

“AL. I. CUZA” UNIVERSITY, IAȘI

THE FACULTY OF LETTERS

# PhD THESIS

## Abstract

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IAȘI, SEPTEMBER 2013

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THE DIARY IN THE ROMANIAN  
LITERATURE, BETWEEN  
VOCATION AND CONJECTURAL  
NECESSITY. TIPOLOGIES

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## Contents

Introduction .....	5
Chapter I The diary in the context of autobiographical literature .....	9
I.1 The species of the literature of memoirs: similarities and differences. Examples .....	9
I.2 A case of literarity of a memorial type (Marcel Petrișor – <i>Memorii</i> )	16
Capitolul II The diary, from the tenet to literarity .....	28
II.1 The poetics of the diary.....	28
II.2 The evolution of the Romanian diary.....	31
II.3 Can the diary be considered literature? .....	38
II.3.1 Preliminary reflections .....	38
II.3.2 Some aspects of literarity in the Romanian diary .....	39
Capitolul III The involvement of the diary in narrative fictional structures	53
III.1 Preliminary theoretical reflections.....	53
III.2 The involvement of the diary in the heterodiegetic narrative .....	56
III.3 The involvement of the diary in the homodiegetic narrative .....	61
Capitolul IV The Romanian diary and the confessional vocation. Psychological implications, typologies .....	82
IV.1 Some necessary theoretical specifications.....	82
IV.2 The Criterion generation and the diarism .....	94
IV.2.1 Jeni Acterian: the diary of the relentless existential anxieties.	94
IV.2.2 Arșavir Acterian: the diary of pure hedonism.....	102
IV.2.3 Mihail Sebastian: the complexity of an intimate, a political, social and creative diary .....	106
IV.2.4 Petru Comarnescu: the diary of the refined aestheticisms of existence .....	110

IV.2.5 Eugen Ionescu: fragmentarism, as a technique and vision in a diary.....	115
IV.2.6 W. N. P. Barbellion: the diary as an exercise of preparing one's death .....	122
Capitolul V The Romanian diary and its conjectural writing necessity.....	133
V.1 Nicolae Steinhardt and Ion D. Sîrbu: the diary as an universe of inner freedom .....	133
V.1.1 The inner and outer reasons of witing the diaries of the conjectural necessity.....	133
V.1.2 The discursive and ideational unity in the diversity of the recurrent themes .....	150
V.2 The diaries of the Romanian exile .....	168
V.2.1 Monica Lovinescu: the ethical over the aesthetic imperative. 168	
V.2.2 Gabriela Melinescu: the confession in the lyrical and reflexive register.....	193
Conclusions .....	204
Bibliography.....	207
A. Primary sources .....	207
B. Theoretical and critical bibliography .....	210
C. Critical references in periodicals.....	212

*The diary in the Romanian literature, between vocation  
and conjectural necessity. Tipologies*

Abstract

**Keywords:** poetics, the evolution and the tipology of the diary, the species of the memoirs, instances of literarity in the Romanian diary, heterodiegetic narrative, homodiegetic narrative, authenticity, psychological types, the Criterion generation, diaries of the confessional vocation, diaries imposed by the conjectural necessity, diaries of the Romanian exile.

The PhD thesis *The diary in the Romanian literature, between vocation and conjectural necessity. Tipologies*, consisting in five chapters, with an introduction and conclusions, had as its starting point an obvious aspect, as it is shown in the introductory part: the revival of the public interest for the confessional literature in the last twenty years, on the one hand, and the massive publishing in Romania of such texts, on the other hand, at the same time supported, on a general level, by the notable development of blogosphere. The two aspects are interdependent and outline, on the whole, a phenomenon as real and up-to-date as possible: the readers' strong interest for the backstage lives of public figures, for their biographical self. The personal motivation of the research has therefore met with a much wider phenomenon, more so as the specialised critical studies are relatively few as compared to the volume of biographical texts as such.

Having in mind to outline the specificity of the Romanian diary, we questioned the literarity of such texts, to be included in the wider concept of

the frontier literature, as it was theorized by Silvian Iosifescu in his namesake work from 1969.

