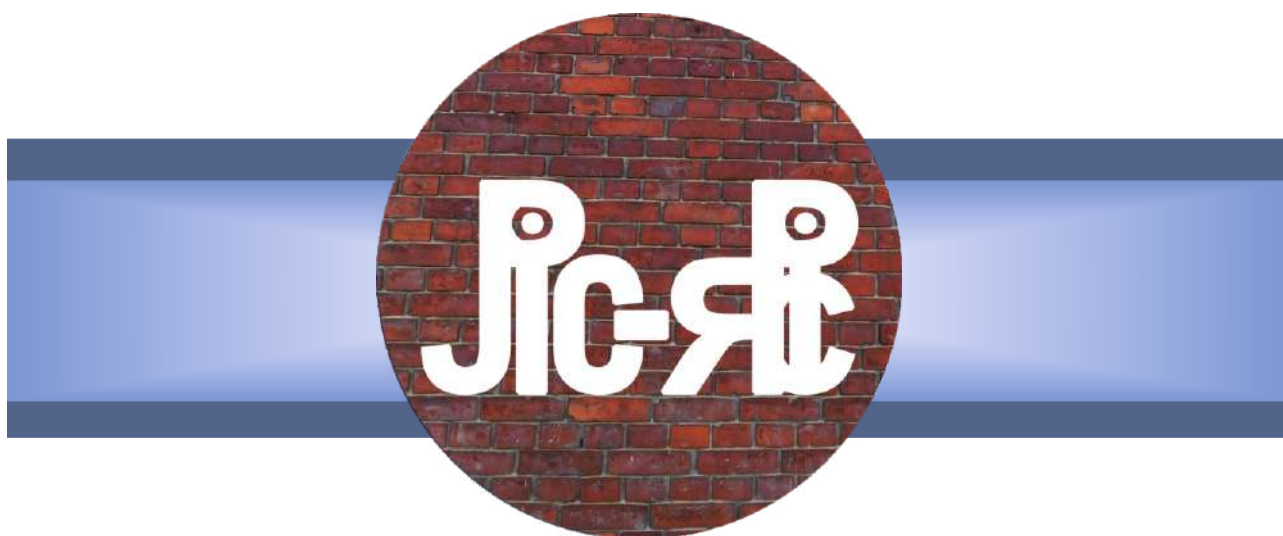


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**LITERATURE /
LITTÉRATURE**

AN ANALYSIS OF NAMIK KEMAL'S POEM *ODE TO FREEDOM* BASED ON ITS CULTURAL CONTEXT

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Abstract: *The purpose of this paper is to analyze the poem Ode to Freedom by Turkish poet Namik Kemal (1840–1888), a representative figure of the Romantic nationalism during the Tanzimat period, in the larger context of Romanticism. The influence of Romanticism in Europe at the time will be mentioned, and it will show how readers perceive patriotism starting from this time. A reader-response approach will be used as the main theoretical framework, combined with textual analysis of the poem and the use of free associations from psychoanalytic theory with respect to the presence of keywords related to freedom: dignity, loyalty, nation, homeland, and the total devotion of the heroes to this ideal. This makes patriotism a universal aspect. Specific references to the Ottoman past are also present in Kemal's poem, grounding it to the context of this culture and historical times. Readers can understand better the common core of cultures, as well as their specificities, which contributes to the development of intercultural communication skills needed in today's world. The connection between individual identity and national, or collective identity is visible with Romantic nationalism. The feeling of nationalism is strongly present nowadays in the relation of countries to the European Union.*

Keywords: *nation, homeland, patriotism, Romantic nationalism, independence.*

1. INTRODUCTION

The Romantic Movement may be associated with the use of imagination (Pyle 1995; Wordsworth 2017) and the primacy of emotions (Faflak & Richard, eds., 2014), with the focus on the inner world (Schueller 1962), yet it is also in strong connection with nationalism (Simpson 1993). This was the time when Romantic nationalism (Hupchick 2002) developed, and which is a term that suggests how Romanticism and nationalism are so strongly intertwined. The eighteenth and nineteenth centuries saw the emergence of Romanticism, and of nationalism as a main feature of this movement. Nationalism started in reaction to ruling dynastic and imperial hegemonies (Kaiser 1999). The rise of the nation-state (Berger 2011) is associated with the Romantic period. Concerns such as those with the individual's identity, together with the importance of the past and the emotional connection between individual and sense of identity with a sense of relationship to one's country and nation contributed to Romanticism and nationalism influencing one another reciprocally. Romanticism, with its focus on emotions, shows a deeply connected individual to his or her sense of nation and of

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its symbols related to its historical past. The love for someone's country is, at the same time, intertwined with another aspect, that of independence of the nation, unification of various territories belonging to the same country and nation, as well as freedom of country, nation, and the individual. Freedom becomes a value which is well-known, appreciated and wanted nowadays as well. It can be associated with independence and autonomy, as well as thinking and doing what we want as individuals, with countries being independent from others in their actions, such as is today the case of the countries that are members of the European Union. The emotions which are the focus of Romanticism are, therefore, in strong connection with the way the individual experiences them in relation to their homeland. The emotions refer, in this case, to a strong attachment to the nation an individual belongs to. Emotions, in this case, are synonymous with belonging.

During the time of the Romantic Movement, the uniqueness of nations (Kaiser 1999), their cultures and their people began to be underlined and celebrated. Considering cultures unique and focusing on what distinguished them from other cultures and nations is a concern of today's world as well. Nowadays, the same issues are brought to the fore due to the need to keep countries' individual identities in a world of globalization and of supranational organizations such as the European Union. The European Union, however, encourages now preserving and making known culturally specific features of various countries, by means of cultural heritage (Hristova 2017). Cultural heritage included back then as it includes now, next to traditions, rituals and practices, which are elements that are part of cultural identity manifestations (Baciu 2012), to local and unique traditions and features, emphasis on folklore, such as stories, songs, as well as language and the way it can preserve the national spirit and identity. The emphasis on tradition is common to the Romantic age and to our current age. At the time of the Romantic age, the wish to preserve traditional lifestyle and values occurred as a reaction of fear against modernization (Cotgrove 1978; Löwy & Sayre 2002) and wish to stop foreign influences. These two factors may still be considered at work today in the preservation of and interest in cultural heritage. We can consider the past, and the moment of the emergence of nationalism with the Romantic Movement and the revolutions, the wish for change in various countries, as a parallel with our situation in the context of international relations and EU membership today. This is why certain Romantic poems related to freedom and nationalism can be found relevant to our situation nowadays and why we realize how much we resonate with them as readers. Another aspect of concern in today's world common with the Romantic period is the preoccupation with nature, which during Romanticism was related to rejection of industrialization, and which nowadays is connected with the world-wide concern of environmental care.

Defining Romanticism in opposition to the Enlightenment, and to reason, or universal truth, and the much too strong focus on science only, leads to the emphasis of the importance of the human psychology and subjectivity, as well as independence of individual thinking, which in turn echoes the need for independence from the past and from the rule of other countries. The time when nations formed was a time of rebellion and radical changes. We can draw parallels between the rising nationalism of today of EU citizens and their countries, as well as between the situation today of the individuals' wish for freedom and independence

from the much too coercive measures taken by the state. Authority nowadays is rejected in favour of equality. Political life will always influence, to some extent, the everyday lives of the citizens of various countries and their mindsets. Literary works will, in turn, reflect these mindsets and political happenings. Ideology is present in literary works, and it is also ideology which selects those relevant works. Fiction and poetry, and the arts in general, are carriers of values, mindsets, and principles, and the Romantic age used literature, music, as well as the visual arts in order to express and to promote national identity. The arts are used in a similar way now, as certain literary and artistic projects are supported by the EU, together with the works of individual artists, as long as they support the EU's values and principles. Common values and concerns can make us read literary works in retrospect and make us apply our current mindset to them, which makes them relevant now and not tied to a historical period's mindset only. A New Historicist perspective (Vesser, ed, 2013) on the works about freedom and nationalism is not the only one applicable, therefore, to Romantic and nationalist works of literature. We may be the product of the ideology of our times, and so can literary works, yet there may be some common values and principles across the ages which can make us see works of the past as very familiar.

How does Romanticism shape nationalism for various countries during the same time, between the eighteenth and nineteenth century, and how do various countries influence each other? What role does literature play in shaping nationalism?

2. MATERIALS AND METHODS

How, when and where did Romanticism start? Romanticism began in Germany (Hutchinson 2004) and England (Crocco 2008) in the late 18th century. Later on, it spread to other countries in Europe, where it also began, and continued afterwards until the beginnings of the nineteenth century. The overall views on the world change with Romanticism, marking a break with the Enlightenment (Peckham 1976) and the mechanistic view of the universe. To the mechanistic view of the universe, the Romantics opposed the focus on human beings' creativity, a value which is also ensured today by an individualistic society, through supranational organization policies such as those of the EU, together with focus on the way nature can be mysterious, and on the sublime. The much too strong and narrow focus on science and rationality of the Enlightenment also led to a declining faith in religion and religious authority, which made nature become a symbol of connection with divinity, as well as with spirituality (Buckley 2021). The freedom of individual thinking meant individuals finding their own voice and mind, beyond what society set forth for them. Individuals could move beyond society's pressures, expectations and conventions, which meant for them freedom. The historical event which lies at the core of the development of the Romantic movement can be considered the French Revolution (1789-1799), which had a great impact on the values which we associate with the Romantic movement, and which rely on the French Revolution ideals: freedom, equality, and brotherhood (Frey & Frey 2004), or individual rights, in today's language. The rights of man, present in contemporary discourse, date back to the French revolution (Bigdeli 2011). Revolutions were opposing oppressive and much too authoritarian regimes. In Great Britain, we can mention key figures such as William

Wordsworth (Teich 1975; Williams 1989) and Samuel Taylor Coleridge (Sayre 1989), poets who also brought their support to the revolution. At the same time, the revolution changed and slid into violence during the Reign of Terror (1793-1794) (Tyamiyu 2019), which made Romantic artists turn for comfort to other topics in their works, such as nature, focus on spirituality, as well as inner reality and introspection. Another historical event which lies at the heart of Romanticism and nationalism is the Industrial Revolution (Cranston 1993) from the 18th-19th centuries, which resulted in a fast rate of urbanization and mechanization, which was perceived as dehumanizing by the Romantic artists, as contact with nature and with the traditional lifestyle was reduced or even lost altogether. Factories and railroads were perceived by Romantic artists as ruining the landscapes of rural life and nature. This can be considered a similar reaction we have nowadays towards the high technological development and our loss of contact with nature, as well as its destruction. The Napoleonic Wars (1803-1815) represent another historical event which is related to the way in which the early conquests of Napoleon (Raimond & Watson 1992) were perceived as a means of continuing the ideals of the revolution. At the same time, the fact that Napoleon further on become an emperor and that his wars had devastating consequences brought back memories of too much ambition of creating empires, which were considered in a negative light by those wanting independence of their country and nation. Romanticism started in Germany (Beiser 1992), as part of the *Sturm und Drang* movement (1770s-1780s), where Johan Wolfgang von Goethe and Friedrich Schiller promoted in their works issues such as rebelling against the constraints of society, together with letting go of emotions and expressing individuality. In England, it starts gaining popularity in towards the end of the eighteenth century, when, in 1798, William Wordsworth published the *Lyrical Ballads* and when Samuel Taylor Coleridge gains attention with his works. Further on, Romanticism spreads towards France, with representative writers such as Victor Hugo and Alphonse de Lamartine (Whittaker 2009), then to Italy, Spain, and also towards America. In American fiction, themes such as transcendence, nature and individualism are present in the works of Ralph Waldo Emerson and Edgar Allan Poe (Olson 2013).

Nationalism developed in various countries in function of their specific context, related to history, culture, and politics. For Germany and Italy, nationalism meant focusing on the unification of fragmented states, which led to the creation of nation-states. For France, nationalism was intertwined with the French Revolution, as well as with republican values' promotion. This was the situation in Western Europe. For Eastern Europe, we can mention the resistance of these countries against the Ottoman and Austro-Hungarian empires' rule. When it comes to Slavic nationalism, we can mention its role in dissolving the Austro-Hungarian Empire after the period of the First World War. In Great Britain, nationalism overlapped with the expansion of the British Empire (Leask 2004; Simpson 1993), and with distinct national identities of the Scots, Welsh and Irish. Outside Europe, we can mention the anti-colonial movements, in areas such as Asia, Africa, the Americas, and India. For Latin America, we can consider nationalism arising in reaction to the colonialism of Spain and Portugal. In the case of Russia, nationalism meant struggling for a balance between solidarity with Slavic people, which were minorities, and the expanding Russian Empire.

A specific case of Romanticism and nationalism can be considered the one emerging in Turkey, since Turkey is situated between Europe and Asia, and where nationalism occurred under the influence of France and the French culture over Turkish society. While the Romantic Movement is associated with a period of considerable changes in society, for Turkish culture the break with the past is all the more prominent, since it marks its opening towards contact with the Western cultures, during its Westernization period (Berk 1999).

We can consider the example of the poetry by Namık Kemal (1840–1888), a nationalist poet during the time where Romantic influences (Burrill 1979; Öztürk 2010; Öztürk 2016) could be felt, in the Ottoman Empire's Tanzimat period (Xojaqulov 2023). Freedom, patriotism, as well as a need for reform are visible in the way in which this author presents the situation in his poems. The influence of Romanticism (Mignon 2002) can be seen in the way emotion (Tan 2013) is present in his use of language, in his speech, in his wish for changes in society, as well as in his respect for the cultural heritage and history of the Ottoman Empire. The attitudes of the Romantic Movement can be adapted to the Ottoman culture context. We can see how Kemal idealizes, in a Romantic manner, the past of the Ottoman Empire (Gürpınar 2011). The Ottoman homeland and the emotions present in relation to it are described in a Romantic manner, based on presenting in a glorifying manner the sacrifices of the heroes for their homeland and the love for their country. The poet becomes a guide and an example for the readers and, by extension, for the people, regarding nationalist feelings. What happened during the Tanzimat period (1839-1876) is the modernization of the Ottoman Empire and the wish to centralize its power in order to stop the Empire's decline. The literary works by Namık Kemal show a conflict, between the traditional values of the Ottoman society and the wish for reform and modernization of this society. It was during the Tanzimat period that the connection between the Turkish people and the influence brought by French culture and language occurred. Diplomatic relations with France were usual at the time, consisting of cultural and trade relations. In the sixteenth century, the Franco-Ottoman alliance (Jensen 1985) was established, which involved exchanging cultural aspects, from both sides. The French influence over the Ottoman Empire during the nineteenth century consisted in the influence of French culture laws, institutions, as well as its ideas. In addition, French language was important as it became the main foreign language to be considered in administration and in the educational system. Ottoman intellectuals pursued their studies in France, and further on were influenced by French culture ideas, which led to the modernization of Turkey.

For Romanian readers of Namık Kemal's work, and the context in which they were written, during the Tanzimat period, the situation is similar with that of the Romanian society and the influence of French society and culture. At the same time, Romanian intellectuals also went for their studies in France. Romania went through major transformation at the same time with the Ottoman Empire. The situation becomes complex and also culturally intertwined since the strongest influence of the French culture was shown in the Danubian Principalities in Romania, where the areas of Wallachia and Moldavia were placed under the suzerainty of the Ottoman Empire while having, at the same time, high autonomy. The Romanian elites used the French influence to reform Romanian society in a similar way to what was going on in the

Ottoman Empire. The Romanian intellectuals went to study in Paris, in the domains of literature and politics, and they brought back to their country ideas from there. The Romanian aristocracy had adopted French in their intellectual circles. At the time, Romanian writers such as Vasile Alecsandri, Mihai Eminescu, and Ion Heliade Radulescu drew on French Romantic literature for inspiration, and especially on the idea of national identity. In the case of Romanian society, however, the ideals of the French revolution and French Romanticism led to considering modernizing Romanian society and minimize the Ottoman influence. Therefore, in turn, Romanian culture members wanted their independence, and they wanted it from the Ottoman Empire itself. In 1848, Romanian culture members had their own revolution, and which was influenced by the French ideals: liberty, equality, and fraternity. The Romanians, otherwise, sought modernization of society, education, as well as governance by referring to the European models, and especially to the models based on French influence. The Ottoman elites spoke French as a dominant foreign language, similarly to the Romanian elites, and adopted it in diplomatic relations. The Turkish intellectuals were, in their turn, influenced by French culture and its literature, art, as well as philosophy, similarly to the Romanian intellectuals. This was the case of Namık Kemal.

Kemal's works show the influence of the context of the age as he drew on the context of the French Revolution with its ideals of freedom and equality, and on the liberal thought in European culture. Individual freedom was one important aspect of this context, together with the importance of the nation. The Ottoman sultans' authoritarianism was criticized in a Romantic manner, that of rebellion against authority or tyranny. Kemal is an author that is representative of Turkish nationalism as well, since he made popular the term of *homeland*, or *vatan* in Turkish. He also believed in unity and the traditions' revival in his culture. Secularism was also an important aspect in Kemal's works, and perspective, as he managed to integrate values of Islamic culture into Turkish nationalism. Kemal's works are considered to have created the basis for Mustafa Kemal Atatürk's notion of Turkish identity and, therefore, for the modernization of Turkey (Rustow 1968). Heroism is one of the Romantic ideals present in Kemal's work, next to the theme of sacrifice and patriotism. The work of Namık Kemal is entwined with a feeling of freedom and nationalism. Namık Kemal is considered the founding father of Turkish nationalism, and his work was written during the time of the late Ottoman period, when contact with French culture and literature was present in the society of his time. Freedom, justice, and individual rights were values which came to be present in his work based on the influence of French Romantic writers, such as Victor Hugo, as well as of the philosophers of the Enlightenment, such as Jean-Jacques Rousseau (Akşin 2007; Gürpınar 2013; Kaplan 2006; Riis 1998). This was a time of change in the Ottoman Empire, and Namık Kemal wanted these changes based on reforms. Rousseau shows his influence on Kemal based on the ideas of social contract and that of a national identity taking shape, as well as of the sovereignty of the people.

The poem called *Ode to Freedom* by Namık Kemal (2020) can exemplify the spirit of the age, of Romanticism, nationalism, as well as of Romantic nationalism and its associated values of freedom and independence, both of the country and of the individual. At the same time, such values remain universal as they are tied down to the feeling of love for one's

homeland, or for patriotism and the independence from other countries. Akşin (2007) places Kemal in the context of taking over of “the ideology of the French Revolution” as well as of the ideas of Jean-Jacques Rousseau. The poem *Ode to Freedom*, chosen for analysis, exemplifies perfectly the spirit of the age. Kemal’s poem is best understood by using textual analysis combined with the reader-response approach (Mart 2019), since we readers cannot help but apply references to our own culture and to our own mindset, in order to relate to the meaning of this poem. We always judge based on our previous cultural background knowledge and experience any situation, and texts are no exception. Background knowledge of the entire context of Romanticism, nationalism and Romantic nationalism in Europe can be applied to our understanding of the poem *Ode to Freedom* by Namık Kemal. To the historical background knowledge we can apply a comparative framework with our situation with the EU and national identity and sovereignty today, since we can better relate in this way to the feelings and ideas expressed in the poem. Furthermore, we can apply the individualist mindset and consider this poem an encouragement towards a personal struggle, in a motivational way. We can all consider ourselves heroes based on our knowledge of the archetypal hero in fairy-tales, since our life can be understood based on conceptual metaphors as a struggle, since we need to confront ourselves with its hardships and defeat them.

The poem by Kemal (2020) begins with considering the bad state of the world at the present moment: “Gone are the loyalty and common sense, the times are astray and crook/ Thus, with dignity we have resigned and privileges we forsook.” The first two lines put forth values which should be present, such as loyalty, common sense, as well as dignity. There is reference to a past which was completely different, and which is idealized, since these values were present during the past, and now they are gone. Romanian readers may consider this a familiar experience, as the past is often referred to in contrast and in positive terms compared to an undesirable situation in their country at the moment of speech. This is also a common practice for any country’s people, and for anyone in their personal lives. Taking refuge in the past can be considered a feature of the Romantic literary works, and the past can be of various kinds, based on public or personal history. In the meantime, “Those who consider themselves human do not grow weary of serving/ The virtuous, facing oppression, remain not idly observing/ Though in dismay the nation mourns, presume not it shall dim its glory/ To fall on the ground for a gold coin is not depreciatory.” These lines present readers with a state of affairs where oppression is not desirable and where the poet urges the people and individuals to take action, and to consider having a critical look at society. The individuals are, therefore, prompted to consider change, a change that is necessary for their and their country’s benefit. Oppression is one key word which draws the readers’ attention to the fact that there is a problem in society, and that the nation, another key word in this line, can only exist once there is freedom, a key word present right from the title. Readers are thus invited to consider this chain of free associations (Schachter 2018), reminding of the psychoanalysis technique used in psychoanalytic psychotherapy, where patients are encouraged by therapists to speak freely, without considering ordering their ideas in a logical or chronological order. They can also be asked to present words they associate with certain words, and from there they can be asked to further develop their reflections, finally arriving at a common core of

their concerns which can then be interpreted in detail. The following two lines of the poem, "The yeast and the dough of our bodies derive from the homeland's soil/ When, for the sake of it, we revert to its bosom we shall not spoil" shows a strong connection, presented here in a physical manner, of individual and homeland, with the people's bodies being "derive[d] from the homeland's soil." Homeland becomes another key word for readers, directly connected with nation and freedom, and absence of oppression. The soil is a physical symbol of the homeland, namely of its location, since we are all well aware of the fact that, if we do not have a geographical territory, then we cannot say that we have a country. To the geographical territory, however, we need to add national spirit and a sense of unity and freedom.

Further on, the next lines, "The aide of the tyrants in the world are always the base and debauched/ Only the hound enjoys serving the cruel hunter, at his side crouched" show that the state of affairs where the people of a country are subjected to the authoritarian rule of other countries or foreign forces is unjust and that it should not be left to happen. What is more, the poet suggests that this is not fair and not morally correct, as the word "debauched" suggests. Readers imply that it is not ethical to allow foreign rule and submission to other powers, and that those who submit to other authorities are not honest in their patriotic feelings. They are, additionally, given a negative image. The previous key words of loyalty and dignity, present in fact right from the beginning lines of the poem, return to the mind of the readers, and can be arranged by them to complete the chain of free associations. A noble life becomes a value that the poem promotes to the individuals of his present time: "Those who value a noble life over the charming beauty of fame/ Relinquish the temporary grace for the everlasting acclaim." The key word "noble," with its positive suggestions, is intertwined and resonates with the moral ideals of patriotism, such as loyalty, dignity, virtue, which are part of considering oneself "human." Further on, the poem continues with reflections over how some people can believe that if they live for a long time means that they lead a meaningful life, yet this is a wrong impression: "Why do people esteem the length of the life so highly? I know not/ By safekeeping the God's escrow a little longer they do earn naught!" This can make readers think about the meaningful life of heroes who sacrifice themselves for the sake and love of their country. The history of all nations glorifies such heroes, who die very young, yet their lives are considered highly meaningful. Those living a long life can be associated by the readers with being cowards, and refusing to risk their lives in order to free their country from foreign rule. The poet continues with considering how people should be united for a common cause, which in the case of this poem is the one of belonging to the same nation: "He who is not ashamed of himself but of being despised by men/ Sees his humble self lower than all the others, in my acumen/ For those who grasp it, verily 'tis our vengeance on Fate, to inflame/ Our endeavors with determination and to be taught by our shame." The values of keeping together and keeping united are presented as part of the moral correctness of the individuals. Here we notice how personal identity is intertwined with collective identity, and with considering the good of the community, or the nation, in this case, over the good of the individual, an idea which makes readers recall a collectivist culture mindset (Hofstede 2011).

The previously mentioned individualist mindset and society brought about by Romanticism is not, however, cancelled now; in fact, all societies are a mixture of individualist and collectivist dimensions (Hofstede 2011). The poet believes that the sense of unity, which is created by a collectivist society, should be a genuine feeling, shared emotionally and sincerely by all people: "The verdict of triumph lies within the unity of people's hearts/ The wonders of benevolence are born where variance in thought starts." The heart is a symbol of honesty and goodness, as well as of love, in this case, of one's nation, country, and associated devotion and loyalty towards it. The sense of nation is a strong emotional one, as individuals should share a strong emotional bond. In the following lines, the poet urges the individuals to action and to keeping their spirits strong: "The might of the unyielding treads the world with grandeur and gallantry/ Whither he goes the earth beneath his feet trembles upon his entry/ Fortune awaits the moment to unveil its favor and benison/ Do not despair because of the weakness and languor of the nation." The nation is mentioned in connection with "weakness and languor," yet these features are not without hope to be changed. The poem suggests, indirectly, the presence of a hero who can change the world for the better. This is confirmed by the following lines, which can be considered motivational, in today's terms, or encouraging individuals to consider getting free from authoritarian, external rule and gather their forces to fight for a common cause, that of a united nation and its identity: "If the enchained lion's claws are fragile, how should it be its disgrace?/ May Fate be ashamed for the misfortune of the gallant, you do brace!" The encouragement continues in the following two lines, showing that there should be hope for the best for their country: "For, if the light is far from its apogee, it is compelled to be/ Nature itself should be ashamed of the wasted talent in the sea." The mention of nature can be considered in connection with human nature, again alluding to the emotional depth and honesty of feelings for one's country and total conviction for fighting for and supporting a good cause. This is, after all, the way in which ideological values are instilled for the people of a nation, and how they are internalized.

Poems and art in general are used to teach certain values of the society we belong to, and this poem is no exception. It is a very good such example. Ideology and culture, in this sense, are not much different. In order to be members of a society, we need a common set of rules and of understanding what is right and what is wrong. This poem by Kemal teaches readers what patriotism is and what values it includes. While until now the poem may have been considered universally applicable to any nation wishing to be independent and united, the following lines mention, specifically, the Ottoman people: "We are descended from the exalted essence of the Ottomans/ From head to toe our flesh is conceived of the blood of our allegiance." The past of the Turkish people is brought to the attention of the individuals, and this past becomes a symbolic element for maintaining them united and ensuring for them a common national identity. This common identity makes them feel like a powerful family: "We are the benignant family of endeavor and devotion/ That created a world power from a small tribe amidst commotion." In what follows, the poet again brings to the fore values which the patriots should have, among which honor, and courage to "fight for freedom": "For we are the highborn, in the battlefield of honor ever-proud/ The stain of humiliation is worse

than the blood stain on the shroud/ Grieve not even though the fight for freedom is full of frightening flames/ The brave never flees to save his puny life nor honor he defames.” In order to reinforce these ideas, figurative language involving a dragon, a symbol of the evil and a reference to the opponent of the hero in fairy-tales, appears: “Even though the rope of the garrotter is a relentless dragon/ Far better than the collar of a slave and shackles of a felon.” The word “slave” brings readers back to everyday life reality, showing that the fairy-tale references are just there to encourage them and to set for them an example of positive behaviour. Fairy-tales have the role to help us internalize values and principles which are important in the society we live in. The commitment of the hero is visible in the following lines: “Let Fate bring forth all its means of agony and unleash upon me/ Should I falter from a single struggle of nation, my name damned be!” The frame of the brave hero fighting in fairy-tales is applied to the situation of struggling for the independence of the nation. The poet becomes a model for the readers of this poem, and a guide for moral behaviour, which includes being brave and strongly believing in the value of fighting for the independence and building up of a country’s national identity. The hero’s attitude is an extreme one, and readers understand that the hero is determined to sacrifice his life for the nation. The poet here identifies with the hero who fights in the wars and who is active in the rebellions for the freedom of the nation. The idea is continued in the following lines, where a sense of honour is implied by readers: “May the anguish and grief I have suffered in the course they remember/ For its humble bliss is better than being a government member.” In these two lines, the hero projects himself into the future, imagining all his efforts paying off, and maybe he has sacrificed his life, yet he is remembered by the other and he has achieved his dream of the nation’s independence. The extent of the effort is visible, since it is mentioned he has gone through “anguish and grief.” In the following lines, the homeland is represented under the image of a capricious person, which readers connect in their minds with the ladies in fairy-tales, asking the impossible of the hero, putting him to the test: “What a naughty and spoilt wench the homeland turned into, she imposes/ On her most loyal lovers the gloom of exile and painful losses.” This again reinforces the devotion of the hero to the homeland, showing he is willing to do anything for it.

The value of duty is mentioned, next to the concept of “rights,” a usual image of readers nowadays in relation to protests and rebellions: “Yet neither shall I beg, nor shall I fear; no torment makes me relent/ My duty is above my gains, my rights are above the government.” The hero considers, thus, the good of the nation as a whole, and not his own comfort. The poet addresses the tyrant directly, telling him he stands no chance, in front of the courage of the young heroes of the nation, who want their country to be independent: “O tyrant! Cower from the coming clash with the nation’s brave youth/ Our blood shall melt the sword of your oppression. Our skin shall break your tooth.” Fighting for the nation’s independence becomes a reasonable course of action in the way towards freedom: “Is it possible to annihilate the freedom by tyranny?/ It is, should you be able to quell reason in a way uncanny.” The determination of the heroes is presented in comparison with the toughness of the diamond: “The ore of this endeavor in our hearts is tougher than the diamond/ Neither weight shall crush it, nor your force shall break, for the sake of homeland!”

The pronoun “our” in these lines shows a strong feeling of unity, between the poet and the young heroes fighting for the good of the nation. The poet has taken various perspectives, that of the hero, that of the poet, observing the heroes, and now he is part of the heroes, showing that he himself is a member of the nation and supports the same ideals.

Freedom is personified as a lady, and readers recall the image of the capricious lady in fairy-tales always setting further tasks for the hero: “What a charm you laid upon us, o, the sweet face of Lady Freedom/ Though we are freed of slavery, your love enslaved us beneath your dome!” The slavery to the lady, in this case the personification of freedom, becomes a symbol of the strong commitment to the cause of their country for the young heroes. The idea of strong commitment and unity, and of the poet taking the role of a leader and guide in this fight is shown by the use of the pronoun “our”: “Now the power to beguile our hearts is in you, veil not thy beauty!/ To never fade from our horizon is now your eternal duty!” What keeps them united as members of the nation and commitment to heroic deeds is “hope for the future”: “O, Hope, our hope for the future, what a hearty lover you have been/ You are, she who delivered us, and the world, from the grief and the pain.” The heroes hope that they will achieve their dream, that of an independent and united nation: “Now thy time has come to reign, o Lady, spread your rule over the world/ May God deliver thee from evil, may He bless your banner unfurled!” The dependence on foreign forces is presented figuratively as “evil,” an evil from which the heroes need to deliver their homeland. This image brings to the mind of readers the action of fairy-tales where the hero delivers the princess from the evil forces, or even an entire kingdom, saving it. The action is similar in the case of ensuring the homeland’s independence. The last two lines of the poem suggest that the dependence on foreign forces or the conquest compared to the freedom of the past is not the normal state of the respective country. Previously, its people have been free and want their freedom again: “The meadows you once wandered is now left to the hounds of the tyrant/ Awake! Awake, o, wounded lion, from this slumber of a vagrant!” The awakening is a call to raising awareness of the people regarding the state of their homeland, which needs their support and effort to become free.

