FORMS OF TRANSTEXTUALITY IN IOAN PETRU CULIANU'S LITERATURE

Adriana Dana LISTES POP
"Babes-Bolyai" University of Cluj-Napoca

Abstract: The concept of transtextuality[1] also called textual transcendence was coined by Gerard Genette, term being defined as a transcendental category which "sets the text in a relationship, whether obvious or concealed, with other texts"[2]. Genette identifies five categories of transtextual relations, the first consisting in the concept of intertextuality coined by Julia Kristeva, explained by Genette as a condition of presence of a specific text within another text, "a relationship of co-presence between two texts or among several texts: that is to say, eidetically and tipically as the actual presence of one text within another[3]. Among the forms of transtextuality, in his literary works, Ioan Petru Culianu used mostly paratextuality and intertextuality, using paratextual elements to create the effect of authenticity and plausibility, control communication with the reader, and the way she or he perceives the meaning of the text.

Keywords: transtextuality, textual transcendence, intertextuality, paratexts, border incidents

Julia Kristeva defines intertextuality related to the Bakhtinian understanding of the text as being "constructed as a mosaic of quotations; any text is the absorption and transformation of another"[4], the function of inter-textuality being equated by Kristeva with the permutation capability of the texts, given that "within a text space several statements taken from other texts cross and neutralize each other"[5]. The phenomenon of textual interaction triggered in a text is determined by the *ideologeme*[6], defined by Kristeva as an "intertextual

[1]"By architextuality I mean the entire set of general or transcendent categories – types of discourse, modes of enunciation, literary genres – from which emerges each singular text. Today I prefer to say, more sweeplingly, that subject of poetics is *transtextuality*, or the textual transcendence of the text, which I have already defined roughly as "all that sets the text in a relationship, whether obvious or concealed, with other texts". Transtextuality then goes beyond, and at the same time subsumes, architextuality, along with some other types of transtextual relationships", Gerard Genette, *Palimpsests: Literature in the Second Degree* translated by Channa Newman and Claude Doubinsky, University of Nebraska Press, 1997, p. 1.

[2] *Ibid.*

[3] "The first type was explored some years ago by Julia Kristeva, under the name of *intertextuality*, and that term obviously provides us with our terminological paradigm. For my part I define it, no doubt in a more restrictive sense, as a relationship of co-presence between two texts or among several texts: that is to say, eidetically and tipically as the actual presence of one text within another. In its most explicit and literal form, it is the traditional practice of quoting (with quotation marks, with or without specific reference)", *Ibid.*, pp. 1-2.

[4] "mosaic of quotations", Julia Kristeva, *The Julia Kristeva Reader*, edited by Toril Moi, in English translations of Leon S. Roudiez by Columbia University Press and Sean Hand by Basil Blackwell Ltd., New York, Columbia University Press, 1986, p. 37.

[5] [tr.n.] Julia Kristeva, "Problemele structurării textului", în R. Barthes, J.L. Baudry, J. Derrida, J.J. Goux, J.L. Houdebine, J. Kristeva, M. Pleynet, J. Ricardou, J. Risset, Ph. Sollers, Tz. Todorov, *Pentru o teorie a textului. Antologie "Tel Quel" 1960-1971*, București, Univers, introducere, antologie și traducere Adriana Babeți și Delia Șepețean-Vasiliu, 1980, pp. 250-272.

[6] "Vom numi *ideologem* funcția comună care leagă o structură concretă (să spunem, romanul) de alte structuri (discursul științei, de pildă) într-un spațiu intertextual. Ideologemul în text se va defini prin raporturile sale cu celelalte texte. Astfel, vom spune că intersectarea unei organizări textuale (o practică semiotică) dată cu enunțurile (secvențele) pe care ea le asimilează în propriul spațiu, sau la care trimite în spațiul textelor (practici semiotice) exterioare, se va numi *ideologem*. Ideologemul este acea funcție intertextuală care poate fi citită

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function"[7] connecting textual structures, setting them in the social context through its historical and social characteristics. In Roland Barthes's view, the origin of the concept of intertextuality derives from textile weaving, being related to the appearance of textile fabric[8] whose threads are combined as the words are articulated in various quotes, produced in different cultural and temporal dimensions, and fixed in a new textual framework. In this formula, each text is a variant of another texts which usually are anonymous, untraceable, and by now read, being "quotations without inverted commas"[9]. The textual fabric is "demoniacal"[10] because of its plurality, its lineage being unlikely to be traced, unlike opera, where possible, as being dominated and controlled by the signatory, enclosed in a clear static structure, while the text is alive, dynamic, continuously articulating new meanings activated by the reader's perception.

