FORMS OF PARATEXTUALITY IN THE NOVEL TOZGREC WRITTEN BY IOAN PETRU CULIANU

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Abstract: In the summer of 1984, Ioan Petru Culianu was assiduously working at the novel Tozgrec, confessing to Mircea Eliade about his wish to finish the book manuscript as soon as possible. He also seemed quite angry that his writing got interrupted by a series of unwanted visits. Considered by the author a fantastic novel ("the first version of the fantastic novel which I am now writing (Tozgrec[1])"), according to the letter 100 dated September 1984, the novel will be published post mortem, in four work variants: Tozgrec, Tozgrec's Gardens, Sid and Mekor, Hermion Spider, the novel Tozgrec being assigned to his author function.

Keywords: Culianu, paratextuality, hypertextuality, text, system

According to the editor Tereza Culianu-Petrescu, Tozgrec is "a literary building site"[2] Culianu worked at between 1981-1984, the manuscript being kept in the family archive. The author has structured the novel's manuscript in a system of digital files organized in reconfigurable components: *Main Body, Fragments, Variants, Ideas & Reflections, Final Version*. The novel is composed of four parts, ordered by the editor in five chapters: *Tozgrec's Gardens, Sid and Mekor, Hermion Spider, Tozgrec Followed by Press Reports on the Lombrosa Experiment* and *Addenda*. The manuscript was written in Romanian and French on lined notebooks, wire bound notebooks and separate sheets - the first part, *Tozgrec's Gardens* being elaborated starting with August 21, 1981 on a 39-page lined notebook. The second part, *Sid and Mekor*, was written on three 36-page lined notebooks, titled *Tozgrec 1*, specifying the date on each notebook: May 26, May 29, May 31, 1982, renamed by the publisher to avoid confusion. The third part, *Hermion Spider*, was written on 171 separate sheets until August 28, 1983.

The fourth part, titled *Tozgrec Followed by Press Releases on the Lombrosa Experiment*, was written in French with the original title *Tozgrec suivi d'extraits de presse de la LOMBROSA EXPERIMENT*, on two cardboard notebooks coloured red and green. The *Addenda* collects the first chapters of the *Lombrosa Experiment*, some of the texts titled by the author *Variants*, and notes to *Hermion Spider*. The connection of the novel in the work system is multidimensional, the author linking it to *The Diaphanous Parchment* through the recurrence of the disappearance of visions[3], through the motif of the angels without joints and by the existence of a South American community, the action of the novel unfolding in the village of San Jeminano, a Foucauldian heterotopic space. The novel is linked to *Hesperus* through the theme of the game playing, while the project of the universe creation by the seven intelligences in a cosmic creation game links it to the study *The Tree of Gnosis*. It is connected to the novel *The Emerald Game* by the chronological coordinate of September ("Nowhere in the peninsula was it colder in September than in this town spread on the

[1] Ioan Petru Culianu, *Dialoguri întrerupte. Corespondenţă Mircea Eliade – Ioan Petru Culianu,* ediția a doua revăzută și adăugită, prefață de Matei Călinescu, ediție îngrijită de Tereza Culianu Petrescu și Dan Petrescu, Iași, Polirom, „Biblioteca Ioan Petru Culianu", 2013*, „*100", 18 septembrie 1984, pp. 263-264.
[2] Tereza Culianu-Petrescu, „Cuvânt asupra ediţiei", în Ioan Petru Culianu, *Tozgrec,* ediţie îngrijită şi traduceri de Tereza Culianu Petrescu, Iaşi, Polirom, „Biblioteca Ioan Petru Culianu", 2010 (1981-1984)p. 5.
[3] *Ibid.,* p. 365

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hills"[4]).

The theme of the father's absence, the mutilated, degraded paternal image linking the novel *Tozgrec* to the youth volume *The Art of Fugue* is resumed in the image of Bazil ("The curious Basil had been his father"[5]), which would have provoked "the most terrible traumas in his childhood"[6] to the son, the father's image fixing itself in the novel in the defeated position.

