

**„Ovidius” University of Constanta  
Doctoral School of Humanistic Science, Philology Department**

**PHD THESIS  
Gheorghe Craciun – A different Type Of  
Postmodernism**

**Abstract**

**Scientific Coordinator:**

**PHD. PROF. Paul Dugneanu**

**PHD. STUDENT: Marcu Teodora Daniela**

**Constanta 2019**

## Content

<b>Argument.....</b>	<b>1</b>
<b>Introduction.....</b>	<b>3</b>
<b>Chapter I : Defining a Generation.....</b>	<b>23</b>
<b>1.1 A new world culture : The postmodernism.....</b>	<b>23</b>
<b>1.2 The premises of Postmodernism at the edge of Postmodernity.....</b>	<b>30</b>
<b>1.3 The Romanian Literary Experiment post-socialist: The '80s Generation.....</b>	<b>35</b>
Postmodernism or a new literary experiment?.....	41
A new generation.....	45
Gheorghe Craciun and the poetics of textualism.....	51
<b>Chapter II : Literary Experiments on the Language Level.....</b>	<b>55</b>
<b>2.1 The realistic ilusion : A photographic realism.....</b>	<b>55</b>
<b>2.2 Deconstructin – Re – Construction.....</b>	<b>64</b>
<b>2.3 The Body knows better : A grammar of the Body.....</b>	<b>74</b>
Anatomy of the Body.....	77
<b>Chapter III : Text or Body?.....</b>	<b>80</b>
<b>3.1 The experience of Textualism : the autenticity of writing.....</b>	<b>80</b>
<b>3.2 A change of meaning : Discovering a body of the text.....</b>	<b>87</b>
<b>3.3 The link between body and text.....</b>	<b>91</b>
<b>Chapter IV : Pictures of the Body : The Obsession of Feminin.....</b>	<b>99</b>
<b>4.1 Feminism in the postmodern context.....</b>	<b>99</b>
Gender Gap.....	102
The feminist philosophy.....	105
<b>4.2 Beauty without a body.....</b>	<b>109</b>
<b>4.3 Pupa Russa and the Romanian provincial bovarism.....</b>	<b>115</b>
<b>4.4 Blue women : Icon women.....</b>	<b>124</b>
<b>4.5 The female body : A second sex or a picture of the body?.....</b>	<b>130</b>
<b>4.6 The picture of woman in the '80s prose.....</b>	<b>134</b>
<b>4.7 Women in Gheorghe Craciun's prose.....</b>	<b>137</b>

<b>Conclusion.....</b>	<b>142</b>
------------------------	------------

<b>Bibliography.....</b>	<b>163</b>
--------------------------	------------

**Key Words: Postmodernism, Feminism, Textualism, The '80s prose, The Body, Reconstruction.**

## **Argument**

The text is a hypostasis of language, fixing a segment of it on a support that will provide it with a certain durability, we could say that it is the author's reply. In this context, literature becomes an aspect of culture, the reflection of a series of experiences that can rise or fall into a plurality of plans, sensations, judgments, systems, aesthetic emotions. To highlight this, I chose the Prose of the '80s because it expresses the evolution of mentalities in the Carpathian-Danubian-Pontic space, a space that is otherwise subjected to radical transformation.

Romanian literature is a concept to be analyzed in close connection with the history of the Romanians, but the eighth generation represents the moment of rupture, the point where the schism occurs, and the historical reality can no longer stand in the way of cultural progress. We are witnessing an emancipation of the Romanian spirit that is propagated through the texts of young people who propose a metamorphosis of the human mentality. Of these, I chose to stop on the texts of Gheorghe Crăciun - a postmodernist, a textualist, an eighth or rather a promoter of a reform of thought, expression in body and letter. Gheorghe Crăciun assumed literature as a personal experience of revealing the body, rationalizing it through language. Until now, within the Romanian literary frame, the analysis of the human body has not gone so far as to be considered a unique, complex, multifunctional reality, a mystery of interiority and artistic individuality. Body scriptures capture both body manifestations, but seek and stimulate body life by writing and building a consciousness of reducing the world to one's own body. This writing and writing system becomes a process of searching for reciprocity between living and transcribing.

**In the introductory part** of the thesis, there are general references to the context of the emergence and development of the postmodern movement at global level, which has generated a chain reaction, of domino type in all the fields in which man works. The approach taken also aims to relate the postmodern discourse to the issues of the society in question.

