

”BABEŞ-BOLYAI” UNIVERSITY

CLUJ-NAPOCA

FACULTY OF LETTERS

**THE DOCTORAL SCHOOL FOR LINGUISTICAL AND LITERARY
STUDIES**

***IOAN PETRU CULIANU/PUBLICIST AND
SCHOLAR. INTERTEXTUALITY AND
DISCURSIVITY***

DOCTORAL THESIS SUMMARY

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2015

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Keywords: Ioan Petru Culianu, discursive practices, author function, textual transcendence, transtextuality, paratextuality, intertextuality, architextuality, hypertextuality, ideal text, real context, exterior text, social text, monological discourses, dialogical discourses, multidimensionality, multidimensional space, mental space, betwixt and between, discursive consciousness, eruption of language, pulverization of language, process of destructive genesis, liminality, discourse on the threshold, Sceptophilia, literary corpus, thresholds of interpretation, textual network, digital hypertextuality, digital textuality, literary system, literary communication, mythanalysis, the art of fugue, exile, dissidence, interpretative exile, fictional, factual, border incidents, the last stories, the death of the author, the return of the author.

The doctoral thesis titled *Ioan Petru Culianu/Publicist and Scholar. Intertextuality and Discursivity* analyzes the political, mythical, literary and scientific discourse published by Ioan Petru Culianu in magazine and journals in Romania and abroad, within the context of his entire work. The study is structured into seven chapters as follows: chapter I titled *Intertextuality and Discursivity. Theoretical Framework*, chapter II *Forms of Transtextuality in Ioan Petru Culianu's Works*, chapter III *Sceptophilia and Romania's Case. The Political Columns*, chapter IV *The Ash Tree and Romanian Mythologies. The Discourse of Myth*, chapter V *Iter in silvis. The Scientific Workshop*, chapter VI *The Art of Fugue and The Last Stories. "On the Threshold" in Adolescence and in Exile*, chapter VII *The Death of the Author. An Open Murder and a Fictionalized Biography*.

The first chapter introduces the reader in the theories of transtextuality, discursivity, literary interpretation and communication, literary anthropology, digital hypertextuality, the cognitive theory of mental space and conceptual integration coined by Gerard Genette, Julia Kristeva, Roland Barthes, Michel Foucault, Jacques Derrida, Umberto Eco, Maria Corti, Adrian Marino, Robert Escarpit, Marshall McLuhan, Wolfgang Iser, Graham Allen, George P Landow, Gilles Fauconnier, Mark Turner, Sean Burke, John D. Caputo, Eugen Simion etc. In the essay titled *Writers, Intellectuals, Teachers*¹, Roland Barthes analyses the position of the writer, intellectual and teacher, perceived differently based on the language use. Even though

¹ Roland Barthes, *Writers, Intellectuals, Teachers*, in *Image, Music, Text* translated in English by Stephen Heath, London, Fontana Press, Harper Collins Publishers, 1977, pp.190-216.

either the writer, the intellectual or the teacher is considered an operative of language², the main difference consists in the type of discourse uttered.

In his career, Ioan Petru Culianu approaches all these positions as a writer, intellectual and academic, reflected in his works. In the volume *Archeology of Knowledge and the Discourse on Language*, Michel Foucault defines discourse as having a "fluctuating meaning"³ which could be a "general domain of all statements", "an individualisable group of statements", and "a regulated practice that accounts for a certain number of statements"⁴. In the essay titled *What is an Author?*, Foucault identifies the process of discourse formation in the act of writing, by which an author can assume the power to transform a discursive production into a work, his author function being connected to uttering and circulating discourses, the author function being a condition for the existence of discourse and proliferation of meaning within society⁵.

Considering the types of discourses coined by Julia Kristeva, the textual discourse can be monological and dialogical, the first one being the monologic discourse obeying prohibition while the dialogic discourse challenges it, building itself through intertextual techniques in a process of "destructive genesis"⁶. The political columns published by Ioan Petru Culianu are dialogic through the criticizing and conflicting dimension, the political journalism originating according to Kristeva in the Menippean discourse⁷. Thus Ioan Petru Culianu's scientific and cultural discourses are monologic, while the literary and political discourses are dialogic through its onirical trait in the short stories analyzed in the sixth chapter and through its conflicting tendencies in the political columns studied in the third chapter. One can notice that the dialogic invades the monologic in his discourses process perceptible in the critical approach in his cultural writings analyzed in the fourth chapter and partly in his academic writings

² "operator of language", *Ibid.*, p. 195.

³ "a fluctuating meaning", Michel Foucault, *The Archaeology of Knowledge and the Discourse on Language*, translated from the French by A.M. Sheridan Smith, New York, Pantheon Books, 1972, p. 80.

⁴ "Lastly, instead of gradually reducing the rather fluctuating meaning of the word "discourse", I believed that I have in fact added to its meanings: treating it sometimes as the general domain of all statements, sometimes as an individualisable group of statements, and sometimes as a regulated practice that accounts for a certain number of statements;" *Ibid.*

⁵ Michel Foucault, "What is an Author?" in *Aesthetics, Method, and Epistemology*, edited by James D. Faubion, translated by Robert Hurley and others, Essential Works of Foucault 1954-1984, volume two, New York, The New Press, 1998.

⁶ "In its structures, writing reads another writing, reads itself and constructs itself through a process of destructive genesis", Julia Kristeva, *The Julia Kristeva Reader*, edited by Toril Moi, in English translations of Leon S. Roudiez by Columbia University Press and Sean Hand by Basil Blackwell Ltd., New York, Columbia University Press, 1986, p. 47.

⁷ "Put together as an exploration of the body, dreams and language, this writing grafts on to the topical: it is a kind of political journalism of its time. Its discourse exteriorizes political and ideological conflicts of the moment", *Ibid.*, p. 54.

studied in the fifth chapter. Among the narrative dialogic genres, Kristeva investigates the Socratic and the Menippean ones, the first one being connected to a marginal situation, understood as a discourse uttered “on the threshold”⁸.