The novel *Tozgrec* also makes connections with the political writings through the quote "bene vixit qui bene latuit", which is in the title of the article *Bene vixit qui bene lautuit ... Romania: The Intellectual without Power*. Other keywords found here are the chess, the extermination camp, the space-time continuity theory, science, the myths degradation, the exile, and so on. As a strategy of turning the fictional story into factual narrative in this novel, Culianu uses the fictitious press file consisting of articles from local newspapers *Lombrosa Morning Star, Lombrosa Shadow, One Magazine*, published from 1976 to 2000. He also uses the strategy of "imaginary bibliography"[7], inserting a list of fictitious volumes researching the topic of oneirology (*The Confessions of a Professional Thief Dreams, The Dream Shelter, Controlled Dreams In Stress, Experimental and Applied Oneirology Treaty*). The novel also contains paratextual elements created by simulating fictitious prefaces and forewords, signed with the initials I.P.C. from the University of Lombrosa and with the name Caspar Stolzius. Besides the name and title of *Tozgrec*, recurring in the novel is the name Mekor Hayyim, an ambiguous character with an uncertain identity.

A great number of characters in the novel are characterized by ambiguity, and their identities cannot be entirely known. The antiquarian Reginald O. Dverr in *Tozgrec's Gardens* recommends himself as "the greatest international specialist in antique closing systems for doors", his extraordinary abilities consisting in replicating the door and safe closure systems. In the middle of the novel, the author suggests that a lock could be a code, stating that "there might be certain words or certain gestures or certain images or other things able to open a lock"[8]. A metaphor of claustration and death encountered in Tepeneag's *The Wait (The Cry)*, the wardrobe of St. Protasie was placed in such a way to continue a secret door, leading to a gang in which the remains of a monk's body were discovered.

Hermion Spider starts from the legend of the "Hermion spider, as bright as a ruby", a tarantula that shows itself once in a hundred years to a person with serious problems, offering helps by fulfilling three wishes. The "stable scholar" Elis, a character name encountered in *The Art of Fugue*, is an avatar of the author through common biographical elements, particularly the emigration from a totalitarian state at the age of twenty-two, and the presence of his father's image in the character Curious Basil. A genius touched by madness, "licensed in mathematics, physiochemistry and law", a good chess player, he dies because of his inability to adapt to the post-war regime. Elis, interested in mental programming and ecological anthropology, becomes the disciple of Master Teacher Ceria, another character in *The Art of Fugue*. The character Sid in *Sid and Mekkor* possesses "simple telepathic abilities" that enable him to "capture extra sensorial information" and foresee certain events. An intelligence above average, Sid seems to be involved in a parapsychological espionage research experiment.

Analyzed with the tools of conceptual integration, *Tozgrec* novel seems to be a textual system conceived almost mathematically. This fragmented system reflects and reproduces, at the narrative level, the image of the world perceived by the author as "a totally imperfect system"[9]. The textual correspondent of the emerging structure is the *Addenda*, being specified in the editorial paratext that it contains texts from the *Variants* section, representing variants of the texts included

[4] *Ibid.*, p. 253
[5] *Ibid.*, p. 112
[6] *Ibid.*, p. 127
[7] Gérard Genette, *Paratexts: Thresholds of Interpretations*, translated by Jane E. Lewin, foreword by Richard Macksey, New York, Cambridge University Press, 1997 (1987), p. 404.
[8] Ioan Petru Culianu, *Tozgrec, op. cit*., p. 243
[9] „în interiorul acestui sistem cu totul imperfect care este lumea", Ioan Petru Culianu, *Tozgrec, op. cit.*, p. 398.

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in the fourth part, as well as the author's comments on some of the chapters in the third part. The mixtures are signaled in the editorial paratext, mentioning here that the second part, *Sid and Mekor*, groups texts extracted from the notebooks titled *Tozgrec 1* and *Tozgrec 4*, the titles of the first three parts being chosen by the editors.

