

**Alina BAKO, IMAGINI ALE ALTERITĂȚII ÎN PROZA FEMININĂ CONTEMPORANĂ  
(IMAGES OF ALTERITY IN THE CONTEMPORARY FEMININE PROSE)**

*Contemporary women's prose writing has evolved along two distinct directions: on the one hand, the recollection of a recent past, carrying documentary, historical touches, a past linked to the communist age of the contemporary Romanian society, and, on the other hand, by a palatable return to the Phanariot era, with the help of an innovative linguistic and cultural reference. We are talking here about Doina Ruști's novel Mâța Vinerii published in 2017, which outlines a Balkan-Oriental atmosphere. The images of otherness are built on a number of levels on which multicultural elements are overlapping: the Turk (Ismail Bina), the Greek (Costas), the Romanian (Caterina Greceanu), the Gypsy (Silică the cook), the French (Dubois). Seen through the female character's eyes, a woman seemingly descending from the Homeric line of Circe the witch or from the picturesque description of Saint Augustine or of Thomas Aquinas, the others become magic formulae of analysis, an imagological exercise of defining the communities that they illustrate. Another form of alterity is analyzed at the second tier of the narrative, which, beyond the historical descriptions, is refined by the choice of "magic formulae", the witch's butter or ova mora and which test the linguistic inventiveness, becoming an occasion for the insertion of the fantastic in the narrative, through the use of magic. The little witch is different from the others, and Sator's discovery proposes a third dimension of alterity.*

**Keywords:** women's prose, images, otherness, multiculturalism

**Gabriela BOANGIU, POVESTIREA VIETII – IDENTITATE ȘI ALTERITATE PE  
PARCURSUL RĂZBOIULUI CIVIL ELEN DIN 1946-1949 (LIFE HISTORIES – IDENTITY AND  
ALTERITY DURING THE GREEK CIVIL WAR OF 1946 – 1949)**

*The study tries to highlight the processes of identification and differentiation which produce identity or alterity in the context of the transfer of numerous children from Greece to Romania through the mediation of the Red Cross, and also in the context of the story of a young – at that time, soldier during the Greek civil war (1946-1949); he was wounded and got healed in Romania. At the beginning, the study will present a few indications on how to build a collection of life histories, then we will refer strictly to identity and alterity in life histories.*

**Keywords:** identity, alterity, collective memory, life histories, Greek Civil War

**Liliana DANCIU, STAZELE EULUI ÎN ATINGEREA IDEALULUI ALTERITĂȚII LA MIRCEA  
ELIADE (THE STAGES OF CONSCIOUSNESS IN REACHING THE IDEAL OF ALTERITY AT  
MIRCEA ELIADE)**

*From the point of view of the social sciences, the ratio identity-antinomy is that one between **Myself** and the rest of the world, hypostasized by **The Other**. The identity is based on the knowledge, more or less profound, of an interiority that considers itself as being or not being an integrant component of the world. Through this, the world can be seen eminently familiar, friendly, or completely extraneous and consequently hostile. In this article I am trying to catch the identity/antinomy ratio from the imaginary perspective of Eliade, through the Yogi Rite of passing, widely described by the great scholar Eliade in his works Yoga. "Essai sur les origines de la mystique indienne" (1936), "Techniques du Yoga" (1948), "Pantanjali et la Yoga" (1966). In this type of ratio only the dynamic of sacred-profane dialectic is relevant. From this perspective, the identity conservation means keeping the individual on the coordinates of routine and profane existence that "connects" the mind to the captivity of its own reflections of the world and life. The only chance of the individual is to "wake up" in order to be able to "free himself" and become Another One. What should we understand by Another One? That Ganz Andere of Rudolf Otto, starting from the old texts of Indian metaphysics: the divinity understood as a total antinomy. For the yogi, becoming Another One is the ideal that can crown his existence because this*

process is equal to releasing the human condition and uniting with the universal soul. As a consequence, for the yogi preserving the identity is not an option but maintaining it under the incidence of karma's curse and giving up the weaknesses, suffering and illusions of individual self is the first step to the identification with the Another One, the true and definitive freedom.

All these aspects will be analyzed mainly in the short story *The secret of doctor Honigberger* (1940), by Mircea Eliade, one of the best written fantastic work of the author.

