
DUMITRU CHIOARU

Bilingvismul creator: Studii de literatură comparată despre scriitorii de expresie română și franceză

(Creative bilingualism: Studies of comparative literature on writers of Romanian and French expression)

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GIVEN THE context of modern and postmodern European culture, the phenomenon of bilingualism is one that does not only legitimate community coexistence, the conviviality of the identities or mentalities of conversing groups, but also a creative, dynamic and pluralist cultural process. This phenomenon represents both the background of a cosmopolitan, democratic European community (in the sense of co-participating in culture, of access to the command of several languages given the dialogically open possibility of living together), and the substance of sensitive individuals and of hybrid, complex imaginaries, which offers the grounds for debates, comparisons, affinities, influences and biunivocal rapports between *major* and *minor* cultures (cf. Lucian Blaga).

The study on creative bilingualism and the need to become aware of and acknowledge the value of bilingual or trilingual creation become the more important, the more small/minor cultures distinguish themselves beyond the confines of a single natural/national language, by the plurality of the expressions which literature, as the art of the word, can bring forth. For example, Jewish writers have a greater appetite for expressing themselves polyvalently, by simultaneously using several languages, although there can be exceptions which confirm the rule, such as Norman Manea.

Starting from the criterion of relevance in the domestic and European cultural field, Dumitru Chioaru's book aims at providing a selective and chronological presentation of the participation in the intercultural and international dialogue of Romanian writers for whom the double manifestation of literary expressiveness is conveyed both in the formula of the natural language and in the culturally assumed language, by their affinity with French or German (the languages which influenced the Romanian cultural profile in the Romantic period, as well as in the modern one).

The Romanian writers' participation in the European literary phenomenon, through the generation of the 1848 Revolution (Vasile Alecsandri, Dimitrie Bolintineanu, writers whom the author of the study analyses, even if they are considered minor nowadays), contributed to the synchronization with the European spirit, taken in the sense of "bourgeois modernity," as defined by Matei Călinescu. The modernization of codes by Alexandru Macedonski was to represent the clear and undeniable integration of our literature in the literary European rhythm and dynamics, which was to be naturally continued by the Romanian avant-garde, by writers who were simultaneously national and international/European.

Most of them have surpassed the boundaries of their own literature, through an assumed exile, which was not perceived as a break up or distancing or even distance from tradition, from a model etc. Rather, their exile has represented a sort of naturalization, a natural attempt of the Romanian culture to uphold European culture, given that, by searching for a cosmopolitan, universal community, this exile has offered a kind of access to the poets' *citadel*, acknowledged in Paris.

Tristan Tzara, Ilarie Voronca, Benjamin Fundoianu (Fondane) are not just some expatriates; on the contrary, they are ex-centric, as they are seeking their centre elsewhere. By writing directly into French, the language of the European avant-garde, they advance a complete, *cosmodern* identity (if Christian Moraru's phrase were retroactively possible), a cosmopolitan, modern identity.

Conversely, for Cioran, Eugène Ionesco the identity issue is more seriously assumed, since they favour *creative bilingualism* as a distancing from roots, as regaining a different identity, as alterity or *alterernity* (cf. George Steiner), through which the natural/national identity is altered, is stylistically but also ontologically replaced with a view to making survival through literature possible.

The careful, relevant and coherently articulated synthesis performed by Dumitru Chioaru reveals an appropriate theoretical background (linguistics, stylistics, poetics, theory of literature, comparative literature provide an interdisciplinary frame appropriate for addressing the core concept). The problematizations are meant to replace Romanian culture on the international scene, even considering these few personalities only, which, in actual fact, should be part of the history of European literature. The systematic exposition of a history of Romanian creative bilingualism is achieved through typologies, pertinent coherences and differences. The three chapters and the theoretical frame make an inventory of the categories and sub-categories with distinct profiles, which allow for common and distinctive elements to be identified in the end. The examples are useful for having an evolutionary and critical perspective on our literature, the

quotations both in Romanian and French ensuring the documentation quality of the study, as well as the contextual relevance.

Even though it only has the dimensions of an essay, Chioaru's book, if extended, could be ranked alongside the specialized studies in the history of literature and the history of ideas with respect to European modernity and its conditions for becoming manifest (V. Nemoianu, M. Călinescu, P. Cornea, O. Paz, H. Meschonnic).

