TWO (POST)MODERN TYPES: BAUMAN'S WANDERER VS. DOINAŞ' DRIFTER

Viorella MANOLACHE
Institute of Political Sciences and International Relations,
The Romanian Academy, Bucharest

Abstract: *The study approaches in the mirror, Bauman's wanderer and Doinaş' drifter, as marginal hypostases for the dyhotomy communitas vs. societas - a singular approach, having in view that, if Ştefan Aug. Doinaş's article ("The Last Vagabond: Panait Istrati" published in Luceafãrul) had proposed in the Romanian scene of 1943, a journey (as Doinaş confessed) initially undetermined and without the concrete knowledge of its analytical itinerary, Bauman has become familiar with the Romanian scene (unaware of Doinaş's initial theory!) only in 2000 (through the publication of Postmodern Ethics, at Timişoara, Amarcord Publishing House). While Bauman proposes two postmodern types the vagabond vs. the tourist or, in an early lexical version, the pair aliens vs. locals, sedentary vs. nomads, Doinaş places in the same analytical equation the adventurous vs. the vagabond. Seemingly the same versus formula is used by Bauman as well, in order to separate the vagabond from the tourist's profile. A communitas in which the rambler is simultaneously accepted as screenwriter and director (Bauman), the vagabonds being the beaters who gather together and drop down exhausted, singing praise hymns to existence (Doinaş) – a spectacle to which willingly or unwillingly we are present!*

Key words: *communitas, societas, wanderer, drifter.*

The Theoretic Part of the Post Modern's Types in a Slightly-Bounded Territory

Any debate about policy concerning the postmodernism concept (which Umberto Eco used to consider "good at all things") is generally reclaimed from a possible political-economic or social-cultural rebuff derived from the latter's effects, resented from the end of modern time towards postmodernity. The world of objects manipulated and measured by the technical-science became a world of wares/merchandise, of images, the utopian world of mass-media and all this by a concentrating manipulation, by deeper and deeper interference of all these directions of rationing the existence through a kind of inner logic.

According to some skeptic viewers, the postmodern system would circulate fallacious in a contort context, with confusion and manipulations keeping the suspicion according to which, it would actually be about one of the uncountable "modern fashion" or about one of the many overtaking. They would be exclusively sustained by being in present time, newer devices from the modernity, as Gianni Vattimo remarks (VATTIMO, 1994).

Without booking/enrolling on the coordinates of a vernacular line like this (through which we can confer to the postmodernism, a dimension of protochronism focusing in a day to day climate or, on the opposite, disassembling it through a marginal overuse), we would better sustain Andrei Pleşu's invitation of escaping in a territory loose from the mirage of modernity. We gave up the idea of a profound and compulsory innovation and we took delay of a no false innocence regarding after almost one hundred years of utopia, tough, blind, forward looking, not exactly reward as Andrei

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Pleşu carried away, but *aside* (PLEŞU, 2004). All that is due not to founding of another center in an option like this, but making use of mild wiliness, translated in a recessive guidance in a delayed strategy useful to a digressive change of a forward movement.

Therefore, a choice that appeals to the "indirect movement" through which it is unable to block its confined avant-garde dimension to the modernism, but an alternative capable to change its physiognomy in a conclusive way. It explores the relations and the changing types from a lot of shades and making use of a blue satisfaction reveals the decay, vanishing of any main structures and hegemonic demands.

In an inexorable manner, the progress, the advanced step in this world seems to be entropic, a viable thing for the "natural evolution" and for "the cosmological development" as for the social-historical increase. Any propagation seems to be accompanied by a lessening of substance, by an abolishment of latency and by a blockage of options. The laying of an entropic silence is delayed by the power of a reactionary nature of the second effects and by the stubborn regression of the reality, confirmed by the reaction of some communitarian gestures.

