AESTHETIC CONVERGENT FORMULAS OF AUTHENTICITY

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Abstract: *The theory of authenticity is metamorphosed together with the species to which it is circumscribed, the novel. Depending on the rhythm and nature of the discourse, the genres of the biography are divided into memoirs, autobiography, intimate diary, autobiographical novel, biographical essay, and a method of denying other species. Memoirs / memories are retrospective narratives, do not obey the simultaneity clause (the antimemoirs story is not simultaneous with the narration), are works of old, which have a postumed recipient, the latter being unable to verify the authenticity of the reported events. Another species of the biography - the intimate journal, is distinguished from the very beginning through the "rapid" transcription of the events, the distance between their production and their consignment in writing, even in this case there is a certain mediation given by the impression of the moment. Literary sincerity or authenticity is built on new conventions: the autobiographical investigation (autoanalysis), the discovery of the consciousness of uniqueness and the feeling of inner integrity and lack of false, the centering of that subject to a thorough analysis. In the new novel, the notion of flow of consciousness appears. The English phrase "the stream of consciousness" was first formulated by William James and it is defined by reference to the psychological experience solved as an eternal leak in the inner life of consciousness. Thus, there is a discontinuity of the Romanian time, appealing to the involuntary memory. By making an inventory of the concepts of the term authenticity and outlining the specificity of each one, the features of this notion emerge, as complex as contradictory: unliteraturised confession, subjective experience, the imperative of being yourself, the renunciation of existing literary conventions, the valorisation of the document and intimate journal, sequence of notes, repudiation of the beautiful style, predilection for subjectivized narrative, introspection and self-analysis.*

Keywords*: diary, the uniqueness of narrative perspective, flow of consciousness*

The theory of authenticity is metamorphosed once with the species to which it is circumscribed, the novel, seeking to reproduce those slices of life or true descriptions of their own experiences about which Camil Petrescu spoke in the volume Theses and antitheses. The refusal of fiction actually outlines a "poetics of authenticity" (Glodeanu, Gh., 2007:174) and the preference for new aesthetic formulas such as intimate diaries, the memoirs, autobiographies, private correspondence, confession. Knowledge and experience are the new meanings of interwar authenticity as a substitute for romantic originality.

The valorisation of the document confers verosimilitude, ensuring the pulsation of creation, the "drop of blood" or "the sap" that gives life to the work. There is no mask, artificial, false, and the new fundamental aesthetic norm becomes "to be natural". But authenticity itself cannot be verified, which is why a relative notion is produced, and there are no authentication methods, but only indexes that increase this truth: authentication of time and space (historical and geographical data), testimonies of contemporaries, extracts from official documents, correspondence, etc.

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Dumitru Micu considers that any new novelist sets his goal as touching the authentic, not the perfection: "hoping for the perfect authenticity, the creators of the new novel do not conceal their faith in making it through literature. Only through literature. " (Micu, D., 1994:122)

1. Genre of the biography. Journal

The biographical genres have long been rejected by the European and Romanian literary criticism. Eugen Simion sees in this development of the biographical species a reconsideration of the author's theme: "Do the memoirs, autobiographical essays, biographies as such represent a rematch of the author who was eliminated from the equation?"(Simion, E., 2002:9)

The author looks for ways to stay in the text, from here it appears that there is a theme of the author in literature and there is a literature of the author's existence (journals, memoirs, biographies, autobiographies, eulogies to the illustrious people), in which the writer plays the role of re-memorizing the events that happened at some point in the past, this type of writing was named by the ancient critique as "confessional literature." All this confessional literature has certain conventions, the main being that the relationship between the past and the present is a substitute, the facts of the past are selected and commented upon according to the needs of the present that the author feels.

Whether he is writing memoirs, autobiography or diary, the author assumes the role of witness of history or witness of his own life, the two postures were framed by the French theorist Philippe Lejeune in two forms of "pact": the pact with the history the memorialist concludes and the "autobiographical pact" that the autobiographer and diary writer conclude (Lejeune, Ph., 2000:11-16).