**Keywords:** identity, alterity, Yoga, sacred, profane, metaphysics

#### **Petru Adrian DANCIU, ZMEUL ȘI ALTERITATEA (THE OPHIDIAN AND THE ALTERITY)**

The article proposes an evaluation of antinomy from the ophidian's perspective. As a protagonist of the sacred, the ophidian is the initiator of a simple process which begins with the kidnapping of a virgin and continues with her sequestration in order to obtain the acceptance of marriage and in order to impose the personal perspective of removing the border that delimitates the sacred from the profane. By the way of action, the fairy tales with dragons kidnapping virgins remind us of the bad angels myth mentioned in Genesis and largely presented in the Apocrypha of Enoch, excepting the ending. In the fairy tale it is a positive one. Just in time, by the direct interference of the Destiny, the recovering hero will cancel by the dragon's killing, the adverse consequences of a permanent contamination of the profane with the sacred. The malfunction of its actions comes out from the relations themselves with entities from the sacred space. Totally lacking in empathy, he is withdrawn, but when he reacts he is spontaneous and aggressive. Its intrusions violate spatial and intimate delimitations of the fairy-tales characters, virgins (profane) and fairies (sacred) alike, victims sequestered for the satisfaction of his wishes. Because it does not have and does not want a good neighbourhood the ophidian is to fear and permanently perceived as an intruder in all the existential plans of the fairy tale. Because it does not have a history that "connects" it to the sacred, functionally harmonious by the native, of the fairy-tale creator, the dragon is considered as being an intruder, a foreign entity. It results the necessity of the fairy-maker to explain its existence, by the fairy tale, which is a mythological addendum. The fairy tale does not want to clarify the audience over the ophidian's origin but it is very clear to us about its current attributes. Permanently oriented on a position of force and reductive wanting its own interest the dragon is an intruder of the Balkan spirituality that must be eliminated, exorcised by fairy tale, a god that had been brought here from a sacred semitic environment that underwent major changes.

**Keywords:** dragon/ophidian, fairy tale, alterity, sacred, myth

#### **Javier DOMINGO, EXTRAÑO NARCISO. TIPOLOGÍAS DEL SUJETO EN DOS POETAS REPRESENTATIVOS DE LA CONTEMPORANEIDAD: JUAN LUIS PANERO Y LEOPOLDO MARÍA PANERO**

The current paper tries to offer a lecture on two different Spanish poets from the second half of the XXth century, Juan Luis Panero and Leopoldo María Panero. Particularly, it studies how they confront the postmodern problem of identity. The paper starts explaining Vicente Luis Mora's ideas on *El sujeto boscoso* (2016). Based on his theory, it concludes that the chosen poets resolve that problem in a complementary way: while Juan Luis Panero writes an autofictional poetry, trying to restore his memory, Leopoldo María Panero's work states his intention of dissolving any concept of identity and portrays in his poetry an empty subject.

**Keywords:** Juan Luis Panero, Leopoldo María Panero, identity, recent Spanish poetry

#### **Sonia ELVIREANU, IDENTITĂȚI HIBRIDE ÎN ROMANELE LUI DUMITRU ȚEPENEAG (HYBRID IDENTITIES IN THE NOVELS OF DUMITRU ȚEPENEAG)**

Through his name and writings, Dumitru Tsepeneag highlights his hybrid identity. He publishes his novels under the family name of Țepeneag, Tsepeneag and Pastenague, a pseudonym invented in order to sign Pigeon flies. This family name is fictionalized through a homonym character in the novel *Pont des Arts*. The literary historian Mircea Anghelescu states that the game of heteronyms in the building of the writer's identity testifies of his cultural identity. Laura Pavel justifies them through his hybrid identity. The drama of the passage from the Romanian to the French identity, a process of mental, emotional and linguistic alienation, is expressed in *Le mot sablier* through bilingual writing. His characters also have hybrid identities reflected in their name and social status, invented in function of the circumstances.

The fictional identity is obliterated in the oneiric, is degraded in a hybrid shape of a human-animal. The fragmentation of the self in exile engenders paradisiac or grotesque oneiric projections, representations of the other to be found in any protean self and manifests itself in dreams through zoomorphic creatures, an animal double, the animist part of the self. Individual loss of personality is anticipated by the oneiric degradation in bizarre characters of the unreal capable of creating the junction between real and unreal through hybridation.

