

“BABEȘ-BOLYAI” UNIVERSITY, CLUJ-NAPOCA
FACULTY OF LETTERS
The Department of Romanian Language and General
Linguistics

**STYLISTICS THROUGH AESTHETICS IN
TUDOR VIANU’S WORK**

Conceptual Recurrences and Analogies with the German
Aesthetics and Stylistics
Applied Study: Thomas Mann’s Prose

Scientific Coordinator
Professor Elena Dragoș, PhD

Doctoral candidate
Ștefana Duncea

Cluj-Napoca
2015

ABSTRACT

Key words: *aesthetics, stylistics, Tudor Vianu, Thomas Mann, metaphor, symbol*

1. The aim of this thesis is to study Tudor Vianu's integrating perspective that associates the areas of aesthetics and stylistics, respectively the concepts used for the argumentations. On the background of history of aesthetics in the European area and particularly in the German area, I established the coordinates on which Tudor Vianu operates at the theoretical and conceptual levels when approaching the area of aesthetics and the stylistic implications of his examination of artistic creation.

2. A specialist in comparative literature, history of ideas and stylistics, Tudor Vianu remains particularly relevant for the aesthetic system he created, complementarily and consistently integrating the different areas he was interested and specialised in. Thus, his contributions include the design of a new aesthetic system – articulated in an area that in Romania was still incipient – but also important innovations in the area of culture, comparative literature and stylistics. These contributions were specialised and substantial, despite the diversity of his preoccupations, due to his erudition and vast cultural perspective. Therefore, Vianu was in the same time an aesthetician, philosopher of culture, literary historian and specialist in comparative literature, without being an amateur in any of these. He made professional and substantial contributions to all these areas and their progress within Romanian culture. His success in achieving this was also

based on his complementary research and didactic activities, shaping specialists in areas that were directly or indirectly connected to aesthetics.

3. If Tudor Vianu was first of all a major aesthetician, innovating the area and designing a new system in this field, representing thus a peak in the interwar Romanian culture, his interest in stylistics was constant and deeply rooted in his formation. He started his work with a PhD thesis that is basically interested in stylistics, *Das Wertungsproblem in Schillers Poetik* (published in 1924)¹. In parallel with his significant contributions to aesthetics and comparative literature, his works focusing on stylistics were designed to complement his ample cultural perspective. Tudor Vianu constructed his approach on the background of this systematic cultural perspective, in which he included the philosophy of culture and theory of values. The ideas he articulated in *Estetica* were based on a “stable nucleus of the stylistic perspective”² and an „aesthetic premise of his future linguistic approach”³ of the concept of style, that had gained importance in the scientific thinking of the time⁴. This is the point where a connection is created, due to a causal relation of interdependence, between his aesthetic system and his stylistic perspective.

4. The discussion of the system – proposed mainly by Vianu’s *Estetica [The Aesthetics]* and completed by his work

¹ Marin Bucur, *Prefață* la Tudor Vianu, *Despre stil și artă literară*, Editura Tineretului, București, 1965, p. 10.

² Emilia Parpală, op.cit., p. 97.

³ *Ibidem*.

⁴ Ileana Oancea, *Istoria stilisticii românești*, Editura Științifică și Enciclopedică, București, 1988, p. 248.

(significant in this area) in terms of stylistic implications – is the main segment of the current work. In addition, I focused on an applied study oriented towards the German cultural area - essential for Vianu's academic background - to discuss the significance of recurrences and conceptual aesthetic and stylistic analogies between the work of the Romanian aesthetician and the German space. For this purpose I chose an applied study on a number of significant works in this area, belonging to Thomas Mann, works that explicitly and implicitly involve a series of concepts belonging to the aesthetics and stylistics. Through them I aimed the analysis of conceptual and aesthetic recurrences and analogies with the style and system spoke discussed by Tudor Vianu.