This delimitation is very fragile because any biographical species tends to privilege the author in his relationship with the world he lived in:

> What volume of memories does not include implicitly a biography of the author (an autobiography) and what autobiography is not in fact, also a history of the age, social groups of morals and social mentalities? (Simion, E., 2001:12).

Although he recognizes the hybridity of the the biography, while Lejeune, for example, deals more with autobiography than other biographical genre, Eugen Simion carries out a typology of species of this genre, largely following the line drawn by Philippe Lejeune and most of the literary terms dictionaries.

The Romanian critic, however, manages to keep the essence of every branch of species. Depending on the rhythm and nature biographical essay, and a method of denying other species - antimemoirs.

As Eugen Simion said, these genres are related and intertwine, depending on how of the discourse, the genres of biography are divided into memories, autobiography, intimate diary, autobiographical novel, each author perceives the confession method.

Memoirs/memories are retrospective narratives, do not observe the simultaneity clause (the story is not simultaneous with the story), are works of old, which have a postumed recipient, unable to verify the authenticity of the reported events. A fiction exists in any (auto) biographical narrative, because the author aims to imagine a world with

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attestation in reality, rewrites history through his own vision, transforming himself into a judge of the world through which he passed, leaving behind the illusion of authenticity required for any book of such quality. The memories have said that the peculiarity, which marks their distinction from the other biographical species, consists in putting emphasis on the narrative of events outside the author's life, so the pact with history ends, as Lejeune says.

Another species of the biography - the intimate journal, is distinguished from the first through the "rapid" transcription of the events, the distance between their production and their writing in writing, even in this case there is a certain mediation given by the impression of the moment. The meaning of the term "diary" refers to the etymology of the word - the French word "jour", which has the origins in the Latin "diurnalis". In English, the Latin etiquette is maintained in a more obvious way in the term "diary", this term being used by the Romanian researcher Eugen Simion in order to name this genre in Romanian literature: "diarism".

It seems that the diary originated in the ancient confessional Christian processions imposed upon the believers who wanted to obtain divine forgiveness, but this form of confession evolved to self-analysis:

> The Confession wanted to calm, but after the sinner had been restless. She ceaselessly forgave; but was not she the one who extended the list and circumstances of sins beyond the reasonable limits? She shaped the consciousness, she made internalization and sense of responsibility progress; but she also gave birth to the disease of scruples, and because of it a very heavy burder pressed on millions and millions of believers. (Delumeau, J., 1998:8)

The intimate journal appears when the individual begins to become aware of his/her own status in relation to everything surrounding him/her.

The paradox of the journalist is that his analysis is mediated by his own subjectivity, and even the author does not know what to make of the written words, whereas the other species of the biography were specifically designed to build a picture with a specific recipient: the audience.

The French researcher, Jean Rousset, starting from the diarist text recipients, carries out a classification of it: autodestination journals and pseudodestination journals (Rousset, J., 1986:142). There are many classifications of the journals, according to various criteria, Beatrice Didier sees in the journal "a testimony of life" or a "literary work", according to the intentions of the writer (Didier, B., 2005:190), while Alain Girard classifies the diaries according to the temper of those who keep diaries: meditators or dreamers' journals, diaries of the nervous and of the passionate.

Eugen Simion divides the diary according to how he claims it from literature: the diary as an indirect novel (M. Eliade, *The Site*), the diary as aide-memoire, a fragmented chronicle of a spirit that turns the big ideas into books, eventually the diary as a diary, an anti-literature, imposes itself as literature and covers the literature itself.Jean Rousset has a whole theory about the pact of the secret that, he considers, any diarist signs it, this pact assuming self-writing, but paradoxically: "the journal exists when it crosses the constraining border of anonymity" (Mihăieș, M., 2005:116), so if this pact of the secret would be respected, there would be no text to claim the diarist genre. The confidentiality of the

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secretly written journal is given to the reader by another pact, this time of reading, the authenticity of the narrated relates to the diarist's ability to confess or to leave the illusion of a certain type of confidentiality. At a European level, one can speak of a true cult of the diary, Stendhal, Baudelaire, Tolstoy, and Virginia Woolf being some of the writers who choose to write in order to mark different moments of their existence in this way.