In Roland Barthes view, the text is a "network"[11], a woven fabric that extends to infinity by "combinatory systematic"[12] where the author's paternal position of the text changes with that of "the paper-author"[13], the writer receiving a paper identity, perspective shared by Ioan Petru Culianu in the story titled *The Cardboard Horse's Mane*[14]. Barthes views the text as "a tissue of quotations"[15], the author's merit in the creative process thus being the weaving of the threads, his power consisting in the combination of these quotes in a new form: "His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them"[16]. The text is composed of "multiple writings"[17] written in different cultural contexts that dialogue with each other, rivalling or contesting each other, activated

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"materializată" la diferitele niveluri ale structurii fiecărui text şi care se întinde de-a lungul traiectului său, conferindu-i coordonatele istorice şi sociale", *Ibid.*, p. 268.

[7] *Ibid.*

[8] "The plural of the Text depends, that is, not on the ambiguity of its contents but on what might be called the *stereographic plurality* of its weave of signifiers (etymologically, the text is a tissue, a woven fabric)", Roland Barthes, *Image, Music, Text* translated in English by Stephen Heath, London, Fontana Press, Harper Collins Publishers, 1977, p. 159.

[9] *Ibid.*, p. 160.

[10] *Ibid.*

[11] "the metaphor of the Text is that of the network; if the Text extends itself, it is as a result of a combinatory systematic (an image, moreover, close to current biological conceptions of the living being)", *Ibid.*, p. 161.

[12] *Ibid.*

[13] "He becomes, as it were, a paper-author: his life is no longer the origin of his fictions but a fiction contributing to his work; there is a reversion of the work on to the life (and no longer the contrary); it is the work of Proust, of Genet which allows their lives to be read as a text, he received a paper identity disseminated in his creation, his life became part of the fiction", *Ibid.*

[14] "Running along with its cardboard owner, the papers stretch themselves distancing their heads. They never stretch too much, because the horse does not run too hard. Sometimes they tear each other or fail snapping in weaker places waving in the air or going down then in the gliding flight" [tr.n.] originally "Fugind împreună cu posesorul ei de carton, hârtiile se întind depărtându-şi capetele unul de altul. Nu se întind niciodată prea tare, fiindcă nici calul nu fuge prea tare. Câteodată se sfâşie între ele sau cedează cu un pocnet în locurile mai slabe, fluturând puţin prin aer sau coborând apoi în zbor planat", Ioan Petru Culianu, *Arta fugii. Povestiri. Cu cinci desene ale autorului*, prefaţă de Dan C. Mihăilescu, Iaşi, Polirom, "Biblioteca Ioan Petru Culianu", 2002, p. 69.

[15] Roland Barthes, *op. cit.*, p. 161.

[16] "His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them", *Ibid.*

[17] "Thus is revealed the total existence of writing: a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is tane place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author", *Ibid.*, p. 148.

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into a special space, the mind of the recipient, the reader[18]. The text as a world and "the world as text"[19] has no obligation to bear the ultimate meaning, mysterious, thus revolting against its primary, divine meaning and its social forms. This process of combining ends with the weakening of the author's presence in the almost paternal relationship with the book, ceasing to be a simple string of words carrying a one-way meaning, turning into a "multi-dimensional space"[20] containing other texts that "blend and clash"[21].