5. We can say that there has been an extremely interesting and necessary correlation between Vianu's concerns for aesthetics and for the literary Romanian language (sphere on which I insisted in the chapter dedicated to Vianu's interest in stylistics) and the first expressions of interest in the field of aesthetics, interest will subsequently result in specific studies, especially after the contact of some Romanian scholars with the German academia.

6. The first chapter of the current thesis aims at circumscribing a historical background concerning the area of aesthetics so as to be able to contextualise and judge Tudor Vianu's contribution and establish the conceptual and perspective lineages between his concerns and the European culture, and particularly the German area, in which he was educated.

7. Aesthetics has always been deeply connected to philosophy, if we are only to think at the Greek art that combined symmetry and a mimetic approach of reality. The

role played by the Greek culture in the history of aesthetics and of the fundamental concepts associated to this area represent a certainty and is imperatively an essential reference when we speak of issues connected, even if not directly, to the design of an aesthetic system such as Vianu's. The Greek world was therefore the proper background for the first philosophical reflections on art, combined with interrogations about the origin and organisation of the universe (cosmological models) or on its meaning. The discipline of aesthetics was not, at least at this early time, detached from philosophy, unlike the aesthetic distinctions made explicit in the modern world. The first chapter discusses the key moments in the history of aesthetics, setting out the main directions of its development towards an independent discipline. Thus, for example, for medieval aesthetics the arts were not the source of beauty, they just participated in it, while beauty was directly associated with the divine. So, for the medieval world, there was a hierarchy of arts, in which the standards were the theological arts, while the standard of beauty was the divine. Regarding the Renaissance, the period was not, in terms of aesthetics, a significantly innovative moment, despite unprecedented flowering of the arts, but rather a moment of consolidation of previous directions (such as Aristotelianism and neo-Platonism).

8. Truly significant in the history of the discipline and, of course, for the academic formation of the Romanian aesthetician were the German thinkers, starting with Kant's predecessors: Baumgarten, Winckelmann, and Lessing. We can speak here of what is actually a feature of the history of aesthetics, namely the continuity and influence between the various stages, all based on the principles of Ancient Greece.

The aesthetic principles enunciated by the French and English predecessors of the German classics, influenced the emergence and development of German culture aesthetic systems, systems that were extremely strong.

9. Thus, the German contributions were essential in the development, since the eighteenth century, of conceptual systems that will mark the history of the discipline of aesthetics. Anticipated, in the opinion of some, by his predecessors not only from the German area, the ideas and concepts formulated by Immanuel Kant proposed a system shaped in systemic formula, bringing a huge contribution to the history of aesthetics. Hegel represented another key moment in the evolution of German aesthetics, achieving, through his dialectical system, a reconciliation of previous contradictory conceptions. Along with other contributions discussed in the first chapter, these classic systems represent the basis of Tudor Vianu's academic training and inevitably influenced his perspective about aesthetic and style problems.

10. In fact, the history of aesthetics is a series of sequences chained by causal relations and cyclical formulas. The integrating, systemic structure and perspective specific to philosophy (and in particular to the German thinkers) require the consideration of different successive stages. Thus, we cannot isolate the work of an aesthetician (in this case Tudor Vianu) from the coordinated influences of classical aesthetics. Vianu's own tendency towards order and rigor was strengthened by the specific approach of German classical aesthetics, a discipline still inarticulate in the Romanian area at the time of Vianu's contribution. So, the Romanian aesthetician's formation was inevitably connected to the chronology of the discipline and its major directions or

questions, and in this case to the background of German aesthetic thinking that represented a major source not only for Romanian aesthetician work but for modern aesthetics in general.

11. Concerning Vianu's Romanian predecessors, they are discussed in the second chapter, which introduces Tudor Vianu's aesthetics. While Tudor Vianu's aesthetic system represented a major innovation and cornerstone for Romanian aesthetics, there are also other worth mentioning contributions that preceded him in the field of aesthetics. The second chapter discusses this background of Romanian aesthetic concerns that preceded Tudor Vianu. I then discussed, as an extension of the first chapter, the Romanian aesthetician's intellectual formation, which, as we have seen, is specific to the German space and this will manifest itself not only in his approaches, but also in the rigor and order that characterised his academic and didactic work.