Considering the Romanian aspect, G. Călinescu's question remains famous *Why do not we have a journal?*, and he also fiercely proclaims the uselessness of this genre, considering it a species that betrays an insider with limited thoughts, who wants success through an artifice which is literally unimportant, lacking the aesthetics importance, the precise purpose is to be published precisely:

> Important minimal events are undescribable, and those who write journals put on the paper facts without meaning. In fact, the intimate journal is always written to be public, otherwise the author would burn it. (Călinescu, G., 1964:74)

While G. Călinescu finds the intimate diary unnecessary, his younger contemporary, Eugen Ionescu, praises the nature of the diary discourse: "The journal is the true literary genre". Because they are testimonies of a dead time, the diaries respect the law of authenticity. This "pro-journal" attitude of E. Ionescu is a natural one, of "synchronizing" with the literature of Europe. The interwar period is prolific from a diary point of view: Camil Petrescu, Mihail Sebastian, Liviu Rebreanu and Mircea Eliade.

The emergence of the new aesthetics requires, first of all, the formula of the diary, which has been mentioned as a literary species since the pre-Romantic period. Pleading for a literature of the experiences, in the Gidian formula, the new trend reveals the intimate journal, which is "a fragmented chronicle of a spirit that is investigated with a relentless sincerity" (Glodeanu, Gh., *op.cit.*:203), thus shaping a literature of confession.

The temptation of the diary is found in Camil Petrescu or Mircea Eliade, Anton Holban or Mihail Sebastian, Mircea Eliade's statement being remarkable:

> The facts of the first (the diary) are completely authentic and so personally expressed that they exceed the personality of the experimenter and join the other decisive facts of existence, representing a substance that cannot be overcome. (Eliade, M., 2013:139)

It can be said that it is about the same substantiality that we find in Camil Petrescu, because "in order to have the substance, the novel has to go to the depths of the psychic, to the meaning. " (Micu, D., *op.cit.,* 156)

By analyzing the two Camilpetrescian novels, G. Călinescu finds influences of the Stendhalian intimate journal, the French writer being "a sensual collector, a robust jouisseur" (Călinescu,G., 1993:743**).** If the second part of *The last night of love, the first night of war*, was for some critics only a diary page, a document, for Călinescu it is "not a story about the war but a personal vision of him, a strange, apocalyptic, grotesque show" (*ibidem*: 745).

Eliade frequently calls the journal as an aesthetic formula, delimiting the fictional authentic, and faithfully following the essence of the Journal and Memories in writings such as *The novel of Miop Teen, Gaudeamus, Maitreyi*, etc. "The narrative formula option for the intimate journal comes from an authentic thirst for authenticity." (Glodeanu, Gh.,

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op.cit.:201). The journal should not be taken out of the literature or considered to be a writing without artistic finality. The diary's daily inscriptions and fragmentarism (as *The Site* by Mircea Eliade) are contaminated by the influence of the Romanian, and the reader has the impression of direct penetration into the sphere of the author's existence.

Camil Petrescu draws attention to the fact that not every journal becomes literature, because, in the absence of substantiality, a journal can be crammed and precarious as a school composition. The documentary value of a diary is demonstrated even in the novel *The last night of love, the first night of war* (1930), in which the second part is built on the campaign journal of the author on the front of the First World War.

On the other hand, with Anton Holban, in his novels *A death which proves nothing*, Ioana and the Danie's Games, the temptation of returning to himself is obvious through the diary option and the need to confess. With Mihail Sebastian, *Fragments from a found notebook* or *For two thousand years*, there is a preference for a sincere literature for a novel conceived as an intimate journal that purely reflects personal experiences.