There is also a color code, red and green, to which the white color of the paper sheet adds, that interferes with the discourse about the meaning of life seen in pink, blue, red and black, while the novel unfolds. The first axis of the textual system is Tozgrec's legend, the four source mental spaces being the tradition of Jewish Messianic origin, followed by the Arabic-Persian ramifications, the Latin-derived Greek-Portuguese myths and the modern Tozgrec tradition. The system seems to generate a rotation movement that activates the overlapping of the mental spheres, the sensation of rotation being induced by the presence of the symbolic wheel in the metaphor of "the stiff hat"[10], as big as the cart's wheel. Overlapping these mental spaces, the image of Tozgrec emerges, the Wandering Jew, the symbol of the exiled, of the modern traveler, of the global citizen. The second axis of the textual system is configured by the novel in its four variants, the first mental space being *Tozgrec's Gardens*, followed by *Sid and Mekor, Hermion Spider* and *Tozgrec.*

According to the editorial note, the four variants correspond to four explicit geographic locations (Ukraine, Netherlands, Switzerland, USA) and an implicit one (Romania), four textual levels (biographically-esoteric, realistic, fantastic-esoteric, mythological) and four recurring characters (Mekor Haym, Elis, Ceria, and Caspar Stolzius), Tozgrec being an ambiguous entity. The paratexts, though placed intermediary in the novel, are a mixture of fictional prefatory practices. The fictional preface signals a "fiction of attribution"[11], the text signed by the professor I.P.C. being written by Caspar Stolzius, actually. Because it is signed by someone other than the writer, the preface becomes apocryphal, "under the cover of this fictional simulation"[12].

The auctorial preface may have the appearance of an allographic preface that explains the taking into possession that belonged to a man who has just died, providing, in addition to the acquisition circumstances, the biographical details of the alleged author. The fictional actorial preface involves the author's presence in the text as a character, Caspar and I.P.C. being in this situation, although the identity of the author remains ambiguous, being complicated by the successive overlapping of characters and identities. The prefaced text can be confiscated, borrowed or taken over by the prefacer, being instrumented from the preface which functions as an interface of the textual system, along with the editorial paratext, the author making a demonstration of the "perverse effect of the paratext"[13].

According to Genette, the allograph paratext, authentic or fictional, can be used as a support for a cause, for a manifesto[14], sometimes having the role of a funeral discourse uttered after the author's death. The text, written in 1994 as a "strictly personal autobiography"[15], as it is stated in the *Foreword*, underwent interventions and changes, the prefacer specifying that "instead of the fictional name of the character, I put my name all over"[16]. It is also specified here that the manuscript was authenticated by a notary who was required to give it to Professor I.P.C., Caspar Stolzius' friend since youth. Friendship is highlighted, on the one hand, in the *Preface* signed by Professor I.P.C. from the University of Lombrosa, where Caspar is the friend, on the other hand, in the *Foreword*, where I.P.C. is "my friend since my youth"[17].

[10] *Ibid.*, p. 140.
[11] Gérard Genette, *Paratexts: Thresholds of Interpretation, op. cit*, p. 279.
[12] *Ibid.*, p. 279.
[13] *Ibid.*, p. 293
[14] „The prefaced work then becomes simply the pretext for a manifesto, a confidence, a settling of accounts, a digression", *Ibid.*, p. 271.
[15] Ioan Petru Culianu, *Tozgrec, op. cit*., p. 205.
[16] *Ibid.*
[17] *Ibid.*

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We are witnessing the situation where the two friends preface each other, with two prefaces mirroring each other, where the reader discovers the concept of the "prefatorial act mirroring and mimicking itself"[18]. The true author, uncertain, projects himself and the act of writing in the text, setting fictional alter egos, perceiving and depicting himself in the writing process. In this way, a "passage on the other side of a mirror is signaled"[19], in the heterotopic or death space, given the implication of Caspar Stolzius and Culianu's deaths.
The author realizes a paratextual conceptual integration by overlapping the source mental spaces represented by each paratext, thus resulting a new emerging structure in which Culianu overlaps Caspar, the situation being complicated by successive overlaps with Paret or Smith at the textual level. Mutual mirroring strategy complicates the narrative scenario, according to the *Foreword*, the purpose of the physical experiment[20] replicated at the literary level is generating complexity, "the fictional levels playing here the role of deforming and parallel mirrors that put each other in the abyss"[21].