Thereby, in the first chapter, *The diary in the context of autobiographical literature*, we established the similarities and differences among the various species of the literature of memoirs, as the above mentioned critic names it, respectively among memoirs as such, autobiography, biography and diary. We resumed, to a great extent, the theories and the classifications already imposed as commonplaces in the specialized literature, but, wishing precisely to underline the fact that we remain within the boundaries of a sort of hybrid literature, irrespective of the species debated as such, we took brief analytical steps in the field of some rather heteroclitic texts, if we are to precisely refer to the strict classification applied and applicable to this type of literature. We did so after we had reviewed, on the whole, the evolution of the analysed species in the European or national context.

As for the analysed texts, it is about *Recursul la memorie* (in the form of a dialogue with autobiographical tinge) by Ileana Mălăncioiu, *Peștele în apă* (an autobiographical novel) by Mario Vargas Llosa and about *Cunoașterea de sine* (an autobiographical essay of philosophical invoice) by Nikolai Berdiaev. In the same sense, of emphasizing the unusual element that such texts may contain, we dedicated a subchapter to Marcel Petrișor's memoirs, published after 1989, trying to underline and analyse the literary elements included in the text (the space-time dimension, the obviously symbolic and anticipatory intention in the titles of those two volumes, the value of characters awarded to the figures who inhabit the texts, the dialogued, figurative speech), which don't diminish, but strongly support the authenticity of this significant document of a period.

The second chapter, *The diary, from the tenet to literarity*, is dedicated precisely to emphasizing the peculiarities of the intimate diary, starting with its definition, imposed in the specialized critique by Philippe Lejeune's contribution, and going up to the specific rules: the fragmentarism, the calendar rule, the simultaneity, the sincerity in confession, the clandestine character or its confidentiality. In this respect, besides Philippe Lejeune, we also referred to Alain Girard, Maurice Blanchot, Béatrice Didier, Gérard Genette, Mircea Mihăieș, Dan C. Mihăilescu, Mihai Zamfir, Jacques Le Rider, Eugen Simion, Jean Rousset, Romanian or foreign theoreticians with significant contributions to imposing the poetics of the species.

We tracked the evolution of the Romanian diary starting with the first attempts signed by Nicolae Milescu Spătarul, Dinicu Golescu or C. A. Rosetti up to the interwar period, when this type of writing was highly praised in our literature, and up to the totalitarian era, with the particular phenomenon of the diary conceived as a text "kept secret" by the writers who remained within the Romanian boundaries or of the exile diaries. We didn't overlook the up-to-date period as well, when we witness a real effervescence of such texts.

We have paid attention, both now, and afterwards, to Eugen Simion's opinions, speaking in such context, of the defining rules, of the diary as a species in itself, as a "fiction of nonfiction" or as a "rhetoric of the negation of the rhetoric"<sup>1</sup>. In this respect we brought into discussion the problem of the literarity to be found in the diary, this concept being strongly connected with that of authenticity, and, implicitly, with the manner in which

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<sup>1</sup> Eugen Simion, *Ficțiunea jurnalului intim*, 1<sup>st</sup> vol., *Există o poetică a jurnalului?*, Univers Enciclopedic Publishing House, Bucharest, 2001

the text reflects the psychology of its author, his personality and temperament, accordingly.

We underlined that an authentic diary recreates the universe of the diarist's existence, not merely imitates, even if truthful, the reality (by means of plain remarks about weather, meetings, social events, for example). The author who keeps such a diary isn't necessarily an extrovert, but rather someone who doesn't want to reveal his inner life. The authenticity of a diary derives from the favorite themes to be raised, from the personality profile, from the style of writing. Therefore, authenticity is to be proved by literarity and typology. In the present study, the diarists' tipologies don't represent a purpose in themselves, but a means of emphasizing the authenticity, the diarist's capability of (purposefully or accidentally) transposing his reader into a special universe, which has the reality as its starting point, but it also articulates itself in accordance with a personal logic, by means of which the events gather together in a story, and the persons become characters.