In the essay titled *A New Type of Intellectual: The Dissident*⁹, Julia Kristeva underlines the importance of the dissident in the European culture at the end of the twentieth century by declaring “A specter haunts Europe: the dissident”¹⁰. In this text, Kristeva outlines the portrait of the modern intellectual dedicated to “a cause whose ideal of social and economic equality is evident”¹¹ and notes the fact that in modern times the spirit of revolt is hidden in language eruptions¹². The theorist notes that the role of the intellectual is to use knowledge in order to advocate for social equality and the right to freedom of speech, but also certify “the political value”¹³ of the freedom of speech which disseminates this knowledge. According to the volume titled *Literary Magazines of Romanian Exile. Luceafărul / Revistele literare ale exilului românesc. Luceafărul*, the representatives of Romanian Exile rallied to “the common goal”¹⁴ by using magazines published abroad as “weapons” which brought together the exiled to achieve this objective. The opposition of the intellectual regarded as “the instrument of discursive rationality”¹⁵ is reflected by the eruption of language, Kristeva distinguishing three categories of modern intellectual dissidents: the rebel in opposition with the political power, the psychoanalyst, and the writer who uses the language to test the limits of identity and to create texts in which the language contains and reshapes the law.

Culianu experiences all these forms of dissidence in his writings so that in his political columns he is a rebel found in conflict with the political power, in his literary works he is the writer dissident making use of the language power, while the psychoanalyst dissident echoes in his scientific studies. In the process of uttering his discourses, Culianu was marked by the state of the exile enhanced by that of dissidence since Kristeva considers exile a form of dissidence involving an uncomfortable situation of uprooting and integrating into a new society, in her view the writing being not possible without a specific exile situation. The exile

⁸ *Ibid.*, p. 51.

⁹ *Ibid.*, pp. 292-300.

¹⁰ *Ibid.*, p. 295.

¹¹ *Ibid.*, p. 293.

¹² “it surfaces above all in the eruption of the languages of the modernity”, *Ibid.*

¹³ *Ibid.*

¹⁴ “[...] presa a contribuit în mare măsură la conștientizarea necesității unirii diverselor categorii de exilați în vederea scopului comun”, Mihaela Albu, Dan Anghelescu, *Revistele literare ale exilului românesc. Luceafărul*, București, Ideea Europeană, “Biblioteca Ideea Europeană”, 2011, *Argument*, p. 6.

¹⁵ Julia Kristeva, *op. cit.*, p. 295.

and the dissidence assumed by Culianu influences the way he utters his discourses encoding his opposition more obviously in his political articles, but also in his cultural, scientific and literary writings, taking into consideration that after Kristeva, all forms of modern art, including literature, are various ways the creators use to communicate themselves to the audience, sometimes bordering mental disorder.

According to Roland Barthes, the text is a "tissue of quotations", the process of creation consisting in waving the threads and turning the text into a "multi-dimensional space"¹⁶ which contains other text which "blend and clash"¹⁷, activated in the readers' minds¹⁸. Stemming from the concept of the text as a multi-dimensional space coined by Barthes, the cognitive theory of conceptual integration describes the process through which the human mind processes the narrative information and integrates it into new mental structures¹⁹. The cognitive approach on literature analyzes the ability of the human mind to process multiple information sources at the same time, through the operation of compression, blending and integrating it onto one or more separated blending or generic spaces. The phenomenon implies the interaction between at least two input mental spaces²⁰ which result in one or more blending and generic spaces created through cross-space mapping²¹. According to Turner, the mental spaces are "small conceptual packets constructed as we think and talk, for purposes of local understanding and action –they are very partial assemblies containing elements, structured by frames and cognitive models"²².

Ioan Petru Culianu finds out about the cognitive theories of perception after meeting Walter Gerbino, specialized in the psychology of cognitive processes, in Holland, event reported in the introduction to the American edition of the volume *Eros and Magic in the*

¹⁶ "We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash", Roland Barthes, *op. cit.*, p. 151.

¹⁷ *Ibid.*

¹⁸ "The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination", *Ibid.*

¹⁹ "how the mind creates new mental structures from the input of two or more mental sources" Ralf Schneider, Marcus Hartner, *Blending and the Study of Narrative. Approaches and Applications*, edited by Schneider Ralf, Marcus Hartner, Berlin/Boston, Walter de Gruyter GmbH, "Narratologia", 2012, p. 1.

²⁰ "mental spaces", *Ibid.*

²¹ "cross-space mappings", *Ibid.*

²² "Mental spaces are small conceptual packets constructed as we think and talk, for purposes of local understanding and action –they are very partial assemblies containing elements, structured by frames and cognitive models. It has been suggested that the capacity for complex conceptual blending ("double-scope" integration) is the crucial capacity needed for thought and language", Gilles Fauconnier, Mark Turner, "Conceptual Blending, Form and Meaning", in *Recherches en Communication*, 19, 2003.

*Renaissance*²³. Gerbino's influence on Culianu can be deduced from his studies in which the Italian specialist approached the theories of the human perception and the concept of information fusion, dividing the information processed by the human mind into two categories: "outer information"²⁴ extracted by the senses from the environment and "inner information"²⁵ organized into assumptions. These information come into a fusion process realized through intermodal and intramodal operations, process found in the background of Culianu's convergence process explained as a "a mental synthesis of many elements, an active processing of the new occurrence that is not the mere repetition of anything past" taking part "below the threshold of consciousness"²⁶.

Stemming from the concepts of ideal text²⁷ and lexia²⁸ coined by Roland Barthes, the digital hypertextuality is analysed in the study *Hypertext. The Convergence of Contemporary Critical Theory and Technology*²⁹ signed by George P. Landow ". The Barthesian ideal text is structured as a network of interconnected networks variable according to the language infinity, accessed through connecting points called lexias. The lexias represent "units of reading"³⁰, units of meaning or fragments of texts defined by Landow as "text chunks"³¹, the aim of the

²³ "While staying with the Netherlands Institute for Advanced Study (N.I.A.S.) in Wassenaar (The Hague), I met Walter Gerbino from the University of Trieste, who is engaged in research concerning the psychology of cognitive processes". He explained to me that mnemotechnics are enjoying particular attention today. He himself was trying to establish possible connections between sight (image) and memory. I much regret that I was unaware, at the time this book was written, of the existence of many studies he cited", Ioan P. Couliano, *Acknowledgments, Eros and Magic in the Renaissance*, translated by Margaret Cook, foreword by Mircea Eliade, Chicago and London, University of Chicago Press, 1987, p. xvi.

²⁴ Walter Gerbino, "Solving by Redundancy and Misunderstanding by Simplification", in *Human and Machine Perception: Information Fusion, op. cit.*, p. 147.