Against the background of a contradictory political context, postmodernism is constituted in Romania in the form of a sovereign stream and eighth. This is important as a system of thinking, referring to a spirit of the century, to a common archetypal pattern, but on the other hand it is embedded and corporalized to create its own, native and original product, a pure and cruel expression of our own realities.

The methodology of the paper aims at demonstrating how to achieve a correct interpretation of the literary text, starting from the proper integration of the contents, carried out following a careful selection, revealing transformations, sufferings, bodies, honestly and personally, in the same time. This is the most succinct presentation of the eighth: subjective sincerity, a possible and achievable contradiction in the space of literature - an autonomous space.

The present work is an insight into the prose of Gheorghe Crăciun, starting from the global cultural context, passing through the disputes of classifying and framing the writers of his generation, in order to reveal the authenticity of his writing with all the stages preceding his becoming. The first chapter: Defining a Generation or Autochthonizing Postmodernism establishes the premises of the reversal of Romanian culture and literature and draws the outline of the birth of a new generation, which is perhaps the clearest moment of synchronism and connection to a spirit of the age.

Shifting from one generation to another is marked by atomizing literary life and individual friendships. The positions that are established are hierarchical, strategic, economic, sentimental, forceful, but also artificial, and are trying to preserve prestige, increasingly fragile privileges. Magazines, writers, critics want to continue to impose on their readers the old identities. The Romanian post-war literature, despite all the proletpicultural and realist-socialist distortions and interferences it took, did not stand still. The contextual problem that is set after 1960 is one of generations.

Modern writers sharply change the criterion of validation of literary creations. These are true - and, as a result, valuable - to the extent that they are subject to subjectivity laws, totally different from objective reality laws. I have seen above that modern poets discover the territory of the subconscious, concentrating their means on exploring it. For surrealists, the true human nature is stored in this territory and it has to be brought to light (by the purely psychic automatism) as the only authentic dimension of man, all other aspects of diurnal life being marked by lie, duplicity, falsity, philistinism, inattentiveness.

The eighteenth time realigns poetry and prose in the name of a joint action program. Everything happens under the sign of postmodernism. Beyond its undeniable diversity, the common denominator of eighth-century literature is the author's hypercritical self-censorship. The mechanism of production generates a high tension problem. Aesthetic codes are tested and simultaneously systematically debated. Aesthetic views become the favorite object of creation, organically incorporated into it.

Experimentalism also becomes a critical theme of criticism, not just a creative program. The location of postmodernist culture requires its redefinition in relation to avant-garde. Postmodernism places in a revealing light the aesthetic tensions automatically activated whenever the question of defining and evaluating the experiment-concept is par excellence differential and contrastive. The defining nonconformism of experimentalism was, in post-war literature, a gesture of resistance to the pressure of totalitarian order. In all his disputes, the refusal to technically align the poetry and prose, in an age obsessed with the idea of the cultural monument, was simply a epiphenomenon. The post-war experimental poetics thus invented ingenious ways of neutralizing, blocking the artistic channels potentially open to totalitarian vocations and dictatorial forms of representation, having a mysterious purpose.

Every conversation about Gheorghe Crăciun also considers the generation that he represents. Most of the time, the attempt to define, categorize, limit the new literary direction that is required in the late 1970s brings us to a global phenomenon: postmodernism. The concept of postmodernity penetrated lately in Romania, twenty years after its imposition in the West, and the first to assemble it were the writers of the 1980s. The issue of postmodernity is now at the center of any attempt to record cultural change and gives us the opportunity to reevaluate modernity, to read the signs of the age as indicators that reflect modernism as unstable. Postmodernism is a cultural phenomenon, an arrangement of contemporary thinking that evaluates the historical ways of thinking and the social-historical situation in which we find ourselves in cultural terms. Eighty-eight advertisers do not follow one direction but are diverse and versatile, filling the space of contemporary politics, from almost "traditionalist" prose to the most advanced avant-garde, one-day and postmodern experiences. The eighth literal text is not from the postmodern beginning, but it is sufficiently eccentric to previous poetics to announce the transition to a new literature. Its special structure is also explained by the amalgam of quite heterogeneous artistic ideas and manners that enter into its structure. Moreover, the demand for radical authenticity will have innovative consequences on narrative techniques and their theory of them, and on prose and literature in

general: textualism as such. This will lead, above all, but only to the most radical innovators among them, to abandon the very notion of opera, marked by too many metaphysical features, such as those of whole, of totality and of closed form, and to replace it with the text, much more appropriate to the fragmentary perception of the daily, and to transform textualism, to a great extent, into experimentalism.

