

**НАЦІОНАЛЬНОСТІ В ІМПЕРІАЛЬНОМУ КОНТЕКСТІ
 (ЛІВІУ РЕБРЯНУ «ЛІС ПОВІШЕНИХ»)**

Кармен ДЕРЕБУШ,

Технічний університет Клуж-Напока (Румунія)
 Університет «Св. Климента Охридського», Софія (Болгарія)
 carmen.darabus@yahoo.com

**NATIONALITIES IN THE IMPERIAL CONTEXT
 (LIVIU REBREANU «FOREST OF THE HANGED»)**

Carmen DARABUS,

Technical University of Cluj-Napoca (Romania)
 «St. Kliment Ohridski» University, Sofia (Bulgaria)
 ORCID 0000-0001-6021-6717 Researcher ID S-8357-2016

Деребуш К. Национальності в імперіальному контексті (Лівіу Ребряну «Лес повешених»). Создателем румунського психологічного роману разом з Камілем Петреску і Гортензією Пападат-Бенеску був Лівіу Ребряну. В романі «Лес повешених» описано драматичне подія казні авторового брата Емілія Ребряну, офіцера австро-венгерської армії за спробу втекти. **Цель** статті – проаналізувати еволюцію національної ідеї в контексті історичної ментальності в романі румунського письменника. Зазначено, що незважаючи на всі нововведення в нарративному мистецтві згаданого жанру, автор залишається «промоуером геометричних архітектур». Як признає сам Ребряну, воприси, підняті в художественному творі, перевищали частну сферу і стали символічною драмою для румунів із Трансильванії, вимужених підняти зброю проти своїх товаришів. Література того періоду, як депозитарій часу і простору, зображає всі аспекти епохи. **Выводи.** Письменник визначив символи епохи, які і осуджає як рухуючі в конфлікті між румунами Трансильванії і Юга Карпат.

Ключевые слова: Трансильванія, румунська література, людина, Перша світова війна.

Introduction. The evolution of the idea of the nation in the context of the history of mentalities has juggled between the overbid of ethnos in shaping collective identity or in his supra-national identities melt of Communist origin, more recently-corporate. And the sources of diversity have changed along the time, contemporary ones being the rivers especially the phenomenon of migration and ethno-political division, diversification which force to consider the multinational democracy. Not that stood on top of things, in a Central Europe contorted by interests they had lost under the impulse of coagulation during the 19th century, century of exacerbation of the idea of nation based on ethnic factor. The concept of multiculturalism belongs to late modernity and it is unworkable, anyway, in a status of crisis engendered by war. The Habsburg empire was one of the gentlemen accepted outside of multiculturalism issues-limit –, and one of them is precisely the imposing concrete attitudes hostile to even the extermination of those belonging to the same ethnic groups, between other borders. Identity is, in such a context, even unconsciously, multiple structured, objective and subjective plane operating at random, unexpected splashes of society: "We have, on the one hand, regularities, structures and, consequently, collective and outside, and on the other, consciences, wills, individuals and so inside. From this perspective, the objective asserted the primacy of objectivism in the analysis of social phenomena"¹. The only kind of multiculturalism in Imperial systems, the normative one, exacerbates differences by a single institution (Centre) generator of meanings and more vulnerable to politicization of ethnic identification; critical multiculturalism is more open, supports border identities that do not reject dialogue between different cultural influences and fundamental meanings as terms of reporting.

Main part. Creator of the psychological Romanian novel, alongside Camil Petrescu and Hortensia Papadat-Bengescu, Liviu Rebreanu evokes, in the novel *Forest of the Hanged* the dramatic event of his brother's execution, Emil Rebreanu, an officer in the austro-Hungarian army, for attempted escape. Despite the innovations it brings in narrative art, he "continues to remain all his life a promoter of geometric architectures"³. As he himself confesses in *Jurnal (Journal)*, Apostol Bologna did not identify the total with his brother, because the issues discussed exceeds the private area becoming symbolic for the drama of the Romanians from Transylvania, forces to fight against others Romanians, but for the other ethnic groups of the Empire being pushed into similar situations-limits. The novel is based upon a custom experience, surpassing the stereotyping of a perception of the political-military phenomenon very important for Central Europe, in a vision at all encouraging on humanity. Anthropological, human nature is violent, eager for dominance as the Supreme form of the exercise of power. If the history of distant battles were considered natural ways to gain the respect and admiration of others, by the time the man found him trapped in place mechanisms in which the idea of heroism is no more than opium initially. And vision through which literature reflects the war has changed, given the ethical and moral values discussion. More and more, especially with the struggles waged by the Europeans for the colonization of new territories, the war was seen as a sacrifice of human life for purposes considered increasingly doubtful. With the First World War, generations are starting to consider more - as the degree of culture and information is growing up – the usefulness, necessity of carnage. Literature, as the depositary of a time and space, bringing "all aspects of a universe which i have

¹ Corcuff P. Noile sociologii [New sociologies], Iași: Ed. Institutul European, 2005, P. 14.

