force du sentiment :

> */ Si jamais vous n'avez pris en pitié les trônes / En songeant qu'on cherchait les sceptres, les couronnes, / Et la gloire, et l'empire, et qu'on avait l'amour ! / […]/*

La dernière phase est celle de la mise en discours quand l'énonciateur, ayant passer par toutes les phases précédentes se trouve en position d'émettre de jugements des valeurs : « Vous n'avez point aimé, vous n'avez point souffert !»

Un autre cas de figure est présent dans les vers du poème *La pente de la rêverie* où le « je » énonciateur se montre comme un actant énonciateur focalisateur. L'insertion d'une tension voilée « comme un paysage en une chambre noire » rend le « je » opaque, difficilement repérable dans ses limites ou extensions. Ainsi la re-construction du moi devient difficile :

> *Tout, comme un paysage en une chambre noire / Se réfléchit avec ses rivières de moire, / […] / Tout dans mon esprit sombre allait, marchait, vivait ! / Alors, en attachant, toujours plus attentives, / Ma pensée et ma vue aux mille perspectives / Que le souffle du vent ou le pas des saisons / M'ouvrait à tous moments dans tous les horizons, / Je vis soudain surgir, parfois du sein des ondes, / A côté des cités vivantes des deux mondes, / D'autres villes aux fronts étranges, inouïs, / Sépulcres ruinés des temps évanouis, / Pleines d'entassements, de tours, de pyramides, / Baignant leurs pieds aux mers, leur tête aux cieux humides.*

Les contours du « je » vont être cernés progressivement à coups des souvenirs, des descriptions successives, des manifestations de l'affect. D'un certain point de vue, nous avons affaire à un « je », expression d'une unité rongée de l'intérieur à l'œuvre d'une reconstruction essentielle et singulière. La « pensée et [la] vue aux milles perspectives » n'est rien d'autre qu'une quête de Soi qui s'inscrit magistralement dans le schéma d'un devenir poétique où l'expression des passions propres trouve sa voie /voix dans la poétique.

La parole qui tente de s'exprimer dans *Les feuilles d'automne* révèle ses origines profondes et inconscientes et nécessite la recherche d'un sens enfoui dans les couches les plus profondes de l'être. Le texte se construit alors tel un tableau « de degrés en degrés » :

> *Or, ce que je voyais, je doute que je puisse / Vous le peindre : c'était comme un grand édifice / Formé d'entassements de siècles et de lieux ; / On n'en pouvait trouver les bords ni les milieux ; / […] / Et moi je parcourais, cherchant qui me réponde, / De degrés en degrés cette Babel du monde./ […]/*

Le dernier poème *XL Ami, un dernier mot!* du recueil *Les feuilles d'automne* clôt l'acte poétique par un *credo* assumé pleinement, celui du rôle de la poésie autre que d'être une lyre qui chante « l'amour, la famille, l'enfance ». C'est de sa destinée qu'il faut s'en soucier car il s'agit « d'un vers que lira l'avenir !" et dans ces conditions le « je » joue un rôle déterminant :

> *Amis, un dernier mot ! - et je ferme à jamais / Ce livre, à ma pensée étranger désormais./ […]/ Oh ! la muse se doit aux peuples sans défense. / J'oublie*

alors l'amour, la famille, l'enfance, / Et les molles chansons, et le loisir serein, / Et j'ajoute à ma lyre une corde d'airain !//

Si pour *Les feuilles d'automne* la relation je/texte a un double sens, c'est-à-dire nous assistons à une sorte d'osmose, de mariage entre les deux car ils se construisent et se poétisent d'une manière réciproque, avec *Les chants du crépuscule* la perspective semble autre. Moins présent, le « je » s'articule surtout en relation avec un « tu » dans la personne de la bien – aimée. En effet, et pour suivre Ludmila Charles –Wurtz, nous assistons à une « scission du moi » (Charles - Wurtz, 1998 :529) en un « moi » comme actant cognitif et un « moi » actant affectif. Les deux « moi » forment un seul et même sujet discourant. Ce qui les différencie est leur positionnement dans le temps et dans l'espace en rapport avec leur expérience sensible.

Quand l'attitude du « je » est interprétative par rapport aux événements racontés elle s'exprime par des commentaires et traduit la position propre subjective de l'instance cognitive. Dans le poème *XXVI, À Mademoiselle J* la subjectivité se manifeste aussi bien sur le plan perceptif, sensible que sur le plan cognitif :

Il fut un temps, un temps d'ivresse, / Où l'aurore qui vous caresse / Rayonnait sur mon beau printemps / […], / Débordaient de mes dix-sept ans ! /Alors, à tous mes pas présente, // […]// Je disais au bois : forêt sombre, / J'ai comme toi des bruits sans nombre. / À l'aigle : contemple mon front ! / Je disais aux coupes vidées : / Je suis plein d'ardentes idées / Dont les âmes s'enivreront ! //[…] J'entendais, ravissant murmure, / Le chant de toute la nature / Dans le tumulte de mes sens ! // […] Ces temps sont passés. — À cette heure, /[…]/ Je suis triste au dedans de moi ; / J'ai sous mon toit un mauvais hôte ; / La douleur pleure en ma maison ; / Un ver ronge ma grappe mûre ; / Toujours un tonnerre murmure / Derrière mon vague horizon !

Les événements racontés du temps de son « beau printemps », des ses « dix-sept ans », mis à part le souvenir, ont le rôle de renforcer le moment présent de « tristesse » de « vague horizon ». Le plan perceptif, sensible, subjectivisé se manifeste au niveau du texte par l'insertion d'un univers dont l'extrapolation est l'intériorité, l'âme du poète expliquée par l'extérieur, par un univers en dialogue, congruent avec le sentir poétique. Le premier « moi » est le moi d'une instance euphorique qui semble se réjouir de sa jeunesse, vivre un temps « d'ivresse » tandis que le deuxième « moi » est le moi d'une instance dysphorique « ces temps sont passés ». Nous sommes ici en présence d'un même actant qui se raconte dans deux hypostases différentes de son existence. Les images créées proposent un parallèle entre le monde situé entre terre et ciel d'une part et le Poète/Prophète, son corps, sa chaire, d'autre part. Un tel parallèle amène à supposer que, comprendre l'acte poétique, c'est comprendre le sacrifice, la souffrance que le vers invoque.

Dans le poème *Dans l'église de* ***, le « je » énonciateur subi une dépersonnalisation en passant d'abord par une généralisation pour en être complètement neutralisé à la fin du poème. Pourtant les marques de la subjectivité y restent. L'interrogation « Que sert de n'effleurer qu'à peine ce qu'on tient / Quand on a les mains pleins,/ » et l'adverbe « à peine » représentent une prise de position dans le discours, donc une implication personnelle dans une question qui autorise des réponses différentes. La prise de position dans le discours marque la mise en mots, par des voies directes ou indirectes, des choix effectués par l'actant énonciateur. Dans cette démarche, où le poète s'implique, - le discours est tenu dans une église, - il milite pour une cause et tente de changer la face des choses. Pour cela faire son discours cherche à persuader et non pas à convaincre. La voie de la persuasion implique la présence d'un corps sentant, du sentiment, de la sensibilisation. La méthode du poète est basée sur l'exploit

des ressources subjectives implicites de l'agencement textuel - la sélection, le rapprochement associatif, le rythme –

> *N'imitons pas ce fou que l'ennui tient aux fers, / Qui pleure et qui s'admire./*
> *Toujours les plus beaux fruits d'ici-bas sont offerts / Aux belles dents du rire !*
> *// Les plus tristes d'ailleurs, comme nous qui rions, / Souillent parfois leur âme.*
> */ Pour fondre ces grands cœurs il suffit des rayons/ De l'or ou de la femme./*

Le rire est triste, la nappe du festin est linceul du chagrin, le plaisir aussi est tristesse, tout a un autre sens, opposé à ce que la première vue laisse entendre. Les tonalités affectives, qui ne constituent pas une expérience muette antérieure au langage, mais se manifestent dans le poème, dans cette parole qui se dit à travers le rire triste, le pleure, parviennent à instaurer la présence de soi à soi. En même temps le langage qui s'y déploie est une langue qui porte la matière poétique. L'ornement rhétorique embrasse les catégories constitutives du réel « vivons ! buvons ! marchons ! » pour insister sur la mise en évidence de la démarche morale de l'auteur.

> */ Vivons donc ! et buvons, du soir jusqu'au matin, / Pour l'oubli de nous-même,*
> */ Et déployons gaîment la nappe du festin, / Linceul du chagrin blême ! //*
> *L'ombre attachée aux pas du beau plaisir vermeil, / C'est la tristesse sombre. /*
> *Marchons les yeux toujours tournés vers le soleil ; / Nous ne verrons pas l'ombre ! //*

Le « nous » du discours marque plutôt une dés-inscription partielle de la subjectivité car en généralisant et englobant on vise un discours objectif, destiné à convaincre par une argumentation logique.

Dans tout acte de parole dont le but est de promouvoir une valeur, quelle qu'elle soit, la subjectivité de la persuasion à côté de l'objectivité logique semblent être la voie à emprunter pour tout poète. Son œuvre doit s'attacher, avant tout, à faire paraître le sensible et l'affectivité dans sa structure. Il y apparaît que Victor Hugo noue, à sa manière, détournée, mais avec une insistance et une exigence de vérité, la parole poétique à son être dans l'espace et au temps de la poésie.

Ainsi son être poétique vit dans un espace de parole qui est tantôt sociale, tantôt intime. D'ailleurs Ludmila Charles-Wurtz en analysant « l'assertion amoureuse » dans la poésie de Victor Hugo disait : « À la parole sociale, lacunaire puisqu'elle substitue la force du vrai, s'oppose une parole que l'on pourrait qualifier de « naturelle », dans la mesure où elle révèle l'être de son énonciateur en deçà de tout masque social, en dehors de toute stratégie visant à assurer un pouvoir sur autrui »(Charles-Wurtz, op.cit. :375). Pour la poésie de Victor Hugo et explicitement dans le recueil *Les Chants du crépuscule* c'est la femme qui « inaugure un espace de parole qui s'oppose explicitement à l'espace social. »(*ibidem*) et qui génère la parole poétique qui s'y trouve « comme dans son milieu naturel »(*ibidem* :376) : Moi que déchire tant de rage, / J'aime votre aube sans orage ; / Je souris à vos yeux sans pleurs.

Le cas du poème *À Mlle J.*, peut être analysé dans la perspective d'un énonciateur qui s'attache, avant tout, à faire paraître le sensible et l'affectivité comme générateurs du sens. C'est la nature et l'âme qui s'expriment entre elles, un cosmos comme phénomène du monde qui se reflète dans une cosmologie du poète. Le sensible bien que saisi dans son immédiateté « dans le tumulte de mes sens » renvoie toujours à une dimension de profondeur « Je suis triste au dedans de moi » dimension qui fait apparaître son *autre*, un Soi qui révèle la structure commune à tout être sensible, celle du temps et de l'espace en mouvement :

> *Ces temps sont passés […] / À mesure que les années, / Plus pâles et moins couronnées, / Passent sur moi du haut du ciel, / Je vois s'envoler mes chimères / Comme des mouches éphémères / Qui n'ont pas su faire de miel ![…]// Vainement*

j'attise en moi-même / L'amour, ce feu doux et suprême / Qui brûle sur tous les trépieds, / Et toute mon âme enflammée / S'en va dans le ciel en fumée / Ou tombe en cendre sous mes pieds !//

Le centre de l'être sensible traversé par le sentiment est la nature qui reçoit l'écho de toute sensation, de toute perception. Le haut du ciel est l'alcôve du sentiment, de l'âme enflammée. Au paysage correspond l'âme et ensemble, les deux, tissent le paradigme de l'homme qui ne veut autre chose que de sentir à plein cœur le sentiment, « l'amour ce feu doux et suprême ». Exister, vivre, consiste aux yeux du poète à être dans les bras de l'amour, à se porter « loin » de la vie de tous les jours. Ce bonheur est possible surtout par le travail poétique qui « Eclore feuille à feuille au plus profond du cœur » en faisant advenir l'homme au monde et à soi. De cette manière la poésie devient un art de vivre et fait du poète épris une œuvre à soi comme avoué dans le poème *Ecrit sur la première page d'un Pétrarque* « Tant d'amour ruisseler sur tant de poésie ».

Quand d'une aube d'amour mon âme se colore, / Quand je sens ma pensée, ô chaste amant de Laure, / Loin du souffle glacé d'un vulgaire moqueur, / Eclore feuille à feuille au plus profond du cœur, / Je prends ton livre saint qu'un feu céleste embrase, / Où si souvent murmure à côté de l'extase / La résignation au sourire fatal, / Ton beau livre, où l'on voit, comme un flot de cristal / Qui sur un sable d'or coule à sa fantaisie, / Tant d'amour ruisseler sur tant de poésie !/

L'écriture devient une expérience privilégiée, de l'ordre du sentir rapportée à l'action sur soi-même dont la finalité est celle d'agir sur le poète pour qu'il devienne autre, pour qu'il puisse expérimenter des multiples façons de devenir, cela non pas pour se perdre mais pour se trouver, pour qu'il puisse cerner ses passions au delà de l'entente commune : C'est le chemin que le poète emprunt pour transposer un vécu, une expérience de vie, un sentiment, une pulsion en message poétique.

Il n'est rien sous le ciel qui n'ait sa loi secrète, / Son lieu cher et choisi, son abri, sa retraite, / Où mille instincts profonds nous fixent nuit et jour; / Le pêcheur a la barque où l'espoir l'accompagne, / Les cygnes ont le lac, les aigles la montagne, / Les âmes ont l'amour! (Hier la nuit d'été)

En somme le « je », qu'il s'agit de celui qui déclame le présent ou bien de celui qui re-vit le passé ou encore de celui qui scrute l'avenir, c'est quelque chose qui émerge d'un vécu émotionnel ou corporel et qui ne peut s'exprimer de façon adéquate que par geste du corps car ce qu'il voit, que ça soit à travers l'imaginaire comme c'est le cas du rêve ou du songe ou bien à travers la présence proprement dite comme dans le cas du souvenir, est toujours et d'abord vécu, ensuite devient connaissance pour se tranformer après en quête d'un nouveau horizon d'expression. L'objectivité et la neutralité n'ont pas leur place dans la poésie hugolienne. Même derrière le « on » se trouve un « je ». Tous les « je », plus ou moins transparents plus ou moins opaques, rencontrés dans les textes, prennent sens et valeur, s'éclaire à la lumière d'une lecture intérieure de l'œuvre. L'image du corps qui vit et qui frémit à chaque image évoquée est le puzzle du monde intérieur de celui qui parle, qui écrit, qui dit « je ». L'écriture du « je » est alors projection sur l'espace du texte d'un univers qui a sa propre poétique, celle d'un moi possédé par une passion dévoratrice pour l'écriture.

Désigner sa propre parole ou celle de l'autre par un « je » textuel c'est marquer une évaluation personnelle et inscrire dans le discours une subjectivité qui l'oriente par des stratégies énonciatives qui sont repérables dans des systèmes discursives. L'absence ou la présence de l'énonciateur à travers le « je » mettent en évidence les tensions entre les tentatives de cacher les marques de la subjectivité et celle d'imprimer au discours une orientation qui constitue une prise de position. Victor Hugo se positionne dans son

discours en criant tout haut la liberté de penser et celle d'aimer. En tant que Poète ou Prophète il n'y a pas de place pour l'impartialité car la poésie se construit par des images qui pendulent entre deux pôles dont l'un doit être « objectif » utiliser le métalangage pour informer, et l'autre « sensible » et « assumé » pour décrire à nouveau, ou d'un nouveau jour, le monde. Le premier fait en sorte que la poésie puisse être lue le deuxième fait en sorte que la poésie donne à rêver par le biais de sa poétique. Au « je » soit-il « objectif » ou « sensible / assumé » s'ajoute l'imaginaire, pour mener à bon fin la démarche de création.

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A LA RECHERCHE DE LA VÉRITÉ SUR L'AMOUR - LE CAS ANNIE ERNAUX ET MARC MARIE

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Abstract : *One can find, at the origin of the autobiographical writing, complex motivation: to recall the happy moments and live them through the writing; to tell about a model life; to share experiences with the others; to deal more easily with the difficult moments; to understand oneself better etc.*

In this paper we tackle autobiography – more exactly the truth of a love which is impossible to transpose in writing – starting from 'L'Usage de la Photo'*, a book written by two authors. Protagonists of an unusual love story, Annie Ernaux and Marc Marie decide to write about their relationship starting from a series of photos witnessing their love struggles. The resulting book is a hybrid formed by photos and their comments written successively by the two protagonists. We intend to follow the manner in which the two authors make reference to the past, to each other and to the writing process equally. We will see in what way the same experience is reconstructed by the two lovers, who, even if animated by the desire to be objective and to discover the truth, will inevitably produce different, reconstructed and subjective versions of their common past.*

Keywords: *autobiography; autofiction; truth.*

Les quelques mots clés qui vont constituer le fil rouge de notre article sont des mots familiers utilisés dans la vie de tous les jours, mais dont la définition n'a jamais su être exacte. Philosophes, théologues, anthropologues, poètes et écrivains ont essayé depuis l'aube de l'humanité de comprendre et d'expliquer la *vérité*, l'*amour* et la *mort*. Les points de vue sont divers et parfois opposés, variant selon l'époque, le contexte socio-culturel, le domaine de la connaissance qui aborde le problème, la perspective de celui qui se penche là-dessus, etc.

Le cadre qui occasionne notre analyse sur l'amour et la vérité – et dans un second temps, non moins significatif, sur la mort – est représenté par un livre signé par deux auteurs, sorti en 2005 chez Gallimard. Annie Ernaux et Marc Marie écrivent à deux mains *L'Usage de la photo*, livre qui reconstitue leur histoire d'amour peu commune à partir d'une série de photos représentant des natures mortes formées le plus souvent de vêtements jetés au hasard lors de leurs ébats amoureux. Les photos sont reproduites dans le livre, chacune d'elles étant suivie par le commentaire que l'homme et la femme font – en tout indépendance consentie – là-dessus.

Il y a deux détails que nous tenons à mentionner : le premier vise la grande différence d'âge entre les protagonistes (au risque de paraître désuet dans une période où – au moins au niveau du discours polliticaly correct – on ne s'étonne plus devant les couples où la femme est plus âgée que l'homme); le deuxième détail, plus significatif que le premier et sur lequel on va revenir systématiquement par la suite, porte sur le cancer du sein de la protagoniste, contemporain de l'histoire d'amour faisant l'objet du livre.

L'Usage de la photo est donc un livre hybride, formé de photographies et de textes à la fois ; il comporte deux formes d'expression – l'image et le texte – et deux auteurs (photographes amateurs et écrivains à la fois). La paternité des images semble

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ne pas avoir d'importance pour les protagonistes, le côté artistique des photos n'étant pas du tout investi : « La où prédomine la recherche esthétique, le sens fait défaut. » (Ernaux, A., Marie, M., 2005 : 147). Seul le côté témoignage des photos est valorisé, les images ayant l'unique rôle de faire arrêter un moment heureux afin d'attester de sa réalité. Sans en avoir parlé auparant et presque simultanément, Annie Ernaux et Marc Marie ont envie de retenir une preuve objective de leur amour ; il s'agit le plus souvent de leurs affaires jetées par terre avant l'amour physique. Il faut mentionner que les quatorze photos du livre avaient été selectionnées sur une bonne quarantaine et qu'aucune image ne comporte de protagoniste humain. Vivant l'aventure amoureuse d'une manière intense, l'homme et la femme se retrouvent souvent, le lendemain de leurs étreintes, désemparés devant les dépouilles de la fête amoureuse. Ils ressentent un fort besoin de garder quelque chose de palpable de l'amour passé, incontestable mais déjà lointain. Les amoureux donnent l'impression de ne pas croire à la vérité de leur amour à peine consommé, ressentant le besoin d'en conserver une « trace objective » : « [...] comme si faire l'amour ne suffisait pas, qu'il faille en conserver une représentation matérielle, nous avons continué de prendre des photos. » (Ernaux, A., Marie, M., *op. cit.* : 9).

L'histoire d'amour se veut heureuse, c'est pourquoi ses protagonistes veulent prolonger le bonheur qu'elle leur apporte, continuer à y croire à partir de traces objectives. Marc Marie invoque le caractère fugace de ses heureux séjours avec Annie Ernaux, dans le sens déjà évoqué du besoin d'en garder quelque chose de palpable : « Je me retrouvais dans mon petit appartement au cinquième étage, désespéré de ne pas pouvoir retenir le bonheur. » (Ernaux, A., Marie, M., *op. cit.* : 148). Les photos représentent donc une assurance, la confirmation que le passé a été réel, qu'on a été là, qu'on a aimé et qu'on nous l'a rendu.

Une étude sur le bonheur entreprise par Christophe André identifie une séquence d'opérations psychologiques absolument nécessaires à son apparition (André, C., 2003 : 36). Il y aurait, selon le psychiatre français, quatre étapes dans ce qu'il appelle « l'alchimie du bonheur » : tout d'abord on éprouve quelque chose ; on prend conscience de ce que l'on a éprouvé, phase essentielle dans le processus ; après cette prise de conscience on est tellement comblé, qu'on ne désire plus rien, on veut arrêter le moment ; presque simultanément à l'étape précedente, on réalise avec regret que cela va s'arrêter et que cet arrêt même est un ingrédient de base du bonheur (*ibidem*).

Où l'on est dans ce schéma avec nos deux protagonistes ? Les conditions classées par Cristophe André paraissent respectées pour mettre l'étiquette de bonheur à leur expérience. D'autre part, ce qu'ils semblent vouloir c'est conserver dans un autre espace – celui de la création – leur expérience de vie dont la finitude ils seraient conscients. C'est de là que provient une certaine anxiété ressentie par les amoureux, en quelque sorte conscients de l'impossibilité de retenir – que ce soit par les photos ou par l'écriture – le bonheur vécu ensemble.

Ils photographient « comme des flics l'auraient fait après un meurtre » (Ernaux, A., Marie, M., *op. cit.* : 30) le cadre déjà lointain de leur amour. Conscients du caractère fulgurant du bonheur, ils ne peuvent pas acquiescer à sa disparition définitive. Une deuxième étape visant à la reconstruction du bonheur et de sa vérité s'impose au moment où, après la prise de photos, l'homme et la femme se décident à écrire là-dessus, chacun de son côté, sans échanger des impressions au cours du processus l'écriture. Les photos s'avèrent donc incomplètes, car elles sont incapables de rendre la réalité dans toute sa complexité :

> Rien dans la photo des odeurs de la cuisine le matin, mélange de café et de toasts, de nourriture pour chats, d'air de mars. Rien des bruits, le déclenchement régulier du frigo, peut-être la tondeuse des voisins, un avion vers Roissy. Juste la lumière qui tombe pour toujours sur le carrelage, les oranges dans la poubelle, le bouchon vert de la bouteille d'eau de Javel. Toutes les photos sont muettes, celles prises dans le soleil du matin plus que d'autres. (Ernaux, A., Marie, M., *op. cit.* : 54)

Ce mutisme de l'image – qui reste toutefois une preuve tangible et incontestable du temps et de sa réalité lointaine – requiert un adjuvant dans le travail de récupération du passé. C'est l'écriture qui est censée donner ce coup de main. On a les images, on va avoir leur commentaire écrit par les protagonistes. A la recherche d'un passé idéal et idéalisé, les amoureux convoquent toutes leurs forces créatrices : « Photo, écriture, à chaque fois il s'est agi pour nous de conférer davantage de réalité à des moments de jouissance irreprésentables et fugitifs. » (Ernaux, A., Marie, M., *op. cit.* : 13)

Est-ce que les perspectives sont convergentes ? Est-ce que la réalité de l'amour est la même pour les deux amoureux sachant qu'ils ont traversé la même expérience ? Où est la vérité d'un passé commun partagé en bonheur ? On a affaire sans doute à une écriture autobiographique et à des bonnes intentions incontestables de ceux qui écrivent ; aucune tentation de fausser l'histoire, aucun intérêt à le faire. Pourquoi cette femme et cet homme s'engagent-ils dans cette expérience, qu'est-ce qu'elle leur apporte ?

Le lecteur ne pourra sans doute pas éviter ces questions ; le livre nous met en face de perspectives plus ou moins convergentes sur l'expérience amoureuse, mais ce n'est pas ça qui intéresse. On sait depuis Serge Doubrovsky que toute reconstitution autobiographique du passé se place inévitablement sur le territoire de la fiction, dans le sens d'une reconstruction imparfaite. L'*autofiction* reste encore une notion controversée malgré son apparition déjà lointaine en 1977, surtout à cause des sens divers, voire opposés, qu'on a pu lui donner. Nous considérons que Marc Marie et Annie Ernaux ne peuvent produire par leur écriture qu'une vision subjective et fragmentaire du passé, ce qui fait de leurs productions respectives des autofictions. Nous empruntons cette logique à la théorie de Serge Doubrovsky sur le genre autobiographique soutenant qu'il est impossible d'écrire « vrai » sur soi, malgré toutes les bonnes intentions qu'on puisse mobiliser dans ce projet (Doubrovsky, S., 1988).

Critique littéraire et écrivain – souvent à la première personne – à la fois, Serge Doubrovsky pense que « l'autoperception du sujet ne saurait être porteuse d'aucune vérité » (Doubrovsky, S., *op. cit.* : 71). Il considère que l'écriture de soi ne doit par servir le but vain de récupérer le passé dans la forme exacte où il s'est produit, car cela ne sert à rien:

> La « vérité », ici, [Doubrovsky fait référence à la cure psychanalytique et à l'écriture autobiographique en égale mesure] ne saurait être de l'ordre de la copie conforme, et pour cause. Le sens d'une vie n'existe nulle part, n'existe pas. Il n'est pas à découvrir, mais à inventer, non de toutes pièces, mais de toutes traces : il est à construire. (Doubrovsky, S., *op. cit.* : 77)

Bien qu'elle refuse l'intégration de ses livres dans la catégorie de l'*autofiction* – à cause surtout d'une perception du concept différente de celle que Doubrovsky lui a donné –, Annie Ernaux semble partager ses conceptions théoriques. A la fin de l'introduction de *L'Usage de la photo*, elle fait une déclaration un peu surprenante, contrariant en quelque sorte le désir de vérité et de récupération fidèle de la réalité de l'amour passé : « Le plus haut degré de réalité, pourtant, ne sera atteint que si ces photos écrites se changent en d'autres scènes dans la mémoire ou l'imagination des lecteurs. » (Ernaux, A., Marie, M., *op. cit.* : 13) Voilà comment l'imagination trouve son compte

dans une histoire qui au premier abord se conjuguait seulement avec l'exactitude, la fidélité au passé, la copie conforme de celui-ci. Elle sera d'ailleurs convoquée plus d'une fois au cours de l'écriture, surtout lorsque les photos n'auront pas la force nécessaire pour activer la mémoire. En voilà un exemple : « Je ne suis plus dans la réalité qui a suscité mon émotion puis la prise de vue de ce matin-là. C'est mon imaginaire qui déchiffre la photo, non ma mémoire. » (Ernaux, A., Marie, M., *op. cit.* : 24)

L'honnêteté d'Annie Ernaux est doublée, quelques pages plus loin, par la sincérité de son compagnon pour qui la chronologie exacte des photos n'a pas d'importance : « Me dire aujourd'hui qu'il s'agit de la toute première [photo] d'une longue série n'a pas de réalité en soi. Si l'on étalait l'ensemble de ces images sur une table, celle-ci pas plus qu'une autre n'aurait valeur d'*incipit*. » (Ernaux, A., Marie, M., *op. cit.* : 29) Cet exemple n'est pas singulier, Marc Marie étant conscient – tout comme sa partenaire – du fait que l'exactitude dans la reconstitution de tous les détails est impossible et parfois inutile. De cette insuffisance il parle avec désinvolture, étant sûr que certaines inadvertances (dates et lieux exacts, par exemple), ne sauraient pas nuire à une vérité se situant à un niveau supérieur dans le plan du vécu : « [...] telle étreinte dans le bureau d'A., je la reconstituerais dans sa chambre ; tel disque écouté ensemble à l'automne, je le situerais au printemps. » (Ernaux, A., Marie, M., *op. cit.* : 30) Ce n'est donc pas l'ordre chronologique des scènes qui est important, mais l'expérience dans sa globalité, ce qu'elle a pu apporter a ses protagonistes ; ce qu'ils ont construit en la vivant.

Nous avons lu dans ce texte beaucoup de tension émotionnelle, pour ne pas dire malheur. Mais ces sentiments sont rarement explicites, grâce surtout à une certaine maturité de la femme. Cette relation amoureuse est par elle-même une sorte de cri de désespoir. Voyons plus clairement qui en sont les protagonistes : une femme souffrant d'un cancer du sein pour lequel elle suit un traitement (les accessoires et les signes explicites du cancer trouvent leur place dans le texte comme dans la vie – cathéter permanent, pochette de chimio, perruque imposée par la chute de cheveux provoquée par la chimiothérapie, manque des cils et des sourcils, aspect de cire de la peau) et un homme ayant perdu sa compagne, sa maison et son emploi. Chacun est à la fin de quelque chose et rêve à un nouveau début.

La mort hante les lignes et sans doute les jours passés ensemble par le couple. Marc Marie confesse d'ailleurs que, de son point de vue, le livre aurait très bien pu s'appeler « L'amour est la mort ». Mais il s'agit d'une mort qui n'est pas toujours effrayante et à laquelle on a fait de la place dans la vie. En fait, avec toutes les évidences d'une possible fin, quelle attitude plus sage auraient pu adopter les deux protagonistes ? « Il faut ajouter de la vie aux jours lorsqu'on ne peut plus ajouter de jours à la vie », affirme Cristophe André – en citant Jean Bernard – dans un sous-chapitre dédié à la vieillesse dans son livre sur le bonheur que nous avons déjà cité. (André, C., 2003 : 87). C'est exactement ce que Marc Marie et Annie Ernaux ont l'air de faire dans la période d'incertitude sur la suite de la maladie vécue par la protagoniste. Sous la menace plutôt douce de la mort, chaque moment est vécu avec une intensité enviable :

> Comme si nos jours étaient comptés. Comme pour créer une suite d'instants parfaits – l'apéro à la petite table du salon, la préparation du dîner, la mise en place de la nappe, de la vaisselle, des bougeoirs, le choix du vin – de petites bulles au sein desquelles le tragique des événements de nos vies respectives serait à la fois banalisé et interdit de séjour. De bulle en bulle, la mort a fini par lâcher prise. Pas opiniâtre, la mort. (Ernaux, A., Marie, M., *op. cit.* : 75)

La plupart des gens vivent dans ce qu'on pourrait appeler une illusion du temps qui ne finit jamais. Nous avons très souvent l'impression d'avoir à disposition tout le temps du monde pour réaliser nos rêves. Certains ont la chance de la révélation contraire, souvent dans le cas d'une maladie grave qui remet les choses en place et corrige les perceptions. Annie Ernaux parle de la période où elle a suivi le traitement pour son cancer comme des grandes vacances de sa vie favorisées par la maladie. Rien ne presse plus, rien n'est plus obligatoire, les soucis quotidiens pâlissent devant la mort possible.

Le traitement du cancer occasionne à la femme des vacances réelles auxquelles elle semble avoir rêvé sans pouvoir en jouir. Les lignes où elle parle de son hospitalisation font penser plutôt au bonheur qu'à la mort, suggérant que les deux pourraient faire un couple intéressant :

> Mon séjour à l'Institut Curie pour l'intervention chirurgicale, six jour plus tard, a été d'une grande douceur. On m'avait enlevé la tumeur et des ganglions. L'analyse des tissus retirés permettrait de dire s'il fallait procéder ultérieurement à l'ablation entière du sein. M. passait des heures enlacé à moi. Dans le sourire des infirmières et des aides-soignantes, on lisait de l'approbation. J'entendais la rumeur des manifs contre la guerre en Irak provenant du boulevard Saint-Michel. Et toujours dans le couloir retentissait régulièrement la note claire de l'ascenseur s'arrêtant à l'étage. Dans mon journal j'ai écrit que je me sentais infiniment heureuse. (Ernaux, A., Marie, M., *op. cit.* : 18-19)

Ce n'est pas la seule occasion où la femme associe la période passée à l'hôpital d'oncologie au bonheur : « [...] je m'étais sentie au contraire [de ce que l'on peut croire] dans une sorte de lieu idéal, sans exemple aujourd'hui, où des humains attentifs et souriants apportent soins et douceur à d'autres humains démunis. » (Ernaux, A., Marie, M., *op. cit.* : 27-28).

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DÉJEUNER DU MATIN *ET* QUAND TU DORS *: DEUX POÈMES PRÉVERTIENS DANS LE MIROIR ET UN « DIALOGUE » IMAGINAIRE ?*

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***Abstract*:** *Our paper proposes an analysis of the "voice" from a pragmatic and narratological perspective, exploring the pragmatic, discursive and narrative resources present in Prevert's poetic universe.*

The purpose of our study is to create a correspondence between Oswald Ducrot's "characters of the discourse" and Gérard Genette's narrative instances, as the two poems, 'Déjeuner du matin' *and* 'Quand tu dors' *have features specific to the narrative text and they are at the border between poetry and poetic prose.*

Keywords: *imaginary "dialogue", soliloquy, instances of the discourse.*

L'œuvre prévertienne ressemble à un puzzle où l'auteur mêle les divers types d'énonciation poétique et multiplie les formes du discours et de la narration, variant les voix existantes dans ses textes. C'est justement cette question que nous allons aborder dans notre communication.

Les deux poèmes que nous nous proposons d'analyser, illustrent, les deux, le thème de l'amour, plus exactement le thème de l'amour malheureux et de la souffrance qui en découle.

Le poème *Quand tu dors* mis en musique par Christiane Verger, publié d'abord dans *Tour de chant* et finalement repris dans le recueil *Histoires et d'autres histoires* peut être associé par son thème, l'amour malheureux, par son aspect narratif et par l'absence de tout métasémème à un autre poème, inclus dans le volume, *Paroles*, *Déjeuner du matin*.

Dans cette étude nous allons nous servir de ce poème à la fois pour mettre en lumière le texte, *Quand tu dors* et pour mieux saisir les contours du narrateur- héros.

Donc nous avons choisi ceux deux poèmes complémentaires *Déjeuner du matin* et *Quand tu dors* pour surprendre les instances énonciatives[1] et pour étudier leurs manifestations dans ces deux textes.

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1 Pour développer ses théories dans le domaine de la pragmatique et dans l`étude de la polyphonie, Oswald Ducrot part des arguments de Gérard Genette et des travaux narratologiques. Ainsi il établit des correspondances entre les voix narratives des textes et les instances discursives.

En ce qui concerne les instances discursives, Oswald Ducrot envisage trois niveaux où peuvent être situées les « personnages du discours » : sujet parlant / auditeur, locuteur / allocutaire, énonciateur / destinataire. (Ducrot, O., 1980 :30).

Selon Ducrot, l`activité linguistique met en jeu premièrement un sujet parlant et un auditeur, ces deux « personnages » s`inscrivant dans une réalité empirique, tandis que les deux autres instances, le locuteur et l`allocutaire, appartiennent à l`univers discursif.