²⁵ *Ibid.*

²⁶ "All previous experiences seem to converge and deeply influence what we believe to be a new, fresh experience. This convergence mainly happens below the threshold of consciousness, and it presupposes a mental synthesis of many elements, an active processing of the new occurrence that is not the mere repetition of anything past", [tr.n.] *Out of this World. Otherworldly Journeys from Gilgamesh to Albert Einstein*, Massachusetts, Shambhala Publications Inc., 1991, p. 8.

²⁷ Roland Barthes, *S/Z*, translated by Richard Miller, preface by Richard Howard, Oxford, Blackwell, 2002, p. 5.

²⁸ *Ibid.*, p. 13.

²⁹ George P. Landow, *Hypertext. The Convergence of Contemporary Critical Theory and Technology*, The Johns Hopkins University Press, Baltimore MD and London, 1992.

³⁰ "units of reading", *Ibid.*, p. 13.

³¹ "text chunks", George P. Landow, *op. cit.*, p. 3.

ideal text being to turn the reader from a consumer into a producer³². For Graham Allen, the concept of hypertextuality³³ coined by Gerard Genette has its relevance in configuring the theory of the digital hypertextuality, this "new form of textuality which is infinitely more flexible, manipulative"³⁴ and less vulnerable than the paper offering the possibility to be virtually stored and protected from loss or distroyal. Ioan Petru Culianu approaches the theme of the library destroyed through fire in the short-story titled *The Invisible College* intertextually connected to the article titled *Umberto Eco and the Library of Alexandria*³⁵ both texts built on the Borgesian library theme, the library as an universe, a heterotopia of time and infinite accumulation, the Babel library and the library book extended temporally and spatially into the universe by its infinite number of pages.

Chapter II titled *Forms of Transtextuality in Ioan Petru Culianu's Work* uses the concept of transtextuality³⁶ to investigate interaction points between the literary and the scientific works written by Ioan Petru Culianu, their actual presence within the others, researching the way the author created his strategy for transferring the scientific information into the literary discourse. Thus the reader notices that Ioan Petru Culianu's work is structured as a network of distinct textual threads which intersect each other challenging the reader to take part into a complex transtextual game. The concept of the text built as a "mosaic of quotations"³⁷ coined by Julia Kristeva involves the transformation process of a previous text into another in the act of writing, the intertextuality being a main characteristic of the written

³² "Because the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text", Roland Barthes, *op. cit.*, p. 4.

³³ "As Delaney and Landow state, a hypertext is 'a variable structure, composed of blocks of text (or what Roland Barthes terms lexias) and the electronic links that join them' (Delaney and Landow, 1991: 3). Clearly, Genette's term 'hypertextuality' has some relevance to these new systems, but it should not be confused with the term as applied to computer-based digitalized textuality. Read on and through computer networks, web sites, or through CD-ROM disks, hypertexts can consist of one 'text' divided into lexias with connecting links, or can consist of a text with a range of other texts embedded within it, access to which is made by links activated by the reader on the screen", Graham Allen, *op. cit.*, p. 200.

³⁴ *Ibid.*, p. 199.

³⁵ "Umberto Eco și Biblioteca din Alexandria", Ioan Petru Culianu, *Păcatul împotriva spiritului. Scrieri politice*, *op. cit.*, pp. 152-158, publicat inițial în *Lumea liberă* nr. 107, 20 octombrie 1990 și nr. 108, 27 octombrie 1990.

³⁶ "By architextuality I mean the entire set of general or transcendent categories – types of discourse, modes of enunciation, literary genres – from which emerges each singular text. Today I prefer to say, more sweepingly, that subject of poetics is *transtextuality*, or the textual transcendence of the text, which I have already defined roughly as "all that sets the text in a relationship, whether obvious or concealed, with other texts". Transtextuality then goes beyond, and at the same time subsumes, architextuality, along with some other types of transtextual relationships", Gerard Genette, *Palimpsests: Literature in the Second Degree* translated by Channa Newman and Claude Doubinsky, University of Nebraska Press, 1997, p. 1.

³⁷ "mosaic of quotations", Julia Kristeva, *op. cit.*, p. 37.

texts, mutually connected. Ioan Petru Culianu proceeded this way, working at the same time at the academic studies and literary works, he built his narrative discourse on the foundation of the scientific theories transferred into the depth of his literary texts. Approaching the text as a tissue of quotations³⁸, Culianu played with them compiling them³⁹ in various new forms giving them continuous new interfaces, designing connecting points of interaction among texts, imitating digital textuality. Thus Ioan Petru Culianu's work becomes an interactive, dynamic "multidimensional space"⁴⁰ which contains his other texts which „blend and clash"⁴¹ in a process of information fusion and integration, challenging the audience to track his network structure and finally turn the reader into a producer.

The concept of transtextuality also called textual transcendence was coined by Gerard Genette, term being defined as a transcendental category which "sets the text in a relationship, whether obvious or concealed, with other texts"⁴². Genette identifies five categories of transtextual relations, the first consisting in the concept of intertextuality coined by Julia Kristeva, explained by Genette as a condition of presence of a specific text within another text, "a relationship of co-presence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another"⁴³.

Graham Allen describes the process of interpretation as an activity of "extracting meaning from texts"⁴⁴, meanings that are never independent, but are connected to each other by introducing the reader into a "network of textual relations"⁴⁵. The process of discovering

³⁸ A "tissue of quotations", Roland Barthes, *Image, Music, Text, op. cit.*, p. 151.

³⁹ "His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them", *Ibid.*

⁴⁰ "We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash", *Ibid.*, p. 146.

⁴¹ "blend and clash", *Ibid.*, p. 151.

⁴² *Ibid.*

⁴³ "The first type was explored some years ago by Julia Kristeva, under the name of *intertextuality*, and that term obviously provides us with our terminological paradigm. For my part I define it, no doubt in a more restrictive sense, as a relationship of co-presence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another. In its most explicit and literal form, it is the traditional practice of quoting (with quotation marks, with or without specific reference)", *Ibid.*, pp. 1-2.

⁴⁴ Literary texts possess meaning; readers extract that meaning from them. We call the process of extracting meaning from texts reading or interpretation. Despite their apparent obviousness, such ideas have been radically challenged in contemporary literary and cultural theory. Works of literature, after all, are built from systems, codes and traditions established by previous works of literature. The systems, codes and traditions of other art forms and of culture in general are also crucial to the meaning of a work of literature. Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual", Allen Graham, *Intertextuality*, London and New York, Routledge, 2000, p. 1.