12. Tudor Vianu's interest in aesthetics manifested very early, as part of his concerns to contribute to the evolution of Romanian culture, especially in the areas where this need was more acute. Among his works, *Estetica* [The Aesthetics] can be considered the first attempt within Romanian culture to offer a substantial dissertation on aesthetics, articulated from a scientific perspective. Vianu's work was a synthesis, based on research, which led to an innovative scientific vision, Vianu being an adept of rigorous research and documentation.

13. Beyond the systemic component and hence its quality to synthesize and organise, Vianu's *Estetica* – and, extrapolating, the aesthetic system designed by Tudor Vianu – possess multiple valences, proving indeed the scientific maturity of the author. The chapter discusses in detail the key

elements of the system proposed by Vianu's aesthetics, focusing on the issue of value, of art as work (where I made connections with Greek perspective on art as *techné*), the dimensions of the concept of beauty (beauty as an end value, the beautiful natural and artistic beauty). The chapter also deals with Tudor Vianu's perspective on the work of art in relation to the *constitutive moments*, with its form and content, as well as with what Vianu called the *artistic types and genres*. The chapter also discusses the classification of the arts, artistic genres and heteronomy of art. Following the structure of the book and Vianu's fundamental concerns, the chapter also discusses the issue of artistic creation (issue also discussed in the case study dedicated to Thomas Mann) and, in connection to this, the types of perception, as well as the issues of taste and aesthetic judgment.

14. The third chapter approaches the connection between Vianu's stylistic concerns and the aesthetic system he designed. In the area of stylistics, as well as in that of aesthetics, Tudor Vianu contributes as a founder and innovator (putting, as Ileana Oancea argues, the "first milestones of such research"). Tudor Vianu's contribution to stylistics manages to circumscribe an independent field, "freeing" the area from linguistics and literary criticism.

15. Tudor Vianu's German formation is also a determining factor here, because during his doctoral studies at Tübingen he became familiar with the German school trends and achievements in stylistics. There, he was educated in the atmosphere of German aesthetic and philosophical concerns of the first decades of the twentieth century and assimilated the results of German aesthetics and stylistics, producing in turn numerous studies on the writers' language and stylistics.

For Tudor Vianu, stylistic meant, in the spirit of this German school, discipline and rigor. Vianu's literary stylistic methods generated numerous volumes in the 1960s in the field of Romanian literary stylistics. Complementary to linguistic stylistics, the so-called Romanian stylistic literary orientation was established and represented by Tudor Vianu.

16. Vianu's work in the field of stylistics benefited from his specialisation in aesthetics but also in other cultural areas, addressed by the scholar in an equally professional manner. His integrating and coagulating perspective in addressing cultural phenomena and not only, through analogies, comparisons, lineages, etc. led Vianu to believe that linguistic stylistics could not be separated from the aesthetic and discipline approaches in this regard, considering that the former was at the confluence of all human sciences.

17. Tudor Vianu's stylistics is, therefore, similarly to his formation, built on an aesthetic and philosophical background, the Romanian scholar addressing stylistics as a specialist in aesthetics and then from a linguistic perspective. In his structured approach, Tudor Vianu discusses and classifies on different levels important issues and concepts within stylistics such as the metaphor and the symbol. In the fourth chapter, these issues in Vianu's theoretical approach will be applied devoted to a case study on Thomas Mann.