It can be stated that bilingualism of a compensatory nature is an option to complete, to restore the modern subject's divided identity, to heal individual or collective traumas, the expatriated, the exiled or just the ex-centric. When writers seek aesthetic, linguistic, literary solutions, the phenomenon of creative bilingualism no longer exhibits an ordinary form of artistic experiment, but a form of life, *another* life, lived through writing. The personalities of creative bilingualism are more complicated, more complex, can be psycho-analysed, which is not, nevertheless, the core preoccupation of Dumitru Chioaru's book.

The transgression from biography to literature and the other way around cannot be analysed generically, deterministically only, as the experience of the word, of the exploration of a certain world, of the search for a style (e.g. Cioran) needs to be considered at metaphysical and phenomenological level, thus becoming a poetics, a mystic, a modern gnosis, despite a position rationally assumed by the writer considered. And this very interdisciplinary analysis is masterfully conducted by Dumitru Chioaru.

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RODICA ILIE

VIRGIL MIHAIU

**Jazografii de îmblânzit saxofoniste/
Jazzografías para domar a las saxofonistas**

Traductora CĂTĂLINA ILIESCU

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LA PRIMERA edición bilingüe de la Serie “Minor N° 1”, publicada por la Editorial El Genio Maligno de Granada, bajo el atento cuidado del profesor, poeta y traductor Enrique Nogueras, trae a primer plano la poesía viva y vibrante de Virgil Mihaiu. Rumano por nacimiento, pero cosmopolita y políglota por oficio y costumbre, el autor es a la vez filólogo, especialista en música de jazz, ensayista, poeta, docente y personalidad cultural transilvana, cuya voz ha venido marcando en los últimos treinta años una lírica polifónica, vigorosa e insólita. De hecho, hay dos esencias que convergen en su escritura, independientemente de la forma o fondo que le asigna, y éstas son: erudición y música de jazz. Así, siguiendo la misma tonalidad y afición, la profesora Cătălina Iliescu logra transmitir a través de su exquisita traducción el mismo ritmo entrañable y natural, como si los poemas mismos hubieran sido creados para ser traducidos a la lengua cervantina.

En concreto, los temas tan diversos que recorren el volumen forman un mosaico-puzzle ingenioso, juguetón, a veces irónico, otras veces aforístico, aludiendo al oficio mismo del poeta, a la realidad circundante, a los paisajes y personajes urbanos amados, al jazz y a las vivencias pasadas y presentes como motivación existencial y poética. En su mayoría, los textos ya se publicaron en 2001 bajo casi el mismo título (*Jazografii pentru îmblânzit saxofoniste*), por la Editorial rumana Dacia de Cluj. Tal como

observa el editor Enrique Nogueras, tras más de una década, la edición española trae como novedad un poema inédito que abre el tomo: *El Descanto General* (*Descântecul General*), considerándolo un enriquecimiento importante, ya que “provoca un cambio de calado en la estructura misma y la configuración de su armadura compositiva”. Además, al observar la sutil sustitución de la preposición “pentru” del volumen original por “de”, concluye el estudioso español que la poesía de Virgil Mihaiu late con vibraciones múltiples que llevan el nombre de “jazzografías”, término que define las cualidades formales y materiales de una música escrita que, al leerla, se convierte en poesía, es decir *jazz-poetry*, como perla que yace oculta en *La Concha*: “la orquesta se ha descascarado/ y en medio permanece/ la violinista de púrpura/[...]/ sus dedos –/ antenas para captar/ el aura sonora/[...]/ pero el destino/ la encadena/ al nácar de la música.”

Efectivamente, la variedad y la improvisación literario-musical parecen ser los aciertos primarios de su estilo, aunque, en nuestra opinión, su entera voz poética está afinada plenamente en el concepto de la sinestesia, que abarca después todas las esferas imaginarias, conceptuales y verbales. “To be or not tuba/ los labios besan el latón/ y con el beso/ el latón cobra vida/ el besado latón/ se derrite/ en sonido...” es la muestra perfecta de la profunda transposición gráfica de cualquier sentimiento o sensación, lo que determina una lectura viva, fascinante, recitativa; en otras palabras, una aventura increíble incluso para los que no están especialmente familiarizados con la música de jazz o no son muy aficionados a ella. Es más, los ritmos, sonidos y efectos sensoriales están respaldados visualmente por instrumentos de viento,