⁴⁵ "To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts

the meaning consists in tracing these specific textual relations through a versatile intertextual movement, so that the text turns into an intertext. Graham is convinced that intertextuality is a key concept in literary and cultural context, a "crucial element"⁴⁶, the literary work being perceived as an area of directing relations with other literary works, escaping from the writer's control, extending in a multidimensional way, thus the author being reduced to the position of a compiler⁴⁷.

The second form of transtextuality is the paratext representing all the information outside the narrative body of the book, starting with the title, preface, notes, and illustrations. The third type of transtextuality is metatextuality consisting of forms of critical commentaries connecting two texts, while the fourth form of transtextuality is hypertextuality, defined as "any relationship uniting text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary"⁴⁸. In this context, Genette introduces the concept of a "text in the second degree"⁴⁹ representing "a text derived from another preexistent text"⁵⁰. A text can become hypertext through a transformation technique, the analyst exemplifying this process with *Aeneid* and novel *Ulysses*, which in his view, seem to come from the epic *Odyssey* through various transformation processes, one called transformation and the other imitation. The fifth form of transtextuality is called architextuality, described as the most abstract of them, representing the subcategory of the literary genre.

Among the forms of transtextuality, in his literary works, Ioan Petru Culianu used mostly paratextuality and intertextuality, through the paratextual elements, Culianu intending to create the effect of authenticity and plausibility and control the communication with the reader, the way he or she perceives the meaning of the text. In the study titled *Paratext. Thresholds of Interpretation*, Gerard Genette divides the literary paratext into two categories, the internal paratextuality called the peritext and the external one which he called the epitext.

to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext", *Ibid.*

⁴⁶ *Ibid.*

⁴⁷ "Compiler or arranger of pre-existent possibilities within the language system", *Ibid.*, p. 14.

⁴⁸ "any relationship uniting text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary", Gerard Genette, *Palimpsests: Literature in the Second Degree* translated by Channa Newman and Claude Doubinsky, University of Nebraska Press, 1997, p. 5.

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*

The epitext represents the historical context of the book, the public epitext being addressed by the author to the public audience, the private epitext having a personal objective being intended primarily for authorial use, paratextuality consisting of correspondence, diaries, memoirs, manuscripts, interviews and records. Among peritextual forms, Genette mentions prefaces, notes, afterwords, while the private and public epitext include diaries, memoirs, unfinished manuscripts, interviews, recordings, and translations made by the author, along with illustrations. Thus Culianu, together with his collaborator, uses the technique of simulating a fictional preface and a form of autofiction in the series of short stories titled *The Diaphanous Parchment. The Last Stories* as well as in the novel *The Emerald Game*. In the novel *Tozgreac* published after the writer's death, representing a collection of private posthumous epitexts, consisting of unfinished manuscripts elaborated on the on the same topic, Culianu uses the technique of the fictitious notes⁵¹, imaginary bibliography and fictional press files.

Gerard Genette calls the paratext a "threshold"⁵² or an "edge"⁵³, defining it as "an accessory of the text"⁵⁴ consisting essentially of a discourse built on another discourse. The paratext is a heterogeneous mixture of various "practices and discourses"⁵⁵ that converge in a paratextual threshold which represent a transition zone of the text towards the status of the book, so that the text, accompanied by the paratext, becomes a comprehensive package presented to the reader in order to be read. This threshold spatially divides the inner part of the text turned towards itself from the outside of the text, the context, aiming to pave the way of the text, to influence and to orient the reader, her or his reading, ensuring that it is properly received, according to the author's intention. In this regard, the novel *Tozgreac* published after the author's death is a collection of posthumous paratextual elements, consisting of unfinished manuscripts developed on the same topic which outline a polyphonic narrative game particularly interesting.

Although published after Culianu's death, it belongs to his author-function⁵⁶, as *Tozgreac*, left unfinished, is published in 2010, in all its four variants used by the author over

⁵¹ "A note is a statement of variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment", Gerard Genette, *Paratexts. Thresholds of interpretation*, translated by Jane E. Lewin, foreword by Richard Macksey, New York, Cambridge University Press, 1997, 427 p. 319.

⁵² Gerard Genette, *Paratext. Thresholds of Interpretations*, *op. cit.*, p. 2.

⁵³ *Ibid.*

⁵⁴ "The paratext is only an assistant, only an accessory of the text", *Ibid.*, p. 410.

⁵⁵ "practices and discourses of all kinds", *Ibid.*, p. 2.

⁵⁶ Michel Foucault, *Ce este un autor? Studii și conferințe*, traducere de Bogdan Ghiu și Ciprian Mihali, cuvânt înainte de Bogdan Ghiu, postfață de Corneliu Bîlbă. Cluj-Napoca, Idea Design & Print, "Panopticon", 2004.

time: *Tozgreac's Gardens*, *Sid and Mekor*, *The Hermione Spider*, and *Tozgreac*. According to the editor Teresa Culianu-Petrescu, *Tozgreac* is “a scriptural site”⁵⁷ that Ioan Petru Culianu worked on between 1981-1984, the novel remaining unfinished, consisting of four different work variants preserved in manuscript in Culianu family’s archives. The author considered it a fantastic novel which he himself structured it using a system of digital files stored in reconfigurable components: *Main Body*, *Fragments*, *Variants*, *Ideas & Reflections*, and *Final Version*. All this paratextual elements and strategies function as a gate opened to the reader in order to catch a glimpse of the author’s creative workshop, revealing the way he works and the way his writing is constructed in time sequences. Some of the paratextual techniques function as a series of “border incidents”⁵⁸ explained by Genette as exchanges, loans or contaminations between the factual and fictional register intended to disorient or mislead the reader in the act of reading.