"The distrust in imaginary stories", the collapse in the lapsing of the narrating appliance is the diagnostic proposed by Lyotard (LYOTARD, 2003). Fredric Jameson's reply is that the lack of short stories demands itself a theoretic narration even though the one "impure and imperfect", sometimes an hesitated one, obviously a flawed one comparatively to another systems (especially for the modern one) whose values and residual /vestigial are automatically assumed and confess that the postmodern epoch is not a radical and new -formed one, but (according to Raymond Williams' term) a centered structure of feeling (JAMESON, 1991).

It seems we are involved, after *The Postmodern Ethics*' writer, in a new worldwide disorder or, otherwise, in a reorganization game. It's applied the rule of political puzzle- where there is a potential of dissent and of nonconformance between spaces (moral, political, outnumbered, sexual) - a puzzle which is never totally stopped, but appears in all light. Bauman's creed resumes that there's not at all an efficient and main control, which can deliver a natural appearance to an unsure space. Otherwise in Foucault's well-sustained credibility, the fight for the power and the incessantly war are the unique base of an organized habitat.

Bauman's remembrance of postmodern divorce is recognized in the fact that the polity doesn't reclaim the capacity, the need and the desire of supremacy, on purpose or involuntary, getting rid of the anti structural forces of society.

According to Bauman, these are the result of prevalence, in the power of settlement and coercive order of day by day life won by the state through the mixture of supremacy over the fellow's crucial dimensions. That's way the economic part of the governments generally diminishes at keeping some attractive local conditions, after Bauman's appreciations: controlled work, little dues/charges, good hotels, exciting night-life. It is not allowed even the credibility in a posthumous myth to the cultural sovereignty due to the conveniences of the cultural industry and that of cultures' makers imposed by the traditional boundaries of the state.

Bauman's Wanderer vs. Doinaş' Drifter
Postmodern Patterns: Z. Bauman's Wanderer/Drifter and Tourist

The main character of the new socio-political story is not the contemporary worker anymore, like Bauman used to emphasize, but the consumer. As it is understood

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by Bauman, Vattimo, Fukuyama, etc. the postmodern moral, as leading principle, seems contrary to modern moral (main metaphysics), which is based on *development*, *increase*, *progress*, *benevolence*, etc. for supreme value of "novum".

Bauman uses the terms "flaneur" and "flaneurs" to designate the pattern of the beholder whose tireless curiosity, the wanderer's freedom, accepted both as a script writer and a producer.

Such a conception of distinct fields (political and philosophical) launches the operational contrast between *communitas* and *societas*. Taking over such a dichotomy from Victor W. Turner, Bauman considers that it becomes functional only in a well structured society, every time an individual (or a group) turns to or is transferred from one organization to another, actually from one organization to an anti-organization/adverse/antithetical.

Supposing that *societas* is characterized by heterogeneousness, irregularity, differentiating the orders or nominal system; *communitas* is marked by homogeneity, equality, the absence of order, anonymity: "In other words, *communitas* melts down that what *societas* struggles to cast into shapes and to hammer out. Otherwise, *societas* shapes and solidifies all that in *communitas* is liquid and without mold" (BAUMAN, 2000: 129).

Adopting terms like "stranger" and "settled" from Norbert Elias, Bauman considers that this pair of words represents one kind of social structure in which two existing groups face one another within a conflict of border delimitation, and yet they are connected to each other through the mutual services that they do for the identity quest. Bauman applies these concepts to modernism with the consideration that the dichotomy "settled" and "strangers" has been grounded through "the asymmetry/disproportion of power like it was imposed in the administration of shaping the social area", in striving to share the social field after "the cognitive map promoted by managers/administrators". Like Bauman used to note, the powerful men were the first to express their need to maintain the borders, therefore, it's reasonably to presume that the roots of separation must be sought in the issues of those in charged with the development of social field that is in the issues raised by the definitive uncertain process of creating the social field (BAUMAN, 2000: 260 - 261).