Dans la majorité des cas et dans la plupart des énoncés, il y a d`un côté une coïncidence entre le locuteur et le sujet parlant et de l`autre côté une correspondance entre l`allocutaire et l`auditeur.

L`énonciateur et le destinataire constituent les « personnages » des actes illocutoires, l`énonciateur désignant la personne à qui on attribue la responsabilité de l`acte illocutoire, tandis que le destinataire représente la personne à qui cet acte illocutoire est destiné s`adresser.

De nombreux critiques ont perçu *Déjeuner du matin* comme un poème fortement influencé par l'expérience cinématographique de Prévert.
L'énumération des objets, des actions, des attitudes et les répétitions presque obsessionnelles reflètent d'une certaine manière une réalité où le témoin de la scène garde une distance par rapport à ce qui'il voit. Les répétitions renforcent l'effet de ralenti.

L'écriture du *Déjeuner du matin* pourrait constituer l'un des meilleurs exemples car le narrateur[1] y décrit un drame quotidien comme s'il y en est témoin.
Le narrateur relativement indéterminé des premières lignes du texte ne fait que détailler les actions d'un autre personnage, oubliant de soi-même et en se transformant en « décor », de cette scène dramatique, acquiert dans les derniers vers, une substance qui donne l'illusion de son existence. Si le narrateur-personnage était presque réifié au début du texte, chose due à l'attitude glaciale de l'autre personnage, les larmes le redent plus humain aux yeux du lecteur et laissent sous-entendre son déchirement intérieur.
Le lecteur ne découvre qu'à la fin du texte la vrai identité du témoin distant qui représente en effet la victime du drame :

«Et *moi j*'ai pris / *Ma* tête dans *ma* main/ Et *j*'ai pleuré//. » (Prévert, J., 1972 :148)

Nous ne savons pas jusqu'au dixième vers qui est le narrateur[2], qui raconte cette histoire triste, s'il s'agit d'un narrateur extradiégétique ou intradiégétique.

Dominique Maingueneau traite aussi les questions développées par Ducrot tels que le sujet parlant, le locuteur et l`énonciateur. Il reprend la distinction entre le *sujet parlant* et le *locuteur* d`un énoncé et affirme :
« Le premier joue le rôle de producteur d`un énoncé, de l`individu (ou des individus) dont le travail physique et mental a permis de produire cet énoncé ; le second correspond à l`instance qui prend la responsabilité de l`acte de langage. »
(Maingueneau, D., 1990 : 70).
En ce qui concerne la démarcation entre le locuteur et l`énonciateur, Maingueneau affirme :
« Comme le "locuteur", "l`énonciateur" constitue la source d`une énonciation, mais on ne peut lui attribuer aucune parole, au sens strict. L`"énonciateur" intervient dans un énoncé à titre d`instance donnant un "point de vue ", une "position" qui ne s`expriment pas à travers des mots précis. Le destinataire perçoit ce "point de vue", sait qu`il doit l`attribuer à un énonciateur distinct mais ne peut pas aller au-delà» (*Ibidem* : 76-77).
Oswald Ducrot et Dominique Maingueneau réalisent la distinction entre le sujet parlant, producteur empirique de l'énoncé, c`est à-dire l`auteur effectif, et le locuteur, plus précisément l`instance qui prend la responsabilité de l'acte de langage.
Le locuteur peut aussi mettre en scène un énonciateur (instance purement abstraite, équivalent du narrateur ou d`un personnage) dont il cite le point de vue en s'en distanciant ou non :
« L`énonciateur est un peu au locuteur ce que le personnage est à l`auteur dans la fiction. Les énonciateurs sont ces êtres dont les voix sont présentes dans l`énonciation sans qu`on puisse néanmoins leur attribuer des mots précis ; ils ne parlent pas vraiment, mais l`énonciateur permet d`exprimer leur point de vue. C`est dire que le locuteur peut mettre en scène dans son propre énoncé des positions distinctes de la sienne. » (Maingueneau, D., 1987: 54)

[1] Selon Maingueneau, le narrateur représente « un locuteur qui raconte, assume la responsabilité d`un récit. […] » (*Ibidem* : 77).

[2] Gérard Genette a longuement étudié les techniques de la *voix narrative* qui, par ailleurs, nous aide à découvrir le texte dans une autre dimension, plus profonde.
Sous le terme de *voix*, Genette réunit une série de questions concernant les relations et les distinctions qu`il convient d`établir entre les instances mises en jeu, c`est-à-dire *l`auteur*, *le narrateur* et *le personnage*. La voix narrative étudie donc la relation entre l`histoire et le narrateur, les relations entre les divers narrateurs et narrataires.

Au onzième vers ce narrateur inconnu enlève son masque et affirme : « Sans *me* parler […]/ Sans *me* regarder //». (Prévert, J., *op cit*. 147)

Les vers sont repris vers la fin du texte sous une forme plus intense « Sans une parole / Sans *me* regarder. //» (*Ibidem* : 148)

Le pronom personnel « *me* », marque de la première personne du singulier nous indique qu'il s'agit d'un narrateur intradiégétique –homodiégétique[1], un narrateur-témoin et même un personnage qui est fortement impliqué dans ce drame quotidien, probablement la compagne du personnage attentivement observé et minutieusement décrit.

La présentation extrêmement détaillée finit par élever les actions observées au rang d'événement vécu avec une intensité douloureuse.

D'une manière surprenante, ce que nous considérons comme le vrai message du poème ne nous est pas livré par la description des actions effectivement effectuées, mais par l'évocation d'actions absentes : « Sans me parler/ Sans une parole/ Sans me regarder//. » (Idem)

Si dans le texte du *Déjeuner du matin*, les protagonistes de l'univers intradiégétique sont représentés par le *il* et le *je*, dans le poème *Quand tu dors*, on remarque un changement de ton et les personnages deviennent *tu* et *je*.

Le thème est le même, la rupture qui s'instaure dans le couple, l'indifférence du personnage décrit, l'absence de communication et finalement la souffrance du narrateur-héros.

Si dans le *Déjeuner du matin*, le narrateur homodiégétique[2] ne dévoile pas son identité dès le début, dans le texte *Quand tu dors*, le *je-narrant* nous fournit des indices

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Il fait une distinction nette entre la voix auctoriale et la voix narrative en soulignant le fait que la « situation narrative de fiction ne se ramène jamais à sa situation d`écriture. », le narrateur n`étant qu`un « rôle inventé et adopté par l`auteur ». (Genette, G., 1972 : 226).

Selon Genette le narrateur se présente ainsi comme le sujet de « l'énonciation narrative », celui qui raconte représente un être de fiction, « une voix de papier » créée par l'auteur implicite.

Nous ne devons confondre le narrateur ni avec l'auteur explicite (la personne physique qui signe le texte et qui n'a qu'une présence onomastique sur la couverture du livre) ni avec l'auteur implicite, « une version supérieure » ou « un second moi » de l'auteur explicite (le créateur de l'univers représenté, celui responsable de toutes les valeurs véhiculées du contenu émotionnel du texte) car le narrateur n'est qu'un rôle inventé, un être de fiction, porte-parole de l'auteur implicite.

[1] Une autre distinction d'ordre théorique concerne le statut du narrateur qui peut être défini par son niveau narratif *extra* - ou *intradiégétique* et par sa relation avec l'histoire *hétéro* - ou *homodiégétique*. Il faut préciser que dans un texte, le choix de la personne ne désigne pas le choix d'une forme grammaticale, mais le choix d'une attitude narrative.

L'attitude narrative adoptée est repérable ainsi par le choix d'un des quatre types de narrateur que nous venons de présenter.

De point de vue de la personne et de la situation narrative c'est-à-dire de « la présence explicite ou implicite du narrateur » nous distinguons deux types de récits : « à la première personne ou à narrateur homodiégétique », le narrateur étant un personnage ou un simple témoin présent à la diégèse. (Genette, G., 1972 :252).

L'auteur type de récit est celui « à la troisième personne appelé hétérodiégétique, […] le narrateur n'étant pas l'un de ses personnages à condition qu'il s'agisse d'un récit extradiégétique » (Idem) .

2 La voix du texte prévertien alterne entre un narrateur un narrateur extradiégétique – homodiégétique « un narrateur témoin ou spectateur qui observe et raconte une telle situation »

concernant son statut dès le commencement, par l'intermédiaire des pronoms personnels déictiques « *je* », « *moi* » « *me* » :

«Toi tu dors la nuit /*moi j*'ai de l'insomnie/ *je* te vois dormir/ça *me* fait souffrir//. » (Prévert, J., 1963 :115)

Nous remarquons aussi que le sexe et le rôle dans le couple du narrateur-personnage du *Déjeuner du matin* est assez ambigu, car nous ne pouvons pas découvrir dans le texte des indices qui renvoient à ces détails : âge, sexe, profession, ou statut civil.

L'auteur même a envisagé son texte de cette manière ambigüe et il s'est proposé de laisser au lecteur ou au co-énonciateur le choix du parcours de lecture, le texte invitant à une interprétation féconde.

D'ailleurs il faut aussi rappeler dans ce sens-là la réponse ironique de Prévert adressée à l'abée Viénot, celui qui a pris la liberté de publier le poème *Déjeuner du matin* et changer de titre en *Mon Mari*, sans l'accord de l'auteur :

> J'aimerais savoir de quel droit divin ou autre vous vous êtes permis, dans votre bulletin paroissial, Le Messager, de reproduire en changeant le titre – afin de donner le change-un texte signé par moi et paru ailleurs depuis fort longtemps. En administrant ainsi, typographiquement, le sacrement du mariage a deux êtres d'encre, et de papier […] comment pourriez vous le savoir ?
> Qui vous dit que vous n'avez pas imprudemment travesti deux innocents et charmants homosexuels en victimes du devoir conjugal ? […] rien ne vous permet de rejeter cette hasardeuse hypothèse. (Prévert, J., 1966 :29)

Par sa réponse et sa réaction à la fois violente et sarcastique à l'adresse du curé, l'auteur réel du *Déjeuner du matin*, laisse sous-entendre que lui-même a conçu le texte de manière qu'il soit ambigu et qu'il soit difficile de repérer et de déterminer si la personne qui raconte et dit « *je* » est une femme ou un homme.

Il est fort probable que l'intention de Prévert a été d'ironiser l'ecclésiastique, en sachant que l'Eglise condamne la liberté des mœurs et s'oppose complètement à ce type de relations.

Nous savons que l'homme et l'artiste Jacques Prévert a été un être totalement libéré de préjugés, non conformiste et tolérant mais nous ne pouvons pas considérer qu'il a décrit dans son texte une scène quotidienne d'un couple d'homosexuels.

Il est vrai que dans la période surréaliste, lors des entretiens ayant comme but les « recherches sur la sexualité » à la question de Péret « Que penses-tu de la pédérastie ? », (La Révolution Surréaliste, N. 11. 1928 :33), Prévert partage le point de vue de Queneau –« Du moment que deux hommes s'aiment, je n'ai à faire aucune objection morale à leurs rapports physiologiques. »(Idem) - et affirme : « Je suis d'accord avec Queneau. » (Idem)

Pourtant nous ne pouvons pas considérer Prévert un porte-parole des amours homosexuels, d'autant plus que dans le cadre de la soirée et de la séance surréaliste ayant comme thème les « *recherches sur la sexualité* », il ne prend pas la parole comme Queneau pour défendre ce type de relation. Il est plutôt un témoin attentif et

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(Genette, G., 1972 :253) et un narrateur intradiégétique – homodiégétique « un narrateur-héros de son récit » (Idem).
Gérard Genette distingue à l'intérieur du type homodiégétique deux variétés : le narrateur-héros et le narrateur-témoin.

n'exprime pas un point de vue catégorique, il s'avère être tolèrent mais il ne développe pas ce sujet.

Donc la réponse de Prévert et la « *lettre ouverte* », écrite pour combattre l'abbé trahit plutôt ses intentions ironiques, le refus de déterminer et de classifier les instances discursives, de les inscrire un certain contexte et pas dernièrement son amour immense pour ses semblables quelque soit leur âge, leur sexe ou leur état civil.

Si dans *Déjeuner du matin*, nous ne pouvons pas identifier exactement le narrateur et l'inscrire dans un contexte précis, dans le texte *Quand tu dors*, il est évident que le je-narrant est représenté par une femme mal-aimé et jalouse : « peut-être avec *une autre femme* », (Prévert, J., 1963 :115) « je suis tout*e* nu*e* serré*e* contre toi ». (*Ibidem* : 116)

La comparaison avec une « *autre femme* » et les accords des participes passés nous fournissent des indices concernant l'identité du narrateur-héros et son appartenance au sexe féminin.

Une autre différence entre les deux narrateurs –personnages présents dans les deux textes se manifeste à la fois dans le plan comportemental et discursif. Si la narrateur du *Déjeuner du matin* adopte une attitude résignée, sa souffrance n'est pas décrite d'une manière directe et elle peut être devinée seulement par ses gestes et ses larmes « Et *j*'ai pleuré », (Prévert, J.,1972 :148), la narratrice du texte *Quand tu dors* mêle la souffrance avec le sentiment de révolte envers l'indifférence et la passivité de l'homme « moi j'ai de l'insomnie […]/ ça me fait souffrir […]ça me fait pleurer », » Toutes les nuits je pleure toute la nuit » « je voudrais qu'il ne batte plus ton cœur », « mais cela ne peut plus durer/ une nuit je te tuerai […] ». (Prévert, J., 1963 :115-117)

Nous observons aussi le fait que dans *Déjeuner du matin* le *narrataire intradiégétique*[1] manque, tandis que dans *Quand tu dors* il est explicitement indiqué et peut être repère dans le texte par l'intermédiaire des pronoms personnels de la deuxième personne ou par les pronoms et les adjectifs possessifs [2]: « *Toi tu* dors la nuit », « je *te* vois dormir », « *Tes* yeux fermés *ton* grand corps » « voilà que *tu* ris/ *tu* ris aux

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[1] Roland Barthes envisage le récit comme « l'enjeu d'une communication » (Barthes, R., Kayser, W., *et alii.* 1977 :39) basée sur « une grande fonction d'échange » (Idem) répartie entre un destinateur et un destinataire.

Il affirme : « On le sait, dans la communication linguistique je et tu, sont absolument présupposés l'un par l'autre ; de la même façon, il ne peut y avoir de récit sans narrateur et sans auditeur. » (Idem).

L'instance réceptrice de la narration représente l'ensemble de personnes ou des personnages à qui s'adresse le narrateur.

Comme la figure de l'auteur correspond à celle d'un lecteur coopératif, la figure du narrateur a son pendant dans le discours romanesque : celle du narrataire à qui est destinée la narration.

Réciproque et symétrique du narrateur est mis en scène dans la diégèse, le narrataire, figure textuelle du lecteur ou de l'auditeur. Donc le narrataire est le destinataire du récit, une figure textuelle construite par le texte à travers son énonciation. Le texte moderne cherche à décrire le narrataire par le biais de traits qu'il partage avec le narrateur.

[2] Envisagé d'une manière symbolique par Gérard Genette, le narrataire représente « une oreille dessinée avec précision et complaisance » qui écoute la voix du narrateur. (Genette, G., 1983 : 91)

Le narrateur et le narrataire sont des éléments complémentaires de la situation narrative : « Comme le narrateur, le narrataire est un des éléments de la situation narrative, et il se place nécessairement au même niveau diégétique.» (Genette, G., 1972 :265).

Selon Gérard Genette, le narrateur intradiégétique s'adresse au narrataire intradiégétique. Ce narrataire intradiégétique est toujours représenté par l'un des personnages, « il est un personnage comme les autres » (Genette, G., 1983 :91).

éclats[…] » « *t'*es tout près mais si loin quand même », « *ton* cœur qui bat » « je *te* vois rêver » , « *Toi tu* rêves la nuit », « *tes* rêves », « *tu* dis les mots toujours pareils ».
Si on se rapporte au niveau de l'énonciation, nous pouvons affirmer que nous découvrons dans ce texte la présence d'un locuteur et d'un allocutaire, d'un énonciateur et d'un destinataire.

Pourtant il y a des questions qui s'imposent : *est-ce-qu'on a un dialogue réel ? A qui s'adresse vraiment ce je narrant ?*

Toutefois, une chose il est certaine : *je* nous indique la présence d'un narrateur intradiégétigue homodiégétique, donc ce *je* reflète en même temps l'image d'un *je* narrant et d'un je narré.

Mais en ce qui concerne le « *dialogue* » entre les deux protagonistes « *je* » et « *tu* », nous pouvons affirmer qu'il ne s'agit pas d'un échange verbal réel et que nous découvrons plutôt un dialogue imaginaire ou un soliloque, même si nous repérons dans le texte des adresses intradiégétiques vocatives « *tu* ».
Nous pouvons parler d'une sorte de monologue du type qui se raconte et se révolte. Dans ce contexte, le personnage masculin, représente plutôt un destinataire virtuel que réel, constituant une figure du double nécessaire quand l'énonciateur dit « *je* » pour éviter le soliloque.

Même si nous remarquons la présence des embrayeurs de la deuxième personne « tu », « toi » « *te* », et des déterminants possessifs « *ton* », « *tes* », l'absence des réponses de la part du destinataire, renforce l'idée qu'il ne s'agit pas réellement d'un dialogue.

Les reproches de la narratrice et de l'observatrice, ses hypothèses (« où donc es-tu en ce moment / où donc es-tu parti vraiment/ peut-être avec une autre femme/ très loin dans un autre pays/ et qu'avec elle c'est de moi que tu ris.// »)(Prévert, J., 1963 :115), ses tourments intérieurs(« je ne sais pas s'il bat pour moi/ je ne sais rien je ne sais plus.//») (*Ibidem* :116) se retrouvent sans destinataire et sans écho effectif, ou en tout cas, ils ne sont pas prononcés d'une manière directe car les vers finals sont suggestifs dans ce sans-là :

«et je réponds comme la veille / "oui mon chéri j'ai bien dormi/ et j'ai rêve de toi comme chaque nuit. "//» (*Ibidem:* 117)

Ce « *dialogue* » trahit l'aspiration à établir un rapport avec l'être aimé et la nécessité d'y renoncer. Donc la communication est souhaitée mais considérée comme impossible :

« t'es tout près mais si loin quand même / je suis toute nue serrée contre toi/ mais c'est comme si j'étais pas là/ j'entends pourtant ton cœur qui bat/ je ne sais pas s'il bat pour moi/ je ne sais rien je ne sais plus. // » (*Ibidem:* 116).

Nous observons que le texte entier est constitué sur le parallélisme *je-tu* ; la présence des déictiques dont le pronom de la première personne « *je* » et les formes qui lui sont liées « *moi* » « *ma* », ont le rôle de situer l'énonciateur dans le contexte énonciatif et dans la proximité du destinataire « *voilà* ».
Les marques du destinataire « *tu* » et les formes qui lui sont associées (« *toi* » « *ton* », « *tes* ») peuvent être repérées par rapport à l'énonciateur.

Un fait intéressant à signaler serait que la narratrice, c'est-à-dire la protagoniste reconstitue à l'interieur-même de ce faux-dialogue, la voix du personnage masculin :

« tu dis les mots toujours pareils / "As-tu passé une bonne nuit". // » (Prévert, J., 1963 :117)

Une lecture attentive du texte nous fait découvrir que le poème est entièrement construit sur le rapport cause-effet :

« Toi tu dors la nuit/ moi j'ai de l'insomnie/je te vois dormir/ça me fait souffrir.// », «Tes yeux fermés ton grand corps allongé/ c'est drôle mais ca me fait pleurer. […]//, «Toi tu rêves la nuit/moi je de l'insomnie/Je te vois rêver/ ça me fait pleurer.// »

Le rôle de l'emphase est justement d' intensifier le chagrin de la narratrice: « Toi tu dors […]/ Toi tu rêves », « Moi je de l'insomnie ».

Dans la vision de la narratrice, la seule alternative capable de mettre fin à sa souffrance serait la mort :

> « Toutes les nuit je pleure toute la nuit /et toi tu rêves et tu souris/mais cela ne peut plus durer/ une nuit surement je te tuerai/tes rêves seront finis/et comme je me tuerai aussi/ finie aussi mon insomnie/ nos deux cadavres réunis/ dormiront ensemble dans notre grand lit. // » (Prévert, J., *op.cit. :*116)

Les deux protagonistes sont présentés par la narratrice simultanément, car par l'intermédiaire des propos du personnage féminin, nous découvrons d'un côté son inquiétude et son drame provoqué par sa solitude au sein du couple -même et de l'autre côté, elle décrit le sommeil tranquille et imperturbable, le détachement et la froideur de l'être aimé.

Le seul moment où les deux protagonistes sont présentés ensemble, comme un vrai couple est celui de la mort imaginé par femme. Il s'agit du seul moment quand nous pouvons découvrir la présence de « *nous* » inclusif.

Le pronom de la première personne du pluriel « *nous* » constitue une autre marque de l'énonciateur de la communication, plus précisément du narrateur homodiégétique.

Dans le texte à ce pronom de la première personne se rattachent aussi les possessifs : « *nos* cadavres », « *notre* lit ».

Danièle Gasiliglia-Laster se propose d' analyser les « *je de Prévert* » et affirme dans son étude :

> Le point de vue subjectif que donne la première personne du singulier invite souvent le lecteur à se mettre dans la tête et dans le corps de l'autre, à mieux comprendre ce qu'il ressent ou à s'y trouver. […]Si le « je » permet au lecteur de mieux adhérer au texte, de le faire le sien, il permet aussi à Prévert de s'impliquer plus fortement dans son propos. (Gasiglia-Laster, D., 1991 :58)

Les affirmations du critique peuvent être renforcées par les textes prévertiens-mêmes.

Prévert appelle son texte adressé à l'abbé Viénot « Lettre ouverte » et apparemment cette lettre fictive porte tous les signes d'une lettre standard, car il respecte le code du genre épistolaire : les marques de l'instance énonciatrice (l'embrayeur de la première personne) et la signature de Prévert, l'adresse vocative « Monsieur », les formules finales et les marques de l'instance réceptrice.

Pourtant, rien ne garantit la réception de la lettre par son destinataire, vu que la lettre est incluse dans un recueil de textes de fiction.

Le fait qu'il ne s'agit réellement d'une lettre destinée à être postée ou publiée dans un journal est confirmé par l'absence d'une réponse ou d'une réaction de la part du destinataire, l'abbé Viénot.

Il faut préciser que dans un texte appartenant au genre épistolaire ou une lettre incluse dans un volume il y a deux destinataires : le destinataire proprement-dit de la lettre, dans ce cas-là, l'abbé, mais aussi les lecteurs du recueil. Alors, toute lettre est

conçue en vue d'une double lecture.Le lecteur représente le destinataire ultime de la lettre et devient involontairement complice de l'auteur.

Cette lettre liminaire remplit plutôt un autre rôle que celui utilisé comme prétexte, plus précisément celui d'interpeller l'abée et d' apporter la correction réclamée. Ainsi cette pseudo-lettre devrait être considérée comme un art poétique, dans lequel Prévert offre à ses lecteurs des indices qui peuvent les aider à adopter une certaine stratégie de lecture et ne pas s'égarer dans le labyrinthe des « voix ».

L'auteur concret c'est-a-dire, Jacques Prévert, le créateur réel de l'œuvre remplit le rôle de destinateur et adresse un message littéraire au lecteur concret qui est le destinataire ou le récepteur.

La lettre liminaire, écrite par l'auteur a le rôle d'orienter la réception, puisqu'elle explicite le projet littéraire de l'auteur et offre les consignes de lecture.

Cette « lettre ouverte » la fonction d'assurer une bonne lecture et de susciter l'intérêt pour l'œuvre et son auteur. D'ailleurs cette lettre liminaire est envisagée comme ayant une double visée : elle est écrite comme une lettre destinée à l'abbé Viénot ou à un éditeur et comme une invitation pour les lecteurs à découvrir le poème « Déjeuner un matin » et l'œuvre prévertienne. Alors nous pourrions même parler du texte comme étant une lettre envoyée aux lecteurs.

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DU BILINGUISME À L' HÉTÉROLINGUALITÉ DANS L'ESPACE DE LA TRADUCTION

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Abstract: *This paper deals with a new term in the modern French – "heterolinguality", created in the framework of the Linguistic European Common Area and in the larger one of Globalization. In our opinion, it is a neologism of socio-stylistic origin, reporting at the moment by its "pensée créatrice" the passage of the term"bilingualism" in the term "heterolinguality".*

Keywords: *bilingualism, heterolinguality, globalization.*

> *« Il n'est pas un moi. Il n'est pas dix moi. Il n'est pas de moi. MOI n'est qu'une position d'équilibre (Une entre mille autres continuellement possibles et toujours prêtes). Une moyenne de «moi», un mouvement de foule. Au nom de beaucoup je signe ce livre. »*
>
> Henri Michaux, «Postface», in Plume, «Poésie», Gallimard, Paris, 1963, p.127

1. Cadre général

Au niveau de la traduction et de la littérature on parle aujourd'hui de l'hétérolingualité en Europe. Cette notion permet de repenser le terrain linguistique commun européen, jusqu'à présent imaginé comme une pratique de traduction basée sur la pluralité des langues nationales. L' hétérolingualité met l'emphase sur les modes d'adresse et l'inventivité langagière ainsi que sur l'importance des langues hybrides, mélanges de codes observés dans le domaine de la sociolinguistique. La question de la migration en Europe est au cœur des rencontres organisées à ce sujet, pour examiner les limites de la démocratie et les contradictions liées aux concepts de « *monolingualité* » et de « *homolingualité* », toujours présents dans l'espace culturel européen. Il faut y citer l'exemple de Stefan Nowotny, Birgit Mennel et Boris Buden - tous membres de la plate-forme EIPCP - qui, dans le cadre de leurs recherches sur la traduction, ont animé, en septembre 2011, aux Laboratoires d'Aubervilliers, plusieurs ateliers ainsi qu'une série d'évènements publics autour de l'hétérolingualité en Europe. Le contexte organisationnel fut encore plus suggestif, car les débats linguistiques et artistiques furent organisés dans un quartier emblématique de Paris, la Maladrerie, conçu par Renée Gailhoustet et « *labellisé* » (pour employer un autre néologisme appartenant à l'espace européen commun des langues) patrimoine du XXe siècle. On y a parlé sur l'entrée dans le « *Tout-monde* » (concept tellement cher au poète martiniquais Edouard Glissant) [cf. Glissant, 1996 et 1997], là où toutes les langues sont sœurs et égales, prêtes à se donner la main les unes avec les autres : « *hétérolinguisme* » ou « *hétérolingualité* ».

Notre propos n'est pas d'entrer en détails sociologiques et culturels là-dessus, mais de signaler l'entrée en force dans la langue de ces quelques néologismes que nous pensons d'extraction socio-stylistique et de présenter le statut enrichi des traducteurs dans ce nouveau contexte créé.

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2. Bref aperçu historique

Les XVIe et XVIIe siècles constituent une période importante dans l'essor des langues vulgaires en Europe. Lors de l'élévation de tel dialecte à l'état de langue nationale, lors de sa défense et illustration, et des processus consécutifs de purification linguistique, cette évolution se fait au détriment d'au moins trois catégories de concurrents linguistiques : les langues voisines, les dialectes exclus et le latin. Outre ce « *profilage* » synchronique, on assiste à une double autodéfinition diachronique : d'un côté la langue standard se différencie des phases linguistiques directement antérieures, de l'autre elle revendique ses prétendues origines : le latin classique, le grec ou l'hébreu. Et, à supposer que ces origines soient inconnues (comme dans le cas du germanique, du celtique, du phrygien, de la langue prébabélienne, la langue d'Adam, etc.), on s'efforce à les reconstruire coûte que coûte et contre toute évidence. Par ailleurs, non seulement les langues vulgaires, mais aussi le latin est à la recherche de son identité – comme en témoigne particulièrement la Querelle du cicéronianisme. Entre la langue française en tant que langue nationale en train de se constituer et ses rivales – langues et dialectes – se dessinent des zones de tension, dans lesquelles d'importantes expérimentations littéraires ont lieu. Ces expérimentations sont de nature nécessairement hybride. Malgré leur caractère souvent éphémère, elles ont parfois eu une influence profonde et durable.

Afin d'éclairer les modalités selon lesquelles les expériences littéraires d'hybridation linguistique et discursive concourent à l'émergence, aux revendications, et parfois à la mise en cause des langues vernaculaires à la Renaissance et au début du XVIIe siècle, les experts ont utilisé trois axes :

- le plurilinguisme littéraire et l'hybridité ;
- les langues artificielles, dans leur emploi satirique, ou non ;
- le parallèle Rabelais et Fischart (voir aussi les travaux des ateliers organisés aux Laboratoires d'Aubervilliers)

que nous rappelons seulement, sans entrer en détails.

3. Lobby pour un néologisme

Le moi de mai cette année-ci j'ai eu le plaisir de travailler dans le Centre de Dialectologie de l'Université de Neuchâtel, à coté de Monsieur le professeur Andres Kristol, le directeur de ce centre, et de madame le professeur associé Cristina Ungureanu, de l'Université de Pitești, à la redaction du premier « Dictionnaire de sociolinguistique trilingue roumain – français – anglais ». À cette occasion, je viens de proposer à mes collègues un néologisme qui me paraît bien représentatif pour l'époque de la globalisation que nous tous vivons à présent : l' « *hétérolingualité* ». Il s'agit d'un macrocontexte qui est vite devenu un microcontexte aussi, faisant partie de notre vie quotidienne.

Puisqu'il s'agit d'un néologisme paru dans le contexte de la globalisation et qui rend compte du domaine de la sociolinguistique, j'aimerais rappeler que, du point de vue de la terminologie, la néologie peut se définir comme « *une science ou encore discipline qui a pour objet l'étude de l'ensemble des fondements théoriques et pratiques relatifs à la création ou à la formation des dénominations nouvelles dans des sphères d'activités spécialisées du savoir humain, quelle qu'en soit la nature, aux méthodes de collecte, de classement et de traitement de ces unités, à leur fonctionnement linguistique, à leur insertion et à leur diffusion dans un ou des milieux socioprofessionnels désignés, dans une, deux ou plusieurs langues* » . [Boulanger, 1992].

L'« *hétérolinguisme* » est à notre avis, plus précisément, un néologisme socio-stylistique. Il a été défini, en 1997, par le canadien Rainier Grutman qui l'avait déjà utilisé auparavant, en 1994, dans sa thèse de doctorat [Grutman, 1994]. Le substantif « *hétérolinguisme* » provient de la combinaison du préfixe grec « *hetero-* » signifiant « *autre* »ou « *différen t*», le substantif latin « *lingua-* » qui signifiait « *langue* » et le sufixe « – *isme* ». La définition que Grutman nous propose est la suivante : « *Par hétérolinguisme […] j'entendrai la présence dans le texte d'idiomes étrangers, sous quelque forme que ce soit, aussi bien de variétés (sociales, régionales ou chronologiques) de la langue principale* » [Grutman, 1997:37]. Ce terme qui rend compte de l'hybridité linguistique, décrit la qualité ou la condition d'être compris dans des langues différentes. La notion est vue comme s'opposant à la fois au «*monolinguisme* »/ monoglossie et au « *bilinguisme* »/diglossie - si l'on prend le terme dans son sens initial, synonyme de bilinguisme, avant d'être utilisé par le linguiste William Marçais en 1930 [Marçais, 1930] . Encore plus, à notre avis, elle tend à être utilisée à la parité, sinon à prendre place à celles de « *plurilinguisme* »/ pluriglossie et « *multilinguisme* »/multiglossie. De plus, nous avons trouvé un texte de spécialité qui date depuis peu, où l'on utilise le mot «*multilingualité*» pour «*multilinguisme*»: « *Le Comité Européen de Normalisation a fait appel à l'expertise d'Adelink pour le développement de normes dans le domaine de la <u>multilingualité</u> des applications de formation en ligne*. » [site CEN] Nous allons essayer de soutenir nos remarques sur la présence importante dans la langue des néologismes « *multilingualité* » *et hétérolingualité* » en concurrence avec « *multilinguisme* » et « *hétérolinguisme* », dans une étude à venir, par une analyse effectuée sur un corpus significatif de contextes relevants là-dessus.

Il faut ajouter à ce point que le terme de «*hétérolinguisme*» évoque la notion de «*hétéroglossie* » (« *reznorechie* ») introduit par Mikhail Bakhtin. Cette notion a été utilisée par le linguiste russe dans son célèbre essai *"Discourse in the Novel"*/« *Le Discours dans le roman* » [Bakhtin, 1935] pour décrire la manière dont le sens est produit par le discours tenant compte de l'utilisation d'une diversité sociale des types de discours. En outre, et à une échelle micro-linguistique, tout énoncé contient la trace d'autres énoncés.

Bakhtine a forgé trois néologismes corrélés :

- *hétéroglossie* (rus. *raznojazychie*) ou diversité des langues
- *hétérologie* (rus. *raznorechie*) ou diversité des styles (sociolectes)
- *hétérophonie* (rus. *raznoglosie*) ou diversité des voix (individuelles)

Ainsi, l'« *hétéroglossie* » non seulement reconnaît la nature sociale commune de la langue comme un code partagé, mais elle englobe également l'appropriation individuelle de la langue en usage. Il s'ensuit logiquement que l' hétéroglossie, ou autre « *languagedness* » traduit une réalité linguistique qui ne doit pas être confondue avec la « *polyphonie* », c'est-à-dire, le « *multi-caractère vocal* », un possible mode de la fiction dans lequel le narrateur et les voix des personnages interagissent sur un pied d'égalité.

Que ce soit une option pour éviter la confusion paire « *hétéroglossie* / *polyphonie* » ou un effort pour régénérer le vocabulaire de la pensée littéraire moderne, l' « *hétérolinguisme* » est loin d'être un choix terminologique au hasard [voir Grutman, 1994]. Comme Simon souligne dans son examen de la version publiée de la thèse de Grutman, l'intérêt d'un tel terme réside dans sa justification [Simon, 1998]. Il cite aussi les deux justifications données par Grutman, que nous allons essayer de synthétiser:

- Tout d'abord, l'« *hétérolinguisme* » est une nécessité théorique de mieux interpréter le jeu des codes linguistiques différents dans le roman québécois du XIXe siècle. S'appuyant sur les principes sociologiques strictes, Grutman soutient que de telles

dispositions qui précèdent le « *bilinguisme* » et la « *diglossie* » sont peu aptes à décrire la pluralité des « *autres* » langues présentes au Québec. Selon Grutman, l' « *hétérolinguisme* » était un terme neutre qui n'avait pas encore d'informer la sociolinguistique et qui pourrait combler les lacunes idéologiques du « *bilinguisme* » et de la « *diglossie* » dans la littérature québécoise, par exemple.

- Deuxièmement, Grutman invoque l'« *hétérolinguisme* » comme une approche stylistique alternative en général, car elle permet à la critique de repérer les codes étrangers dans le code principal et, par conséquent, pour expliquer les effets de l'intégration de la langue hybride. En effet, son étude des textes révèle la présence de quatre langues différentes: le français standard, l'anglais standard, le latin et le français canadien vernaculaire. Ce qui émerge de tout cela est l'affichage de quatre registres de langage, qui, bien sûr, fait écho au modèle de langage *"tetraglossical"* de Gobard [Gobard, 1976].