18. Vianu's interest in Thomas Mann's work was explicit, the German author being recalled in *Estetica* but also in other texts, such as a 1945 article devoted to the latter. In this text, Vianu discussed the merits of the German writer in an extremely complicated political context. Regarding the applicability of a series of stylistic and aesthetic concepts on the work of the German writer, there are a number of

arguments. Thus, the analogy between the work of Thomas Mann and that of Tudor Vianu derives explicitly from the aesthetic component of the latter, while at the implicit stylistic component and especially the problem of the metaphor and symbol lead to interesting conclusions when discussed in the context of the work of the German author. In addition to the common aesthetic preoccupations, “Professor Tudor Vianu, who read early in life the writer and heard him speak in 1922 in Tübingen” considered Mann as “one of the chief creators of contemporary literature and one of the most rigorous artists” but also a mediator of a European synthesis. The most obvious explicit link between the two takes place, however, at the level of the concern for the artwork and figure of the artist present in Vianu’s *Aesthetics* and exemplified precisely by reference to Thomas Mann. By extrapolation, Vianu spoke of the relationship between the artist and daily life as an opposition, or at least the appearance of a distancing or interrupted communications. The equation of the artist figure (*Künstlerfigur*) initiated in *Tonio Kröger* can be considered, both aesthetically and stylistically, as an illustrative application of the concepts discussed by Vianu on Mann’s work, with which it possesses analogies – both explicit and implicit –, as explained in the present thesis. The chapter focuses especially on applied studies on the metaphor and symbol, key elements of the proposed system in Vianu’s stylistics. Thus, I discussed symbolism and synesthetic metaphor in *Buddenbrooks* and *The Magic Mountain*, the metaphor of disease and symbols of death.

19. Another area concerning the stylistic problems discussed by an applied study on the German writer’s work is one of acute importance in relation to the translation of style,

most often giving priority to meaning and not to the reproduction style, more so in the case of complex syntactic and stylistic constructions such as those specific to the German author. I proposed here a series of comparative discussions on the stylistic transfer taking place in translations in various languages, mainly discussing the areas that marked Vianu's concerns, namely metaphor and symbol.

20. Because of these issues, along with the fact that Thomas Mann was explicitly a subject of Tudor Vianu's aesthetic and stylistic concerns (interested in the vision and style of the German author, as well as in the figure of the artist, that *Künstlerfigur*), I allowed a rapprochement between the works of the two one as a dialogue in which Vianu's contribution finds its application in certain segments of Mann's work. Moreover, beyond the elements of detail, both are concerned with the systemic organisation, construction and articulation of the whole, along with an overall interest in an ample cultural vision. The latter is seen as putting together several arts (music, literature and so on) and their immortal creations, taking into account the cultural, historical, mythological elements, a true legacy of the classical European and universal values.

21. In conclusion, the present thesis has attempted to show that Tudor Vianu's cultural formation is deeply connected to the German school of aesthetics, not only in his approaches, but also through the rigor and order that characterised his demarche, being, *par excellence*, the creator of an aesthetic system and author of founding contributions in the area of aesthetics. Through his work, Vianu answered (or aimed to answer) fundamental problems of aesthetics: the object and essence of art, artistic phenomenon reception etc. If

Lovinescu, Ralea or Al. Dima brought theoretical contributions to the field of Romanian aesthetics, the real peak in shaping the aesthetic discipline was represented by Tudor Vianu, along with Lucian Blaga, Mihail Dragomirescu, Liviu Rusu, bringing an original vision in addition to the classic European perspectives.

22. With regard to stylistic concerns, Tudor Vianu believed that the language and the facts of language, as he called them, were deeply connected to the cultural phenomenon, culture contributing to language development, while it mediates understanding and movement thereof. However, Vianu also observed that the stylistics incorporated aspects that went beyond the literary language or literature. Vianu refused a demarcation between linguistics and stylistics, the study of common language from the literary stylistics, related to the artistic work. Thus, Vianu explicitly extended the area of stylistics beyond the previous limitations of the disciplines (and beyond Spitzer's method by aiming towards a more extensive stylistic research centred in the literary language), creating the 1950s Romanian school of stylistic. Stylistics represented for Vianu the path of imperative modernization of literary studies, offering a program designed to establish a direction in Romanian stylistics and culture.