Chapter III *Scoptophilia and Romania’s Case. The Political Columns* analyzes the political columns⁵⁹ published by Ioan Petru Culianu mainly in the *Free World / Lumea libera* weekly magazine grouped under the heading *Scoptophilia*, starting with 23 of June 1990 until 22 of December 1990. The article titled *Goodbye / Adio*⁶⁰ marks the end of the column *Scoptophilia* and explains the reasons behind this series of articles, Culianu confessing that the project had a civic dimension (“By *Scoptophilia* I have fulfilled a civic duty”). The chapter analyses the way Culianu defends “Romania’s Case”⁶¹ using the concept of the terrorist discourse coined by Roland Barthes, usually characterized by some kind of linguistic violence within which the author of the discourse becomes the defender of a cause, position assumed by Culianu becoming the advocate of Romania’s Cause. The terrorist discourse uses the force of

⁵⁷ Tereza Culianu-Petrescu, “Cuvânt asupra ediției”, în Ioan Petru Culianu, *Tozgreac*, ediție îngrijită și traduceri de Tereza Culianu-Petrescu, Iași, Polirom, “Biblioteca Ioan Petru Culianu”, 2010, p. 5.

⁵⁸ Gerard Genette, *Introducere în arhitext. Ficțiune și dicțiune*, traducere și prefață de Ion Pop, București, Univers, 1994, p. 159.

⁵⁹ Toate scrierile politice semnate de Culianu în perioada comunistă și post-decembristă au fost reunite în volumul *Păcatul împotriva spiritului. Scrieri politice* ce conține texte culese din publicațiile *Lumea liberă*, *Agora*, *Limite*, *Meridian*, *Nouvelle Acropole*, *Panorama*, *MondOperaio*, scrise în mare parte în limba română, dar și în engleză, italiană și franceză, acestea fiind traduse, conform editorului Tereza Culianu-Petrescu, de Corina Popescu, Claudia Dumitrescu, Tereza Culianu-Petrescu, Dan Petrescu. Primul articol care a văzut lumina tiparului în presa românească din străinătate a fost *Exil*, publicat în august 1975 în paginile revistei pariziene *Limite* nr. 19. Ultimul articol, *Ku Klux Klan Orthodox*, a fost publicat în revista *Meridian* vol. I, nr. 1, în mai-iunie 1991.

⁶⁰ Ioan Petru Culianu, *Păcatul împotriva spiritului. Scrieri politice*, op. cit., pp. 180-181.

⁶¹ În cadrul investigației operate în acest capitol, s-a folosit metoda analizei calitative utilizând ca instrument de cercetare analiza de conținut conceptuală și relațională, acordându-se atenție analizei de frecvență urmărind ocurența cuvintelor cheie (*România*, *comunism*, *Ceaușescu* etc) în articolele semnate de Ioan Petru Culianu, analiza de valență și intensitate vizibilă în registrul stilistic publicistic și analiza de contingență, analizând semnificația generată contextual. De asemenea, s-a urmărit numărul de articole publicate de Ioan Petru Culianu pe teme politice, culturale, literare și științifice în străinătate și în țară, precum și tematica abordată.

the word as an instrument, a fundamental weapon for the political fight⁶² as “polemic is an essential arm in the struggle” as it is not possible to entirely extract violence out of the language of the political discourse. Romania’s Case is defended by Culianu with evidence collected from the communist and postcommunist period configured in two main sections assigned to communist Romania, postcommunist Romania and an intermediary section dedicated to the liminal moment of Revolution. The publicist structures his case on two levels, the national and the personal one, which overlap and become convergent on the way.

In his political articles, Culianu defends Romania’s case, considered “rather atrocious and unbelievably sad”⁶³, the concept being mentioned twice, once in the article *Ellie Wiesel*, where Romania is compared to an extermination camp and in the article *The King is Dead – Mind the Heir / Regele a murit – atenție la urmaș*. “Romania’s Case”⁶⁴ represents in Paul Goma’s writings the utmost destruction, “the crime against the Romanian people the Ceausescus are guilty of”⁶⁵ summoned by the revolutionaries and Gabriel Liiceanu in a law suit “had against the most horrifying period in Romania’s history: the communism”⁶⁶, necessary from a historical, ethical, even metaphysical point of view.

The concept of Romania’s Case appears three times⁶⁷ in Paul Goma’s writings who makes us aware of the Romanian totalitarianist communist phenomenon being ignored within the international totalitarianism investigations, situation argued through the study signed by Andre Glucksman who “has no knowledge about the „case” (specifically – not redundant) of Ceausescu’s Romania and does not seem to wish to know it”⁶⁸. In configuring Romania’s situation, Culianu starts with the communist period describing a strange, nightmarish

⁶² *Ibid.*, p. 214.

⁶³ *Ibid.*, p. 135.

⁶⁴ Paul Goma, *op. cit.*, p. 491.

⁶⁵ *Ibid.*, p. 494.

⁶⁶ “Acest proces nu este procesul făcut unei persoane, ci, prin această persoană, procesul făcut celei mai cumplite perioade din istoria României și celei mai cumplite perioade din istoria omenirii: comunismul. Acest proces nu este un proces juridic, ci unul istoric, moral și metafizic”, Gabriel Liiceanu, *Apel către lichele*, București, Humanitas, 1996, pp. 22-23.

⁶⁷ Paul Goma, *op. cit.*, pp. 209, 378, 491.

⁶⁸ “Andre Glucksman, fost “șaișoptist”, fost maoist, fost (dar ce n-a fost, acest băiat, altfel șarmant), dacă are și el o parte din contribuția la demitizarea comunismului, în general, în special a celui instaurat prin baionetele roșii în Europa de Est, apoi refuză (acesta este cuvântul) să se “atingă” de România (poate din pricină că este originar din Cernăuți). Așadar, Andre Glucksman nu cunoaște “cazul” (specific – nu e un pleonasm) al României ceaușiste și nici nu dă semne că ar dori să-l cunoască. Păcat! *La Betise* este o carte ratată și din pricină că autorul nu a atins una dintre componentele totalitarismului: “ceaușismul””, Paul Goma, *op. cit.*, p. 441.

dimension, taken out of Ionesco's absurd, horror movies scripts or Poe's short-stories⁶⁹, "the atrocious horror movie" broadcasted live globally ending with the Revolution. As Ioan Petru Culianu, Gabriel Liiceanu perceives the horror movies dimension of the communist crimes, both of them dividing the world into two regions, the zone of democracy and normality where according to Culianu, "all end well" and Romania located in a horror dimension on the opposite side where "things always end bad".