² Glodeanu G. Liviu Rebreanu. Ipostaze ale discursului epic [Liviu Rebreanu. Hypotheses of epic discourse], Cluj-Napoca: Ed. Dacia, 2001, P. 156.

opened my eyes as a result of tumour ever diagnosed and experienced torment"³. The first world war has triggered problems of conscience, perhaps more than any other major conflict, a large part of combatants not being matched by any motivation. Bologa passes through successive religious crisis, under the mother's widow, following a refugee herself to religion.

Rebreanu makes the transition from the objectivity of facts which has a subjective resonance in the combatants' experiences toward the event clearly articulated in socio-political way, filtered through the sensibility of the artist, the distinguishing feature of the membership in the first half of modernism the twentieth century, When "the painting things were switched to painting ideas: the artist has become oblivious to the outside world and the internal landscapes pupil returned and subjective"⁴. Correspond to its nature and emotion, as if the whole universe becomes the scene of carnage going on huge, in a dissolvent atmosphere of autumn: "Beneath the grey autumn like a giant Bell of steamed glass, the big and defiant gallows, stuck at the edge of the village [Zirin, in Galicia] laid his arm toward the plain black with halter pricked here and there with brass"⁵ - a landscape in which the characters are preparing to dump the Czech officer Svoboda, sentenced to death by hanging for attempted desertion from a war that he no longer felt of his times, of his homeland.

In the absence of problematization, and analysis of what a war, in a given place and time, the military is subject to the rules of war, in general. Corporal supervising the digging of the pit considers that the soldier must do all in war, without questions, without allowing emotional complications and conscience to humanize the besotted being in command. As long as there is not life in the game, the stereotypical replicas quell his conscience: "In the war, man's life it is as a flower, it dies any without knowing why..."⁶ The discussion of the Romanian lieutenant Bologa with the Czech Capitan, Klapka, it is initially in tension. The latter speaks on the sceptical position of the military, which has seen and lived many events, being annoyed the enthusiasm of downright indecent for the execution to take place. If in the Bologa and Varga's vision (the only active officer) was a redeeming act, - in the others vision - Klapka, Gross, Cervenco - what is to happen causes them pain, hidden disgust. Bologa and Varga both studied the philosophy and, contact with the war is seen as the apogee of contact with real life; as it notes the first one, "only the war it's the true generator of energy"⁷, but the gentle-ironic Klapka's replica offend and amaze him: "-And I thought that the war it is the real dead generator!"⁸ In turn, as Klapka becomes a mirror of Bologa's conscience and doubts concerning the war, rela-

tions between the two is changing, but Klapka will not give up its prudent attitude to protect numerous family's home. Member of the Court Martial which sentenced to death the officer Svoboda, Bologa is viewed with contempt by Lieutenant of Jewish origin, and by the Ruthenian captain Cervenco. The last one, teacher in civil life, went to battle armed only with a stick as symbolic cane and intone religious songs, in an attempt to keep in the full carnage a shadow of harmony with oneself and with the universe and through the trenches as in a tragic dream. Observing tears and pain on the face of many of those who witnessed the execution, the safety self esteem begins to crumble.