The confession in the *Foreword* is confirmed by the denial made in the *Preface*, supported and reinforced by a series of details which confirm that the true author of the novel would be Caspar Stolzius. The two paratexts complement each other, providing two separate biographical identities, connected by a youth friendship, the two young exiled Europeans who emigrate to the US. Through these games, multiple dialogues are made between paratexts, as well as between paratexts and texts. One of the perverse effects of the paratexts is the inversion made during the overlapping of Caspar and Culianu characters, the first one's biography including the death at the age of forty, after a bright scientific activity, being the author of fifteen volumes of studies and more than one hundred published scientific articles. The other overlap, between Culianu-Caspar and the mythical Tozgrec-modern Tozgrec, results in a Culianu-Tozgrec, the intellectual emigrant who became a citizen of the world, making multiple cultural exchanges between Eastern Europe and Western Europe, as well as between Europe and the USA.

The paratexts offer the reader, in addition to denials and acquisition details, a series of reading and textual processing strategies. It also announces the inversion of identity and the transfer of a document through a notary cabinet, while drawing two spatial axis, first one Eastern Europe - Western Europe and second one Europe – USA, where the characters evolve, plus the temporal axis representing the beginning and the end of the twentieth century. Therefore, the novel discourse becomes a pretext for making the Eastern European Communist space accessible to the West, provoking a debate based on the similarities and cultural, political, social differences between the communist and the capitalist Europe, as well as between the European and the American continent.

The novel requests a certain cognitive mobility from the reader due to the narrative techniques and themes used, and it helps the reader to reposition in a real context, in a constantly changing world, modifying the way of reporting to reality. The narrative phenomena are complementary to a global borderless reality, preparing the readers and warning them about the similarities, about the temporal and spatial differences between past-present, East-West, Europe and the US. Liminality, threshold situation and adjustment difficulties when moving from one side to another are suggested by sudden changes in perspective, inversions, retrospective projections, surface fragmentation of the novel, imitating the fragmentation of the world. In this context, exile is considered a "disaster"[22], the hardships of life lived abroad being described in detail ("Extreme privation, lack of freedom, expectation, death, he felt it increasing, yes, increasing the understanding of the world, whose roots he felt it growing into his being, causing him to feel worse,

[18] Gérard Genette, *Paratexts: Thresholds of Interpretation, op. cit.*, p. 292.
[19] *Ibid.*
[20] Culianu pare a pune în practică, la nivel literar, experimentul cu oglinzi realizat de Michelson şi Morley: „Să ne imaginăm două oglinzi dispuse pe un corp solid cu feţele reflectante orientate una spre alta", Albert Einstein, *Teoria relativităţii pe înţelesul tuturor*, traducere din germană de Ilie Pârvu, Bucureşti, Humanitas, 2006, p. 54 .
[21] Ioan Petru Culianu, *Tozgrec, op. cit.*, p. 206.
[22] *Ibid.*, p. 192.

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worse and worse"[23]). The novel Tozgrec marks the recurrence of the burial sequence of his own corpse in the oneiric space, the sack and the milk bottle, imported from the *Selena's River* story[24].

In the novel, the word "foreigner"[25] is intentionally written in italics to suggest "the particularities of the exiled condition"[26], the foreigner being chased to the centre of the labyrinth, "where his body is not at risk of being discovered by anyone"[27]. The exile's difficulties seem to generate suicidal tendencies ("It's not just the dirt and the uncertainty you're most often exposed to, it's a whole universe that collapses, even for the strongest of us"[28]). The risks of living abroad and the social differences between the East and the West are highlighted by the state of isolation and abandonment:

"In the West, you are abandoned to your own loneliness, there is no one to deal with you, you can die like a dog on the street ... Slogans that, of course, had different interpretations on both sides of the Iron Curtain, verified in the beginning by each exiled, seriously. One can rarely encounter a fugitive who did not have suicidal thoughts during his first years of exile, if only to give them up them immediately"[29].