**The second chapter** *Literary Experiments in the Language Plan* is a presentation of Gheorghe Crăciun's evolution, as well as a breakthrough among the stages of creation that have consecrated him. The photo was for him more than what can be described as a hobby, but a way to look at the outer reality and to form it in the body of his texts. His reflections on photography and the possibilities of the photographic objective of taking possession of the world are contemporary to those of Susan Sontag on the same subject at the end of the 70's. Baudrillard and Barthes also analyze the role of the image in contemporary society, noting that this means to the point where the real points are lost.

His observations form an ethic of gaze, a glance filtered through the lens of the camera, which brings the objects of the world closer until they become almost unrecognizable, self-contained worlds. His books incorporate countless reflections on the impact of photographic techniques on prose, giving rise to a photographic realism, characterized by an isomorphic textual view of the photographer's attitude that lurks the surrounding world to snatch at some point its configuration momentarily.

Gheorghe Crăciun is convinced that the description he invites the camera is in fact a different narrative, where interest is centered on detail, thus surprising the various textures of everyday reality. The writing that gives life to prose is projected on a slightly more abstract background. These are reflection sequences. Between the two compartments are established correspondences. Writing, and like photography, he fully embodies the fragmentary fiction of a hypnotic. On the other hand, the journal is a space of glory, where the word defeats the breathing flesh. But too much lexical lucidity leads to inhibition and sterility. The word must not be mathematically searched, it must retain a margin of indeterminacy. The context is the one that can renew everything.

Gheorghe Crăciun perceives photography as a possibility to capture the real, to tell him or to describe him, wanting to remain the owner of a collection of frozen images of the world he passed through. Photo is a trace, she tells, reminds, awakens feelings, talks about the past, is a living testimony. This instrument is a conclusive and secure material trace, because it has the

corporeality that contains a concrete, two-dimensional, unchangeable image. The desire to capture the photographic reality is born from adolescence when the young Christmas was driven by the ambition to escape from the everyday world, trying to discover the immediate, mysterious truths of the space in which it moves. His objective was to have a photographic image of what the eye perceived, to store the information captured forever. The aim of his photographs was to capture a "mystery of nature" and in this sense he sought to obtain his own, unknown space.

Intertextuality, deconstruction and reconstruction as a way of constructing a text are procedures that are postmodernist in excellence, which do not detract from Gheorghe Crăciun's literature, and this is what I chose in **the third chapter** *Text or Body*. As is known, the shape of the book is subject to general turmoil, if it seems less natural and its history less transparent, if it can not be reached without touching, and by doing so it can not regulate certain writing processes, also to dismantle it. The simple lightness of the signified in relation to its concept must be rethought because there is an instability in perceiving the meaning. Each concept necessarily receives two similar marks, one inside the deconstructed system, the other outside it, because it has to be given a double reading, a double writing. No concept, no name, no signifier is evading this rule.

These literary phenomena draw our attention because they represent a projection of the contemporary individual, a complex, contradictory individual, always looking for explanations and in a perpetuation of a redefinition attempt. He builds and re-builds just how postmodernism requires a rediscovery and resemination of communication and dialogue. The writer notices the increase in human fear of his own loneliness, and the need for communication becomes a need for connection and protection.

The writing of Gheorghe Crăciun is a search for another kind of sensibility that will lead to the revelation of the dimensions of one's own being. He is one of the few eighth-century writers in whose work humor is lacking; instead it offers the reader the opportunity to directly observe how the text is born. He also constantly sought to provide transparency in writing, the prose writer being always doubled by the theorist's conscience.

The textualist novel is a radical one in which the main character is the writer who creates a copy of reality. "The demigod has died, everything is text, inside as well as outside the text, there are other texts, which are not text, is a collage of texts."

Another concept that becomes obsessive in his prose is the body: The writer's power and body are two fundamental concepts of the thinking system reflected in literature as well as in the theories of Gheorghe Crăciun. He knows how to show with his finger the lie, imposture, infamy, falsity, abuse, stupidity, injustice, murder, horror, aberration. He knows how to easily dismantle the vicious mechanisms of the functioning of the Power, and he manages to do so in a convincing manner. The written, but the principle of individuality appears, denies the statistical universe and shows just what it can see, hear, touch, imagine.