Unlike the *sedentary*, the *nomads* keep moving. They go around a well structured territory with firm and attributed bearing to each fragment. A trait that separates them from the *migrants* is that *nomads* don't have a final destination to mark their itinerary beforehand, and no stopping is favored but all crossing places to be just halting points. They move from one place to another in a strictly normal sequence, following rather the order of things than inventing the order, dismantling it when they leave. Between *nomads* and *drifters/wanderers*, the latter conveys a suited metaphor for that what Bauman calls "humans belonging to the postmodern condition" (Bauman, 2000: 261).

Drifters require no destination; they are pushed ahead by an unfulfilled desire, hope, because "the drifter is a pilgrim without destination, a nomad with no itinerary. The drifter travels in a shapeless space, whereas every consecutive establishment is local, temporary, and episodic" (BAUMAN, 2000: 261-262).

Like the *drifter*, the *tourist* has its own biographical time and answers only to the flexible experience of space.

According to Bauman, exactly the tourist's aesthetic capacity, the curiosity, the need of amusement, his desire and ability to live new experiences can be called an absolute freedom of organizing the space from the tourist's world; the kind of freedom

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that the *drifter* can only dream about. Just as the *drifter*, the *tourist* is extraterritorial, living outside the territory like a privileged, like an independent, as a right given to be free to choose in a world called by Bauman, the *tourist's shell*.

Both the *drifter* and the *tourist* move around places where other people live who can deal with the settlements of these delimitations; the *drifter* and the *tourist* having only a brief and formal encounter with them (hypocritical meetings). According to Bauman, "this is the life formula of the drifter and the tourist, physically close, and spiritually far" (BAUMAN, 2000: 263).

In the postmodern era, the *drifter* and the *tourist* are no longer insignificant types. They turn into patterns destined to dominate and control and mould the entirety of life and the whole day by day, into stereotypes that all practice is measured, because social field represents to Bauman a source of energy and that esthetic represents a play field.

Doinaş's Last Vagabond

Published in *Luceafărul* (1943, III, 122-129), Ştefan Aug. Doinaş's article "The Last Vagabond: Panait Istrati", anticipates Bauman's undertaking, stating that, „since this journey does not start from a well-determined point, it does not know its itinerary yet, because we want to experience what the writer himself has experienced in his life. Some overzealous people could jump to the conclusion that we tend to propose for each writer a critique method adequate to his/her temperament: this belief would be wrong. In our case, however, we believe that the most fortunate attitude is that of not trying to find any systematization of the material, which coincides to the very attitude that Panait Istrati had regarding life" (DOINAŞ, 1943: 122-129).

Just as Doinaş observed, for the Parisians, Panait Istrati's literature has been labelled as *exotic*; the adjective was immediately seized by his detractors and exploited with the greatest violence, just as his adherence to socialism had been exploited to portray him as a non-Romanian. Although the French spirit (pre-eminently classic), when faced with such a theory, could not consider it anything but *exotic,* this particular exoticness that Doinaş talks about is common to the belief that Bauman advocated when he talked about the daily habits of natives who become for the *tourist* an *exotic collection* (BAUMAN, 2000: 262). This is because, according to Doinaş, Panait Istrati is mentioned and serves as a warning and "sad example" for the potential emigrants (in Bauman's terms, for the potential *tourists*): "this entire work is impregnated with an ethical vision upon life and man […] We will notice the fact that Istrati's characters and himself are engaged in intense emotions, which, however, do not brightly originate in rational awareness, but are primitive ways of existing" (DOINAŞ, 1943: 122-129).

By conceptualizing the *aesthetic space* and placing it in the interior "network" of a relational mesh, Bauman was operating the dichotomy: *physical space vs. social space,* with the indication that the social space, through its aesthetic, cognitive and moral forms is the one that expresses the notion of proximity and distance, of closeness and openness, although according to Bauman, these "mechanisms" of producing space are different by their very pragmatics and results.

While the cognitive space is built intellectually, through acquiring and distributing knowledge, the aesthetic space is represented affectively, through curiosity driven attention and through the pursuit of the intensity of experience. Meanwhile, the moral space becomes the result of an uneven distribution of experienced/assumed

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responsibility, remembering that the global effect of postmodernism is precisely the "desocialization" of the potentially social space or the prevention of the transformation of the physical space into a social space, transformation which, according to Bauman, introduces the "false techniques" of a space with rules of involvement and interaction.