En France, Lise Gauvin s'approprie le néologisme dans son introduction à un ouvrage collectif sur les dispositifs d'écriture plurilingues dans la littérature francophone contemporaine. Pour elle, l'« *hétérolinguisme* » entraîne la variation linguistique interne au sein du texte. Le langage est alors compris comme étant exactement ce que Grutman auparavant avait déclaré, c'est-à-dire : « *les langues étrangères dans la langue principale et de multiples registres d'une langue donnée*. » [Gauvin, 1999].

De même, Jean-Marc Mourat emprunte la définition de Grutman de l' « *hétérolinguisme* » en parlant de « *cette présence de divers idiomes, cette pluralité langagière* » [Mourat, 1999: 74] et, comme Gauvin, étend ses frontières. Il plaide pour l'« *hétérolinguisme* »comme une stratégie d'écriture postcoloniale dans la littérature francophone au Québec. Il est, par exemple, une caractéristique de la littérature europhone écrite des auteurs comme Rabearivelo, Kagame et Hampaté Bâ. Plus récemment, le critique littéraire Robert Dion a choisi le terme, en utilisant l' « *hétérolinguisme* » comme un cadre pour étudier le travail de la langue dans le théâtre du dramaturge Larry Tremblay [Dion, 2002].

En somme, l'« *hétérolinguisme* » rend compte de la nécessité permanente de (re) maper repositionner des « autres langues » au sein de la langue base.

À ce point il faut ajouter que Todorov a choisi le préfixe « *hétéro* » et non celui de « *poly-* » devenu familier pour indiquer que « *l'accent est mis non sur la pluralité, mais sur la différence »* [Todorov, 2002 : 89]

Dans le « *Dictionnaire français de définitions et de synonymes* » on lit la définition de la « *bilingualité* », par opposition à la « *monolingualité* »: « *manière dont une personne est en mesure de tirer parti des langues auxquelles elle a accès.* » [Synapse, 2007] Par extension, nous pouvons définir l' « *hétérolingualité* » de la même façon : « *L'hétérolingualité est la manière dont une personne est en mesure de tirer parti de toutes les langues auxquelles elle a accès.* »

4. Entrée en langue

Rappelons-nous un peu l'exemple de Ferdinand de Saussure : à mesure que le champ d'investigation s'élargissait, s'instalait chez de Saussure un silence dont la profondeur à peine concevable nous conduit aujourd'hui à penser que cet homme, si sensible aux aspects du discours, s'est soudainement enfoncé, puis enlisé dans les arcanes du dédale que représente la réalité du langage. On sait combien l'éminent linguiste suisse devint progressivement silencieux, cette attitude lui permettant d'éviter,

d'oublier la pensée verbalisante qu'il commençait d'entrevoir, cette pensée créatrice du mot, seule capable de jongler avec la lettre qu'elle avait conçue.

Eh bien, notre opinion est que c'est la pensée créatrice du mot qui rend compte à présent du passage des termes de « *plurilinguisme* » et « *multilinguisme* » aux termes de « *hétérolinguisme* » et plus encore de « *hétérolingualité* » sous l'influence sinon la pression de la libéralisation des comportements sociaux, ou plutôt de la reconnaissance des réalités sociales jusqu'ici ignorées ou considérées comme sujets tabou de discussion. Il ne s'agit pas d'éfleurer une polémique quelconque, mais à l'époque où des mots comme homosexuel ou hétérosexuel sont prononcés en public, en linguistique l'on voit apparaître les termes «*homolingualité* » et « *hétérolingualité* ».

Pour conclure, on peut dire avec le docteur Alfred Tomatis : « *Combien de néologismes surgis "arbitrairement", sans contact avec l'intimité de la "Chose" ont-ils connu une vie éphémère dans la ronde de l'évolution des mots! Les racines à évocation profonde sont celles qui résistent indéfiniment à l'usure du temps.* » [Tomatis, 1976]

La création et la consolidation de l'espace européen commun des langues peut représenter le cadre sinon le contexte propice pour que ce néologisme socio-stylistique entre en langue à part entière.

Car, il n'y a d'arbitraire dans le mot que le désir de le créer. Ensuite, c'est l'affaire d'experts, on aurait dit jadis d'initiés ou de sages, on dit aujourd'hui des gens qui se comprennent et s'acceptent les uns les autres, qui acceptent et font leur l'Autrui. Cela veut dire nous tous ici présents et tous ceux qui nous comprennent.

5. L'espace européen commun de la traduction et l' hétérolingualité

Des débats linguistiques concernant l' hétérolinguisme ou l' hétérolingualité en traduction ne sont jamais des débats linguistiques uniquement. Ils sont intimement liés à des discussions concernant l'identité littéraire, culturelle, nationale, etc. Selon Berman, par exemple, « *le traitement de l'hétérolinguisme en traduction n'est pas simplement fonction de l'éthique personnelle d'un traducteur*. » [Berman, 2009 : 49]

L'hétérolinguisme est devenu un objet de recherche en traductologie (Godard, 1997; Tymoczko, 1999; Destephano, 2002; Lionnet, 2003; Wheeler, 2003; Boggs, 2004; Millán-Varela, 2004; Thomson, 2004), pour n'en citer que quelques exemples. Pourtant, dans la plupart des cas, les analyses ont été menées en termes de « *difficultés*», de « *problèmes* », de « *intraduisibilité* ». Les formes particulières que prend l'hétérolinguisme sont liées aux conditions historiques et sociales qui le voient naître.
Des études présentes sur l'hétérolingualité en traduction peuvent rendre les oppositions binaires traditionnelles entre original/traduction, monolingue/multilingue, langue source/langue cible, beaucoup plus flexibles. Elles permettent l'élaboration de ces concepts clé et peuvent aboutir à des vues nouvelles, pertinentes pour la traductologie. L'hétérolingualité ne vient pas seulement de l'incompréhension de la langue que parlent les autres et de l'incapacité de leur parler dans leur langue. Elle vient aussi du fait que, plus on a de goût pour les relations avec les autres, plus on se trouve chargé d'une médiation qui ne comporte évidemment pas de se défaire de l'appartenance à la société qui vous mandate dans cette situation de médiation.

Lorsqu'on parle de l'espace de la traduction, il faut se rappeler que la littérature s'invente volontiers une langue à part. « *Écrits simultanément en plusieurs langues, les textes dits « hétérolingues » n'inventent pas une autre langue : ils imaginent « la langue autrement.* » [Suchet, 2011]. Envisagé dans la perspective de l'imaginaire

hétérolingue, le texte traduit révèle la présence d'une instance d'énonciation qui lui est spécifique. On y distingue, de notre point de vue, deux situations distinctes, à partir de la manière dont les langues sont mises en relation : textes hétérolingues et textes traduits.

Un traducteur doit savoir adapter le message à la culture destinataire, et ceci avec clarté, concision et style. Cela n'est possible que s'il traduit exclusivement vers sa langue et sa culture maternelle. Entre le respect de « *l'autre en tant qu'autre* » et l'attitude ethnocentrique, il faut envisager tout un éventail de rapports à l'altérité.

Le type de développement bilingue et multilingue et le maintien de la langue maternelle chez les traducteurs appartenant au nouveau contexte créé par l'officialisation de l'espace européen commun de la traduction sont des phénomènes dépendants tant du développement social et culturel du traducteur, que des idéologies prédominantes dans la société. Or, pour notre espace commun européen, ces idéologies émergent du Livre blanc sur une politique de communication européenne. On sait bien que l'Union européenne est un projet commun partagé par les femmes et les hommes de tous les horizons. Le défi de la communication dans ce contexte est de faciliter l'échange d'information, le processus d'apprentissage ainsi que le dialogue. Dans Le Livre blanc sur une politique de communication européenne on peut lire : « *Pour que l'Europe puisse relever le défi de la communication, tous les acteurs concernés doivent convenir d'une série d'objectifs et mettre en place un ensemble d'outils communs. En d'autres termes, il s'agit de collaborer d'une manière novatrice* ».[Le livre blanc, 2006]

De la même manière que l'on parle d'une politique de la communication, l'on parle d'une politique de l'hétérolingualité basée sur les modes d'adresse, l'inventivité langagière, les langues hybrides et les mélanges de codes.

Conclusions ouvertes

Nous avons conçu cet article comme faisant partie d'une courte série d'articles à venir qui portent sur le statut et le profil du traducteur moderne mettant en oeuvre la notion d'hétérolingualité.

Quant au statut de ce néologisme en français moderne, nous pensons qu'il puisse avoir des racines à évocation profonde qui résistent indéfiniment à l'usure du temps.

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TRADUIRE PROUST. SUR LES PREMIÈRES PAGES DU TEMPS RETROUVÉ
APORIES TRADUCTIVES OU ANALYSES SUPERFICIELLES ET DIFFICULTES REELLES MAIS MAL MAÎTRISEES ? DE LA PRATIQUE TRADUCTIVE ECLAIREE A LA THEORIE DE LA PRATIQUE DE LA TRADUCTION

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Abstract: *Translating Proust is both exalting and dangerous. Exalting because it means giving a new life to an exceptional literary production. Dangerous because such a huge flowing novel obliges the translator to remain always careful and to know perfectly both the languages from and to which he is translating. We have pointed in our study too many errors which can't be allowed in such a perspective.*

Keywords: *practice, theory of practice, intraductibility, treason, poetry, prose.*

Dès la première phrase de l'incipit du *Temps Retrouvé* – et l'on imagine facilement combien il a dû être travaillé et retravaillé par Proust – la traduction roumaine publiée en 1977 aux éditions Minerva nous met en présence d'imprécisions qu'il eût été extrêmement simple d'éviter. C'est un signe malheureusement de mauvais augure qui se confirme aussitôt dans la suite. Nous verrons comment.

Venons-en immédiatement à ce qui nous semble être une première erreur à la fois très grave et double. Voici le texte proustien: „Je n'aurais d'ailleurs pas à m'arrêter sur ce séjour que je fis à côté de Combray, et qui fut peut-être le moment de ma vie où je pensai le moins à Combray, si justement par là, il n'avait apporté une vérification, au moins provisoire à certaines idées que j'avais eues d'abord du côté de Guermantes et une vérification aussi à d'autres idées que j'avais eues du côté de Méséglise."

La traduction roumaine interprète de manière erronée à notre sens le mot séjour par une périphrase inutile, „aceastà perioadà de timp" que „sedere" ou même, à l'extrême rigueur, „sejur" peut rendre parfaitement. Pire encore, elle prolonge cette première approximation injustifiée par une autre „pe care am retràit-o" alors que Proust dit tout simplement „ce séjour que je fis".

Introduire dans cette première phrase, volontairement ou non, de près ou de loin, une allusion à la mémoire „am retràit-o" est contraire au dépouillement évident de l'expression proustienne, donc formellement inadéquat, d'une part, et déplacé d'autre part, sur le fond, puisque l'auteur ne revit pas, on s'en aperçoit très vite, il vit tout autrement – on pourrait même dire „à l'inverse" - ce qu'il avait vécu autrefois. Il y a donc là une erreur qui aurait pu et dû être évitée puisqu'elle déforme gravement le texte proustien lequel est également malmené dans la même séquence du point de vue, cette fois, de l'ordre des mots. Citons à nouveau l'original:„si, justement par là, il n'avait apporté une vérification provisoire". La traduction roumaine sépare de si, de dacà, donc, par le syntagme „ea nu mi-ar fi prilejuit" l'explication „tocmai prin aceasta", ce qui rend

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difficilement compréhensible le rapport logique entre „le moment de ma vie où je pensai le moins à Combray" et l'idée exprimée dans les premiers mots, à savoir que „je n'aurais pas à m'arrêter sur ce séjour" lequel n'est donc éclairant que pour la raison précisément que l'auteur n'y a presque pas pensé à Combray. Il aurait donc fallu rapprocher „tocmai din acest motiv" (qui nous semble meilleur que „tocmai din aceasta" pour rendre „justement par là" qui n'est pas aussi familier et peu élégant que ne le serait un „justement pour ça" que Proust n'a pas employé ou qu'il a délibérément évité d'employer) de la conjonction „dacà". La topique, l'ordre des mots, aurait été plus explicite et donc plus conforme à la parfaite simplicité du style proustien ici.

C'est une chose qu'il est essentiel de prendre en compte s'agissant d'un auteur qui a acquis souvent très injustement la réputation d'écrire de manière compliquée voire hermétique, de multiplier les phrases interminables sollicitant l'attention extrêmement soutenue du lecteur. On voit ici, et ailleurs aussi bien sûr, que ce qui le définit fondamentalement c'est au contraire une précision millimétrique dans le maniement des mots et du discours. L'apparente complexité de certains moments peut cacher une extrême simplicité, à l'inverse, l'apparent dépouillement d'autres séquences dissimule une profondeur de sens et surtout de nuances que le traducteur a le devoir de saisir et de rendre.

C'est à cela que l'on mesure pleinement en quoi l'acte traductif est infiniment plus révélateur encore que la simple analyse critique, aussi fine et subtile qu'elle puisse être. A la condition, évidemment, que cet acte soit accompli en totale connaissance de cause, avec un sens aigu de la mission traductologique et une parfaite maîtrise des deux langues en contact.

Le traducteur – quand il l'est dans l'acception entière du terme et de la fonction – est l'interprète qui extrait du texte, pour le reformuler dans une autre langue, tout ce qui en fait non seulement le sens, disons, premier, mais aussi, peut-être surtout, l'insoupçonnable subtilité. En effet, la nécessaire confrontation de deux univers linguistiques, loin d'être un obstacle – contrairement au si banal, au si fallacieux et pourtant inoxydable préjugé italien du traduttore/traditore – à l'élucidation du phénomène littéraire en est très probablement une des voies les plus sûres. Si la traduction n'est pas précédée d'une lecture faite au microscope et d'une analyse empathique, jamais satisfaite d'elle-même, du texte à traduire, elle ne saurait aboutir à ce à quoi elle doit aspirer sans jamais, toutefois, espérer l'obtenir en totalité: une compréhension intégrale qui va devoir ensuite se réincarner dans un autre monde linguistique et, en conséquence, en translater toutes les nuances et valeurs, ce qui est par définition irréalisable si elles n'ont pas été identifiées et parfaitement analysées.

Revenons à nos textes et à la pratique traductive clinique, pour ainsi dire. C'est encore et toujours la première phrase qui nous occupe et nous préoccupe. Il s'y pose en effet deux autres problèmes que la traduction en question n'a pas su résoudre. Le premier – qui est aussi le plus grave puisqu'il touche à ce que l'on peut sans risque d'erreur considérer comme un concept essentiel de l'oeuvre proustienne est celui du rendu de l'expression le „côté" – voir „du côté de chez Swann" , „du côté de Guermantes" dont Proust, à une ou deux pages de là, donne, entre guillemets, la définition: „ces inattingibles lointains dont ne connaît jamais sur terre que la direction, que – ce que j'avais cru jadis que je pourrais connaître seulement de Guermantes et peut-être, en un sens, je ne me trompais pas – „le côté".

Ce terme, mis entre guillemets par Proust lui-même ici, désigne donc très clairement, aussi clairement qu'il est possible s'agissant d'une inévitable approximation humaine, un espace flou, une proximité, un voisinage incertain. Comment traduire ce

terme chargé d'une aura littéraire aussi puissante ? La traduction dont nous traitons ici propose et admet le mot partea, au singulier donc. Cela ne nous semble guère une solution viable dans la mesure où ce qui pourrait éventuellement correspondre, comme sens et surtout comme nuance, à l'emploi proustien de „côté" serait, selon ce que nous venons d'en dire, le mot „pàrtile", au pluriel. En effet, on trouve en roumain très fréquemment, l'expression „în pàrtile Moldovei ou Sucevei", par exemple, pour indiquer une localisation à la fois vague et précise qui correspond justement à ce „côté" tel que le définit Proust lui-même. Il eût été préférable, à notre sens, d'opter pour ce type de solution puisque l'utilisation, par Proust, de ce qui n'est, à l'origine, qu'un syntagme spatial banal doit recevoir un traitement traductif analogue. „Partea" ne nous semble guère fournir l'équivalent le plus adéquat.

Signalons enfin, pour en finir avec cette première phrase, ce qui nous paraît constituer une erreur assez caractérisée, pour ne pas dire élémentaire, de compréhension du texte. Lorsque Proust dit „certaines idées que j'avais eues d'abord du côté de Guermantes" et „d'autres que j'avais eues du côté de Méséglise" la préposition composéee (de + le) „du" n'est pas un marqueur de complément du mot idées mais partie intégrante du syntagme locatif „du côté de Guermantes" ou „de Méséglise" avec une valeur, donc, ici, simplement spatiale.

Un peu plus loin, une autre inadvertance nous semble difficile à admettre de la part d'une traduction qui exige, non seulement une attention purement linguistique – à savoir un respect de la lettre, au sens propre, du texte - mais une parfaite connaissance de sa teneur spirituelle et littéraire. Lorsque Proust dit: „Il arrivait que Gilberte me laissât aller sans elle" il paraît difficile, des deux points de vue susdits et qui se complètent, de traduire „se întâmpla ca Gilberte sà nu meargà cu mine". Il y a là deux erreurs conjointes: laisser aller n'est pas aller, la nuance est évidente puisqu'il y a expression d'une volonté minime de la part de Gilberte, d'une sorte d'autorisation implicite renforcée par le „sans elle" qui suit. Dans le texte de la traduction, rien de cette idée implicite - l'adjectif est d'ailleurs trop fort – n'est présent. Il est clair que cette acceptation par Gilberte de promenades auxquelles elle ne participerait pas revêt une signification nullement négligeable dans ses rapports avec le narrateur et que l'on ne peut donc l'escamoter sans raison. Et il n'y en a effectivement aucune, ce qui rend le choix traductologique non seulement fautif par rapport au texte et à sa résonance dans l'ensemble de l'oeuvre, mais parfaitement injustifiable. Rien n'empêche, en roumain, de traduire: „Se întâmpla ca Gilberte sà mà lase sà mà plimb fàrà ea" qui rend exactement compte de tout ce que veut (au sens fort de volonté expresse) dire le texte. Si la traduction a souhaité éviter la répétition de laisser qui devient laissant, dans le membre de phrase suivant („laissant mon ombre derrière moi"), il a encore fait erreur en péchant par souci d'améliorer un texte où l'on constate à maintes reprises que Proust ne cherche pas forcément à éliminer les répétitions.

Là aussi le respect d'éventuelles et apparentes ou réelles imperfections est partie intégrante de la pratique traductive: en tout état de cause, rien ne peut justifier de compromettre l'essentiel du texte. Les négligences continuent dans la même page puisque nous relevons à nouveau une interprétation inadmissible de „du côté de Guermantes" par „în privinta Guermantes-ilor", - c'est à dire « à propos de Guermantes » - ce qui est, ici plus encore que précédemment, une élémentaire faute de compréhension.

Nous sommes en présence d'un manquement à la déontologie traductologique assez étonnant s'agissant d'une oeuvre majeure de la littérature française, dont la difficulté de lecture est certes indéniable par certains côtés mais certainement pas à ce

niveau de la pure analyse du sens linguistique élémentaire. Il est légitime de se demander comment les valeurs fondamentales du texte seront préservées et transcrites par la suite (et la suite est longue !) si de telles erreurs „basiques" sont à relever en ouverture de l'oeuvre.

Un peu plus loin, dans ce même début important du Temps Retrouvé, voici la phrase de Proust qui donne sa tonalité, sa signification d'ensemble au passage, celle de la constatation d'un émoussement, avec le temps, des sentiments et des sensations apparemment les plus fortes et les plus intimes: „J'étais désolé de voir combien peu je revivais mes années d'autrefois." Phrase à la fois extrêmement simple syntaxiquement et puissante sémantiquement puisqu'elle résume de manière saisissante tout le *Temps Retrouvé*.

Il était absolument essentiel de lui trouver un équivalent à la mesure de son importance. Or, dans la traduction roumaine, le „combien peu" se transforme sans raison en un „cu câtà nepàsare" qui est évidemment beaucoup trop radical et explicite, en contresens même, ou presque, avec le texte de Proust. Il n'est nullement question d'indifférence mais de manque d'acuité dans les sensations, ce qui fait une énorme différence, évidemment. Il aurait donc fallu tout simplement respecter au mieux l'original, y compris la répétition du même syntagme employé dans la phrase immédiatement précédente et traduire, donc, „cât de putin". Par ailleurs „désolé" peut avoir un sens très fort „nespus de întristat" ou une signification légèrement plus atténuée de seul regret. „Îmi pàrea atât deràu sà vàd cât de putin îmi retràiam anii de altàdatà" nous semblerait sûrement plus juste en fonction de la tonalité d'ensemble du contexte.

Tout, dans ces pages, doit être pesé avec une précision pharmaceutique, rien ne doit être laissé à l'improvisation surtout pas l'utilisation des prépositions qui est toujours, dans le passage d'une langue à une autre, une très délicate opération. Ainsi, lorsque Proust dit: „Mais, séparé des lieux qu'il m'arrivait de retraverser par toute une vie différente" le „par" ne saurait en aucune façon être rendu par „într-o viatà cu totul diferità". En effet le narrateur ne retraverse (erreur aussi sur „stràbat" à peine corrigée par din nou qui ne suggère pas suffisamment la réitération de retraverser pourtant capitale puisque tout repose sur ce retour en des lieux qui ne sont plus les mêmes non parce qu'ils auraient changé mais parce que celui qui les revoit n'est plus le même) pas ces lieux „en (ou dans) une vie différente" mais „par le prisme d'une vie différente, à travers la vision d'une vie qui l'a profondément changé". Nous ne voyons nul inconvénient, au contraire, à trouver l'équivalent exact de ce „par une vie" dans „printr-o viatà" qui dit exactement la même chose.

Autre syntagme qu'il était impératif de faire passer avec toute sa force délibérément recherchée par Proust dans la très belle fin de cette phrase: „Mais séparé des lieux qu'il m'arrivait de retraverser par toute une vie différente, il n'y avait pas entre eux et moi cette contiguïté d'où naît, avant même qu'on s'en soit aperçu, l'immédiate, délicieuse et totale déflagration du souvenir".

Cette „déflagration", qui plus est, du „souvenir" n'est pas, évidemment, le fruit du hasard. Le mot lui-même éclate, explose au bout de la phrase et ce n'est pas de n'importe quelle déflagration qu'il s'agit mais de celle d'une notion consubstantielle à l'oeuvre de Proust: le souvenir, la mémoire. De sorte que „înväpàiere a amintirii" nous semble tout à fait impropre à traduire l'image auditive de „déflagration", mot qui pour Proust et son époque est évocateur, par sa valeur phonétique même, du feu roulant des obus de la Grande Guerre. „Înväpàiere" est une image essentiellement visuelle, évoquant, elle, la flamme et l'incendie, pas la fulgurance assourdissante de la „déflagration".

Malheureusement la phrase qui suit témoigne à son tour d'une interprétation erronée qui nous semble grave elle aussi. Rappelons le texte proustien: „Ne comprenant pas bien sans doute quelle était sa nature, je m'attristais de penser que je n'éprouvasse pas plus de plaisir dans ces promenades." S'agissant d'un développement du syntagme analysé précédemment, „la déflagration de la mémoire", elle doit être traitée, cette phrase, avec la plus grande attention, d'autant que le narrateur y consigne son inhabileté à saisir la nature du subtil phénomène de mémoire indiqué. Or la traduction ignore justement la nuance du segment „pas plus de plaisir dans ces promenades" en la rendant par „nu-mi mai fàceau cine stie ce plàcere".

C'est accuser le trait de manière indue: l'idée est évidemment que le narrateur est attristé par le sentiment de ne pas éprouver plus de plaisir, autrement dit qu'il compare, inconsciemment ou non, le plaisir consigné par sa mémoire à celui, diminué, dilué, atténué, du présent. Le „plus" de „pas plus" est donc essentiel: „eram întristat la gândul cà nu încercam mai multà plàcere în aceste plimbàri." et non l'inverse „nu mai încercam" comme le traducteur l'a interprété fallacieusement. Il éprouve du plaisir mais moins qu'il ne le devrait, à ses yeux, tandis que la formule roumaine aurait pour équivalent en français „pas vraiment de plaisir" ce qui est bien différent.

Autre erreur non moins grossière et double ici même: le rejet de „fàrà îndoialà" en début de phrase alors que chez Proust le „sans doute" module le verbe „ne comprenant pas bien" et qu'il est, par ailleurs, de force infiniment moindre que „fàrà îndoialà" lequel correspond à un „sans aucun doute" ou „sans doute possible". On voit qu'ici encore la traduction déforme gravement toute la vision que le lecteur roumain aura du texte proustien.

C'est dans cette perspective que toute traduction doit être réalisée et qu'elle doit être jugée sous peine de galvauder l'acte traductif et, surtout, de fausser définitivement la perspective du lecteur de la langue d'arrivée, et par voie de conséquence, l'apport culturel dont la traduction est le vecteur essentiel sinon unique.
Autres facteurs d'étonnement dans la phrase suivante: „Comment, cela ne vous fait rien éprouver, me disait-elle, de prendre ce petit raidillon que vous montiez autrefois ?", deux, en fait, qui grèvent sérieusement et le sens et la couleur de cette phrase essentielle pour le passage puisqu'elle est prononcée par Gilberte et accentue encore le désarroi du narrateur en lui confirmant son diagnostic d'une atonie de ses sensations.

Comment peut-on sérieusement, lorsque l'on s'est donné la mission de traduire Proust, se permettre de proposer au lecteur, en lieu et place d'une recherche stylistique évidente destinée à camper linguistiquement le personnage d'une Gilberte à la fois aimable et guindée, une suite de maladresses assez grossières à notre sens. Jugeons sur pièces: „Cum, nu-ti spune nimic apucând pe aceastà càrare povârnità pe care urcai pe vremuri ?" Il y aurait déjà beaucoup à dire sur l'emploi de la seconde personne et de l'élimination du vouvoiement puisque les rapports du narrateur et de Gilberte sont à l'évidence empreints d'une distance que le tutoiement ne saurait rendre. Le recours à dumneata (et son expression visible) est donc pour le moins nécessaire. Mais c'est surtout la gaucherie du „nu-ti spune nimic" qui ne peut en aucune façon rendre la force de „Cela ne vous fait rien éprouver" lequel nous paraît inacceptable, à plus forte raison lorsqu'il est suivi de cet étrange „apucând" – clairement inchoatif en roumain, alors que monter implique une durée –se prolongeant indûment par un syntagme d'une effarante bizarrerie „càrare povârnità" sorti tout droit d'une imagination de traducteur très mal inspiré.

Reprenons les choses dans l'ordre. Voici comment il nous semble qu'il faudrait donner à sentir, à voir et à entendre ce mot de Gilberte: „Cum de nu simti nimic,

dumneata, (când o iei serait même préférable) luând-o în sus pe acest povârnis pe care îl urcai mai demult ?", dans lequel ce „de" légèrement autoritaire, étonné, presque indigné, nous semble pouvoir suggérer ce qu'il y a de cassant dans la remarque de Gilberte de même que „luând-o în sus ou când o iei în sus" est beaucoup plus près de prendre, - voir a o lua la dreapta, la stânga= exactement prendre à droite et à gauche -. Quant à l'existence de povârnis pour traduire exactement „raidillon" il est tout à fait étonnant que le traducteur n'y ait pas songé, ce qui lui aurait évité une énormité, à nos yeux, ce plus que déroutant „cărare povârnită".

Nous passerons sans trop nous appesantir sur la lourdeur d'ensemble des phrases suivantes: par exemple „si ea însăsi se schimbase atât demult încât nu o mai găseam frumoasă si nici nu mai era deloc". „Si ea se schimbase" aurait suffi à traduire „Si ea însăsi" puisque „si" peut avoir ici la double valeur du „et" de simple coordination et du „aussi" qui équivaut largement au „elle-même" lequel, traduit en roumain par „însăsi" est pesant stylistiquement. De même le rajout de „si nici" qui ignore la juxtaposition proustienne combinée d'ailleurs avec une subordination (répétition de que, qu'elle ne l'était plus du tout) nous semble une erreur secondaire mais non négligeable. Nous suggérons donc pour l'ensemble de la phrase: „Si ea se schimbase într-atât încât nu mi se mai părea frumoasă, încât nu mai era deloc". De la sorte l'impression du narrateur „nu mi se mai părea frumoasă" (que nous estimons mieux rendue par l'intermédiaire du verbe „a părea") reste syntaxiquement et sémantiquement sur le même plan strict que chez Proust: en effet le „qu'elle ne l'était plus du tout" n'est pas formellement indépendant du premier, il constitue un prolongement dans la réalité, „elle ne l'était plus du tout" de la sensation éprouvée.

C'est une subtilité du style proustien que cette traduction est parfaitement incapable, en l'état, de faire apprécier au lecteur roumain, chose évidemment tout à fait dommageable à la transmission de ce qui est, en dernière analyse, l'essentiel de l'oeuvre littéraire.

En l'occurrence, s'agissant de Proust, cet essentiel ne tient pas seulement à la lettre de la narration, à l'intrigue pure, à ce qui relève du simple romanesque de surface. Il participe tout autant, sinon plus, de la philosophie de l'oeuvre qui vise à faire affleurer l'ineffable, à privilégier - sans négliger la narration classique, évidemment - tout ce que le roman traditionnel, selon Proust, ne s'est pas attaché à mettre en évidence.

Mais de manière plus générale, c'est un des thèmes de recherche les plus épineux que la traductologie se doit d'affronter puisqu'il est au coeur même de sa pratique et de sa nécessaire réflexion. On peut le formuler simplement de la manière suivante: qu'est-ce que la traduction doit traduire ? La question peut paraître simpliste, elle recouvre pourtant toute la problématique traductionnelle et de la réponse, si réponse il peut y avoir, dépendent et les axes de travail concret du traducteur et les fondements mêmes d'une authentique théorie de la pratique de la traduction. On pourrait aussi la formuler ainsi: „Qu'est-ce que le traducteur ne peut pas ne pas – ou ne doit pas – ne pas traduire pour remplir parfaitement sa mission ?"

Rien n'est plus difficile à établir, rien n'est plus vital aussi pour une réelle herméneutique pratique d'abord puis théorique, ensuite, de la traduction. Aussi longtemps que, dans le coeur même de l'activité traduisante débouchant forcément sur une analyse théorisante de celle-ci, des réponses aussi précises que possible n'auront pas été apportées à cette question la traduction ne pourra qu'avancer à tâtons et se priver de perspectives éclairantes. Il faut donc que la pratique éclairée de la traduction sache déboucher sur une théorie de cette pratique qui, sans édicter de lois ou de règles apodictiques, puisse ouvrir des perspectives et tracer des pistes hors desquelles il sera

dangereux de s'aventurer.

Si nous allons plus loin, (p.693, Proust / p. 8 traduction) voici ce que la traduction propose au lecteur roumain: „Dar confirmarea din partea ei a părerilor pe care mi le formasem în privinta Méséglisei". Le texte de Proust dit, lui: „Mais quand elle vérifia pour moi des imaginations que j'avais eues du côté de Méséglise". On voit que la traduction persévère ici dans son erreur première à propos de ce concept de base de Proust, le „côté". Elle ne réussit pas, malgré l'évidence linguistique, à sortir du contresens grave, à nos yeux, qui consiste à faire de la préposition purement spatiale „du" un groupe prépositionnel „în privinta" qui équivaut à un „à propos de „, „sur". Dans la phrase présente, l'erreur est encore plus grossière que précédemment puisque les „imaginations" du narrateur ne peuvent nullement concerner le côté de Méséglise mais ont simplement eu pour cadre –on devrait ajouter géographique - le côté de Méséglise et pour objet – fondamental et terriblement douloureux au moins pour le temps où le Chagrin ne s'était pas encore usé, lui qui en est encore plus atrocement susceptible que la Beauté, selon une affirmation des pages suivantes – le terrible malentendu existentiel des relations „ratées" entre le narrateur et Gilberte.

Il est donc clair qu'une incompréhension linguistique pourtant élémentaire peut retentir gravement sur la mise à la disposition du lecteur d'arrivée par le traducteur de tous les éléments d'une interprétation sans faille. Et c'est pourtant en cela que consiste sa tâche fondamentale, celle à l'accomplissement de laquelle il ne saurait se soustraire sans faillir.

Ces quelques constatations concrètes, faites, pour ainsi dire, sur le vif, c'est à dire dans l'acte même du traduire en acte, condamnent à nos yeux sans appel possible toutes les traductions – et elles sont hélas l'écrasante majorité – qui négligent la lecture en profondeur du texte original – par désinvolture coupable ou, ce qui est pire, incompétence – et par voie de conséquence immédiate la réincarnation du premier dans le second.

Il en résulte non seulement une grave déformation du message esthétique et culturel dans la langue d'arrivée, chose d'une extrême gravité, naturellement, mais aussi une dévalorisation durable de la traduction dont la mission finit par être considérée comme impossible à accomplir dans son intégralité.

Il ne faut pas chercher ailleurs l'origine de tous les a priori de défiance à son égard: intraductibilité, souvent limitée de manière paradoxale et injustifiable à la seule poésie, trahison (le trop fameux traduttore/traditore de sinistre et toujours actuelle mémoire). Ces deux imputations fondamentales dont la première équivaut à la pure et simple négation de son existence même, négation à laquelle on peut et doit répliquer à la manière de Zénon prouvant le mouvement par la marche, et dont la seconde ne saurait concerner que la traduction qui ne l'est pas authentiquement, relèvent à l'évidence de la pure et simple imposture intellectuelle ou de l'ignorance. Elles doivent être combattues par la définition et la mise en application d'une déontologie sans faille, même si cela conduit à éliminer du champ traductologique pur un nombre considérable de pseudo-traductions qui ne méritent tout au plus que le terme d'adaptations avec tout ce que cela comporte d'approximation et donc d'intraductibilité réelle et de trahison non moins grave.

En effet on ne saurait nier que la traduction est le seul vecteur possible de la communication interhumaine – non seulement interlinguistique mais intralinguistique puisque tout échange entre deux locuteurs y compris de même langue repose sur une translation minime – et interculturelle ou intercivilisationnelle. En contester la possibilité reviendrait à mettre en doute sans aucun argument sérieux toute réalité de

contact authentique entre les cultures.

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TRANSLATING FISHING UNADAPTED LOANWORDS FROM ENGLISH INTO ROMANIAN

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Abstract*: A field of activity that encourages the 'import' of English words in Romanian is fishing. As the dynamics of economy stimulates the circulation of goods it is obvious that the necessity of covering the concepts is high and the words denominating them are rapidly borrowed from the source language and used unadapted in the target language. This is the purpose of the present paper, to comment on the necessity of covering the realities with Romanian concepts.*

Keywords*: fishing, loanword, meaning.*

Professional communication in specific areas is covered by the existence of standardised means used by the members of the same language community. Sager (1996:57) brings into attention the idea according to which special languages strive to systematise principles of designation and to name concepts according to pre-specified rules or general principles. "The process of scientific observation description includes designation of concepts and this in turn involves re-examining the meaning of words, changing designations and coining new ones."

A field of activity that encourages the "import' of English words in Romanian is fishing. As the dynamics of economy stimulates the circulation of goods it is obvious that the necessity of covering the concepts is high and the words denominating them are rapidly borrowed from the source language and used unadapted in the target language. Their fast circulation in the active vocabulary of the end-users is based on the criteria of economy, precision and suitability (Cabré, 1998:11). These three features of the loanwords fulfill the Romanian speaker's need to use such words in required contexts.