Born into a family of Romanians Patriots, the son of a memorandist⁹ lawyer, and of the Avram Inacu's¹⁰ great-granddaughter, Apostol Bologa it is formed under strong maternal influence, is going through a crisis of religious attachment followed by one of scepticism, uncertain about between the theological studies philosophy, but opts for the last one. The War gouged student in philosophy at Budapest, where he learns fast Hungarian and German. In love by Marta Domșa, from the town of his birth, Parva, they engaged, but her admiration for a young Hungarian officer pushed him to join the volunteer in the Austro-Hungarian army, breaking the engagement later on the pretext that Marts spoke Hungarian, even himself was an officer of the empire fell in love with the young Hungarian girls, Ilona. The linchpin of his consciousness is the paternal advice that he will remember with the hard maturation caused by the war - namely to respect itself, because "your soul to be always the same with the thought, the thought with it and it work, because only in this way you will achieve a balance between your world and steadfast to the outside world! As man, do always your duty and never forget that you are Romanian!..."¹¹ In the three years of undergraduate studies, concludes that in life you have to take into account the realities, not desire, but in all the debate, with colleagues, with teachers not a had counted on his mother, who does not understand the reasons. Romanian from Transylvania, she tells him that the Romanians have not a homeland, and that the principles must not lead the reality, but reality give rise to principles: "- When a man's life at stake, all ideas fucking ... We have to wait, Apostol! - Our slogan should be: discretion..."¹² So he would say Klapka, latter, on the battlefield: in the confrontation between the law and the nature of being, life concluded that must prevail in the second. Paternal advice is one abstract and quite confused because it lacks concrete situation, while maternal advice is pragmatic, adapted to the situation and always ready to sacrifice the heroism life for the preservation of the life of their loved ones.

³ Burdea S. Romanul primului război mondial [World War I novel], București: EDP, 1977, P. 12.

⁴ Ortega y Gasset. Dezumanizarea artei și alte eseuri de estetică [Dehumanization of art and other essays of aesthetics], București: Ed. Humanitas, traducere, prefață și note de Sorin Mărculescu, 2000, P. 54.

⁵ Rebreanu L. Pădurea spânzuraților [Forest of the hanged], București: Ed. Minerva, 1980, P. 7.

⁶ Ibid., P. 10.

⁷ Ibid., P. 12.

⁸ Ibid., P. 12.

⁹ The statement's signatories *Supplex Libellus Valachorum Transsilvaniae* (Memorandum) drawn up by a group of Transylvanian Romanians and addressed to Emperor Leopold II - a first version was sent to the Court in the year 1791 in Vienna, and the second, broader reach in the year 1792. This document is demanded equal rights with the other ethnicities for the Romanians in Transylvania, considered the nation tolerated, although the majority was. The request was rejected. The drafting model was the Declaration of the rights of man and of the citizen (1789) of France.

¹⁰ Avram Iancu (1824-1872) - Romanian lawyer from Transylvania, one of the leaders of the revolution of 1848 in Transylvania, the initiator and organizer of the assemblies of Blaj in April, May, September 1848.

¹¹ Ibid., P. 27.

¹² Ibid., P. 33.

In the enthusiasm of youth, he did not accept the mother's solution, arguing that doing nothing is more harmful than death. Capable of tinting the work and times of socio-political context in which they live, knowing the times and the socio-political context, his mother's answer is very pragmatic: Passivity keeps intact hopes, but the activity now is equal to destruction¹³. The letter of his mother talks about the decent Polish officer billeted in their house, entered into a war about which he feels more and more that he don't belong, and who is yearning, missing his large family. The various ethnicities of the Empire lies trapped into a kaffian mechanism, where the idea of "debt" is becoming more confused, downright dramatic with the immediacy of fighting with soldiers of the same ethnic group, but in the other side of the barricade: "since Romania entered the war, our life seems more bitter, and my soul is more grieved..."¹⁴ The inner conflict becomes acute. Now is no longer to deceiving himself about the justice when he voted for the Svoboda's death sentence, but he has to follow the same orders, to shoot the Romanians from the Romanians fighting for The Entente.

The discussion of the stainless pot of officers, after the Czech was sentenced, the debate, by default, presents the relationship they have with the war. As long as the enemy an abstract one, matters of conscience are avoided; but when he becomes a real one, and attachments connections, the war may no longer work after rigid and abstract laws, but gets a painful reality alive. Lieutenant Gross sees in the human being the measure of all things, exposing a Renaissance vision, the opposite of barbarism at who's forced to take part; the State is nothing but a ruthless entity, which serves as a human, makes decisions on his behalf, clears the human nature of content, is brewing wars to protect themselves: „The state!... The state that is killing! Behind us, our state, in front of us, the enemy state, and we are in the middle, those damned to die to ensure opulence of several robbers, which arouse the carnage of millions unconscious people! I marvel that..."¹⁵ Considered by Varga an inoffensive anarchist; he will continue to defend their point of view with ardour of words and with prudence of facts. If for Varga the war means to defend his homeland, the others doubt more and more of it; therefore, the attitude towards the war is unmoved, but for the others - hesitant, sensing that their homeland is elsewhere. During the debates, Varga, the real representative of the State, has a behaviour relatively tolerant, allow opinions contrary to those of his, but he will be the one who catches Bologna at the time when he wants to defect sensing that its growing opposition won't stop to the talk. Varga and Gross have different internationalist visions; the first one is satisfied with the diverse ethnic composition that defends the Empire, not taking into account the inner motivations, so different. After evaluating the ethnic composition in the refectory, - Hungarians, Germans, Ruthenians, Jews, Czechs, Croats -, he is reviewing other: "Poles, Italians and Serbs, and, finally, all Nations [...]. Here's the true