2. Psychological analysis

In his work *In Search of Authenticity*, Dumitru Micu binds coherent aesthetics of authenticity to the psychological novel, bringing under the magnifying glass the novels of Hortensia Papadat-Bengescu. In order to obtain authentic authenticity, the novelist should capture the states of consciousness that emerged in the limitations only by "direct recording, reporter, filming" (Micu, D., *op.cit.*: 123). The critic appreciates the analytical prose of the interwar period as a stage of maximum significance, comparable to that of the Reformation in the history of the church. The characteristics of analytical prose are the focus upon inner life, the refusal of literature, the search for new literary techniques. And Ovid Crohmălniceanu gives a whole chapter to this Romanian typology, recalling writers such as Hortensia Papadat-Bengescu, Felix Aderca, Garabet Ibrăileanu, Cella Serghi, etc., claiming Garabet Ibraileanu's statement that "there is no authentic writer who can completely give up creation, even if it does the most thorough exploration of the human soul. " (Crohmălniceanu, Ov., 1967: 427)

The gain of Romanian literature was enormous, because the "psychological analysis, the use of new means to obtain the impression of authenticity, integrated the Romanian novel fully with the European prosaic landscape". (Micu, D., *op.cit.*: 146).

3. First Person Narration

Literary sincerity or authenticity is built on new conventions: the autobiographical investigation (autoanalysis), the discovery of the consciousness of uniqueness and the feeling of integrity and inner unfalsification, the centering of that I to a thorough analysis. Dumitru Micu remarks that the first person narrative becomes the most appropriate method of "generating the tone of full sincerity":

> Putting the reader in a position to identify himself with both the character and the narrator, attracting him to the center of the character's conscience, which is just another ego to the narrator, in the new novel, the ultimate hope. (*ibidem*: 118)

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If the author of *Procust's Bed* says "I can speak honestly only in the first person, "Claude Simon said in 1962, "je ne peux parler que de moi." The first-person story becomes the new convention of authenticist aesthetics, stemming from the feeling of confession, of honesty towards the reader, because "Le récit à la première personne satisfait la curiosité légitime du lecteur", says Nathalie Sarraute in *The Age of Suspicion.*

The omniscient auctoral perspective, which is considered to be inappropriate, and the narrative of the first person and the subjective person of the creator / narrator become sine qua non conditions of the literature of authenticity. Gheorghe Glodeanu makes connections with the autobiographical literature defined by Philippe Lejeune as an identity between the author, the narrator and the character. Starting from Gérard Genette's classification of "auctorial voices", one finds the autodiegetic narrative in which the narrator is identical to the main character and the homodiegetic narrative in which the narrator is not the same as the main character. The same Philippe Lejeune spoke of the autobiographical pact that supposes the identity of the author (narrator-character) and of the Romanian pact that cancels this identity, attesting the fictional character of the text. Thus, in authentic autobiographical literature, close to the autobiographical pact, there is, however, no total refusal of fiction.

Writing in the first person, the author is more convincing, finding new ways of expressing the inner being. The statement of G. Călinescu is surprising, known as an adept of objective realism: "it is legitimate to know yourself [...] the most objective discourse is the first person one". (Călinescu, G., 1965:74-75). But this kind of narrative needs the same Camilpetrescian essence to be literally valuable: "there are first-person stories that are not authentic" and it is necessary to assimilate them to "the self that gives the landmark and the coordination of a story". (Petrescu, Camil, 1938:83)

4. The uniqueness of the narrative perspective

The convention of authenticity will also impose a limitation upon the narrative perspective. Famous Romantics such as Marcel Proust, Virginia Woolf, Henry James feel the omniscience as an inaccessible presumption. The critic R-M. Albérès, quoted by Dumitru Micu, insisted on the need to change the author's perspective: "By giving up the prerogatives of omniscience, the modern novelist abandons the Creator's point of view, adopting the human one." (Micu, D., *op.cit.*: 65)