In such a context, the focus of interest for how strong the penetration of the English loanwords in the current active vocabulary of the community of speakers is relied on the survey made on various forums dealing with fishing. As their number is increasing, I focused mainly on 10 conversational sites considering the degree of openness to dialogue, the necessity of spontaneous replies, the knowledge of the concepts in the field. The research is a follow-up of a previous article in which I tried to record some of the most used lexical items in specialised magazines and books. To sum up the results of the previous research, I shall refer to some basic issues.

Deroy (1980:18-21) defines the lexical borrowing as the most common type of transference between languages, the importation of new words being a way of enriching vocabulary. Regarding the degree of assimilation, most of nowadays loanwords in fishing terminology are unadapted. Starting from Weinreich's distinction between "simple words" and "compound words" (1953:47-48) and using Capuz's taxonomy (1997:87) in fishing terminology we may distinguish the following categories:

1. morphemic: monomorphemic: bass, blanc, carp, dip, drill hook, jig, jerk, quill, reel, rods, shad, soft, spool, stich, stick, trout, twister, etc. polymorphemic: baitcasting, baitrunner, blackbass, carpfishing, castingcatfish, Coachman, fly-fishing, flytying, free-runner, jerk-bait, microvoblere, pop-up, pop-up-poly, rod-pod, sheffield/Sheffield, suction pad, etc.

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2. categorial: nouns: bait, blanc, boiles, dip, dril, feeder, hook, glitter, hackle, hanger, jerk, jig popper, quill, reel, rod, shad, sheffield/Sheffield, slider, spool, streamer, stoper, swinger, tackle, transducer, trout, twister, vobler/wobbler, waggler, walleye, zoom; adjectives: antitangle, anti-twist, blow out, in-line, long cast, low profile, medium, moderate fast/ mod-fast, moderate-slow, outboard, ready made, seif, soft-plastic, soft touch, upgrade; verbs: to waggle, to achieve, to fish; -ing words: baitcasting, carpfishing, casting, dubbing, fly fishing, fly-tying, spinning, etc.
3. word formation resources: phrases and idioms: catch&release, acronyms and abbreviations: RES (Rotor Equalizing System), g.r. (gear ratio), DH (degree of hydrolysis), sonar (sound navigation and ranging), trade names:

As the phonetical and morphological aspects of unadapted English loanwords have already been dealt with in the previous article, the matter of how to translate such lexical items is still topical. The attention should focus on the fact that even since the 80s some of the anglicisms used in fishing terminology have been translated or at least recorded in glossaries included in specialised literature[1]. Among them there are the following explained lexical items:

bucktail *– nălucă folosită în pescuitul păstrăvilor şi somonilor, confecţionată din păr de animal (cerb în special).*

casting *(engl. – to cast – a trimite la distanţă) sport al pescarilor ce se întrec în tehnica mînuirii lansetei în aruncări la precizie şi distanţă, cu greutatea sau musca artificială.*

drill *– lupta cu peştele înţepat în cîrlig.*

flashtail *– nălucă ce imită peştişorii de mici dimensiuni confecţionată din păr de animale şi pene, legate pe un tub de plastic, folosită în pescuitul păstrăvilor de lac.*

popper *– nălucă de suprafaţă care atrage peştii datorită varietăţii mişcărilor imprimate de pescar acest gen de pescuit fiind numit popping.*

streamer *– tip de artificială ce imită peştişorii din rîurile de munte.*

surf casting *(engl. lansare în val) – pescuit marin, de pe ţărm ori de pe dig, caracterizat prin lansarea nălucii sau momelii la mare distanţă.*

sobler *– nălucă din diferite materiale (lemn, cauciuc, material plastic) ce imită peştişori ori alte vietăţi acvatice şi atrage prin mişcări datorate particularităţilor constructive.(PVC, 1983: 251-253).*

The above lexical items have been identified in glossy magazines in the field. In our present research regarding the dynamics of such old borrowings, we can provide the following examples:

*Faza cu **bucktail** mă omoară nu găsesc să cumpăr deloc la noi în ţară.[2] (PP)*

*Azi am fost împreună cu câţiva prieteni la un **casting** amical.[3](LC)*

*Cum se comportă JRC Contact-ul (plumb max. folosit, distanţă de aruncare, **dril**l, comportament lanseta etc)[4].(PoPe)*

*M-am ferit de **poppere,** poate mă convingeţi voi ce şi cum.[1](P)*

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[1] It is about two referential books in the field L.Bratu, V. Constantinescu, D. Curtaşu, *Pescuitul sportiv*, Editura Agro-Silvică, Bucureşti, 1968 (PS, 1968) and V. Tăruş, *Pescuit din Deltă în Carpaţi*, Editura Sport-Turism, Bucureşti, 1983 (PDC, 1983)

[2] http://www.prietenipescari.ro/pescuit/forum/topic,74.160/ (PP)

[3] http://www.ligadecrap.ro/forum/diverse/casting-amical-t306.html (LC)

[4] http://povestipescaresti.ro/forum/pescuit-la-crap/nade-si-momeli-pentru-crap/nade-momeli-181-topic/pagina-1/(PoPe)

Streamerul *meu netestat și linia toată plutitoare.*[2] *(M13)*
Am dezvolta un subiect despre toate monturile pe care le cunoașteti din ***surfcasting.***[3] *(Pt)*
"Soblerul" *se dă bonus!?*[4]

More recent unadapted English loanwords are seen as foreignisms although part of a specific terminology. In written sources they are sometimes explained, italicised, marked by inverted commas or put in between parantheses:

Sonda acustică ***(transducer)*** *este piesa aceea ca o cutie […] se ataşează în exteriorul bărcii cu ajutorul unui dispozitiv de fixare* ***(suction pad)****. (AP, 2005:42)*
[…] au tambururi de mai mică capacitate, pe care, îndeobşte este scris ***match spool.*** *Spool înseamnă tambur. (AP, 2007:53)*
Stoperul*/opritorul e un nod din aţă…(AP, 2007:54)*
Waggler *e un termen britanic, care desemnează plutele prinse pe fir doar cu un capăt. Celălalt capăt, în aer, atârnă, se bălăngăne (exact asta înseamnă verbul englez* ***to waggle****-a se bălăngăni)…(AP, 2007:54)*
Andrei Zabet. Pasionat exclusiv de pescuitul la răpitori şi la răpitori cu năluci – spinning şi baitcasting. (AP, 2007:32)
[…] cea mai prinzătoare mulinetă ***„long cast"*** *cu diametrul…(PM, 2004:10)*
Pescarii m-au lăsat să fotografiez peştii, inclusiv un somn pitic ***(catfish****)…(PM,2004:26)*

Forum discussions also provide examples of unadapted words used as such or for which a certain equivalent meaning is attached in between parentheses. At the same time, the reverse process is possible considering that many Romanian speakers have to cope with the usage of English words. That is why the equivalent Romanian meaning is provided first and the English counterpart is displayed in between parentheses:

GRHE = ***gold ribbed hares ear****, sau românește spus, urechea de iepure.*[5] *(UF)*
Pe de o parte, "regimentul" muștelor uscate gata să dea piept cu păstrăvii, lipanii și clenii, reprezentat de muște uscate cu și fără aripi ***(hackled & winged****), frigane* ***(sedge****), efemere* ***(may flies****),* ***humpies & wulffs****, CDC,* ***klinkhammer*** *și "****foam****"-uri.*[6] *(AFF)*
"Fantezii" ***(attractors),*** *modele fără corespondent în natură dar capabile să declanșeze prin evoluția lor instinctul de prădător al peștilor țintă, de multe ori în detrimentul imitațiilor. (AFF)*
Jigingul *(pescuitul cu năluci de silicon) este stilul de pescuit al șalăului ce aduce cele mai multe satisfacții. (PoPe)*
Am observat ca se pescuiește din ce în ce mai mult stil ***feeder****, pescuit cu momitor!*[7]*(CM)*

Another aspect concerning English unadapted words used in forum discussions is that although there is the possibility of using a Romanian word or construction, the speakers feel comfortable with the usage of an English word. According to Puşcariu (1978:371), such words belong to the category of luxury borrowings. Stoichiţoiu Ichim

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[1] http://www.pescuitul.ro/ps/page.php/id/view_forum_detalii/domeniu/null/idf/13795/cauta/null/ppg/1/vazut/1/topforum/null/ (P)
[2] http://musca13.ro/forum/index.php?topic=27.0 (M13)
[3] http://www.pescuitul.ro/ps/page.php/id/view_forum_detalii/domeniu/Tehnici%20si%20Unelte%20de%20pescuit/idf/145031/cauta/null/ppg/2/vazut/1/topforum/null/ (Pt)
[4] http://www.rapitori.ro/forum/vand-3-buc-sert-freedom-3-6m-3lbs-t22621.html (R)
[5] http://www.uglyfly.ro/category/cutia-cu-muste/ (UF)
[6] http://www.adrians-flyfishing-and-flytying.com/2012/12/realizari-decembrie-2012.html (AFF)
[7] http://www.crapmania.ro/forum/tehnici-si-tactici-de-pescuit-la-crap-f5/bologneza-in-loc-de-varga-t25833.html (CM)

(2006:83) points out that they could be replaced by Romanian equivalents but are used according to the self-motivation of speakers.

*Ce **mix** folosiți pentru ape reci (8-10 grade)? (CM) – mix* instead of *amestec*

*De curând am citit un articol de pe net care relata fenomenul **carp fishing-ul** în Franța și în care se detaliau mai multe **best practices** din **fishing-ul** local.. (CM) – carp fishing instead of pescuitul de crap; best practices instead of bune practici; fishing* instead of *pescuit*

*Am impresia că în curînd o să avem iubitori de **barbelfishing** pentru că se află în plină ascensiune. (P) –* instead of *pescuit de mreană*

*Pescuitul șalăului este după **flyfishing ……** unul dintre cele mai tehnice stiluri de pescuit cu momeli artificiale.(PoPe) – flyfishing* instead of *pescuit la muscă artificială*

*Iei un kg de **mix sqeed octopus**..și-l îmbunătățești. (PoPe) mix squeed octupus* instead of *amestec din resturi de caracatiță*

***Powergum** a intrat in ultima vreme tot mai mult in componenta monturilor noastre.*[1] *(PM) powergum* instead of *amortizor din cauciuc*

Sometimes the choice of the English word is made according to the principles of economy, precision and suitability (cf. supra). Mixed constructions also occur due to the same reason, as sometimes the English word is easier to use in the context, juxtaposed to a Romanian one.

*Am postat anunțul ca răspuns la numele **topicului**, în general. (PoPe)*

*Mai multi **spinneri** decât **crăpari**.(P)*

*Păi presupune un băț finuț, cu acțiune **slow, light,** de putere 4-15gr, sau mai mică.(PoPe)*

*Aici începe **drill-ul**, aici începe aventura.(P)*

As some of the end-users of such English loanwords are beginners in fishing techniques, they are supplied with additional explanations of behalf of experts. Therefore, on various discussion forums one can find new lexical items that are explained in a very technical manner:

***Backing-ul** este linia ce face legătura dintre axul mulinetei (mulinetă) și firul de muscărit (fly fishing line). Legătura dintre axul mulinetei și **backing** se realizează cu ajutorul unui nod (**arbor knot**), iar legătura dintre **backing** și firul de muscărit (**fly fishing line**) cu ajutorul unui nod (**albright knot**)*[2]*.(PH)*

***Leader-ul** este partea din ansamblu ce face legătura dintre capătul liber al firului de muscărit (**fly fishing line**) și musca destinată muscăritului.(PH)*

***Tippetul** face legătura dintre **leader** și musca folosită la pescuit. Pentru conexiunea dintre leader și tippet se folosește nodul chirurgului sau microinele. Musca se atașează de tippet cu ajutorul unui nod (**improved clinch knot)**.*

Apart from the already existent fishing lexical elements in glossy magazines, we have to add a few more extracted from the discussion forums. They cover a wide variety of concepts ranging from fishing tools, techniques, locations to fishing garments and accessories:

***arbor knot** - nod al tamburului*

***albright knot** – este un nod care este folosit pentru a se lega două linii care au diametre distincte ori sunt confecționate din materiale distincte. De asemenea, el este utilizat și pentru legarea în prelungire a unui fir textil de un monofilament pe o strună de oțel, deoarece are avantajul de a fi foarte rezistent și puternic.*

[1] http://www.pescuitmania.ro/articole_de_pescuit.php?cmd=search (PM)

[2] http://pescarhoinar.com/forum/viewtopic.php?f=5&t=33 (PH)

http://hobbygeek.ro/noduri-pescaresti-nodul-albright
***aligner** – este o montură fir de păr folosită în pescuirea crapului, care se traduce prin alinierea ochetului cârligului cu vârful, în vederea unei răsuciri rapide a acestuia în gura peștelui*
http://www.depescuit.ro/8420/montura-line-aligner.html
***backing** – legătură dintre axul mulinetei și fir*
***baitrunner** –frâna de atac cu care este prevăzută o mulinetă.*
http://www.crapmania.ro/forum/comentarii-echipament-crap-f6/ajutor-mulinete-cu-sistem-bait-runner-in-fata-t13778.html
***barbelfishing** – pescuitul mrenei*
***basshound** (barcă) – barcă specifică pentru pescuitul la spinning, cu scaune ce se rotesc la 360°*
http://www.rapitori.ro/forum/vand-barca-basshound-10-2-echipata-full-t26578.html
***blow-back** – montură tip fir de păr. Este o montură tip anti-eject care nu poate fi scuipată de crap, permițând mișcarea momelii dar nu și mișcarea cârligului, acesta rămânând în gura peștelui. O montură responsabilă pentru prinderea unora din cei mai mari crapi din lume.*
http://www.magazinpescuit.ro/montura-blow-back-p-3309.html
***bulhead/bullhead** –vobler produs de firma precum Rapala, Salmo etc. ce au forma unui Bullhead*
http://marelepescar.ro/pescuit-la-rapitori/voblere/vobler-salmo-bullhead-bd8sdr-hbd.html
***carpfishing** – pescuitul crapului*
***casting power** – putere de aruncare a lansetei de pescuit*
http://povestipescaresti.ro/forum/pescuit-la-crap/nade-si-momeli-pentru-crap/nade-momeli-181-topic/pagina-1/
***drill** – lupta cu peștele*
***feeder** – momitor*
***flyfishing** – pescuit cu muscă artificială*
***fly fishing line** – fir (șnur) pentru pescuit la muscă*
***glitter/gliter** - strălucitor*
***grub** – momeală de silicon de forma unui vierme cu coadă*
***groundbait** - nadă*
***jigging/jiging** – pescuit cu jiguri*
***leadcore** – inimă de plumb, în montura antirăsucire folosită în pescuit crapului*
http://www.crap.ro/pagina/4/62/leadcore.html
*(lansetă de) **meci/match** – lansetă specială folosită în pescuitul crapului*
***picker** – vobler în formă de știucă produs de firme ca Rapala, Salmo etc.*
***popup** – montură plutitoare*
***powergum** – amortizor de cauciuc sau silicon*
***quill** – material folosit la confecționarea corpului unei muște artificiale*
***rig** – montură specială din categoria fir de păr, folosită în pescuitul crapului*
***rodpod** – stativ pentru așezarea lansetelor în timpul partidei de pescuit*
***shad –** peștișor de silicon (nălucă), folosit în pescuitul peștilor răpitori*
http://www.infopescar.tv/forum/lingurite-voblere-twistere-shaduri/parere-ce-parere-aveti-de-shaduri-plastice-in-general-t7148.html
*(cârlige) (long) **shank** – cârlige cu tijă lungă*
http://marelepescar.ro/pescuit-la-crap/carlige-crap/carlige-pb-long-shank.html
***slider** – vobler special pentru pescuitul știucii, cu mișcări ample stânga-dreapta*

http://ghidpescuit.ro/atelier-pescuit/voblere-blinkere/voblerele-salmo-slider/
***spinner** – pescarul de spinning*
***spinning** – pescuitul peștilor răpitori, pescuit activ*
*(enterprise) **tackle** – opritoare de silicon specifice monturilor fir de păr (pescuitul crapului)*
http://marelepescar.ro/momeli-nade/momeli-speciale/opritoare-fir-de-par-enterprise-tackle-sweetcorn-hair-stop.html -
***wadder** – bocanci speciali din material impermeabil, utilizați în special la pescuitul cu muscă artificială*
***wadding/wading** – geacă impermeabilă folosită în pescuitul la muscă*

Conclusions

Although the term 'anglicism' is used to designate recent borrowings from British or American English incompletely adapted or unadapted this term is also used for words of English origin assimilated in the language.

When concepts in a source language are borrowed for a specific terminology to designate realities in a target language that lacks the respective concept, the lexical borrowings becomes compulsory. Dynamic language is the vehicle to enlarge the vocabulary of a language and nowadays internet forums, blogs, socializing sites, as well as advertising are a common way of transferring specific terminologies into common vocabulary. Fishing terminology is a field less studied due to the lack of specialised dictionaries providing accurate meanings for the respective concepts.

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LE FACTITIF EN ROUMAIN ET EN FRANÇAIS. APPROCHE CONTRASTIVE

Angela ICONARU[*]

Abstract : *The present paper is intended, on the one hand, as a comparative analysis of the factitive category in Romanian and in French and, on the other hand, as an analysis of the problems encountered in the translation of the factitive constructions. The factitive category has different means of expression in Romanian and in French; in Romanian the factitive is less homogeneous from this point of view than it is in French, hence the difficulties that may occur in the translation process.*

Keywords: *voice, factitive, ergative verbs, agent, patient.*

1. L'importance du volet grammatical dans la traduction

Il est bien connu que la tâche du traducteur est complexe, le passage de la langue base à la langue cible étant soumis à toute une série de contraintes, lexicales, culturelles et, pas en dernier lieu, grammaticales. Ce dernier aspect n'est point négligeable, une interprétation erronée d'une construction grammaticale pouvant affecter le sens global de l'énoncé.

Un problème auquel les apprenants du FLE se heurtent assez souvent dans leurs traductions est celui de la voix, surtout le factitif, car en roumain cette voix n'est pas marquée du point de vue morphosyntaxique, les chercheurs l'ayant incluse dans les catégories sémantiques. Il sera donc important de déceler les moyens de réalisation du factitif en roumain et en français, afin d'identifier les différences entre les deux langues. Le modèle d'étude sera celui analysant les relations sémantiques entre les composantes de l'énoncé, ces relations étant la seule composante constante.

2. Le factitif en roumain et en français

Les causatifs / factitifs du roumain sont des constructions dans lesquelles le processus est orienté par le verbe, d'une « entité causatrice » vers une « entité affectée »[1]. Le porteur du sens causatif est le verbe, ayant le sème [+causatif] incorporé dans sa matrice sémantique. Selon la modalité d'expression de l'action causatrice et l'effet de celle-ci, les constructions causatives sont, en roumain, de cinq types :

a) Les causatifs analytiques, formés de deux composantes, le premier étant le verbe causatif, qui reste indépendant, non-englobé dans la structure du verbe principal, et le second – un verbe, un substantif ou un adjectif qui exprime l'effet de l'action causatrice (*L-am făcut să plece. – Je l'ai fait partir. L-am pus să spele.- Je l'ai fait laver. M-a determinat să renunţ. – Il m'a fait renoncer. Rochia asta te face mai tânără.- Cette robe te rend plus jeune*). Comme opérateur des constructions causatives analytiques peuvent fonctionner les

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[1] entitatea cauzatoare: "persoana sau cauza care declanşează o acţiune ce determină un efect"; entitatea cauzată: "persoana sau obiectul asupra căruia / căreia se răsfrânge efectul acţiunii cauzatoare" (entité causatrice: "la personne qui fait déclencher une action determinant un effet"; l'entité causée : « la personne ou l'objet sur lequel / laquelle se produit l'effet de l'action causatrice »), *GALR II*, 2005, p.168.

verbes causatifs appelés *primaires, des verbes ayant inclus dans leur matrice sémantique le sème de la causativité, « faire quelqu'un faire quelque chose »*, sans spécifier en quoi consiste l'effet de cette action. En roumain, l'opérateur causatif prototypique est *a face (fr. faire)*, verbe neutre, exprimant l'action causatrice en général, sans apporter d'informations supplémentaires sur le degré de contrainte de l'entité causatrice ou la modalité de réalisation de l'action du verbe *causé*.

Comme schéma syntaxique de réalisation des structures causatives périphrastiques, on peut avoir :

- Verbe causatif + verbe au *conjunctiv* (*El m-a făcut să renunţ.*);
- Verbe causatif + verbe à l'indicatif, introduit par la préposition *de (El m-a făcut de am renunţat)*;
- Verbe causatif + verbe au *supin*, introduit par *la* ou *din; (Soacra l-a pus pe Ion la săpat grădina. Doctorul l-a pus pe Ion la slăbit. Prietenii l-au îndemnat la băut şi la fumat. Zgomotele de la vecini l-au oprit din învăţat.)*
- Verbe causatif + verbe à l'infinitif *(L-am făcut a recunoaşte că m-a minţit.)*
- Verbe causatif + substantif
- Verbe causatif + adjectif

Le schéma syntaxique commun à toutes les constructions causatives périphrastiques est celui ayant le verbe principal au *conjunctiv*. En langue populaire, le second verbe peut être à l'indicatif, introduit obligatoirement par la préposition *de*. La construction avec le *supin* est acceptée seulement par certains verbes causatifs. La construction avec le second verbe à l'infinitif est rarement rencontrée en langue littéraire, étant considérée comme vieillie ou populaire – régionale.

b) Les causatifs morphologiques (*a actualiza – actualiser, a codifica – codifier a globaliza – globaliser etc*) ; ceux-ci se caractérisent par « l'existence d'une liaison morphologique régulière, pour une langue donnée, entre le prédicat principal intransitif non-accusatif et le verbe bivalent (à deux arguments) causatif » (DSL, p.97).

c) Les causatifs ergatifs (a creşte, a alerga, a urca), la même forme verbale présente dans deux constructions, l'une intransitive-non-causative (*Maria aleargă in fiecare dimineaţă – Maria court chaque matin.*) et la seconde-bivalente, transitive, causative.

d) Les causatifs pronominaux (Uşurelu, 2005 p.36) ou les causatifs à interprétation extra-linguistique (GALR II, 2005, p.168.) (*Mi-am cusut o rochie. Mi-am scos o măsea. M-am operat de fiere*), qui « expriment l'idée que le sujet est la cause de l'action, dans le sens qu'il la provoque, mais c'est quelqu'un d'autre qui l'exécute, par exemple : *Mă duc la frizer să mă tund. (Je vais chez le coiffeur pour me faire couper les cheveux.)*(Coteanu, 1994, p.162).

e) Les causatifs lexicaux (*a omorî, a ucide, a arăta, a învăţa, a trimite etc*).

En français, le factitif est celui qui « installe le sujet logique dans la fonction de sujet grammatical et dans le rôle d'agent sémantique » (Wilmet, 1998, p. 470). La relation sémantique est donc la même que celle du roumain, les moyens de réalisation sont différents :

a) Le factitif analytique, formé d'un verbe factitif *primaire* (faire, laisser) et le verbe causé, à l'infinitif.

b) Les factitifs ergatifs.

3. Les problèmes dans la traduction des factitifs

a) Les factitifs périphrastiques. Comme on l'a vu ci-dessus, ce factitif enregistre en roumain plusieurs moyens de réalisation qu'en français. La simple correspondance *conjunctiv* roumain- infinitif français ne suffit pas, parce que le roumain enregistre plusieurs modalités de construction du factitif. Les valeurs régionales ou archaïques du factitif construit avec l'infinitif ou avec l'indicatif se perdront lors de leur traduction en français.

b) Les *ergatifs* sont assez nombreux, en français comme en roumain.
En roumain, ce sont des constructions verbales à deux arguments, dont le premier est la personne ou la cause déterminant l'action, le second argument étant la personne ou l'objet sur lequel on agit. Ces verbes sont une composante spéciale de la causativité en roumain, caractérisée par le fait que nous avons la même forme verbale, tant dans la construction non-causative, intransitive, que dans la construction transitive, causative. Le verbe intransitif initial est rendu transitif par les moyens suivants (cf. Uşurelu, 2005, p. 35, Trandafir, 1973, p.61) :

- En ajoutant un actant, l'objet direct, à une structure initialement monovalente (*Copiii au adormit.- Mama a adormit copiii. Apa fierbe. – Mama fierbe apa pentru ceai. Plantele s-au uscat. – Seceta a uscat plantele.*). La même opération peut s'appliquer à d'autres verbes, tels : *a avansa, a cântări, a coborî, a concura, a continua, a creşte, a data, a îmbătrâni, a înainta, a începe, a înceta, a încetini, a întârzia, a mirosi, a număra, a obosi, a picura, a porni, a promova, a râde, a scăpa, a urca, a urma, a varia etc.*
- En faisant passer le sujet de la construction bivalente en position de complément direct de la construction trivalente : *Copiii trec / traversează strada. → Învăţătoarea îi trece / traversează pe copii strada. (Les enfants traversent la rue. – L'institutrice fait les enfants traverser la rue) Copiii învaţă franceza. → Profesorul îi învaţă pe copii franceza.*

Pour le français, les grammaires enregistrent le processus par lequel « le factitif a pourvu d'un objet de nombreux verbes intransitifs » (Wilmet, 1998, p.471). L'inventaire de ces verbes est, si on le compare au roumain, assez réduit en français : *voler l'oiseau= le faire s'envoler ; paître les moutons = les faire paître ; marier = le faire épouser, démarrer une voiture=la faire démarrer ; alterner les cultures du champ=les faire alterner ; avorter une femme=la faire avorter (construction néologique) ; bouger, débuter, déchoir, démarrer, éclater, réussir, sortir, tomber etc. (*Grevisse, 1998, p.416-420*)*

Dans le passage d'une langue à l'autre, ces verbes ergatifs restent un problème, car leur « inventaire » (pour le français, voir aussi Dubois, 1967, p.107-113), ne coïncide pas dans les deux langues. Plus précisément, sont très nombreuses les situations où l'équivalent roumain d'un verbe ergatif français ne garde plus les signes de *l'ergativité* ou l'inverse, un ergatif roumain n'a pas de correspondant ergatif en français :

Le soleil brunit la peau. – La peau brunit au soleil. → Soarele bronzează pielea. – Pielea se bronzează la soare. / Pielea este bronzată de soare.

Ça a changé la situation. – La situation a changé. → Asta a schimbat situaţia – Situaţia s-a schimbat. / Situaţia a fost schimbată.

c) ***les causatifs pragmatiques*** du roumain sont des constructions dans lesquelles l'interprétation causative-factitive se réalise seulement contextuellement, en s'appuyant sur les connaissances extra-linguistiques. La structure actantielle d'une construction causative pragmatique s'obtient à la suite d'une réorganisation d'une structure initiale, une structure à trois actants et à deux verbes :

$N_1 + V_1 + N_2 + V_2 + N_3$

(N_1 – l'entité causatrice; N_2 – l'entité affectée et, simultanément, agent du second verbe; N_3 – le résultat de l'action du second verbe; V_1 – un verbe causatif primaire (= *a pune pe cineva să facă ceva – faire quelqu'un faire quelque chose*); V_2 – le verbe d'action). Dans la construction causative pragmatique, N_2 (l'agent du verbe dans la construction causative) et V_1 sont éliminés, étant considérés peu importants du point de vue sémantique pour exprimer le causatif. L'agent du verbe de la construction causative est récupérable du contexte et/ou des connaissances extralinguistiques (l'action exprimée par le verbe de la construction causative est connue par le locuteur et par l'interlocuteur comme nécessitant une certaine *spécialisation* de la part de l'agent). Des verbes tels *a se angaja, a se opera, a se tunde, a-şi construi, a se vopsi, a-şi repara* etc., verbes généralement accompagnés d'un pronom en accusatif ou en datif, coréférentiel avec le sujet, apparaissent dans des constructions où le sujet logique n'est pas présent en structure de surface, celui-ci étant inclus dans leur contenu sémantique. [1] Comparés aux autres sous-classes de verbes, les causatifs pragmatiques ne sont pas très nombreux : *a se tunde, a se fotografia, a se trata, a se angaja, a se înscrie, a-şi coase, a-şi construi, a se opera, a-şi boteza, etc.*

Les verbes qui apparaissent dans des structures causatives pragmatiques peuvent être divisés en deux groupes :

a) Des verbes dont l'action peut être effectuée seulement par une autre personne, verbes dont on sait qu'ils nécessitent une certaine *spécialisation* de la part de l'agent : *a scoate / a extrage/ a plomba/ a pune un dinte (extraire/plomber une dent); a opera(opérer), a vaccina (vacciner), a tunde (couper les cheveux), a tatua (tatouer), a boteza (baptiser), a înmormânta (enterrer), a viza (permisul, paşaportul)(viser le permis, le passeport etc).*
b) Des verbes exprimant des actions que l'agent peut faire lui-même ou il peut faire quelqu'un d'autre exécuter pour lui : *a auri(dorer), a zugrăvi (peindre), a coase (o rochie)(coudre une robe), a tipări, a publica (o carte)(imprimer/publier un livre) a repara (maşina)(réparer la voiture), a construi, a zidi, a clădi (o casă) (construire, bâtir une maison).*

L'emploi des causatifs pragmatiques dans le discours ne pose pas le problème d'ambiguïté pour le locuteur roumain. Même si un énoncé tel *„Mi-am vopsit părul."(Je me suis teint/ fait teindre les cheveux)* admet deux interprétations, l'une causative, l'une non-causative, tant l'émetteur que le récepteur sauront que, en l'absence d'autres indices, le sujet grammatical n'est pas l'agent qui exécute l'action exprimée par le

[1] GALR I, 2005, p.225 : *Cliticul se/îşi„* participă la structuri factitive, în care subiectul gramatical nu este agentul acţiunii exprimate de verb, ci actantul care *„face ca"* un agent, neexprimat în cadrul structurii, să facă acţiunea exprimată de verb". (Le pronom *se/îşi* est partie des structures factitives, où le sujet grammatical n'est pas l'agent de l'action exprimée par le verbe, mais l'actant qui « *fait que* » un agent, non exprimé au cadre de la structure, accomplisse l'action exprimée par le verbe. »)

verbe, mais seulement l'agent qui détermine l'action. Dans la pratique de la langue on a observé que, lorsque l'action exprimée par le verbe ne nécessite pas une « spécialisation » ou une « autorité » et que le locuteur veut insister sur le fait que le sujet grammatical est aussi le sujet logique, on emploie des explicitations du type *« singur, cu mâna lui, de unul singur etc. (par lui-même, tout seul) »*.
L'ambiguïté peut cependant survenir dans la traduction, parce que, pour chacun des sens possibles d'un tel énoncé, on a en français deux moyens de réalisation, avec ou sans le verbe *faire* dans une construction factitive analytique. Cela conduit à une modification du sens de la phrase de la langue de départ.

4. Conclusion

Les quelques considérations ci-dessus sont, un argument en faveur de l'analyse contrastive des deux langues, le français et le roumain, comme un instrument d'apprentissage du français langue étrangère. Tandis que dans la *structure profonde* les rapports exprimés sont les mêmes (les actants du factitif), en *structure superficielle* leurs moyens de réalisation sont assez différents. C'est en identifiant ces moyens de réalisation et en soulignant les différences que l'on parvient à rendre de façon adéquate le contenu sémantique de l'énoncé d'une langue à l'autre.

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DEVICES TO LIMIT AMBIGUITY OF REFERENCE IN LEGAL LANGUAGE

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***Abstract**: The most difficult aspect when dealing with the language of the law is the specialized vocabulary of the legal profession, which has always been perceived by nonlawyers as a sort of incomprehensible jargon. But terminology is only a piece of the puzzle. Problems arise even at higher diplomatic levels when the phenomenon of lexical ambiguity intervenes. This article aims to illustrate some of the main sources of ambiguity in legal writing, with a focus on the ambiguity of reference.*

***Keywords:** legal language, ambiguity of reference, pronouns.*

As specialized legal writing ("legalese") is considered pompous and silly, lawyers and judges have focused on clarity in legal documents. Solan (1993:121) illustrates the inaccessibility of the law and especially of the legal language to ordinary people.

> To many, I imagine, the lawyer is some sort of translating device: The lawyer is presented with a problem in the actual world, such as an automobile accident. He translates this easily understood problem into some sort of incomprehensible jargon. The judge then rules, and this incomprehensible jargon is translated into dollars owed, or prison terms, or something else that can once again be understood. For all of this translation back and forth, the lawyer charges a healthy fee. Some critics go so far as to claim that legal language is a plot perpetrated by lawyers to create the false impression that their services are needed so that the legal profession can fleece the rest of society.

Clarity refers to the use of a more accessible language. Many states in the USA have passed laws requiring that documents such as leases, insurance policies, loan agreements and all the documents intended for nonlawyers should be written in plain English. The most relevant example is the ***Plain Writing Act of 2010,*** whose first two sections are reproduced below.

PUBLIC LAW 111–274—OCT. 13, 2010 124 STAT. 2861
Public Law 111–274 111th Congress

> *An Act*
> *To enhance citizen access to Government information and services by establishing that Government documents issued to the public must be written clearly, and for other purposes.*
> *Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,*
> *SECTION 1. SHORT TITLE.*
> *This Act may be cited as the ''Plain Writing Act of 2010''.*
> *SEC. 2. PURPOSE.*
> *The purpose of this Act is to improve the effectiveness and accountability of Federal agencies to the public by promoting clear Government communication that the public can understand and use.*

Problems arise even at higher levels when the phenomenon of lexical ambiguity intervenes. Munson (1976:74, apud Pehar, 2001: 14) defines an ambiguous expression as one that "has more than one meaning and it is used in a situation or

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context in which it can be understood in at least two different ways". The guide to legal writing presented by the Office of the Federal Register, National Archives and Records Administration shares the view expressed by Munson, and describes an ambiguous sentence as a sentence that a reader can interpret in two or more ways. Pehar (ibid.:13, 14) adds that for an expression to be ambiguous it has to generate at least two different meanings, but two incompatible meanings. Ambiguities violate the primary (informative [1]) aim of the language, leaving the message recipient "with a less transparent and less usable kind of data."

Schane (2006:12) points out that even the word "ambiguity" has two interpretations.

> One of the senses, what I should call the "broad" or general meaning, has to do with how language is used by speakers or writers and how it is understood by listeners or readers. Ambiguity occurs where there is lack of clarity or when there is uncertainty about the application of a term. It is this sense of ambiguity that generally is meant within the law, as well as by speakers of the language. But there is another sense, what I shall call the "narrow" or restricted meaning. […] A word may have multiple definitions or a group of words may partake of more than one grammatical parsing.

Pehar (*ibid.*), who dedicates an ample study to the ambiguous language used in peace agreements, offers a multi-faceted approach to understanding this phenomenon and starts by offering a theoretical explanation of its origin.

> To attribute ambiguousness to a single sentence, or text, means to offer two irreconcilable translations, or paraphrases, of the sentence, or the text, between which we cannot decide. The code has been actually split into two sub-codes that, with an equal plausibility, follow from the original code. Each of the two interpreters proposes a single sub-code as the proper way to run the original code, and since those sub-codes are equally plausible, but cannot stand together, the interpreters lose the image of a single shared code. Each begins using his own language, or translating the original code/language into his own sub-code, and believes that his, not the competing, translation is one which preserves and confirms the structure of the original code. This means that ambiguity implies a kind of untranslatability – language or the original code cannot be translated into itself.