Starting from the interpersonal relationships conceptualised by Kant or Levinas, Bauman's opinion is that the world of morality stays governed by the supraindividual whole, the subject being placed in an asymmetrical relationship. If Heidegger can be accused of an "irreparable ethic neutrality", Bauman subscribes to the Heideggerian perspective, that of a self placed on the coordinates of an essentially symmetrical "to be with". According to Bauman, postmodernism introduces and supports the "solitude of the moral subject", by opposing the *moral self* to a self devoid of any moral-ethical basis.

As part of a transition from modernism to postmodernism, Bauman considers the space of the intimate encounter with the Other as the "primordial scene" of morality, a balance which starts disintegrating the moment the Third appears – encounter located on the "realm" of Social Order, governed by Justice and not by morality.

According to Doinaş, this symmetry that Bauman was talking about, takes into account the fact that Istrati ends up by considering friendship as being the happiest way of achieving social harmony, even if sometimes he is afraid of its relativity and instability in the face of fatal phenomena. Friendship is regarded as a complete soul identity, a confluence of matching feelings, of matching antipathies, of matching loves and hatreds: "this is why friendship cannot take place between individuals who are not alike. It is an instinctual friendship, which does not want to encounter difficulties, particularly because it is not trying to know anything. This way, with the entire being involved in the friendship, people are more exposed to suffering, because everything that hurts their friend, hurts themselves; and this person ends up by not being of interest, because, although enduring constant suffering, they cannot reach neither a voluptuousness of pain, nor tranquil stoicism, but continue to live with the same unnatural intensity as in the beginning. Moreover, however, they cannot end up scholarly cultivating nor what possesses them every day, that is the outrage" (DOINAŞ, 1943: 122-129).

The novelty of the postmodern perspective on ethics resides primarily not in the abandonment of the typically modern moral preoccupations, but in the rejection of the typically modern ways of approaching moral problems (the reactions to moral challenges through coercive normative rules and the philosophical pursuit of the absolute, the universal and the fundamental in theory). According to Bauman, it is necessary to analyse *The Great Ethical Principles* (*human rights*, *social justice*, *balance* between the *peaceful cooperation* and *self-assertion*, synchronization of *individual contact* and *collective welfare*) from a "different manner", beyond preserving their contemporariness.

For Bauman, the moral liberty of the individual is reduced to the equation of *the replacement of autonomous moral responsibility with heteronymous ethical duty.*

According to Doinaş, Istrati's adventure as a conscious *vagabond*[1] is slowed down by a certain bourgeois spirit, salutary to the soul, which is specific to the person who always wants to live peacefully with their neighbour.

[1] "The vagabond is the civilized man of absolute existence. If we personified this existence by portraying it as a dazzling crew that rages through the paths of the universe, the vagabonds would

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The issue of *vagabondage* is superposed by Doinaş himself to the life state of modern man, through attributes that consider the fact that modern man is eternally alone; even in a crowd, he is isolated; he lives with all his plenitude the tragedy of individualisation; evermore unintegrated, he is always intoxicated, to a painful voluptuousness, with the longing for other simultaneous existences; from the so called "crisis of individuity", modern man experiences a continuous closeness to death – this is because modern man is an individuality and only individualities die.

From this point on, *the vagabond* - Panait Istrati – fails to completely represent modern man. His character experiences everything in a direct way, never reflexively, without experiencing a tragicalness that would do nothing else but authenticate their life. This is because for modern man, the option, the limitation to a concrete aspect of life requires earning the spiritual self, and this is possible only through twill, attribute which, according to Doinaş, Istrati lacks: "By knowing, therefore, that Istrati's vagabond does not effect option, and by knowing, on the other side that "option is the one thing in the world that best resembles suicidal" (V. Jankelevitch, 2000), we will understand why the real tragicalness is absent from the work we are discussing. Modern man has finally learned to indulge in negative attitudes as well. From this point of view, Istrati's man is completely different from the modern man. If it is true that "the strongest is the one that can have revenge but does not do it, the one who can love but does not do it", then we will concede that Istrati's man is a weak being, hesitant, because he loves and he takes violent revenge, always aiming beyond his possibilities."(DOINAŞ, 1943: 122-129)

The type of *prodigious vagabond* that Doinaş proposes is gradually separating himself from modern man as he gives up the spiritual attributes, settles for what *only* the effective involvement in life offers him.