The poem *Ode to Freedom* by Namik Kemal shows the ideal state of affairs of a nation and homeland: freedom. Freedom is achieved by independence from foreign rule. In order to achieve this, unity in mindset and actions of the people is needed. What is also needed, above all, is a strong internalization of these values and convictions.

3. RESULTS

The analysis of the poem *Ode to Freedom* by Namik Kemal used the overall framework of reader-response criticism, based on the emotional reaction of readers to any text and their use of background knowledge to interpret any text. The reader-response approach highlighted how the poet prompts a strong emotional reaction of the readers towards patriotic feelings and the way in which readers understand the poem based on the mindset of the time it was written, as well as on the mindset of the time they live in. Nations go through similar situations in time and the people share similar concerns regarding their feelings for and relationship with their homeland and nation.

4. DISCUSSION AND CONCLUSION

In our times, as we celebrate a country's national day, we celebrate, after all, a certain significant event in the foundation of our nation, from the past. Exploring Romantic poetry can bring to our attention the efforts which were achieved back then, and which are still relevant, as national days for all countries celebrate the building of a nation, starting with the independence of their homeland from foreign rule. Our connection with history is maintained based on historical events, as well as based on analogies between events in the past and past historical ages and our own. We can recall how Romantic visual artists and writers would go back to historical moments of a nation, including the Middle Ages, which they used to bring back to attention various legends, myths and folklore elements which were considered symbols of their national identity. The past is a means, therefore, to connect with our own identities, as well as to connect our individual identities to collective identities. There is always a strong connection between us and other members of our society and, by extension, our nation. We can consider that we define ourselves based on our relationships with others, and in this way national identity is a significant part of our individual identities.

The struggle for independence in the creation of a nation and the unity of the people are common practices for countries and cultures all over the world. While each country and nation has its distinctive features and context of nation-building, patriotism is a common value, which places us readers in a familiar environment when reading nationalistic poems of other people. Turkish culture is not that hard to understand and unfamiliar, once we consider the aspect of patriotism which is common, the efforts of nation-building, and even the common influence of French language and culture on both Romania and Turkey. The francophone component is common to both schools and educational system in Turkey as it is for Romania, and we can draw the connection with the French culture to the same period of the nineteenth century. The French Cultural Institute is a common presence in Romania and Turkey. The same cultural contact, the French one, united, thus, Turkey and Romania. There is a similar influence of the French language on Turkish and Romanian, with loanwords present in both languages coming from French, which can be traced back to the Ottoman period for Turkish culture and to the same time for the Romanian culture. The sense of unity and cohesion of any group, culture, nation, is what keeps its members together, and it is achieved based on common values. Patriotism is one of the main, uniting value of a nation which ensures its existence and the realization of its individual members that they share a common purpose. Patriotism can highlight the specificity of a country and nation's mindset while, at the same time, it can show readers that this value is common to all countries. In this way, it can become easier for them to relate to other countries, and achieve stronger intercultural competence skills. Understanding other cultures can become easier by making reference to what we feel ourselves regarding nation, homeland and independence. Cultural empathy can come naturally in this way. Nowadays, the focus is on having good relations with other countries and cultures, and to cooperate with its members in our various actions. Respect for diversity is another value set forth by supranational organizations such as the European Union, and so is multiculturalism. Understanding common historical events and concerns, such as Romanticism, nationalism and

the need to establish a sense of independence for one's country is a way to be able to practice the values and principles promoted by the EU.

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RECEPTAREA CRITICĂ A LUI HEINRICH HEINE ÎN LITERATURA ROMÂNĂ ÎN CONTEXTUL PERIOADEI NAZISTE

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Abstract: *In the second half of the 19th century and the first decades of the 20th century, readers' attention was drawn only to critical articles, those about the Romanian translations of Heine's poetry, as well as biographical and popularizing pieces. In this paper, I have selected a few of the most representative popularizing articles about the German writer in Romania. What is important is not the number of these articles, but the manner in which the author is presented to the reading public—that is, in a complex way, referring to his reception not only in Germany, but also in France, Russia, and, last but not least, in Romania, as well as to the presentation of the writer's biography and how he was translated.*

Keywords: *articles, poetry, popularization, public, the reception of the writer, translations.*

Heinrich Heine este unul dintre scriitorii de seamă ai literaturii germane. Renumele lui de poet, dobândit încă din anii tinereții, a fost dublat de stilul original, încărcat de ironia și satira prozei și de ecoul stârnit de numeroasele sale lupte politice.

Poeziile sale de debut din volumul *Cartea cântecelor* au stârnit un profund ecou în rândurile publicului german din vremea aceea. Unele cicluri de poezii fuseseră publicate încă înainte de 1827 în ediții separate, iar aducerea lor într-o antologie a atras cu atât mai mult interesul germanilor asupra operei sale poetice.

Această carte este una dintre cele mai reușite și mai populare culegeri de lirică erotică din literatura germană. Tema dominantă a acestor poeme este dragostea, zugrăvită în cele mai diverse nuanțe, de la speranța ezitantă până la pasiunea profundă și durerea zguduitoare. Un omagiu este adus aici și eroului iubit din copilăria poetului, lui Napoleon, în *Grenadirii* (*Die Grenadiere*), binecunoscuta poezie care aparține ciclului *Romanțe* (*Romanzen*), unde apar numeroase motive din vechile balade germane. Figura împăratului luat ostatic se transfigurează în poemul heinian și devine mit, estompând, astfel, amintirea dictatorului.

Până la Primul Război Mondial oamenii de cultură români, în special oamenii de litere, s-au străduit să reabiliteze imaginea atât de nedrept știrbită a lui Heine în patria sa, atât prin volumul mare de traduceri din opera acestuia, cât și prin serioasele studii și articole critice pe care i le-au consacrat, dar mai ales preluându-l ca model în creația lor.

În deceniul al treilea al secolului trecut, după ce Hitler a preluat puterea în Germania, cărțile lui Heine au fost arse în piața publică, împreună cu ale altor scriitori evrei și i-a fost

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demolat monumentul, care fusese ridicat cu multă greutate la Hamburg, abia după mai bine de 50 de ani de la moartea poetului.

Intelectualii, scriitorii și ziariștii români, indignați de tratamentul nedrept aplicat lui Heine în Germania hitleristă au început să lupte din nou pentru reabilitarea imaginii cunoscutului și iubitului romantic german, care, în România, crease o adevărată modă, un curent căruia i-au dat numele lui și care s-a manifestat puternic în literatura noastră.

Încă de la debutul primei conflagrații mondiale au început să fie publicate articole despre actualitatea operei heiniene, despre spiritul revoluționar al autorului și despre caracterul evreiesc al scrierilor sale în proză. Scopul acestora a fost de a demonstra valoarea artei înaintea oricărei discriminări, fie ea politică sau rasială.

Dacă în veacul al XIX-lea și primele decenii ale secolului al XX-lea atenția cititorilor era captată doar de articolele critice, de cele despre traduceri poeziei heiniene în românește, de cele biografice și de popularizare, în perioada interbelică apar în presă și articole care scot la iveală latura revoluționară și politică a lui Heine, dar și nedreptatea la care a fost supus prin arderea cărților în piața publică și prin demolarea monumentului său de către regimul hitlerist. De asemenea, se înregistrează surprinzător de multe studii care accentuează caracterul evreiesc al operei lui Heine, mai ales al prozei sale, în care se reliefează preocuparea scriitorului pentru evocarea istoriei poporului evreu, atât cu laturile mai întunecate, cât și cu cele mai senine. Articolele sunt realizate din dorința de a completa imaginea evreilor ca oameni nedreptățiți ai sorții, de la începuturile existenței lor până în epoca hitleristă, când sunt exterminați doar pentru simplul motiv că, prin voia sorții, s-au născut și au fostbotezați în religia mozaică.

Din totalul de 142 de articole din această perioadă s-au păstrat doar 120. Dintre acestea, 26 sunt studii critice, 6 fac referire la traduceri din opera heiniană în limba română, 14 evocă caracterul evreiesc al unei secțiuni din lirica și proza sa, 21 au caracter biografic, 29 de popularizare și 24 fac referiri generale la scriitorul german.

Articolele critice din această epocă sunt, în general, recenzii, polemici sau conțin rânduri elogioase referitoare la cele două studii critice importante din acea vreme despre scriitorul german. Primul este cel al lui Nicolae Tcaciuc cu titlul *Heinrich Heine in der rumänischen Literatur* (1926), iar al doilea, cel al lui Ilie E. Torouțiu, intitulat *Heinrich Heine și heinismul în literatura românească* (1930).

Lucrarea lui Tcaciuc, deși succintă și sumară, este prima care cuprinde un capitol despre poezia români care în creația lor artistică l-au avut ca model pe Heine. Autorul face o enumerare amănunțită aproape a tuturor traducătorilor români ai poemelor heiniene din a doua jumătate a secolului al XIX-lea până la Primul Război Mondial. Studiul său conține în introducere și o succintă prezentare a pătrunderii influențelor culturale germane în cele trei provincii românești, ca o atestare a prezenței continue a acestei culturi alături de cea românească pe meleagurile noastre de-a lungul ultimelor secole. În prezentarea traducerilor, Tcaciuc se rezumă doar la relevarea calității câtorva tălmăcirii de poezie și preia citate din articolele critice ale lui Ilarie Chendi pentru aprecierea valorii echivalărilor. Cercetarea întreprinsă asupra influenței liricii erotice a lui Heine în literatura română este, de asemenea, destul de sumară. Întreaga contribuție a lui Tcaciuc are valoarea unui pionierat în literatura

română, semnalând pentru prima dată fenomenul pe care l-a produs opera lui Heine, în special, poezia sa de dragoste în cultura română din a doua jumătate a secolului al XIX-lea.

Studiul lui Torouțiu este mai amplu și mai precis, dat fiind faptul că obiectivul acestuia este evidențierea creației lui Heine și prezentarea predilecției tălmăcitorilor pentru anumite texte din original, în funcție de scopul receptării, respectiv reabilitarea politică, religioasă și revoluționară a imaginii autorului în țara noastră. Cu toate că este mult mai voluminos decât cel al lui Tcaciuc, acest volum este o continuare și aprofundare a unei părți însemnate a studiului autorului moldovean, adică a secțiunii referitoare la traducerile românești din lirica heiniană, dar și o completare, în special, printr-un vast capitol monografic despre Heine. Lucrarea mai cuprinde și un capitol despre studiile și articolele critice consacrate scriitorului german din secolul al XIX-lea și până la Primul Război Mondial.

Deși monografia lui Heine este amănunțită și tratată cu seriozitate, se recunosc de cele mai multe ori în relatare nu numai lipsa obiectivității cercetătorului, ci și afirmațiile subiective, îndreptate împotriva scriitorului, căruia printre altele, Torouțiu îi reproșează viața imorală pe care, după părerea sa, acesta dus-o. Sunt puse în umbră, de cele mai multe ori, sau prezentate ca mai puțin edificatoare pentru personalitatea autorului scrierile de unde reiese atitudinea sa revoluționară și politică.

Niciun alt critic de până acum nu s-a îndepărtat atât de mult de autor, nu l-a privit cu atâta părtinire, judecând aspru pe omul Heine, fiind, uneori, subiectiv și în prezentarea operei acestuia. Toți criticii de până la Torouțiu l-au prezentat pe Heine cu simpatie, punându-se cumva „în pielea lui”, identificându-se cu personalitatea sa, pentru a o înțelege mai bine și, prin urmare, pentru a o prezenta cât mai fidel, cât mai aproape de adevăr. Atitudinea dezaprobatore în ceea ce privește proza heiniană cu caracter revoluționar și politic este o influență germană pe care Torouțiu a suferit-o, se pare, din cauza lecturii lucrărilor de istoriografie din Germania acelor timpuri, care nu recunoșteau valoarea creației sale, neîncadrând-o în istoria critică literară a vremii, sau dacă o făceau, aceasta apărea în culori nefavorabile scriitorului, scoțându-se în evidență faptul că nu era arian și că era lipsit de patriotism prin admirația pe care o arăta pentru Napoleon. În studiile germane i se imputa, de asemenea, lui Heine inconsecvența credinței religioase, dar și batjocura, zeflemeaua, ironia și sarcasmul pe care acesta le aborda în lirica și proza sa cu tentă politică.

Capitolul închinat traducerilor din opera heiniană este întocmit cu multă rigurozitate, autorul reușind să realizeze și o statistică destul de precisă și diversificată asupra echivalărilor în limba română. Torouțiu identifică poeziile, redându-le titlul în germană și contorizează și transpunerile apărute în periodice în fiecare an, menționând și de câte ori a fost tălmăcită o poezie de traducătorii români. Aprecierile asupra versiunilor sunt, în general, juste, cu excepția celor care se referă la variantele românești ale lui Emil Dorian, pe care nu le apreciază la adevărata valoare.

Se observă nu numai lipsa preocupării sale pentru cultivarea unui limbaj adecvat și a unui stil obiectiv în exprimare, ci și folosirea unor expresii prozaice, populare și a anacolutului în unele fraze. Torouțiu insistă mai mult asupra datelor biografice ale tălmăcitorilor, decât asupra calității versiunilor acestora și nu emite judecăți de valoare

pertinente. Capitolul despre studiile critice referitoare la Heine este și mai sumar întocmit și, de asemenea, conține unele afirmații părtinitoare la adresa autorilor.

Despre cele două studii critice tipărite în volum, au apărut în presa românească numeroase articole: 11 dintre acestea despre lucrarea lui Torouțiu și nouă consacrate scrierii lui Tcaciuc. Dintre cele nouă articole despre volumul lui Tcaciuc, cinci aduc elogii contribuției cercetătorului la dezvoltarea istoriografiei literaturii române, iar patru scot în evidență părțile negative ale cărții sale. Articolele favorabile lucrării lui Tcaciuc sunt cel al lui Emanoil Bucuța, „Ne leagă pământul. Piatra-din-capul-unghiului. Heine în literatura română” (1926), cel al lui Tudor Vianu, „Heine în literatura românească” (1926), recenzia lui Virgil Tempeanu cu titlul „Dr. phil. N. Tcaciuc: *Heinrich Heine in der rumänischen Literatur*” (1926), cea a lui Carol Drimer „Influența lui Heine. Apropos de o carte recentă, *Heinrich Heine in der rumänischen Literatur* de Dr. N. Tcaciuc” (1927) și cea a lui Carol Kurt Klein „N. Tcaciuc *Heinrich Heine in der rumänischen Literatur*”, Cernăuți (1926). Dintre acestea, trei rețin atenția prin noutatea și relevanța observațiilor, recenzia lui Virgil Tempeanu, cea a lui Tudor Vianu și articolul lui Emanoil Bucuța.

Virgil Tempeanu face o succintă prezentare a cărții lui Tcaciuc, afirmând că este o contribuție la dezvoltarea istoriografiei noastre literare, umplând un gol în cultura și literatura română, remarcând însă faptul că autorul a avut în vedere doar un studiu documentar, nu și unul critic. Tempeanu elogiază preocuparea lui Tcaciuc de a face un scurt istoric al pătrunderii traducerilor din opera heiniană în Principatele Române, evidențiind observația autorului privitoare la faptul că opera scriitorului german a pătruns în Muntenia indirect, fie prin intermediul tălmăcirilor din limba franceză, fie prin contactul cu celelalte provincii, Ardealul, Bucovina sau Moldova, unde societatea „Junimea” a propagat ideile grupării „Germania tânără”.

Tudor Vianu afirmă în recenzia sa că partea cea mai importantă a lucrării lui Tcaciuc, cea despre influența operei lui Heine asupra liricii românești, a fost foarte sumar întocmită și nu este suficient argumentată. Criticul menționează că această cercetare s-ar putea continua cu analiza creației poezilor sămănătoriști, care s-au lăsat influențați de modelul heinian în versurile lor.

Și Emanoil Bucuța remarcă valoarea documentară a studiului lui Tcaciuc, dar socotește destul de dificil demersul introductiv întreprins de autor de a accentua influența culturii germane asupra celei române. Bucuța consideră că lacuna semnificativă a volumului constă în omiterea cercetării influenței prozei lui Heine asupra celei românești, în special, faptul că nu prezintă propagarea lirismului și ironiei specifice „Germaniei tinere” și în stilul narativ al scriitorilor români. Bucuța semnalează necesitatea unei cercetări detaliate în acest sens, menționând influența stilului lui Heine asupra celui polemic al ziarelor, în special asupra articolelor politice ale vremii respective. El remarcă, de asemenea, o influență heiniană și în proza scriitorilor din perioada interbelică.

Celelalte patru articole despre scrierea lui Tcaciuc sunt defavorabile, respectiv cel al lui Ion Gherghel, „Dr. phil. N. Tcaciuc *Heinrich Heine in der rumänischen Literatur*”, Cernăuți, Glasul Bucovinei, 1926, cel al lui Aurel Decei „Dr. phil. N. Tcaciuc: *Heinrich Heine in der rumänischen Literatur*, Cernăuți, 1926”, articolul lui I. cu titlul „Însemnări”

(1926) și al lui Paul Delmet „Dr. phil. N. Tcaciuc: *Heinrich Heine in der rumänischen Literatur*” (1926).

Paul Delmet afirmă în mod eronat că scriitorul german nu a avut o înrăurire creatoare asupra poezilor români, deși recunoaște că s-a creat o modă heiniană în literatura română, lirica lui Heine fiind foarte mult tradusă și având nenumărați cititori.

Articolul lui I. „Însemnări”, evidențiază, în mod surprinzător, afirmația eronată a lui Tcaciuc referitoare la faptul că Heine a ieșit din atenția oamenilor de cultură români pentru că reprezintă literatura unei epoci apuse, că nu mai este actual. Autorul consideră studiul lui Tcaciuc util pentru reliefaarea legăturilor noastre cu spațiul cultural german și face o scurtă retrospectivă a traducerilor din lirica heiniană, clasificându-le după perioada și regiunea în care au apărut. În ceea ce privește calitatea tălmăcirilor realizate până la Primul Război Mondial, I. face unele afirmații total greșite, considerând că toți ceilalți tălmăcitori au fost slabi, mai puțin St.O. Iosif, pentru ca în final să remarcă contrariul. Despre un traducător lipsit de talent din epocă, Ștefăniu (Stefaneli), susține că ar fi foarte bun. În final, el dă un exemplu din tălmăcirea poeziei *Ușor îmi trece prin suflet (Leise zieht durch mein Gemüt)* a lui St.O. Iosif, considerand-o destul de slabă și venind cu contraargumentul propriei tălmăciri a aceluiași poem, o echivalare, de altfel, mediocră.

În articolul său, Aurel Decei consideră că studiul lui Tcaciuc este mai degrabă o „maltratare” a scriitorului german și o desconsiderare a influenței operei sale în literatura română. Autorul insistă asupra redării sumare a informațiilor, atât a detaliilor despre legătura culturală dintre poporul german și cel român, cât și a prezentării simpliste a traducerilor prin enumerarea lor, fără o analiză a vreunei tălmăciri sau evidențierea calității echivalărilor, totul rezumându-se la biografia tălmăcitorului și la câteva citate din echivalările sale. Aurel Decei nu scapă din vedere nici superficialitatea capitolului despre influența lui Heine asupra literaturii române remarcând și faptul că studiul nu este serios documentat. El observă că nu au fost analizate toate sursele, respectiv că Tcaciuc nu ia în considerare publicațiile mai recente, de după 1913, lăsând un gol în cercetare de la data finalizării studiului și până în 1926 când acesta a apărut. Autorului i se reproșează, deci, neactualizarea informațiilor, ceea ce este, într-adevăr, justificat. Concluzia lui Aurel Decei este că lucrarea lui Tcaciuc este, totuși, importantă, menționând că evidențiază pentru prima dată la noi înrăurirea literaturii germane asupra celei românești.

Și recenzia lui Ion Gherghel semnalează faptul că două capitole importante ale studiului lui Tcaciuc, cel despre traducători și cel despre influența liricii heiniene, au fost sumar și incomplet întocmite. Autorul remarcă, în primul rând, lipsa unei analize a poeziilor echivalate în epocă sau a unei prezentări comparative referitoare la limbajul, expresivitatea sau fluenta traducerilor. Gherghel afirmă că Tcaciuc s-a mulțumit doar să citeze judecățile de valoare ale lui Ilarie Chendi asupra tălmăcirilor. De remarcat este nu observația pe care i-o face lui Tcaciuc, imputându-i că nu a expus detaliat opera poetică heiniană, ci reproșul că nu a încercat să răspundă la întrebarea referitoare la lipsa de interes pentru opera lui Heine, atât în România, cât și în lume. Ion Gherghel face în articolul său greșala de a emite acuzații grave la adresa vieții scriitorului german, afirmând că doar opera poetică merită să fie

studiată și receptată de cititorul român, deoarece biografia acestuia ar fi lipsită de însemnătate din cauza imoralității.

Studiul lui Torouțiu a stârnit între oamenii de litere români numeroase reacții, atât favorabile, cât și nefavorabile, acestea concretizându-se în cinci articole elogioase și cinci defăimătoare. Cele care aduc laude lucrării sunt următoarele: cel al lui Gallia Tudor, „Părerii asupra (operei): *H. Heine și heinismul în literatura românească* de I.E. Torouțiu” (1931), recenzia anonimă „*Heinrich Heine și heinismul în literatura românească* de I.E. Torouțiu” (1932), a lui Perpessicius, „I.E. Torouțiu: *H. Heine și heinismul în literatura românească*” (1931), a lui Virgil Treboniu „I.E. Torouțiu, *Heinrich Heine și heinismul în literatura română*” (1931) și cea a lui Nicolae Roșu, „*Heinrich Heine și heinismul în literatura românească* de I.E. Torouțiu. Tip. Bucovina” (1931).

Articolul lui Nicolae Roșu pune în evidență meticulozitatea de istoriograf literar cu care Torouțiu prelucrează și redă datele. Roșu afirmă faptul că Torouțiu analizează epoca în care a trăit Heine, cu problemele specifice acesteia, de aceea critica oficială a neglijat studiul său. Aceasta este o afirmație nefondată, pentru că după cum am arătat mai sus, scrierea a avut ecou în articolele critice din presa vremii.

O adevărată contribuție în ceea ce privește observațiile pertinente asupra scrierii lui Torouțiu este referatul lui Gallia Tudor. Autorul remarcă faptul că studiul lui Torouțiu despre viața și opera lui Heine este extrem de documentat, fiind un pas important în receptarea scriitorului în literatura română.

Și Perpessicius apreciază cartea lui I.E. Torouțiu, afirmând că este „o excelentă lucrare de istoriografie literară” și că monografia lui Heine este scrisă într-un spirit critic liber și de multe ori polemic. Autorul constată și volumul foarte mare al materialelor care stau la baza statisticii asupra traducerilor în limba română a liricii heiniene și faptul că Torouțiu s-a străduit să dovedească, astfel, ecoul și influența de care s-a bucurat modelul german în literatura noastră. Criticul menționează numeroasele date de referință din receptarea poeziilor lui Heine cu scopul de popularizare, reactualizând din studiul lui Torouțiu numărul de 656 de versiuni românești ale poeziilor heiniene, începând din 1846. Accentuând talentul de foarte bun traducător al poetului St.O. Iosif, Perpessicius socotește că Torouțiu a emis judecăți de valoare prea aspre la adresa tălmăcirilor lui Barbu Nemțeanu și N. Lazu.

Celelalte recenzii sunt mai puțin semnificative în ceea ce privește aprecierea studiului menționat, cu puternice tente de popularizare. Publicațiile subliniază valoarea documentară a lucrării lui Torouțiu, remarcând doar monografia detaliată a autorului.

Tot atâtea articole defavorabile volumului lui Torouțiu s-au scris în presa românească interbelică, și anume: cel al profesorului Ion Gherghel, „Dări de seamă. I. E. Torouțiu: *Heinrich Heine și heinismul în literatura românească*, București, Tip. Bucovina, 1930”, cel al lui Bartolomeu Cecropide, „Dl. I.E. Torouțiu *Heinrich Heine și heinismul în literatura românească*” (1931), al lui I.G. (Ion Gherghel) cu titlul „I. E. Torouțiu: *H. Heine și heinismul în literatura românească*, București, Tip. Bucovina, 1931”, articolul lui N. Tcaciuc-Albu, „Heinrich Heine” (1931) și cel nesemnat, intitulat „I. E. Torouțiu: *H. Heine și heinismul în literatura românească*” (1934).

Dintre articolele care pun într-o lumină cu totul defavorabilă studiul menționat se remarcă prin virulența pamfletului acela al profesorului Ion Gherghel, intitulat „Dări de seamă. I.E. Torouțiu, *Heinrich Heine și heinismul în literatura românească*, București, Tip. Bucovina, 1930”. Profesorul observă perspectiva defavorabilă, atitudinea de antipatie cu care Torouțiu îl prezintă pe omul Heine, o poziție personală nemaîntâlnită până la acea dată la exegeții heinieni. Explicația acestei evocări este pusă de Gherghel pe seama influenței exercitate asupra autorului de lectura istoriilor literaturii germane, în care viața și opera scriitorului s-au aflat într-o perspectivă nefavorabilă. Gherghel consideră monografia lui Torouțiu o continuare a studiului lui Tcaciuc prin detalierea informațiilor și satirizează strădania acestuia de a face la fiecare traducător în parte o prezentare a datelor biografice, în loc de o analiză a tălmăcirilor reprezentative realizate. Gherghel constată și unele greșeli care s-au strecurat în statistica versiunilor românești ale liricii heiniene întocmită de Torouțiu, considerând-o incompletă și lacunară ca document științific. Profesorul remarcă și afirmația exagerată a lui Torouțiu referitoare la lirica noastră care, după aprecierea sa, stă în întregime sub influența poeziei heiniene. În recenzia sa, Gherghel ironizează și stilul exegetului pe care îl consideră impropriu unei cercetări.

În articolul său, Bartolomeu Cecropide aduce, în general, elogiul contribuției lui Torouțiu la receptarea scriitorului german în literatura română, dar critică, în același timp și unele afirmații și aprecieri din studiul acestuia. Cecropide apreciază că Torouțiu, încercând să definească heinismul în literatura germană, afirmă în mod eronat, că acest fenomen n-ar fi existat, că la noi a avut loc doar o imitație proastă a liricii poetului. Cecropide relevă și faptul că Torouțiu a susținut în mod eronat că nicio traducere din limba română nu se ridică la înălțimea originalului, precizând că doar St. O. Iosif a reușit să redea expresiv și destul de fidel originalul. Cecropide critică, de asemenea, aprecierile prea aspre ale lui Torouțiu referitoare la tălmăcirile lui Emil Dorian, când afirmă despre acestea că le lipsește coerența. Cu acest prilej observă că nici autorul nu respectă stilul obiectiv, academic, specific unui studiu critic veritabil.

La rândul ei, recenzia lui Tcaciuc prezintă, în primul rând, faptul că originea etnică a marilor poeți germani trebuie să ne fie indiferentă, valoarea operelor acestora fiind cea care trebuie să ne intereseze. Tcaciuc, ca și Gherghel, afirmă faptul că lucrarea lui Torouțiu este puternic influențată de concepția germană ostilă scriitorului, reproșându-i că prezintă într-o lumină defavorabilă biografia lui Heine. Tcaciuc, pune, în schimb, în evidență valoroasa statistică asupra traducerilor românești din lirica heiniană. Autorul observă critica severă, dar pertinentă a traducerilor, însă menționează că lista acestora nu este completă.

Articolul critic nesemnă, intitulat „I.E. Torouțiu: *Heinrich Heine și heinismul în literatura românească*”, menționează faptul că, deși studiul a fost conceput înainte de Primul Război Mondial, are în conținutul său o atitudine șovină care prefigurează hitlerismul german. Într-adevăr, afirmația următoare a criticului justifică această imputare adusă lucrării sale: „Opera lui Heine se poate așadar studia fie numai din punct de vedere estetic-social; ea prezintă două fronturi extreme: cel dintâi cu desăvârșire inexpugnabil și cel de al doilea într-o stare atât de șubredă, încât la cea mai ușoară atingere, se prăbușește zgomotos și târăște după sine întregul nume al poetului” (1935: 2).

Surprinzător este faptul că Torouțiu ripostează la aprecierile sau acuzațiile care i se aduc în volumul „Heinrich Heine. Aprecieri și controverse în jurul cărții *Heinrich Heine și heinismul în literatura românească*” (1931). Acesta îl vizează, în special, pe Ion Gherghel. Torouțiu prezintă acuzațiile pe care le cunoaștem deja din articolul polemic al lui Gherghel, faptul că studiul său este inexact, că aduce note de catalog greșite, eroarea de interpretare a unei tălmăcirii franțuzești drept una românească și altele. Torouțiu dă unele explicații, recunoscându-și greșelile și motivând interpretările eronate, menționând, în același timp, în favoarea sa articolele elogioase la adresa studiului scrise de Nicolae Iorga, Perpessicius, B. Cecropide, Virgil Treboniu și alții.

Un lucrare semnificativă a fost și cea al lui A.C. Cuza, *Naționalitatea în artă. Principii, fapte, concluzii* (1908). Cuza afirmă că traducătorul nu poate să redea cu totală fidelitate originalul, accentuând ideea că între artă și naționalitate sau rasă există o legătură certă. În acest sens, exegetul dă ca exemplu poezia lui Heine, de al cărei caracter național este perfect convins. Referitor la traducerile baladei *Lorelei* de către N. Skelitti și St.O. Iosif afirmă în mod eronat că sunt tentative nefericite de echivalare. În final, autorul pledează pentru reabilitarea artei de tălmăcitor al lui St.O. Iosif, menționând că este „unul dintre cei mai mari poeți pe care i-a avut până acum România”. Pentru a-și etala talentul de traducător, criticul traduce personal o poezie heiniană, care demonstrează ceea ce a afirmat la început, respectiv că lirica heiniană este greu de tradus. Transpunerea sa este, de fapt, mult mai slabă decât cea a lui St.O. Iosif.