The worlds cleavage is signalled by Cornel Nistorescu in his political columns signed in *Expres* after the Revolution in February 1990, making readers aware of the communist elites and political apparatus members named "the red bourgeois", "the political infatuated" separation of the rest of the society based on their privileges ("separation into a "good world" which is rather the bad world of politics"⁷⁰). Culianu's way of depicting the image of Romania, of Ceausescu, of the Revolution is compared and confronted with the studies of the analysts Ruxandra Cesereanu (*Imaginarul violent al românilor* and *Decembrie '89. Deconstrucția unei revoluții*), Peter Gross (*Mass Media in Revolution and National Development. The Romanian Laboratory și Colosul cu picioare de lut*), Adam Burakowski (*Dictatura lui Nicolae Ceaușescu 1965-1989. Geniul Carpaților*), Florin Constantiniu (*O istorie sinceră a poporului roman*) as well as with the writings and political articles signed by Paul Goma, Gabriel Liiceanu and Cornel Nistorescu.

Chapter IV *The Ash Tree and Romanian Mythologies. The Discourse of Myth* analyzes the discourse of myth structured by Culianu in a series of essays published in journals abroad, the young researcher planning to write a volume of myth analyses titled *The Ash Tree*

⁶⁹ "Fii tare și gândește-te la nuvela de groază *Hruba și pendulul* al lui Edgar Allan Poe: atunci când vei crede că ascuțișul securii ceaușiste e gata să-ți străpungă inima, lumina va alunga întunericul, strigoii vor pieri, ferestrele se vor deschide și aceia dintre voi care ați avut puterea de a rezista sub batjocura dictaturii veți primi în mână destinul unei țări primenite", *Ibid.*, p. 83.

⁷⁰ "Câteva decenii au suportat această separare în "lumea bună" care nu este decât lumea proastă a politicii. Zona Primăverii, exceptând o serie de oameni rămași acolo ca prin minune sau ajunși prin noroc, n-a fost decât un fel de cartier rezidențial al îngâmfaților politic, al celor care ziua se plecau până la pământ în fața dictatorului și apoi băteau cu pumnul în masa în fața conducătorilor de instituții, spre a sluji traducerea în viață a prețioaselor indicații. Aici s-a adunat peșcheșul primit pentru servicii, concesiile și corupție, aici s-a format un fel de cartier general al noii burghezii roșii din România", Cornel Nistorescu, *Români, vi se pregătește ceva! Epistole politice, reportaje, interviuri, editorial din Expres (1990-1995)*, op. cit., p. 15.

and *Romanian Mythologies* discussing about it with Mircea Eliade in their letters”⁷¹, some of the essays intended for these volumes being published in *Iter in silvis I*⁷². The mythanalysis consists in an inquiry and an investigation process applied to “the latent mythical material” within the literary discourse by the historian of religions who can make an unique contribution to the literary analysis through his ability to “enlighten the symbols” contained by the texts, often connected with religious concepts in the discourse underlying the textual rhetoric. His intent is to place the Romanian literature within an universal context and prove the fact that “the Romanian culture has its constant values organically fit into a timeless and spaceless concept of culture”⁷³. Understood as a form of experiment, the mythanalysis “proposes reading the literary text as a myth” based on a certain regularities’ system outlined in a range of psychological and psychoanalytic hypotheses, Culianu making it obvious that this activity demands highly knowledgeable and highly skilled researchers. In the volume titled *Introduction to Mythology*, Gilbert Durand includes the mythanalysis within the science of mythodology, together with the mythocritics, pointing out as Culianu did that the mythanalysis demands “a complete knowledge maturity” from the specialist who approaches the field.

The mythanalysis’ definition is given in the essay titled *The Phantasms of Freedom at Eminescu*⁷⁴ where we are told that the mythanalysis is a “practical approach consisting in the activity of discovering the latent myths within the literary discourse and question it”. Culianu points out that his mythanalysis was inspired by Mircea Eliade’s interpretation of the short story *Cezara*, thus aiming to prove “a certain continuity in the Romanian interpreting traditions” within the international myth research context. In Romanian culture, the method was initially used by Mircea Eliade, followed by Adrian Marino who called it *mythocritics*, although Culianu tends to call this “interpreting tradition” *mythanalysis*. The mythanalitic process’ objective is to investigate “the latent mythical material” present in the literary writings, under

⁷¹ “Am în șantier un volum de analiză istorico-religioasă a folklorului românesc și balcanic și un volum despre “orizontul imaginar al lui M. Eminescu”, ”37”, 29 august 1977, *Dialoguri întrerupte. Corespondență Mircea Eliade – Ioan Petru Culianu*, ediția a II a revăzută și adăugită, prefață de Matei Călinescu, ediție îngrijită și note de Tereza Culianu-Petrescu și Dan Petrescu, Iași, Polirom, 2013, p. 124.

⁷² “Studii parțiale cu tematica plănuită pentru *Arborele cenușii* au fost incluse în volumul *Iter in silvis. Saggi scelti sulla gnosi e altri studi*”, *Ibid.*

⁷³ Ioan Petru Culianu, *Studii românești I, Fantasma nihilismului. Secretul doctorului Eliade*, ediția a II a, traduceri de Corina Popescu și Dan Petrescu, notă asupra ediției de Tereza Culianu-Petrescu, Iași, Polirom, “Biblioteca Ioan Petru Culianu”, 2006, p. 24.

⁷⁴ *Ibid.*, pp. 82-121.

investigation being the literary text, its author, the former analysts and the context all these elements are inserted in. The significance of this mythical **underlayer** delivers proper information contained by the text and by the context because "having a meaning actually means reporting information". Understood as a form of experiment, the mythanalysis "proposes reading the literary text as a myth" based on a certain regularities' system outlined in a range of hypotheses, demanding a certain specific capability. In Durand's opinion, the mythocritics investigates the texts, while the mythanalysis analyzes the "contexts" in order to identify "the mythical or symbolical nuclei which are significant for a society in a certain point of its evolution and its becoming".

The connecting point between the two levels of analysis is the myth, named by Durand "the common place emerged at the horizon of the these two approaches". If mythocritics is mainly literary, mythanalysis is open to the "wider field" of sociology, making "the shift from literary text to all contexts that encompasses it". However, the mythanalist is not required to make this step; he may remain anchored in the mythocritical analysis, but may assume a philosophical approach, analyzing the circumstances of the textual product starting from the mythical sequences identified and their effects at the social level. The volume titled *Mythical Figures and Faces of the Literary Work. From Mythocritics to Mythanalysis* provides the necessary theoretical explanations for mythanalysis and mythocritics where Durand specifies that "mythocritics is an extension of the New Criticism" and mythanalysis investigates "mythical broad guidelines of the collective historical and cultural moments"⁷⁵. Mythanalysis has a sociological implication in that it explores myths that are "latent and diffuse" in a given historical and social context.