**Keywords:** Dumitru Tsepeneag, novel, exile, hybrid identity

**Maria HOLHOȘ, Andra Gabriela HOLHOȘ, VARIANTE ALE ÎNȚIERII ÎN SINGURĂTATE ÎN JOUL CUNOAȘTERII DE SINE ȘI A REALITĂȚII PREZENTE ÎN PROZA PALERIANĂ (VARIATIONS OF THE INITIATION IN SOLITUDE IN THE GAME OF SELF-KNOWLEDGE AND OF THE REALITY PRESENTED IN PALER'S PROSE)**

The long detours to reach the self, mentioned in "Cordial polemics", meant for the writer a maze of the initiations in solitude. The alternative to the analysis of the initiation in loneliness seems to be Philippe Lejeune's proposal in the volume "Autobiographical Pact". Thus, we can identify in Paler's prose instinctive, assumed, imposed or searched pacts.

In his descriptions, confessions or meditations, the writer recalls the years of his childhood, always confronting the past with the present, convinced that only in this way the present can be better understood. Preserving his vital connection with "at home" in an emotional manner, full of nostalgia, he actually doomed himself to loneliness. Octavian Paler, for whom progress meant "less loneliness" ("Diary at the Seaside") through the characters' ample angle finds himself, in turns, in the three states of the solitary adventurer: the nostalgic, disillusioned viewer, the moralist and aesthete observer, the involved critical witness.

**Keywords:** autobiography, loneliness, maze, knowledge, solitary

**Aritina MICU-OȚELEA, ALTERITATE ȘI IDENTITATE ÎN SPAȚIUL MAHALALEI LITERARE (ALTERITY AND IDENTITY IN THE SPACE OF THE LITERARY OUTSKIRTS)**

The extent to which Bucharest or any other dwelling of the Romanian cultural space finds itself on the map of the great cities of literature also depends on the manner in which writers manage to illustrate their specificity, as they should go beyond what we usually call downtown by covering the outskirts as well. The protein appearance of the city, this "cultural construct of all happenings" is outlined by the various tunes in which it allows itself to be depicted because it "regulates its functions and paints its face depending on the chimeras of the individual who conceives it".

In an antithesis with the Greek polis, defined by its unitary appearance in tight connection with its smaller dimensions, the nowadays metropolis is defined/characterized by fragmentation,

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<sup>1</sup> Mihai Ene, *Metropola ca topos generator în literatura decadentă*, în vol. Dumitru Chioaru (coord.), *Orașul și literatura*. Prefață Paul Cornea, București, 2009, p. 53.

<sup>2</sup> *Ibidem*.

by cleavage: the downtown/center from the outskirts, the black from the white, the rich from the poor. The city thus becomes a space of paradoxes: poverty and richness, civic liabilities and individual needs, public and private. As long as it is associated to a protective space, offering the individual identity and stability, it is conferred positive connotations. As long as the city is traumatized by an industrial, uniform and suffocating landscape meanings degenerate, the contemplating attitude being infected by a form of negativism.

Incorporated in the literary area dedicated to the urban space, the outskirts rounds the image of the city, completes it both at a geographical level and especially at a human level, by typologies, by the mentalities which it brings forth/proposes.

The relational binomial illustrated by the slum being - the urban downtown being opens» towards a „complex, multi-layer imagological equation”<sup>3</sup> which implies multiplications of each member's hypostases: the real slum man, his image about his self, the real downtown man, his image about his self, the image of the slum man about the downtown man and the downtown man's image of the slum man. These relations must be reshaped within the wider background of the collectivities to which each belongs: „As long as a collectivity (confessional, ethnic or of any other nature) attempts at defining the identity of a different collectivity, it unavoidably relates to the coordinates of its own identity, outlining the resemblances and especially the differences. The reciprocal is nonetheless real: we need «them» to better define «ourselves»”<sup>4</sup>.