Remarcabil este și articolul care a apărut referitor la acest studiu, cel al lui Isac Ludo, cu titlul „Preparatorul de mumii” (1936: 11-15), în care autorul evidențiază afirmația lui A.C. Cuza din studiul său *Naționalitatea în artă* și anume că traducătorul nu poate să redea cu totală fidelitate originalul, că între artă și naționalitate sau rasă există o legătură certă.

Mai târziu, D. Florea-Rariște va publica un articol intitulat „A.C. Cuza și critica literară” (1940: 2-5), în care elogiază tălmăcirea poetului A.C. Cuza, punând-o în umbră pe cea a lui St.O. Iosif.

Volumul lui A.C. Cuza, *Naționalitatea în artă. Principii, fapte, concluzii*, a avut drept replică studiul lui Isac Ludo: *Doi mari poeți, Heinrich Heine și A.C. Cuza (O pildă de înfrățire semito-ariană)* (1934).

În jurul lucrării polemice a lui I. Ludo s-au înregistrat în presa vremii următoarele articole: cel al lui Selev., „I. Ludo: *Doi mari poeți, Heinrich Heine și A.C. Cuza (O pildă de înfrățire semito-ariană)*” (1934), cel anonim „Un rasso-relief: Heinrich Heine și A.C. Cuza” (1934) și cel al lui Ion Pas, „De la Heine la d-nii Goebbels și A.C. Cuza” (1934).

Recenzia lui Selev., „I.Ludo: *Doi mari poeți H.Heine și A.C. Cuza, (O pildă de înfrățire semito-ariană)*” se distinge prin aprecierea stilului satiric în care Ludo și-a scris studiul, continuând pledoaria acestuia printr-o și mai pregnantă jignire la adresa poetului antisemit Cuza, numindu-l „senilul antisemit al României și vrednicul plagiator”.

Articolul „Un rasso-relief. Heinrich Heine și A.C. Cuza” remarcă minuțioasa analiză făcută de I. Ludo operei literare a lui A.C. Cuza în lucrarea sa intitulată *Doi mari poeți: Heinrich Heine și A.C. Cuza*. Autorul anonim critică aspru virulentul antisemitism al lui Cuza

și ironizează naționalismul acestuia. El afirmă sarcastic că opera poetică a lui A.C. Cuza s-ar asemana cu cea a lui Heine, că ar purta pecetea celei mai autentice spiritualități evreiești.

Studiul lui Ion Pas „De la Heine la d-nii Goebbels și A.C. Cuza” relevă demonstrațiile injuste ale lui A.C. Cuza, care în *Naționalitatea în artă* a accentuat nu numai sterilitatea spiritului artistic evreiesc, dar și legătura indisolubilă dintre creația artistică și limba în care a fost scrisă. Ion Pas menționează în mod elogios volumul polemic la adresa studiului lui A.C. Cuza, intitulat *Doi mari poeți: Heinrich Heine și A.C. Cuza*, remarcând reușita persiflare a lui Isac Ludo la adresa teoreticianului român rasist A.C. Cuza. Pas menționează faptul că nu mai este nevoie să fie pusă la îndoială capacitatea de creație a evreilor, în mod deosebit, a lui Heinrich Heine, pentru că în Germania această problemă a fost rezolvată mult mai simplu, respectiv domnul Goebbels a hotărât ca balada *Lorelei* a lui Heine să figureze în antologiile de poezii germane cu mențiunea că autorul ei este necunoscut. Ion Pas afirmă că oricum poemul s-a răspândit de-a lungul timpului pe cale orală și a devenit atât de cunoscut, încât se confundă cu întreaga operă anonimă ce reflectă geniul național, cel care a scris-o identificându-se cu națiunea germană și dând astfel expresie profunde sale sensibilități.

În această perioadă au fost publicate și alte trei articole care se referă la opera scriitorului german pe care le voi prezenta în cele de mai jos.

Articolul lui Ion Podoleanu, „Un heinist român” (1936: 1), pune în lumină contribuția lui A. Steuerman Rodion nu doar la receptarea liricii heiniene prin traduceri sale laudabile, ci și la reabilitarea imaginii lui Heine față de acuzațiile aduse de V.I. Ghica (urmasul fostului domnitor moldovean Grigore Ghica-Vodă). Din conținutul studiului lui Ghica reieșeau grave acuzații de plagiere referitoare la opera scriitorului publicată în limba franceză, imputări de copiere de către Heine a scrierilor unui oarecare Ed. Grenier. Podoleanu remarcă și influența liricii heiniene în poezia lui Steuerman Rodion.

Articolul anonim intitulat „Heine” (1921: 53) scoate la lumină strădania criticii germane de a contesta valoarea artistică a operei lui Heine pe motive străine de artă. Acesta are drept principal obiectiv reabilitarea imaginii autorului în perioada interbelică, acordând o importanță deosebită controverselor privitoare la biografia poetului și semnificația operei sale. Este reliefată personalitatea scriitorului german, dar se simplifică foarte mult atitudinea și stilul scrierilor heiniene prin afirmația că Heine n-a avut alt scop în operele sale decât să facă glume la adresa monarhiei germane, menționând că autoritățile nu trebuia să le ia în serios. Se consideră în mod eronat că scopul umorului și ironiei heiniene era amuzamentul și nu lupta pentru libertate și democrație. Chiar și profunzimea sentimentului de iubire de care poetul a dat dovadă în lirica sa erotică este interpretată greșit, fiind pusă sub semnul ludicului. În mod categoric, autorul nu a citit poemele lui Heine în care sentimentul de iubire capătă o intensitate atât de mare, încât se confundă cu moartea, un exemplu edificator în acest sens fiind poemul *Asra*. Până și capacitatea de gânditor și filozof a lui Heine este contestată în acest articol, ea fiind considerată atributul oricărui student care se afla sub influența filozofiei ce domina spațiul germanofon din vremea sa.

Un alt articol, cel al lui M.P., intitulat „Un studiu despre Heine” (1934: 3), remarcă monografia scriitoarei Antonino Valentin, care accentuează actualitatea scriitorului german în context hitlerist. Articolul relevă ce a însemnat pentru Germania sfârșitul dominației

napoleoniene și face o analogie între căderea lui Napoleon și hitlerismul german care au dus patria lui Heine la prăbușire, remarcând că în ambele epoci se înregistrează: „aceleași apeluri la măreția rasei germane ca și acum, aceeași ură împotriva străinilor, aceeași persecuții împotriva evreilor. Se ridică ruguri, se aduc de pretutindeni cărți și jurnale, (...) arse printre alte opere nemuritoare”.

Se înregistrează, de asemenea, alte zece articole despre nedreptățile și abuzurile care ies la iveală în urma acțiunilor hitlerismului din acea vreme. Ele relevă, în general, doborârea statuii închinată lui Heine și arderea cărților sale în piața publică. Este vorba despre: cel al lui Cicerone Theodorescu, „Bronzul lui Heine și «hotărârile mărețe»” (1933), cel al lui E. Siegmeth, „Heinrich Heine... azi”(1939), al lui L. Sebastian, „Pentru sau împotriva lui Heine” (1933), al lui Op.(rescu) C., „Doi nefericiți” (1933), al lui Lothar Rădăceanu „O comemorare: Heinrich Heine” (1936), al lui E. Marghita, „Heinrich – anonim și actual” (1936), articolul anonim „Lupta cu monumentul lui Heine” (1924), cel al lui H. Ionescu, „Pamfletarul Heine și hitleriștii” (1937), al lui Gheorghe Corneanu, „Comemorarea a 80 de ani de la moartea poetului” (1936), și cel al Otiliei Ghibu-Silviu, intitulat „Du bist wie eine Blume! (Da, poezia e foarte frumoasă, dar Heine nu e arian!)” (1933).

Articolul ce reliefează cel mai bine ideea precedentă aparține lui Lothar Rădăceanu, „O comemorare: Heinrich Heine”. Aici se accentuează faptul că a fi evreu, german sau român nu este decât un dat al sorții și că originea etnică nu trebuie să fie un criteriu de stigmatizare a oamenilor, mai cu seamă a marilor personalități ale culturii, germane, române sau universale. Autorul afirmă că rasismul hitlerist, care începuse să reverbereze și în rândurile oamenilor de cultură români, nu se află la baza structurii sufletești a românilor și subliniază faptul că Heine nu trebuie perceput prin prisma originii sale evreiești, ci prin aceea a valorii artistice a operei sale fără egal în literatura lumii. Rădăceanu respinge, astfel, ideile propagate în România de către adepții autohtoni ai ideologiei Germaniei hitleriste, în special, aceea conform căreia a fi un bun membru al națiunii înseamnă să fii un antisemit, un xenofob, cu alte cuvinte un exaltat al autoaprecierii naționale. Autorul pune în lumină și faptul că barbaria hitlerismului conferă o nouă și neașteptată actualitate operei scriitorului german, în special, poeziilor sale revoluționare, *Atta Troll* și *Germania, o poveste de iarnă*, care au avut rolul unor adevărate documente de luptă democratică cu o sută de ani în urmă, pe vremea scriitorului. Se menționează că s-a creat, astfel, o revigorare a receptării operei heiniene, care nu mai fusese citită în ultimele decenii. Rădăceanu constată că în această perioadă poemele politice și fragmentele de proză ale lui Heine încep să fie citite cu tot mai mult interes datorită oportunității create de situația politică, de criza spirituală declanșată de perioada hitleristă. Autorul remarcă, de asemenea, noua ideologie promovată de scriitor și faptul că a fost un luptător politic de marcă, un reprezentant al curentului ideologic al „Germaniei tinere” și unul dintre cei mai de seamă purtători de cuvânt ai revoluției de la 1848, care a pregătit spiritele germane pentru o nouă orânduire, cea socialistă.

Articolele de mai jos au tentă de popularizare, accentuează lupta lui Heine în spiritul ideilor sale revoluționare, ca adept al ideilor liberale, atacând atât despotismul, cât și ipocrizia socială a epocii sale și imprimând scrierilor sale o satiră virulentă pentru îndreptarea stărilor de fapt.

Remarcabilă este acum, în perioada interbelică, punerea în evidență a activității jurnalistice a scriitorului german, prin care autorul a vrut să creeze pace între cele două popoare rivale, încercând o reconciliere a Franței și Germaniei pe teren cultural.

Despre poetul revoluționar Heine și lupta sa pentru democrație în spiritul doctrinei socialiste s-au scris 12 articole: cel al lui E. Marghita „Heinrich Heine, « Anonim și actual »” (1936), al cel al lui H. Segalovici „« Măgarii » lui Heinrich Heine” (1936), cel semnat de T.(rost) D., „Heine, azi”(1939), cel scris de F.A., „Heinrich Heine” (1938), cel al lui Ion Vinea „Actualitatea lui Heine” (1921), cel al lui Iosif Halpern, „Heinrich Heine” (1936) și articolele anonime: „Despre Heine” (1924), „Însemnări: O paralelă între Heine și Metternich” (1932), „Heine” (1936), „Romantismul german – Heinrich Heine” (1929) și cel intitulat „1848 în Germania” (1933).

Articolele reprezentative care relevă activitatea autorului de fervent pamfletar și militant pentru libertate și pentru o orânduire socială dreaptă, sunt: „Actualitatea lui Heine” al lui Ion Vinea și „Heinrich Heine, « Anonim și actual »” al lui E. Marghita.

Ion Vinea menționează în „Actualitatea lui Heine” valabilitatea adevărilor revoluționare propagate de scrierile heiniene în perioada interbelică. Vinea remarcă aici virulența pamfletului lui Heine la adresa militarismului prusac, dând și un citat elocvent în acest sens. Cele câteva rânduri reproduse din proza lui Heine au slujit în acel moment luptei care avea loc în presa românească contra Germaniei hitleriste. Vinea se oprește și asupra unui fragment din *Impresii de călătorie* din care transpar polemica și spiritul reformator al autorului în spiritul ideologiei socialiste.

Articolul lui E. Marghita „Heinrich Heine, « Anonim și actual »” dezvoltă ideile din articolul precedent, al lui Vinea. Marghita remarcă faptul că, deși în Germania hitleristă balada *Lorelei* a fost publicată omițându-se numele autorului, aceasta, ca de altfel întreaga operă heiniană, nu va putea fi distrusă niciodată de hitlerism, căci va fi recuperată de generațiile viitoare când spiritul lui Heine va „reînvia din cenușa rugului spiritualității înălțat de nemți”. Autorul încadrează scriitorul și opera sa în spiritul dominant impus în Germania de organizația „Germania tânără” și relevă contaminarea poetului în exil cu ideile doctrinei socialismului utopic al saint-simoniștilor, lăsându-se cucerit, în special, de teoria noii organizări a societății pe baza elitei intelectuale. Autorul menționează că tot în exil Heine a avut legături cu Karl Marx (1843), care i-a influențat și lirica, determinându-l să scrie, în 1844, poemul politic cu tentă revoluționară socialistă, *Țesătorii silezieni* și că scriitorul a aderat la revoluția din 1830 nu ca liberal, ci ca socialist. Afirmția este exagerată, deoarece Heine a luat atitudine politică nu numai în spiritul libertății și democrației pentru binele material al poporului, pentru eliberarea și propășirea omenirii de sub jugul sclaviei din epoca sa, dar și ca adept al cauzelor revoluției franceze pe care le-a împărtășit din pură convingere. Apropiindu-se de Saint-Simon și de Karl Marx, Heine și-a luat în serios sarcina de militant pentru drepturile omului pentru înfăptuirea ideilor sale democratice. Scriitorul, însă, spre sfârșitul vieții, a devenit mult mai refractar și conservator decât s-ar fi putut crede, retractându-și adeziunea la comunism, deoarece îi era teamă de dominația proletariatului, care, în viziunea lui, nu ar fi știut să cultive frumosul în artă și ar fi distrus capodoperele lumii.

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THE EXHAUSTION OF AMERICAN FETISHISM: ANALYSING JOHN UPDIKE'S *TERRORIST* (2006)

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Abstract: *This paper aims to dissect how American capitalist environment popularizes and normalizes relationships built upon materialistic means. When the possession of capitalist wealth is prioritized and viewed as the sole source of spiritual satisfaction, individuals who embrace religious belief for contentment and wholeness are marginalized and perceived as outcasts. Situated in pressurized circumstances where the freedom to manifest one's religion is limited, the intention to safeguard the truth of faith could then be transformed into radicalized actions, particularly when external stimuli trigger the use of violence and give rise to the emergence of terrorist behaviors. Through analyzing John Updike's novel „Terrorist” (2006) written in the post 9/11 era, this paper schematizes the incompatible nature of collective capitalist idolatry and individualistic pursuit of religious faith. To achieve this, Marxian approach will be adopted to comprehend the possible linkages and differentiations between fetishism in various contemporary American contexts and fervent religiosity.*

Keywords: *literary terrorism, figure of terrorist, capitalism, fetishism, John Updike, Marxian reading.*

1. INTRODUCTION

As an iconic and award-winning American writer of various genres, John Updike (1932-2009) composed the novel *Terrorist* (2006) to dissect the formation of individual acts of terror. In her article “Imagining the Perpetrator: Reflections on the *Terrorist* as Other in Updike, DeLillo, and Amis” (2017), Sylvie Mathé mentions that “*Terrorist* remains the most in-depth investigation so far of why and how a young man beset by otherness in Western culture might opt for the road of terrorism” (17). However, Updike's novel in general fails to impress critics and reviewers. Written 5 years after the 9/11 attacks in America, the role played by this book in relation to the understanding of American literary terrorism is far from canonical. American literature specialist Richard Gray (2011) makes a harsh comment that the book “never really fits together as a meaningful story” (34).

While it has been observed that Updike's portrayal of “the American small town, Protestant middle class” are two commonest features of his literary creations (Channabasavanagouda 2017: 705), the protagonist of *Terrorist* is apparently configured as an outcast in his fictionalization of contemporary America. In *Terrorist*, the protagonist Ahmad Ashmawy Mulloy is a high-school student with a multi-cultural background. His mother is Irish American and his father is Egyptian. His father leaves the family when

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Ahmad is only three. Though very much deviated from a typical Updike's blueprint, this ethnographic setting has indeed confirmed American cultural diversity and acknowledges disequilibrium owing to the absence of a parent. Katherina Dadou (2013) describes Updike's narrative as "a novel centrally concerned with emerging conceptions of national and ethnic identity following the September 2001 attacks" (178). What really gives Dadou the impression of Updike's ethnocentric stance is related to the depiction of Ahmad as a young and devoted Muslim youth. Ulla Kriebennegg (2018) interprets Updike's narrative as a representation of Islamicist terrorism and reflects that "ever since 9/11, people perceived as *Muslim* or *Arab* run an even higher risk of being associated with terrorism" (156, emphasis in original). While Ahmad lives in the seemingly multicultural New Jersey community, his insistence in upholding his religious belief makes him a victim of institutionalized ostracism. In a country where freedom is often emphasized and worshipped as the governing principle of the state, Ahmad's pursuit of individuality and liberty fails to combat the collectivist culture of social exclusion. As a pious pilgrim, he steadfastly rejects the American capitalist way of life which contrasts with the shared ideology of his generation.

Being inexperienced, Ahmad is then maneuvered, and this results in his misguided choice of violence. While terrorist behaviors must be condemned, Ahmad's transformation from a committed pilgrim to an Islamic extremist illustrates the exhaustion faced by those who have chosen not to compromise with American capitalism. Therefore, though the novel unfolds the conflict between Christians and Muslims, this paper argues that religious discordance is not the primary focus of the work. Based on Updike's demonstration of various characters in the novel, it has been highlighted that individuals are unaware of the erasure of genuine human connections when globalized fetishism leads to enslavement and alienation. It is the main aim of my paper to show the exhausting aspect of over-emphasizing material relations. When social relations are solely built upon material relations in the American capitalist environment, the disastrous consequence could be inconceivable.

2. THE PROBLEM OF RELIGION

Jonathan Matusitz (2013) summarizes his findings on the various definitions of terrorism. While he embraces diversity in defining terrorism, he suggests that in general, a definition of terrorism may comprise the following elements:

There is no universally agreed-on definition of terrorism. At best, we have a "most universally accepted" definition of terrorism, which is the following: terrorism is the use of violence to create fear (i.e., terror, psychic fear) for (1) political, (2) religious, or (3) ideological reasons (ideologies are systems of belief derived from worldviews that frame human social and political conditions) (4).

Among the three reasons listed by Matusitz, religion or religious conflict is often seen as the underlying cause of terror. This is seemingly the case of Updike's novel, as it contrasts Ahmad's adherence to Islamic doctrines with the profane behaviors of other Christians and Jews. Updike confirms the nature of his book "as both an exploration of the roots of Islamic terrorism and as a critique of post-9/11 discourse" (Herman 2015: 699-700). However, I

disagree with the notion of viewing religious incompatibility as a pull factor that leads to Ahmad's terrorist engagement. Ahmad's Islamic background carries stereotypical association with terrorism. This perspective could be verified by an observation made by Lawrence E. Cahoon (2005) that "Some [people] use the term "Islamism" for Islamic fundamentalism" (183). He also states that "In political terms there is a continuum of religious-nationalist interweaving" (Cahoon 2005: 178). In his study on contemporary religious fundamentalism, Jakobus M. Vorster (2008) observes how "violence in the name of Islam and Allah appeared to be an important feature of all the new fundamentalist movements in Muslim countries" (56).

Though being homegrown in America, Ahmad has been labeled as an Islamic extremist due to his fervent belief and steadfast attitude against the normalized American way of life. Specifically, "Updike's long-standing criticisms of American culture as materialistic and self-destructive" is apparent through the novel (Herman 2015: 700). For instance, Ahmad's rejection of the American lifestyle can be seen from his view towards Christians and Jews in America who show no genuine faith in God. In the school context, he sees his teachers as "weak Christians and nonobservant Jews, making a show of teaching virtue and righteous self-restraint" (Updike 2006: 3). The statement highlights the discrepancy between Ahmad's expectations and standards in terms of religious purity and what he perceives from those surrounding individuals. Ahmad observes the hypocrisy behind a label-based religious identity. This implies his solemn attitude towards one's faith and respect towards a pious lifestyle. However, this mindset transforms him into an outcast of the American society where perfidious conduct has been institutionalized.

The narrative features a thought-provoking scenario in relation to the role played by religion and religious tolerance in the American society. It illustrates Ahmad's attempt to attend a Christian church service. Ahmad attends the Christian church service as he receives an invitation from his schoolmate Joryleen Grant, an attractive female student who "invite[s] Ahmad to come hear her sing in the choir" (Updike 2006: 15). This attitude of hers has nothing to do with creating a platform for proselytism. Rather, it exemplifies her narcissistic trait and desire to have devoted audience who could admire her beauty and recognize her talent in singing. Being a Muslim sitting in the church, Ahmad arrives at a moment of self-reflection and experiences the crisis of his religious identity. He then questions his choice and tries to moderate his own fault for failing to resist enticement. He expresses how he "hates Joryleen for luring him into such a sticky trap" (Updike 2006: 51). He aligns all other ways and acts that differ from his religion with temptations and devils.

Instead of condemning other individuals for behaving in ways that go against his religiosity, the chief problem that Ahmad has discovered among these people is their absence of belief, which does not necessarily need to be in a theological manner. Rather, they are suffering from an aimless and empty life, and they merely exist for satisfying consumerist desire. Take the example of the teachers in his school, he contemplates their insincerity and conceives how they are "paid to say these things" (Updike 2006: 3). Ironically, these experienced teachers are criticized by a teenage student that they are "full of lust and fear and infatuation with things that can be bought" (Updike 2006: 4). While facing different

temptations in contemporary America that infringe his pursuit of the Quranic idea of the Straight Path, Ahmad is conscious that there are “more unseen materialist forces, working their will upon him” (Updike 2006: 5). That Ahmad sees the American way of life as a violation of his Islamic faith should not simply be concluded as a conflict between Muslims and people of other religions. Christianity has been a national spiritual support in the States. One could also date back to 1956 when President Dwight W. Eisenhower (1890-1969) officially declared “In God We Trust” as the nation’s official motto. That this somehow non-secular statement is found on the American banknotes illustrates the authorities’ avaricious wish for the beneficence of God in protecting the country’s financial and monetary systems. In Updike’s novel, it makes clear that no character in the story demonstrates veritable faith towards God. The work emphasizes what is referred to as a “godless Western culture” (Updike 2006: 85). What is regarded as the new state religion is the selfish manifestation of individual desire. This irresponsible pursuit of freedom represents the inability to control one’s impulse. The novel points out how various characters, such as Ahmad’s mother and his teacher, fall into traps of consumerism and adultery when they fail to master their inmost desires.

3. THE PROBLEM OF MATERIAL RELATIONS

To reinforce the argument that Ahmad’s determination of using violence is a result of his peripheral state within the backdrop of mainstream American capitalism, this part discusses the way human desire triggers Ahmad’s action when being intrigued. The Marxian suggestion on man’s tendency of “adapt[ing] to his own wants” facilitates our understanding. It illuminates further on the relationships between individualistic yearning and how external forces and social perception affect one’s desires (Marx 2007: 197-198):

He opposes himself to Nature as one of her own forces, setting in motion arms and legs, head and hands, the natural forces of his body, in order to appropriate Nature’s productions in a form adapted to his own wants. By thus acting on the external world and changing it, he at the same time changes his own nature. He develops his slumbering powers and compels them to act in obedience to his sway (197-198).

As shown from the attitude of the teachers in school, both the philosophy of education and the religious ideology have been twisted in justifying their own thoughts. Jack Levy is Ahmad’s class teacher. As he tries to persuade Ahmad to receive university education, he talks to the latter’s mother, Teresa. He explains to Teresa that Ahmad could enter college easily because of the American politics of “wanting diversity” and Ahmad’s “minority’s minority” background because of his race and religion (Updike 2006: 83-84). These qualities could easily grant him a university offer. Though Jack’s gesture to convince Ahmad to pursue higher studies supposedly reflects a teacher’s caring attitude, Teresa’s apprehension towards the education system allows her to perceive Jack’s pretense. Just like other teachers, Jack is “worldly and cynical and just in it for the paycheck” (Updike 2006: 85). He stays in his job because of the capitalist drive. In other words, he has been paid to come for the persuasion because of his social role as an educator, a position hired to support the education system in

the States. Under this logic, a student-teacher relationship has become what Marx phrases as “material relations between persons and social relations between things” (Marx 2007: 164). Consequently, the capitalist environment stresses either material relations or social relations that build upon material relations. The school has undergone commodification as an institutional apparatus.

Materialism has almost become the new cult of any modern and civilized society. Therefore, instead of emphasizing spiritual contentment, the trend of globalization pushes religious ideology aside. As Louis Althusser (1918-1990) formulates that “Ideology is conceived as a pure illusion, a pure dream, i.e. as nothingness. All its reality is external to it.” (Althusser 2001: 21). The Marxian ideology that “Economic life as the chief form of isolation” governs the mindset of several characters in Updike’s novel (Singer 1980: 27). Their characterization instantiates how money isolates individuals because it “dominates him[/her] as he[/she] worships it” (Singer 1980: 27). Ahmad is teased by his schoolmates due to his Islamic worship. The incident reflects how the American society initially alienates those who do not follow the mainstream. Not only Muslims have been outlawed, Christianity exists only at a theoretical level as virtuous attitude cannot be appropriated into the contemporary standard of the American way of life. The novel raises the concern that the capitalist world has become intolerant to religions under the idea that the pursuit of spirituality suppresses people’s materialist desires.

While America is often described as multicultural and traditionally being regarded as a melting pot, the case of Ahmad brings out the illusory existence of these notions. However, is compromise the sole way in adapting to an American way of life? Ahmad at first struggles in attending the Christian religious ceremony. The narrator renders how “To worship a God known to have died — the very idea affects Ahmad like an elusive stench, a stoppage in the plumbing, a dead rodent in the walls” (Updike 2006: 49). Then, attending the church gatherings allows him to differentiate how “The mosque was a domain of men; here, women in their spring shimmer, their expansive soft flesh, dominate” (Updike 2006: 50). This realization could be seen as an effort to embrace inclusion. Instead of showing an unrealistic acceptance of the dissimilar ways of Islam from Christianity, the novel tends to point out the cultural concept of the salad bowl, a symbolic portrayal of people of a diverse background living together in the same environment while maintaining their own unique living styles. Updike sets the novel in the multicultural and multiethnic New Jersey community. In 2023, the place has been ranked the fourth most diverse state in America (*Insider NJ*). Still, as a Muslim youth, and without a father, Ahmad is in many ways seen as an odd one in the community.

4. THE CRISIS OF ALIENATION AND FETISHISM

Instead of relating religious fundamentalism to a hidden danger in American society, Updike reinforces the idea that fetishism and the alignment of material satisfaction with the essence and source of life constitute the major crisis of the modern society. Sigmund Freud (1856-1939) suggests how “men whose object choice was ruled by a fetish” (Freud 1997: 204). This analysis employs a broader definition of fetishism that is not exclusive to

consumer products and commodities. Thomas Paul Bonfiglio (2017) synthesizes Marxist theorization with psychoanalysis and states that “Fetishes are part of human ontology; commodities are not” (Bonfiglio 2017: 256). In Updike’s novel, the key characters are presented as distinctive individuals, but all of them are obsessed with their own fetish. Figure 1 below summarizes the elements that they are addicted to:

Character	Fetish and Implications
Ahmad (Protagonist who becomes a jihadist)	Religion
Teresa (Ahmad’s mother, a solo parent)	Artwork and flirtation
Jack Levy (Ahmad’s schoolteacher in midlife crisis)	Sexuality
Beth (Jack’s wife who is overweight)	Food and diet
Hermione (Beth’s sister)	Heroic quality
Tylenol (Ahmad’s schoolmate and love rival)	Money and comfortable life
Joryleen (Ahmad’s schoolmate)	Physical appearance and love

Figure 1

The following discussion delves into the case of Ahmad. This part introduces the notion that his father’s absence is the fundamental reason that elucidates his fetish towards religion. Due to a lack of father, the consequential desire for a father is then shifted to Ahmad’s trust and submissiveness to the religious teacher, who has become a substitution of paternal authority. Ahmad has been abandoned by his father at a very young age. His father is an Egyptian immigrant who makes use of Teresa, Ahmad’s mother, to get citizenship in the States. Therefore, his father selfishly creates an intimate relationship to obtain the right of abode. The relationship is formed by the materialist drive. Still, Ahmad ensures the virtuous qualities of his father and how he has inherited these positive features from him. He says “I get my personal neatness from him, I am sure. Among my memories is a sweet smell ...” (Updike 2006: 36). Despite being raised solely by his mother, Ahmad has chosen to adopt the family name of his father. He changed his name from Ahmad Mulloy to Ahmad Ashwamy. These two examples of Ahmad siding with his father verify Lacan’s suggestion that the father’s absence does not evade his prominent role:

In the split between the signifier and the signified (between sign and meaning), yawns the chasm between presence and absence. The name of the father is the meaning that can never be reached, the symbol of an unattainable absence (which is presented by the father’s death in myth). The name of the father cannot be forced into any presence; one can never get hold of it. It is precisely from this empty space that the law of the father draws its power: in the irresolvable lack that expresses itself in every desire and wish, in every speech act. (Böhme 2014: 341)

Teresa has the idea that Ahmad's image of having a father has been transformed. She remarks, "He did this Allah thing all by himself, with no help from me. Less than help, really – I resented that he cared so much about a father who didn't do squat for him. For us. But I guess a boy needs a father, and if he doesn't have one he'll invent one" (Updike 2006: 117). Teresa's analysis on how his father's absence drives Ahmad to radical acts aligns with my earlier research findings (2017):

I suggest that the absence of paternal authority may result in the child's developing a fetish of searching for the absent father. When replacing the absent father proves impossible for the child, then the child will turn to one of various available substitutions, in this case, to materialist satisfaction. As those substitutions prove unsatisfactory, i.e. as the child grows disillusioned with globalized capitalism, then the absence of domestic sanctuary may consequently create the possibility of a turn to other substitutions as the new surrogate father, including terroristic violence. (Lau 2027: 104)

The absence of paternal guidance and the social alienation drive Ahmad to turn to religious fervor. It can be deduced that one of the functions played by religion is to provide him with an alternative family. The alternative family itself represents a paradigm by which broken families can be unified within a new fundamentalist nation.