Dwiggins (1971:262, 263) emphasizes the idea that isolated words, abstracted from any specific context, are not ambiguous. It is the sentence as a whole, which is ambiguous. In a dictionary, words are only semantic virtualities, whose actual meaning is obvious only in the context of a sentence. Thus, an ambiguous sentence is one in which "more than one meaning is actualized simultaneously. It is not that the sentence is unclear, but that it seems to have "too many meanings".

Judges and lawyers are aware of the fact that ambiguity can give rise to important legal rights and can lead to litigation. One of the attempts to achieve clarity was the creation of a special syntax. The peculiarities of legal syntax were meant to reduce „the number of possible interpretations that a sentence in a legal document may have" (*ibid*.), but sometimes legal syntax itself is one of the sources of ambiguity.

[1] Language performs not only an informative function, but also an expressive (expresses one's feelings, interests or preferences) and evocative (the need to influence others' feelings, interests or preferences) function. (Bühler, 1934, apud Pehar, 2001:13).

Linguists concluded that ambiguity is induced either by word meaning[1] or by word order (lexical or syntactic ambiguity).

Considering word meaning, one ought to pay attention to:

- use the singular noun rather than the plural noun, thus avoiding the question of whether the rule applies separately to each member of a class or jointly to the class as a whole.

e.g. ambiguous: *The guard shall issue security badges to employees who work in Building D and Building E* (which might also be interpreted as: The guard shall issue a security badge to each employee who works in both Building D and Building E)
clear: *The guard shall issue a security badge to each employee who works in Building D and each employee who works in building E.*

Lexical ambiguity is not restricted to nouns, it can occur with any part of speech. One of the many examples is the verb *to lease* (A leases to B or B leases from A, where A is the lessor and B is the lessee), a case in which the following sentence becomes ambiguous: *"Anyone leasing property should consult Ordinance 613."* (cf. Schane, 2006:19).

- draft an expression of time as accurately as possible, clearly stating the first and last days of that period and avoid the use of time relational words such as "now", "presently", and "currently".

e.g. ambiguous: *From July 1, 19___, until June 30, 19___*
clear: *After June 30, 19___, and before July 1, 19___.*

- draft an expression of age as accurately as possible. The expression "more than 21 years old" has two possible meanings. A person may be "more than 21" on his or her 21st birthday, or on his or her 22nd birthday.

e.g. ambiguous: A person who is more than 21 years old...(a person who is 22 years old or older)
clear: A person who is 21 years old or older...[2]

As regards word order, the basic rules for clear and effective legal writing are[3]:

- avoid misplaced modifiers

e.g. ambiguous: *John saw Jane driving down the street* (it might also mean that John saw Jane, who was driving down the street)
clear: *John, while driving down the street, saw Jane*).

- avoid indefinite pronouns used as references. In case a pronoun could refer to more than one person or object in a sentence, the advice is to repeat the name of the individual or object.

e.g. ambiguous: *After the administrator appoints an assistant, he or she shall supervise the...*
clear: *After the Administrator appoints an Assistant, the Assistant shall supervise the ...*

- avoid grouping together two or more prepositional phrases

e.g. ambiguous: *Each subscriber to a newspaper in Washington, DC.* (each subscriber to a newspaper published in Washington, DC.)
clear: *Each newspaper subscriber who lives in Washington DC.*

With respect to the rule on the use of pronouns, mention should be made that these acquire their interpretation from the context in which they are used. The major

[1] http://www.archives.gov/federal-register/write/legal-docs/ambiguity.html
[2] http://www.archives.gov/federal-register/write/legal-docs/ambiguity.html
[3] cf. ibid.

problem is that sometimes it is not clear which is the intended antecedent of the pronouns used.

Solan (*op. cit.*:125) offers an illustrative example: *Burger told Mason that **he** was likely to win the case.*, where the pronoun *he* may refer either to Burger (the prosecutor Hamilton Burger) or to Mason (the defense attorney Perry Mason), or maybe to someone who is not mentioned in the sentence (probably the defendant).

The difficulty in the interpretation of the previously mentioned sentence arises from the impossibility to determine the antecedent of the pronoun *he*. The antecedent can be marked by using subscripts, as follows:

e.g. *Burger$_i$ told Mason that he$_i$ was likely to win the case.*

Burger$_i$ told Mason$_j$ that he$_j$ was likely to win the case.

Burger$_i$ told Mason$_j$ that he$_k$ was likely to win the case.

The last two sentences are clear, because the subscripts help us determine the antecedent. In the last sentence, the subscript is not sufficient and further information is needed to complete the meaning: „we must know from prior discourse the expression to which the subscript k has been assigned, if such an expression exists." (*ibid*.:125) The use of indices is only a technique by which we can illustrate the ambiguity of reference, and not a viable solution in natural speech.

Schane (2006:19) also mentions that certain pronouns are susceptible to misunderstanding and he brings into discussion the same case of the pronoun *he*: *The seller will convey the property to the buyer after he has paid the closing costs*, where the ambiguity is caused not by two distinct meanings of the word, but by its grammatical role.

A method with an archaic tinge used when drafting contracts (still common in the US in the 1980s) was to give each party a number and then use the number instead of the party's name to refer to that party (e.g. „the party of the first part", „the party of the second part", etc.)

e.g. Anvil Mining Co. v. Humble - 153 U.S. 540 (1894)

U.S. Supreme Court Page 153 U. S. 541

> The provisions of the contract, so far as they are material, are that "they, the said **party of the first part**, shall and will, in a good and workmanlike manner, and at their own proper charge and expense, mine, remove, and load into the skips all the merchantable iron ore contained on or above the first level of the mine now owned and worked by the said Anvil Mining Company at its No. 1 shaft, in said Township of Bessemer. [...]
> "It is also agreed that it shall be entirely optional with said **party of the second part** to extend the contract to the ore below the second level, and that the said party of the second part shall have the right of terminating this contract and the said system of mining at any time when said second party shall decide that said system is prejudicial to the future welfare and development of said mine; [...]

Another way to reduce ambiguity is to replace pronouns with names: "The use of names instead of pronouns should be effective in reducing referential ambiguity when the pronoun could have had more than one potential antecedent, but two occurences of the same name could have only one referent in the discourse in which the sentence occurs." (Solan, *op. cit.*: 127-128)

> **IBM** and **RTKL** agree that **RTKL** did not officially join or consent to removal within thirty (30) days after service of process. However, **RTKL** contends that it is sufficient for removal here that its counsel informed **IBM**`s counsel of its desire to join in the petition prior to its filing. **IBM** states that its counsel believed **RTKL** would file a pleading joining in the petition. **IBM** contends that an amendment to the petition voicing **RTKL**`s consent is proper because that consent was omitted in good faith from the original petition.[12]

As one of the major sources of ambiguities in legal writing, because they have little inherent meaning, pronouns are many times avoided by legal writers.

Taking into account all this quest for precision, Mellinkoff (1963:293) claims that "outside the academy, no profession of words has a longer history of practical effort devoted to refining language. Lawyers spend more time talking about being precise than other similarly addicted to words."

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[2] http://www.manningfulton.com/newsstand/237-mason-v-ibm

TRADUIRE LES CULTURÈMES. DOMAINE FRANCO-ROUMAIN

Carmen MUNTEANU*

***Abstract**: This scientific paper focuses on theoretical and practical aspects of the translation of culturemes. The objective of the study is to define the concept, to identify and to analyse the cultural expressions of the source language that can be transposed into the target language. The theoretical part of the study is based on the theory of translation, the definition of the concept and the translation strategies of the cultureme, while the practical part provides us with the analysis of some examples from Romanian and French literature.*

***Keywords:** traductology, culturemes, culture.*

1. Considérations générales

La traduction prend la forme d'un processus qui a comme but de fabriquer un texte d'arrivée dont l'information soit aussi proche que possible de celle contenue dans le texte de départ. Les étapes de la traduction sont : 1. la compréhension profonde du texte de la langue source ; 2. la reformulation de toute information pertinente pour produire un texte d'arrivée ; 3. la lecture du contrôle. Alors, pour réaliser un acte de traduction, un texte doit être compris et puis réexprimé dans la langue cible.

« Une traduction est réussie si elle ne comporte ni erreur de langue ni erreur de méthode » (Lederer, 1994 : 49).

Toute traduction ne dépend pas seulement du contexte linguistique mais aussi des informations en dehors du texte, des informations extralinguistiques. Une traduction se produit entre les textes. Alors, le processus de traduction suppose le fait de comprendre le système intérieur d'une langue et la structure du texte.

« Afin de préserver le niveau rythmique, le traducteur peut se dispenser de respecter à la lettre le texte source. Il faut toutefois résister à la tentation de trop aider le texte, en se substituer presque à l'auteur » (Eco, 1994 : 126).

Le travail du traducteur est la concentration sur le mot et la proposition comme processus, comme des moyens possibles de reformuler l'idée. Le traducteur a quelques problèmes concernant la grandeur de l'unité qui doit être traduite et la manière dont le traducteur s'engage à faire la traduction. Selon l'opinion de quelques théoriciens du domaine de la traduction, le contenu de l'original était presque impossible à conserver. Le texte traduit est pratiquement une nouvelle création par suite à la lecture de celui original, vue pourtant comme une reconstruction et non pas une copie fidèle du premier.

2. Définition du concept de culturème

Toute langue comporte des termes culturellement marqués c'est-à-dire *les culturèmes*. Alors, *les culturèmes* sont « des unités porteuses d'informations culturelles » (Lungu Badea, 2009 : 18) par lesquels les langues se distinguent les unes des autres.

Une autre définition du concept de culturème se trouve dans un article de Michel Ballard : « Les désignateurs culturels, ou culturèmes, sont des signes renvoyant à des référents culturels, c'est-à-dire des éléments ou traits dont l'ensemble constitue

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une civilisation ou une culture. Ces désignateurs peuvent être des noms propres (*The Wild West*) ou des noms communs (*porridge*) » (Ballard, 2005 : 126).

Le terme de *culturème* a été promu par Els Oksaar dans une étude intitulé *Kulturemtheorie*. Cette notion désigne : 1. le support de signification dans une culture; 2. l'ensemble des faits culturels spécifiques d'un peuple.

3. Stratégies de traduction des culturèmes

Selon Michel Ballard, il y a deux types de stratégies de traduction des référents culturels :
a) la préservation de l'étrangéité du culturème ;
b) la priorité au sens et l'acclimatation ;

3. 1. La préservation de l'étrangéité du culturème

La préservation de l'étrangéité du culturème contient deux sous-catégories : le report pur et simple et le report assorti d'une explicitation de sens.

3. 1. 1. Le report pur et simple s'actualise avec des termes dont le référent ne pose plus de problèmes d'interprétation. Concernant les culturèmes moins connus du lecteur, le traducteur se fonde surtout sur les connaissances extralinguistiques de celui-ci.

Sa mère lui choisit une chambre, au quatrième, sur l'Eau-de-Robec, chez un teinturier de sa connaissance. (G. Flaubert)

« Maică-sa îi alese o cameră, la al patrulea etaj, care dădea spre L'Eau-de-Robec, la un boiangiu pe care-l cunoștea. » (trad. Demostene Botez)

3. 1. 2. Le report assorti d'une explicitation de sens se réalise lors de la non-traduction des culturèmes. Il y a deux moyens de faire apparaître le sens à côté du report : la note et l'incrémentialisation.

3. 1. 2. 1. La note peut apparaître en bas de la page ou en fin du volume. La première solution, permet une consultation rapide et facile tandis que la seconde est adoptée quand les notes sont plus nombreuses.

Câțiva miei săriseră pe prispă și lingeau sare. (Preda)

« Quelques agneaux sautèrent sur la prispa pour lécher le salorge. » (trad. M. Ivănescu)

Apa era rece, dar în timpul zilei fuseseră la muncă, şi a doua zi era duminică, era căluşul, nu puteau sta fără să se spele. (Preda)

« L'eau était assez froide, mais elles avaient travaillé toute la journée et le lendemain c'était dimanche, la fête du căluș, et elles devaient quand même prendre un bain. » (trad. M. Ivănescu)

Femeia se şterse cu deznădejde pe frunte, înghiţi în sec, şi pieri în tindă. (Preda)

« Désespérée, la femme s'essuya le front, ravala sa salive et disparut dans la tinda de la maison. » (trad. M. Ivănescu)

La traductrice Maria Ivănescu se sert de la note pour expliquer le sens des mots *prispă*[1], *căluşul*[2], *tindă*[1].

[1] Levée de terre formant une plate-forme plus ou moins large, couverte, soutenue par de la maçonnerie qui entoure les maisons paysannes roumaines.
[2] Le nom d'une fameuse danse populaire roumaine.

3. 1. 2. 2. L'incrémentialisation est un ajout d'information qui sert à rendre plus transparent le sens d'un signifiant. Cette stratégie consiste à introduire dans le texte, à côté du culturème, le contenu d'une note, d'une description ou d'un indice.

Sa mère lui choisit une chambre, au quatrième, sur l'Eau-de-Robec, chez un teinturier de sa connaissance. (G. Flaubert)

« Maică-sa îi alese o cameră, la etajul patru, pe strada Eau-de-Robec, la un boiangiu pe care-l cunoștea. » (trad. D. T. Sarafoff)

« Maică-sa îi alese o cameră la etajul patru, ce dădea spre pârâul Robec, la un boiangiu pe care-l cunoștea ea. » (trad. Florica Courriol Ciodaru)

3. 2. La priorité au sens et l'acclimatation

Cette stratégie consiste à remplacer un désignateur culturel de la langue source par un autre dans la langue cible, lorsque celui-ci est considéré comme équivalent du point de vue connotatif.

3. 2. 1. Le gommage des désignateurs culturels

Le gommage des désignateurs culturels peut se réaliser par deux façons : par l'omission de certains termes qui portent une information culturelle ou par la substitution de ces termes par d'autres qui sont plus connus.

3. 2. 1. 1. L'omission

Ce procédé représente une faiblesse de la part du traducteur parce que l'information culturelle qu'il gomme a parfois une importance capitale pour la compréhension du texte.

3. 2. 1. 2. La substitution

La substitution est l'insertion d'une forme d'explication dans le texte à la place du terme d'origine. Surtout dans le cas des culturèmes, cette substitution s'avère être nécessaire lorsque le traducteur estime que les lecteurs du texte-cible ne disposent pas de connaissances extralinguistiques suffisantes pour comprendre un tel culturème ou une allusion culturelle qui ne sont pas expliqués en bas de page.

... şi se încălţa cu nişte opinci vechi. (Preda)

« ... et il mettait de vieilles sandales paysannes ». (trad. Ivănescu)

Pour le terme *opinci*, la traductrice a choisi la stratégie de substitution par un signifiant plus général ce qui annule les connotations culturelles du mot roumain.

3. 2. 2. Le recours à l'équivalence culturelle est nécessaire quand le traducteur estime que le lecteur étranger ne connaît pas la réalité extralinguistique du texte-source.

3. 2. 3. L'adaptation est également un terme qui présente plusieurs acceptions en traductologie. Pour certains traductologues, c'est un procédé indirect de traduction, placé à la limite extrême de la traduction. C'est un procédé auquel les traducteurs font appel toutes les fois s'agit d'une différence interculturelle notable, considérée comme « intraduisible».

4. La partie pratique de cette étude s'actualise par une analyse comparative de quelques séquences culturelles. Le corpus est constitué, d'une part, d'exemples extraits de la littérature roumaine (Marin Preda, *Moromeții*), et d'autre part, de textes de la littérature française (Gustave Flaubert, *Madame Bovary*).

Dans les extraits du roman *Moromeții* de Marin Preda que nous avons proposés pour l'analyse, nous trouvons des culturèmes tels que *prispă*, *tindă*, *căluşul*. Dans ces

[1] Pièce d'une maison paysanne, vestibule et salle de séjour en même temps où se trouve l'âtre et où la famille prend ses repas.

cas, la traductrice Maria Ivănescu a employé comme stratégie de traduction le report assorti d'une explicitation de sens. L'explicitation de sens se réalise par la note qui apparaît en bas de page permettant une consultation plus rapide et plus facile.

Femeia se șterse cu deznădejde pe frunte, înghiți în sec și pieri în tindă. (Preda)

« Désespérée, la femme s'essuya le front, ravala sa salive et disparut dans la tinda de la maison. » (trad. Ivănescu)

Alors, la traductrice Ivănescu utilise la note en bas de page pour expliquer le sens du culturème roumain *tindă* : « pièce d'une maison paysanne, vestibule et salle de séjour en même temps où se trouve l'âtre et où la famille prend ses repas. » (Ivănescu 1986 : 30)

- *Nea Tudore, ia seama la vorbă că nu ți-am făcut nimic*. (Preda)

« - Nea Tudor! prenez garde à vos mots! je vous ai rien fait. » (trad. Ivănescu)

Dans le cas des appellatifs, la traductrice Maria Ivănescu utilise de nouveau le report accompagné de la note en bas de page. *Nea* qui est la variante familière de l'appelatif *nene*.

Les autres exemples sont tirés du roman *Madame Bovary* de Gustave Flaubert qui a été traduit en roumain par plusieurs traducteurs.

Le traducteur Demostene Botez a traduit le roman en 1956 avec une préface signée par Tudor Vianu.

A la fin du XXe siècle, c'est un autre traducteur qui montre un grand intérêt pour la traduction du roman *Madame Bovary*. On parle d'un collectif signé D. T. Sarafoff qui en 2000 publie aux Editions Polirom une nouvelle traduction. Cette traduction semble remplacer la version de Demostene Botez. La traduction de D. T. Sarafoff s'impose par une richesse de notes en bas de page et la préface est signée par Ioan Pânzaru, le coordonnateur du projet retraductif.

La dernière version publiée, celle de Florica Courriol Ciodaru, s'impose par le choix de préserver le titre en français *Madame Bovary*. Elle est étoffée par un nombre significatif de notes en bas de page.

... lança à pleins poumons, comme pour appeler quelqu'un, ce mot : Charbovari. (Flaubert)

« ... răcni din toți bojocii, ca și cum ar fi chemat pe cineva, un cuvînt : *Charbovari*! » (trad. Sarafoff)

« ... răcni din toate puterile, ca și cum ar fi vrut să strige pe cineva : - *Charbovari*! » (trad. Botez)

« ... răcni cât îl ținură plămânii, ca și cum ar fi chemat pe cineva, cuvântul : *Charbovari*! » (trad. Courriol)

Dans les exemples ci-dessus, on trouve le mot *Charbovari* qui a été transposé tel quel dans la langue cible. Les traducteurs optent pour la préservation du désignateur culturel français (avec la même graphie qu'en français). Dans la version de Sarafoff, il y a une explication en note en bas de page. Ce mot renvoie au nom Charles Bovary. Il s'agit d'une coutume populaire, *charivari*[1].

Dans l'exemple qui suit, on trouve le culturème *socques*[2] et pour rendre ce mot dans la culture cible, les traducteurs l'ont substitué par des équivalents tels que *galenții* ou *galoșii* qui dans la désignation de la réalité roumaine renvoient à des sandales des paysans.

[1] Bruit discordant, accompagné de cris, des huées.

[2] Chaussure sans quartier, généralement à semelle de bois, portée par certains religieux, ou à la campagne.

... *Emma débouclait ses socques.* (Flaubert)
« ... Emma își scotea galenții... » (trad. D. T. Sarafoff et D. Botez)
« ... Emma își descheia galoșii ... » (trad. Courriol)

Pour « *jouent au volant* »[1] les traducteurs ont employé le report assorti d'une explicitation en note. Alors, le terme *volant* renvoie à un petit morceau de liège, de bois léger, muni de plumes en couronne, destiné à être lancé et renvoyé à l'aide d'une raquette.

La plupart des traducteurs gardent les termes culturellement marqués dans le texte cible sous la forme d'un report pur et simple. Il semble être la solution la plus commode pour ceux-ci. Tandis que les autres traducteurs qui optent pour une équivalence dans le processus traductif sont conscients du fait que cette méthode entraîne de nombreuses pertes au niveau sémantique. Alors, dans le cas des culturèmes c'est assez difficile de trouver une stratégie de traduction puisqu'on risque de modifier le texte-source.

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LA MODALIDAD EPISTÉMICA Y DEÓNTICA EN EL DISCURSO DE INVESTIDURA DE HUGO CHÁVEZ DE 1999 Y SU RELACIÓN CON EL IMAGINARIO VENEZOLANO

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Abstract: *In his discourses, Hugo Chávez uses modal expressions to build (and to maintain) the image of a strong and self-confident socialist leader. Even if the epistemic modality can express a whole range of nuances regarding the speaker's commitment to the information presented in the message, the former president of Venezuela "chooses" only those expressions which show his certainty, rejecting and even censuring any mark of possibility or hesitation, and urging the auditory to do the same as he. The frequent use of modal verbs (as "poder") in plural exhibits the solidarity between the speaker and the auditory, not only in what refers to positive expectations (dynamic modality), but also in negative, prohibitive structures (deontic modality). The link between the modality and the imaginary is due to the use of evidencials (belonging to the epistemic modality) which indicates the source of information – through quotes of politicians or poets. These personalities are introduced in the discourse to validate the ideas presented by the speaker, as they established moral values in the consciousness and memory of the community, constantly updated through rhetorical strategies, as repetition. The social imaginary recalled in the Venezuelan leader's discourse is based on the ideology of a national almost legendary figure – Simón Bolívar - which is supposed to last in the mindset of present and future generations.*

Keywords*: modality, epistemic, deontic.*

La modalidad: ¿interpretación múltiple o ambigüedad?

La modalización – procedimiento a través del cual se manifiesta la actitud del hablante y su compromiso *con* o su reserva *hacia* el contenido de la frase que acaba de enunciar - es una noción de semántica y pragmática, que requiere ser aclarada por el contexto, por razones que vamos a mencionar brevemente a continuación. Por un lado, la expresión modal no es, en sí misma, la que lleva el contenido semántico, sino la que imprime un matiz a la estructura que modaliza (y que precede, en general), ya que se trata de una categoría gramatical parcialmente gramaticalizada (según Gramatica limbii române, vol. II, 2008:702, y Gómez Torrego, 2000:3345). Por otro lado, algunos verbos modales (como *poder, tener que*) son utilizados para expresar tanto la posibilidad, la cognición, las inferencias (modalidad epistémica), como la obligatoriedad (modalidad deóntica) o la capacidad de realizar una acción (modalidad dinámica - considerada pseudo-modalidad por la Gramatica limbii române, *ibidem*), por lo tanto, son instrumentos comunes a los tres tipos de modalidades, susceptibles de desarrollar construcciones ambiguas.

La ambigüedad y polisemia de los verbos modales no se da sólo en las lenguas románicas, sino también en inglés, siendo, al parecer, una característica de este tipo de verbos – la de tener varios significados que giran alrededor del concepto de posibilidad, imposibilidad y necesidad (Ştefănescu, 1988:405).

La presencia del contexto (factor invocado siempre cuando se trata de desambiguar el sentido de un vocablo o de una estructura) permite inferir una idea general, dirigida hacia lo deóntico o lo epistémico, pero no lleva obligatoriamente a la

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interpretación correcta de las intenciones del locutor: la modalidad supone la expresión de la actitud del hablante, subjetiva por excelencia, sin tener que perder de vista tampoco la otra actitud subjetiva, la del receptor, situación que explica la eventual discordancia entre el discurso pronunciado y el discurso interpretado por el oyente (Hobjilă 2005:535).

Por lo tanto, la perspectiva pragmática, adyacente al significado léxico, sin identificarse con este, producto del contexto situacional, pero también de las inferencias del oyente, es necesaria para captar las intenciones del orador.

Con la meta de percibir estas intenciones, a continuación analizaremos desde una perspectiva semántico-pragmática el uso de las expresiones modales españoles - especialmente el verbo *poder*, que se presta tanto a la interpretación epistémica, como deóntica o dinámica, en el discurso de investidura de Hugo Chávez.

La relación entre lo imaginario, la modalidad y el poder político

En los discursos políticos, se utilizan expresiones modales que llegan a informar indirectamente al oyente sobre los conocimientos de los oradores (no tanto en cuanto a sus conocimientos enciclopédicos, sino en lo que concierne su relación con los eventos más o menos recientes), sobre su capacidad de administrar las situaciones críticas, de rechazar las acciones del adversario y de liderar en general. Por consiguiente, más que el contexto, es el armazón ideológico el que contribuye a la interpretación del discurso político, junto con la realidad extralingüística y también con el imaginario de cada persona en sí o de un grupo, lo que supone una carga de experiencias generadoras de expectativas. La modalidad manifestada en los discursos políticos a través de verbos, expresiones verbales y modos verbales está vinculada a lo imaginario porque a través de estos elementos, el orador intenta captar la atención, la benevolencia del público, mostrar sus reservas y también su ideología, despertando de hecho en la consciencia colectiva toda una panoplia de imágenes en torno al poder y a su manifestación en el mundo.

Los verbos *poder* y *saber*, para citar sólo algunos, pronunciados por un orador en primera persona plural o singular, indicativo presente, son muestra de capacidad, habilidad, permiso o derecho adquirido, también de conocimiento validado por la comunidad (en resumen, *autoridad*), porque tradicionalmente damos más crédito a una información introducida por el verbo *saber* que por el verbo *creer* o por otras expresiones como *es posible, es probable*, relacionadas con las inferencias individuales, según Mariana Tuţescu:

> Le SAVOIR n'est pas la croyance vraie, mais la croyance correctement argumentée, la croyance basée sur une preuve. Cette preuve est de nature à convaincre ceux à qui elle est proposée. La preuve n'engage pas seulement l'individu, mais une communauté épistémique. […] Le SAVOIR est défini socialement, dans la mesure où il fait référence à une communauté de compétence. (Tuţescu, 2005:143)

Aunque la noción de lo imaginario parece más bien vinculada a la literatura y a la crítica literaria (y menos a la lingüística), el discurso político y las doctrinas políticas mismas se basan justamente en este imaginario colectivo, que representa más que una colección de hechos imaginados, proyectados en un futuro poco probable.

El análisis lingüístico de un discurso político, sobre todo si se trata de una perspectiva pragmática, no puede pasar por alto los datos ofrecidos por la antropología

cultural. El imaginario colectivo supone una expectativa, partiendo desde hechos comunes y significativos, acontecidos en el pasado, una experiencia y una memoria común que ha forjado a lo largo del tiempo una interpretación única o mejor dicho unitaria e identitaria en la mentalidad de una comunidad:

> Memoria colectivă este cea care oferă o "legitimare" identitară, cea care conservă anumite date şi permite reactualizarea impresiilor, imaginilor trecutului, relevă manifestarea inconstanţelor, faliilor, refulărilor, ce ating inima existenţei istorice. […] Memoria colectivă nu este o istorie "obiectivă", ci una "ideologică", ce descrie şi ordonează fapte din trecut în acord cu anumite tradiţii consacrate. (Nicoară, 2000:47)

Además, la memoria colectiva es prueba de la necesidad de una comunidad de reactualizar constantemente los eventos más importantes de su historia para definir su identidad y para resistir a las vicisitudes de la historia: "*Însănătoşirea* societăţii implică profund memoria, care este şi un act de voinţă colectivă, ce tinde să scoată din *mormântul uitării* ceea ce este necesar pentru comunitate" (Idem).

Estos hechos comunes, representativos para la comunidad, son explotados por los políticos para mostrarse miembros y conocedores de la comunidad, además de sensibilizar y despertar la benevolencia del público (al tratarse de hechos y experiencias comunes, están provistos de poder emotivo, pero también motivacional).

Lo imaginario desencadena reacciones y comportamientos porque supone una motivación psicológica, utilizada por los políticos con igual o incluso mayor eficacia que las amenazas o la motivación económica (Coulter, 1981:5), ya que la gente está persuadida de que obedecer la ley coincide con actuar a favor del bien: "people can be induced by some psychological bond between them and their governments to obey laws because they have become convinced that it is *good* to do so" (*Ibídem*:6).

De hecho, muchos de los principios a través de los cuales se legitima el poder o el traspaso de poderes tienen que ver con lo imaginario: los criterios religiosos – según los cuales el monarca es el elegido de Dios, los vínculos genéticos, según los cuales el pariente del antiguo monarca tiene derecho a imperar, la relación con el rey o presidente difunto, lo que supone también una continuidad ideológica (*Ibídem*: 6-7).

La validación de la autoridad por criterios ideológicos: el discurso del presidente venezolano Nicolás Maduro

La eficacidad del último criterio se puede observar hoy día en Venezuela, después del fallecimiento de Hugo Chávez y el traspaso de poderes a Nicolás Maduro, ya que la relación con el ex presidente Chávez y la imagen del difunto hombre de estado en el imaginario colectivo es intensamente explotado por el actual presidente y una forma de legitimar su posición, además del voto popular, según podemos observar en la Reunión extraordinaria del foro de Sao Paolo celebrado el pasado 1 de abril 2013 en Homenaje al Presidente Chávez a pocos días después de su muerte:

> (1) Ustedes **saben** que Lula es hermano de nuestro comandante supremo Hugo Chávez, él siempre lo decía en las reuniones en privado, recuerdo la última reunión que ellos sostuvieron aquí, estuvo Néstor Kirchner, fue un 6 de agosto del año 2010, […] estaba el presidente Chávez, estaba Celso Amorín, nuestro gran amigo, ministro de Defensa, el gobierno de la presidenta Dilma Rousef, […] y yo, y bueno, **una larga conversación de hermanos**, **de ahí fue que el Presidente decidió que**

> **yo fuera a la toma de posesión a representarlo en Bogotá, que fue una decisión acertada**, absolutamente, fue una decisión de paz […].[1]

Incluso desde las primeras líneas de este fragmento notamos los elementos modales, a través de los cuales Maduro expresa su actitud hacia el evento, pero también hacia la información difundida en su discurso. Estos rasgos no son específicos sólo a Maduro, sino que representan una característica común en la retórica, ya que, conforme a Pottier (apud Tuţescu, *Ibidem*:14), el orador es el moderador – le maître - de las estructuras modales.

El verbo modal epistémico cognoscitivo *saber* hace referencia al conocimiento común, a los valores y la experiencia de vida de los oyentes, por lo tanto al imaginario colectivo creado entorno a la figura idealizada e hiperbólica de Chávez.

El orador utiliza la metáfora de la hermandad entre los presidentes de los estados de América de Sur, una información falsa desde punto de vista genético, pero supuestamente verdadera desde perspectiva ideológica, para despertar la benevolencia y la cooperación del auditorio brasileño, pero también para validar su propia autoridad: los *hermanos* - los diferentes presidentes sur-americanos - presenciaron la entrega de poderes, por lo tanto fueron testigos que pueden confirmar la posición actual de Maduro. Más exactamente, la autoridad de Maduro se legitima a través der la autoridad-fetiche de Chávez y por el cúmulo de autoridades de los presidentes de Sur América.

El orador no escatima las ocasiones de mencionar la importancia que sigue teniendo Chávez en la conciencia ciudadana, recurriendo a la idealización del antiguo líder, pero también a la identificación de la comunidad con este, post mórtem.

> (2) -¿Quiénes somos? Somos Chávez. ¿Quiénes somos? Somos Chávez. Somos Chávez todos, sólo juntos somos Chávez.

La formulación es sentenciosa, parecida a un lema de campaña electoral, que promete continuar el plan económico, político y social Chávez, la modalidad epistémica - informativa se realiza sólo mediante el modo indicativo, sin matices de posibilidad que disminuyan el grado de certeza.

Recursos modales en el discurso de investidura de 1999 de Hugo Chávez
Los evidenciales – fuentes de información

Los discursos de Nicolás Maduro siguen el modelo del ex presidente Hugo Chávez, que aludía frecuentemente a figuras legendarias, personalidades intelectuales o líderes militares para validar su programa político y para conmover el auditorio. Un ejemplo en este sentido es el discurso de investidura del 2 de febrero de 1999[2], que empieza por una serie de citas, recurso relacionado con la modalidad epistémica, más exactamente con los evidenciales. La evidencialidad, ramo de la modalidad epistémica, junto a la evaluación y juicio cognitivo (*Gramatica Limbii Române*, *op.cit.*:707), muestra las fuentes informativas de las que se sirvió el orador para hacer una afirmación y se puede utilizar tanto para recalcar sus palabras (si se trata de una cita de una

[1] http://revolucionomuerte.org/index.php/discursos/discursos-de-nicolas-maduro/325-lea-el-discurso-integro-de-nicolas-maduro-en-la-reunion-extraordinaria-del-foro-de-sao-paulo-en-homenaje-al-presidente-chavez (consultado al 11 de mayo de 2013).
[2] http://www.retoricas.com/2010/05/discurso-investidura-hugo-chavez.html (consultado al 11 de mayo de 2013).

personalidad que goza de cierta autoridad) o para no hacerse cargo de esta información, responsabilizando a los emisores iniciales.

En los discursos de Chávez, se trata más bien de la primera interpretación del uso de los evidenciales, la de validar sus actos y declaraciones a través del modelo ofrecido por Simón Bolívar, llamado el Libertador, el Comandante infinito, considerado una figura legendaria por la comunidad. De hecho, con una cita de Bolívar se abre el discurso de investidura:

> (3) "Dichoso el ciudadano que bajo el escudo de las armas de su mando convoca a la soberanía nacional para que ejerza su voluntad absoluta". Por mil pueblos, por mil caminos, […] yo repetí delante de muchísimos venezolanos esta frase pronunciada por nuestro Padre infinito, El Libertador.

El apelativo utilizado para Bolívar, el de *padre*, está vinculado con el primer verso del poema *Un canto para Bolívar* del poeta chileno Pablo Neruda, que representa un llamamiento al imaginario religioso de la comunidad venezolano, pero también a la capacidad de un líder político de convertirse en líder espiritual y figura paternalista, según el modelo divino. De hecho, el modelo de estado al que alude Chávez es también el paternalista, representado por líderes protectores y formado por ciudadanos que también son réplicas del legendario líder, ya que el ex presidente venezolano solía llamar a los niños que se le acercaban durante las conferencias públicas *bolivaritos*, por lo tanto, continuadores de la política y del modelo bolivariano[1].

La mayoría de las de Bolívar son introducidas por el verbo *decir* al imperfecto del indicativo – tiempo descriptivo, durativo e iterativo (Irimia, 1997:158), prueba, por un lado, del carácter eternalmente válido de las afirmaciones del político, y, por otro lado, de la familiaridad que siente el orador al evocar una personalidad del siglo XIX:

> (4) así lo **decía Bolívar**: „para formar un gobierno estable, es necesario que fundamos el espíritu nacional en un todo, el alma nacional en un todo, el espíritu y el cuerpo de las leyes en un todo".

La modalidad epistémica: la relación entre el liderazgo y la certeza

La modalidad epistémica o cognitiva, orientada hacia el hablante (en comparación con la modalidad deóntica, orientada hacia el oyente (Papafragou, 2000:4)) se refiere al grado de conocimiento de la realidad y muestra el acuerdo del orador con el contenido de la oración (*Gramatica limbii române*, *op.cit.*:702).