We tried to catch the aspects of literarity in the Romanian diary starting from the four coordinates which define the literary work as "a semiological fact", according to Heinrich Plett<sup>2</sup>, namely the reviewer or the extralinguistic targeted reality, the speaking self, the receiver or the recipient and the code or the language's function of mediation. These elements are interdependent and each of them submits an aesthetic perspective upon the literary work. The four aesthetic perspectives which establish the literarity of a text don't have to be individually applied, but convergingly, because every literary work, which is a text like any other from a semiotic perspective, is to be found in the conjunction point among reality, the issuing artist, audience

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<sup>2</sup> Heinrich F. Plett, *Știința textului și analiza de text*, Univers Publishing House, Bucharest, 1983, chapter *Obiectul de studiu „literatură”*, pp. 10-34

or readers and language or code, accordingly to the system of coordinates established by M.H. Abrams in *The Mirror and the Lamp*<sup>3</sup>.

The synthetic perspective upon the literarity of the text is the one to coordinate the analysis of some Romanian diaries that we considered to be significant because of the complexity of their technique.

We dealt, first of all, with Maiorescu's *Însemnări zilnice*, a diary placed under the sign of its addressability consciousness, supported by the fact, otherwise confessed by Maiorescu himself, that the diarist constantly re-reads, reviews and makes clarifications regarding some previous entries, a fact that proves the literarity of the relationship established with the reader, which is anticipated, prepared by the periodical reviews, thus breaking the rule of authenticity and of the spontaneous, disinhibited, uncensored confession.

Gala Galaction's diary was the next one on our list because in this case the confession, which makes use of a quite elaborate style, deprived of the spontaneity which is specific to this literary species, has rather the function of a social document and of a sentimental novel, deliberately provoking and unusual.

As for the relationship between the diaristic text and some possible receiver, we have found interesting to analyse Alice Voinescu's diary, written between 1929 and 1961 and initially kept secret from Stello, the extremely jealous husband, but also a sentimental adventurer. After his death, Stelo became the favorite receiver of the diary, much beloved, regretted and obsessively conjured in the diaristic pages.

From the point of view of the code or of "the rhetorical notion of literature", which regards the special linguistic forms or the deviations from the daily usage, from the norms of the standardized language, we dealt with Radu Petrescu's diary, published during a couple of decades, in four parts:

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<sup>3</sup> Cf. Heinrich F. Plett, work cited, p. 23

*Oceanul întors* (1977), *Părul Berenicei* (1981), *A treia dimensiune* (1984) and *Catalogul mișcărilor mele zilnice* (1999; the last two parts were posthumously published) and conceived by its author as a starting point for his fictional work, as daily writing training, as an anticipation of his subsequent narrative techniques.

The conclusion of this chapter was that the literarity of the diary, of the Romanian one at least, is marked by an evolution from the referential and receptive element (the first diaries are written having a clear destination and are preoccupied by the as much as possible truthful connection to reality) to the problematizing expression of the authorial self (especially in the interwar period). The problem of the code or language is omnipresent, but it has a peculiar character, depending on the literary profile of its originating period. In other words, the process of the literarization of the Romanian diary stands as follows: from description and addressability to subjectivity (with the major emphasis on the self) and stylization, keeping simultaneously in mind the fact that the boundaries between these stages are, as everywhere else in the diary in general, changeable and retractable.

The third chapter, *The involvement of the diary in narrative fictional structures*, is dedicated to the insertion of the diary as a narrative technique in the novel, precisely as a follow-up for the debates regarding the literary character of the species, from the perspective of the same concept of authenticity. Being admitted as an autonomous literary instance, the diaristic writing sometimes finds its place in the fictional literature as such as a narrative technique. The phenomenon is to be noticed especially in the first half of the 20<sup>th</sup> century, being connected with the growing impact of psychoanalysis over literature. The first passes over the second the autoanalytic fervour out of a wish of authenticity, a concept highly praised during that period. Located at the opposite of academic formalism, the

authenticity is to be understood as the peculiarity of the literary text of emphasizing the plain fact of life in a non-counterfeited manner.

In the European literature, the above mentioned phenomenon will be especially encouraged, as we outlined in the thesis, by the novel *Falsificatorii de bani* written by Andre Gide, by means of the technique of putting into the abyss of one narrative by another.