Feeling alienated and having bullying experience in school, Ahmad turns to trucking. Ahmad's religious teacher, Shaikh Rashid, affects him significantly in this career choice. In the truck company, Ahmad turns to a co-worker named Charlie for male peer support. From the narration that "Ahmad does not have so many friends in the world that he can risk losing one" (Updike 2006: 197-8), it is obvious how Ahmad is fascinated by fraternity and kinship in the company, which makes him feel less alone.

5. TERROR AS THE FORM OF EXHAUSTION

Updike's novel illustrates that a strong sense of national ideology is built upon the stable construction of patriarchal authority and social tranquility. By extension, individual acts of terror are actions which eventually seek to compensate for the absence of domestic and communal sanctuary. The religious sect that Ahmad turns to promotes the establishment of social relationships through brotherhood. However, as the leader of a religious sect, Rashid consumes the bodies of young men in activities directed against the state.

Both Rashid and the people from the truck company fail to admit that they have fallen into the trap of the capitalist mode. Their involvements in illegal acts such as money smuggling and prostitution serve to satisfy individual desires. Instead of urging for a Holy War, they are making use of Ahmad as the scapegoat that arouses publicity. However, they dare not admit their capitalist mentality.

Specifically, both Charlie and Rashid are using capitalist means to bribe Ahmad, who is young and inexperienced. Ahmad's devotion to Allah means that he is more likely to sacrifice himself. Updike creates a caustic scenario in the plot that Charlie and Rashid are using a tempting young girl to make Ahmad forget the sacredness of his religion. The girl is thus perceived as a capitalist commodity to entice Ahmad. At the same time, Charlie and

Rashid urge Ahmad to fight for the true God. The transformation of Ahmad from an innocent Muslim youth to an extreme terrorist as a result of his upbringing and encounters aforementioned affirms the birth of homegrown jihadist in the States. Specialist of jihadist violence, Jerome P. Bjelopera, probes into the demographics of American terroristic violence and discloses that “Homegrown violent jihadist potentially either come from Muslim immigrant communities or are converts to Islam. A review of the numerous arrests of homegrown violent jihadist on terrorism-related charges since 9/11 suggests a wide array of incidents. There have been those who have been plotted or attempted terrorist attacks. Others have provided material support to terrorist groups” (Bjelopera 2013: 8). In explaining the concept of jihad, the Muslim theologian Muhammad ibn Abd al-Wahhab (1703-1792) defines it as a “defensive military action” (DeLong-Bas 2004: 241). He narrows the scope of jihad as a “defensive action in support of either defending the Muslim community or preventing further aggression against Muslim” (DeLong-Bas 2004: 241). However, the terrorist plan suggested by Rashid and the truck company carries no holy purpose. They act against the American capitalist system. For example, Charlie says to Ahmad, “The Western powers steal our oil, they take our land” (Updike 2006: 188). However, Charlie and Rashid have been corrupted and enslaved by the overwhelming power of the capitalist world. Ahmad remains to be the only one with strong belief in Allah, though he has once been shaken. Therefore, he continues to be the detached one and is finally betrayed by his false brothers. Money has become the essence that sets him apart. Although Ahmad is maneuvered by Charlie and Rashid, it is unfair to view him as a young person without a critical mind, for he questions about the smuggled cash and believes that “ignorance can also kill” (Updike 2006: 198). He is sensitive in questioning Rashid. He also suspects that Rashid is jealous of how Charlie influences him.

6. CONCLUSION

John Updike’s *Terrorist* highlights how capitalism has become the universal truth and an inexorable entity. While Muslims and Islamic philosophy are often labelled, misunderstood, and even coincided with terrorists and terrorism, the novel makes clear that other than religious pursuits, many factors could give rise to jihadist plots. As shown in the narrative, many Americans have normalized their own way of life and ignored the importance of respecting cultural diversity. When money has become the actual religion, people are unaware that its corrosive power has victimized numerous individuals because they fail to recognize or admit their own unhealthy fetish. That Ahmad has almost been engaged in terrorist actions demonstrates the way in which the breakdown in the family links individual unhappiness to collective violence, which ultimately disturbs the national ideology. That he can finally wake up from the illusionary world makes him the sole fighter in this ill-destined battle against American capitalism.

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VOICES OF THE AMERICAN CITY: DIVISIONS OF URBAN SPACE IN THE CAPITALIST METROPOLIS

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Abstract: *The present paper proposes to explore spatial divisions in the postmodern, commodified city, pointing to the visible and the invisible, the symbolic racial and class boundaries that separate poor neighborhoods from rich residential areas. Taking as reference points the two cities that best symbolize the modern American metropolis, New York and Los Angeles, the paper also examines the role of modern urban architecture in the reproduction of social inequality and difference. A main concern of the present study is represented by “the city neighborhood”, the inner-city street culture, the “street culture of resistance” which offers an alternative space for autonomous personal dignity. Indeed the ‘deviant’ figures of the city, living in the city neighborhoods, and now and then emerging in the city’s ‘mainstream’ spaces, assert their voice and their right to the city (Lefebvre), seeking spatial justice (Soja). Drawing on Don DeLillo’s novels, in particular „Cosmopolis” (2003), „Underworld” (1997) and „Mao II” (1991), I will examine divisions in urban space in the capitalist metropolis; such neighborhoods as the South Bronx or the Tompkins Square Park in New York City – areas excluded from the ‘mainstream’ space, “unlinked to the usual services”; the city street as space of garbage, as site of resistance to the hegemony of capital, the backstreet art asserting the marginalized groups’ voice and urban existence; the personal spaces that street walkers create for themselves, defying any imposed direction, resisting and challenging the utilitarian layout of urban projects.*

Keywords: *capitalist metropolis, spaces of garbage, spatial insulation, the right to the city, resisting spaces.*

Contemporary city design has increasingly concentrated on creating safe divisions between different groups of people, in particular, between the rich and privileged on the one hand, and the poor, on the other. It reveals at the same time the restrictions that are placed on freedom of movement by the built environment and the regulation of city planning. In “Walking in the City”, Michel de Certeau put forth one of his favorite themes – “resistance” to systems that leave no room for difference and transgression, for a so-called ‘threatening’ Other. The “walkers at street level”, the ‘weak’ and the marginalized, those who actually *live* in the city rather than plan it, find ways to make space for themselves and to affirm their “right to the city” (Lefebvre 1996) in the face of any forces which would “clean” the city of whatever “disturbing” elements.

The present paper proposes to explore spatial divisions in the postmodern, commodified city, pointing to the visible and also the invisible, symbolic racial and class boundaries that separate poor neighborhoods from rich residential areas. A related aspect is

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represented by the opposition between consumer ideologies and power discourses on the one hand, and the naturalness and authenticity of the quotidian – the resisting force of everyday life, of the life in city neighborhoods – on the other.

Taking as reference points the two cities that best symbolize the modern American metropolis, New York and Los Angeles, the paper also examines the role of modern urban architecture in the reproduction of social inequality and difference; divisions in urban space are seen to both reflect and reinforce poverty and isolation from mainstream society.

A main concern of the paper is the separation of good citizens, off the streets, insulated in the high-security private consumption spheres, and bad citizens, on the streets (and therefore not engaged in legitimate business); the middle-class demand for increased spatial and social insulation concomitant with the emergence of the new racist enclaves of inner-city neighborhoods (a sort of urban ‘cold war’ that seeks the ‘containment’ of the poor, underclass, threatening Other). This leads us to an important concept of the present study: “the city neighborhood”, the inner-city street culture, the “street culture of resistance”, an oppositional culture defined as a reaction to social marginalization, offering an alternative space for autonomous personal dignity. Indeed the ‘deviant’ figures of the city, haunting the city’s deviant spaces, and now and then emerging in the city’s ‘mainstream’ spaces, assert their right to the city (Lefebvre 1996), seeking spatial justice (Soja 2009).

Drawing on Don DeLillo’s novels, in particular *Cosmopolis* (2003), *Underworld* (1997) and *Mao II* (1991), I will examine divisions in urban space in the capitalist metropolis; such neighborhoods as the South Bronx or the Tompkins Square Park in New York City – areas excluded from the ‘mainstream’ space, “unlinked to the usual services”; the city street as space of garbage, as site of resistance to the hegemony of capital, the backstreet art asserting the marginalized groups’ urban existence; the personal spaces that street walkers create for themselves, bringing the city to life, defying any imposed direction, resisting and challenging the utilitarian layout of urban projects.

To start with, I will discuss postmodern transformations of urban spaces, drawing on the concepts of such important space theorists as Henri Lefebvre and Michel de Certeau. In Henri Lefebvre’s critique, the city has been thoroughly commodified: it has become a privileged space for the consumption of commodities. The city is no longer *lived*, he writes in “The Right to the City” (“Le droit à la ville”, published in 1968 and translated into English in 1996); it is only an object of cultural consumption for tourists avid for spectacles and the picturesque.

Henri Lefebvre’s “absolute space” – a ‘pastoral’, ‘natural’, transcendent, ‘free’ space before and beyond the entrenchment of capitalism – is increasingly being colonized by those in power (the government and the corporations), by the rich and powerful who aim to systematize and homogenize it so as to serve their interests, to create lasting spatial structures of privilege and advantage. To Lefebvre, however, the systematization, homogenization and commodification of absolute space are never total. In the city, he argues, the spectacle is a space of consumer exploitation all right, but it is also a space of spontaneity and resistance.

In “The Right to the City”, Lefebvre makes an interesting description of class relations in today’s commodified city. He remarks that the new bourgeois aristocracy of

contemporary times – corporate moguls and government/state leaders, bankers, brokers, land developers, software entrepreneurs – no longer inhabit it. They go from grand hotel to grand hotel, commanding a business or a country from a yacht, or a plane, or a hyper-technologized limousine. That is how they fascinate the inhabitant, the people immersed in everyday life, all those who endure a well-organized daily life with its derisory and un-tragic, non-spectacular misery, the people who live in ghettos, the suburban dweller who runs from his dwelling to the station, to the packed underground train, the office or factory, to return the same way in the evening and start again the next day. The representatives of transnational power use time (accelerated speeds) to control and assimilate the slow space(s) of everyday life.

And yet, Michel de Certeau argues in his book entitled *The Practice of Everyday Life* (1988), there are plenty of opportunities for ordinary people to *subvert* the all-pervasive forces of commerce and politics, the rituals that institutions seek to impose upon them. In the book, ordinary life is depicted as a constant, subconscious struggle against the institutions competing to assimilate the everyday man. Strategic city planning, de Certeau points out, forces movement on certain trajectories in ways that restrict encounters and actual social interactions between passers-by. By contrast, the walker at street level moves in ways that are tactical, subversive, often aimless, defying the geometrical discipline imposed by urban development.

Surveillance is another powerful means of creating and reinforcing long-term social differences. In *City of Quartz* (1990), Mike Davis describes the way public spaces are reshaped in Los Angeles by the security concerns of its residents: “Helicopters buzz the skies over ghetto neighborhoods, police hassle teenagers as putative gang members, homeowners buy into the type of armed defense they can afford” (qtd in Bauman 2000: 94). It is, therefore, a closely surveilled territory, the image of institutionalized urban fear, of a community haunted by the specter of ‘unsafe streets’ and defined by its closely watched borders (Bauman 2000: 94).

Therefore, rather than working on a public housing program that would make housing affordable, rather than fashioning a decent mental health system and building more detoxification and rehab centers, rather than taking measures to reduce unemployment, the various categories of public order ‘defenders’ choose to protect housed residents and visitors of the city from “unwanted solicitations, harassment, and assault” (Tier qtd in Mitchell 2003: 16). Claiming to preserve the dignity, discipline and civilization of the city, the guardians of ‘law and order’ aim to secure the economic interests of the rich few. Indeed, the defense of luxury lifestyles is increasingly translated into a proliferation of new repressions in space and movement. The contemporary ‘fortress cities’ are brutally divided between ‘fortified cells’ of affluent society and ‘places of terror’ where the police fight the criminalized poor (Davis 1990: 224).

Often the assault on homeless people, unlicensed peddlers, on young people seeking a place to hang out, the destruction of community gardens in order to hand over the property they occupy to private developers, the repression of rallies and protests, all these order-destined actions are couched in the language of liberty. Without order, the argument goes, liberty is impossible. Only that this argument translates into such questions as ‘whose

liberty?’ and ‘who has the right to the city?’ (Mitchell 2003: 17). In the postmodern cities of the western world, the right of homeless people to use public space as a refuge, as a place to sleep, as a place of community, this right – in the absence of decent, affordable housing – is the right, simply, to live (14).

Middle class imagination usually magnifies the perceived threat, citizens themselves buying into this ‘personal safety’ propaganda, regarding the authorities as their reliable (and apparently disinterested) partner in the war against ubiquitous dangers. Those who can afford it fortify themselves against all visible and invisible, present or anticipated dangers, locking themselves behind walls, hiring armed guards, driving armored vehicles or taking martial arts classes (Bauman 2005: 69).

Americans find themselves locked in their residential homes, in their cars (such as the notorious, armored SUVs), in their neighborhoods (the famous ‘gated communities’ with obligatory guards and video monitors at the entrance), in corporate headquarters (glass-and-steel buildings with reflective facades where those in service of capital inhabit global cyberspace, losing contact with the city space and life), in malls and department stores, prey to the politics of everyday fear, prisoners to the militarized public space.

Urban theorist Mark Davis signals another interesting phenomenon, namely, the continuing erosion of the boundary between architecture and law enforcement, noting that the LAPD, for instance, have become central players in the Downtown design process: “No major project now breaks ground without their major participation” (366). Indeed, in postmodern cities like Los Angeles, there is an unprecedented tendency to merge urban design, architecture and the police apparatus into a single comprehensive security effort. Thus, police representatives exert effective pressure against the toleration of street vending (‘lookouts for drug dealers’) or persuade planning commissions to outlaw alleys as a ‘crime prevention priority’ (366).

Video monitoring of LA Downtown has been extended to parking structures, private sidewalks and plazas. This comprehensive surveillance constitutes a virtual *scanscape* – a space of protective visibility that defines where ‘decent’ people should feel safe. Video monitoring is also part of home security systems of the affluent who are increasingly defined by the affordability of “electronic guardian angels” (367). The rich neighborhoods increasingly isolate themselves behind walls guarded by gun-toting private police and state-of-the-art electronic surveillance. On the other hand, as a prestige symbol, ‘security’ has less to do with personal safety than with the degree of personal insulation in residential, work, consumption and travel environments from poor neighborhoods, ‘unsavory’ groups or individuals, even crowds in general (224).

As we have seen, Mike Davis, taking as case study the ‘forbidden city’ of Los Angeles and its new ‘postmodern’ Downtown, remarks the new class war (sometimes a continuation of the race war of the 1960s) at the level of the built environment, the middle-class demand for increased spatial and social insulation concomitant with the emergence of the new racist enclaves of inner-city neighborhoods. Davis denounces the extinction of the ‘pedestrian democracy’, of the once genuinely democratic space, paradise of beaches, luxurious parks and ‘cruising strips’, of the traditional public space that allowed the free

strolling of the sidewalks. He also indicts the elitist planning practices, the deliberate anti-pedestrian spatial strategies of the new corporate citadel and the ensuing ‘fortress effect’.

Don DeLillo’s *Cosmopolis* covers one day in the life of Eric Packer, a 28-year-old billionaire, who sets out on a ride across midtown Manhattan in a high-tech white limousine which he uses as his office. Packer lives his life within and runs his business from his equally hermetic, equally impenetrable limousine and apartment, surrounded by the trappings of hyper-technology – flat plasma screens, surveillance cameras, one-way windows, electronic organizers, private elevators, rotating bedrooms and computerized beds, sensors and software. He ‘connects’ with the world through the darkened windows of his limo and through the computer and plasma screens that wallpaper the interior space of his automobile, interacting very little with the city he traverses. All these technologies ensure a relatively protected environment, consistent temperatures, high quality sounds, sophisticated systems of monitoring, large supplies of information, and a ‘digital connection’ to the world. The digital technologies insulate Packer from the environment that he passes through. The sights, sounds, tastes and temperatures of the city are reduced to the two-dimensional view through the car screen. The environment beyond the screen is an alien Other, to be kept at bay through the various privatizing technologies which have been incorporated within the contemporary car.

Packer’s fascination with an “insistent” future of uncontrolled markets and huge investment potential is called into question by other temporalities that intrude on his West Side trip, namely by encounters with the disconnected Other that offer an insight in the way ‘the other half lives’, in the life of the street, seen in many of DeLillo’s novels as space of garbage, and also as site of the resistant individuality, of the singular, the unpredictable, the unrepeatable:

He saw a woman seated on the sidewalk begging, a baby in her arms. She spoke a language he didn’t recognize. [...] Maybe her baby had been born there, under the No Parking sign. FedEx trucks and UPS. Black men wore signboards and spoke in African murmurs. [...] Here were the hagglers and talebearers, the scrapmongers, the dealers in stray talk. The street was an offense to the truth of the future. (DeLillo 2003: 65)

Eric’s celebration of the speed and excitement of global capitalism is called into question by encounters with ‘the others of the street’ such as the beggar woman on the sidewalk, the baby in her arms, the black men speaking in African murmurs, “the hagglers and talebearers, the scrap-mongers, the dealers in stray talk” (65) and the commercial slang of the street, or some of those “trodden bodies you try not to look at when you walk down certain streets” (154). In similar situations in *Underworld*, the drivers look away, shutting their windows against the window washers, the wheelchair beggars, the women in rags pushing their belongings in a shopping cart, the flower sellers, “against the medium mad intent on conversation” (189). Not even the writer-turned-homeless – wearing a torn, filthy jacket, a trouser leg “mashed into a battered rubber boot”, the other, “dragged on the floor in strips” – that unexpectedly shows up in a fancy Manhattan bookstore is spared the ‘beggar-treatment’: “People stood frozen in mid-motion, careful to remain outside the zone of

infection” (DeLillo 1991: 20). Indeed, as Baudrillard remarks in *America* (1982), ‘normal’ people do not look at the Other; they may be “much too afraid of their [the Other’s] potential sexual demands, or requests for money and affection” (60). The typically American, eternal film of a smile offers only a ‘very flimsy protection’ in such cases.

In the advanced capitalist countries, the streets are full of squalor, pollution and stink, while at home or in the office, protected from the world around by steel and glass, the ‘normal’ people, the consumers watch the ubiquitous screens which advise where and when to buy something at a convenient price. Indeed, in the consumer society strolling has been increasingly relocated to the shopping malls, the streets serving either as anti-chambers to the supermarkets or just as spaces to be passed in the car. In a city like Los Angeles, for instance,

if you get out of your car in this centrifugal metropolis, you immediately become a delinquent; as soon as you start walking, you are a threat to public order [...]. Only immigrants from the Third World are allowed to walk. It is, in a sense, their privilege, a privilege that goes along with that of occupying the empty hearts of the big cities. For other people, walking fatigue or muscular activity have become rare commodities, ‘services’ costing a lot of money. (Baudrillard 1982: 58)

Although global capitalism on the one hand produces abundance for some – who can afford, for instance, the ‘luxury’ of seeing garbage as tourist attraction – it also produces great squalor for others who become the object of gaze for the well-off, the material for “the tourists’ snapping pictures” (DeLillo 1997: 249). The South Bronx, a region that the capitalist economy has rendered destitute, is depicted in Don DeLillo’s *Underworld* as a neighborhood of lost streets, burn-out buildings and unclaimed souls, ‘a society of indigents subsisting without heat, lights or water’, excluded from the social order, of homeless, drug-addicts and diseased, of ‘graffiti, illiteracy, petty theft’ (238-46). It is a wasteland of global capitalism which becomes a tourist attraction; DeLillo illustrates this by depicting the tour bus that travels through the destitution of the Bronx:

A tour bus in carnival colors with a sign in the slot above the windshield reading *South Bronx Surreal*. [. . .] About thirty Europeans with slung cameras stepped shyly onto the sidewalk in front of the boarded shops and closed factories and they gazed across the street at the derelict tenement in the middle distance (247).

But South Bronx, this refuse of global capitalism, is not surreal; it is all too real, an inconvenient truth of the society around it, an offense to the ideology of the future.

Another such ‘inconvenient’ place is Tompkins Square Park in New York, where Karen Janney, the ‘girl of the image’ in *Mao II*, roams the street and mingles with the homeless whom she finds indistinguishable from the poor she has seen on TV. But she accurately grasps that this ‘tent city’ where people live in discarded TV boxes and shipping containers (DeLillo 1991: 149), this “life-and-death terrain where everything is measured for its worth” (151) constitutes a junkyard of capitalism filled with the leftovers of America’s consumer paradise. As DeLillo remarks in a 1993 interview, these lost souls exemplify the “consequence of not having the power to consume” (qtd in Osteen 1999: 656). Nevertheless,

traces of capitalism and consumer images can be detected here, for example, in the youthful drug-dealer Omar's Warholian T-shirt, with its "Coke bottles pictured across the front, row after row" (DeLillo 1991: 150); in his attempts to sell marijuana; in the shopping carts full of meager possessions and odd belongings, cans and bottles that could be turned into money, plastic bags inside plastic bags, "things inside other things, some infinitely collapsible system of getting through a life" (152).

Similarly, there is such a resisting space in *Underworld*, an area called The Wall in the South Bronx inner ghetto where life and death touch, where trees and vines grow over and around garbage, where "graffiti writers spray-paint an angel every time a child dies of illness or mistreatment" (811). The Wall is named as such "partly for the graffiti façade, partly for the general sense of exclusion – it [is] a tuck of land adrift from social order" (239), a place "unlinked to the usual services" (DeLillo 1997: 812). The Wall is a particular part of the waste, the part that includes human lives.

Phantasmatic figures haunt the city's deviant spaces, asserting a right to a public life for marginalized groups and their refusal to be removed from urban reality. One such figure is homeless artist Ismael Munoz, the graffiti master and one of the affirmative forces in the Wall, who teaches "his crew of stray kids, abandoned some of them, runaways, throwaways, [...] a sense of responsibility and self-worth" (182). By salvaging these children, he recycles not just objects, but wasted lives. Also known as Moonman 157, Ismael spray-paints or "tags" New York City subway trains, setting free "the graffiti instinct – to trespass and declare ourselves, show who we are" (77). He paints to identify himself, to individualize and mark the trains (otherwise all alike, mass produced) with his own identity.

Ismael likes working in obscurity, anonymously, for equally anonymous audiences – those thousands of unknown passengers riding Moonman's trains to all parts of the city. He keeps a low profile and declares his existence despite all the forces – the police, city politicians and newspaper editorialists who want to protect the 'cleanliness' of the city – that would "wipe out graffiti once and for all" (435) for 'sanitization' purposes (which the American society is obsessed with). "The whole point of Moonman's tag," DeLillo writes, "was how the letters and numbers told a story of backstreet life" (434). Challenging the mainstream society and the status quo, Moonman and his team of graffiti writers are "spray-paint scrawling" the fact of their urban ethnic existence all over the city (Parrish 1999: 716):

And this is the art of backstreets talking [...] and you can't *not* see us anymore, you can't *not* know who we are [...] we ain't ashamed, and the train go rattling over the garbagy streets and past the dead-eye windows of all those empty tenements that have people living there even if you don't see them, but you have to see our tags and cartoon figures and bright and rhyming poems, this is the art that can't stand still, it climbs across your eyeballs night and day, the flickery jumping art of the slums and dumpsters, flashing those colors in your face. (DeLillo 1997: 441)

Ismael challenges capitalism with the latter's own weapons and tools. He runs his own business, a 'salvage operation' which involves recovering bodies of abandoned cars and 'whatever parts might still be intact' (241), planning "to go online soon. Advertise my junk

cars. Go, like, global” (812). He even uses junk (an old bike linked to a WWII generator that Ismael got cheap at an armory liquidation) to produce enough power to run a TV set in an area ‘unlinked to the usual services’, television included. These are instances of creativity and individual resistance; they reveal the resistant quality of the everyday space.

In a world of consumption in which walking, fatigue, or muscular activity have become “such a luxury these days” (DeLillo 1989: 361), rare commodities, ‘services’ that cost a lot of money, schoolteacher Albert Bronzini of *Underworld* is living proof of the fact that it is definitely worth going out and using one’s feet now and again, that strolling still has its benefits – and not in shopping malls (as consumer ideology would have it), but out in the streets, seizing opportunities that arise when wandering at slow pace through the city. Indeed, Bronzini actually descends in the street, among ‘the disconnected’, attracted by what happens in those spaces excluded from the business and traffic of the city, stopping sometimes to talk to cardplayers in a club or to watch an aproned boy wrap the fish in a ‘major headline’: “This is the only art I’ve mastered [...] walking these streets and letting the senses collect what is routinely there” (DeLillo 1997: 672), everyday, quotidian, real things, the unpredictable and singular elements of ordinary life, “the endlessly varied sights, sounds, and smells of a living city neighborhood” (Evans 2006: 129).

Underworld is itself an attempt to make space available for the immediate, the familiar, the small and the vulgar, the colloquial, the domestic, the democratic (131), the ‘offscreen, unwebbed’ elements of ordinary life. DeLillo’s novel finally seems to guide us into this ‘underworld’ of quotidian things, in the hope that such things, even in a world of endlessly recycling images and commodities, may preserve “the shock, the power of an ordinary life. It is a thing you could not invent with banks of computers in a dust-free room.” (DeLillo 1997: 308)

In conclusion, in order to start really living, urban inhabitants must *make use* of their cities, that is, to appropriate, recreate, re-invent existing spaces, to take control of the public space in defiance of the order and control imposed upon them. They have a “right to the city”, that is, the right to produce new, liberating, personal space(s) to compete with the urban projects and prevent the intrusion of state and corporate power into everyday, individual practices. Another resisting ‘tactic’, although difficult to practice in a world of capitalist logic, in a culture of speed, would reside in slowing down the pace of life and in recuperating the geographical space and the absolute space of ‘unproductive’ enjoyment.

In *Underworld*, *Cosmopolis*, and pretty much everywhere in his work, DeLillo calls for a slowdown of this velocity culture pointing to “the importance of small pleasures” (DeLillo 1997: 700), the pure joy of small talk, to the wonder of everyday life, the sites of transcendence in waste, the moments of repose and the sense of inner quietude that one can acquire when walking the streets, to the dignity in the city neighborhoods. Rare and authentic experiences are staged against capitalism’s treadmill of commodity (re)production. Therefore, the contemporary metropolis, the postmodern city, is not just a site of conflict and control, of struggle over geography, of capitalist domination and exploitation, but also a space of liberation and hope, of emancipation and transcendence.

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LA CARICATURE DU LANGAGE CHEZ RABELAIS : UNE CRITIQUE HUMANISTE DES DÉRAPAGES RHÉTORIQUES

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Abstract: *This article aims to present how François Rabelais, in „Gargantua” and „Pantagruel”, uses linguistic caricature to deconstruct pretentious, empty, and authoritarian discourse. He contrasts corrupted academic, legal, and theological language with a natural, embodied, and popular mode of speech. Through satire, Rabelais critiques the misuse of language as a tool of power, exclusion, and indoctrination. Key episodes like Janotus’s nonsensical oration, the Limousin student’s pseudo-learned jargon, and the absurd trial of Baisecul and Humevesne illustrate this critique. These scenes expose the failure of discourse disconnected from reality and common sense. The grotesque language and bodily humor champion a humanist vision of speech rooted in clarity and experience. The silent dispute with Thaumaste parodies scholastic logic, highlighting the limits of abstract reasoning. Rabelais mocks pedantic speech while defending authentic, sensory-based communication. His work promotes a living, liberating use of language. Ultimately, linguistic caricature becomes a tool for epistemological and social critique.*

Keywords: *caricature, language, speech, critique, communication.*

1. INTRODUCTION

Maître incontesté de l’alchimie verbale, François Rabelais procède, dans *Gargantua* et *Pantagruel*, à une déconstruction systématique du langage prétentieux, artificiel et dévoyé, en l’opposant à une parole simple, naturelle et corporelle, incarnée par les héros positifs de son œuvre. À travers une satire polymorphe du discours théologique, juridique ou académique, il interroge les mécanismes du pouvoir discursif et ses dérives, en particulier la corruption du verbe lorsqu’il cesse de servir la communication authentique pour devenir instrument d’endoctrinement ou d’exclusion.

Chez Rabelais, la caricature du langage s’inscrit dans une réflexion plus large sur les conséquences sociales, épistémiques et morales de la perversion de la parole. Le modèle discursif implicite qui sous-tend son œuvre est celui du langage évangélique – un langage pur, porteur de vérité et de justice – que l’auteur oppose aux jargons hermétiques, absurdes ou ridicules des élites ecclésiastiques, judiciaires ou universitaires (Bakhtine 1970; Screech 1979). L’ironie rabelaisienne vise principalement ceux qui, s’arrogeant le monopole de la vérité, enserrant la parole dans des formes rhétoriques opaques et autoritaires, et usent de cette obscurité pour instaurer un pouvoir despotique. Par la suite, le théologien pédant, le juriste verbeux, l’étudiant vaniteux sont tous impitoyablement tournés en dérision, réduits à leur propre inanité linguistique.

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Des épisodes emblématiques tels que la harangue de Janotus de Bragmardo, le jugement burlesque de Baisecul et Humevesne, ou encore la « verbocination latiale » de l'écolier limousin, offrent une série d'exemples où le langage devient à la fois symptôme et cible de la critique. Chacun d'eux illustre un domaine spécifique de la vie sociale – la théologie, la justice ou l'éducation – et révèle les travers d'une parole devenue mécanisme vide, détachée de l'expérience sensible et du bon sens commun.

La caricature du langage procède ici d'une attitude foncièrement critique, à la fois défi et révolte contre les dérives discursives de son époque. Elle vise les querelles scolastiques stériles des docteurs de la Sorbonne, le jargon juridique qui obscurcit volontairement la justice, et l'accumulation vaine d'un savoir désincarné exprimé dans une langue pompeuse et déconnectée de la réalité vécue (Defaux 2001; Fumaroli 2006). En opposant à cette inflation verbale la « parole selon nature », Rabelais propose une nouvelle éthique du langage, fondée sur la clarté, l'ancrage corporel et l'efficacité expressive.