international, Comrade!"¹⁶ But Gross answers pitiless: "International Crime", where the hero it is Svoboda, "he tried to snatch from dirt, while us always wallowing ..." ¹⁷ Ethnicities, nationalities gathered together, by the abstract duty for an authority which wants to preserve at all costs.

Klapka has the intuition of Bologna's anxiety, he is evoking the moment he witnessed the execution by hanging of three Czech soldiers from his regiment, but also at the hanging of Romanian soldier on Italian camp, all for trying to avoid the misery of war by desertion, under all its forms of physical and moral. Rigid principles, platitudes are used as shield and calming for consciousness. The Klapka's posting from the Italian front to the Russian camp its: "In the interests of the service, of course. Moreover, the war no longer takes into account other interests ..." ¹⁸ - it was saying Apostol, name with a rich symbolic onomastics (apostle). In fact, along with four other comrades Czechs have made a plan of desertion, but he dropped out at the last moment, having family in mind. Trapped comrades were hanged; the Captain evokes a Romanian condemnation on the Italian front, for the same reason. Actor on the war front, Klapka, as Cervenco done, makes compromises with itself to review the family. To camouflage the guilt, he involved himself in execution. Instead, "every tree was hanging people; hang out of branches, with uncovered heads, and with tiles of neck, where it was writing 'traitor of motherland' in three languages. [...]Then I closed my eyes, thinking with silly wonder: 'That's the forest of hanged..." ¹⁹ At the moment, horror makes it incapable of compassion, feeling only joy for that to survive. Animal cruelty front not only blurs the sensitive side of human nature, but also humanity. The Klapka's stories about his sufferings, his rebukes, his cowardice as spirit of self-preservation in the family name structure for Bologna the unrest and uncertainty; on this way, he is arriving at the conclusion that the formulas can't keep chest at the experiences of life.

Those who get to discuss with passion the situation are Gross and Bologna, the first-one proponent of anarchism, dreams of a world differently structured, while the latter is aware of the fact that his dual identity articulation is acceptable in a peaceful order, but not in the context of the crisis of the war, when the elections are not possible. History has created many similar contexts over time, but only relatively recent the sociology, by default the sociology of literature, began to discuss in which way the multitude of packaged give structure in a non-homogeneous to the people: "Against the holism and against the individualism in the same time, the new sociologists tend to capture plural persons, produced and producer of various social relationships"²⁰. War work as a litmus paper what highlights those relationships, in an acute way, so all previous sediments are shaken and knocked over. Confident, Bologna says that "honest people are everywhere and in all Nations"²¹; the news received from Klapka - that they into the Romanian front, it unsettles him, presaging that he will be face to face with a difficult

¹³ Ibid., P. 34.

¹⁴ Ibid., P. 36.

¹⁵ Ibid., P. 40.

¹⁶ Ibid., P. 42.

¹⁷ Ibid., P. 43.

¹⁸ Ibid., P. 50.

¹⁹ Ibid., P. 51.

²⁰ Corcuff P. *Op. cit.*, P. 18.

²¹ Rebreanu L. *Op. cit.*, P. 57.

situation manageable. The Czech calls this fratricide war „an enormous crime”, where „sole means to be heroes is to die hung”. Escaped himself from the execution, near of death, he cannot be very useful to his Romanian friend. His advice to escape alive is to not allow emotions to overwhelm him as long as he is in the midst of events which does not depend on the crowd of some military-puppets, because the decisions are taken by those few at a very high level. The advice is rejected by the Romanian, who assimilated resignation with the collapse in the animal Kingdom. The reflector from the enemy camp, on which nights in a row shall endeavour to destroy, has the role to amplify the inner turmoil, to bring light into night lightning spirit. Although its destruction will be considered an act of bravery, his absence will be nearly regretted as absence of light.