As for the Romanian literature, the technique of inserting the diary into the novel was used especially during the interwar period, when the diaristic writing was a consistent support for the modernist concept dominating the first half of the previous century by means of the impressions of frankness in confession which it borrowed to the novelistic discourse, together with the emphasis laid on narrating the formative events of a personality.

In this respect, we chose to analyse some texts such as *Adela* by Ibrăileanu, *Patul lui Procust* by Camil Petrescu, *O moarte care nu dovedește nimic* by Holban, *Șantier* or *Secretul doctorului Honigberger* by Eliade, as homodiegetic narratives. Although subsequent to the above mentioned period, we considered that the novel *Bietul Ioanide* by Călinescu is significant in its procedures, as a heterodiegetic narrative, where the insertion technique is illustrated by two such insertions, namely Hergot's and Tudorel's diaries. In this case, the diary enhances the impression of objectivity and narrative detachment because Ioanide, as the receiver of those two diaries, borrows the ironical, satirical vision of the impersonal narrative with reference to the spiritual mechanisms out of range (as far as it goes for aggressiveness or total indifference to vital stimuli) that they reveal.

The use of the diary as a means of articulating the narrative discourse will be revalued in postmodernism because of the emphasis laid by the poetics of this literary trend on fragmentarism and the collage technique. The coherence center of the fictional universe falls apart, and the latter gets a

composite character by means of the cooperation of some various narrative techniques, among which there is to be count the diary itself (as in the narratives of such writers as Ioan Lăcustă, Ioan Groșan or Cristian Teodorescu). The difference from the interwar period resides in the fact that the diary isn't any longer as consistent as a confessional document and doesn't have ontological implications as serious as before. The diary is now one of the technical means of suggesting the biographical and self-referential character of the text.

In the fourth chapter, *The Romanian diary and the confessional vocation. Psychological implications, typologies*, we dealt with what we consider to represent the category of the diaries which testify the existence of a confessional vocation in the Romanian literature, that means with the significant diaries from the interwar or immediately after period (as it's Eugen Ionescu's case), in close connection with the problem of the diarists' psychological classification.

Among the species of the memoirs, the diary lends itself to psychological interpretations to a greater extent. În this type of text, rather than in autobiography, biography or memoirs, the introspection is the favourite instrument for the disclosure of the psychological profile, due as well to the necessity of observing the condition of the spontaneous, sincere notation, which allows the step-by-step understanding of the self, in the process of its evolution. Of course, things are different according to each and every diary. Some diarists focus on the outer events, to which the self permanently relates. In this case, the psychological profile doesn't represent the main purpose of the text, but rather to save the events from oblivion by means of putting them on paper on a daily basis. This is the case of extrovert, active, dynamic personalities. The things are totally different for the diarists who transform the daily notation in a favourite means of understanding or discharging themselves, by writing, of the tensions gathered when getting in

touch with reality. These are the introverts, whose main interest isn't any longer the memorizing of personal ongoing experiences, but the inner universe of their own thoughts and feelings.

We reviewed the existing classifications of the diary from the perspective of Eugen Simion's monograph, precisely to invalidate his conclusion, namely that, beyond any possible classification of such texts, they have in common the main reason for them to be written, their author's life sickness mood, or *taedium vitae*<sup>4</sup>. Analysing the diaries belonging to Jeni Acterian, Arşavir Acterian, Mihail Sebastian, Petru Comarnescu, Eugen Ionescu or even to the British W. N. P. Barbellion from the perspective of focusing on the psychological type or the temperament of each diarist, we tried to prove that the above mentioned conclusion is reductionist and that the reasons of writing a diary are as complex as the existing psychological typologies, reductionist at least to the prejudice of emphasising the complexity of the reasons, the psychological structures to be found in a diary.

The analysis was done from the point of view of Jung's typology, which is the basis for the most important personality systems known today. Therefore, our option is motivated, on the one hand, by the significant impact of psychoanalysis over literature, especially in the first half of the 21<sup>st</sup> century, and, on the other hand, by the lack of accessibility, from our perspective, of typological classifications with a medical basis, useful especially to psychiatry. We also took into account that the way of structuring the psychological types from the namesake Jung's volume from 1921, which we tried to summarize in our thesis, keeps on supporting the main systems and psychometric instruments used nowadays, includingly those proposed by Myers Briggs and Keirsey.