En el discurso del líder venezolano, la modalidad epistémica contribuye a recalcar continuamente la idea de certidumbre a través de una cita de Walt Whitman:

> (5) repetía yo mucho esa frase y en los últimos meses de la insólita campaña electora de 1998, porque fue insólita de verdad, dije inspirado por **la certeza** aquella de Walt Whitman cuando decía: **"seguro como la más segura de las certidumbres"** así andábamos por los caminos **seguros** de que este día iba a llegar.

De hecho, la frase de Whitman parece caracterizar todos los discursos de Chávez, en que faltan expresiones modales como *es posible que*, *es probable que*, utilizados normalmente para mostrar la reserva del orador. Su ausencia es destinada a

[1] http://www.radiomundial.com.ve/article/la-generaci%C3%B3n-de-bolivaritos-del-comandante-ch%C3%A1vez-videofotos – minuto 2:20-2:28 del video (consultado al 15 de mayo de 2013).

ser prueba del compromiso del orador con sus afirmaciones e, indirectamente, de la capacidad de liderazgo, que supone, entre otros, asumir responsabilidades.

Por consiguiente, lo que Chávez se propone enunciar en cuanto a su programa político, llega a repercutir también sobre su propia persona, esbozando la imagen del líder prototípico, valiente, y realzando, de esta manera, su *faz* positiva, como es conocida en la pragmática la imagen pública de uno (Maingueneau, 2007:41).

La seguridad se manifiesta también por una serie de repeticiones, de frases cortas o palabras clave (en este caso *vacilar*) que tienen el papel de subrayar continuamente en la mentalidad colectiva un tipo de acción, de comportamiento de parte de los ciudadanos a que se espera su líder:

> (6) Es el momento de repetirnos también aquello de que vacilar es perdernos. […]
>
> (7) Nosotros por supuesto y yo, sin duda, estoy en las barras bolivarianas, vacilar sería perdernos, no podemos vacilar. […]
>
> (8) Y vamos pues por los caminos, vacilar es perdernos.

El orador asume la verdad de sus afirmaciones a través de expresiones como *estoy seguro* que se repiten 6 veces en el mismo discurso, sobre todo para manifestar su confianza en el futuro y en la fuerza de la nación:

> (9) **Yo estoy seguro** que ese pueblo que está allí resucitado va a buscar sus caminos, hoy recuperó credibilidad en una oferta, en una propuesta, en un camino, si la perdiera mañana esa fuerza, así como el agua, va a buscar salida.

De hecho, Chávez muestra a lo largo del discurso su identificación con el pueblo, con ánimo de despertar la solidaridad y un movimiento común, a través del uso del pronombre de primera persona en plural (49 situaciones de uso en el discurso, que podría parecer mucho si no lo comparáramos con el uso del pronombre *yo*, que remonta a 99 ejemplos, que recalca su propia imagen y sus propias palabras).

El uso del verbo *saber* es una ocasión de mostrar un grado alto de conocimiento – equivalente a la certeza – atribuido a diferentes entidades (al orador, al público, a los miembros del gobierno).

Cuando se refiere al público, puede ser utilizado en su forma de tercera persona plural, precedido por el pronombre de cortesía:

> (10) Por tanto, dentro de esa propuesta política que es, **ustedes lo saben**, el eje central de ese proyecto en lo político, pero que tiene fuerte impacto en lo económico y en lo social y en lo moral y en lo jurídico y en el todo.

o puede mostrar la adhesión de Chávez con los oyentes, a través de la forma de primera persona plural, que muestra no sólo solidaridad, sino también el papel del pueblo en el acto de gobernar:

> (11) No podemos seguir dependiendo únicamente de esa variable exógena que es el precio del barril de petróleo, que se vino abajo como todos **sabemos**, y todas las perspectivas indican que va a seguir allí entre 8 y 9, si acaso tocando algún día el 10 durante a lo mejor, no un año, sino dos o tres años.

También la forma *sabemos* puede aludir a las verdades generales, a los conocimientos religiosos, identitarios, asumidos por la comunidad, verbo que, aunque hace referencia al universo cognoscitivo, en realidad está vinculado con el lado emotivo, el *pathos* del discurso:

(12) Una de mis principales tareas queridos amigos y así la asumo, es decir las verdades en las que creo, porque la verdad, la verdad verdadera, **sabemos nosotros** los católicos que la tiene Dios. Pero las verdades de las que uno está convencido, yo las voy a decir, de diversas maneras.

El uso de la forma negativa del verbo saber en primera persona singular de indicativo no expresa la ignorancia del hablante, lo que afectaría su faz positiva – pública, sino la indiferencia hacia una información considerada irrelevante:

(13) ya no se oye por ninguna parte decir lo que que se oía y se leía hace apenas dos semanas atrás: que llamar a referendum era violatorio de **no sé** cual ley y **no sé** cual otro ley, que aquello era violar la Constitución Nacional en su artículo tal y en el alcance tal y en la enmienda tal y **no sé** cual otra ley, todo un leguleyerismo, cuando no es tiempo leguleyerismo, es tiempo de historia y es tiempo de grandes decisiones políticas.

El significado del verbo modal *poder*

Lo que llama la atención en este discurso es la falta del verbo modal *puedo* – en sentido dinámico, que muestre la habilidad de realizar algo – esto porque se supone que el hablante no tiene que demostrar ya nada y no quiere hacer referencia a un tiempo virtual, posible, sino al presente – vinculado a la realidad. Sin embargo, encontramos el plural – *podemos* – lo que muestra, por un lado, la solidaridad entre el hablante y la comunidad, y por otro lado, la capacidad persuasiva que tiene la voz común.

El verbo polisémico *poder* se utiliza en sentido deóntico, relacionado con la prohibición, cuando aparece en su forma negativa de indicativo, primera persona, plural (estructura que tiene una frecuencia de 14 utilizaciones), sugiriendo la sumisión del presidente a las leyes comunes a todo el pueblo:

(14) Nosotros **no podemos** permitir que ese salvajismo siga ocurriendo aquí en nuestras narices, ¡por Dios! 45% de los jóvenes adolescentes, no están en la escuela secundaria, andan sobreviviendo por allí y muchos de ellos, claro, a la delincuencia para sobrevivir [...].

El uso de la misma forma, pero en afirmativo, corresponde a la modalidad dinámica - muestra de la fuerza que representa el pueblo unido:

(15) [...] según nuestros cálculos, **podemos recabar** un 1,5 aproximadamente por ciento del Producto Interno Bruto para reducir el déficit fiscal en este primer año de gobierno, al menos a la mitad.

El mismo verbo *poder* en forma de presente de indicativo, tercera persona singular, se utiliza para expresar la modalidad dinámica, que contribuye a revelar el potencial de país, a alentar el imaginario del auditorio en cuanto a los virtuales recursos nacionales:

(16) Venezuela **puede** ser un emporio gigantesco de riqueza, ya lo es, pero en potencia. Vamos todos a desarrollar.

Conclusiones

Al analizar los discursos políticos de estos dos últimos líderes venezolanos, se puede observar un continuo solapamiento entre la figura de Maduro y la de Chávez,

entre la de Chávez y la de Bolívar (que, por analogía, pueda establecer una identidad entre Maduro y Bolívar), formando una especie de trinidad socialista que debería ser aceptada y percibida en conjunto por la mentalidad colectiva venezolana.

El papel de la modalización en este caso no es tanto de matizar la información, de hacer referencia a acontecimientos posibles, probables, virtuales, sino más bien de recalcar afirmaciones a través del mero uso del indicativo, del verbo modal léxico *saber* y del verbo modal *poder* con sentido prohibitivo y también dinámico en la primera persona plural.

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IMAGINARIO Y GÉNESIS DE LA POESIA DE RUBEN DARIO

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Abstract: *The imaginary and the genesis of the poetry of Rubén Darío go hand in hand. The first aspect comprises the second and vice versa. This implies that a study on the work of the Modernist Nicaraguan would need to achieve a reading dedicated to its own linguistic tradition and its origin, without neglecting the literary and artistic links with the poetry of other latitudes: Symbolism and the French Parnassus. The imagination of Rubén Darío does not stop there, but it has reached distant worlds: Europe, Middle East, Africa and the Arab world beyond the use of figures in Roman mythology and Greek.*

My goal in this paper is to find the threads that intersect in this quintessence which the Modernism. The latter has contributed to the formation of a poetic weaving that has not only impacted all areas of cultural life, but also reflected varied imagination, which enriches the interaction between language and reality. The combination of myth and thought has enabled him to obtain a poetic stand that crosses any linearity. In fact, Darío was not limited by geographical borders, but he has recreated his universal poetic mapping whose objective was to communicate with the reader through the Latin- American, hispanic and Western tradition, where it originates.

Keywords: *poetry, myth, reality.*

Introducción

El Modernismo surgió en un momento en el cual en América Latina se gestaba la conciencia de *identidad* nacional y continental (finales del siglo XIX y principios del XX), y donde la expresión literaria formó parte del mismo fenómeno y los escritores empezaron a reconstruir su imaginario literario.

Cuando nació Rubén Darío, en Nicaragua había un contexto político y social muy delicado. Además de que en esos momentos surgieron investigaciones en el terreno lingüístico con la importancia semiológica del signo lingüístico, su significante y significado, el darwinismo y su "escandalosa teoría" de la evolución, Nietzsche quien declaró la muerte de Dios etc. Todo esto preparó el terreno para una renovación hecha por la *empresa revolucionaria* en todos los sentidos a través del Modernismo como movimiento literario y artístico encabezado por Rubén Darío.

Tuvo a sus seguidores que al principio la crítica llamó descastados y "afrancesados" porque se inspiraron en el Romanticismo, el Parnasianismo, el Simbolismo y el Impresionismo franceses. Entre los modernistas más destacados citamos a los latinoamericanos: Gutiérrez Nájera y Salvador Díaz Mirón (México), José Asunción Silva (Colombia), y Julián del Casal con José Martí (Cuba). Del mismo modo Unamuno, Baroja, Azorín, Maeztu, Valle-Inclán, Benavente, y Villaespesa, se inscribieron en este acto de la *innovación* que introdujo Rubén Darío en la literatura castellana.

Este poeta nicaragüense tuvo una gran admiración hacia la cultura francesa; sobre todo la creación poética de los simbolistas franceses además de sus lecturas de Poe, Whitman y la influencia norte americana. Darío-gran-poeta-errante vivió y viajó

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por América Latina, Europa e incluso llegó a Asia. Países desde los cuales tuvo una relación especial con América Latina, donde nació, creció y murió de tal forma que podríamos decir que su poesía es una búsqueda de su identidad hispanizada, rasgo que estudiaremos a través de la génesis y el imaginario de este poeta contando con su *Obra completa* [1] como corpus en este artículo.

La hibridación

Con Darío, la hibridación abogó por un retorno a la belleza del verbo, la admiración de la concisión expresiva del barroco español y las correspondencias de Baudelaire, proclamaba la supremacía de la sensibilidad sobre el cerebro, cultivó una estética sensual, inventó nuevos ritmos y nuevas formas poéticas, y por lo tanto proporcionó una de las más radicales de las revoluciones artísticas. Apareció el verso libre más capaz de reproducir la flexibilidad del lenguaje natural, al tiempo que mantuvo la estética del verso tradicional. El culto al símbolo (pavo real, cisne, lirio) y la *investigación metafórica* basada en imágenes compuestas, ora encadenadas ora paradójicas; o en definitiva un léxico exótico son más que relevantes en su poesía.

La presencia de las imágenes idealizadas de las civilizaciones precolombinas estuvieron en la base de la génesis de la hibridación poética elaborada por el vate nicaragüense que lo subraya en sus "Palabras liminares" de *Prosas profanas*: si hay poesía en nuestra América ella está en las cosas viejas, en el indio legendario, y en el inca sensual y fino, y en el gran Moctezuma de la silla de oro. Lo demás es tuyo demócrata Walt Whitman. (Rubén Darío, 1981: p. 35). En efecto, la evocación del pasado histórico de su país, con sus leyendas medievales, héroes, reyes, la expresión de un profundo sentimiento de melancolía, la tristeza y la nostalgia son muy palpables en sus poemas.

El propósito de este poeta fue expresar la profunda crisis que vivió la sociedad de finales del siglo XIX. En ese momento hubo grandes cambios socioeconómicos y el hombre estaba deseoso de liberarse. Se trataba, de una nueva manifestación de la rebelión contra un mundo en el que el hombre no encuentra su lugar. De modo que en el continente americano, los artistas estaban más aislados el uno del otro pues los viajes que efectuaron a Europa les permitieron tener contacto con la vida literaria del fin de siglo. Esta experiencia les proporcionó a todos y a Rubén Darío en concreto una *fusión cultural* que se notaría en lo más hondo del imaginario de su ceración literaria. El paso por París tuvo la función de *crisol* y de revelador para el desarrollo de su concepción literaria y contribuyó a su internacionalidad. En este acto de evasión se observa la admiración que tenía hacia Víctor Hugo; amén de los modelos básicos que tuvieron más impacto sobre el poeta: el Parnaso y el Simbolismo.

El afán que tuvo Rubén Darío en superar las fronteras geográficas mediante la imaginación y los viajes lo tuvo también al recurrir a la hibridación de los géneros literarios. El poema "Víctor Hugo y la Tumba" de *Epístolas y poemas* es un modelo de *transgresión estilística* y *literaria* muy temprano para la época en la cual se encontraba el poeta. Es un poema que consta de dos cientos setenta versos que es, en cierto modo, un poema dialogado donde el autor ha ensayado todas las técnicas de expresión literaria sobre todo la hibridación de géneros: poemas en prosa cuya trama es parecida a la del

[1] De la *Obra completa* de Rubén Darío hemos consultado los siguientes poemarios: *Epístolas y poemas, Prosas profanas, Almas y cerebros, Cantos de vida y esperanza, Álbumes y abanicos* y *Coloquio de los centauros*.

cuento. El resultado de esta mezcla es un verso libre, cuyo estilo es prosaico y caracterizado por la oralidad: Y respondieron todos los de Asia, África, Europa;/ y los vientos, formando su bulliciosa tropa/ arrastraron el eco por la honda inmensidad./ La Tumba dijo entonces: "he hablado a los volcanes,/ al mar y a las estrellas, y hablé a los huracanes./ Ya veré qué me dice de eso la Humanidad.// (Rubén Darío, 1987: p.7). Para luego interrogar a todos los humanos: negros, chinos, rusos, ingleses, indios y turcos de Istambul.

La creación poética de Darío proviene de una visión cosmopolita, que rompió con lo que podría afectar la libertad literaria donde el lenguaje es la herramienta básica del oficio del escritor. Ha superado los confines y las transiciones entre los géneros. Forjó un arte con el que ha respondido a las exigencias artísticas de la sociedad de finales del siglo XIX como época crucial. La presencia francesa es evidente en los temas rubendarianos, los lugares, los ambientes y los personajes. Varios autores hispanos, como él, experimentaron la idea de escribir cuentos parisinos a la manera de Catulle Mendès o Armand Silvestre.

El neologismo creado por la hispanización de palabras francesas hizo que se le culpara por su galicismo mental que desencadenó controversias sobre el tema. Juan Valera ha destacado la fuerte presencia del espíritu francés, sobre todo en los cuentos del libro *Azul*. Leopoldo Alas Clarín advierte a los modernistas, en el prólogo de *Almas y cerebros*, por la disolución que les espera a través de ese cosmopolitismo de Enrique Gómez Carrillo**.**

El culto a la literatura francesa

La identificación con la cultura francesa fue muy patente en la poesía de Rubén Darío, en el poema "Era un aire suave..." se describe una fiesta galante en la que la divina Eulalia, *mujer fatal*, muestra su perversidad con una repetida risa cruel. La característica más evidente del tema de la fiesta galante en este poema fue la hibridez, la mezcla, la superposición de tiempos, de espacios, de estilos, de géneros y de sentimientos. La interpretación del significado de esta línea temática tiene su configuración en la persona de Jean-Antoine Watteau el pintor de las fiestas galantes, y más adelante en la figura del simbolista y precursor de la musicalidad Paul Verlaine.

Otros poemas, tanto de *Prosas profanas* como de otros libros, se pueden estudiar en este contexto, para intentar dar un sentido al estudio del tema de su identificación con la cultura francesa, que parece relacionarse con su *búsqueda de la unidad*, de conciliar lo apolíneo y lo dionisíaco; acto que descubrimos en el poema "Palabras de la satiresa": o ser en la flauta Pan, como Apolo en la lira". Darío oscilaba en su temática entre la búsqueda desenfrenada del placer y la angustia que le producía el misterio de la existencia.

En el poema "Coloquio de los centauros" de *Prosas profanas*, la estética modernista ofrece la oportunidad del retorno a la naturaleza a través de un nuevo diseño del paisaje, una apertura hacia civilizaciones distantes en el tiempo y el espacio. El recurso a los patrones lejanos y La búsqueda de lo clásico en general se han interpretado como una actitud de rechazo de la realidad circundante. Nos invita a asistir a escenarios poéticos inspirados en la mitología de la antigua Grecia. Poemas que presentaron un paisaje poblado de ninfas, sátiros y otras criaturas mitológicas. La imagen que Darío tuvo de la antigua Grecia pasa por el tamiz de la Francia del siglo XVIII, dice en el poema "Divagación": Amo más que la Francia de los griegos/ la Grecia de la Francia,

porque en Francia/ el eco de las risas y los juegos,/ su más dulce licor Venus escancia// (Rubén Darío, 1987: p.39) .

Más que sensibilidad, modelos literarios, motivos o temas, sincretismo y equilibrio formal, desacralización de la realidad y encuentro con lo mítico, el modernismo fue configurando una perspectiva, una mirada sobre la realidad que partió de la subjetividad sobre lo real. En el poema IX del libro *Cantos de vida y esperanza* lo podemos contemplar: ¡Torres de Dios! ¡Poetas!/ ¡Pararrayos celestes/ que resistís las duras tempestades,/ como crestas escuetas,/ como picos agrestes,/ rompeolas de las eternidades! // (Rubén Darío, 1987: p. 108).

La identidad poeta-yo poético-torres de Dios, situaba en un espacio de privilegio al autor real e imaginario del discurso poético, allí reconocemos la raíz romántica y simbólica en el diseño de tal imagen y analogía. De todos modos, ese anhelo de integración de formas y de lenguajes sintetizándose en una figura central y protagónica, apunta a distinguir un temple de ánimo que recorrió la mayoría de la literatura modernista.

Lo árabe y lo oriental

El poeta nicaragüense experimentó la sensación de estar perplejo (acto en el cual se une a Baudelaire) y perder la noción del tiempo y del espacio; por lo tanto el sueño se extendía a otros lugares árabes. En "Ars poética" de *Cantos de vida y esperanza* se nota la vehemencia y el anhelo que tenía en sus momentos de inspiración y de creatividad artística: Puso el poeta en sus versos/ todo el marfil oriental;/ los diamantes de Golconda,/ los tesoros de Bagdad,/ al acabar de escribirlos/ murió de necesidad.// (Rubén Darío, 1987: p. 120).

El poema "Serenata" de *Álbumes y abanicos* dirigido a Mercedes Barbena Zabala, esposa del presidente de Nicaragua es una sinestesia orientalista en la que el paso de la irrealidad del Este imaginario a la realidad latinoamericana es muy evidente: Señora allá en la tierra del sándalo y la goma,/ bajo el hermoso cielo de Arabia la oriental,/ […] allá donde entre velos flotantes de oro y seda,/ en el harén fascina la esclava encantadora,/ […] en manos de rabíes la tierna guzla mora, […] y halagan los oídos de la feliz sultana/ cantando las estancias de kasida armoniosa.// (Rubén Darío, 1987: p.108) El orientalismo es palpable en las ideas y en el léxico al realizar préstamos lingüísticos muy acertados: rabíes=dioses; guzla=momento de intimidad; kasida=poema.

El poema "Sonatina" de *Prosas profanas* era una clara muestra del gusto por lo exótico y lo lejano. Es la historia de una princesa que esperaba la inminente llegada de su príncipe azul. El poeta se reinventó a través de la descripción de la bella princesa del palacio y sus alrededores: La princesa está triste... ¿Qué tendrá la princesa?/ La princesa persigue por el cielo de Oriente/ la libélula vaga de una vaga ilusión./ ¿Piensa acaso, en el príncipe de Golconda o de China?// (Rubén Darío, 1987: p. 42).

La mujer ha sido, evidentemente, uno de los temas clave en el repertorio rubendariano. De modo que sólo en el poema "Heraldos" de *Coloquio de los centauros* enumeró distintos nombres de señoras: Helena, Makheda, Catalina, Ruth, Yolanda, Carolina, Silvia, Aurora e Isabel; sin llegar a dar con el nombre de la mujer que realmente le intentaba hablar de ella. Su atracción por el misterio de la mujer ha sido un motivo para imaginarse varias formas de amar, en "Divagación" vivió el amor griego, el amor galante y francés, el italiano, el alemán, el chino, el japonés, el judío, etc. Es un poema donde ha soltado las riendas de su imaginación y dio grandes dimensiones a su libertad para lograr lo surrealista y lo *transnacional* hasta fundirse en la naturaleza:

ámame así, fatal, cosmopolita, / universal, inmensa, única, sola/ y todas; misteriosa y erudita; / ámame mar y nube, espuma y ola. // (Rubén Darío, 1987: p. 42).

La musicalidad

El mundo de las letras hispanas ha sido testigo del planteamiento de las formas artísticas y su refundición. En su discurso sobre la poesía, Rubén Darío pretendía que la música remplazara el metro que podría llegar a características similares a las de las ambigüedades del lenguaje francés. Es sobre todo una música-referencia-idealista que impregnaba los textos de Darío. En "Palabras liminares" de *Prosas profanas* él buscaba la coincidencia entre la música verbal y una melodía perfecta: Como cada palabra tiene un alma, hay, en cada verso, además de la armonía verbal, una melodía ideal. La música es sólo de la idea muchas veces. (Rubén Darío, 1987: p. 35).

La doble postulación del individualismo como resultado de la acumulación de posesivos y de universalidad, ya planteados en algunos simbolistas franceses, es constante en el soneto "Ama tu ritmo" de *Prosas profanas*: Ama tu ritmo y ritma tus acciones/ bajo su ley, así como tus versos;/ eres un universo de universos,/ y tu alma una fuente de canciones./ La celeste unidad que presupones/ hará brotar en ti mundos diversos,/ y al resonar tus números dispersos/ pitagoriza en tus constelaciones. // (Rubén Darío, 1987: p. 90).

"Palabras de la satiresa" del poemario anterior es una secuencia donde el ritmo es un factor de unión entre la materia y el espíritu, entre la respiración humana y la armonía de las esferas: Tú que fuiste quien- me dijo- que un antiguo argonauta,/ alma que el sol sonrosa y que la mar zafira,/ sabe que está el secreto de todo ritmo y pauta/ en unir carne y alma a la esfera que gira,/ y amando a Pan y Apolo en la lira y la flauta,/ ser en la flauta Pan, como Apolo en la lira.// (Rubén Darío, 1987: p. 89).

En un nivel menos filosófico y más técnico, la música es una referencia a la poesía. Leopoldo Lugones establece un paralelismo entre la evolución de la música occidental y la poesía:

> Por una adaptación análoga a la que convirtió la melopea de los coros trágicos en el canto de nuestros coros de ópera, pues el progreso de la melodía hacia la armonía caracteriza la evolución de toda la música occidental (y el verso es música) la estrofa clásica se convierte en la estrofa moderna de miembros desiguales combinados a voluntad del poeta, y sujetos a la suprema sanción del gusto, como todo en las bellas artes. (Leopoldo Lugones, 1994: 96)

La música, pues, es a la vez un modelo formal por su composición rítmica y melódica y un símbolo apropiado para sugerir estados de ánimo que se encuentran incomunicables.

Concluyendo la conciencia rubendariana ha tenido, entonces, la suficiente plasticidad para recoger medios expresivos de diversos matices: versificación, cromatismo verbal, ritmos, temáticas, símbolos e imágenes míticas provenientes de la cultura oriental, y del mundo afroamericano. Al reverso de las formas, hubo un fondo de temas y tensiones poéticas que pudo crear, desde su espacio lírico y geográfico, textos que constituyeron una visión de la realidad y, adicionalmente, una perspectiva sobre el hombre, a partir de su diferenciación respecto a la sociedad o sociedades a las cuales perteneció.

La construcción del lenguaje estableció no sólo la emergencia de un nuevo sujeto o una personalidad intelectual y literaria diferenciada de su medio; sino que además un elemento reactivo que posibilitaría la definición (o su intento) de una personalidad social: la progresiva constitución de una identidad y de una imagen de cultura propia, asumida desde el descubrimiento y el contraste de distintas zonas del universo que su comunicación ahora es una condición social y cultural. En definitiva el poeta supo proyectar la identidad plural del Hombre de su tiempo y del ser humano en general una proyección que se mantuvo viva y que podría encarnar los inicios de este siglo XXI gracias a su saber hacer poético y a su originalidad creativa.

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EL LENGUAJE CROMÁTICO EN EL TURISMO

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Abstract: *The chromatic palette, which is used as a main instrument in art, is also present in many specialized languages (literature, economy, etc.). This work proposes the analysis of some syntagms that contain chromatic determinants (white, black, red, blue, green, pink) and the way in which the chromatic palette is represented in the field of tourism.*

The presence of the terminological syntagms has been noticed in specialized texts, but their identification in normative sources is a complex task.

Another important aspect to be looked into is the uni- or bidirectional interdisciplinary relation between the two fields of study (chromatics and tourism).

The originality of the syntagms that we bring forth for analysis consists in the manner in which elements are combined, the fields they come from and the consequences that they have on specialized meaning.

Keywords: *tourism terminology, chromatic palette, lexicographycal definitions.*

En la presente investigación analizaremos sintagmas terminológicos compuestos por el sustantivo TURISMO y determinantes tomados del dominio de la cromática (AZUL, BLANCO, ROJO, VERDE, etc.). El punto de partida del presente trabajo lo representa el estudio terminológico de las artes plásticas (Bidu-Vrănceanu 2007: 233-240) en el que está incluido el sintagma GAMA CROMÁTICO como término específico de este dominio (las artes plásticas).

Las fuentes utilizadas en el presente análisis son las siguientes:

- Diccionarios de especialidad: *Lexicon de termeni turistici* (LTT); *Dicţionar de terminologie turistică* (DTT); *Diccionario de turismo* (DTUR); *Diccionario de términos de turismo y ocio, Inglés-Español* (DTTO); *Key Concepts in Tourism* (KCT)
- Diccionarios generales: *Dicţionarul explicativ al limbii române* (DEX); *Dicţionarul explicativ ilustrat al limbii române* (DEXI); *Diccionario de la Real Academia Española* (DRAE)
- Textos especializados y divulgativos.

La paleta cromática analizada a lo largo de esta investigación contiene los siguientes colores: azul, blanco, negro, rojo, rosa, verde, sintagmas que implican el uso de los colores como elemento diferenciador.

Todos estos sintagmas que utilizan nombres de colores (excepto el caso del "turismo verde") no se encuentran definidos en los diccionarios de especialidad, y tampoco en los diccionarios generales. La explicación podría residir en el hecho de que el uso de los colores es solamente convencional y todavía no está normalizado como tal en los diccionarios de especialidad. Otra explicación podría ser la transparencia de los sintagmas, respectivamente de los determinantes utilizados, que respetan el trayecto semántico indicado a través de las definiciones de los colores.

Estas unidades resultan más difíciles de analizar debido a su escasa presencia en muchas de las fuentes. Como consecuencia del grado de fijación de los mismos, podemos clasificar estos sintagmas como sintagmas fijos. Aunque son relativamente recién entrados y asimilados dentro de la lengua rumana o española o dentro de la

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"realidad turística" rumana o española, se encuentran bastante frecuentemente en los textos de amplia circulación.

Los colores primarios (azul, blanco, negro, rojo, verde) son definidos en el DEX y el DEXI de la lengua rumana a través de dos modalidades, en función de la parte de habla a la que pertenecen: adjetivo o sustantivo.

Cuando son sustantivos, cada color presenta en rumano una definición científica, pero limitada, con carácter muy general, tomada de la física: ALB, „culoare obținută prin suprapunerea luminii zilei" (DEX: 23); „culoare rezultată din combinarea tuturor elementelor spectrului luminii solare" (DEXI: 44); ALBASTRU, „una dintre culorile fundamentale ale spectrului luminii, situată între verde și indigo" (DEX: 24); „culoarea albastră, a cincea dintre culorile fundamentale ale spectrului solar, situată între verde și indigo" (DEXI: 44); NEGRU, „culoarea unui corp care nu reflectă lumina" (DEX: 682, DEXI: 1240); ROȘU, „una dintre culorile fundamentale ale spectrului luminii, situată în marginea acestuia dinspre lungimile de undă mari" (DEX: 934); „prima dintre culorile fundamentale ale spectrului luminii, situată la marginea acestuia dinspre lungimile de undă mari." (DEXI: 1700); VERDE, „una dintre culorile fundamentale ale spectrului solar, situată între galben și albastru" (DEX: 1156, DEXI: 2160). Las definiciones en rumano son más detalladas, mencionan también la posición que ocupa el color dentro del espectro solar y las vecindades ("[…] situată între verde și indigo"; "[…] situată între galben și albastru"). También, se nota que las definciones del DEXI son más claras que las del DEX, más explicitas ("culoarea albastră, *a cincea* dintre culorile fundamentale") para evitar las posibles ambigüedades que puedan surgir entre los lectores no especialistas en el campo de las artes plásticas, para los cuales la "longitud de onda" no cuenta con ninguna relevancia específica („*prima* dintre culorile fundamentale ale spectrului luminii, situată la marginea acestuia dinspre lungimile de undă mari" DEXI: 1700).

En español, estos términos son categorizados como adjetivos, y al final se menciona que se emplean también como sustantivos: „BLANCO, CA. 1. adj. Del color que tienen la nieve o la leche. Es el color de la luz solar, no descompuesta en los varios colores del espectro. U. t. c. s." (DRAE: 324). Esta definición combina la definición ostensiva con la definición científica, tomada de la física, con carácter general; AZUL. 1. adj. Del color del cielo sin nubes. Es el quinto color del espectro solar. U. t. c. s. (DRAE: 265), etc.

Para ciertos términos cromáticos se indica de manera explícita un sentido concreto: el sustantivo BLANCO viene definido (en la segunda acepción) como „Obiect, substanță etc. de culoare albă" (DEX: 23, DEXI: 44), sentido ilustrado a través de sintagmas fijos descritos explícitamente, entre los cuales algunos son nombres químicos: *albul ochilor; alb de zinc* (oxid de zinc)*; alb de plumb* (carbonat bazic de plumb)*; alb de titan* (dioxid de titan); *blanco de plomo* (albayalde - Carbonato básico del plomo. Es sólido, de color blanco y se emplea en la pintura); *blanco de España* (Nombre común al carbonato básico de plomo, al subnitrato de bismuto y a la creta lavada). Para algunos términos, se indican también los sinónimos dialectales (regionales): alb de zinc = țincvais; alb de plumb = ceruză; blanco de plomo = albayalde, o sinónimos científicos (de la anatomía), el sintagma siendo el que tiene sentido regional: albul ochilor = sclerotică, blanco de los ojos = esclerótica. AZUL es definido en rumano como "(una dintre culorile fundamentale ale spectrului luminii, situată între verde și indigo); culoarea descrisă mai sus; albăstreală, albăstrime" (DEX: 24) y los sintagmas fijos: *albastrul cerului* (văzduh); *albastru de metilen (*sau *metil)* (colorant albastru, solubil în apă, folosit în vopsitorie, în medicină, în lucrări de

biologie etc.); *albastru de Prusia* (sau *de Berlin*) (ferocianură de fier/ferică folosită ca pigment albastru); en español "Del color del cielo sin nubes. Es el quinto color del espectro solar." (DRAE: 265) y los sintagmas fijos: *azul de cobalto* (Materia colorante muy usada en la pintura, que resulta de calcinar una mezcla de alúmina y fosfato de cobalto.); *azul de Prusia* (Ferrocianuro férrico, sustancia de color azul subido. Se usa en la pintura, y ordinariamente se expende en forma de panes pequeños fáciles de pulverizar), etc.

A diferencia de los sustantivos, los adjetivos cromáticos son definidos de manera ostensiva (P. Dapena, 2002: 281), con la indicación de los objetos, cosas, plantas, partes de unos seres, etc. para los cuales es característico, fundamental este color, y estas informaciones compensan el carácter científico y abstracto de la defínción del sustantivo y son accesibles para cualquier hablante común: BLANCO viene asociado con "la nieve", "la leche" (rum. y esp.); AZUL con "el cielo sin nubes" (rum. y esp.); NEGRO con "el carbón", "el hollín" (rum.); en español no viene indicado ningún elemento con el que se pueda asociar este color; ROJO con "la sangre" (rum.), "el oro" ("de color parecido al del oro" cf. DRAE); VERDE con "la hierba fresca" (rum. y esp.), "las hojas" (rum.), "la esmeralda" (esp.); ROSA con "la rosa" (rum. y esp.).

El color símbolo tiene el papel de distinguir entre las formas de turismo, reemplaza la destinación y presenta relaciones de (cuasi)sinonimia que vamos a analizar más adelante. Desde la perspectiva de esta modalidad ostensiva de definición, los tipos de turismo definidos con la ayuda de los colores conectan también con el elemento característico o con ciertas peculiaridades dentro del tipo de turismo analizado.

El **turismo blanco** está asociado con "la nieve", "el invierno" y eso se hace patente en los sinónimos utilizados en la designación de este tipo de turismo: "turismo de invierno", "turismo invernal", "turismo hibernal", "turismo de nieve y de montaña" (en rumano „turism de iarnă", „turism hibernal", „turism de zăpadă şi munte"). El sintagma "turismo blanco" respeta el núcleo semántico del adjetivo "blanco". Las definiciones de los diccionarios generales, tanto en rumano, como también en español, subrayan que el blanco es "el color de la nieve". El turismo blanco se desarrolla durante la temporada blanca/fría, normalmente en las estaciones de esquí. Este tipo de turismo está asociado con la práctica de los deportes de invierno, principalmente el esquí y está inscrito dentro de la categoría de los tipos de turismo identificados en función de la estacionalidad (la tipología de los viajes). La estacionalidad es un fenómeno que repercute sobre muchas actividades económicas, pero que incide de manera especial sobre el sector turístico. La estacionalidad provoca desajustes temporales entre oferta y demanda turística, lo que trae consigo la creación de empleos inestables, problemas de rentabilidad, etc. Los tipos de turismo clasificados en función del criterio de la *estacionalidad* son:

"- *turismo de invierno*, que presenta dos características distintas, según la preferencia y las actividades turísticas: turismo de nieve y el turismo en busca del sol durante el invierno.

- *turismo de verano*, que se desarrolla durante las temporadas con temperaturas cálidas (preferentemente relacionado con el mar, el sol, el litoral, baños de fango y barro, curas heliomarinas, etc.)