The unfortunate exiled is the young Jean, in a lot of needs and shortcomings, having money only for "bread, paper and ink"[30], leaving the country at the age of 22, like Culianu, living a state of desperateness in exile. Following the comparison with life in the West, communism receives a positive connotation ("the communists are better than the Californians because they do not rush the end of the world through drugs, violence and prostitution"[31]). The characters experience the shock of capitalism, a drug-friendly environment, welcoming for practising and consuming prostitution, and violence, a decadent space, promiscuous, where everything is for sale, populated with "drunkards and prostitutes"[32] crowded in dark places and hotels, drowned in smoke, and even brothels, representing extreme heterotopia, according to Foucault. The symbolic image of capitalism becomes the labyrinth, a concentric architecture laid out on the edge of the desert, "lived outwardly by a few fugitives and prostitutes"[33], while in the centre "no one ventures"[34]. In capitalism, "the human condition is useless, and the world space is a prison"[35], the purpose of the system being "to create the illusion of an area of freedom."[36]

The capitalist world is perceived as "a commercial good,"[37] because, of course, "what can a gringo consider holier than his own capital, his own commodity?"[38]. We also meet the state of the world as a "dead body"[39] or the world seen as a "slut"[40]. In this context, the author discusses shocking and controversial issues as legalized prostitution and drug use in the Lombrosa community. The author symbolically encodes the image of the world in a building where the homeland becomes a room, the co-workers being ethnically, religiously, racially and culturally diverse, talking here about Soviet, American, British, Dutch, and Mexican space. Thus, life and religion are perceived as programs, the world being understood as a projection, in which case there

[23] *Ibid.*, p. 381.
[24] *Ibid.*, p. 380
[25] *Ibid.*, p. 224, p. 226.
[26] *Ibid.*, p. 198
[27] *Ibid., p. 100*
[28] *Ibid.*
[29] *Ibid.*, p. 198
[30] *Ibid.*, p. 230.
[31] *Ibid.*, p. 400
[32] *Ibid.*, p. 157
[33] *Ibid, p. 97.*
[34] *Ibid.*
[35] *Ibid.*
[36] *Ibid.*, p. 101
[37] Ibid., p. 401
[38] *Ibid.*, p. 306
[39] *Ibid.*, p. 385
[40] *Ibid.*, p. 384

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is a social reality and an individual reality. Within this framework, "people are programmed to react in a certain way to all the stimuli, so that society self-regulates and destroys in its body any part not in conformity with the whole."[41] The novel space is bipolar, being divided, on the one hand, into the oneiric world of fantasies and dreams, and on the other hand in the daily, day-to-day world of physical reality, spatially divided into the Communist East and the West.

The differences between the East and the West are visible in the description of Lombrosa in the US and Potverdorries in the Netherlands, with their immigration policies, expulsions, the current problems of an international community. One of the most serious issues is the work done by exiled people to survive, also mentioned in Culianu's interviews over time. In the novel *Tozgrec*, in order to live and pay his bills, the university professor works as a taxi driver. An obsession for butterflies and orchids is discovered in the novel, obsession which, besides vulnerability, suggests an intertextual connection with the study *West Decline* authored by Oswald Spengler ("Mankind, however, has no purpose, no idea, no plan, more than a family of butterflies or orchids"[42]).

Tozgrec novel contains obvious biographical insertions through disclosing the author's personal data ("The author of the novel, *Tozgrec*, was a dear friend of mine and a companion in exile. He was, in my time, the brightest student of the University of B".[43] In the same context, there are discussed "the political conditions in the country" and the obstacles encountered there, "this law court that you would have to strike as soon as you wanted to become a writer or even an orientalist".[44] The biographical clues continue with various chronological and spatial coordinates:

"*In August 1977 ... I moved to a province town whose university had offered me a scholarship. Due to a typical negligence for the administration of that meridional country, I was not informed that the university would not be open until September 1*"[45].

The unpleasant or dangerous experiences are symbolically rendered by the idea of "the nightmare"[46], recurrent in the work. The theme of political manipulation and control of the masses analyzed in the *Eros and Magic in the Renaissance* is present in the expression "manipulation of the masses"[47] and the idea of dividing Europe into "areas of influence"[48], but also in the theme of the illusions as merchandise, the control of minds through phantasms and illusions, the best example being the myth and the media project Tozgrec, considered a "phenomenon of collective illusion"[49]. In addition, in modern society, the dreams control seems to be achieved by ingesting narcotics. Some magical characters are imported - the Muslim mystic, the thaumaturgistic Rabin, the representative character of the magician state being, in this case, the mysterious old man that emerged after a magical invocation, in fact, "part of the secret police"[50], characterized by being "cunning"[51]. The author describes in detail a series of magic experiments put into practice by young Jean and his girlfriend Eve, driven by curiosity. Another recurring theme is science as a myth, which is perceived as a "pain-killer, a tranquilizer"[52].