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<sup>4</sup> Eugen Simion, quoted work, 1<sup>st</sup> vol., p. 250

The six subchapters dedicated to the above mentioned diarists (*Jeni Acterian: the diary of the relentless existential anxieties; Arșavir Acterian: the diary of pure hedonism; Mihail Sebastian: the complexity of an intimate, a political, social and creative diary; Petru Comarnescu: the diary of the refined aestheticisms of existence; Eugen Ionescu: fragmentarism, as a technique and vision in a diary; W. N. P. Barbellion: the diary as an exercise of preparing one's death*) try to catch the major peculiarities of their confessional texts from the point of view of one or more dominating psychological features.

The fifth chapter, *The Romanian diary and its conjectural writing necessity*, is dedicated to the category of Romanian diaries which meet the conjectural necessity imposed by the specific age, that of the proletcultist dictatorship. In the first part of the present chapter, *Nicolae Steinhardt and Ion D. Sîrbu: the diary as an universe of inner freedom*, we simultaneously dealt with Nicolae Steinhardt and Ion D. Sîrbu's diaries because the two of them illustrates, maybe to the highest degree, the ambivalence to be found in the title of the present study, given by the position occupied by the Romanian diary between the confessional vocation of its writing and the conjectural necessity which almost imposes the diaristic recording approach.

Neither Steinhardt, nor I.D. Sîrbu are in the position of the writers who do anything else but keeping a diary, and they do it out of a confessional predisposition, and they are famous for it, as it is the case of Barbellion or of Jeni Acterian, previously analysed, but they equally became famous both in writing essays, the former, or in fictional literature, the latter, so that we tend to believe that their diaries rather corespond to the conjectural necessity field, to the impossibility of otherwise expressing certain experiences, but this doesn't mean that we have to leave apart vocation as well.

We focused, first of all, on the spiritual and social reasons of the act of writing these two diaries which are singular in the Romanian literature by

their ideas, tone, ethical and aesthetic courage, and this is why we felt like sketching a minimum spiritual profile for Nicolae Steinhardt and Ion D. Sîrbu starting, of course, with their own confessions, to be found in *Jurnalul fericirii* and, respectively in *Jurnalul unui jurnalist fără jurnal*, because this spiritual profile gives the tone and the spirit of each of the two diaries.

Thus, if Steinhardt's diary is mainly one of a religious crisis and of the revelation of a solution, I.D. Sîrbu's diary is, first of all, an ideational one, because one of the dearest, if not the dearest of Blaga's disciples finds his refuge in culture, in order to counter, by means of his activity as a thinker, the implication denied in everyday life because of his intransigent position.

These two diarists' names are significant for the mentioned period because, as we outlined in the second part of this chapter, there can also be found an ideational resemblance between their intimist recordings. In this respect, after we had focused on the spiritual or historical and contextual circumstances which enforced the writing of those two diaries, we then dealt with the extremely generous universe of themes to be found in both diaries.

Any reader of these two diaries must be more or less aware from the very beginning of the fact that, more than daily recordings about the plain events of the personal life, he will find both in *Jurnalul fericirii*, and in *Jurnalul unui jurnalist fără jurnal* some of the most profound remarks about an entire cultural universe, many of them having an aphoristic character.

The recurring topics in both texts are the perverting of the mentalities, the deprivations of daily life or the repressions of personality system in jail, the degradation or the disease of the Romanian language, especially in I.D. Sîrbu's diary, the searching for new survival solutions, the tutorial spiritual figures, the hope to eradicate evil and its complementary stupidity, the theme and the problem of survival within the absurdity and lack of humanity of a totalitarian regime, of the intellectual who's aware of his value.