- *turismo de circunstancia* (ocasional), que es, normalmente, un tipo de turismo localizado en el tiempo y en el espacio, con flujos turísticos limitados como duración temporal, generados por ciertos eventos específicos (por ejemplo, la

temporada de caza y pesca deportiva) u otros eventos tradicionales, nacionales e internacionales, con carácter periódico u ocasional (folclóricos, cultural-artisticos, deportivos, etc.)" (cf. N. Neacşu, 2006: 33-34)

El **turismo azul** está asociado con "el mar", "el cielo sin nubes", "el verano" y tiene como sinónimos "turismo de verano", "turismo de sol y playa", "turismo de relajación", "turismo estival", "turismo balneario", "turismo náutico", etc. El sintagma "turismo azul" respeta parcialmente el núcleo semántico del adjetivo "azul" y en las definiciones se menciona el hecho de que el azul es "el color del cielo sin nubes". El turismo azul encaja también dentro de los tipos de turismo definidos en función de la estacionalidad, como hemos indicado anteriormente. Se desarrolla durante la temporada estival, en las zonas de litoral donde se pueden practicar deportes náuticos. Está descrito como un "nuevo concepto de turismo ecológico […] una nueva y hermosa manera de conocer los océanos, las especies que habitan en ellos, y la sorprendente geografía del suelo marino" que tiene como principal propósito "integrar a los turistas con el ecosistema marino"[1]. También, el turismo náutico activo está descrito como alternativa al turismo de sol y playa: "El turismo náutico activo, o turismo azul, constituye un importante atractivo tanto por las actividades que ofrece como por el entorno natural en donde se desarrolla. Además, agrupa toda la oferta turística náutica y la promueve como dinamizadora de los litorales"[2].

El **turismo negro** está asociado con "la muerte", "la tristeza", "acciones, eventos terribles, trágicos", "el carácter infame" y los sinónimos son "turismo oscuro", "turismo de sufrimiento", "tanaturismo" [3], "turismo de desastres". El sintagma "turismo negro" se conforma al núcleo semántico del adjetivo "negro" y es un turismo de intereses especiales, que tiene como meta principal visitar objetivos turísticos atípicos, intenta transformar los eventos "negros" de la historia de la humanidad en puntos de atracción con propósito educativo; está subordinado semánticamente al turismo cultural que es una forma muy desarrollada y practicada dentro de la sociedad actual. "El atributo "cultural" se puede agregar a cualquier forma de turismo cuyo propósito supera el desplazamiento en vistas a la relajación, el entretenimiento, el deporte; cualquier viaje dentro del cual la noción de descanso se considera, bajo sus aspectos de reemplazar el ambiente de la vida diaria, a través de un ambiente más estimulante para satisfacer las necesidades espirituales; cualquier viaje cuya meta principal o subsidiaria la representa el enriquecimiento de la personalidad del individuo o la adquisición de conocimientos nuevos". (cf. N. Neacşu, 2006: 35)

El **turismo rojo** está asociado desde el punto de vista de la deficinión (DEXI: 1700) con el "comunismo" y uno de los sinónimos encontrados en los textos periodísticos es "turismo de patrimonio comunista"[4]. El sintagma "turismo rojo" hace referencia a los dominios político e histórico y no representa un tipo propiamente dicho de turismo, pero respeta el núcleo semántico del adjetivo "rojo" (DEXI: 1700; DEX: 934; DRAE: 1984). Por esta razón, no podemos considerar el "turismo negro" y el "turismo rojo" como cohipónimos, aunque los dos sintagmas están subordinados semánticamente al turismo cultural. En rumano está asociado al comunismo, mientras que en español es definido como "En política, radical, revolucionario". Esta asociación

[1] http://www.ecologismo.com/2011/06/29/el-turismo-azul-nuevo-concepto-de-turismo-ecologico/ [Fecha de consulta: 15.10.2012]
[2] http://www.portalgtc.cl/turismoazul2012/ [Fecha de consulta: 15.10.2012]
[3] Thanatos (gr. θάνατος, muerte), el dios que representaba la muerte en la mitología griega.
[4] http://revista.geomasterturism.ro/ [Fecha de consulta: 12.10.2012]

directa con el comunismo es válida para el rumano, porque en español este color viene asociado, también en una acepción secundaria, con personas o hechos radicales, decisivos, revolucionarios en la política, sin especificar directamente el comunismo. El turismo rojo es un concepto nuevo de turismo que tiene como objetivo explotar la herencia comunista y forma parte de la categoría del turismo cultural.[1] Se desarrolla, sobre todo, en China y es la forma de turismo que "representa la actividad turística temática de visitar, educar y despertar la nostalgia hacia los lugares típicos del patrimonio comunista, donde se conmemoran los héroes, los eventos o los líderes comunistas revolucionarios".[2] En los países ex comunistas de la Europa del Este y Central, este tipo de turismo se denomina como "turismo de patrimonio comunista": "El turismo de patrimonio comunista desarrollado en la Europa Central y del Este difiere del turismo rojo de China a través de numerosos elementos, entre los cuales podemos mencionar la falta de planificación y del control del estado hacia las actividades turísticas, el público meta es representado por los adultos y las personas de edad del Occidente con un lado educativo poco desarrollado. A causa de estas diferencias significativas, el turismo de patrimonio comunista representa una rama del turismo cultural, separada del turismo rojo de China."[3]

El **turismo rosa** es un sintagma relativamente recién incluido dentro de los tipos de turismo identificados con la ayuda de los colores y representa el turismo identificado en función de la orientación sexual, destinado a las comunidades homosexuales. El "triángulo rosa" fue uno de los símbolos más conocidos por la comunidad gay. Surgió durante el Holocausto Nazi y era un triángulo rosa invertido, utilizado para identificar a los prisioneros homosexuales, la homosexualidad siendo prohibida por el régimen nazi. De esa manera, después de la Segunda Guerra Mundial, el triángulo rosa se convirtió en el símbolo positivo de la comunidad gay, aunque antes se había utilizado para oprimir a los homosexuales. El sintagma "turismo rosa" no respeta el núcleo semántico del adjetivo "rosa". Sintagmas sinónimos utilizados para designar este tipo de turismo son: "turismo homosexual", "turismo LGBT", "turismo gay(-friendly)", "turismo GLS (gay, lesbianas y similares)".

El **turismo verde** es el más prolífico desde el punto de vista de la sinonimia. El sintagma "turismo verde" respeta el núcleo semántico del adjetivo "verde" que es utilizado en sincronía con la zona rural, simboliza la naturaleza, la vegetación, presenta un número considerable de denominaciones alternativas que son sinónimas o cuasi-sinónimas, todas teniendo como elemento común proteger el espacio natural, el turismo respetuoso con el medio ambiente, o, en todo caso, el que aminora los efectos negativos del turismo de masas. La denominación de "turismo verde" está asociada y, a veces, cuasi-sinonima, con el "ecoturismo" (DTT: 211; DTTO: 185), el "turismo rural" (DTUR: 383), el "turismo alternativo" (DTT: 211; DTTO: 185), el "turismo inteligente" (DTT: 211), el "turismo responsable" (DTT: 211; DTTO: 185), el "turismo dulce/blando" (DTTO: 185), el "agroturismo", el "turismo sostenible", el "turismo ecológico", el "turismo (medio)ambiental", el "turismo de naturaleza".

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[1] http://www.mytravellevel.ro/mozaic-comunist-de-prin-vacante/ [Fecha de consulta: 12.10.2012]

[2] http://revista.geomasterturism.ro/wp-content/uploads/2012/05/Caraba-Cosmin-Ciprian-Valorificarea-in-turism-a-patrimoniului-comunist-din-municipiul-Bucuresti.pdf) [Fecha de consulta: 12.10.2012]

[3] http://revista.geomasterturism.ro/wp-content/uploads/2012/05/Caraba-Cosmin-Ciprian-Valorificarea-in-turism-a-patrimoniului-comunist-din-municipiul-Bucuresti.pdf [Fecha de consulta: 12.10.2012]

El “turismo verde” es el más encontrado tipo de turismo designado a través de la utilización de los colores. Es un concepto actual y muy de moda, utilizado extensivamente en la legislación turística, de donde resulta la interdisciplinariedad del dominio turístico con el legislativo.

La siguiente tabla presenta los componentes semánticos resultados del análisis de las definciones existentes en los diccionarios de especialidad. (LTT: 181; DTT: 211; DTUR: 383)

	Forma de turismo	Modalidad de realización	Beneficiarios	Causa	Propósito	Modalidad de referencia al medio natural	Dominios convergentes
DTT	+	vacaci-ones	turistas	el concepto de preservaci-ón del medio ambiente	respetar y conservar el medio ambiente y las comunidades indígenas; utilizar adecuadamente los recursos naturales locales	-	-
LTT	+	-	-	realizar la armonia entre el medio natural y el socio-cultural	mejorar el impacto del turismo	-	social y cultural
DTUR	+	visitas y están-cias	los que practican un interés y una sensibilidad por estos temas y por la preservación del espacio natural, la montaña, el paisaje, la flora y la fauna, parques naturales, reservas de la biosfera y parajes naturales.	-	la preservación del espacio natural	implicar la montaña, el paisaje, la flora y la fauna, especialmente en espacios protegidos como parques nacionales, parques naturales, reservas de la biosfera y parajes naturales	dominios científicos e instructi-vos

Tabla 1. Los componentes conceptual-semánticos de los sintagmas, conforme con los diccionarios de especialidad en rumano y español.

Las definiciones de los diccionarios de especialidad combinan la definición clásica con la de tipo enciclopédico. El sema común a las tres definciones analizadas es /*forma de turismo*/: "La totalidad de las formas particulares de la circulación turistica" (LTT), "Forma de turismo" (DTT), "Actividad turística" (DTUR). La /*causa*/, que a veces coincide con el /*propósito*/, se expresa a través del deseo de "preservar el medio ambiente", "preservar el espacio natural", con la sinonimia entre "medio ambiente" y "espacio natural", así como "mejorar el impacto del turismo" y "utilizar adecuadamente los recursos naturales locales".

Desde la perspectiva de las relaciones semánticas, se observa la presencia de la sinonimia, hiponimia y antonimia. La cuasi-sinonimia se presenta a través de la utilización de los términos/sintagmas "turismo alternativo", "turismo inteligente", "turismo responsable" o "ecoturismo". La conclusión sería el uso preferente de cada sintagma, todos esos siendo cuasi-sinonimos con el "turismo verde", con un propósito común: la protección y la conservación del medio ambiente, evitando de esa manera las consecuencias negativas del "turismo de masas", descrito como un turismo agresivo, antónimo del turismo verde desde el punto de vista del impacto sobre el medio natural.

El "turismo verde" se centra en la preservación del color natural del medio ambiente, el "turismo alternativo" está descrito en relación de antonimia con el "turismo de masas", el "turismo inteligente" identifica la importancia de la protección del espacio natural como una forma de inteligencia (inteligencia como entendimiento, entender el medio en el cual vivimos, adaptarnos a éste y mantener su autenticidad; inteligencia < lat. *intelligentĭa*), el "turismo responsable" resulta impreciso como consecuencia de la polisemia del determinante "responsable" ("responsabilidad hacia el destino" y "negocio turístico responsable"), mientras que el "ecoturismo" tiene como meta principal los aspectos ecológicos generales.

La cuasi-sinonimia entre el "turismo verde" y el "turismo sostenible" se refleja en el /*propósito*/ como elemento diferenciador. De esta manera, el "turismo verde" tiene como meta "el concepto de preservar el medio ambiente", mientras que el turismo sostenible quiere solucionar "los problemas de restablecer el medio ambiente" (DTT: 211) (**preservar** vs. **restablecer**).

Para comprobar los datos anteriormente presentados, someteremos bajo análisis algunos contextos extraídos de los textos especializados y los textos divulgativos.

La /*modalidad de realización*/ presenta una variedad de actividades: "alojamientos y actividades para su tiempo de ocio: excursiones andando, a caballo o en vehículo, barranquismo, parapente, ultraligero, esquí, recolección de setas, caza y pesca" [1]; "vacaciones" [2]; "una paleta larga de actividades: programas, circuitos, deportes, ordenación turística"[3], o incluso "un modo de vida"[4]. Los /*beneficiarios*/ son

[1] http://www.turismoverdehuesca.com/ [Fecha de consulta: 25.11.2012]
[2] http://locuraviajes.com/blog/que-es-el-turismo-verde/; http://www.turisme2015bcn.cat/files/7931-115-arxiuCAT/PORTA22_Confer%C3%A8ncia_sostenibilitat.pdf.[Fecha de consulta: 25.11.2012]
[3] http://www.scribd.com/doc/98786281/CAPITOLUL-1-Notiuni-Generale-Despre-Ecoturism-Florentina-Miu-Ecoturism-Si-Turism-Rural-Ed-Universitatea-Din-Pitesti-2008 [Fecha de consulta: 25.11.2012]
[4] http://locuraviajes.com/blog/que-es-el-turismo-verde/ [Fecha de consulta: 25.11.2012]

generalmente los turistas, los visitantes y, en especial, los que aprecian los productos ecológicos.

La diferencia entre el "turismo verde" y el "ecoturismo", así como resulta de los contextos analizados, está en que el ecoturismo es "aquella modalidad turística ambientalmente responsable, consistente en viajar o visitar áreas naturales relativamente sin disturbar con el fin de disfrutar, apreciar y estudiar los atractivos naturales (paisaje, flora y fauna silvestres) de dichas áreas, así como cualquier manifestación cultural (del presente y del pasado) que puedan encontrarse ahí, a través de un proceso que promueve la conservación, tiene bajo impacto ambiental y cultural y propicia un involucramiento activo y socioeconómicamente benéfico de las poblaciones locales"[1]. Esta diferencia no opera siempre al nivel de las definiciones.

De todo eso podemos concluir que la modalidad de definir es subjetiva, depende de la perspectiva que persigue cada autor (la intensidad con la que se practica la forma de turismo en cuestión, el modo de participar en ese, el grado de comunicación, los niveles de diversificación y el enfoque geográfico de la experiencia adquirida de la práctica de este tipo de turismo). No hay unidad en las modalidades de definir esos conceptos, a veces las definiciones se interpenetran, se completan y contradicen al mismo tiempo.

Los sintagmas que utilizan nombres de colores en la definición de los tipos de turismo son, en principio, transparentes, pero se notan también valores metafóricos ("turismo rosa") que resultan bastante difícil de descodificar bajo aspecto semántico.

Se observa un desnivel cuantitativo en la información conceptual-semántica en las fuentes normativas (diccionarios) y las textuales. En los textos la información conceptual cuenta con mayor riqueza, los términos se encuentran más a menudo en este tipo de fuentes. Los diccionarios no son suficientemente actualizados en relación con la realidad científica y pragmática actual del turismo. Los textos resultan una fuente que se puede actualizar en corto tiempo, respetan las tendencias y las necesidades recientes del dominio turístico, pero también del léxico turístico especializado.

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EL IMAGINARIO LIBRESCO DE JUAN JOSÉ SAER

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Abstract: *The approach adopted in this research is based on the structuralist premise regarding the arbitrariness of the linguistic sign. From the postmodern literary theory perspective, language becomes a special case of representation having as a consequence the partition between the meaning and the referent and, thereby, the dissolution of language into the functionality of representation and the transformation of the extratextual referent in discourse. In this theoretical setting, in virtue of the aporia of the knowledge in human sciences whose only gnoseological tool to reveal the inner core of things is referencing the bookish reality of the world, the paper aims at exploring the bookish imaginary that shaped the work of the Argentinean novelist Juan José Saer. Intertextual meaning-generating networks fully reveal this aspect in memorable works such as "El entenado", "Lo imborrable" or "Glosa". Due to effectively managed narrative strategies with the purpose of freeing the reality of signs and unraveling its true being, intertextuality – as an intersubjective relationship with The Other – becomes an authentic hermeneutic exercise. This tacit dialogue act with the world discourse represents a fertile relationship with alterity hence generating a relevant epistemological perspective due to which the hermeneutic circle closes*

Keywords*: language, discourse, intertextuality.*

Entre el imaginario social de la Argentina del último cuarto del siglo XX, confiscado por la propaganda de los media y la cultura de masas, cuya misión era la de manipular el público, escamoteando la tremenda realidad de terror y represión de la dictadura militar (1976) y los prejuicios del imaginario cultural de la misma sociedad, tan restrictivos con la libertad individual, Juan José Saer (1937-Santa Fe, 2005-París) constataba con irónica melancolía que para acceder a lo más inmediato de la percepción sensible, no tenía más remedio que recurrir al imaginario libresco. Ante la incapacidad de recordar la emoción que el paisaje del Río de la Plata le había suscitado, con motivo de viajes anteriores, el escritor afirmaba:

> La experiencia directa no había funcionado: tenía que resignarme a la *erudición*. Así va el mundo: la cosa parece próxima, inmediata, pero hay que dar un rodeo largo para llegar a rozarla, siquiera fugazmente, con la yema de los dedos. Nada de lo que nos interesa realmente nos es directamente accesible. El cuerpo que suponemos desear es una superposición de proyecciones culturales inculcadas por un sistema tortuoso que quiere justamente impedirnos su goce; nuestro plato preferido, la única opción que nos deja un repertorio rígido canonizado por la costumbre. El pasado más remoto, la puesta del sol que estamos viendo o la naturaleza exacta de la punta de nuestra lengua, sólo tienen algún sentido o por lo menos alguna descripción plausible en algún capítulo o en algún volumen de alguna biblioteca. Atrincherarse en lo empírico, no aumenta el conocimiento, sino la ignorancia. (Saer, J. J., 2003 : 32)

El camino hacia la realidad empírica pasa por los libros. La ironía y la autoironía de Saer remiten a la imposibilidad de una percepción directa de la materialidad de lo real, ya que entre la mirada y el objeto contemplado se interpone el discurso sobre el objeto, encerrado en los libros, es decir, en una representación inmóvil, como si hubiera una misma realidad, un mismo modo de representarla y una nivelación

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perfecta de todas las percepciones. En una palabra, un concepto incuestionado de realidad, basado en la identidad absoluta entre el referente y el significado. El fragmento citado contiene una gran apertura hacia el cuestionamiento de conceptos clave del pensamiento moderno: el lenguaje, la realidad, la representación.

En la concepción de Saer, entre las creaciones de la imaginación humana, si se puede concebir una que pueda ser considerada como un paradigma de artificialidad, no hay ninguna más apropiada que el concepto de realidad. Tal concepto es, en efecto, el soporte de la artificialidad universal, ya que se apoya en una supuesta universalidad de las percepciones humanas y de cierta existencia constante de referencia objetiva de estas percepciones. Pero, de hecho, la "realidad" designa más bien las convicciones humanas que una serie de atributos objetivos y precisos del mundo. De ahí que el ataque al realismo carezca completamente de valor, del mismo modo que su defensa. La literatura debe juzgarse no con criterios de realidad sino con criterios de verosimilitud (*cf.* Saer, J. J., 1998: 171).

La representación es inherente al lenguaje y al acto de leer, no al acto de escribir. No es cierta visión del mundo lo que precede el texto, sino un conjunto de reglas de la expresión. El acto de escribir provoca el acto de invención (*cf. ibidem*: 153).

La dialéctica histórica no es otra cosa que el conflicto entre el ser y el signo, entre lo legible y lo existente que debe romper la camisa de fuerza de los signos para pasar a ser histórico. La narración forma parte de esa dialéctica histórica. Su modo de formar parte consiste justamente en tomar partido en la exploración del ser antes que la del signo, en tratar de desembarazarse de la prisión de los signos (*cf. ibidem* : 154).

Para el narrador lo material es cualquier objeto o presencia del mundo, físico o no, desembarazado de signo. Esta materialidad es indescriptible a priori, refractaria a la clasificación discursiva, y es únicamente la narración, a través de su forma, la que puede darle, a ese magma neutro, un sentido. Narrar no consiste en copiar lo real sino en inventarlo, en construir imágenes históricamente verosímiles de ese material privado de signo que gracias a su transformación por medio de la construcción narrativa, podrá al fin, incorporado en una coherencia nueva, significar. "Que nadie pretenda que narra ya sea una supuesta realidad, mejicana, o peruana, o argentina, porque la narración comienza a ser posible, justamente, donde esas irrazonables realidades preexistentes dejan de existir" (*ibidem* : 176).

Y finalmente, "a causa de la posición singular de su autor entre los imperativos de un saber objetivo y las turbulencias de la subjetividad, podemos definir de un modo global la ficción como una *antropología especulativ*a" (*ibidem* : 17).

Este recorrido concentrado por lo que se podría llamar una poética de la narración, además de ser una guía indispensable por entre la multiplicidad de enfoques críticos muchas veces contradictorios, abre una perspectiva más fidedigna con respecto a la escritura difícilmente clasificable de Juan José Saer, lector apasionado, escritor sumamente consciente no sólo de su trabajo artístico, sino también del de sus contemporáneos. Rechazando su inclusión en la categoría de los escritores latinoamericanos, rechazando el concepto de "realismo mágico", de larga fortuna crítica hacia unos decenios, rechazando también el así llamado "boom" de la novela hispanoamericana, desde cuando y precisamente porque se convirtió en un fenómeno de mercado editorial, considerando que la postmodernidad es sólo una reacción cronológicamente simultánea a la vanguardia, Juan José Saer es sin lugar a dudas uno de los grandes escritores de la literatura actual.

Si se tratara de encontrar las dominantes de su universo narrativo, habría que fijarse en dos aspectos fundamentales. Hay, en primer lugar, una dinámica cambiante

del recurso necesario al imaginario libresco, condicionado por su modo de vivir y crear la modernidad y el rechazo de esta región del imaginario, en una búsqueda incansable de lo material, de lo que se muestra a primera vista, es decir, de la presencia del mundo desprovista de signo, a la que aspira apresar en el discurso. En segundo lugar, tal dinámica, a la que está sujeto el recurso a la zona libresca del imaginario conlleva un componente crítico que consiste en cuestionar el estatuto del lenguaje y adherir a la intertextualidad, como modo de relacionarse a la alteridad, en tanto que dimensión intersubjetiva. Además, estas dominantes revelan el uso de la metalepsis narrativa, en la acepción de Gérard Genette (2004), procedimiento de suma relevancia que refleja el carácter autorreflexivo y metalingüístico de la escritura de Saer.

A este propósito, no se puede dejar de constatar una relación intertextual más que evidente, aunque tácita, con el pensamiento de Michel Foucault, con respecto a la revolución de la concepción sobre el lenguaje y su relación con el referente. Todo el empeño del narrador, según se verá, viene marcado por el intento de acceder a lo visible, a lo real genuino, despojado de lo enunciado y lo leído, en otras palabras, despojado de su existencia intermediada por la zona libresca de su imaginario.

> […] a partir del siglo XVII la pregunta será cómo se puede relacionar un signo a lo que significa. La época clásica contestará esta pregunta por el análisis de la representación; el pensamiento moderno la contestará por el análisis del sentido y la significación. Pero el lenguaje no será, por consiguiente, nada más que un caso particular de la representación (para los clásicos) o de la significación (para nosotros). La profunda copertenencia del lenguaje y el mundo queda destruida. […]. Desaparece por lo tanto esa capa uniforme en la que se intersectaban indefinidamente lo visto y lo leído, lo visible y lo enunciable. Las palabras y las cosas se separan […]. El discurso asumirá la tarea de decir lo que es, pero no será más de lo que dice. (Foucault, M., 1989: 85)

Con motivo de una entrevista, en el contexto de la confesión de su cada vez mayor falta de certezas, hace surgir una gran certeza acerca del lenguaje, considerando que es la única referencia que tenemos, que todo es lenguaje, que fuera del lenguaje no hay mundo para él (*cf.* Saer in González, H.). Decir lenguaje, a la luz de la anteriores aclaraciones de Foucault, equivale a decir separación del referente y el significado.

En *Lo imborrable*, una de las grandes novelas de madurez, cuyo título contiene una doble referencia, al milagro de la aparición del hombre en el mundo y la exigencia de no borrar nunca del imaginario colectivo los horrores de la dictadura militar, instaurada en 1976, el narrador-personaje protagonista, Tomatis, vive en un espacio fantasmal, bañado por la luz artificial de los neones, por encima de su situación historico-geográfica exacta, ya que la falta de la dimensión perlocutiva del lenguaje, en el acto de comunicación con el Otro, el fracaso del lenguaje no compartido, mero significante o complejo sonoro desprovisto de significado, engendra la desaparición de su "yo", su mundo y la alienación.

En cuanto al ser, a "lo que es", tanto en el espacio textual como paratextual, Saer comparte, en otro lazo intertextual callado, la idea de Michel Foucault según la cual

> […] ya no hay nada en nuestro saber ni en nuestro pensamiento que actualice su memoria. Nada, salvo quizá la literatura, de modo indirecto, alusivo, en el momento de constituirse como literatura en vísperas de la edad moderna. Pero en los siglos XVII y XVIII, la existencia propia del lenguaje, su antigua solidez de cosa inscrita en el mundo estaban disueltas en el funcionamiento de la representación. Todo lenguaje existía como discurso. (Foucault, M., *op. cit.* : 86)

Porque la existencia propia del lenguaje está disuelta en el funcionamiento de la representación y su modo de existencia es el discurso, la única posibilidad que nos queda a los modernos, para acceder a cualquier realidad que fuera es interpretar este discurso ontológicamente libresco. Donde mejor se nota este modelo epistemológico es en el discurso antropológico, donde se pueden inventar todas las pautas de grupos humanos, a través de errores de interpretación. Además, opina Saer a este propósito, si a los pueblos fluviales del Amazonas no se los puede separar de Lévi Strauss, a las islas Tobrean, de Malynovski, o a Samoa, de Margaret Mead, esto ocurre no sólo porque tenemos esa referencia desde el interior de nuestra cultura, sino también porque participamos de algunos de los supuestos conceptuales o ideológicos que tienen estos antropólogos. Por eso, "resulta totalmente difícil, sino imposible, verlos tales como son y a ningún objeto de este mundo lo podemos ver tal como es. Esta imposibilidad, esta especie de aporía del conocimiento, es la única forma de conocer, en ciencias humanas" (Saer J. J. in González, H., *op. cit*.).

En *El entenado* (*cf.* lat.< ante natum), otra de sus grandes novelas de madurez, Saer enmarca un discurso antropológico en el discurso de la ficción. El narrador personaje protagonista narra en primera persona su experiencia entre una tribu de indígenas antropófagos, de los que se conocía sólo el nombre, los *colastiné*, a orillas del "mar dulce", es decir, del Río de la Plata. Para inventar esa realidad que remontaba a los comienzos del mundo, el autor establece varias redes intertextuales con los historiadores de Las Indias del siglo XVI, por el recurso al imaginario libresco, o bien a las reminiscencias de sus lecturas de los antropólogos y etnólogos de la conquista de Hispanoamérica.

Poniéndose al margen de lo verificable, poco interesado por los acontecimientos y sentimientos, recurriendo por fuerza a un marco referencial libresco, el interés del narrador se centra en la interpretación errónea de la realidad de la tribu, a la que encerraban en su discurso antropológico. Prisioneros de su propia realidad cultural europea, marcada por la visión cristiana, los historiadores de Las Indias ponían en duda la naturaleza humana de la población indígena. Tal actitud "anticultural", en definitiva, encuentra su expresión más adecuada por medio de una metalepsis de autor (*cf.* Genette, G., 2004 : 244), que pone en ridículo el discurso de los soldados españoles: "la condición misma de los indios era objeto de discusión. Para algunos, no eran hombres; para otros eran hombres, pero no cristianos, y para muchos no eran hombres porque no eran cristianos: (Saer, J. J., 2003 : 124).

Ni siquiera el contacto directo, durante diez años, del narrador protagonista con los *colastiné*, el aprendizaje de su idioma, la observación permanente de sus costumbres y sus relaciones interhumanas o su contacto con el mundo circundante le proporcionan certezas, por lo cual pone en tela de juicio la autenticidad de su propio discurso, por medio de una metalepsis de autor, que abre perspectivas críticas sobre su propia escritura, por un proceso de distanciamiento:

> Como era en los primeros años, y como las palabras significaban, para ellos, tantas cosas a la vez, no estoy seguro de que lo que el indio dijo haya sido exactamente eso y todo lo que creo saber de ellos me viene de indicios inciertos, de recuerdos dudosos, de interpretaciones, así que, en cierto sentido, también mi relato puede significar muchas cosas a la vez, sin que ninguna, viniendo de fuentes tan poco claras, sea necesariamente exacta (*ibidem* : 150-151)

Esta metalepsis marca en el discurso una focalización sobre el acto de escribir la novela y también sobre el modo de concebir la escritura. Lo que el autor busca ante

todo es la ambigüedad y la libertad del lector, ya que la "representación no pertenece al acto de escribir, sino al lector y al acto de lectura" (Saer J. J., 1998, *op. cit.* : 153). Finalmente, enmarcando en el relato varias mises en abîme del relato mismo y creando varios niveles de ficción, el narrador parece dejar de lado los acontecimientos, ya que la narración comienza cuando los supuesto anecdóticos han desaparecido. La escritura se convierte en objeto de sí misma. Este esquema epistemológico arraiga en la defundamentación humanística de la obra de arte de la que hablaba Ortega y Gasset en la *Deshumanización del arte*, cuyo mensaje, tantas veces malinterpretado, aboga por una mutación de acentos desde los supuestos anecdóticos hasta la contemplación del modo de escribir y la estructura de la obra.

En cuanto a *Lo imborrable*, el diálogo intertextual se entabla principalmente con La Teoría Crítica (Theodor Adorno y Max Horckeimer, con su *Dialéctica de la Ilustración*) y su ataque a la instrumentalización de la razón y a la industria cultural o al mercado editorial, en el marco de una estructura sumamente compleja e interesante. Por medio de enmarcar en el discurso ficticio otro discurso ficticio y en este último, varios discursos críticos, el narrador pone en cuestión el concepto de *la representación* y ostenta varios modos de representación. Para ponerse al abrigo del acontecimiento y el sentimiento enmarca la narración en anotaciones al margen de las páginas, que concentran el relato e invitan al lector (no al público) a fijarse en la escritura que, de nuevo, se convierte en objeto de sí misma. Ante el fracaso de sus relaciones con el Otro, en búsqueda de su "yo", como lo va ortografiando siempre el narrador, hay dos momentos inesperados de comunión inexplicable, casi mística con el Todo, que conllevan la recuperación de su identidad. La focalización de la narración en la escritura se hace con el propósito de "representar" el "extraño ritmo irregular de la vida" como diría Henri James. Es allí donde brilla el significado.

Las narraciones de Saer no tienen final, porque una narración nunca acaba sólo se abandona, como decía Paul Valéry sobre el poema. Quizá la misma suerte le toque a un comentario, que no puede agotarlo todo.

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REGÍMENES DEL IMAGINARIO EN MITOS PREHISPÁNICOS Y LA NOVELA DE HISPANOAMÉRICA

Sorina Dora SIMION*

Abstract: *In the Pre-Hispanic cultures, whether in those of Mesoamerica, the Pre-Inca or the Inca culture, the myths and solar symbols govern and manifest themselves into rituals or in artistic productions of some sort.* Popol Vuh*, the myth of Manco Cápac and Mama Occlo or that of the four brothers Ayar represent the remote background of this continent`s contemporary novel. The myths that occur in Hispanic novels rely mostly on this substantial and diverse legacy. The regime of the Imaginary-present, according to Gilbert Durand, is the Daytime Regime, insomuch as the Sun and all the solar symbols are present in the above mentioned myths, as well as in novels belonging to Miguel Angel Asturias, Alejo Carpentier, Mario Vargas Llosa, Julio Cortázar or Gabriel García Márquez. The agrarian myths or symbols, the conopas, the Men of Maize, the ritual of human sacrifice, the strange beings, the ancestralloneliness, the coexistence of opposites, the concept on the beginning and the ending of the world, all these identified in the Hispanic storyline, are the elements that compose the Imaginary regimes. The dominant is the up arrow key of the conquest, in the terms of Jean Burgos, and the one of the daytime, as stated by Gilbert Durand.*

Keywords*: Imaginary regimes, Pre-Hispanic cultures, Hispano-Americans novel.*

Introducción

El imaginario, este fondo común de las representaciones humanas, este conjunto de imágenes mentales generadoras mediante el cual el ser humano, se sitúa en el universo y organiza y expresa sus relaciones con el ambiente, se estructura de un modo especial en el entorno geográfico, histórico y cultural de Hispanoamérica. Utilizando los esquemas de Gilbert Durand y de Jean Burgos, refiriéndonos a los Regímenes del Imaginario, diurno o de la conquista, Nocturno Digestivo o del repliegue, Nocturno Copulativo o del progreso, identificaremos las pulsiones imaginarias o los impulsos imaginarios que generan los mundos extraños y difícil de clasificar de la narrativa hispanoamericana. Consideramos que los arquetipos que influyen en la mayor medida la creación contemporánea se encuentran en los mitos mayas o aztecas y en los mitos prehispánicos de las culturas andinas o incas, ya que Mesoamérica constituye un espacio homogéneo y con características propias, como también las demás culturas del Sur. *Popol Vuh*, *El libro de Chilam Balam*, *Los Anales de los Cakchiqueles* (*Anales de los Xahil*, *Memorial de Tecpán-Atitlán* o *Memorial de Sololá*), *Los Comentarios reales de los incas* o *Primera parte de los comentarios reales* por Inca Garcilaso de la Vega, publicado en Lisboa en el año 1609, representan puntos de partida para elegir los mitos que infunden la narrativa de Miguel Ángel Asturias, Alejo Carpentier, Gabriel García Márquez y otros escritores. Los mitos que influyeron más en las obras de estos escritores son el mito de la creación del mundo y de los seres humanos, el mito de los héroes civilizadores, el mito del nahual o el nahualismo, y la marca más destacada está representada por un dualismo enraizado que genera el enfrentamiento entre naturaleza y civilización, entre antiguo y nuevo, dentro del marco del llamado realismo mágico, algo tan entrañable de la literatura hispanoamericana. Al

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seguir la trayectoria de estos mitos fundamentales, analizaremos dos de las más importantes novelas hispanoamericanas, identificando los esquemas del imaginario, esquemas ascendentes, flechas diurnas que expresan el gesto de la conquista o esquemas recurrentes del Régimen Nocturno copulativo.