The eighth-century literature revolutionized the Romanian literary landscape and on the background of this transformation, Gheorghe Crăciun tries to give a new meaning to literature and its theoretical texts to find its reference. From his point of view, writing can not be confused with the normality of language, especially in prose. Every sentence, every word, is carefully thought out and calculated and often deconstructed, ironized, parodied through other speeches. Literature, and especially prose, must express bodily thinking about the world. All experimental and language searches, as well as dissenting and depicting writings, biography, and textualism, have essentially contributed to shaping common issues, visions and attitudes for our space. The eighth generation has not broken its premises, it means a new way of looking at the world and talking about it, a new phenomenology of perception, but also a new grammar, an ironic, pragmatic and natural one at the same time. They avoided great themes, the themes of the day, and fled the ideology.

Gheorghe Crăciun's writing has two almost obvious features: an acute type of sensitivity / sensitivity - the corporal's transfer to the act of creation or what he himself called the somatographic pact - and a lucid-dramatic vision of existence. From this association derives profoundly sensual gravity, the sensual sadness that infiltrates into its entire work. Perhaps the exacerbation of sensitivity produces a painful encounter with the real, so the rational analysis that follows has the role of making things bearable, of putting order around. Perhaps that is why each article and every essay of those published in the Writer and the Power seem to have a personal stake that the reader understands, and it is rarely as explicit as in articles about the 80s generation.

Between the body and the text there is a subtle, plasma link, much more present than commented in general. The opera is the product of another ego than the social ego, it is the process of the scriptural manifestation of the bodily self, irreducible to a conscious intention. Explanation of a work exceeds the personality of the one who produced it, the original

meaning. It is known that the novel, even the most realistic, is merely a convention, so literature remains a form of speech, a "code of representation". But the seductive force of a book is the pleasure it creates, the desire and the pulse of the one who created it, the author, considers Roland Barthes. In essence, in the discourse, the writer makes a reduction of reality to the memory of his own body. The words of a story have a single affinity with the body.

Between the body and the text there is a subtle, plasma link, much more present than commented in general. The opera is the product of another ego than the social ego, it is the process of the scriptural manifestation of the body, irreducible to a conscious intention. Explanation of a work exceeds the personality of the one who produced it, the original meaning. It is known that the novel, even the most realistic, is merely a convention, so literature remains a form of speech, and a "code of representation". But the seductive force of a book is the pleasure it creates, the desire and the pulse of the one who created it, the author, considers Roland Barthes. In essence, in the discourse, the writer makes a reduction of reality to the memory of his own body. The words of a story have a single affinity with the body.

**The fourth chapter** is actually an analysis of her novels that have as a focal point the construction of the female character. It is the feminine body transcribed with all its implications or the woman is still perceived as a man's appendage. We started in the analysis by establishing the premises of current feminist theories without, however, falling into the extreme of the fall of the rights of the male writer. We have clarified gender differences and we have analyzed what feminist philosophy means by applying concepts where they fit the pattern. The dilemma still faced by feminist theory lies in the fact that the very definition of feminism is based on a concept that must be deconstructed and de-sensitized in all its aspects. Cultural feminism defied the masculine definitions of the concept of femininity, assuming a reversal of the old hierarchy, of the traditional attributes. Women and men are judged by gender stereotypes, and unfortunately this is a constant of contemporary mentalities. Almost nothing has changed in defining the female from the Greeks, Pythagoras himself considered that "there is a good, creative principle of order, of light and of man, and a bad principle, creating chaos, shadow and woman." Traditional highly-polarized stereotypes persist in which family, school and the media play an important role.

What we are interested in is the accelerated succession of masculine portraits, easily deformed by the magnetic attraction of the fatal woman. Having no force to impose the painful presence of the flesh, the woman can not claim the right to genuinely benefit from a

textual body: it remains a chimer, a mere pretext for the man who sees it, the voice that tells him , of the hand that says it. Each time, what is presented as a Camilpresresian type dilemma proves to be just the pretext for the exclusive and obsessive recording of a writer's adventure.

The women from Gheorghe Crăciun's prose are not women who come out of the pattern of a monotonous life, they stand out and get a personality defined in the context of manifesting their own experiences, dramas, experiences. There are no special women, of rare beauty, maybe only Nicole Kidman's avatar, who obsesses with the narrator of the Blue Women, is an icon, a point of reference, a model of beauty promoted by expensive magazines, cinema, television , by mass media. Only these women follow the Beauty ideals proposed by the world of commercial consumption. Mass media also offers the iconography of the previous century, and fantastic realism, and the goddess, and the anorexic silhouette of fashion presenters, and black beauty, and Anglo-Saxon, and the image of the fatal woman appearing in TV shows and commercials. Leontina, Ondina and all the other beautiful bodies without body are expressions of the total syncretism, of the absolute and unbreakable polytheism of Beauty.