The last vagabond becomes a type situated between the fiery romantic and the lucid modern, tormented by the lived life and the imagined one, like a tragic god who turns to himself, resuscitating himself, reviving himself. *The Last Vagabond* thus stays a wonderful being in his antinomy structure, a Diogenes, with the lamp of his heart, in broad daylight, looking for *Man* (DOINAŞ, 1943: 122-129).

Instead of Conclusions: the Wanderer and the Drifter Beyond the "Versus" Rule

While Ştefan Aug. Doinaş's article, "The Last Vagabond: Panait Istrati" published in *Luceafărul* proposed in the Romanian scene of 1943, a journey (as Doinaş confessed) initially undetermined and without the concrete knowledge of its analytical

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be the beaters who gather up and drop down exhausted, singing praise hymns in its honour. This is what I understand through civilization. Common people offer themselves as well as sacrifice to this great crew, but are crushed by it, slowing it down with their appalling tumbrels. They are the ones that disturb existence. By wanting to come close to it, they do nothing but decrease its dazzle and end up despicably under its wheels, even before having seen it." (*Codin* 202). Of course this precious way of personification is not completely satisfying, just as other times the persistence in the smallest plans can offer the result of a problem which our critical spirit would want. Tanking about the vagabond and the adventurous, he focuses on capturing them in the most peripheral aspects, when he writes: "The adventurous wants and can make a life for him. The vagabond cannot and does not want to (*Codin* 206)" (DOINAŞ, 1943: 122-129).

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itinerary, Bauman becomes familiar with the Romanian scene (unaware of Doinaş's initial theory!) only in 2000, through the publication of *Postmodern Ethics,* at Timişoara, Amarcord Publishing House[1].

While Bauman's *vagabond* is connected to the postmodern space and pre-eminently to its typology (*the vagabond / the rambler* are types of the *postmodern condition*), Doinaş's *vagabond*, although initially claimed by the uncertain romantic-modern space, separates himself gradually from these coordinates and becomes a "wonderful being" with an antinomy structure, just as Doinaş confessed "Istrati's vagabond does not completely represent anymore modern man".

However, Doinaş's vagabond, just like Bauman's, possesses a cognitive map, unregulated movement spaces, extraterritorialness, and independence. The boundaries of an *exotic / aesthetic* playground-like space.

The others represent only *fake encounters* (BAUMAN, 2000), which disturb existence (DOINAŞ, 1943), because both identities of the *vagabond* show him as a pilgrim without destination, a nomad without itinerary, having his own biographical time, subject to experiencing the flexibility of space and characterized by unfulfilled hope.

While Bauman proposes two postmodern types *the vagabond vs. the tourist* or, in an early lexical version, the pair *aliens vs. locals, sedentary vs. nomads,* Doinaş places in the same analytical equation *the adventurous vs. the vagabond,* mentioning just one essential feature that tells them apart: "the adventurous wants and can make a life for him. The vagabond cannot and does not want to" (DOINAŞ, 1943).

Seemingly the same formula is used by Bauman as well in order to separate the *vagabond* from the *tourist's* profile: "physically close, spiritually far: this is the formula of the vagabond's and the tourist's life" (BAUMAN, 2000).

A *communitas* in which the *rambler* is simultaneously accepted as screenwriter and director (Bauman, 2000), *the vagabonds* being the beaters who gather together and drop down exhausted, singing praise hymns to existence (DOINAŞ, 1943) – a spectacle to which willingly or unwillingly we are present!

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