Dans cette perspective, les gestes simples de Panurge deviennent exemplaires d'un mode de communication direct et signifiant. Les mots prennent leur valeur par leur pouvoir suggestif et leur référence concrète, et non par leur conformité aux canons rhétoriques scholastiques. L'épisode de l'écolier limousin illustre, à cet égard, la supériorité du parler populaire sur les jargons savants et l'inanité d'une érudition vide de contenu humain.

La caricature rabelaisienne du langage s'exerce sur plusieurs plans: la rhétorique creuse transformée en verbiage (chez Janotus), l'incohérence argumentative (chez Baisecul et Humevesne), l'inadéquation entre statut social et style discursif (chez le Limousin), les tics verbaux révélateurs d'une perversion morale (chez Grippeminault), les inventions lexicales grotesques, les contradictions internes et les énumérations absurdes, jusqu'à la parodie explicite du lexique religieux. Chaque cas contribue à mettre en évidence la faillite du langage lorsqu'il devient outil de domination, de tromperie ou d'aliénation.

Ce travail propose une analyse critique de ces procédés linguistiques et discursifs dans une perspective historico-littéraire, en s'appuyant sur les principaux jalons herméneutiques de l'exégèse rabelaisienne moderne (Bakhtine 1970; Screech 1979; Demerson 1992).

2. LA HARANGUE DE JANOTUS DE BRAGMARDO

L'épisode de la harangue de Janotus de Bragmardo (*Gargantua*, chap. XVIII) constitue une démonstration exemplaire de la critique rabelaisienne à l'égard d'un usage vicié de la rhétorique universitaire. Orateur décrépit de la Sorbonne, Janotus est envoyé auprès de Gargantua afin de négocier la restitution des cloches de Notre-Dame, enlevées par le géant pour orner le cou de sa jument. Mais ce qui aurait dû être un discours structuré, conforme aux règles de l'art oratoire, dégénère rapidement en un galimatias grotesque, où la logique cède le pas au non-sens, la persuasion à la confusion.

Rabelais met en scène la décrépitude intellectuelle d'un homme qui, se voulant émissaire du savoir, n'est en réalité que le représentant caricatural d'une science désuète et d'une éloquence pervertie. La ligne directrice de son discours est fondée sur un intérêt personnel manifeste : obtenir, en échange des cloches, une récompense bien concrète – six pans de saucisses et une paire de chausses – qu'il espère bénéfiques à ses jambes. Le motif du

discours n'est donc ni la foi, ni la justice, mais le profit individuel, trahissant une corruption morale sous-jacente (Screech 1979 : 114).

Dès les premières paroles, le personnage vacille : il tousse, bégaye et remplace la salutation rituelle *bona dies* par un maladroit *mna dies*. Il expose rapidement la raison officielle de sa venue, mais s'égare aussitôt dans des considérations incohérentes mêlant jargon scolastique (*quidditative nature, terresterité*) à des expressions populaires (*piot* désignant le vin). L'absence de hiérarchie lexicale et la juxtaposition anarchique des registres sapent toute prétention argumentative.

L'abus des procédés rhétoriques classiques – citations latines, locutions bibliques, figures pseudo-cicéroniennes – ne fait que souligner la vacuité de l'ensemble. Janotus affirme avoir mis « dix jours à matagroliser cette belle harangue », mais le résultat dément cruellement cet effort. Les phrases sont parasitées par des interjections, des borborygmes, et des morceaux de prières latines réinterprétées de manière grotesque : *Or sus, de parte Dei, date nobis clochas nostras*. L'usage du latin est vidé de sa fonction sacrée et devient ornement sonore sans contenu.

Le sommet du non-sens est atteint dans un jeu pseudo-syllogistique fondé sur le mot *clocha* (forme corrompue de *campana*) : *Omnis clocha clochabilis, in clocherio clochando, clochans clochativo clochare facit clochabiliter clochantes. Parisius habet clochas. Ergo gluc*. Cette parodie de raisonnement scolastique transforme la langue en une mécanique absurde, miroir ironique du syllogisme scolastique vidé de substance (Bakhtine 1970 : 393).

Par la création du personnage Janotus, Rabelais critique un certain type d'érudition pédante, fondée non sur la vérité ni la transmission du savoir, mais sur le pur exercice d'un pouvoir discursif autoritaire. Le langage n'est plus ici un vecteur de sens mais un écran, un voile opaque utilisé pour manipuler ou impressionner. Cette rhétorique sans contenu mène à une impasse communicationnelle et à une perte de contact avec le réel – ce que Gargantua, silencieux et moqueur, laisse entendre en n'intervenant pas, sachant que les cloches ont déjà été restituées.

La scène illustre la manière dont Rabelais déconstruit la prétendue noblesse du discours scolastique, pour mieux en révéler la dimension grotesque. En dénonçant cette parole tournée sur elle-même, Rabelais préfigure une critique plus générale de la rhétorique comme instrument d'endoctrinement. Dans cette logique, la communication véritable n'advient que lorsque le mot retrouve sa capacité à désigner le concret, à exprimer les besoins élémentaires de l'être humain (Febvre 1947 : 327).

La harangue de Janotus n'est pas simplement une satire d'un individu, mais l'acte d'accusation d'un système linguistique et épistémologique. Rabelais révèle la vacuité d'un langage déconnecté du corps, de l'expérience et du bon sens, et défend implicitement un idéal humaniste de parole incarnée, transparente et signifiante (Defaux 2001 : 181).

3. LA VERBOCINATION DE L'ÉCOLIER LIMOUSIN

L'épisode de l'écolier limousin, présenté dans le sixième chapitre de *Pantagruel*, constitue une démonstration éclatante de la critique rabelaisienne à l'égard du langage pédant et artificiel. Le jeune étudiant, s'exprimant dans une langue truffée de latinismes et de

néologismes savants, incarne l'archétype du locuteur prétentieux, victime de sa propre verbosité. À travers lui, Rabelais dénonce l'hybridation linguistique abusive, le divorce entre la parole et la pensée, et l'illusion de la culture fondée sur l'effet plutôt que sur le sens (Bakhtine 1970 ; Demerson 1992).

L'écolier limousin est ainsi introduit dans la narration comme un obstacle à la communication. Son discours, qui mêle français, latin scolaire et dérivations grotesques des deux, devient rapidement incompréhensible pour Pantagruel et ses compagnons. L'élève prétend être issu de « l'alme, inçlyte et célèbre Académie » que l'on « vocite Lutèce », usant d'un vocabulaire aussi ampoulé que creux. Ce mélange de termes obscurs, d'étymologies approximatives et de suffixes latins accolés à des racines françaises (procédé fréquent dans les milieux scolastiques), produit un langage grotesque, symbole d'une culture déracinée.

Rabelais inscrit cette satire dans le contexte de la querelle linguistique du XVI^e siècle, où la domination du latin en tant que langue savante commence à être contestée par l'émergence du français comme langue de culture et de pensée. L'épisode reflète ainsi une tension historique : alors que les humanistes comme Dolet, Budé ou Du Bellay œuvrent à la codification et à l'enrichissement du français, certains milieux universitaires persistent à défendre une langue latine altérée, corrompue par des insertions vulgaires et une syntaxe défectueuse (Fumaroli 2006).

Le choix du limousin comme personnage n'est pas anodin. Originaire d'une province perçue comme éloignée du centre intellectuel parisien, il symbolise à la fois l'exclusion sociale et la prétention à l'intégration culturelle par le langage. Son jargon devient ainsi un masque, destiné à dissimuler l'insécurité linguistique et à simuler une appartenance aux élites lettrées. Ce phénomène est une anticipation de ce que Bourdieu nommera plus tard la « distinction » opérée par la maîtrise du capital culturel (Bourdieu 1982).

Cependant, ce masque tombe rapidement lorsque Pantagruel l'interroge avec rudesse. Sous la pression physique et psychologique, l'étudiant revient spontanément à son patois natal, révélant l'artificialité de sa langue précédente. Le contraste est saisissant : la langue naturelle, même dialectale, apparaît plus authentique, plus expressive et plus proche de l'expérience humaine que le jargon pseudo-latinisé. Rabelais met en scène ici une conversion linguistique par retour au corps, à la spontanéité et à la vérité sensible, c'est-à-dire à une parole non corrompue par le désir de paraître.

La scène fonctionne comme une fable linguistique : elle illustre la supériorité du parler simple sur les artifices rhétoriques, dans une perspective éthique et cognitive. En cela, Rabelais reprend l'un des grands principes de l'humanisme linguistique de la Renaissance : l'importance de la clarté, de l'adéquation entre le mot et la chose, de la proximité entre la langue et la vie (Defaux 2001 : 217). Par l'humour, il critique implicitement l'enseignement scolastique qui favorise la mémorisation servile et la verbosité au détriment de la pensée critique et du sens.

L'invention linguistique du limousin, si elle est d'abord tournée en dérision, n'est pas dépourvue d'ambiguïté. Comme le remarque Michel Butor (1961), certaines des créations lexicales rabelaisiennes à visée parodique telles que *crépuscule*, *indigène*, *pénurie*, *lupanar*, *génie*, *déambuler* ou *extase* se sont installées durablement dans la langue française. Cette

fertilité involontaire du grotesque pose la question de la frontière entre invention comique et néologisme légitime.

Bref, la scène de l'écolier limousin ne se limite pas à une critique sociale ou linguistique ; elle constitue un moment charnière dans la réflexion rabelaisienne sur le langage. À travers la confrontation entre le verbiage et le silence de Pantagruel, Rabelais affirme que le langage véritable ne procède pas du latin dégradé, mais du *parler selon nature*. C'est dans la langue quotidienne, corporelle et concrète que réside, pour lui, la possibilité d'une communication humaine pleine et entière.

4. LES PLAIDOYERS DE BAISECUL ET HUMEVESNE

L'épisode des plaidoyers de Baisecul et de Humevesne, situé dans le onzième chapitre de *Pantagruel*, s'inscrit dans la continuité de la critique rabelaisienne du langage perversi, cette fois-ci appliquée au discours juridique. Il s'agit d'une mise en scène satirique du procès comme théâtre du non-sens, où la parole n'a plus pour fonction d'exposer la vérité ni de résoudre un litige, mais de produire un effet verbal dépourvu de contenu. Dans cette farce judiciaire, Rabelais démontre que la procédure, vidée de sens, est devenue un rituel abscons et auto-référentiel.

Les deux plaideurs, Baisecul et Humevesne, présentent chacun un discours confus, truffé de jeux de mots, de proverbes, de coq-à-l'âne et d'associations absurdes. Leur confrontation verbale, bien que respectant les formes extérieures d'un procès, repose sur une structure profondément incohérente, révélant une justice incapable de distinguer le vrai du faux, le juste de l'arbitraire (Bakhtine 1970 : 402). L'institution judiciaire, ici, ne vise plus la résolution des conflits, mais perpétue un langage clos sur lui-même, inaccessible aux justiciables.

Le début du plaidoyer de Baisecul donne le ton : « Monsieur, il est vrai qu'une bonne femme de ma maison portoit vendre des œufs au marché... Mais, à propos, passoit entre les deux tropiques, six blancs vers le zénith... ». Ce discours combine termes juridiques, références pseudo-scientifiques, allusions météorologiques et néologismes inventés, créant un effet d'étrangeté radicale. L'argumentation repose non sur une logique démonstrative, mais sur une accumulation de signes vides, symptomatiques d'un système où la procédure prime sur le sens.

Face à cette cacophonie, la réponse de Pantagruel reprend ironiquement le ton des plaideurs. Il prononce une sentence qui, bien que tout aussi obscure, satisfait les deux parties. Cette mimésis critique révèle l'intelligence pragmatique du jeune géant : conscient de l'inutilité des débats, il choisit d'en imiter la forme pour en révéler l'absurdité. Rabelais présente ainsi une justice incapable de se réformer de l'intérieur, enfermée dans un jargon inaccessible, dominée par la glose plutôt que par la loi (Screech 1979 : 134).

Ce choix satirique renvoie à une réalité historique : le droit français du XVI^e siècle était marqué par une profusion de commentaires, de textes interprétatifs, et par la lenteur procédurale. Comme le note Febvre (1947 : 349), la multiplication des décrétales, des coutumiers et des décisions contradictoires engendrait un système opaque, qui profitait aux praticiens mais excluait le peuple du sens de la justice. En caricaturant le langage juridique,

Rabelais ne s'en prend pas seulement à une caste, mais à une forme de pouvoir fondée sur le monopole interprétatif du droit.

Les discours de Baisecul et de Humevesne illustrent aussi un paradoxe fondamental : ils respectent les normes grammaticales et syntaxiques, mais n'ont aucun ancrage référentiel. Le langage devient ici une musique sans contenu, où l'effet de style l'emporte sur l'intelligibilité. L'absurde se déploie dans un espace régulé par des formes rhétoriques codifiées, qui ne produisent rien d'autre qu'un éclat verbal. Cette déconnexion radicale entre langage et monde renverse les fondements de la rationalité juridique (Defaux 2001 : 203).

La sentence rendue par Pantagruel clôt la scène sur une note parodique. En imitant la vacuité des plaideurs, il révèle que la solution ne réside pas dans la recherche du vrai, mais dans l'acceptation du non-sens. Les juges, incapables de départager les parties, se félicitent d'une sentence obscure qui donne raison à tout le monde. Ce consensus absurde est la métaphore d'un système où le langage ne rend plus justice, mais camoufle l'arbitraire sous un vernis de légalité.

Par cet épisode, Rabelais opère une critique frontale du verbiage judiciaire, qu'il prolongera dans le *Quart Livre* à travers le procès de Bridoye, le juge qui tire ses verdicts aux dés. Loin d'être une simple moquerie, cette caricature linguistique met en lumière l'aliénation du citoyen face à une institution qui confisque le sens sous couvert de droit. Elle illustre l'un des fondements de cette oeuvre : le refus d'un langage qui exclut, opacifie et asservit.

5. THAUMASTE OU LE TRIOMPHE DU SILENCE

Dans *Pantagruel*, l'épisode de Thaumaste met en scène un défi oratoire opposant Panurge à un érudit anglais venu disputer « toutes les sciences humaines, par signes seulement, sans parler ». Cette joute muette constitue un moment central dans la réflexion rabelaisienne sur le langage : elle déplace la question de la vérité hors du pur champ verbal, en révélant les limites du discours scolastique. Dans un univers où l'usage des mots est perverti par la vanité, l'arbitraire ou la pédanterie, le silence devient un geste critique, porteur d'un nouveau rapport à la connaissance (Demerson 1992 : 122).

Thaumaste – dont le nom dérive du grec *thaumazein*, « s'étonner » – incarne l'homme de savoir, curieux jusqu'à l'excès, mais enfermé dans la ritualisation formelle du savoir universitaire. Il propose à Panurge un défi extravagant : une *disputatio* par gestes, forme extrême de la scolastique, où le langage est à la fois convoqué et aboli. Cette paradoxale éloquence du corps parodie la quête de maîtrise intellectuelle typique à la fin du Moyen Âge.

L'entrée de Panurge dans la scène inverse immédiatement les codes. Alors que Thaumaste attend une démonstration rigoureuse, Panurge adopte une stratégie burlesque, multipliant mimiques obscènes, grimaces, gestes équivoques, dans une pantomime carnavalesque. Il s'approprie le langage des signes non comme alternative sérieuse à la parole articulée, mais comme outil de dérision. Le débat tourne alors au comique grotesque, subvertissant l'objectif initial d'examen rationnel. L'érudit anglais, dérouté, abandonne, convaincu à tort d'avoir perdu face à une argumentation supérieure (Screech 1979 : 146).

À travers cette joute, Rabelais interroge le fondement même de la parole docte. Le silence, loin d'être un défaut, devient ici une réponse critique à la prolifération du discours

vide. Panurge ne démontre rien au sens strict, mais révèle par l'absurde que toute dispute savante peut être imitée jusqu'à l'incohérence dès lors que ses signes ne renvoient plus à un contenu vrai. Cette critique est déjà présente dans les dialogues socratiques, où l'ironie permet de déconstruire les faux savoirs ; elle trouve chez Rabelais une forme burlesque, mais profondément philosophique (Bakhtine 1970 : 409).

Le rire naît ici d'un renversement des valeurs : l'intellectuel, représentant d'une parole théoriquement noble, est humilié par un bouffon dont les gestes renvoient au bas corporel – au ventre, au sexe, aux excréments. Panurge mime la masturbation, l'acte sexuel, l'ivresse ou la défécation : tout un lexique gestuel du corps grotesque qui ramène le langage savant à ses bases biologiques (Bakhtine : 354). Ce rappel à la corporéité est central chez Rabelais, qui voit dans le corps une source de vérité plus fiable que les logorrhées abstraites.

La scène de Thaumaste incarne également une critique implicite de l'universalité prétendue du langage savant. Si le savoir devait se transmettre au-delà des mots, il devrait transcender les cultures et les corps. Or Rabelais montre l'impossibilité d'une telle abstraction. L'Anglais croit reconnaître dans les gestes obscènes de Panurge une suite logique d'arguments : l'interprétation devient subjective, précaire, arbitraire. Le sens n'est plus donné, mais projeté. Le comique naît de cette confusion entre signifiant et signifié, entre l'intention de celui qui émet et la compréhension de celui qui reçoit.

Mais la critique va plus loin : en feignant de se soumettre aux règles du jeu (disputer sans parler), Panurge en révèle la vacuité. Ce n'est pas en imitant l'université qu'on en démontre l'absurdité, mais en y injectant le carnavalesque : l'excès, la matière, l'incongru. Le triomphe du silence est ici aussi celui de l'inversion : le haut (l'université, la dialectique, la vérité abstraite) est moqué par le bas (le corps, le vulgaire, l'invective gestuelle). Et pourtant, le geste triomphe parce qu'il est reçu comme porteur de savoir, ironie suprême que Rabelais exploite à fond.

La scène de Thaumaste constitue une parabole critique du savoir scolastique : elle montre que la recherche de vérité, détachée de la vie, du corps, de la parole incarnée, conduit à l'absurde. Dans ce théâtre muet de la dispute, le langage est vidé de son pouvoir s'il n'est plus enraciné dans le réel vécu. Le rire devient ainsi un instrument de démystification, un outil de dévoilement de la fausseté d'une rationalité purement formelle (Defaux 2001 : 193).

6. CONCLUSION

La caricature du langage dans *Gargantua* et *Pantagruel* s'impose comme un procédé fondamental, révélateur de la pensée rabelaisienne sur la nature et les limites de la parole humaine. Par la satire, le burlesque et l'excès, Rabelais déconstruit non seulement les codes linguistiques mais aussi les systèmes de savoir institutionnalisés, en particulier la scolastique. La scène de Thaumaste, par son triomphe paradoxal du silence et du geste grotesque, illustre à merveille cette stratégie subversive qui traverse tout le corpus.

Ici, le langage ne se réduit jamais à une simple fonction communicative : il est aussi un théâtre de la puissance et de la faiblesse humaine. La parole savante est souvent présentée comme vide, pédante, voire dangereuse, un « masque » qui dissimule la véritable nature du savoir. Par contraste, la langue populaire, le langage corporel, les obscénités carnavalesques

deviennent des vecteurs privilégiés de vérité, car ils renouent avec la matérialité du corps et l'expérience sensible du monde (Bakhtine 1970). Cette caricature ne vise pas une destruction nihiliste du langage, mais une critique constructive qui invite à repenser la fonction du discours. Rabelais prône un langage vivant, incarné, capable de rire de lui-même et de ses prétentions. Il révèle la fragilité des systèmes dogmatiques et la nécessité d'un dialogue ludique, où le savoir est sans cesse remis en jeu, réinventé dans le rire et la transgression.

La caricature rabelaisienne du langage ouvre donc un espace de liberté intellectuelle et créatrice. En ridiculisant les formes figées et abstraites de la parole, elle dégage une forme de sagesse populaire, proche de l'humanisme renaissant, qui valorise la pluralité des voix et la richesse du corps humain. Le triomphe du silence dans l'épisode de Thaumaste, loin d'être un retrait, est une manière de déjouer les discours vains pour faire place à une communication plus authentique, plus vitale.

Bref, la caricature du langage est chez Rabelais un outil critique puissant qui dépasse la simple moquerie. Elle interroge la relation entre parole et vérité, entre savoir et corps, et propose une vision du langage comme acte vivant, social et profondément humain. Cette lecture demeure essentielle pour comprendre la portée universelle et toujours actuelle de l'œuvre rabelaisienne.

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**CULTURAL STUDIES /
ÉTUDES CULTURELLES**

LIBERTY AND DEMOCRACY IN AMERICA: THE PRINCIPLES OF PATRICK HENRY AND ALEXIS DE TOCQUEVILLE¹

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Abstract: *The purpose of this article is to analyse two important texts that have marked the American political discourse – Patrick Henry’s speech “Give me Liberty, or give me Death!” (1775) and Alexis De Tocqueville’s book Democracy in America (1835, 1840). By taking into account the roles of the two authors and the historical background of their texts, this paper reveals the dangers that threatened America at that time. It also highlights the solutions that the two authors proposed and are still applicable today.*

Keywords: *America, dangers, democracy, liberty, revolution.*

1. INTRODUCTION

Although their perspectives reflect different contexts – Patrick Henry (1736 – 1799) was a revolutionary patriot advocating independence from Britain, while Alexis de Tocqueville (1805 – 1859) was a political philosopher analyzing democratic society decades later – there is a thematic connection between their principles. Both authors expressed their apprehension for liberty, individual rights, and the dangers of centralized or unchecked power.

Their texts “Give me Liberty, or give me Death!” (1775) and *Democracy in America* (1835, 1840) revolve around the concepts of liberty and individual rights. They express mistrust of unchecked power, whether from monarchs, majorities, or distant central governments and highlight the importance of civic virtue, religion, and responsibility in sustaining freedom. Furthermore, they convey a strong conviction that the populace is capable of shaping and conserving their political institutions.

This comparative study of Patrick Henry’s “Give Me Liberty, or Give Me Death!” (1775) and Alexis de Tocqueville’s *Democracy in America* (1835, 1840) attempts to offer two powerful, complementary perspectives on the foundations and future of democracy, particularly in the United States. Likewise, it highlights civic responsibility, and the role of the individual in society. To fight against tyranny and defend liberty passionately requires a mature democracy that can properly address the challenges of equality, individualism, and majority rule.

¹ In Memoriam

This article is dedicated to the memory of Professor Octavian Roske, whose scholarship and guidance were a profound source of inspiration.

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2. FIGHTING FOR LIBERTY

Fighting for liberty and self-government in Virginia in the 1770s, the passionate and audacious orator, Patrick Henry, became known as “the voice of the American Revolution” (Ragosta 2016: ch.6). Born on May 29, 1736, into a prominent Hanover County family of English and Scottish ancestors, he received most of his education from his father, Henry John, who attended King’s College in Aberdeen. Subsequently, he pursued various careers, such as clerk, storekeeper, planter, and ultimately, lawyer in 1760. In 1763, Patrick Henry gained recognition for his successful argument against the Two-Penny Act, which was passed by the colonial legislature. Soon after, Henry won the election to the House of Burgesses and proved himself to be an early voice of opposition to Britain's colonial policies. He condemned the Stamp Act of 1765, which taxed every type of printed paper used by the colonists, and argued that only the colony had the right to impose taxes on its citizens. Some years later, at the Continental Congress in Philadelphia (1774), Henry called for the colonists to unite in their opposition to British rule: “The distinctions between Virginians, Pennsylvanians, New Yorkers and New Englanders, are no more. I am not a Virginian, but an American” (Jensen 2005: 491).

“Give me Liberty, or give me Death!”, the most famous speech of Patrick Henry’s career, was delivered in a historical background marked by numerous conflicts triggered by the changes in the British colonial policy. The Royal Proclamation of 1763 aimed to limit the expansion of the colonies. The Sugar Act of 1764 was meant to defray the expenses of defending and securing the colonies. All printed materials in the colonies were required to use stamped paper produced in London under the Stamp Act (1764), which imposed a direct tax. The Tea Act of 1773 granted the East India Company a monopoly on the American tea trade. Finally, the Coercive Acts of 1774 were designed to isolate Boston and any other colonies that would oppose British rules. In response, the colonists convened the first Colonial Congress to contemplate a united American resistance against the British.

Patrick Henry delivered his brilliant speech on March 23, 1775, at St. John's Church in Richmond. He addressed the participants of the Second Virginia Convention, who were debating whether to resolve the crisis with Great Britain by force or peaceful means. His aims were to persuade the audience to organize a volunteer cavalry or infantry company in every county and to put Virginia in a position of defence. In addition, he scolded his opponents for making a significant error in urging reconciliation with the Crown to support the fight for Independence, which was applauded by his supporters.

By custom, Henry addressed himself to the President of the Convention, Peyton Randolph of Williamsburg, and expressed his high belief in the patriotism and abilities of the gentlemen who addressed the House. However, he underlined his opposite opinion stating that the country is in “an awful situation”, facing a “question of freedom or slavery” (Henry 1990: 36). The orator used the first person plural to identify himself with both the nation and audience, and focused on their responsibility towards God and country (Henry 1990: 36). In the end, he indirectly blamed his opponents for treason toward the country and God. Furthermore, he rejected British King George III (1738-1820) stating that he reveres “the majesty of heaven above all earthly kings” (Henry 1990: 39).

Patrick Henry's speech shows that Americans have to decide between two possible destinies: to indulge in the illusions of temporary salvation or to struggle for liberty. His arguments are straightforward and explicit. The British government's conduct over the past ten years was not sufficient to justify the hopes of his opponents. The response to their petitions and supplications was one of insults and violent actions. The presence of British fleets and armies in the area was projected as an example of "implements of war and subjugation" (Henry 1990: 37). Their struggle was centred around freedom and the preservation of long contended inestimable privileges. Like most American political speeches, the one delivered by Henry is also enriched with religious connotations. Thus, Americans are fighting for the "country in the name of God" (ibid.).

Henry deconstructed the false conception that Americans were weak and unable to cope with such a formidable adversary by outlining their advantages (ibid.). He explained that Americans had the power to use "the means provided by the God of nature" (ibid.). He underlined that Americans have the potential to create an army of three million people who would be fully committed to fighting for the "holy cause of liberty" (ibid.). The qualities of American soldiers, such as vigilance and bravery, are also given special attention by Henry. Furthermore, he emphasizes that Americans are not alone in their fight and emphasizes the significance of their allies: "Friends will take on our battles for us." (ibid.).

Towards the end of his speech, Henry once again disagreed with his opponents and aligned himself with the nation. His closing words "The war is actually begun! [...] Give me liberty or give me death!", which were probably inspired by the Roman statesman, Cato, and his speech against Caesar, remained in the memory of his audience (Henry 1990: 39).

Patrick Henry excelled in translating his political ideology into the language of the people. His approach was straightforward and did not contain excessive figures of speech or ornaments. Using an ordinary vocabulary, he incorporated insinuation, repetition, and enumeration with a variety of rhetorical questions, exclamations, and short answers. Therefore, his text is dynamic, energetic and unpredictable. Although Patrick Henry structured his speech very carefully, it gives the impression that it was conceived on the spot, as if it was not a planned thing but a natural emotional outburst. Henry's eloquence, categorical solutions, and moving rhetorical skills had a great impact on the audience, and people were said to be shouting "To Arms! To Arms! " (Henry 1990: 39). However, it is important to note that Henry's words were not transcribed. William Wirt of Maryland, his first biographer, recreated Henry's famous speech and life several years later using his own memories or those of men like Thomas Jefferson.

In light of the dynamic text, Patrick Henry's performance may have been marked by extensive movements and energetic gestures meant to capture attention. They could emphasize the truthfulness and the importance of the orator's arguments and persuade the audience to take action. By combining ethos, pathos, and logos, Patrick Henry presented himself to his audience as if he were one of the greatest orators of Antiquity.

The American Revolution commenced only a month later and Henry became the commander-in-chief of Virginia's forces. Although he left his position after six months, he remained committed to supporting the revolution in multiple ways. Focusing on

statesmanship, he helped write the state's constitution in 1776 and served as the first and sixth post-colonial Governor of Virginia, from 1776 to 1779 and from 1784 to 1786. Great Britain and the United States of America agreed to sign the Peace Treaty of Paris on September 3, 1783, marking the end of the Revolutionary War. Patrick Henry continued to criticize the United States Constitution, becoming renowned as an Anti-Federalist and pushing for the adoption of the Bill of Rights. Despite being offered many influential positions, he chose to stay home and focus on his family life until his death on June 6, 1799 at Red Hill.

3. STRUGGLING FOR DEMOCRACY

Born into an aristocratic family in Paris shortly after the French Revolution (1789), Alexis de Tocqueville (1805–1859) studied law and entered public service as a magistrate. In addition to that, he also distinguished himself as a political thinker, historian, and writer. He truly became an aristocratic observer of democracy.

Alexis de Tocqueville launched his highly ambitious project, *Democracy in America*, in 1831, after he and his friend Gustave de Beaumont were granted permission to travel to the United States and examine the American prison system. Tocqueville shifted his focus toward the prosperous American democracy after being deeply disappointed by Louis Philippe's new government, the failure of the Revolution, and the lack of experience among the deputies opposing Enlightenment ideals. During his nine-month journey across the United States, he had the opportunity to meet some of the most prominent and influential thinkers of the early 19th century. He documented his opinions on America's social and political institutions and meticulously reported on the structure of government and the judicial system. His book (which was published in two volumes in 1835 and 1840) is considered to be one of the first works of sociology and political science. It involves, aside from observations regarding American institutions, issues such as religion, press, money, class structure, and racism, which are still relevant today (Manent 1996: 25).

Democracy, according to Tocqueville, should be safeguarded as a "gift from God", valued, and taught to citizens to appreciate the privileges and obligations that accompany it. The world can only become a new and better place through democracy alone:

The first of the duties that are at this time imposed upon those who direct our affairs is to educate democracy, to reawaken, if possible, its religious beliefs; to purify its morals; to mold its actions; to substitute a knowledge of statecraft for its inexperience, and an awareness of its true interest for its blind instincts, to adapt its government to time and place, and to modify it according to men and to conditions. A new science of politics is needed for a new world (Tocqueville 8).