Therefore, there are a number of myths that have a great impact on humanity, which coordinated "historical moments" and "social relations" throughout history. Durand admits that mythanalysis and mythocritics use a similar method of analysis, carried out in three steps, aimed at finding a "nuclear miteme collection" that is part of a myth, creating the chronological sequence of the myth and finally discovering the network of cultural and social aspects of myth. These instances of the myth structured over time are, according to Durand, "the last mirror" or "the ultimate reference system" of humanity.

Chapter V *Iter in silvis. The Scientific Workshop* tries to investigate the way the researcher built his scientific studies on the academic articles published in international

⁷⁵ Gilbert Durand, *Figuri mitice și chipuri ale operei. De la mitocritică la mitanaliză*, traducere Irina Bădescu, București, Nemira, 1998, p. 14.

scientific journals in an attempt to give an account of his scientific workshop and the way the articles gradually turn into scientific works. The instrument used is the concept of paratextuality coined by Gerard Genette, investigating a series of peritextual and epitextual elements consisting of paratextual data collected from prefaces, letters, interviews. Since the beginning, young Culianu was counselled by Mircea Eliade in the matter of writing his scientific articles and studies, evidence present in the letters exchanged. Thus, the intellectual and academic evolution of the young scientist can be traced in their letters as Mircea Eliade started to send Culianu money for books or oranges, helping him to pursue and build an academic life, helping him to write a CV, then an article, then a book which "weighs heavily in an academic Curriculum Vitae"⁷⁶.

The piece of advice offered to his younger colleague was to publish as many academic articles and books as possible, necessary in the American academic life⁷⁷ teaching him how to work on two levels at once, publishing a great part of the scientific volumes in academic journals, even "more than half of their content"⁷⁸. More than that, Eliade introduces young Culianu in the group of Romanian cultural exile, sending him to Mircea Popescu, A. Moretta-Petraşincu, Arion Roşu, Ioan Cuşa, Virgil Ierunca and advising him to work in Rome with Italian scientists, Gnoli and Bussagli or in Napoli with A. Bausani, because "an Italian diploma or a year, two of working with an Italian scientist – makes the difference in USA"⁷⁹.

Chapter VI *The Art of Fugue and The Last Stories. "On the Threshold" in Adolescence and in Exile* analyzes the short stories published by Ioan Petru Culianu in the literary magazines within country and abroad, investigating the liminal state coded within the texts. In his teenage writings, Culianu depicts the heterotopy of adolescence crisis, his maturing process whereas the teenage writer expresses his inner feelings, the liminal states felt after

⁷⁶ "14", 25 iunie 1975, *Dialoguri întrerupte, op. cit.*, p. 69.

⁷⁷ "P.S. Toate un sens (secret, fireşte). Probabil că trebuie să mai rămâi în Europa, și să publici acolo cărți și articole. Vei pătrunde astfel mai repede în "viața academică" americană", *Ibid.*, "30", 13 iunie 1977, p. 107.

⁷⁸ "Cred că n-am fost limpede în legătură cu cartea D-tale: "teza" mea era că e *preferabil* să debutezi cu o monografie; dar, pe de altă parte, știu că o carte atârână greu într-un curriculum, și întotdeauna mi-am îndemnat prietenii și studenții să publice cărți. În al doilea rând, eram sub impresia că mai mult de jumătate este sau va fi tipărită în reviste – și văd acum că e vorba de mult mai puțin. Deci, nu ezita: pregătește cartea de tipar. Când va fi gata, trimite-mi o copie ca să scriu prefața", *Ibid.*, "14", 25 iunie 1975, p. 69.

⁷⁹ *Ibid.*, "5", 5 februarie 1973, p. 49.

getting in contact with the harsh or boring reality through onirical and Borgesian narrative techniques. The vices, the instincts, the human bestiality and death scare him, so that everything seems “grotesque, disgusting, delusional”, he sees beheaded heads, cut hands and feet, blood, rapes, dead bodies he runs away from in horror. If in his first stories the writer is aware of the fact that he has at his disposal “the fiction to fly over time” and to create a better reality, instrument through which he builds alternative realities as a refugee from the rejected environment, in his later stories one can see the obvious shift towards the plausible, the author building his last stories around historical characters. Reading his stories, the reader notes Culianu’s evolution from a young, vulnerable writer towards a grown-up writer toughened by the exile experience.

The marginal and liminal state can be better expressed in the short story, “the liminal genre par excellence”⁸⁰, characterized by architextual liminality through its overlapping with the essay, sketch, poem, novel, narrative or discourse⁸¹, the liminality of the short story being approached through the instruments of literary anthropology and cognitive psychology⁸². The liminality in short story is conveyed through depicting a series of actions taken by the liminal characters passing through a difficult period of transitions from a social, political, moral state to another. The liminal or the threshold situation expresses the state of intermediarity, the “in-betweenness” felt by the character caught among conflicting spatial, chronological and social structures. In Ioan Petru Culianu’s case, the liminal situation is determined on the one hand by the heterotopia of adolescence crisis and on the other hand by the marginal exile situation, conveyed to the reader in his last stories published abroad.

Chapter VII *The Death of the Author. An Open Murder and a Fictionalized Biography* approaches the theory of the author disappearance and the relation between the act of writing and the death of the author. In the essay titled *The Death of the Author*⁸³, Roland Barthes declares the text free from the tyranny of the author, the written text being viewed as a

⁸⁰ *Ibid.*, p. 4.

⁸¹ “The short story occupies a middle ground in many respects as it develops out of, and mediates between, essay and sketch (Garcha; Junker; Stuckey-French), poem and novel (Poe), narration and discourse (Brosch), and elitist and popular culture (March-Russel). The poetics of the short story thus reveals itself as a poetics of liminality”, *Ibid.*, Achilles, Jochen, Ina Bergmann, *Liminality and the Short Story. Boundary Crossings in American, Canadian, and British Writing*, edited by Jochen Achilles, Ina Bergmann, Routledge, 2015, p. 4.

⁸² “discuss the relevance of liminality and of related concepts from the empirical, cognitive, and neurosciences for the genre of the short story” *Ibid.*, p. 5.