In *Tozgrec*, Culianu depicts the universe as a cosmic machine, idea proposed by Edgar Morin ("the immense and prodigious universe of sun-machines. wild motors, living machines, and

[41] *Ibid.*, p. 101
[42] Oswald Spengler, *The Decline of the West. Form and Actuality*, authorized translations with notes by Charles Francis Atkinson, Alfred A. Knopf, 1926, p. 21.
[43] *Ibid.*, p. 389
[44] *Ibid.*, p. 388
[45] *Ibid.*, p. 212
[46] *Ibid.*, p. 213
[47] *Ibid.*, p. 345
[48] Ibid., p. 191
[49] *Ibid.*, p. 141
[50] *Ibid.*, p. 250
[51] *Ibid.*, p. 249
[52] *Ibid.*, p. 286

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even of the anthropo-social mega-machine that generated it"[53]), resumed in the novel in the statement, "everything that lives is a kind of a machine"[54]. Morin's influence on Culianu was demonstrated in the study *Introduction to the Work of Ioan Petru Culianu. The System of Thought*[55]. This concept allows the author to insist on "the secret of organic matter, what we call life, but it is but a very economical way to build sustainable and durable machines"[56]. Culianu introduces in the novel the theme of multidimensionality ("there are so many universes as grains of sand")[57], the author being convinced that there are also extraterrestrial civilizations formed of "other tissues"[58] rather than the human biological, because "the cosmos is full of civilizations"[59].

The concept of multidimensionality of nature, present in the "dimensional nature idea", the certainty of the existence of extraterrestrial civilizations and "the proteic nature"[60] seem to be compatible with the magic vision of medieval and Renaissance times. This approach allows a comparison to be made between modern, medieval and Renaissance science. The author also touches on the theme of organic and artificial intelligence, the biological tissue and the artificial memory, mentioned in the scientific articles. In this context, the brain is presented as an "organic computer"[61], as an "organic intelligence device"[62], also discussing "artificial memory"[63] The novel also addresses the theme of chromosomal information[64] "of genetic-biological manipulation, from its point of view the humans being a mixture between a monkey and a parrot.

Tozgrec novel is connected to the entire written work, solidly anchored in the systemic architecture by the presence of the ideal library, a hybrid of printed and digital information spread over several floors, equipped with a computer that stores "over one million microfilm cards" which may establish "links with its counterparts located in the largest libraries in the world"[65]. From a fragmentation perspective, *Tozgrec*, consisting in the four variants, is an assemble novel, a literary machine, a multiplicity[66]. After Deleuze and Guattari, fragmentation gives the novel a new kind of unity, transforming it into a system that forms a rhizome with the world. The authors perceive the book as an organ without organs, structured from "articulated or segmented lines, layers and territories; but also flight lines, deterritorialization and destratification movements. "[67].

The four variants or plateaus are connected by recurring characters, the names Mekor Haym, Lea, and Tozgrec being also present in *The Diaphanous Parchment*, while Elis and Ceria are characters dating back to *The Art of Fugue* period. The role of the wandering Tozgrec is to tie variants, coagulating them around him. The recurrence of the characters and their movement in the spatial plan, moving from one side to another, unite the textual fragments in the way people unite the continents by traveling from here to there. The impression of dynamism is given by the trajectory of the characters, watched as on a board game, the characters being disposed on two axis,