Tocqueville argued that the desire to achieve democracy and "the general equality of condition among the people" (3) represented a universal phenomenon and a permanent historical tendency which despite all droughts evolved the furthest in America. Although this process had advantages, it still posed risks that necessitated a study on prevention.

The author identified the following main problems of a democracy: the disproportionately high proportion of power in the legislative branch, the abuse of freedom, the excessive drive for equality, individualism, and materialism. The elements that can

successfully combat these dangers are an independent and influential judiciary, a strong executive branch, local self-government, administrative decentralization, religion, well-educated women, freedom of association, and freedom of the press (3).

When dealing with the problems that threaten American democracy, Tocqueville stated that most of them lie in societal attitudes and tendencies. The first one is represented by the preponderance of legislative power which is supposed to embody the will of the people and have the most power of all the governmental branches. Uncontrolled, the legislature can easily become tyrannical. Furthermore, the possibility of Presidents being re-elected increases the legislature's power and weakens the independence of the executive. If a President aspires to be re-elected, he will lose a significant amount of his ability to make decisions independently based on his judgments. In order to reach his goals, he will make various compromises. The risk of tyranny over the majority could increase implicitly.

The direct election of representatives and the short duration of their time in office are causing a second problem with the constitutional organization of American democracy. This issue creates a mediocre body of representatives who do not act according to their best judgment because they are worried about public opinion. Tocqueville suggests that changing to a system of indirect election for representatives could fix this problem. By doing this, the law system will be improved and people will not be perplexed by inconsistent and poor laws.

The excessive love for equality is also a threat to democracy in America. The concept of equality is ardently promoted by the doctrine of the people's sovereignty and the public. Tocqueville applies a logical reasoning according to which "If all are equal, then no one person has any basis to claim the right to rule over another" and that the only way to run a society is to base decisions on the will of the majority. Nonetheless, this concept can easily result in the majority becoming despotic. The majority imposes its opinion as being the best and the minorities have to conform to it, thus losing their freedom of expression. Consequently, tyranny is established on the basis of physical coercion and brutality.

In Tocqueville's view, equality can lead to individualism and materialism. The author explains that the reason for this phenomenon is that there are no societal bonds or duties as there are in an aristocracy which link people together. Furthermore, if citizens become too individualistic, they will not bother to fulfil their civic duties or exercise their freedom. Materialism arises from the desire for equality and especially equal distribution of wealth. Consequently, people may willingly abandon their freedom in order to have a benevolent dictatorship that can provide an orderly society and ensure material prosperity (Tocqueville 40-45).

Tocqueville also mentions a series of solutions that help maintain democracy in the United States. First of all, there are certain institutions that can preserve liberty. The independent judiciary can declare certain laws unconstitutional, and the Supreme Court is practically the only check on the tyranny of the majority. The fact that judges are appointed, not elected, and serve life terms gives them the necessary independence to take better decisions independent of public opinion. The use of juries can play a positive political role in educating citizens on how to use their freedom. Finally, the administrative decentralization also plays a crucial role in maintaining liberty. While comparing America and France,

Tocqueville argues that the overwhelming administrative centralization made citizens forget how to exercise their freedom, which implicitly led to the failure of the French Revolution (Tocqueville 45).

Moreover, the author points out certain non-institutional factors that help maintain freedom in America, such as the right to association, the freedom of the press, and religion. Associations can combat individualism and allow people to take a part in politics. The press is instrumental in speeding up the dissemination of valuable information to the entire public. Religion goes beyond being just another type of association and is highly beneficial both politically and societally. It brings people together and teaches them how to use their freedom, while also providing them with some moral boundaries. It is the only means of countering materialistic tendencies as it guides people's mind beyond the physical aspects of life to the immortal.

Contrasting the United States and Europe, Tocqueville underlines the fact that while American democracy started fresh on the new continent and it was a goal pursued right from the beginning, in France people lacked proper guidance from the heads of state and the powerful, intelligent, and moral classes.

Democracy has consequently been abandoned to its wild instincts, and it has grown up like those children who have no parental guidance, who receive their education in the public streets, and who are acquainted only with the vices and wretchedness of society. (9)

The democratic revolution in Europe was disappointing because it did not alter laws, ideas, customs, and morals, and people were unaware of the benefits it could provide. In short, there are various elements that come to the fore when examining the relationship between freedom and equality in society. Alexis de Tocqueville identifies the dangerous trends that can destabilize democracy and suggests various solutions to prevent this from happening. He concludes that nations are unable to prevent equality from spreading within them, but it is up to them to determine whether equality leads to servitude or freedom, knowledge or barbarism, prosperity or misery (214).

Alexis de Tocqueville's book had a profound impact on the French population and European leaders. It made a number of predictions such as: the abolition of slavery, the American Civil War, even the rivalry between the United States and Russia, and the rise of an industrial aristocracy from the ownership of Labour. Moreover, it warned against the majority's dominance over thought, a preoccupation with material goods, and isolated individuals. Implicitly, just as John Elster argued, "Tocqueville's work does indeed contain exportable mechanisms" which influence people worldwide, and he remains, perhaps, the most important "social scientist of his century" (12).

4. CONCLUSION

To put it succinctly, Patrick Henry and Alexis de Tocqueville believed that liberty was vital for a healthy society. The over-concentration of power was causing them to fear the loss of freedom. Both believed that a free society was founded on virtue, morality, and civic

engagement. Decentralized political structures were seen by both as a means of safeguarding personal freedom.

Patrick Henry remains in history as one of the founding fathers of the United States of America. His speech, "Give me Liberty, or give me Death!" is a fundamental text in American political rhetoric and has been a significant impetus for the fight against subjugation. Similarly, Tocqueville's views on freedom and democracy in America and the whole world still hold true and serve as reference points for the development of a strong and prosperous society.

In conclusion, the comparative study of their texts has revealed how the struggle for liberty developed into a complex democratic system, highlighting the enduring tensions between freedom, power, and civic responsibility that continue to shape political life today.

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CRISE ÉCOLOGIQUE : REGARDS CROISÉS SUR L'ÉTHIQUE ET L'ESTHÉTIQUE ENVIRONNEMENTALES

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Abstract: *This article aims to scrutinize the scope of the ecological crisis and its tendency to bring out two intertwined entities: environmental ethics and aesthetics. This situation gives rise to cross-views through speeches and debates as rich as they are confusing. This article aims to highlight the relationship between environmental ethics and its moral concerns and environmental aesthetics and its aesthetic assessments, with a look at the debates and attitudes examining the questions of instrumental value and intrinsic value of the environment.*

Keywords: *Ethics, Aesthetics, Instrumental value, Intrinsic value, Environment.*

1. INTRODUCTION

Le souci environnemental marque ostensiblement les fondements de l'éthique environnementale dans un enjeu d'appréhender les engagements en matière de protection de la nature et de ses ressources. L'éthique environnementale est une éthique qui veille à définir la relation de l'homme à la nature, ainsi qu'à la faune et à la flore qui y vivent. Son objectif est de questionner les fondements éthiques des rapports qui s'établissent entre l'homme et la nature et d'analyser ses exigences en termes de devoirs, d'obligations et de droits. De ce fait, l'éthique de l'environnement étudie les relations morales entre les hommes et leur environnement. Ces rapports peuvent être soumis à des réactions, à des réflexions historiques et à des débats critiques et donnent lieu à une kyrielle de perspectives éthiques (éthique anthropocentrique, éthique biocentrique, éthique écocentrique...) qui dépendent d'une part de notre conception de l'environnement et d'autre part de notre vision des rapports qui s'établissent entre les êtres humains et la nature.

L'esthétique environnementale prend sa source dans l'esthétique philosophique et dans l'environnementalisme anglo-saxon. Elle s'intéresse, en tant que champ de la pensée écologique et des humanités environnementales, aux différents aspects des paysages naturels, à la défense et la revalorisation de la beauté naturelle ainsi qu'aux considérations esthétiques qui stimulent l'action, la réflexion et la sensibilité humaines. Elle puise son intérêt dans la connaissance, le savoir écologique, l'imagination, l'émotion et l'appréhension délicate et nouvelle de la nature.

L'impact des activités anthropiques sur l'écosystème terrestre est mis en exergue par un ensemble de recherches qui prétendent que l'essor économique et technique pourrait nuire

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à la nature et aux ressources naturelles. Les interventions humaines, parfois aberrantes et inconscientes, entraînent des dommages graves et irréversibles affectant la santé humaine ou l'environnement. C'est dans un contexte marqué par les catastrophes, les menaces et les dégradations des écosystèmes que l'éthique écologique intervient pour la restauration écologique qui vise une régulation des relations homme-nature et une instauration d'une relation harmonieuse et optimale qui doit exister entre la société et la nature dans sa globalité. Cette éthique insiste sur la promotion des valeurs morales de l'environnement et sur l'importance des responsabilités humaines vis-à-vis de la nature. En relation avec l'éthique environnementale, la thèse esthétique inspire et rappelle la beauté et les plaisirs procurés par la nature loin de tout jugement utilitariste. La nature devrait être préservée et vue comme une entité à valeur intrinsèque, selon la vision biocentrique et écocentrique. En revanche, la vision anthropocentrique exhibe une valeur instrumentale de la nature qui a pour objet d'assurer la survie des humains et la mobilisation des ressources naturelles pour leur seul intérêt.

2. LE RAPPORT ENTRE L'ETHIQUE ET L'ESTHETIQUE DE L'ENVIRONNEMENT

Ce volet se donne pour objet de questionner le rapport qui existe entre l'éthique et l'esthétique de l'environnement et la valeur que peut apporter l'imagination créative à la conscience écologique pour la préservation et le respect de la nature. L'approche esthétique de l'environnement acquiert de plus en plus de l'importance et devient la thématique de prédilection dans certaines recherches individuelles et collectives. En fait, plusieurs perspectives et théories explicitent le rapport qui peut exister entre l'esthétique et l'éthique de l'environnement. Dans ce cadre, nous assistons, indubitablement, à une émergence de l'analyse de l'appréciation et de la valorisation de l'environnement naturel. Plusieurs penseurs de la philosophie esthétique se sont penchés sur cette question de l'esthétique environnementale en tant que domaine particulier de l'esthétique philosophique.

Est-ce que le fait d'attribuer à l'environnement la valeur esthétique sous-entend que nous lui concédons une valeur intrinsèque et justifie moralement sa préservation et sa sauvegarde ?

Jean-Louis Fabiani (2000 : 23), dans son article intitulé « Ethique et politiques de la techno-nature à propos de la biologie de la conservation », estime qu'il est difficile de dissocier à l'état pratique le côté esthétique de la valeur environnementale et assure que le développement des connaissances et des savoirs écologiques constitue un fondement de production de nouvelles valeurs en instaurant des critères originaux de jugement et d'évaluation. Certains philosophes jugent que nos pratiques et nos appréciations esthétiques vis-à-vis de l'environnement présument des considérations éthiques, d'autres supposent que la valeur intrinsèque octroyée à l'environnement se rapporte étroitement à la valeur esthétique accordée à cet environnement. La nouvelle esthétique environnementale jugée active et engagée permet, à travers des expériences riches et fécondes, à valoriser l'environnement et construire un univers basé sur un langage commun qui servira de socle pour le débat concernant la protection de l'environnement.

Emily Brady (2007) exprime l'intérêt que revêt l'esthétique environnementale dans la constitution d'une communauté écologique où les humains ne forment qu'une partie de cette communauté biotique. Cette vision a été défendue par l'écologiste et grand défenseur de la nature sauvage dans la première moitié du XX^e siècle, Aldo Leopold (1887-1948), marquant un engagement esthétique à travers une sensibilité vis-à-vis de la nature, une prise de conscience et une considération éminente pour sa valeur. Emily Brady (2007 : 70) estime que les environnements appréciés d'une manière esthétique (non instrumentale) jouissent d'une valeur intrinsèque « en raison de leurs propres qualités spécifiques, plutôt que pour des raisons instrumentales pour les humains ».

3. LA VALEUR INSTRUMENTALE ET LA VALEUR INTRINSEQUE DE L'ENVIRONNEMENT

Ce n'est que depuis les années 1960 et 1970, avec les débats sur la pollution de l'air, de l'eau et du sol et la dégradation rapide et irréversible opérée sur la nature et les controverses sur nos conditions globales de vie, que la question environnementale a réellement été appréhendée comme une question qui concerne toute l'humanité et s'adresse à toute la société. Par ailleurs, le XIX^e siècle a connu le début du traitement de la question environnementale par une minorité de militants de la protection de la nature. John Muir (1838-1914) et Gifford Pinchot (1865-1946) sont parmi ces militants qui ont développé leurs positions sur la préservation et la conservation de la nature, bien avant le classique d'Aldo Leopold, *Almanach d'un Comté des Sables* (*A Sand County Almanac*). Ce forestier et écologiste américain a écrit à la fin de sa vie ce livre de très grand succès, publié à titre posthume en 1949. Dans ce livre, il décrit sa vie dans la nature, ce qu'il rencontre, ce qu'il voit et définit son « éthique de la terre », comme étant une extension des frontières de la communauté morale au sol, à l'eau, aux plantes et aux animaux. Aldo Leopold explicite sa vision de la relation *éthique à la terre* qui ne peut exister sans amour, sans respect, sans admiration et sans considération pour sa valeur. Il dénonce à ce propos l'homme moderne qui vit séparé de la terre.

Pour Catherine Larrère (2015), il y a deux conceptions de protection de la nature :

- a) La conception de John Muir qui se rapporte à la préservation de la nature à l'état sauvage et à l'écart de toute action humaine (laisser la nature à elle-même et non touchée et la protéger sans que l'homme n'y soit présent). John Muir, ce fervent défenseur de la *wilderness* ou la "nature sauvage", porte à la nature une admiration religieuse, métaphysique et philosophique. Il l'aime en elle-même.
- b) La conception de Gifford Pinchot qui favorise une vision utilitariste et efficace, y compris morale dont le principe est d'assurer des ressources pour les générations futures en reprenant la formule de la morale utilitariste qui est « le plus grand bonheur du plus grand nombre ». Pinchot réclame une utilisation raisonnable et avisée de la nature. Selon Catherine Larrère, Pinchot est l'un des premiers à formuler la vision de développement durable dans le cadre de la conservation des ressources naturelles pour les générations futures.

Les histoires illustrent l'existence d'une opposition entre deux types de valeurs de la nature : la valeur instrumentale et la valeur intrinsèque. Pour la valeur instrumentale qui marque une utilité, les choses ne sont que des instruments ou des moyens pour nous, par

contre pour la valeur intrinsèque les choses n'existent pas uniquement pour nous, elles ont une valeur en elles-mêmes et cette valeur doit être respectée. Selon Paul W. Taylor, chaque communauté de vie est une entité qui possède une valeur inhérente. Les entités de cette communauté ne doivent pas être considérées comme de simples choses ou de simples objets au service d'autres entités (les humains) qui les instrumentalisent. Il admet qu'un être possède une valeur inhérente, revient à dire « que son bien mérite des agents moraux qu'ils s'en soucient et le prennent en considération, et que la réalisation de son bien a une valeur intrinsèque, qu'il vaut d'être poursuivi comme une fin en soi et pour le compte de l'entité qui est considérée » (Taylor, traduit par Afeissa 2007 :119).

Hicham-Stéphane Afeissa affirme que l'éthique environnementale représente un champ de recherche philosophique qui a pour mission de soulever une question primordiale concernant les sujets susceptibles de jouir d'une considération morale ou de valeurs intrinsèques. Il invoque que le problème essentiel dans l'établissement d'une éthique environnementale réside dans la manière de déterminer ce qui constitue un objet de valorisation indispensable et le fondement des obligations morales pour la reconnaissance de valeurs intrinsèques des éléments de la nature. Cette vision mène à une responsabilisation des hommes à l'égard de la nature (Afeissa 2012 : 34). L'éthique environnementale est de dimension mondiale et intéresse toute la planète qui aspire à un style de vie dit « vert » et en harmonie avec la nature. Elle fournit une justification éthique et une orientation morale qui concerne la protection de l'environnement à l'échelle planétaire.

Emmanuel Petit évoque la naissance récente d'une autre philosophie morale qui tient une place primordiale et investit le champ de l'environnement depuis les années quatre-vingt à la suite des travaux de la philosophe et psychologue Carol Gilligan. Cette éthique environnementale est intimement liée à une éthique du « *care* » ou éthique de la sollicitude. Pour Angela Biancofiore (2015 : 14) « Carol Gilligan a démontré que notre société ne pourrait pas exister sans l'attention, le soin désintéressé que nous offrons aux êtres plus fragiles et vulnérables ». Elle ajoute que celle-ci « peut nous amener à prendre soin du monde naturel, de la terre que nous habitons » (2015 : 14).

Dans la même vision de respect et de responsabilité, Emmanuel Petit met en exergue le « principe responsabilité » de Hans Jonas en admettant que ce principe est basé sur le devoir. L'éthique jonassienne repose « sur le modèle parental et maternel du *care* et sur la figure du nouveau-né » (Petit 2014 : 256). Cette philosophie peut véhiculer des sensibilités morales et des aptitudes à prendre soin de la nature. Elle « met en avant la sensibilité morale d'un individu ordinaire et son aptitude à “prendre soin” d'autrui » (Petit 2014 : 243). Pour Emmanuel Petit (2014 : 244) « le *care* associe le sens de la responsabilité aux vertus de la sensibilité et à l'implication active des pourvoyeurs de *care* ». Il révèle que la notion de « souci d'autrui » engendre des sensibilités morales conduisant à des attitudes et des comportements de prise de conscience de l'environnement dans ses diverses manifestations et évoquant ainsi les notions de sollicitude, de coopération, d'empathie et de justice environnementale (2014 : 252). Ainsi, « Le principe de responsabilité » proposé par Hans Jonas renferme les fondements d'une éthique de la relation que l'éthique du *care* pourrait mobiliser pour la protection de la nature en impliquant le concept du devoir (Petit 2014 : 256).

4. CONCLUSION

L'environnement-problème est une conception de l'environnement menacé par les pollutions, les nuisances, les détériorations, l'exploitation effrénée des ressources naturelles... Cet environnement nécessite par conséquent la préservation et la restauration de sa qualité. La crise environnementale devient l'objet d'une préoccupation commune et d'un débat public à l'échelle planétaire.

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**COMMUNICATION /
COMMUNICATION**

COMMUNICATION AS A MEANS OF PRESERVING HUMAN ESSENCE

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Abstract: *The communication process is not only inherently complex, dynamic, and irreversible, but it is also historically embedded, encompassing a past, present, and future that collectively shape communicative behavior. Past experiences and contextual factors significantly influence how individuals engage in communication, particularly when similar situations recur. At the same time, anticipated future outcomes can shape present interactions. For example, if individuals wish to sustain a communicative relationship, they are more likely to engage respectfully, empathetically, attentively, and supportively in the present. In this way, communication is both a product and a catalyst of change, continuously influencing and reshaping those involved. This perspective highlights what may be regarded as a categorical imperative of human interaction: the fundamental necessity of communication for the existence and continuity of the human species.*

Keywords: *communication, communicative behavior, human essence, identity, change and development catalyst.*

1. INTRODUCTION

Communication science is a multidisciplinary field with broad implications across various domains of inquiry, including linguistics, sociology, social and organizational psychology, pedagogy, philosophy, mathematics, and more. As such, attempting to define the communication process through a single, unified lens is not only impractical but also overly restrictive. The inherently interdisciplinary character of communication aligns with multiple research paradigms, each offering a distinct perspective. Consequently, we must consider the diverse dimensions of this integrative phenomenon, which is examined and defined by a wide range of scientific disciplines. As Pânișoară (2004: 14) aptly notes, “each aspect of communication is useful to the extent of its analysis from the perspective of the field that produced that aspect.”

A review of the historical development of the field reveals a trend toward unification, despite the continued diversity of theoretical and methodological approaches – ranging from interpersonal and organizational communication to broader forms of social interaction. As Lohisse (2002: 12) observes, the concept of communication is interpreted differently across disciplines, each emphasizing various aspects such as exchange, contact, transfer, transport, energy, or information, depending on the specific epistemological focus. Recent

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developments in communication studies highlight a growing interest in the interpretation and impact of communication in the context of the ‘post-truth’ era – an environment in which subjective beliefs may at times exert more influence than objective facts.

Human development, and by extension, the evolution of society, has closely paralleled advancements in forms of communication, particularly through the progression of language, speech, and most notably, writing. The act of recording facts, ideas, and experiences can be seen as a means of attaining a form of immortality; throughout history, humans have consistently sought to leave a lasting mark. Early uses of icons and engraved or inscribed symbols – often employed to indicate the origin and authenticity of goods – gradually evolved into proto-writing systems. These early forms of communication reflect a growing desire to document and preserve significant events and concepts for future generations.

The invention of writing, approximately 5,000 years ago in the region historically known as Mesopotamia, marked a turning point in human civilization. The writing system developed there, now known as cuneiform, laid the groundwork for structured communication through written symbols. In parallel, ancient Egyptian civilization employed hieroglyphs – symbols that could represent phonemes, individual words, or entire phrases – demonstrating the flexibility and complexity of early writing systems. However, it was the Phoenician alphabet – originating around 3,000 years ago in the region of modern-day Lebanon – that became the foundation for several major writing systems, including Latin, Greek, Cyrillic, Arabic, and some Asian scripts. Drawing inspiration from Egyptian hieroglyphs, the Phoenicians developed an alphabet based on letters that symbolized individual sounds, which, when arranged in specific patterns, formed words. This innovation significantly expanded the possibilities for communication, enabling more efficient transmission of knowledge and ideas.

Writing not only facilitated the preservation and dissemination of information but also profoundly influenced cognitive development, shaping thought and fostering imagination. The written word has historically carried greater authority than spoken language – a notion encapsulated in the Latin proverb, *verba volant, scripta manent* (“spoken words fly away, written words remain”). From the earliest writing systems developed in Uruk, ancient Mesopotamia – dating between 3400 and 3000 BCE and primarily used for recording financial transactions – to the careful preservation of clay tablets documenting labor and resource contributions, we observe a deep cultural commitment to documentation and archiving. These early archives can be viewed as the precursors of modern libraries, serving as repositories of collective memory.

Nevertheless, the durability of written records has always been contingent upon the materials used. For example, in ancient Egypt, the widespread use of papyrus, a material prone to decay, meant that few texts have survived the passage of time. Consequently, only inscriptions painted or carved on more durable surfaces such as walls or stone structures have endured. Although papyrus scrolls were once housed in specialized niches within ancient libraries, much of that written heritage has been lost, underscoring the fragile nature of early media.

Over time, written laws, much like the Ten Commandments inscribed in stone, have come to embody authority and permanence, ultimately serving as the foundation for modern

legal systems and governance structures. Yet, human expression has never been confined to factual records or historical documentation alone. Alongside annals and official registers, we find a rich tradition of myths, legends, fairy tales, and other forms of imaginative storytelling. This reflects a fundamental anthropological tendency: the human need to oscillate between reality and fiction, between logos (reasoned discourse) and mythos (narrative belief), between mimesis (representation of reality) and phantasia (imaginative creation).

This interplay between truth and fiction occurs both consciously and unconsciously, shaping not only cultural narratives but also individual and collective perceptions. It is precisely this tension that has captivated philosophers and thinkers across centuries – the elusive boundary between what is real and what is constructed. Distinguishing fact from fabrication is often challenging, particularly because fiction and even deliberate falsehoods can, paradoxically, reveal deeper truths or shape reality in profound ways, often through mechanisms of distortion or manipulation.

Plato's conception of truth, particularly as articulated in *The Republic* (Book VII), relies heavily on the use of myth and allegory as methodological tools for accessing deeper philosophical insights. The well-known *Allegory of the Cave* exemplifies this approach, illustrating how symbolic narratives can facilitate the journey toward understanding the essence of reality. Myth, in this context, serves not merely as a fictional tale but as a layered construct capable of conveying profound philosophical truths. As Eliade (1978: 5) notes, myth represents a “cultural reality that can only be approached and interpreted from multiple and complementary perspectives,” making it a powerful vehicle for revelation and rational inquiry.

Within this framework, myth¹ emerges as a means of affirming the human experience and defining the individual as both a mediator and a conduit for the pursuit of knowledge concerning ideal forms and pure essences. Eliade (1978: 1) further describes myth as “true history,” sacred and exemplary, offering significance beyond empirical fact. While myth may originate from the imagination and need not correspond directly to observable reality, it addresses the fundamental truths of existence and the deeper structures of meaning. In this way, myth facilitates a departure from conventional patterns of thought – what Plato metaphorically represents as the shadows on the walls of the cave – toward the contemplation of the ideals of Goodness, Truth, and Beauty. Thus, myth becomes a bridge to reason, enabling the recognition of the human condition as one caught between illusion and enlightenment, between the mere perception of appearances and the pursuit of authentic knowledge.

¹ “...myth is regarded as sacred history, hence ‘true history’, since it always refers to realities. The cosmogonic myth is ‘true’, because the existence of the world stands testimony to this; the myth concerning the origin of death is also ‘true’, because the fact that man is mortal proves it; and so on” (Eliade 1978: 6); “La fabuleuse et mystérieuse histoire de l’homme révélée et narrée par lui-même, telle pourrait être, telle devrait être la définition de tout mythe. Un mythe, diront les savants, est un récit sacré sur l’homme et sur le monde, faisant appel aux dieux ou aux forces cosmiques. C’est bien ainsi, en effet, qu’il fut perçu, conçu depuis les temps les plus anciens. Mais comme ces dieux ou ces forces cosmiques étaient des inventions humaines, on peut dire que le mythe est un récit entièrement œuvré par l’homme sur tout ce qu’il ignore par la force des choses, à savoir ce qui s’est passé avant lui et ce qui passera après lui sur la terre et le reste du monde” (Lacarrière 2002 : 11-12).

An instructive parallel can be drawn between the prevalence of misinformation in the post-truth era and Plato's allegory of the cave. In contemporary society, a concerning number of individuals accept fabricated or distorted news – often only loosely anchored in factual reality – as genuine and trustworthy. These individuals may be likened to the prisoners in Plato's cave, bound by ignorance and limited to perceiving only shadows of the truth. The process of emerging from this figurative cave, of breaking free from illusions, manipulation, and misinformation, symbolizes the attainment of knowledge, critical awareness, and intellectual liberation. It also implies a moral imperative: that those who achieve this awareness bear a responsibility to become sources of genuine understanding, illuminating the path for others who remain confined in ignorance.

Viewed through this lens, communication becomes an emancipatory act, one that seeks to awaken others to the existence of truth beyond illusion. Much like the prisoner in Plato's allegory who initially finds the light of the sun overwhelming, individuals may find truth disorienting or uncomfortable when first encountered. However, with time and guidance, clarity emerges. While the contexts of communication may vary widely, from personal discourse to mass media, the underlying human impulse remains constant: the drive to form networks of meaning, to explore new channels for transmitting and receiving knowledge, and to strive toward a deeper understanding of reality.

The communication process is not only inherently complex, dynamic, and irreversible, but it is also historically embedded, encompassing a past, present, and future that collectively shape communicative behavior. Past experiences and contextual factors significantly influence how individuals engage in communication, particularly when similar situations recur. At the same time, anticipated future outcomes can shape present interactions. For example, if individuals wish to sustain a communicative relationship, they are more likely to engage respectfully, empathetically, attentively, and supportively in the present. In this way, communication is both a product and a catalyst of change, continuously influencing and reshaping those involved.

This perspective highlights what may be regarded as a categorical imperative of human interaction: the fundamental necessity of communication for the existence and continuity of the human species. However, the effectiveness and ethical value of communication are deeply contingent on how it is conducted, on the choice of discourse, the calibration of messages according to the context and interlocutor, and the careful consideration of factors such as environment, culture, social structures, personality traits, psychological influences, constraints, prior experiences, attitudes, and interpretive processes (including encoding, decoding, and potential distortions or noise).

Consequently, human identity and personality are formed in relation to others – through interaction with and recognition of alterity. This relational dynamic drives individuals to establish connections, engage in dialogue, and extend themselves toward others through communication. As Fiske (2003) asserts, communication constitutes the very foundation of knowledge, culture, and social behavior. It is through communicative acts that individuals integrate into society, assert their humanity, and contribute to the evolution of the world by opening new perspectives and grounding themselves in shared discourse.

2. THE DEVELOPMENT OF THE CONCEPT OF COMMUNICATION

In the Romanian language, a clear distinction exists between the terms *comunicare* and *comunicație*. The former refers to the process of conveying information and generating meaning – essentially, the act of communicating – while the latter denotes the technical means or channels through which contact is established between two points. This discussion will primarily focus on *comunicare*, understood as the transmission and reception of information and the exchange of meaning between individuals. However, it is important to recognize that the mechanisms facilitating communication, akin to those referred to by *comunicație*, have consistently played a vital role in enabling, sustaining, and shaping communicative processes.

The language used to articulate our relationship with the world has historically incorporated, and continues to rely heavily on, a lexicon rich in metaphors of travel, expansion, movement, navigation, empire, and construction. As Carey (2009) notes, these expressions are fundamentally tied to notions of discovery, exploration, organization, and ultimately, domination – both of physical spaces and of human consciousness. Communication is deeply influenced by the ways in which individuals engage with symbols and language. Consequently, societal development is inherently communicative in nature, a dynamic that lies at the heart of cultural studies. This perspective emphasizes the constitutive role of communication in social life. As Carey (2009: 84) asserts, regardless of the specific mechanisms involved in the production and reproduction of society, it is through communicative processes – mediated by the interplay of symbols and social structures – that societies are formed, sustained, and transformed.

Since antiquity, communication has been regarded as a fundamental component of human life, closely linked to the development of culture and civilization. By employing signs and codes, individuals are able to send and interpret messages, making communication essential not only for social interaction but also for the expression and transmission of cultural values. As Fiske (2003) observes, culture is inconceivable without communication, as it serves as the medium through which cultural meanings are produced and shared. Accordingly, any exploration of communication must also account for the cultural contexts in which it operates.

The term *communication* derives from the Latin *communis*, which initially meant “to be in agreement” or “to be in relationship with,” and later came to signify “to transmit something to others.” This dual meaning underscores both the relational and informational dimensions of communication. In classical Greek society, the art of rhetoric held a central role, particularly in the public sphere of the *agora*. Mastery of speech was considered a crucial skill for active citizenship. As illustrated in Plato’s dialogues – particularly *Gorgias* and *On Rhetoric* – rhetoric was not merely about persuasive speaking, but also about fostering disciplined thought and structured expression. The spoken word, carefully crafted, was at the core of civic engagement.