1. Regímenes del Imaginario en los mitos prehispánicos

En la Biblia maya, pintada, *Popol Vuh*, aparecen las antiguas historias del Quiché y la creación representa la manifestación de lo Existente, es decir la afirmación de lo Existente, una forma de concretarse de la Energía vital o existencial. Por tanto, lo suspenso, la calma, el silencio, la inmovilidad, lo callado y lo vacío son signos o marcas de la No Existencia, de lo No Manifestado: "No se manifestaba la faz de la tierra. Sólo estaban el mar en calma y el cielo en toda su extensión." (*Popol vuh*: 7-9) El *Libro del Consejo* se basa en la existencia de los Creadores, de los Formadores, de los Progenitores, de Tepeu y Gucumatz, de su luz, pensamiento, sapiencia o sabiduría, se basa en la fuerza creadora de la Palabra: "Llegó aquí entonces la palabra, vinieron juntos Tepeu y Gucumatz, en la oscuridad, en la noche, y hablaron entre sí Tepeu y Gucumatz. Hablaron, pues, consultando entre sí y meditando; se pusieron de acuerdo, juntaron sus palabras y su pensamiento." (*Popol vuh*: 7-9)

La creación a través de la fuerza ordenadora de la Palabra significa la existencia de un Imaginario solar, de una fuerza afirmativa, del poder que se manifiesta y se concreta en la aparición de formas de relieve dominados por la vertical, por lo Diurno, por el movimiento ascendente de la flecha de la conquista:

> — ¡Tierra!, dijeron y al instante fue hecha. Como la neblina, como la nube y como una polvareda fue la creación, cuando surgieron del agua las montañas; y al instante crecieron las montañas. Solamente por un prodigio, sólo por arte mágica se realizó la formación de las montañas y los valles; y al instante brotaron juntos los cipresales y pinares en la superficie. Y así se llenó de alegría Gucumatz […] Primero se formaron la tierra, las montañas y los valles; se dividieron las corrientes de agua, los arroyos se fueron corriendo libremente entre los cerros, y las aguas quedaron separadas cuando aparecieron las altas montañas. (*Popol vuh*: 7-9)

El mundo creado es imperfecto sin el hombre que adule a sus dioses y que les proporcione el alimento, por tanto, después de los intentos sin resultados de los Formadores, el de crear la carne del hombre de lodo y de madera, después de consultar a la abuela y al abuelo, Ixpiyacoc, Ixmucané, estos adivinos que echan granos de maíz y de tzité para ver cuál es la suerte, sigue la antropogénesis o la creación del hombre. Hay que destacar no sólo la dimensión importante del consejo, del gesto reflexivo o del deseo de crear la humanidad capaz de sustentar y nutrir a los dioses, sino que hay también un aspecto importantísimo, la contribución de los animales que descubren y traen el maíz del cual se ha hecho la carne de los cuatro hombres que fueron creados:

> Se juntaron, llegaron y celebraron consejo en la oscuridad y en la noche; luego buscaron y discutieron, y aquí reflexionaron y pensaron. De esta manera salieron a luz claramente sus decisiones y encontraron y descubrieron lo que debía entrar en la carne del hombre. Poco faltaba para que el sol, la luna y las estrellas aparecieran sobre los Creadores y Formadores. De Pixil, de Cayalá, así llamados, vinieron las mazorcas amarillas y las mazorcas blancas. Estos son los nombres de los animales que trajeron la comida: Yac (el gato de monte), Utiú (el coyote), Quel (una cotorra vulgarmente llamada chocoyo) y Hoh (el cuervo). Estos cuatro animales les dieron la noticia de las mazorcas amarillas y las mazorcas blancas, les dijeron que fueran a Paxil y les enseñaron el camino

> de Paxil. […] Había alimentos de todas clases, alimentos pequeños y grandes, plantas pequeñas y plantas grandes. Los animales enseñaron el camino. Y moliendo entonces las mazorcas amarillas y las mazorcas blancas, hizo Ixmucané nueve bebidas y de este alimento provinieron la fuerza y la gordura y con él crearon los músculos y el vigor del hombre. Esto hicieron los Progenitores, Tepeu y Gucumatz, así llamados. A continuación entraron en pláticas acerca de la creación y la formación de nuestra primera madre y padre. De maíz amarillo y de maíz blanco se hizo su carne; de masa de maíz se hicieron los brazos y las piernas del hombre. Únicamente masa de maíz entró en la carne de nuestros padres, los cuatro hombres que fueron creados. (*Popol vuh*: 25)

El Libro de los Libros del Chilam Balam ofrece informaciones no sólo sobre la percepción de la duración, de la sucesión del tiempo, sino también, sobre la existencia misma de la civilización maya, del fin de la translación de un lugar a otro. El sentido de esta perpetua mudanza en la antigua civilización maya es la búsqueda del maíz, la búsqueda de una casa pura, única y propia del nuevo katún que está por venir y que necesita una morada adecuada. La Renovación es el sentido de todos los cambios y de todas las búsquedas:

> Esto era por el gran Katún. Después,/ Infinitos escalones de tiempo y trece lunas más,/ Llegó el día. Un día como otro cualquiera./ […]/ Todos, nos fuimos,/ A cambiar de casa al tiempo./ Porque cada katún exige su morada/ Propia, nueva, virgen y exclusiva./ – "¿Por qué nos vamos?" decían unos./ – "¿Por qué nos vamos?" decían otros./ – "Por el maíz", respondían unos./ – "Por las guerras" respondían otros./ Yo sabía por qué, y lo callaba/ Lloré al dejar mi ciudad, pero había que dejarla./ Porque había llegado el katún de la repetición/ de los desastres./ Había que buscar nuevos hogares./ Porque cada katún exige el sacrificio de una vida,/ Pide casa además, y,/ Como el hombre cuando busca esposa,/ La quiere nueva, virgen, y exclusiva./ Tutul-Xiu miró al Oriente y dijo al pueblo: –"Vamos"./ Y se fueron./ De katún en katún, de siglo en siglo, caminaron,/ Cargando sus oficios, su magia y sus calendarios./ Caminaron./ Muchas veintenas de años anduvieron errantes,/ Bajo los árboles, bajo la maleza, bajo los bejucos,/ Hasta que llegaron al sitio.// La rueda de los katunes dio un doblez más.

En sus *Comentarios reales* (cap. XV y XVI), Garcilaso de la Vega Inca narra la leyenda de Manco Capac y Mamá Ocllo que se refiere a la fundación de Cuzco, y que contiene referencias al mito de los fundadores, tan difundido en la narrativa hispanoamericana que siempre construye un mundo recién creado, tan reciente que ni siquiera las cosas tenían su nombre, así que era necesario inventarlo. Inti, el dios Sol, al ver a sus hijos en el estado de bestias, envió del cielo a un hijo suyo y a su hermana y esposa a la vez, es decir, a Manco Capac y a mama Ocllo. Estos héroes civilizadores, al partir del lago Titicaca, tenían que encontrar el lugar idóneo para fundar su corte, el imperio del Sol, utilizando una barra de oro que se hincaría y se hundiría en el suelo para enseñarles este sitio electo:

> nuestro padre el sol, viendo los hombres […], se apiadó y hubo lástima de ellos, y envió del cielo á la tierra un hijo y una hija de los suyos, para que los doctrinasen en el conocimiento de nuestro padre el sol, para que lo adorasen y tuviesen por su dios, y para que les diesen preceptos y leyes en que viviesen como hombres, en razón y urbanidad; para que habitasen en casas y pueblos poblados; supiesen labrar las tierras, cultivar las plantas y mies, criar los ganados y gozar de ellos y de los frutos de la tierra, como hombres racionales y no como bestias.

Los dos hijos del Sol salieron del lago Titicaca y se dirigieron hacia el Norte Ellos salieron de Titicaca, caminaron al Septentrión, pararon en Pacarec Tampu, "que quiere decir venta ó dormida que amanece" y la barra se hundió en el cerro Huanacauti.

El príncipe se va al septentrión y la princesa al mediodía, por tanto, la figuración es del Sol y de la Luna, de la pareja real fundadora de la ciudad imperial. Sin embargo, Cuzco queda dividida en alto y bajo, marcándose de esta forma la división social, como origen solar o lunar, masculino o femenino. La tarea de civilizar a la gente consiste en enseñar a los hombres y a las mujeres cultivar la tierra o las artesanías que mejoran el nivel de la vida.

Resumiendo, hay que poner de relieve la existencia de los mitos que se refieren a la creación del mundo y del hombre, la estructura del mundo, la coexistencia de lo humano y de lo animal, de lo divino y de lo humano. Después, la duración, la concepción sobre el tiempo y su renovación, la percepción de los ciclos del tiempo renovado, el movimiento cíclico, que supone la repetición, el circulo de la fuerza regeneradora. Además, el mito de los héroes fundadores, de la pareja de los hijos de Inti, del Sol, representa el modo de concebir un acto fundamental que engendra un ritual, es decir, el gesto inicial con el cual empieza el proceso de la civilización de un mundo salvaje. Todos estos mitos antiguos conforman un tipo de reflexión, un tipo de pensamiento, específico, y que genera los impulsos o las pulsiones imaginarias correspondientes, por una parte la pulsión afirmativa, de conquista, la flecha ascendente, la progresión ascendente, de la afirmación de la luz, de la palabra, de lo manifestado. Por otra parte, la fecundación, el acoplamiento, los ritmos repetitivos del Régimen Nocturno copulativo, los katunes, el nahualismo, la presencia de lo zoomorfo, de la pululación de los insectos, todo refleja el movimiento circular de este tipo de Imaginario, y la presencia de las tinieblas. El Yo se afirma, vence las tinieblas, se muestra invencible en la luz, y después sigue la línea circular y repetitiva del tiempo de los katunes que necesitan casas nuevas, vírgenes y exclusivas para delinear la historia de los mayas, seguidores de los katunes, del destino del sol castrado y de los dioses llegados sólo piedras.

2. Regímenes del Imaginario y transposición de los mitos prehispánicos en la narrativa hispanoamericana actual

De la narrativa hispanoamericana lo que llama la atención es la capacidad de unir los dos continentes a través del fondo mítico ancestral común, por tanto, un ejemplo que destaca este aspecto y también el lazo de unión es el ritual sacrificial, la consagración de la primavera, y citamos de la novela de Alejo Carpentier cuyo título es el mismo del ballet de Stravinski:

> Una viejísima leyenda, sacada acaso de aquella Epopeya de los Nartas que, entre masculladas de pipa, me contaba el jardinero de mi padre, decía que cuando los hombres del Caballo y de la Rueda, cansados de errancias de sol a sol, de luna a luna, en praderas de nunca acabar, vieron erguirse una cordillera enorme, al cabo de un andar de muchos años, entre horizontes idénticos, del solsticio del trébol al solsticio del cierzo, prorrumpieron en sollozos y se prosternaron, atónitos y maravillados, ante lo que sólo podía ser la morada de los Amos de todo lo Visible y lo Invisible, creadores del Yo y del Todo. Y detuvieron los mil carros de un viaje de siglos a pie de los breñales cargados de nubes, y, sintiendo en sus venas el pálpito de los augurios primaverales, procedieron a la invocación ritual de los ancestros, pasearon en hombros al sabio que ya sólo hablaba por la oquedad de sus huesos, y, teniendo que ungir la tierra con la sangre de una doncella, lloraron todos al inmolar a la Virgen Electa —lloraron todos, clamando la compasión, lacerando sus vestidos, cerrando con lágrimas las secuencias de sus danzas de fecundidad, al pagar el cruento precio exigido para que hubiese un nuevo júbilo de retoños y de espigas. Lloraron todos… (12)

Los elementos-clave son: el recorrido sin fin de las tierras en búsqueda del lugar electo, Idóneo, el cultivo de la tierra, el sacrificio ritual como ritual que asegura la fecundidad de la tierra, y sobre todo el sacrificio humano llama la atención, ya que es una marca del espacio mesoamericano. Es el leitmotiv del camino, de la permanente mudanza de las poblaciones en búsqueda de las tierras fértiles. Por tanto, la novela de Alejo Carpentier se basa en un fondo mítico ancestral, reuniendo continentes y espacios alejados, culturas distintas y artes diversas (nos referimos a la música y a la literatura, al ballet y a las artes plásticas). Las vivencias, los sentimientos, lo dramático, el movimiento sugestivo, y sobre todo lo atávico, y este fondo humano común, y, sin embargo, la imagen del jardinero de su papá constituyen los pilares de la construcción de este mito recurrente en la novela, de esta imagen central que reúne todos los hilos y los planes arquitecturales de la construcción narrativa. Es una valorización de un mito universal que sugiere la integración del espacio cultural cubano, mesoamericano en la cultura y civilización universales. Hay dos planos importantes, lo real y lo mítico, lo que define un rasgo peculiar de la narrativa hispanoamericana, el realismo mágico, caracterizado por una mezcla especial, por una coexistencia extraña de la realidad y de lo maravilloso. En esta construcción, el mito es el eje en torno al cual se está edificando el mundo en el cual no existen diferencias entre la realidad y la fantasía. Las pulsiones imaginarias que generan tal universo, tal mundo son las ascensionales, con los símbolos solares, pero también las ruedas del tiempo cósmico y de la regeneración permanente de la naturaleza dan el movimiento cíclico de la repetición eterna. Este dualismo es, también, una característica de la cultura mesoamericana, como lo es el tipo de sociedad agraria, ancestral. Lo antiguo, lo mítico chocan con lo social, moderno, industrial. Además, el arte hispanoamericano pertenece ya a lo universal, se integra en el panorama de las artes modernas.

En las novelas de Miguel Ángel Asturias y Gabriel García Márquez esta confrontación es obvia y particular para un mundo partido entre dos tensiones que lo están desgarrando, un mundo en el cual dominan los contrastes más inauditos e irreconciliables. Los Regímenes del Imaginario distintos disputan la supremacía y la conquista y la reclusión llegan a ser movimientos contrarios del Imaginario presentes en los universos novelescos. El trazo de unión sigue siendo los rituales agrarios, la idea de fertilidad, la segregación del mundo, de la sociedad en *naturales* y *artificiales*, en indios y blancos. Las reflexiones de Don Casualidón marcan la importancia misma de los orígenes y de esta separación que divide la gente y los mundos, los sistemas de referencia, de creencias, sus universos exteriores e interiores, el modo mismo de pensar y de concebir la vida.

Las concepciones totalmente diferentes no sólo se oponen y concretan las antítesis fundamentales de la novela, sino que destacan la imposibilidad de los dos mundos de comunicar entre sí, de relacionarse y de entenderse uno a otro. Para Elda, la esposa del alemán, sólo los mitos europeos son verdaderos, y los mitos antiguos de los indios no pueden ser, y de este modo se revela el abismo abierto entre los europeos y los indios de Ilóm, entre los conquistadores y los conquistados, entre los artificiales y los naturales, entre la cultura urbana y la cultura aldeana, entre la cultura militar y de hierro y la cultura aldeana y de maíz. Los hombres pertenecen o no a los lugares, y por tanto recuperan o no a los antiguos raíces, son o no hombres formados y creados de maíz y cuyo sustento y alimento es el maíz. La tierra se agota si se produce maíz para el negocio, la lluvia se va, ya que la fertilidad excesiva daña a la tierra y a las mujeres, y la ceguera de los ladinos que quieren sólo beneficios y su avaricia sin límites producen un mal irremediable, borran las diferencias entre las montañas pobladas de bosques y las

llanuras. Lo divino del maíz se convierte en una maldición, y la gente está sufriendo, los valores se pierden, la relación directa entre los hombres y la naturaleza, entre los hombres y sus dioses ya no funciona:

> Sembrado para comer es sagrado sustento del hombre que fue hecho de maíz. Sembrado por negocio es hambre del hombre que fue hecho de maíz. Y si fuera por comer. Por negocio. Y si fuera por cuenta propia, pero a medias en la ganancia con el patrón y a veces ni siquiera a medias. El maíz empobrece la tierra y no enriquece a ninguno. Ni al patrón ni al mediero. (Asturias, 1992: 9)

Para proteger sus tierras, sus creencias, su mundo natural, la comunicación directa con las divinidades, con los Creadores y los Formadores, las tribus tienen que proteger los bosques y las montañas, por tanto, la única forma de conservar un mundo natural es de luchar en contra de la *civilización* que destruye la armonía entre los elementos de la naturaleza, entre la gente y los dioses, entre los niveles distintos:

> Hay que limpiar la tierra de Ilóm de los que botan los árboles con hacha, de los que chamuscan el monte con las quemas, de los que atajan el agua del río que corriendo duerme y en las pozas abre los ojos y se pugre de sueño... los maiceros... a esos que han acabado con la sombra, porque la tierra que cae de las estrellas incuentra onde seguir soñando su sueño en el suelo de Ilóm, o a mí me duermen para siempre. (Asturias, 1992: 8-9)

El inframundo de los naturales representa la decadencia de la raza, de las tribus: "Los cuatreros no nos quieren a los indios, somos razas de chuchos miedosos dicen" (Asturias, 1992: 84), así se expresa el indio carguero que lleva a cuestas el cajón de muerto para el Curandero. Doña Elda, la esposa del bávaro don Deféric, de mentalidad europea elitista, no sólo aceptaba que las leyendas de Alemania "eran verdaderas; pero no las de aquel pobre lugar de indios chuj y ladinos calzados y piojosos (Asturias, 1992:184), sino que veía únicamente la pobreza, inferioridad de la gente y del mundo. Don Casualidón encuentra en las montañas llenas de oro gente pobre, que no habla, gente aislada, cansada que dormía el sueño de "raza vencida"; eran "indios pobres, llenos de necesidades por sus familias numerosas. La riqueza que pasaba por sus manos en los lavaderos de oro y en los trabajos de campo, no era de ellos. Salarios de miseria para vivir enfermos, raquíticos, alcoholizados" (Asturias, 1992: 241). El indio se encierra en sí mismo, se envuelve de misterio como aquel santero que se desaparecía cuando tenía encargo de alguna imagen, "y así oculto le daba forma con sus fierros y hasta que el santo estaba edificado lo mostraba entre flores y rezos" (Asturias, 1992: 202).

La derrota de Gaspar Ilóm, que significa la desaparición de los indios como entidad social, como grupo de presión, va a ser también, por la fatalidad que pesa sobre *todos* los hombres, el principio de una disgregación general. A partir del segundo capítulo, *Machojón*, empieza a actuar la maldición, se desencadenan las catástrofes. Primero, con el trágico final del hijo de Machojón, que se aparece como jinete de fuego ante los horrorizados maiceros, seguido de la muerte suicida del padre que cobra un carácter de apoteosis al internarse en sus propios maizales después de prenderles fuego; el tercer capítulo ve la venganza de los hermanos Tecún que cortan las cabezas de los ocho Zacatón, hijos y nietos del farmacéutico que vendió el veneno de la traición. Y sigue la maldición con la muerte del coronel Chalo Godoy, enloquecido por la proximidad de los "brujos de las luciérnagas" y con la huida de María Tecún y más tarde la esposa del correo de Pisigüilito, Nicho Aquino, el correo-coyote que se pierde.

Por tanto, el culto a la tierra y al sol son los dominantes, pero al mismo tiempo se sobreponen dos representaciones distintas de la duración, del tiempo, el tiempo histórico, lineal, pero con referencias a aquel entonces, a la derrota de Ilóm cuando "se apagó la luz de las tribus" (Asturias, 1992: 261) y el tiempo circular, la rueda perpetua de las estaciones, modo de medir específico de las civilizaciones y culturas agrarias. Además, los Regímenes del Imaginario se completan, la ascensión de la montaña se pierde en los abismos del Tembladero y las noches profundas o las tinieblas espantosas se alumbran de los fuegos de las siete rozas y de la luz de los "brujos de las luciérnagas". Asimismo, las antítesis entre la montaña y la costa, entre las cimas y el mar distinguen los Regímenes opuestos, Diurno y Nocturno. Pisigüilito, San Miguel de Acatán, Corral de los Tránsitos, la isla del castillo, el Castillo del Puerto, el Hotel King, la famosa Cumbre de María Tecún representan símbolos de un espacio estructurado según las líneas directrices de los impulsos imaginarios opuestos. Los símbolos zoomorfos, el nahualismo, la coexistencia misma de lo animal y de lo humano marcan la transformación o la reversibilidad de las pulsiones imaginarias que pertenecen a los movimientos ascendentes o descendentes, al movimiento circular o de reclusión. Es un universo en el cual el Curandero tiene como nahual al Venado, Tatacuatzín Goyo Yic, una zarigüeya, Nicho Aquino es el correo-coyote, aparecen los brujos de las luciérnagas, el búho de oro o los miles ojos de búho. Y sobre todo la sombra dominante del jaguar, Gaspar, que lucha por la libertad y por la tierra de Ilóm. La unión entre los naturales o los indios y los elementos de la naturaleza es tan estrecha que los cambios son comunes: María Tecún es María Zacatón, La Piojosa Grande, la Lluvia; el hijo de Gaspar Ilóm es el maíz; Tomás Machojón es el Fuego o un conjunto de estrellas. Los hombres de maíz se transforman en hormigas, en el final, para poder recolectar el maíz. Desde el principio, se nota esta relación entre la gente, la naturaleza y los ancestros, un tipo de fluir entre todos los elementos, reinos y niveles:

> El Gaspar Ilóm movía la cabeza de un lado a otro. Negar, moler la acusación del suelo en que estaba dormido con su petate, su sombra y su mujer y enterrado con sus muertos y su ombligo, sin poder deshacerse de una culebra de seiscientas mil vueltas de lodo, luna, bosques, aguaceros, montañas, pájaros y retumbos que sentía alrededor del cuerpo. […] El Gaspar se estiró, se encogió, volvió a mover la cabeza de un lado a otro para moler la acusación del suelo, atado de sueño y muerte por la culebra de seiscientas mil vueltas de lodo, luna, bosques, aguaceros, montañas, lagos, pájaros y retumbos que le martajaba los huesos hasta convertirlo en una masa de frijol negro; goteaba noche de profundidades. (Asturias, 1992: 5)

En este mundo se funden los límites, se borran las fronteras, y la comunicación entre los mitos y la vida, entre los reinos diferentes se facilita gracias a los perpetuos caminos, y los destinos se separan o se unen según lo piden las leyes de la naturaleza que dictan siempre las trayectorias.

La misma madera de héroes civilizadores la encontramos en la célebre novela de Gabriel García Márquez, *Cien años de soledad*. José Arcadio Buendía y Úrsula Iguarán fundan Macondo y recorren un camino hasta entonces inusitado o desconocido, y su gesto fundacional representa los principios del Nuevo Mundo descubierto por los navegantes al cabo de unas duras pruebas:

> Macondo era entonces una aldea de veinte casas de barro y cañabrava construidas a la orilla de un río de aguas diáfanas que se precipitaban por un lecho de piedras pulidas, blancas y enormes como huevos prehistóricos. El mundo era tan reciente, que muchas cosas carecían de nombre, y para mencionarlas había que señalarías con el dedo. (Márquez: 3)

El viaje al cabo del cual los dos recién casado Buendía encuentran el lugar para fundar el pueblo es mítico y lleno de obstáculos, de dificultades, un viaje hacia el mar que nunca aparecerá, un viaje de exploradores, de conquistadores. Es el mismo camino que emprenden siempre los héroes civilizadores, hijos de la luz y del Sol.

Este mundo recién creado es tan aislado que casi no hay comunicación con el resto, pero van entrando todos los descubrimientos y los elementos de la civilización, "las máquinas del bienestar": el correo, el tren, el avión, el corregidor como representante de las autoridades, las compañías extranjeras.

Como en la novela de Asturias, también, hay catástrofes que pueden demoler todo, y la gente tiene que enfrentarlas: la peste del insomnio y la pérdida de la memoria, el diluvio, las treinta y dos guerras, la fiebre extraña causada por la compañía bananera, la disgregación de la aldea y de la comunidad, el torbellino final que arrastra la aldea de la faz de la tierra. Todo se repite, en un movimiento circular sinfín, entrenando las pulsiones imaginarias características para el Régimen Nocturno copulativo, y Úrsula Iguarán que había rellenado aquel mundo de animalitos de caramelo exclama, sorprendida por tantas similitudes: "Es como si el mundo estuviera dando vueltas" (Márquez: 123). Al fin y al cabo, Macondo estaba en la ruina, polvoriento, olvidado, abandonado, las casa se rendían a las hormigas inmensas y voraces, para que todo desaparezca en un remolino apocalíptico. Por tanto, se pueden esbozar los círculos eternos de la repetición de los destinos. Todo llega hasta una inevitable pérdida de sustancia, hasta un agotamiento previsible.

3. Conclusiones

En todas las novelas mencionadas, se puede reconocer el mundo de *Chilam Balam*, que es el universo de la gente que se va y siempre funda otras y otras ciudades o aldeas, y los hombres no se van a causa de las guerras o por el maíz, la gente sólo se va y viene, en un mundo reciente y desconocido, es decir, el Nuevo Mundo, lleno de contrastes, de realidades y mitos. El tiempo histórico y el tiempo mítico disputan su hegemonía en este mundo y en la vida de la gente. Los Regímenes del Imaginario, Diurno y Nocturno disputan el alma de los hombres de maíz.

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LAS SINÉCDOQUES – UN CASO DE SUSTITUCIÓN POR CANTIDAD

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Abstract: *According to Bonhomme, the synecdoche establishes two types of transfers: the first one that is particularizing (a part referring to the whole, the singular referring to the plural, the contents is used to refer to its container) and the second one is generalizing (the whole for a part, the plural for the singular, the container for its contents). The aim of this article is to analyze the semantic transfers involved in the rule of word formation related to quantity. The analysis is driven from the perspective of the derivative paradigm, based on a corpus of examples from representative explanatory dictionaries for the Spanish language.*

Keywords: *synecdoche, derivative morphology, semantics.*

Construcción imaginativa

El presente artículo representa una continuación de un proyecto más amplio de investigación – nuestra tesis doctoral titulada *Los sufijos colectivos en español y en rumano (La formación de los sustantivos colectivos)* – inscrito dentro del marco teórico de Danielle Corbin que concibe los derivados como el producto de operaciones lingüísticas que les dan forma morfológica a la vez que significado léxico. El presente análisis se conduce desde la misma perspectiva del paradigma derivativo y desde un corpus de ejemplos extraídos de diccionarios explicativos.

En la visión corbiniana la dinámica del paradigma derivativo es la siguiente: a partir de entradas lexicales de base, situadas en el nivel de base, las reglas de formación de palabras construyen una infinidad de *palabras posibles*, dotadas con todas las propiedades *previsibles*. Las palabras construidas posibles están sometidas a filtros sucesivos hasta que *el seleccionador* ofrece una visión del léxico en cierto momento histórico. Cabe destacar que el sentido lexical de una unidad construida es el producto de combinación de las propiedades semánticas que confiere a esta unidad las operaciones que la han construido (*sentido construido*) y de las propiedades que resultan de la utilización de esta unidad para nombrar uno o varios referentes (*sentido referencial*)[1]. El *sentido referencial* no se puede confundir con el *sentido construido*. El *sentido referencial* de cada derivado es el producto de la adaptación y del ajuste del *sentido construido* a las necesidades de la referencia a través de transferencias semánticas (metáforas, metonimias, sinécdoques).

Por lo que respecta a la *sinécdoque*, como en el caso de la metáfora y de la metonimia, se proyectan unas redes conceptuales que organizan el pensamiento y las acciones humanas. Bajo estos procedimientos tropológicos se efectúa una construcción imaginativa: en la producción metonímica y sinecdótica se enlazan conceptos con una representación referencial más próxima, mientras que en la producción metafórica se conectan conceptos más alejados en la representación referencial. Es decir, al igual que en la metáfora, se sustituye un término real por otro *imaginario*; pero, en el caso de la metonimia la relación se establece por causalidad o contigüidad, mientras que en el caso de la *sinécdoque* la relación se establece por *cantidad*.

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[1] El *sentido construido* determina parcialmente la utilización referencial de sus unidades.

Tipología de la sinécdoque

La sinécdoque ha sido definida como el tropo de la parte por el todo y del todo por la parte. Su independencia tropológica no es unánimemente aceptada y una serie de estudios se han centrado únicamente en la metonimia de sustitución. En el presente trabajo queremos destacar su papel en la formación de palabras como un fenómeno sistemático. Como fundamento elegimos la teoría de Bonhomme que define la sinécdoque como un caso particular de la metonimia, en el que las nociones sobre las que se operan las transferencias referenciales están integradas la una en la otra, es decir se asocia con el principio de la inclusión:

> La synecdoque est un cas particulier de métonymie fondé sur des rapports d'inclusion. Comme la métonymie, la synecdoque crée des transferts de mots et de sens à l'intérieur d'un domaine notionnel […]. La synecdoque est donc aussi une figure isotopique. Mais à la différence de la métonymie, elle opère ses transferts entre des notions qui s'intègrent l'une dans l'autre. (Bonhomme, 1987: 55).

Ilustramos la visión de Bonhomme de la tipología de la sinécdoque en el cuadro de abajo:

METONIMIA SINECDÓTICA (SINÉCDOQUE)	
« Sinécdoque particularizante »	**« Sinécdoque generalizante »**
Temática espacial: - Parte/Todo - Contenido - Continente	Temática espacial: - Todo/Parte - Continente-Contenido
Temática temporal: Parte/Todo	Temática temporal: Englobante/Englobado
Temática numeral: Singular/plural	Temática numeral: Cantidad superior/Cantidad inferior
Temática nocional abstracta: Englobado/Englobante	Temática nocional abstracta: Englobante/Englobado

Cuadro I. Tipología de la sinécdoque según Bonhomme (1987)

La sinécdoque como regla semántica en la RFP_{COL}

La metonimia sinecdótica de sustitución está presente cuando se utiliza una palabra (*un vehículo*) para referirse a algo que no sea su referente habitual (*un objetivo*).

En nuestra tesis doctoral identificamos una misma regla de formación de nombres colectivos y de nombres de materia y la denominamos *regla de formación de metacolectivos*. Semánticamente, esta regla representa el resultado de agrupar (se) / unir (se) en el mismo espacio locativo, funcional o social una pluralidad / una cantidad de entradas lexicales de la base (X_N).

En otras palabras, la *regla semántica mayor* que forma el significado prototípico de los nombres metacolectivos es la *sinécdoque particularizante* de temática espacial *parte / todo*. Como vehículo se utiliza la base $X_{\mathbf{N}}$ para referirse a una agrupación espacial de una pluralidad / una cantidad $X_{\mathbf{N}}$.

Vehículo	**Objetivo**	**Ejemplos**	
parte - la base $X_{\mathbf{N}}$	*todo* – el derivado	*elector*	*electorado*
		peón	*peonaje*
		indio	*indiada*
		torero	*torería*
		instrumento	*instrumental*
		plátano	*platanar*

Cuadro II. La sinécdoque como regla semántica mayor de la regla de formación de nombres metacolectivos

Sin embargo, esta sinécdoque no representa la única regla semántica relacionada con los nombres metacolectivos morfológicos. Como hemos mencionado anteriormente, en la adaptación de los derivados a las necesidades de la representación referencial intervienen una serie de transferencias semánticas, *reglas semánticas menores* en terminología corbiniana.

Al nivel de las entradas lexicales de la base señalamos la presencia de la *sinécdoque particularizante* del tipo *parte - todo* – se nombra la 'materia' por 'objeto hecho con esa materia': $hierro_N$ => RS $_{SYNEC.}$ $hierro_{N,}$ la base de *herraje* ('conjunto de piezas de hierro o de acero con las que se decora, se refuerza o se asegura un objeto'); $cristal_N$ => RS $_{SYNEC.}$ $cristal_N$, la base de *cristalería* ('conjunto de objetos de cristal').

Al nivel de la aplicación de regla de formación de metacolectivos se puede notar la intervención de la *sinécdoque particularizante* del tipo *colectivo preparado* 'contenido' por 'continente'[1]: *caracolada* ('caracol' por 'ingrediente de guisado de caracoles'), *almendrado* ('almendra' por 'ingrediente de pasta hecha con almendras'), asimismo como la intervención de la *sinécdoque generalizante* del tipo 'continente por contenido' - 'el objeto contenedor' por 'la materia / la porción o los elementos contenidos'[2]: *camionada* ('carga que cabe en un camión'), *taquillaje* ('conjunto de entradas o billetes que se venden en una taquilla'), *brazada / brazado* ('cantidad de leña, palos, bálago, hierba, etc., que se puede abarcar y llevar de una vez con los brazos'), *canastada* ('lo que cabe en una canasta'), *cestada* ('aquello que puede caber en una cesta'), *cucharada* ('porción que cabe en una cuchara'), *nidada* ('conjunto de los huevos puestos en el nido' y 'conjunto de los polluelos de una misma puesta mientras están en el nido').

Después de la formación de los nombres metacolectivos morfológicos, a veces se aplica la *sinécdoque particularizante* del tipo 'contenido por continente' que permite

[1] Los derivados resultantes se usan como nombres de materia.
[2] Los derivados resultantes se usan en construcciones pseudopartitivas: 'una brazada de leña', 'una cucharada de bicarbonato'.

el uso de los derivados como nombres individuales. En primer lugar, destacamos la presencia de esta *sinécdoque particularizante* para nombrar 'el conjunto / la plantación de Xs'[1] por 'el lugar / sitio poblado de Xs': *robledo* ('sitio poblado de robles'), *mostazal* ('terreno poblado de mostaza'), *cerezal* ('sitio poblado de cerezos'). En segundo lugar, señalamos el uso de la misma *sinécdoque particularizante* para designar la colección de Xs' por 'el objeto que contiene la colección de Xs': *epistolario* ('libro en que se contienen las epístolas que se cantan en las misas'), *formulario* ('libro que contiene fórmulas'). En tercer lugar, observamos la intervención de la *sinécdoque particularizante* del tipo 'contenido por continente' para denominar 'la abundancia / el conjunto de Xs' por 'el establecimiento en que se elaboran o se venden los Xs': *bocadillería* ('establecimiento en el que se venden bocadillos'), *bombonería* ('tienda donde se venden bombones o lugar donde se fabrican'), *churrería* ('establecimiento donde se hacen y venden churros'), *perfumería* ('tienda donde se venden perfumes' y 'tienda donde se venden perfumes'), *pizzería* ('establecimiento comercial en que se elaboran y se venden pizzas'). Por ultimo, mencionamos el uso de la misma *sinécdoque particularizante* para designar 'el conjunto de Xs que viven en un lugar' por 'el lugar / sitio / establecimiento en que habitan los Xs': *externado* ('centro de enseñanza de alumnos externos'), *noviciado* ('casa o cuarto en que habitan los novicios').

A modo de conclusión

Por todo lo anterior, parece claro que la sinécdoque tiene un papel fundamental tanto en la formación de sustantivos metacolectivos, como en el proceso de la adaptación y del ajuste del sentido construido a las necesidades de la representación referencial. Ilustramos a continuación un cuadro con este proceso sistemático:

Vehículo	**Objetivo**	**Ejemplos**	
parte 'materia'	*todo* 'objeto hecho con esa materia'	*hierro*$_{N}$	*hierro*$_{N,}$ (la base del colectivo morfológico *herraje*)
contenido 'la materia / el elemento contenido'	*continente* 'el preparado contenedor'	*caracol*	*caracolada*
continente 'el objeto contenedor'	*contenido* 'la materia / la porción o los elementos contenidos'	*camión*	*camionada*
contenido 'el conjunto de Xs que crecen en un lugar'	*continente* 'el lugar / sitio poblado de Xs'	*°robledo* (con la base *roble*)	*robledo*
contenido 'el conjunto de Xs	*continente* 'el objeto que	*°formulario* (con la base *fórmula*)	*formulario*

[1] Como esta acepción no está presente en todas las definiciones de nombres derivados que se encuentran en esta serie, consideramos que ella pertenece a la competencia derivacional de los locutores, competencia definida como "ensemble de connaissances inconscientes que possède le locuteur / auditeur idéal sur les mots de sa langue, plus particulièrement sur les mots dérivés, seul domaine où s'exercent les règles lexicales" (Corbin, 1980: 54).

que se venden en un establecimiento'	contiene la colección de Xs'		
contenido 'la abundancia de Xs'	*continente* 'establecimiento donde se elaboran o se vende la abundancia de Xs'	*°churrería* (con la base *churro*)	*churrería*
contenido 'el conjunto de Xs que viven en un lugar'	*continente* 'el lugar / sitio / establecimiento en que habitan los Xs'	*noviciado* (con la base *novicio*)	*noviciado*

Cuadro III. La sinécdoque como regla semántica menor de la regla de formación de nombres metacolectivos

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