In Ioan Petru Culianu's writings one can find a similar view in the concepts of intertextuality and mental multidimensionality expressed through the puzzle's metaphor which reshapes itself, through endless variations. The concept of intertextuality is defined by Culianu as a phenomenon of cognitive transmission or mental convergence, understood as "a process of interaction of human minds"[22] that takes place beyond space and time, intertextuality being "a mental phenomenon which refers to "texts" sometimes written but most often unwritten"[23]. The concept of mental space reflects the multidimensionality of the human mind and its openness to infinity, Culianu considering that "our mental space which is infinite"[24] is amazing through its ability to overcome the three-dimensional perception.

For Roland Barthes, the key to access the meaning of the text is held by the reader, the textual message receiver, not the writer, as it may seem, the reader being a state of collective anonymity, a mute, uncertain entity, endowed with the power of combining textual threads and decide its meaning. Thus, in Barthes's view, the reader becomes the Supreme Court, uncontrollable, lacking identity, the supremacy of the author being replaced by the supremacy of the reader, because "the birth of the reader must be at the cost of the death of the Author"[25]. Graham Allen describes the process of interpretation as an activity of "extracting meaning from texts"[26], meanings that are never independent, but are connected to each other by introducing the reader into a "network of textual relations"[27]. The process of discovering the

[18] "The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination", *Ibid*.
[19] *Ibid*, p. 147.
[20] "We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash", *Ibid.*
[21] *Ibid*.
[22] "Intertextualitate înseamnă „transmitere", într-un mod foarte complex. Toate experienţele precedente par să fie convergente şi să influenţeze profund ceea ce considerăm a fi o experienţă nouă, proaspătă. Această convergenţă se produce îndeosebi sub pragul conştiinţei şi presupune o sinteză mentală a mai multor elemente, o prelucrare activă a noului eveniment, care nu este o simplă repetare a ceva din trecut", Ioan Petru Culianu, *Călătorii în lumea de dincolo*, traducere din limba engleză de Gabriela şi Andrei Oişteanu, prefaţă şi note de Andrei Oişteanu, cuvânt înainte de Lawrence E. Sullivan (în româneşte de Sorin Antohi), ediţia a III-a, Iaşi, Polirom, "Biblioteca Ioan Petru Culianu", 2007, pp. 46-47.
[23] *Ibid.*, p. 50.
[24] *Ibid.*, p. 43.
[25] Roland Barthes, *Image, music, text, op. cit.*, p. 148.
[26] Literary texts possess meaning; readers extract that meaning from them. We call the process of extracting meaning from texts reading or interpretation. Despite their apparent obviousness, such ideas have been radically challenged in contemporary literary and cultural theory. Works of literature, after all, are built from systems, codes and traditions established by previous works of literature. The systems, codes and traditions of other art forms and of culture in general are also crucial to the meaning of a work of literature. Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual", Allen Graham, *Intertextuality*, London and New York, Routledge, 2000, p. 1.

[27] "To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext", *Ibid.*

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meaning consists in tracing these specific textual relations through a versatile intertextual movement, so that the text turns into an intertext. Graham is convinced that intertextuality is a key concept in literary and cultural context, a ”crucial element”[28], the literary work being perceived as an area of directing relations with other literary works, escaping from the writer’s control, extending in a multidimensional way, thus the author being reduced to the position of a compiler[29].

The second form of transtextuality is the paratext representing all the information outside the narrative body of the book, starting with the title, preface, notes, and illustrations. The third type of transtextuality is metatextuality consisting of forms of critical commentaries connecting two texts, while the fourth form of transtextuality is hypetextuality defined as ”any relationship uniting text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary”[30]. In this context, Genette introduces the concept of a ”text in the second degree”[31] representing “a text derived from another preexistent text”[32]. A text can become hypertext through a transformation technique, the analyst exemplifying this process with *Aeneid* and novel *Ulysses*, which in his view, seem to come from the epic *Odyssey* through various transformation processes, one called transformation, and the other imitation. The fifth form of transtextuality is called architextuality, described as the most abstract of them, representing the subcategory of the literary genre.