Socrates, in dialogue with Gorgias, asserts that rhetoric produces belief or conviction in the soul of the listener (Plato 1995), distinguishing between mere opinion and true knowledge. Rhetoric, then, becomes a tool not only for persuasion but also for moral deliberation, including the discernment between justice and injustice. This emphasis on the

ethical and practical dimensions of discourse is further highlighted by the fact that Greek citizens were permitted to represent themselves in legal proceedings, making rhetorical skill a critical element of civic life (see Plato's *Defense of Socrates*).

Argumentation represents a structured form of discourse through which ideas are examined, debated, and evaluated using logical reasoning. Its primary objective is to substantiate or refute a given proposition by employing persuasive strategies designed to convince the interlocutor or audience of the validity or, conversely, the lack of credibility of a particular thesis. Central to this process is the logical organization and articulation of ideas, which allows for the development of a coherent and well-supported viewpoint. Argumentation is inherently dual in nature, as it can serve both to uphold and to challenge a standpoint. In contexts of conflicting perspectives, its polemical aspect becomes evident through the adversarial nature of debate.

From the perspective of the speaker, persuasive efficacy often depends on the strategic use of rhetorical techniques such as manipulation, seduction, and propaganda. Propaganda, for instance, has been described by Chakhotin (1971) as a form of psychological coercion, likened to "mob rape." Similarly, Packard (1958) characterizes subliminal persuasion as a form of covert influence – what he terms "clandestine persuasion." Seduction, by contrast, entails direct engagement with the target audience, as seen in practices like political "mass bathing," where leaders immerse themselves among crowds to build rapport.

Classical rhetorical theory, particularly that of Aristotle, identifies three primary modes of persuasion – *ethos*, *logos*, and *pathos* – each corresponding to one of the fundamental components in Jakobson's (1964) communication model: the sender (addresser), the message, and the receiver (addressee).

a) ***Ethos*** appeals to the ethical and personal credibility of the speaker. It involves the speaker's efforts to establish trust and authority through personal character, reputation, and alignment with respected figures or values. A credible speaker must appear sincere, knowledgeable, and relatable to gain the audience's confidence. References to authoritative sources further enhance the persuasive impact of the speaker's message.

b) ***Logos*** is centered on logical reasoning and the internal structure of the discourse. It emphasizes coherence, clarity, and the use of evidence-based arguments – such as empirical data, case studies, and rational deductions – to support claims. While the rational appeal is critical, its effectiveness also depends on how clearly and concisely the information is communicated, ensuring accessibility and comprehension for the audience.

c) ***Pathos*** engages the emotional dimension of persuasion. While logical reasoning can persuade at an intellectual level, emotional resonance is often what drives action. Therefore, speakers must convey passion, evoke empathy, and use vivid imagery or compelling narratives to provoke an emotional response. The power of *pathos* lies in its ability to connect with the audience on a deeper level, making the message more memorable and persuasive.

In sum, effective argumentation integrates ethical credibility, logical clarity, and emotional engagement to create a persuasive discourse capable of influencing thought and behavior. Persuasion lies at the core of argumentation, which seeks to produce discernible effects on the consciousness of the interlocutor. Through carefully constructed reasoning and

evidentiary support, argumentation encourages the acceptance of a particular viewpoint or, conversely, the rejection of an existing belief, thereby functioning both as a persuasive and dissuasive tool. It serves dual purposes: to affirm or advocate certain convictions and, when necessary, to challenge or deconstruct them.

However, the efficacy of persuasive efforts depends significantly on the perceived credibility and ethical integrity of the communicator. Without establishing trustworthiness, even the most refined rhetorical techniques may fail to influence an audience. While it is possible to fabricate an appearance of sincerity – a strategy often employed by deceivers – lasting persuasion cannot be sustained on a foundation of falsehood. This recalls Abraham Lincoln's enduring observation: one may deceive a single individual indefinitely, or many people for a limited time, but not everyone forever. Thus, ethical considerations are not merely peripheral; they encompass the communicator's professionalism and authority, which are vital to persuasion.

Historically, the formalization of communication as a discipline can be traced back to the classical period. Plato and Aristotle elevated rhetoric to a field of systematic inquiry within the Greek Academy, placing it alongside philosophy and mathematics. The Romans, building on Greek foundations, developed early models of structured communication. During the Middle Ages, the Church emerged as a central actor in the preservation and dissemination of knowledge. Monastic scriptoria undertook the meticulous transcription of religious and secular texts, thereby promoting intellectual reflection. A shared symbolic system also emerged across regions, with Latin becoming the dominant written language in Western Europe, while Slavic languages played a similar unifying role in the Eastern territories.

In written communication, the physical absence of the sender may diminish their immediate influence, as the reader may not perceive their ethos as directly. This contrasts with oral forms of discourse, especially in political communication, where the speaker's presence, charisma, and personal magnetism play a pivotal role in persuasive effectiveness. The authority of the speaker, manifested through both character and delivery, becomes central to the persuasive process.

Written communication plays a foundational role not only in facilitating abstract thought and reflective reasoning but also in shaping the organization of social life. With the advent of writing, communication evolved into a form of knowledge production enabling the storage, transmission, and critical examination of information. Initially, writing served pragmatic functions: recording commercial exchanges and preserving religious customs. However, once communication was no longer confined to synchronous interaction – occurring independently of time and space – it diversified, reaching into private domains. The practice of letter writing, for instance, exemplifies how this habit extended interpersonal communication into the personal sphere.

Writing also played a pivotal role in advancing scientific inquiry and technological development by enabling the preservation and transmission of complex knowledge (Cobley 2004). This development marked a significant shift: the book became the first communicative medium to be commodified, while authorship emerged as a vehicle for individual expression and intellectual autonomy (McLuhan 1975). The growing demand for accessible information

among broader audiences contributed to landmark events such as the translation of the Bible into German during the Protestant Reformation – a movement driven by Lutheran ideals. The invention of the printing press catalyzed these transformations, as publishers increasingly printed texts in vernacular languages and for commercial purposes.

The impact of printing on the trajectory of modern society is profound. McLuhan (1975) argues that the sequential logic of print technology – assembling content piece by piece in a linear manner – parallels the structure of industrial production, which relies on the segmentation and specialization of tasks. This technological logic facilitated the mechanization that underpinned the Industrial Revolution. Furthermore, access to printed material influenced the cognitive frameworks (*forma mentis*) of the time, fostering analytical thinking and a capacity for coherent, structured argumentation. As a result, individuals were empowered to broaden their intellectual horizons, enhance their imaginative capabilities, and develop the critical awareness necessary to envision and pursue societal change. In this context, books became both symbols and tools of progress, and those who engaged with them – scholars, writers, and thinkers – formed a new cultural elite. This elite was defined not merely by status, but by its relationship to knowledge and its commitment to using that knowledge for advancement.

The press has played a pivotal role in shaping the public sphere and facilitating the expression of public opinion, reflecting the socio-historical, economic, political, and cultural dimensions of communication processes (Habermas 1998). Alongside the press, the development of communication technologies – from the postal system, often regarded as the first organized communication network, to the telegraph – has significantly altered human interaction. The telegraph, in particular, redefined temporal and spatial boundaries, enabling near-instantaneous communication over long distances. Subsequent innovations, such as the telephone, introduced new forms of interpersonal communication across distances, while the emergence of radio marked the beginning of oral mass communication, enabling the broadcast of information to wide audiences simultaneously. Television further expanded the communicative reach by combining visual and auditory elements, and also contributed to the formation of consumer culture, particularly through advertising, which played a key role in shaping the ideals of capitalist societies.

With the rise of telecommunications and the advent of digital technologies, particularly the computer and the Internet, a new paradigm of communication has emerged, one characterized by speed, decentralization, and interactivity. This digital environment enables horizontal forms of communication, where each networked individual functions both as a receiver and a potential producer of mass content. In this context, traditional models of top-down communication are being reconfigured, and global networked communication is transforming social relations at both micro and macro levels.

As is well established, communication as a social act extends beyond verbal language and spoken expression. Nonverbal elements – such as facial micro-expressions, gestures, body posture, spatial orientation, tone of voice, and even silence – carry significant meaning and contribute to defining both the context of the interaction and the nature of the social relationship involved, whether existing or anticipated. These nonverbal cues often reveal

nuances that spoken language alone may not convey. In this regard, communication can be examined through its purposes and objectives, which may be explicit, implicit, or even unconscious. Importantly, the actual intent behind a communicative act may, at times, diverge significantly from what is overtly expressed, highlighting the complex interplay between intention and interpretation in human interaction.

Unlike theorists such as Shannon and Weaver, Roman Jakobson did not initially set out to develop a formal model of communication. Nevertheless, the six functions of language he identified have come to serve as a widely recognized framework for understanding the diverse aspects of communicative acts. Due to the breadth of communicative dimensions they encompass, these functions have effectively become a reference point in the study of language and communication.

Jakobson's work builds upon the foundational triad proposed by German linguist and psychologist Karl Bühler, who identified three core functions of language: the referential (or representational), the emotive (or expressive), and the conative (or appellative) functions. Jakobson expanded this framework by introducing three additional functions: the phatic function, which concerns the maintenance of communicative contact; the metalinguistic function, which involves the use of language to discuss or clarify language itself; and the poetic function, which foregrounds the aesthetic and formal properties of language. Through this expanded model, Jakobson sought to offer a more comprehensive account of the communicative process, emphasizing that the relevance and predominance of each function can only be understood through careful analysis of the communicative context.

Roman Jakobson's six functions of language provide a valuable framework for understanding language as a dynamic and evolving system, deeply embedded in the individual who uses it and shaped by personal experiences, emotional states, and contextual variables. This perspective underscores the idea that language is not a fixed or purely mechanical tool, but rather a fluid medium that adapts and acquires nuanced meanings in relation to the speaker's intentions and circumstances. Adopting such an integrative approach to language use enables a more precise identification of the dominant communicative function within a given interaction. This, in turn, supports a more informed interpretation of the communicative act and allows for the adjustment of one's message or response in a contextually appropriate and effective manner.

3. COMMUNICATION SYSTEMS

Within the framework of social representations theory, the notions of *community* and *group* hold significant analytical weight. These concepts are central to understanding how different collective entities develop distinct identities through their specific modes of communication, particularly as they relate to psychoanalytic discourse. Serge Moscovici (1976), in his foundational work *Psychanalyse: son image et son public* (originally published in 1961), examined how various social, religious, and political groups in Paris – namely liberals, Catholics, and communists – engaged with psychoanalysis in ways that reflected and reinforced their unique communicative identities. From this analysis, he identified three distinct systems of communication: *broadcasting*, *propagation*, and *propaganda*.

a) *Broadcasting* is associated with liberal communities, which employ this system to stimulate public debate and discourse. According to Moscovici (1976), liberals tend to approach psychoanalysis with skepticism, regarding other groups as more dogmatic and themselves as open to pluralistic and critical inquiry.

b) *Propagation*, on the other hand, is characteristic of Catholic communities. In this context, elements of psychoanalysis are selectively integrated with religious doctrine to sustain the authority and continuity of the Catholic tradition. This system serves to reinforce internal cohesion rather than promote external debate.

c) *Propaganda* is employed within communist communities, where psychoanalysis is portrayed as a product of bourgeois or imperialist ideology – often associated with American cultural values. Through this lens, psychoanalysis is framed as a corrupt and ideologically dangerous tool, reinforcing the community's desire for ideological separation and insulation from opposing worldviews.

The Cambridge Handbook of Social Representations (2015) further elaborates on these systems. It notes that broadcasting tends to reflect flexible attitudes and openness to new knowledge, while propagation demonstrates a commitment to preserving established beliefs through selective adaptation. Propaganda, in contrast, is marked by rigidity and the strategic use of stereotypes to marginalize alternative perspectives and reinforce group boundaries.

Groups that adopt *broadcasting* as their primary communication system tend to be united by shared sympathies; however, paradoxically, such groups are often characterized by a monological structure. They may appear open but, in practice, tend to resist divergent viewpoints and discourage open dissent. In contrast, *propagation*-oriented groups foster a sense of *communion* among members and promote internal dialogue. Yet, this dialogue typically functions to reaffirm and consolidate the group's dominant ideological framework, rather than to entertain alternative perspectives. Groups that rely on *propaganda* are grounded in *solidarity*, but their communicative orientation is marked by antagonism and competition. These groups often define themselves in opposition to other worldviews, using their communication strategies to assert dominance over conflicting representations of reality.

In the case of *broadcasting*, the focus lies on disseminating dominant representations broadly and uniformly. This form of communication is characterized by a lack of specific targeting – neither the sender nor the audience is clearly defined – which allows the message to reach a wide and undifferentiated public. Its primary objective is to provoke public discussion and raise awareness about issues of collective concern. Such communication may occur through mass media or informal interpersonal channels, with the overarching goal of shaping public discourse.

Compared to *broadcasting*, *propagation*, as a form of majority influence, functions in a more deliberate and strategic manner. Its primary goal is to reinforce and impose dominant beliefs and perspectives by orchestrating a process of validation, whereby the views of the majority are presented as universally accepted truths. This system promotes conformity, encouraging individuals to adopt the prevailing perspective as the most legitimate or correct one. Moreover, propagation may evolve into a defensive communicative strategy aimed at preserving hegemonic ideas. In such cases, it may employ mechanisms of exclusion and

stigmatization to maintain consensus and marginalize dissenting views, particularly in debates surrounding social norms and public issues.

Propaganda, by contrast, operates as a mode of minority influence and seeks to initiate social transformation by challenging the dominant ideological framework. It positions itself in opposition to mainstream beliefs and is often marked by its critical, confrontational, and reformist orientation. The objective of propaganda is not simply to resist majority opinion, but to gradually secure recognition and eventual conversion to its alternative vision. For a minority group to achieve such influence, it must establish a cohesive identity, articulate a clear and compelling program, and present its ideas not as radical deviations, but as credible and constructive alternatives to the dominant discourse or status quo.

Rumour constitutes a distinct and pervasive mode of communication that appears, in varying forms and intensities, across all the communication systems previously discussed. Unlike verified information, rumour is characterized by its uncertain or unconfirmed status, though not necessarily false or entirely groundless. It is typically transmitted orally and informally from person to person, which has led many scholars to regard it as one of the earliest forms of mass communication. Despite its simplicity, rumour remains deeply embedded in multiple areas of social life and continues to exert considerable influence.

What distinguishes rumour is its immense potential to shape, distort, or even destabilize public understanding. Throughout human history, rumours have functioned as powerful communicative tools – capable of influencing opinions, inciting emotional reactions, altering reputations, and even contributing to the outbreak of conflict or the consolidation of authoritarian regimes. Its dissemination is rapid and its impact often irreversible. Rumour can mislead, manipulate, and mystify, but it can also uncover hidden truths, particularly when aligned with otherwise inaccessible or suppressed information.

The influential nature of rumours is amplified with each repetition, gaining credibility and emotional intensity over time. Remarkably, rumours find receptive audiences across all social strata and intellectual levels, irrespective of the era or sociopolitical context. In his study *Rumeurs: Le plus vieux média du monde*, Jean-Noël Kapferer (2009) revisits classical definitions of rumour. For instance, Allport and Postman define it as a “proposition related to current events, meant to be believed, passed from person to person, usually by word of mouth, without any concrete data to verify its accuracy” (cited in Kapferer 2009: 11). Similarly, Knapp describes it as “a statement intended to be believed, related to current affairs, and spread without official verification” (Kapferer 2009: 12), while Peterson and Gist refer to it as “an unverified account or explanation, circulating from individual to individual, concerning a matter of public interest” (Ibid.).

Kapferer, drawing on the sociologist T. Shibutani, argues that rumours often emerge in response to significant events that are accompanied by information gaps and high levels of ambiguity. In such contexts, rumours serve as a mechanism through which communities attempt to make sense of incomplete or unclear developments by constructing plausible explanations. This process becomes especially pronounced in the digital era, where the rapid circulation of unverified content – often labeled as *fake news* – mirrors traditional rumour dynamics on a much larger and more immediate scale.

4. CONCLUSIONS

The evolution of human society is fundamentally intertwined with the evolution of communication. From the earliest spoken expressions to the complex systems of writing and digital media, each advancement in communication has contributed to shaping not only interpersonal relationships but also the broader structures of culture, politics, science, and history. As language developed, it allowed individuals not only to exchange information but also to construct shared meanings, identities, and values. The spoken word laid the foundation for collective memory, while writing enabled those memories to be preserved, transmitted, and scrutinized across generations.

The act of recording facts, ideas, and experiences has long been associated with a desire to overcome the transience of human existence. To write is, in a symbolic sense, to strive for immortality. Whether through ancient manuscripts, monumental inscriptions, printed books, or digital archives, humanity has continually sought ways to leave behind traces of its thoughts and experiences. This pursuit to leave a mark, to be remembered, is a deeply human impulse. It reflects not only a personal desire for legacy but also a collective drive to build continuity between past, present, and future.

At the core of communication lies an enduring challenge: to convey truth. Across time, the aim has remained to report events and express ideas in a way that preserves their meaning and significance. The credibility of communication – the ability to reflect reality accurately and meaningfully – has always been essential to its function as a vehicle for knowledge and cultural inheritance. In this sense, communication is not only about the transmission of content but also about the shaping of reality itself. Messages that endure become reference points – cultural landmarks that inform how societies interpret their history, values, and identity.

This guiding principle – the pursuit of truth through communication – has shaped the central focus of this study. It affirms that communication is not merely a technical or utilitarian process, but a profound human activity that reflects our desire to understand the world and to be understood in return. As we continue to refine our communicative tools in an increasingly complex and mediated world, the fundamental objective remains constant: to create meaning, foster understanding, and contribute to a legacy that transcends the limitations of time.

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**EDUCATION /
ÉDUCATION**

LE TRANSLANGUAGING DANS L'ENSEIGNEMENT DES LANGUES: PERSPECTIVES ET PRATIQUES

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Abstract: *This article explores the concept of translanguaging in the context of additional language learning, focusing on teachers in pioneering schools in the Khémisset region. The integration of translanguaging into additional language classrooms, particularly in the Khémisset region, fosters a positive attitude among teachers towards this practice. This approach improves the effectiveness of learning the target language (French) and challenges traditional monolingualism, enabling teachers to better support students on their linguistic journey. This study highlights the importance of translanguaging and aims to analyze the effects of this approach on learning efficiency and evaluate teachers' experiences.*

Keywords: *translanguaging, additional language, teaching practices, pioneering schools.*

1. INTRODUCTION

Le projet des « écoles pionnières » au Maroc a débuté pendant l'année scolaire 2023/2024. Celui-ci vise à changer les pratiques enseignantes tout en intégrant les nouvelles technologies : améliorer les compétences des élèves dans les matières de base (mathématiques, arabe et français) et rénover les écoles primaires publiques. L'apprentissage des langues additionnelles est un enjeu majeur dans le contexte éducatif marocain. Il est caractérisé par l'apprentissage de plusieurs langues notamment l'arabe, l'amazigh et le français. Du point de vue sociolinguistique, la langue est considérée une pratique sociale, à travers laquelle les personnes construisent, expriment et négocient leurs identités sociales et culturelles (Liu&Fang 2017; Norton&Toohey 2011). Des études récentes ont remis en question la séparation stricte des langues dans les salles de classe (Cummins 2007 ; Garcia&Li 2014). Cela conduit à se poser la question sur l'utilisation du translanguaging par les parties prenantes dans l'enseignement/apprentissage du français langue additionnelle et son efficacité pour l'apprentissage d'une langue additionnelle. A travers une enquête réalisée auprès des enseignants de quatre établissements du primaire dans la ville de Khémisset et par un questionnaire nous voulons mettre en évidence l'importance du translanguaging dans les pratiques enseignantes et montrer comment les ressources dont disposent les locuteurs multilingues peuvent influencer le développement de la compétence multilingue par le biais de la conscience métalinguistique. Dans un premier temps, nous présentons notre positionnement épistémologique, puis nous nous arrêtons sur les points essentiels de notre cadre théorique. Dans un deuxième temps, nous explicitons les résultats de notre étude.

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2. POSITIONNEMENT EPISTEMOLOGIQUE

Notre réflexion sur les productions translangagières (translanguaging) nous amène à adopter un positionnement épistémologique constructiviste. Ce paradigme nous permet d'explorer comment les individus construisent leur compréhension du monde à travers l'interaction sociale et le langage. Le translanguaging est un phénomène linguistique où les locuteurs alternent et mélangent plusieurs langues dans le même discours. Il reflète la nature dynamique et contextuelle de la communication humaine. Autrement dit, le constructivisme postule que l'individu développe ses nouvelles connaissances en action dans de nouvelles situations en utilisant ses expériences ultérieures. Selon Piaget (1975), la construction des savoirs passe par deux processus cognitifs : l'assimilation et l'accommodation. Notre posture est compréhensive dans la mesure où le translanguaging est utilisé par des locuteurs pour négocier et co-construire le sens dans divers contextes éducatifs et sociaux. Nous adoptons également une approche quantitative et qualitative, vu que notre étude vise à enrichir la compréhension de ce phénomène complexe et à offrir des pistes pour des pratiques éducatives.

3. COMPÉTENCE PLURILINGUE ET CARACTÉRISTIQUES DU TRANSLANGUAGING

La langue additionnelle (LA) d'un individu n'est pas une langue de première socialisation. Le locuteur a souvent recours à d'autres codes déjà en place dans sa communauté linguistique. Les répertoires langagiers des individus leur sont propres. Wei (2011) décrit le translanguaging comme l'ensemble des performances linguistiques des locuteurs plurilingues, leur permettant de dépasser leurs limites dans les codes qu'ils utilisent par un jeu d'alternance entre eux dans la combinaison des structures et des formes pour exprimer leurs messages, leurs valeurs et leurs identités et préciser leurs relations. Le discours, comme la cognition, s'inscrit dans les pratiques sociales de l'homme et est lié à son activité (Xue 2016). La cognition peut être définie comme « l'ensemble des activités mentales et des processus qui se rapportent à la connaissance et à la fonction qui la réalise. » (Narcy-Combes & Narcy-Combes 2019 : 38). L'activité dans la pratique apprenante est en soi une action, autrement dit, cette action relie le sujet avec son objet. Nous nous focalisons sur les pratiques enseignantes et l'utilisation du translanguaging dans l'apprentissage de la langue additionnelle.

4. ENSEIGNEMENT DES NAMED-LANGUAGES ET TRANSLANGUAGING

Cette étude met en évidence la nécessité de maximiser l'exposition à la langue cible à l'école et remet en question la séparation rigide entre les différentes langues d'enseignement. Le translanguaging pédagogique, qui encourage l'utilisation de plusieurs langues dans la même leçon, est présentée comme une approche intégrée de l'apprentissage des langues. Comme l'expliquent Cenoz et Gorter (2020), il semble paradoxal d'ignorer et d'éviter l'utilisation des ressources des élèves multilingues en utilisant une approche monolingue alors que l'objectif est de développer des compétences plurilingues. Il est également naturel pour les locuteurs plurilingues d'utiliser les langues de manière flexible et de translanguager spontanément (García&Li 2014 ; Duarte&Kirsch 2020). Cette approche permet de renforcer les connaissances linguistiques préalables des élèves et d'optimiser l'utilisation des ressources linguistiques dont

ils disposent. Elle reconnaît également la richesse des parcours des apprenants et leur capacité naturelle à faire des connexions entre les différentes langues. Bref, il est important de tirer parti des ressources multilingues des élèves et de favoriser une communication flexible entre les langues pour développer des compétences linguistiques plus diversifiées.

5. CONTEXTE SOCIAL DE L'ENSEIGNEMENT/APPRENTISSAGE D'UNE LA

Les locuteurs plurilingues acquièrent et utilisent des langues tout en s'engageant dans des pratiques linguistiques dans un contexte social. Dans l'éducation multilingue, le translanguaging a été présenté comme un moyen d'inclure plusieurs langues dans l'enseignement/apprentissage. Cependant, les enseignants considèrent souvent que les approches basées sur le translanguaging sont trop vagues et idéalistes. Cette étude examine des données provenant d'un contexte dans lequel des enseignants travaillent effectivement dans le projet des écoles pionnières. Basée sur la réflexion des enseignants sur leur utilisation du translanguaging et sur l'interprétation itérative d'extraits de données, l'étude fournit une vue d'ensemble de l'utilisation fonctionnelle de différentes langues dans les pratiques enseignantes officielles. Selon le contexte social, les pratiques de translanguager peuvent être plus ou moins importantes. Lorsque les élèves ne sont pas contraints par les règlements scolaires sur l'utilisation de la langue en classe, ils peuvent utiliser leurs ressources de manière plus créative. Les locuteurs plurilingues sont conscients des différences de statut et d'utilisation des langues de leur répertoire dans la société, ce qui joue également un rôle important dans leurs préférences en matière d'utilisation de la langue. Les trois dimensions de l'accent mis sur le plurilinguisme sont représentées en positionnant le locuteur et le répertoire au centre, entourés du contexte social. Passons maintenant à la partie pratique de notre étude, où nous analyserons les suggestions des enseignants. Nous verrons comment les théories que nous avons discutées trouvent leur application dans des environnements éducatifs et sociaux et comment elles influencent les pratiques linguistiques et l'apprentissage d'une langue additionnelle.

6. METHODOLOGIE DE RECHERCHE

Dans cette section, nous présenterons les résultats de notre enquête réalisée à travers un questionnaire conçu pour recueillir des informations précieuses sur les pratiques, perceptions et expériences des enseignants en matière de translanguaging dans les classes de français. L'étude a été spécifiquement menée dans la région de Khémisset et au sein des écoles pionnières. Notre échantillon comprend 28 enseignants, dont 11 enseignants et 17 enseignantes (voir supra). Nous voulons comprendre la façon dont les enseignants perçoivent cette nouvelle approche et comment elle peut être utile dans le développement de la compétence pluri/lingue-culturelle. Par la suite, nous nous pencherons sur la présentation des résultats et l'analyse du corpus obtenu.

6.1. Résultats et analyse

Les enseignants sont souvent limités par les politiques et les programmes scolaires. La politique linguistique des programmes exige que seule la « langue cible » soit utilisée que ce soit l'arabe ou bien le français. Pourtant, dans toutes les classes, les élèves bilingues

apprennent la langue avec un répertoire unitaire qui n'est généralement pas conforme à la stricte approche monolingue. Souvent, les enseignants ne savent pas comment négocier la tension entre la politique de l'école et la langue maternelle des apprenants. D'autre part, les chercheurs sont souvent déconnectés des pratiques scolaires, de la vie des enfants et des communautés. Ils connaissent bien les ouvrages spécialisés, mais ne savent pas toujours ce qu'est la vie quotidienne d'une classe, que les enseignants connaissent bien.

L'échantillon des enquêtés est réparti en genre selon le diagramme suivant :

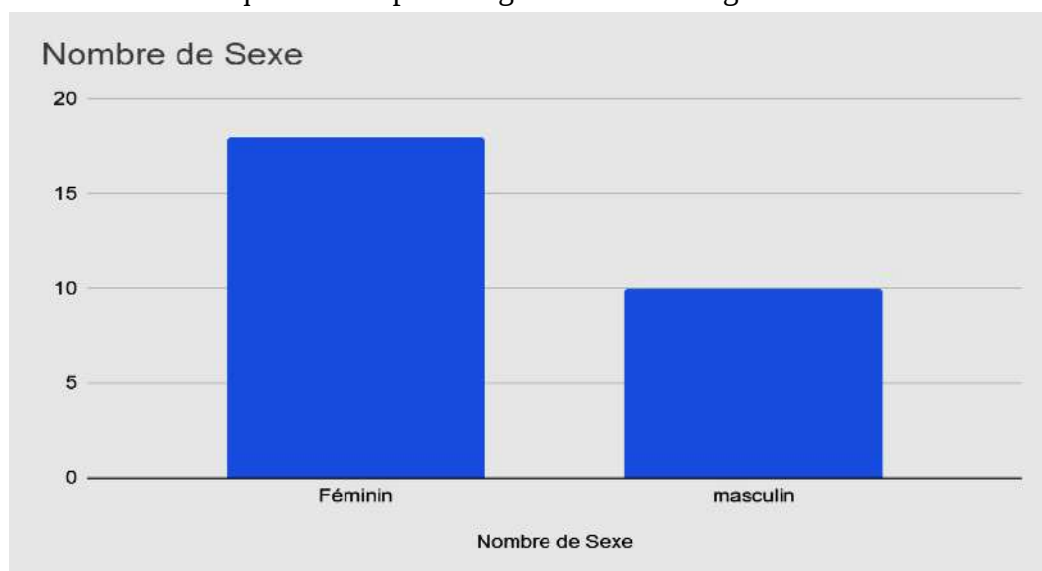


Figure 1. Répartition des enquêtés selon le sexe

Les enseignants des écoles pionnières de la région de Khémisset au Maroc possèdent une riche diversité linguistique. Selon notre étude, ils parlent plusieurs langues, notamment l'arabe standard, l'amazigh, le français et le darija. Cette variété linguistique reflète la mosaïque culturelle de la région et joue un rôle crucial dans leur approche pédagogique, particulièrement dans le cadre du translanguaging. L'arabe standard et le darija permettent de se connecter aux contextes locaux et nationaux, tandis que l'amazigh enrichit l'identité culturelle des élèves. Le français, en tant que langue additionnelle, est essentiel pour l'accès aux ressources éducatives globales et pour la communication. Le diagramme suivant nous donne un aperçu sur cette diversité:

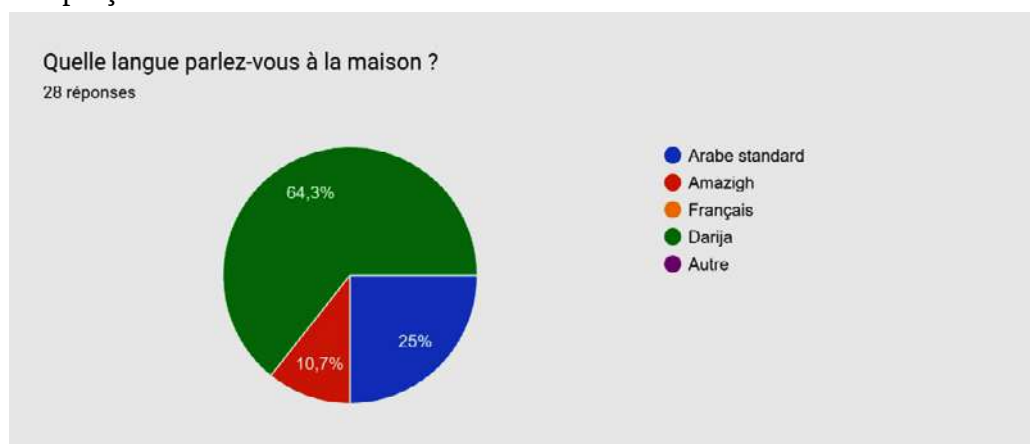


Figure 2. Répartition des langues parlées par les enquêtés

Le darija est une variété dialectale parlée dans les foyers des enseignants interrogés. Elle est utilisée dans la vie quotidienne et les interactions sociales des Marocains. Elle est représentée avec le taux le plus élevé, notamment 64,3%. En outre, 10,7% des enseignants maîtrisent l'amazigh, ce qui reflète la prévalence des Amazighophones dans cette région. En ce qui concerne l'arabe standard, 25% des enseignants le maîtrisent, car il s'agit de la première langue apprise à l'école. Cela témoigne de son utilisation dans les foyers marocains, en particulier ceux dotés d'un capital linguistique. En revanche, la langue additionnelle, le français, détient un statut plus complexe, car elle n'est généralement pas parlée à la maison par la plupart des participants. Nous présentons ensuite les langues les mieux maîtrisées par les enseignants dans le cadre de cette étude, en mettant en évidence l'usage de plusieurs langues. Le diagramme suivant illustre les langues maîtrisées par les enseignants interrogés.