SUMMARY

Tudor Vianu, the aesthetician, and the German culture.....	5
I. Aesthetics: A Short History. Aesthetic Concepts and their European Origins.....	13
1.1. Aesthetics in the ancient world.	
1.1.1. The pre-Socratic Philosophy.	
1.1.2. Aesthetics in Socrates', Plato's and Aristotle's Perspectives.	
1.2. Medieval and Renaissance aesthetics.	
1.2.1. Aesthetic Perspectives in the Middle Ages.	
1.2.2. The Renaissance.	
1.3. The German Classics. German Philosophy and Modern Aesthetics.	
1.3.1. Contextualization. The European Enlightenment Aesthetic Perspectives.	
1.3.2. Kant's Precursors: Baumgarten, Winckelmann, Lessing.	
1.3.3. The Classics of German Aesthetics. The Aesthetics of German Idealism: Immanuel Kant.	
1.3.4. Herder, Humboldt, Schelling.	
1.3.5. Hegel and Aesthetics. Hegelian Dialectics.	
1.3.6. Nineteenth-century German Aesthetics. Friedrich Nietzsche and <i>The Birth of Tragedy from the Spirit of Music</i>	
1.4. Aesthetics: Trends and Directions in the Twentieth Century.	
II. TUDOR VIANU AND HIS INNOVATIVE CONCEPTUAL AESTHETIC SYSTEM.....	54
2.1. Romanian Aesthetics. Tudor Vianu's Precursors.	
2.2. Tudor Vianu, a Short Intellectual Biography.	
2.3. Tudor Vianu's <i>Aesthetics</i> .	
2.3.1. Vianu's Systemic Approach.	
2.3.2. Revisiting Tudor Vianu's Aesthetics: Elements of Originality	
2.4. Tudor Vianu and the Philosophy of the Work of Art.	
2.4.1. Art as <i>Techné</i> .	

2.4.2. The Aesthetic Value in Vianu's Perspective.	
2.5. The Concept of <i>Beauty</i> and the Aesthetic Value.	
2.5.1. The Value of Beauty as a Purpose.	
2.5.2. Natural and Artistic Beauty.	
2.6. Tudor Vianu's Perspective on the Work of Art.	
2.6.1. Work of Art: Constitutive Moments, Form and Content.	
2.6.2. Typologies and Artistic Genres.	
2.6.3. Issues Concerning Style.	
2.6.4. Classification of Arts, Artistic Genres. Heteronomy.	
2.7. The Artistic Creation: Structures, Stages, Types.	
2.8. Reception of the Work of Art: Types of Reception.	
2.8.1. Aesthetic Attitude, Aesthetic and Non-Aesthetic Elements.	
2.8.2. Taste and Aesthetic Judgment.	
III. Tudor Vianu's Stylistics.....	102
3.1. Stylistics. General Problems and Theoretical Coordinates.	
3.2. Romanian Stylistics in the First Half of the Twentieth Century.	
3.3. Tudor Vianu and His Contribution to Romanian Stylistics. General Coordinates.	
3.4. Stylistics and Aesthetics.	
3.5. Literary Stylistics. Tudor Vianu's Contribution	
3.6. Tudor Vianu and the "problems of the metaphor"	
3.7. The "Artistic Symbol".	
IV. Conceptual, aesthetic and stylistic analogies with the German Aesthetics and Stylistics.	
Applied Study: Thomas Mann's Prose.....	136
4.1. <i>Künstlerfigur</i> : The Figure of the Artist in Thomas Mann's Work. Connections with Tudor Vianu's Approach.	
4.2. Metaphor and Symbol in Thomas Mann's Works.	
4.2.1. Symbols in <i>Death in Venice</i> .	
4.2.2. The Metaphor of Disease in the Work of Thomas Mann.	
4.2.3. Symbolism and Synesthetic Metaphor in <i>Buddenbrooks</i> and <i>The Magic Mountain</i> .	
4.3. Thomas Mann, Reception and Translation. Stylistic Issues.	
4.3.1. Thomas Mann. Style and Translation.	

4.3.2. Repetition as a problem of style in translations.

V. Conclusions.....	184
Index.....	191
Bibliography.....	193
Apendix.....	201
Summary.....	233