Among the forms of transtextuality, in his literary works, Ioan Petru Culianu used mostly paratextuality and intertextuality, through the paratextual elements, Culianu intending to create the effect of authenticity and plausibility and control the communication with the reader, the way he or she perceives the meaning of the text. In the study titled *Paratext. Thresholds of Interpretation*, Gerard Genette divides the literary paratext into two categories, the internal paratextuality called the peritext and the external one which he called the epitext. The epitext represents the historical context of the book, the public epitext being addressed by the author to the public audience, the private epitext having a personal objective being intended primarily for authorial use, consisting of correspondence, diaries, memoirs, manuscripts, interviews and records. Among peritextual forms, Genette mentions prefaces, notes, afterwords, while the private and public epitext include diaries, memoirs, unfinished manuscripts, interviews, recordings, and translations made by the author, along with illustrations. Thus Culianu, together with his collaborator, uses the technique of simulating a fictional preface and a form of autofiction in the series of short stories titled *The Diaphanous Parchment. The Last Stories* as well as in and in the novel *The Emerald Game*. In the novel *Tozgrec* published after the writer’s death representing a collection of private posthumous epitexts, consisting of unfinished manuscripts elaborated on the on the same topic, Culianu uses the technique of the fictitious notes[33], imaginary bibliography and fictional press files.

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[28] *Ibid.*
[29] ”Compiler or arranger of pre-existent possibilities within the language system”, *Ibid.*, p. 14.

[30] ”any relationship uniting text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary”, Gerard Genette, *Palimpsests: Literature in the Second Degree* translated by Channa Newman and Claude Doubinsky, University of Nebraska Press, 1997, p. 5.
[31] *Ibid.*
[32] *Ibid.*
[33] “A note is a statement of variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment”, Gerard Genette, *Paratexts. Thresholds of interpretation*, translated by Jane E. Lewin, foreword by Richard Macksey, New York, Cambridge University Press, 1997, 427 p. 319.

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The technique of fictive notes based on which the author reconstructs a fictitious document claimed to be real but impossible to prove after the document would have subsequently disappeared is present in the story titled *The Conspiracy of the Indian Souls* where the author confesses that being hindered in the tracing of the document, reconstituted its contents on reading notes: "thirty years ago, I have taken down several pages of notes crammed into this document, which I shall confine myself to transcribe here without adding anything":

"That does not mean that Jung's theories on Indian soul that continues to live in the modern American cannot find confirmation – the only one, by the way, that I know - in a rather confusing document, once available in one piece belonging to the Koninklijke Bibliotheek in Hague which today have definitively disappeared: De samenzweering van den zielen der Indianen (**The Conspiracy of the Indian Souls**). Vertaald uit het Spaansch in het Nederlandsch door Samuel van Haeren (**Translated from Spanish in Dutch by S. v. H.)** published in 1918 or a bit earlier by Drukkerij Shermoth, 's-Gravenhage (**Shemoth Publishing House, Hague**)"[34].

In the same story, Culianu uses the quotation technique aiming to confer philological appearance and plausibility to the text by disseminating quotes within the textual structure, instructing readers on diverse graphics in order to be able to differentiate them, stating that "My notes retain plenty of quotes from the original story. In most cases, I have made them apparent by thickening characters"[35]. Being a form of autofiction or a simulation of a biography placed in a fictional preface, the introduction of the puzzle-novel *The Diaphanous Parchment* adds biographical value to the narrative structure trying to feed factual elements to the fiction, thus creating a strong effect of paratextuality and intertextuality. The first text entitled *Foreword* includes confidences made by the main character, the young emigrant who left Jormania state in 1972, presently working as a journalist in the city of H. In the same text, the author cites repeatedly and insistently up to three times on the same page the article titled *The Zorabs Intervention in Jormania*, published in *Asmodeus* journal, creating the impression of intratextuality in his own work, highlighting the importance of journalism in this context, therefore transforming the text into an intertext. The journalist who signed the stories published in *Asmodeus* bears the pseudonym Jules Bilstik and was apparently involved in a series of attempts to "restore a democratic regime" in Jormania state after "the flowers revolution". One can notice that Culianu resorts to various paratextual strategies to provide factuality to his fictions introducing the journalist character considered by Genette the author of typical factual texts defined as "forms of factual stories such as the reportage or the press investigation (what was called in the United States "The New Journalism") and other derived texts such as "Non Fiction Novels"[36].