**Keywords:** slum/ outskirts, identity, alterity, poetry slum, center and periphery

### **Silviu MIHĂILĂ, ZOE DUMITRESCU-BUȘULENGA ȘI RELAȚIILE IDENTITARE ALE IMAGINARULUI RELIGIOS ÎN OPERA LUI MIHAI EMINESCU (ZOE DUMITRESCU-BUȘULENGA AND THE IDENTITARY INTERFERENCES OF THE RELIGIOUS IMAGINARY IN MIHAI EMINESCU'S LITERARY WORK)**

Our research intends to answer to the question: was indeed Mihai Eminescu a religious poet or not? This question is a fragile topic that has become taboo in the filed of Romanian Literary Criticism. Over the years have been expressed many different and complex points of view that plunged Mihai Eminescu's literary work in the arena of a triple interpretations. Zoe Dumitrescu-Bușulenga considers Mihai Eminescu to be a religious poet not only because he wrote sacred poetry (see poems like *Rugăciune*; *Colinde, colinde*; *Învierea*; *Răsaî asupra mea...a.s.o.*), but also many biographical aspects that are well known reinforced this idea. In the same time, Zoe Dumitrescu-Bușulenga circumscribes the religious imaginary of Mihai Eminescu's literary work according to the triple nuance of the creative language that Northrop Frye develops in *The Great Code. The Bible and The Literature*. These three critical interpretations are: an exclusively Romantic poet (Eminescu belongs to the Romantic paradigm, he defines himself being a Romantic writer in *Eu nu cred nici în Iehova*), an atheist poet (Eminescu has been read in an atheist reading grid by the proletcult/ communist doctrine) and, last but not least, a religious poet. Therefore, our critical essay focuses exactly on the poet's religious identity construction and de-construction as it is perceived in connection with his poetical imaginary poliedrically reflected.

**Keywords:** Zoe Dumitrescu-Bușulenga, religious imaginary, the triple meaning of the creative language, romantic philosophy, communism, atheism, sacred consciousness

### **Andreea PETRACHE, ALTERITY IN IDENTITY (ALTERITATEA ÎN CADRUL IDENTITĂȚII)**

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<sup>3</sup> Andrei Oișteanu, *Imaginea evreului în cultura română. Studiu de imagologie în context est-central european*. Ediția a III-a, revăzută, adăugită și ilustrată, Iași, Editura Polirom, 2012, p. 14.

<sup>4</sup> *Ibidem*, p. 12.

We are positioning ourselves at the present moment of the signifying practice of writing and of the readership's types of response.

At a first glance, this present moment is divided between readers who stutter to believe that reading is the salvation and the answer to all our problems, and readers who see literature as a fashion.

Probing deeper into literary affairs, we see that high-minded literature is almost vanishing under heaps of waste products launched into the market by the art and literature of consumption, which haunt the reader disguising themselves as the latest fashion and modern tendencies. The latter type of literature mentioned is a cheap show, superficial, made for the only purpose of being sold. It usurps the status of genuine literature, revealing a total lack of aesthetic awareness. It attracts the reader through violence, eroticized bodies, exoticism and sex, creating in the mind of the reader all sorts of fake images and realities.

This present moment is the time when the differences between copies and originals are abolished and the readers consume illusions of reality and happiness, so we are witnessing to an act of "alterity" in identity. These readers' needs are manipulated in terms of profit of selling by the publishing houses and the writers who manufacture these types of books, whose unique epochal discovery is that money can be made through writing that create certain reading appetites and tastes in their targeted victim, the reader, who, from an acculturated individual turns into an obedient consumer of textual litter.

This society influences the readers' consumption habits, the writers' standards and the writing process itself. Nowadays, in order to be read, a book should seduce its readers rather than instruct them or move them to high pursuits. By seducing readers, a book gains power. It is the power to shape its reader according to its main character, in the way of thinking, dressing, behaving in the real world or socializing.

The fictional plot of the book becomes thus real, creating hyperreality, in which the reader identifies strongly with the characters of the book. Coined by Jean Baudrillard, the word "hyperreality" designates a copy of a copy, that is removed from its original, which can stand on its own and even replace the original. It is the generation by models of a real without origin or reality: a hyperreal, substituting the signs of the real for the real (Baudrillard, 1983). Baudrillard (1983) described the period as an "age of simulations" (p. 4).

**Keywords:** self, identity, fragmentation, simulacra, acceptance, diversity, integration