In the second part of the fifth chapter, entitled *The diaries of the Romanian exile*, we tried to describe two somewhat different categories: the diary as a permanent reflection of the interest for what's happening on the national level, as a manifestation of rebellion and of the desire of giving help by means of the activity from the exile, as it's the case of Monica Lovinescu's diary, where the ethical dimension has preponderance over the aesthetic one, and the diary as a reflection of the inner concerns with the education by means of culture and creation, these ones being considered more important for the human being than the conjectural reality, the relationship between ethical and aesthetic dimension being now reverted, as it's the case of Gabriela Melinescu. Yet this doesn't mean that the diarist self-exiled in Sweden could forget for a moment or pass over what she had experienced or over what she knew that it kept going on in her native country. The fact that she didn't forget is testified by the numerous obsessive remarks about her father's suicide under the pressure of the punitive daily context or about the deprivations suffered at home, but she always tried to regain herself in the privileged space of creation, be it literature, painting or engraving or, why not, the diary itself.

The analysed exile diaries are the more representative for their category the more permanently interested both Monica Lovinescu and Gabriela Melinescu are to emphasize both the way of reflecting the Romanian realities previous to the year 1990 in the West, and the Westerners' opacity towards the real dimension of the problems the countries from the former Communist camp were confronted to. The former is repugnant towards the Frenchmen sympathy for the left movements, and the latter notes, not once, but many times, how superficial the Swedes are in their way of relating to the regime of Communist dictatorship, which negative and harmful character they tend to underestimate. Hence, the common idea that the deficit in perception will last as long as the communism isn't subjected to a collective trial similar

in amplitude and virulence to that to which the movements of the extreme right have already been subjected.

In the case of Monica Lovinescu's diary, written in the period 1981–2000, initially published by Humanitas Publishing House in six volumes, for, in 2010, the same publishing house to come forth with a synthetic version of those six volumes entitled *Jurnal esențial*, during the 80s the recordings had the character of mere notations in a “notebook”, but gradually they turned into a diary as such. Thus, the first three volumes include recordings which cover a period of four years each, but beginning with the fourth volume, the analysed time interval is of about two, maximum three years, which shows precisely a more complex elaboration of the text. The recordings from the period 1981–1988 as well focus mainly on the outer events, but subsequently the writing become self-referential, more complex, due also to the use of computer, the process of getting accustomed to the technique being felt as a real challenge precisely in the sense of focusing on the very own person, a tendency that the diarist considered to be left behind, in the subjective and self-centered adolescence.

When it comes to her it is about an almost obstinate refusal of the autobiographical pact, which justifies itself by the wish of writing more “about and for the others”, because Monica Lovinescu's diary is one of the context or one written, par excellence, under the pressure of the conjectural necessity, and it's difficult to say if this happens more or less or as much as in the case of Steinhardt or I.D. Sârbu's diary, but preeminently focused on the social and political reality in Romania from the last years of dictatorship and from the first years of the post-December decade, but also on reflecting the events from the native country in the Western conscience. But inevitably, the daily

notations, preserved in order “to be useful to the researcher of tomorrow”<sup>5</sup>, compose the image of a critical personality for the social and cultural Romanian space. The personal notations, as few as they are, revolve around some obstinate aspects: the relationships with a couple of friends (especially with Liiceanu and Pleșu), her mother’s sacrifice, the old age and the physical insecurity that it implies, the feeling of uselessness, of fruitlessness, inherited on her father’s side.

One of the recurring themes of Monica Lovinescu’s diary, always generating anxiety and inner tensions, is the general state of the Romanian society, not only on the level of the extreme deprivations imposed especially in the 80s, but also on that of the collective mentality distorted under the influence of the Communist ideology. Yet the diarist considers to be much more serious what happens on the level of the collective psychology, in the sense that the slum mentality seems to have embraced all the Romanian society. The terror that the communist regime fulfilled its purpose, at least as for the transformation of the national mentality by the ideological face of the “new man”, is overwhelming more than once.

Starting in 1976, at Stockholm, marking the beginning of the self-imposed exile in Sweden, *Jurnalul suedez*, one of the longest diaries of the Romanian writers, published in Romanian at Polirom Publishing House in the period 2003–2010, is a testimony on the events which influenced the dynamic personality of its writer along a period of thirty two years, spreaded in five narrative periods: 1976–1983, 1984–1989, 1990–1996, 1997–2002, 2003–2008. In our analysis we tried to underline the fact that the diarist wants to give inner coherence to the events described by means of their aesthetic transfiguration. The division of the matter of the diary in those five volumes

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<sup>5</sup> The quotations have been taken from Monica Lovinescu, *Jurnal esențial*, Humanitas Publishing House, Bucharest, 2010

mentioned is not at all aleatory or enforced by publishing reasons, but it meets some stages of the inner development, perceived as such after the act of reading is over.