⁸³ Roland Barthes, *The Death of the Author, Imagine, muzică, text, op. cit.*, pp. 142-148.

space which absorbs the writer's identity⁸⁴. The meaning of the text is owned by the reader, an anonymous entity which from now on makes the decision because "the birth of the reader must be at the cost of the death of the Author"⁸⁵. In the last chapter, the theories created around the assassination are investigated starting with the volume *Eros, Magic and the Murder of Professor Culianu* confronted with the articles published in national and international media, especially *Chicago Tribune*, *The New York Times*, *Washington Post*, *Chicago Sun Times*, *Lingua Franca* continuing with the articles published in *Expres*, *22*, *Cotidianul*, *România Mare*, *Ziua*, *Observatorul cultural*, *22*, *Adevărul*, *România liberă*, *Jurnalul Național*, *România literară* etc.

According to Umberto Eco, the assassination is reflected in the media in two different stages, the period of the first five years after the crime and the period after the year 1996 when Ted Anton's volume was launched. Thus Umberto Eco observes that, if in the first years, the audience's attention was focused on key words as death, killed, shot, assassinated, in the second stage a shift towards the occult takes part, feeding the public with keywords as phantom, darkness forces, moving towards a magical dimension of the crime. This is, in Eco's view, a manifestation of the concept of the unlimited semiosis, explained as a form of open reading through which the text is moulded by its interpreters according to their scope⁸⁶. This unlimited semiosis could be balanced by the concept of the suspicious reading⁸⁷ useful both to the researcher and to the detective by which attention is paid to the ability of the clues to create a system and link together in a common signifying chain.

According to Derrida, the concept of readability implies the condition of the work to be able to create meaning and still be read even after the author's disappearance by death or absence⁸⁸, so that the written work characterized by atemporality and transcendentalism should

⁸⁴ "Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing", *Ibid.*, p. 147.

⁸⁵ *Ibid.*, p. 153.

⁸⁶ "În orice caz, din momentul în care comunitatea este determinată să se pună de acord asupra unei interpretări se creează un semnificat care, dacă nu obiectiv, este cel puțin intersubiectiv și este, oricum, privilegiat în comparație cu orice altă interpretare obișnuită, lipsită de consensul comunității", Umberto Eco, *Limitele interpretării*, *op. cit.*, p. 359.

⁸⁷ *Ibid.*, p. 100.

⁸⁸ "For a writing to be a writing it must continue to "act" and to be readable even when what is called the author of the writing no longer answers for what he has written, for what he seems to have signed, be it because of a temporary absence, because he is dead or, more generally, because he has not employed his absolutely actual and present intention or attention, the plenitude of his desire to say what he means, in order to sustain what seems to be written "in his name", Jacques Derrida, *op. cit.*, p. 8.

function either in the absence of the addressee, the writer or of the receiver, the reader, the value of the work consisting in the richness of meanings conveyed to the reader living in successive and various cultural and historical contexts⁸⁹.

The act of writing assures the survival of the work after its author's disappearance altogether with its original audience ("by means of writing, the ideality of the object is so well established that it can survive the death of its first author and of the original community that he addressed"⁹⁰). John D. Caputo analyzes the concept of "depositing the truth in the letter" understood as a process of storing information within text, continuously reactivated through reading by successive generations. The act of writing preserves the data transmitted as knowledge, containing the truth in a virtual state which is being revived by every reading action.

This truth is processed and reactivated in two different operations, the first one being the "productive repetition"⁹¹ while the second one is the "reproductive repetition"⁹² which saves and preserves the initial data to counteract its destruction or loss. The first operation is progressive and the second one is regressive, involving a turning back towards the initial context within which the truth was produced, being conditioned by the act of reading, understood as "life-giving"⁹³, recovering and reactivating, accomplished by many generations

⁸⁹ "To be what it is, all writing must, therefore, be capable of functioning in the radical absence of every empirically determined receiver in general. And this absence is not a continuous modification of presence, it is a rupture in presence, the "death" or the possibility of the "death" of the receiver inscribed in the structure of the mark (I note in passing that this is the point where the value or the "effect" of transcendentalism is linked necessarily to the possibility of writing and of "death" as analyzed)", *Ibid.*

⁹⁰ "For it is in writing that the power of language to transcend the limits of the original audience is raised to its highest level. By means of writing, the ideality of the object is so well established that it can survive the death of its first author and of the original community that he addressed", John D. Caputo, *Radical Hermeneutics: Repetition, Deconstruction, and the Hermeneutic Project*, Indiana, Indiana University Press, 1987, p. 127.

⁹¹ *Ibid.*

⁹² *Ibid.*

⁹³ "For in writing truth is transmitted in a "virtual" state, awaiting the life-giving act of a reader, the "reactualization" it will receive at the hands of subsequent generations. Such depositing of truth in the letter exposes the truth to danger, opens up the possibility that it will be lost, forgotten, buried over, that the mail will go astray. Truth then becomes subject to the risk of a "graphic catastrophe": documents can be lost, stolen, burnt, or (nowadays) destroyed by a sudden surge of electricity. More subtly, the significance of the founding acts

of readers. This is the phenomenon signalled by Ioan Petru Culianu in the article titled *Ex ossibus ultor ...*

”A living writer can bother the Power (this stands up forever and ever); a *disappeared* writer, though, has the capacity to bother the power in a permanently, damaging way, through thousands of channels and mouths. When somebody puts revenge above the damage, this is not only a proof of a narrow view of the future, but it is a sign that everything is equal. We can all hide our faces, out of fear, before these final spasms. But we all know – victims and executioners altogether – that a time will come afterwards, when the slyness of reasoning will fatally intervene to make order. Then the damages will be measured fairly, and the usefulness will become again a directing principle of the descendants. Of the descendants who will be able to see further than the disappearance of a writer, knowing that this cannot produce any good whatsoever: *ex ossibus ultor*⁹⁴ ... (1982)”⁹⁵.

themselves can be lost, so that signs are passed on lifelessly, like dead and sedimented structures which we no longer understand. And that of course is precisely the ”crisis” of foundations which affects modernity”, *Ibid.*

⁹⁴ ”exoriare aliquis nostris ex ossibus ultor”, Virgil, *Aeneid IV*, edited with introduction, notes and vocabulary by Keith Maclennan, London, New York, Bloomsbury, 2007, p. 70.

⁹⁵ Ioan Petru Culianu, *op. cit.*, p. 13.

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