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[53] Edgar Morin, *Method. Towards a Study of Humankind*, Volume 1, *The Nature of Nature*, Translated and Introduced by J.L. Roland Belanger, New York, Peter Lang, American University Studies, Series V, Philosophy, Vol. 111, 1992 (1977), p. 169
[54] *Ibid.*, p. 261
[55] Adriana Dana Listeş Pop, *Introducere în opera lui Ioan Petru Culianu. Sistemul de gândire,* Casa Cărții de Știință, Cluj-Napoca, 2015, pp. 28-29.
[56] Ioan Petru Culianu, *Tozgrec*, *op. cit*., p. 261
[57] *Ibid.*, p. 161
[58] *Ibid.*
[59] *Ibid.*
[60] *Ibid.*, p. 243
[61] *Ibid.*, p. 283
[62] *Ibid.*, p. 263
[63] *Ibid.*, p. 161
[64] *Ibid.*, p. 262
[65] Ibid., p. 280
[66] „A book has neither object, nor subject; it is made of variously formed matters, and very different dates and speeds", Gilles Deleuze, Felix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, Minneapolis, London, University of Minnesota Press, 2005, pp. 3-6.
[67] *Ibid.*

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on four cardinal points. The actions of the characters are overlapped with murders and crimes, followed by international investigations.

Another method of binding the rhizomatic system is by paratextual strategy through prefatory practices. In the *Preface*, the novel is considered to be "the story of the secret madness"[68] of Professor Caspar, which does not fit into any architextual category, because "it is not a realistic novel, neither unrealistic, nor oneiric, nor any other way. It starts as a fantastic text and continues with a police story that is read effortlessly. It's an elucubration, of course, but it's not science fiction at all and it contains some interesting, though absurd ideas"[69]. All these paratextual strategies function as a kerf, open to the reader to allow her or him to view the author's creational workshop.

The purpose of these paratextual strategies and manipulations is, according to Genette, to offer the reader the opportunity to become a "collaborator in the on-going literary construction"[70]. Some of the paratexts function as "border incidents"[71] explained by Genette as exchanges, loans or contaminations between the factual and the fictional regimes, designed to disorient the reader in the act of reading. As for the creative workshop, the author confesses that he feels a repugnance for literature and fiction in the radical assertion "literature disgusts me. I do not want to write literature"[72], placed in the *Introduction*. The statement is resumed in the form of "repulsion for the literary story"[73], the author rushing to clarify, on the same page, that "this novel is not, in fact, a work of fiction, even though it seems to be so".

Although the novel may be the consequence and "the fruit of an unstoppable, or even deregulated fantasy"[74], the writing requires the application of the "fiction label" because of the gravity of the information disclosed ("What I am saying is so outrageous for today's human's consciousness that we must preventively attach to my novel the fiction label"[75]). The literary workshop is also open to the reader in the marginal annotations of the author ("to find the title"[76], "to be modified"[77] and other interventions on the text ("Paragraph originally underlined with a continuous, horizontal line")[78], "The entire text in square brackets is marked with several oblique lines in the manuscript"[79]). In the novel *Tozgrec*, we also discover the concept of the rejected book[80], the novel being explained as a "fiction skilfully disguised in a journalistic investigation"[81] in a world which "desensitizes", where people "become ambulatory corpses", case in which the writer bears the responsibility to help them ("Responsibility: they need to be sensitized, to be given hope in a better future"[82]).

Excerpt, Chapter IV *Paratextualitate in roman. Textul ca sistem rizomatic*, from the volume *Transtextualitate și liminalitate în proza lui Ioan Petru Culianu*[83]

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[69] *Ibid.*
[70] Gérard Genette, *Paratexts: Thresholds of Interpretation, op. cit.,* p. xxi.
[71] Gérard Genette, *Introducere în arhitext. Ficţiune şi dicţiune,* traducere și prefață de Ion Pop, București, Univers, 1994 (1979 -1991), p. 159
[72] Ioan Petru Culianu, *Tozgrec, op. cit.*, p. 211
[73] *Ibid.*, p. 391
[74] *Ibid.*
[75] *Ibid.*
[76] Ibid., p. 241
[77] *Ibid.*, p. 390
[78] *Ibid.*
[79] *Ibid.*, p. 388
[80] *Ibid.*, p. 231
[81] *Ibid.*, p. 395
[82] *Ibid.*, p. 388
[83] Adriana Dana Listeș Pop, *Transtextualitate și liminalitate în proza lui Ioan Petru Culianu*, Casa Cărții de Știință, Cluj-Napoca, 2016

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