After the journalist receives from professor H. a manuscript, a collection of quotations, which contains a series of fictions perceived as a "grave confession" that although has the appearance of a collage of "disparate entities" that functions like a puzzle, is held together by the "variable reading order" key"[37]. Attending the exhibition reuniting the collection of nineteen emeralds that belongs to the same teacher, the journalist gets overwhelmed by the infinite memory caused by the emeralds emanations and loses his identity. The character

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[34] Ioan Petru Culianu, *Pergamentul diafan. Ultimele povestiri. Scrise în colaborare cu H.S. Wiesner,* traduceri de Mihaela Gliga, Mihai Moroiu, Dan Petrescu, postfață de Dan Silviu Boerescu, București, Nemira, "Opere complete", 1996, p. 74.
[35] *Ibid.*
[36] Gerard Genette, *Introducere în arhitext. Ficțiune și dicțiune*, traducere și prefață de Ion Pop, București, Univers, 1994, p. 157.
[37] Ioan Petru Culianu, *Pergamentul diafan. Ultimele povestiri. Scrise în colaborare cu H.S. Wiesner, op. cit.,* p. 7.

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status was similar to a stroll in a material database, an archive: "It was as if I had walked through a warehouse, virtually infinite, where everything that had ever happened in all worlds was accessible"[38], where perception is objectified, annulling the existence of any court[39]. Following the critical situation experienced on the borderline between dimensions, the character is found "in an abstract form" in the role of an ambassador accused of stealing a piece of the collection, detained and searched by police for half an hour. It is obvious that in *The Diaphanous Parchment*, Culianu introduces what Julia Kristeva calls a difficult situation of a man "on the threshold"[40], a characteristic Socratic dialogue feature, included by Kristeva among dialogical narrative genres. Originally a form of memoir, the Socratic dialogue is structured as a form of dialogue cast in a narrative framework, whose aim was gaining the knowledge of the truth through dialogue and debate. The Socratic dialogue is considering a legal process and even pending death of the writer, so the emphasis, in this case, is on facing death through discourse or speech because "speech is man and his activity"[41]. In Julia Kristeva's view, the Socratic discourse uttered "on the threshold" gave way to other forms of dialogic discourse, all originating in the carnivalesque folklore forms, the carnivalesque genre being defined by Kristeva as a "pavement of citations"[42], genre that includes short stories assembled with the purpose to distance the author's own writing from the others' texts.

In the essay titled *The Narrative Fractals*[43], Simona Sora considers that the collection of short stories gathered in *The Diaphanous Parchment* fall into the category of the puzzle novel. Gabriela Gavriel calls *The Diaphanous Parchment* a "transgender novel"[44] which creates the appearance of a collection of disparate texts through "an illusionary surface fragmentation"[45] annulled by "the artifice of the found manuscript" [46] and the central themes around which the textual material coagulates. Gabriela Gabriel highlights the Urmuzian valence of the texts due to the presence of the scribe characters meant to record events objectively by resisting the temptation to "double the reality"[47] and take over the role of the Great Creator in "the secret order of the system"[48], where the lives of the people become simple books subjected to the laws of paper in the reality's warehouse of information understood as a "corporate story"[49].

Gerard Genette calls the paratext a "threshold"[50] or an "edge"[51], defining it as "an accessory of the text"[52] consisting essentially of a discourse built on another discourse. The