The first volume presents the mental, emotional, social integration in a new reality, that of the adoptive country, and the emotional memory is concerned with purifying the memories from the Romanian period of their slag of deprivations and absurdity, although these elements are also present in the diary. The recording stops along with Nichita Stănescu's death at the 31<sup>st</sup> of December 1983, the poet being her first love, an event accompanied by the painful inner decision to keep in touch with the missing lover by means of a communication beyond time and space.

The second volume presents an extremely tense period, that of getting involved in the publishing conflicts provoked by the intention of her husband René Coeckelberghs (the publisher for whom she comes to Sweden), of publishing rare manuscripts, significant for the Swedish culture, as it's the case of Rudbeck's *Bird prints*. The narrative focus is represented by the tragic event of her husband's sudden death as a result of a heart-attack. The significant fact is that this second great love sets into her existence shortly after her love affair with Nichita and when she didn't yet feel recovered from the wounds of her first love, somehow with the purpose of re-establishing a certain emotional balance, because the love that she once offered to Nichita now comes back over herself in the form of the passion cherished for her by the educated and fascinating Belgian publisher.

The third volume tries to re-establish the inner balance so vital for the act of creation, simultaneously keeping alive her love for René by means of dream, extrasensory communication, but especially by means of the consistent re-reading of his letters to her from the beginning of their relationship, when she was still in Romania, as an opportunity of a perpetual retrospection. This technical detail is significant because more than once the

flashback and collage (diary, letters and the graphical stylization of the subconscious compulsions) deliberately break the rules of the species.

In the last two volumes, immediately before and after the year 2000, maybe because there isn't a major coordinating event of the subject, the diary is associated now with a wild garden, with a maze which goes, as well, into the depths of the self, likewise Swedenborg's maze-garden, where there are to be found the Redeemer and the Mystic, and which should both keep her in time, but also take her out of it, which should guide her towards the great revelations.

In this stage, which represents the subject of the last two volumes of the diary, the most notable phenomenon which happens especially after the death of the beloved ones is precisely that of positioning herself, not in a comfortable or easy manner, in the Swedish language and culture, not necessarily on the level of the external appraisal, although this is not to be ignored as well, as the numerous distinctions awarded in this period testify it, but especially on the level of a mental and spiritual acclimatization in the Swedish cultural universe, difficult to get for the writer "who has two «countries», two languages", to be found in perpetual, insurmountable conflict, being given the feeling that the Swedish language won't let itself beaten, as if she stands "in front of an unrequited love".

We wanted to emphasize the fact that Gabriela Melinescu's diary, of creation and analysis, of ideas and facts, the confession and the autobiographical novel of an exciting and an overflowing womanhood, a diary which redefines poetry, art, creation, but also strives at self-recovery, underlines the limits of the attempt of analysing it from the perspective of the normative and rigorist poetics of the species. Essentially striking is the perpetual discovery of the extreme complexity of the profound truth of the self, insubordinate to any strictly logical or theoretical compulsion, and which

becomes accessible only by means of the spontaneous, permanent confrontation with the self.

In the final part, *Conclusions*, we resume the main idea of the thesis, according to which it attempted at catching the specificity of the Romanian diary. Thus we meant to deal with both the problem of authenticity, and of the peculiarities of the evolution presented by the Romanian diary depending on those two general historical periods, keeping in mind the fact that the typology is not a strict one, the boundaries between the diaries that testify the confessional vocation and those of the conjectural necessity being at last flexible and questionable, more so as it is about texts belonging to a literary species still debatable, still flexible although, as we have seen, we also may speak about its poetics, with precise rules.

Our attempt at applying to the Romanian diary an interpretation scale from the perspective of a new typology also tried to emphasize the fact that the diaristic text as such represents a structure which is so complex that it allows multiple interpretation versions, and this doesn't diminish at all the specificity which has already established a largely accepted poetics of the species.

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