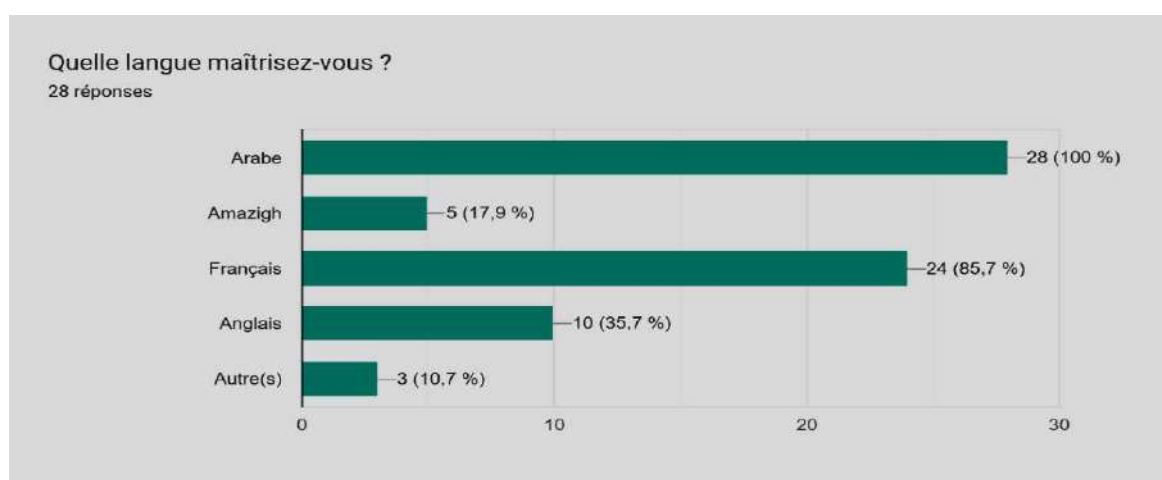


Figure 3. Répartition des langues maîtrisées par les enquêtés

L'arabe standard est la langue la mieux maîtrisée par les enseignants, avec un taux de 28%. C'est la langue de scolarisation des élèves dès leur entrée à l'école. L'amazigh, avec un taux de maîtrise relativement faible, n'est officiellement reconnu que depuis 2011 et est principalement utilisé à l'oral. Le français, en tant que langue additionnelle, est la deuxième langue la mieux maîtrisée par les participants, avec un taux de 24%, car il constitue la seconde langue de scolarisation. Enfin, l'anglais, maîtrisé par 10% des enseignants, occupe la troisième place, car elle est enseignée au niveau secondaire qualifiant. Nous nous penchons maintenant à mettre en évidence des productions translangagières dans les classes de langue notamment les cours de français en tant que langue additionnelle.

6.2. Le translanguaging en classe de langue

La majorité des personnes interrogées se déclarent plurilingues, maîtrisant au moins trois langues de leurs répertoires linguistiques. Notre hypothèse de départ se concentre sur l'intégration du translanguaging dans la salle de classe, en particulier dans les cours de langue. Cette méthode favorise-t-elle la compréhension et l'expression de la langue étudiée? Cette approche est particulièrement recommandée dans des contextes multilingues, tels que celui du Maroc. Les enseignants de cette région utilisent couramment le darija, l'arabe standard, l'amazigh et le français. Cela a conduit à les interroger sur leurs pratiques pédagogiques en

classe de langue, en posant spécifiquement la question suivante : « Encouragez-vous l'utilisation de plusieurs langues (*translanguaging*) pendant les cours de langue ? ». Le résultat était comme suit:

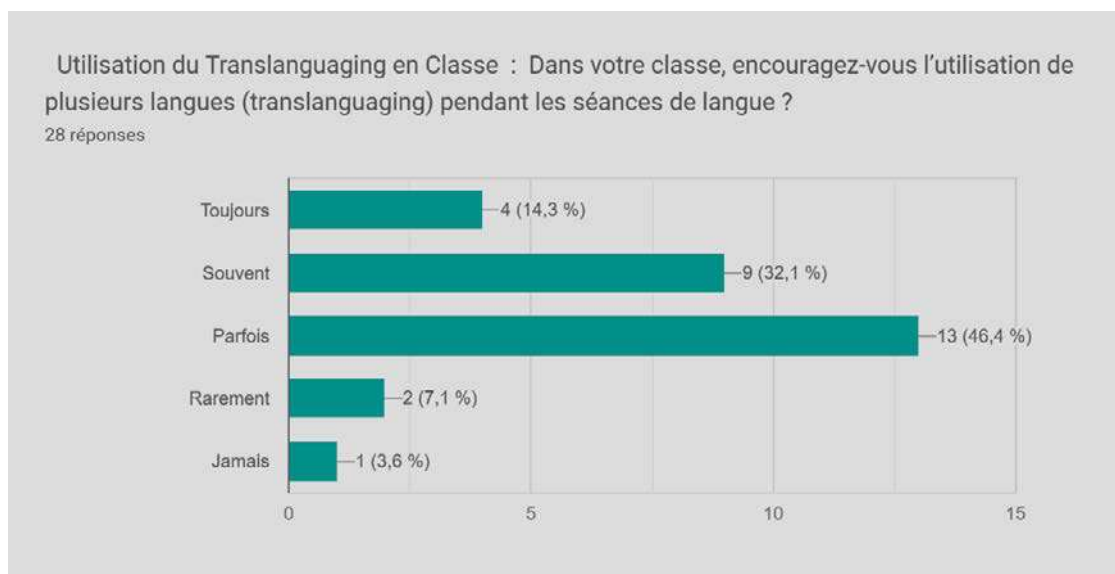


Figure 4. Utilisation du translanguaging dans l'enseignement des langues

14,3% des enseignants interrogés ont indiqué qu'ils utilisent le translanguaging toujours dans leurs cours de langue, tandis que 32,1% ont répondu qu'ils l'emploient souvent dans leurs pratiques pédagogiques. Par ailleurs, 46,6% ont affirmé qu'ils préfèrent utiliser le translanguaging parfois. En revanche, 7,1% des participants ont déclaré qu'ils l'utilisent rarement, et enfin, 3,6% des enseignants ont mentionné qu'ils ne l'emploient jamais dans l'enseignement du français.

En effet, l'enseignement des langues additionnelles, comme le français, soulève des questions sur les pratiques linguistiques en classe. Face à la diversité linguistique de leurs élèves, les enseignants doivent souvent naviguer entre plusieurs langues pour maximiser la compréhension et l'engagement. La question de savoir quelles langues sont le plus souvent utilisées en classe pour enseigner le français est cruciale. Elle permet de mieux comprendre comment les enseignants exploitent les ressources linguistiques disponibles et les adaptent à leurs méthodes pédagogiques. Ce travail vise à identifier les stratégies linguistiques prédominantes et à évaluer l'efficacité de l'approche du translanguaging dans l'amélioration de l'apprentissage du français. Les résultats obtenus des enseignants interrogés révèlent que 71,4% d'entre eux utilisent l'arabe standard dans leurs cours de langue, tandis que le darija est utilisée dans 42,9% des cas dans le cadre de l'apprentissage du français. Par ailleurs, le français en tant que langue additionnelle est employé à un taux de 53,6%. L'amazigh, quant à lui, est utilisé dans seulement 10,7% des cas, en raison de la maîtrise de cette langue par un nombre limité d'élèves, ce qui peut entraîner des problèmes de compréhension pour les autres élèves.

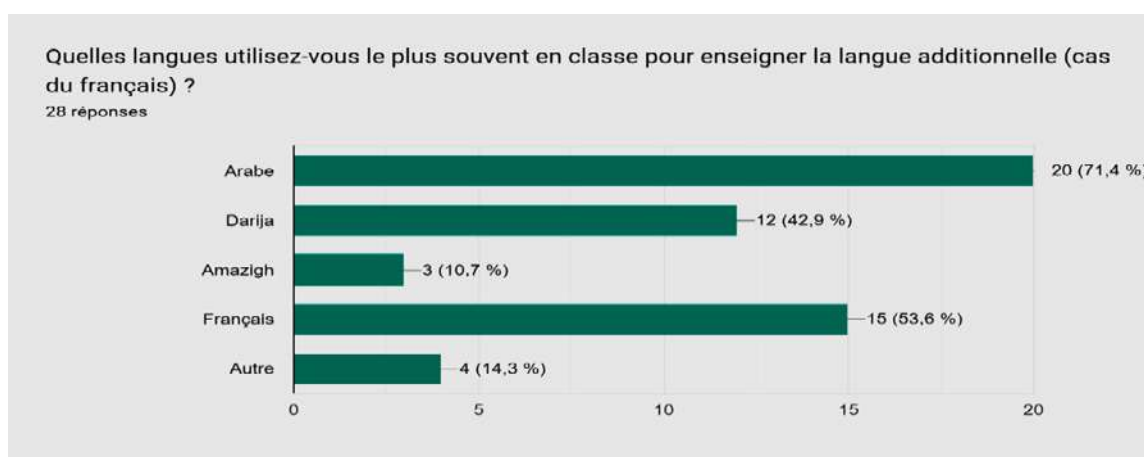


Figure 5. Répartition des langues selon leur utilisation en classe de langue

6.3. Pour quelles activités le translanguaging est-il utilisé en classe ?

En interrogeant les enseignants sur les activités linguistiques pour lesquelles ils ont tendance à utiliser le translanguaging, les résultats obtenus sont diversifiés et présentés dans le diagramme ci-dessous.

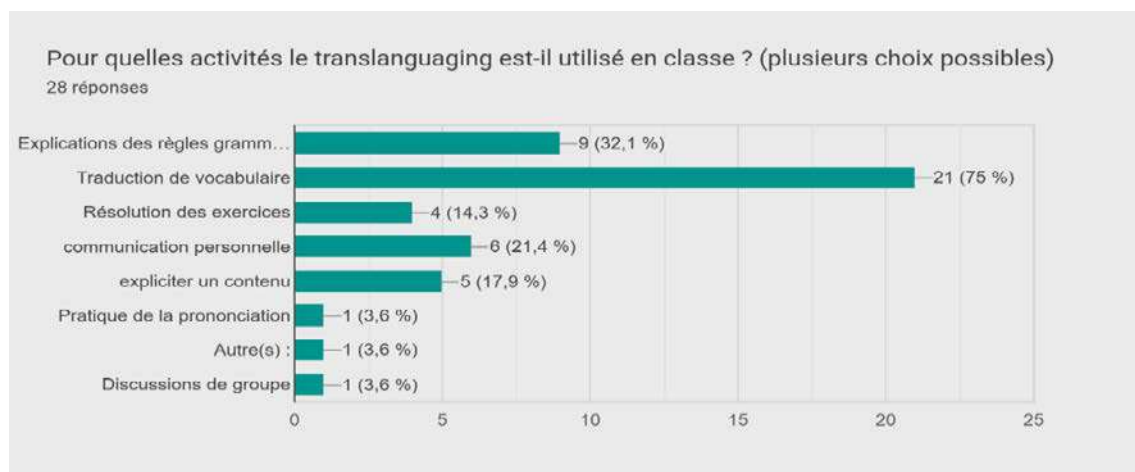


Figure 6. Activités pédagogiques employant le translanguaging en classe de langue

75% des enseignants utilisent le translanguaging pour la traduction du vocabulaire. 32,1% y ont recours pour l'explication des règles grammaticales, tandis que 21,4% l'utilisent pour la communication personnelle. De plus, 17,9% des enseignants se servent du translanguaging pour expliciter un contenu, et d'autres y font appel pour la résolution d'exercices. Enfin, d'un taux très faible de 3,6%, l'usage du translanguaging est utilisé à la pratique de prononciation et à la discussion de groupes.

6.4. Êtes-vous favorable à l'utilisation du translanguaging dans l'enseignement d'une langue additionnelle ?

Nous avons recueilli les avis des enseignants concernant l'utilisation du translanguaging dans l'enseignement d'une langue additionnelle. Les résultats obtenus sont présentés dans le diagramme ci-dessous:

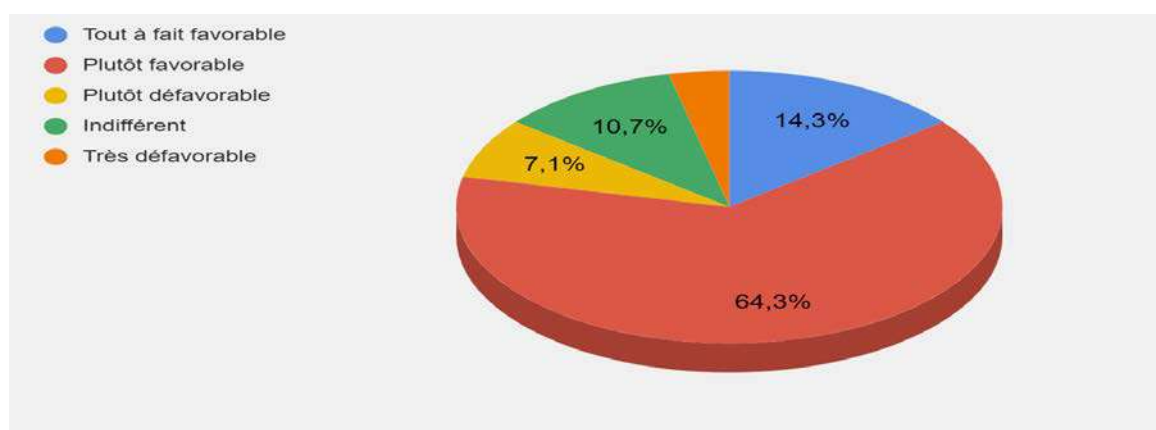


Figure 7. Avis des enseignants envers l'utilisation du translangaging

En ce qui l'utilisation du translanguage aux cours de langues, les réponses des enseignants ont été variées. Un pourcentage significatif des enseignants se sont montrés favorables à l'utilisation de différentes langues à des fins pédagogiques. De plus, 14,3% des enseignants interrogés ont exprimé un fort soutien à l'intégration de plusieurs langues dans l'enseignement et dans l'apprentissage d'une langue additionnelle. En même temps, 10,7% des enseignants se sont montrés indifférents à la question. Enfin, une minorité de 7,1% des enseignants ont exprimé un avis défavorable à l'usage de cette méthode en classe de langues. Après avoir explicité les points de vue des enseignants sur l'usage du translanguage dans les pratiques enseignantes, nous nous attardons à détailler ses avantages dans l'apprentissage d'une langue additionnelle (LA).

6.5. Avantages du translanguage et enjeux du terrain

Dans le cadre de l'apprentissage d'une langue additionnelle, notre recherche s'est concentrée sur les réactions des enseignants face aux répercussions du translanguage. Les conclusions de cette étude sont résumées dans la figure ci-dessous:

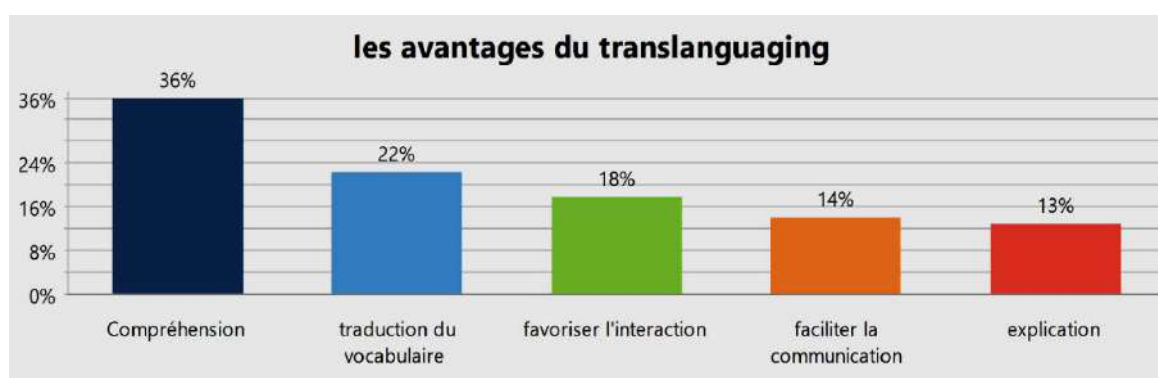


Figure 8. Avantages du translanguage selon le point de vue des enseignants

En tant que méthode pédagogique, le translanguage se propose d'établir des environnements plurilingues où toutes les langues trouvent leur espace et de saisir les opportunités d'apprentissage lorsqu'elles apparaissent spontanément en classe. Nous exposons

les réactions des enseignants à cette pédagogie et examinons comment il est envisageable d'encourager et de légitimer en quelque sorte leurs pratiques pédagogiques malgré les contraintes imposées par l'institution et les normes. Si les apprenants sont autorisés à intervenir dans d'autres langues, les enseignants pourraient avoir peur de manquer d'*input* et d'*output* dans la langue cible.

Selon les résultats de ce diagramme, 36% des enseignants ont déclaré que l'utilisation du translanguaging aide à la compréhension, en particulier lorsqu'il s'agit d'un vocabulaire complexe. D'autres professeurs ont également souligné que l'un des bénéfices de la méthode réside dans la facilité de compréhension des textes et leur fluidité. De la même manière, d'autres ont soutenu que le translanguaging permet aux débutants d'approcher et d'expliquer le vocabulaire à sens multiples, ainsi que de comprendre les consignes et les instructions demandées aux apprenants. De plus, il accélère l'enrichissement du vocabulaire et facilite son utilisation à l'oral et à l'écrit. La traduction du vocabulaire a été accordée à un taux de 22%, ce qui peut être l'un des avantages du translanguaging. En revanche, 18% des enseignants ont affirmé que cette approche pédagogique encourage l'interaction sociale dans un environnement multilingue. Conformément aux avis des enseignants, 14% ont soutenu que le translanguaging facilite la communication, tandis que 13% ont affirmé que celui-ci permet d'expliquer le sens des mots ou de l'expression traduite. Il donne également la possibilité d'optimiser le temps et de viser les objectifs du cours, ce qui signifie l'accélération de l'apprentissage d'une langue additionnelle.

7. CONCLUSION

En tant qu'approche pédagogique, le translanguaging offre aux enseignants et aux élèves la possibilité d'utiliser tous leurs répertoires linguistiques afin de faciliter l'apprentissage. Grâce à cette approche, il est possible de mieux comprendre et assimiler les concepts linguistiques en facilitant la transition entre les langues. En outre, elle incite les élèves à s'impliquer activement, renforce leur confiance en eux-mêmes et met en valeur leur identité linguistique et culturelle. Le translanguaging offre la possibilité d'incorporer diverses langues dans le processus éducatif, ce qui permet de satisfaire les besoins divers des apprenants et d'améliorer leur aptitude à communiquer de manière globale. En bref, cette approche améliore l'expérience d'apprentissage en renforçant l'inclusion et l'efficacité de l'apprentissage. Notre attention est portée sur le retour des enseignants. En tant que ressource linguistique, le translanguaging se concentre sur le répertoire linguistique global des utilisateurs bilingues ou multilingues, qu'ils soient des enseignants ou des apprenants. Il est important de souligner que cette méthode peut être utilisée comme une approche d'alternance codique, ce qui implique l'utilisation de la langue maternelle telle que la darija chez la majorité des Marocains.

Les expériences passées des élèves sont étroitement liées à leurs ressources linguistiques complètes. Dans certaines situations, l'utilisation adéquate de leur L1 pourrait renforcer leurs connaissances et expériences antérieures, ce qui pourrait étayer leur apprentissage du contenu. Des études ont également suggéré certains facteurs ou principes pour la contextualisation de la pédagogie translangagière. Les pratiques linguistiques plus

souples en classe et suggère de prendre en compte l'âge et la maturité cognitive des élèves comme des facteurs importants. Il est important pour les praticiens des langues, les enseignants et les chercheurs en action d'évaluer l'efficacité de l'intégration des pratiques translangagières dans les cours de français langue additionnelle notamment dans les écoles pionnières. Par conséquent, plusieurs implications pédagogiques peuvent être tirées de la discussion en termes de pratiques du *translanguaging*. Tout d'abord, les enseignants et les apprenants devraient renforcer leur conscience multilingue pour rester en phase avec un monde multilingue. L'apprentissage du français devrait être abordé dans une perspective plus souple et multilingue, les enseignants devant intégrer l'éducation bilingue ou multilingue dans leurs cours.

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**REVIEW /
COMPTE RENDU**

UNIVERSURILE POEZIEI de GEORGE CĂLINESCU

(ediție de Ileana Mihăilă și Nicolae Mecu, Editura Cetatea de Scaun, 2023, 382 pag.)

Asst. Prof. **Adriana-Carolina BULZ**¹, PhD

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În anul 1948, apărea pentru prima dată publicat integral grupajul intitulat *Universul poeziei*, în *Jurnal literar* (4-5/iunie 1948: 1-54), care va avea prima reeditare în volumul *Principii de estetică* (Editura pentru literatură 1968: 103-155). Conform lui Eugen Simion, care scrie prefața volumului *Publicistică XII* (Postume și inedite), studiul de aproximativ 50 pagini a fost extins de către autor la 200 și dă „o imagine mai edificatoare a culturii poetice a lui George Călinescu” (9), discutând despre metoda lui critică ca fiind în fapt o respingere a metodei critice clasice dar sub forma unei abordări „pe care spiritul lui creator o fabrică în funcție de necesitatea analizei, iar talentul lui critic o impune” (9). Ileana Mihăilă, la rândul ei, este de părere că acest studiu inedit al lui George Călinescu evidențiază „maturitatea deplină a spiritului critic”, decis să depășească limitele estetismului și ale reducăționismului clasicist” (9). Editarea textului menționează asemănarea studiului critic cu operele lui Gaston Bachelard, prin abordarea tematică – fără a implica o influență în acest sens, dar remarcă și specificul geniului călinescian „turbulent și fermecător”, ce „reușește să strivească în noi toate prejudecățile de școală și să ne convingă că există poezie, nu numai în lucrurile zise poetice dar și în puroaie...” (idem).

Studiul călinescian, publicat sub formă de volum independent la editura *Cetatea de Scaun* în urmă cu 3 ani, este conceput sub forma unui dialog platonice, între profesor și student – o abordare care face expunerea ideilor ușor de receptat, iar structura compusă din scurte capitole tematice (intitulate sugestiv *Simbolurile*, *Focul*, *Apa* etc.) facilitează receptarea și dezbateră noțiunilor elementare, expuse într-un stil dinamic și concis. Câteva exemple se vor dovedi ilustrative în acest sens:

„Nu toate lucrurile în natură intră în universul poeziei, ci numai acelea care pot constitui niște hieroglife, niște embrioane de poem, datorite imaginației omenirii.” (305)

„Trebuie să vie numai poetul să accentueze simbolul inclus.” (307)

„Lirica este în general o formă de depresiune cultivată savant.” (308)

Totodată, discursul este presărat cu explicații surprinzătoare, menite să încurajeze gândirea critică a publicului amator de lecturi poetice, cum ar fi:

Este evident că dacă Isus ar fi apărut într-o vreme ca cea de azi, limuzina și radioul ar fi fost imagini sacre. Răstignirea pe cruce era atunci o pedeapsă banală. Astăzi Isus ar fi fost

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împuşcat şi puşca ar fi devenit obiect sfânt. Educaţia poetică trebuie să ne înveţe să sărim peste falsele obstacole şi să descoperim în lucruri mesajul lor poetic. (307)

Astfel de afirmaţii şi altele asemenea lor, cu valoare de aforism, fac deliciul lecturii critice şi dau măsura geniului călinescian care coboară „în pivniţele textului” şi „o face în felul lui spectaculos, uşor teatral, cu o erudiţie înspăimântătoare – uşor abuzivă, decorativă şi, în acelaşi timp, o erudiţie seducătoare” (9).

În prima variantă a studiului, aflăm de la Ileana Mihăilă, editoarea volumului de faţă, Călinescu extrapolează şi nu se rezumă strict la exemple preluate din poezia clasică – citează din André Gide şi chiar din John Galsworthy¹. Ceea ce particularizează viziunea critică din *Universurile poeziei* este însă perspectiva originală asupra obiectelor susceptibile de a genera materialul poetic, fie el parte a prozei sau a liricii. Totodată, suntem desigur impresionaţi de anvergura pasajelor selectate pentru a ilustra opiniile critice – vorbim de citate ample din literaturile franceză, germană şi italiană în primul rând, dar şi de preocuparea criticului pentru integrarea exemplelor româneşti în contexte universale.

Printre aspectele deconstructiviste (*avant-la-lettre*) ale studiului, se numără elitismul subtil care lasă să transpară o îngrijorare întemeiată referitoare la valorile educaţiei estetice la nivel de masă din epoca contemporană criticului (*n.n.* perioada marxist-leninistă), şi pentru care George Călinescu recomandă un remediu universal, permanent valabil – dar din ce în ce mai ignorat chiar şi în zilele noastre – anume contactul direct cu operele de artă ca formă exclusivă de educare permanentă a spiritului artistic. De altfel, este ceea ce i se şi reproşează de către criticii contemporani cu demersul lui critic: „A face inventarul poeziei fără a arăta mecanismul acestui inventar, a spune că e vorba nu de tematica poeziei, ci de universul ei (aceasta e *Concluzia* studiului) e o afirmaţie făcută în spirit metafizic, izolator, în afara realităţii şi analizei ştiinţifice.” (apud Mecu 382).

În postfaţa dedicată receptării critice a lucrării, Nicolae Mecu face istoricul textului tipărit, din care aflăm că “Universul poeziei” este un text atipic, configurat pe parcursul a cinci ani (1943-1948), în care capitolele au apărut în diverse periodice (*Vremea*, *Lumea şi Naţiunea*) – “lucru mai rar la G. Călinescu” (Mecu 373), înainte de apariţia textului integral în *Jurnalul literar*. Ca fapt divers, reţinem din această dare de seamă că autorul semna sub pseudonimul „Aristarc” şi că îşi intitula fragmentele „Cronica mizantropului” (cf. Mecu 373-374). În ceea ce priveşte receptarea critică a acestui eseu nonconformist şi ermetic în mare măsură de către recenzorii marxist-leninişti, se pare că textul „provoacă mirări suspecte, disconfort şi nelinişte ideologică încă de la publicarea lui fragmentară” (Mecu 374). Motivul nedumeririi este „statismul” sau formalismul scrierii călinesciene care pare a fi „în contradicţie cu ideea poeziei ca instrument de luptă şi cu procesul social-istoric.” (apud Mecu 374) Totuşi, pozitivismul abordării critice este apreciat de autorul necunoscut al

¹ Primul autor este analizat cu poemul în proza *Fructele pământului* (1895), de inspiraţie nietzscheană, care a influenţat generaţia existenţialistă din Franţa, iar al doilea este menţionat cu un episod din *O comedie modernă*, un fel de continuare la *Forsythe Saga*, roman ce a influenţat generaţii de cititori şi a creat moda unei epoci.

cronicii din *Națiunea* (nr. 560/9 februarie 1948), care apropie demersul călinescian de cel al academicianului sovietic A. N. Veselovski:

După Aristarc, inspirația nu-i o chestiune de arbitrar individual, și nici ficțiunea o lume curat metafizică, desprinsă de materie și economie. Poetul nu visează, ci construiește o lume în care dacă nu intră toate materiile de aici, se întâlnește totuși o structură asemănătoare, susceptibilă de analiză științifică. (apud Mecu 375)

Inițiativa editurii *Cetatea de Scaun* în cazul marelui critic nu este una singulară. În numărul anterior al revistei noastre, semnalăm apariția la editura *Junimea* a unei antologii publicistice semnate Nichifor Crainic¹, tot în anul 2023, cu susținere din partea prezidiului Academiei Române (n.n. Ilie Bădescu). Justificarea recuperării unor manuscrise valoroase, aparținând unor personalități de marcă ale culturii noastre, care însă au făcut pact cu regimul comunist, din diverse considerente, este că nu ne permitem să ignorăm valorile naționale intrinseci, să le eliminăm pe baza considerentelor de afiliere politică. Tot astfel, o parte semnificativă a generației de aur din interbelic ar trebui ștearsă efectiv din analele culturii române pe baza afilierii episodice la mișcarea legionară. În cazul lui Călinescu, ca și la Crainic, este vorba așadar de un demers recuperativ, de integrare și completare a unor piese lipsă din panopia culturii românești clasice.

Ceea ce justifică în mod deosebit acest demers recuperativ este desigur spectacolul erudiției în faza ei documentaristă – „masivitatea informației” care impune fiind „aerisită, vie și strălucitoare, fără nimic prolix și sufocant” (cf. Mecu 379), așadar o mostră relevantă de spirit călinescian care se dovedește în ultimă instanță incompatibilă cu exigențele epocii comuniste.

¹ Crainic, Nichifor. *Renașterea română. În lumina libertății/ Efemeride peste veac*. Vol. 1, 2. Editura Junimea, 2023.



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