[38] *Ibid,*. p. 10.
[39] *Ibid,*.
[40] Julia Kristeva, *The Julia Kristeva Reader*, edited by Toril Moi, in English translations of Leon S. Roudiez by Columbia University Press and Sean Hand by Basil Blackwell Ltd., New York, Columbia University Press, 1986, p. 51.
[41] *Ibid.*
[42] "It is an all-inclusive genre, put together as a pavement of citations. It includes all genres (short stories, letters, speeches, mixtures of verse and prose) whose structural signification is to denote the writer's distance from his own and other texts", *Ibid.*, p. 53.
[43] "La o încadrare într-un gen artistic, putem numi *Pergamentul diafan* o succesiune de proze scurte cu subiect recurent, roman-puzzle (rompecabezas – spun spaniolii) sau marginalii narative la o istorie sistemică a religiilor, construite într-o lume paralelă tocmai prin "magia narațiunii", Simona Sora, "Fractalii narativi", in *România literară* no. 24, 1993.
[44] "roman travestit", Gabriela Gavril, "Jocurile maestrului Culianu", in Sorin Antohi, *Ioan Petru Culianu. Omul și opera,* volum coordonat de Sorin Antohi, Iași, Polirom, "Biblioteca Ioan Petru Culianu", p. 367.
[45] *Ibid.*
[46] *Ibid.*
[47] *Ibid.*
[48] *Ibid.*
[49] Ioan Petru Culianu, *Pergamentul diafan. Ultimele povestiri. Scrise în colaborare cu H.S. Wiesner, op. cit.,* p. 9.
[50] Gerard Genette, *Paratext. Thresholds of Interpretations, op. cit.*, p. 2.
[51] *Ibid.*

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paratext is a heterogeneous mixture of various "practices and discourses"[53] that converge in a paratextual threshold which represent a transition zone of the text towards the status of the book, so that the text, accompanied by the paratext, becomes a comprehensive package presented to the reader in order to be read. This threshold spatially divides the inner part of the text turned towards itself from the outside of the text, the context, aiming to pave the way of the text, to influence and to orient the reader and her or his reading, ensuring that it is properly received, according to the author's intention. In this regard, the novel *Tozgrec* published after the author's death is a collection of posthumous paratextual elements, consisting of unfinished manuscripts developed on the same topic which outline a polyphonic narrative game particularly interesting.

Although published after Culianu's death, it belongs to his author-function[54], as *Tozgrec*, left unfinished, is published in 2010, in all its four variants used by the author over time: *Tozgrec's Gardens*, *Sid and Mekor*, *The Hermione Spider*, and *Tozgrec*. According to the editor Teresa Culianu-Petrescu, *Tozgrec* is "a scriptural site"[55] that Ioan Petru Culianu worked on between 1981-1984, the novel remaining unfinished, consisting of four different work variants preserved in manuscript in Culianu family's archives. The author considered it a fantastic novel which he himself structured it using a system of digital files stored in reconfigurable components: *Main Body*, *Fragments*, *Variants*, *Ideas & Reflections*, and *Final Version*. The novel is composed of four parts reordered by the editor into five chapters: *Tozgrec's Gardens*, *Sid and Mekor*, *The Hermione Spider*, *Tozgrec Followed by Press Excerpts Regarding the Lombrosa Experiment* and *Addenda*. According to the editor Teresa Culianu-Petrescu, the manuscript contains around five hundred pages written in Romanian and French on lined notebooks, notebooks with bow and separate sheets, the first part titled *Tozgrec's Gardens* being written starting with 21st of August 1981 on a lined notebook of 39 pages. The second one, *Sid and Mekor* was taken down on three 36-page lined notebooks entitled *Tozgrec 1*, specifying the dates on each notebook: 26th of May, 29th of May and 31st of May 1982 that the editor renamed in order to avoid confusion. Part three, *The Hermione Spider* was written on 171 separate sheets until 28th of August 1983 and the fourth part entitled *Tozgrec Followed by Press Excerpts Regarding the Lombrosa Experiment* was written in French on two notebooks with bow and cardboard covers, red and green, its original title being *Tozgrec suivi d'extraits de presse concernant le LOMBROSA EXPERIMENT*.