Camil Petrescu stops on the unity of perspective, explaining this technique through analogy with theater and painting. Modern filmmakers have given up the artificial effect of lighting in one direction, just as an authentic art painting receives light from a single angle. Thus, "the perspective of Camil Petrescu (located in the descendence of the famous French model) is a deliberately demythising one" (Glodeanu, Gh., *op.cit.*:181). The theorist rejects apocryphal literature, believing that the artist owes to be honest towards the reader, only insisting on his own vision (Weltanschauung), insisting on his own self to ensure the "atmosphere of hallucinatory authenticity".

Thus, in the literature of authenticity, the omniscient and omnipresent, heterodiegical narrator disappears, the character being the priority, who has no overall vision, but his own, subjective, limited by his own experiences, thoughts, emotions, but

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bearing the print of the authentic: “The character has all the arteries and the veins caught in concrete, it is voluntary as life itself in its impulses” (Petrescu, Camil, *op.cit*:83).

5. The flow of memories

If in the past art used to respect certain canons, and literary works such as “unit of action” or “characters” in the new novel appears the notion of flow of consciousness. The English phrase “the stream of consciousness” was formulated for the first time by William James in *The Essay of Some omissions of Introspective Psychology* (in the *Mind Magazine* in 1884). The concept is defined by reference to the resolved psychological experience, as an eternal leak, into the inner life of consciousness. Thus, there is a discontinuity of Romanian time, appealing to the involuntary memory. The author “does not remember, but lives the emotionally updated memories” (Piru, Al., 1981:334).

The theoretician of authenticity said “if I left myself to the will of memory (...) whatever would appear in the mind would be authentic, it would be pure duration”, (Petrescu, Camil, *op.cit.:* 58) returning to the Bergenian philosophy. Memories are also part of the flow of duration, but it is involuntary, as Camil Petrescu says: “My novel will have to encompass the chain of my involuntary memories”, (*ibidem*: 59) but the chain of these memories is spontaneous, it does not follow a specific plan and it is the only way to render concrete reality. The program is acridicly told by the novelist: “I will simply let the flow of memories flow. But if, just when I am telling a story, I remember, from a word, another happening? It is nothing, I make a kind of bracket” (*ibidem*).

By making an inventory of the concepts of the term authenticity and outlining the specificity of each one, the features of this notion emerge, as complex as contradictory: the unliteratured confession, the subjective experience, the imperative of being yourself, giving up the existing conventions of the literature, the capitalization of the document and the intimate journal, the fragmentarism of the notes, repudiation of the beautiful style, predilection for subjectivized narration, introspection and self-analysis.

As Gheorghe Glodeanu stated, “beyond any controversy, the undeniable merit of the theory of authenticity lies in the effort made to renew art.” (Glodeanu, Gh., *op.cit.*:177). Starting from the new artistic direction, novelists such as Camil Petrescu, Mircea Eliade, Mihail Sebastian, Anton Holban, Max Blecher will translate their own experiences in literary works designed to support the new aesthetics. The theoretical articles elaborated for this purpose produce a terminology clarification, denouncing the convention, the artificial artifact, excessive literature. Although the writers approached this phenomenon differently and unmistakably, the bind of the young generation is represented by the desire to impose a new aesthetic formula, centered on the lucid analysis of one’s own experience and rendered in an anti-phyllic writing in an attempt to rebuild an “adventure of knowledge”.

Camil Petrescu analytically surprised one of the principles of the authentic, which attributes to each element the energy and structure of the whole, as “the water drop is one with the river.” (Petrescu, Camil, *op.cit.:* 76). It can be said that all these conceptual delimitations and hermeneutical interpretations, aesthetic formulas and new writing conventions represent, metaphorically speaking, “drops” of water that coagulate a whole, being difficult to define, but extremely attractive, namely the notion of authenticity.

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