These notebooks contain a total of 350 pages organized by combinatorial logic between 8th of August and 12th of October 1984. *Addenda* gathers the first chapters of *Lombrosa Experiment* and some of the texts the author titled *Variants*. The final part of the novel titled *Tozgrec Followed by Press Excerpts Regarding the Lombrosa Experiment* is constructed using the strategy of the fictional press file or unreal factual information containing details about an experiment conducted by Professor Caspar Stolzius from Lombrosa, California. The press file consists of a series of "fictional documents"[56] in the form of fictive news articles extracted from the newspapers *Lombrosa Morning Star* and *Lombrosa Shadow* published over a period of thirty years. In the same novel, Culianu uses the concept of "imaginary bibliography"[57] named as such by Gerard Genette, bibliography consisting of

[52] "The paratext is only an assistant, only an accesory of the text", *Ibid.*, p. 410.
[53] "practices and discourses of all kinds", *Ibid.*, p. 2.
[54] Michel Foucault, *Ce este un autor? Studii și conferințe*, traducere de Bogdan Ghiu și Ciprian Mihali, cuvânt înainte de Bogdan Ghiu, postfață de Corneliu Bîlbă. Cluj-Napoca, Idea Design & Print, "Panopticon", 2004.
[55] Tereza Culianu-Petrescu, "Cuvânt asupra ediției", în Ioan Petru Culianu, *Tozgrec*, ediție îngrijită și traduceri de Tereza Culianu-Petrescu, Iași, Polirom, "Biblioteca Ioan Petru Culianu", 2010, p. 5.
[56] Gerard Genette, *Paratext. Thresholds of Interpretations*, *op. cit.*, p. 398.
[57] "imaginary bibliography", *Ibid.*, p. 404.

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volumes written by the professor on onirology, including *The Confessions of a Professional Thief of Dreams*, *In the Shelter of Dreams*, *Dreams Controlled under Stressful Situation*, and *The Treaty of Experimental and Applied Onirology*. The novel contains paratextual elements created by simulating a fictional preface, signed with initials IPC from The University of Lombrosa, Southern California, dated November 7, 2011.

All this paratextual elements and strategies function as a gate opened to the reader in order to catch a glimpse of the author's creative workshop, revealing the way he works and the way his writing is constructed in time sequences. Some of the paratextual techniques function as a series of "border incidents"[58] explained by Genette as exchanges, loans or contaminations between the factual and fictional register intended to disorient or mislead the reader in the act of reading. In the novel titled *The Emerald Game*, the author uses two different types of prefaces to convey the information to the reader, the first being the disavowing authorial preface with the clear intent to fictively attribute the text to somebody else that would justify the existence and biography of this third party, which then would grant credibility to the story. The second preface is a fictive allographic preface[59] attributed to Thomas Anglicus, an Englishman living in Oxfordshire in 1539, whose journal written in Latin on a calf leather bound manuscript, previously stored in a Transylvanian library, was to be surprisingly found in the airport luggage of the first preface author, four hundred years later. The fictive allographic preface author confesses that his intention is to reveal "a great mystery, unsuspected, of some extraordinary times" while in the disavowing authorial preface the aim is to solve "a four hundred years old enigma". In this respect, the disavowing preface provides the reader with the information regarding "the circumstances of acquisition"[60] and casts the text in a historical, unquestionable narrative framework. The authors[61] of *The Emerald Game* place the action in 1539 Florence of Lorenzo the Magnificent, the story being told through the eyes of the British visitor Thomas Anglicus. According to the article titled *Thomas of Sutton* published by Gyula Klima in the *Encyclopedia of Medieval Philosophy*, Thomas Anglicus also called Thomas of Sutton, Thomas of Suttona or Thomas of Sutona was an English scholar, doctor of theology at Melton College, Oxford, who would have lived in England between the XII and XIII century[62] and would have been the author of a series of religious studies written in Latin such as *Commentarium in IV sententiarum libros*, *Contra I-III lib. Sent. Roberti Cowton* and *Quaestiones ordinariae.*

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[59] Gerard Genette, *Paratext. Thresholds of Interpretations, op. cit.,* p. 288.
[60] *Ibid.*, p. 282.
[61] Ioan Petru Culianu in collaboration with H.S. Wiesner.
[62] "Thomas of Sutton (Thomas Anglicus) O.P. (c. 1250–1315) was an early defender of Aquinas' doctrine at Oxford, where he spent most of his career engaged in debates with the greatest opponents of Aquinas' tenets, such as Duns Scotus and Henry of Ghent", Gyula Klima, "Thomas of Sutton", *Encyclopedia of Medieval Philosophy*, 2011, p. 1294.

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