Conclusions. The attitudes in relation with the war are different; the compliance of the orders has nuances: if some of them are doing it for the glory, others, as Gross, it does not help with enthusiasm the barbarism, but with revulsion. General Karg is inflexible, the war suspended morals and feelings, and the Bologa’s request to move it on another front to avoid the confrontation with the Romanians enrages him. „Moral Failure” that talks the Romanian Lieutenant it seems an unimaginable defiance. You can’t distinguish between the enemies of the fatherland. But which fatherland? Whose homeland? Only then the sage advice of mother is understood: most residents of Empire have no a homeland, prudence is not a form of cowardice, but of wisdom. The first intention to desert is thwarted by the Russians attack, during which is seriously hurt, in the same time with Lieutenant Varga, but the long hospitalization does not make it change its intention, once he managed to escape from the past „as from a dirty coat”. The second attempt is stopped by the holiday received suddenly. In turn it is disposed of by everyone, and the pronoun „we” used by Varga rest outside: „I was bored by the Jewish anarchic theories, dear friend! ... You can’t talk three minutes with him without having to beat the game by whatever country we have the Holy Spirit, faith, past”. The fissure is widening not only ethnic, but also religious. He will not go far to find that Bologa is his enemy, too, he it is no longer part of „us.” The wall of stereotypical utterances concerning the law, debt, the oath is no longer useful when he finds that he does not endorse, but stifles consciousness. After his discharge from the hospital campaign, he is sent from the ammunition with the pretext that it is protected after heavy wounds, - in reality to be better kept under observation as possible enemy from within. Suspicion always hung over the ethnic groups of Empire - that does not belong to the dominant decision-making nucleus.

Darabus C. Nationalities in the imperial context (Liviu Rebreanu «Forest of hanged»). **Aim of investigation.** The evolution of the idea of the nation in the context of the history of mentalities has juggled between the overbid of ethnos in shaping collective identity or in his supra-national identities melt of Communist origin, more recently-corporate, and the sources of diversity have changed along the time, contemporary ones being the rivers especially the phenomenon of migration and ethno-political division, diversification which force to consider the multinational democracy. Not that stood on top of things, in a Central Europe contorted by interests they had lost under the impulse of coagulation

during the 19th century, century of exacerbation of the idea of nation based on ethnic factor. Creator of the psychological Romanian novel, alongside Camil Petrescu and Hortensia Papadat-Bengescu, Liviu Rebreanu evokes, in the novel *Forest of the Hanged* the dramatic event of his brother’s execution, Emil Rebreanu, an officer in the Austro-Hungarian army, for attempted escape. **The method of this research** it is a socio-literary one, based on the concepts of „nation” and „multiculturalism” in the beginning of the 20th century. The report collectivity/ individuality, socio-political landscape/consciousness acquires different consistency in the context of World War I. The dominance of the normative multiculturalism not facilitates the communication and the homogenization of interests, but contrary, accentuates them. These generalizations are customized through an individual experience that of the Romanian officer Apostol Bologa, forced to obey to fight on the military camp against the others Romanians, located at the south of Carpathians. The others characters belong, also, to others ethnic groups, placed at the beginning of the 20th century, in the Austro-Hungarian Empire, and living, in turn, the limits of this normative multiculturalism. Some of them prefer prudence and concealing, and some of them, as Svoboda and Bologa, are choosing radical solutions by desertion. It’s the only way to solve the problems of conscience. The key point of the novel is the discussion in the military canteen, between officers, a miniature debating of the inhabitants of the Empire, concerning the notion of *authority*. Scientific novelty: the article proposes an interdisciplinary approach, at the intersection of the literary studies with the sociology (especially the behavior of the multiethnic group) and the psychology. **Conclusion:** in a context of crises, the characters valued the importance of humanity; Apostol Bologa shall be released of anguish by death, rescaling which heroism means.

Keywords: Transylvania, Romanian literature, identities, First World War.

Кармен Дербуш – доцент Технічного університету м. Клуж-Напока - Північний університетський центр м. Бая-Маре, факультет письмових видань, викладач румунської мови (іноземний викладач) в Університеті «Св. Климента Охридського» у м. Софії. Сфера досліджень: порівняльна література, культурологія, культурологічна антропологія. Співавтор 8 книг (опубліковані в індексованих видавництвах CNCS); 3 розділів в колективних томах; понад 130 наукових статей, відгуків та рецензій на книги.

Carmen Dărbuş – Studies: „Babes-Bolyai” University, Cluj-Napoca, Romanian-French, Ph.D. in Literature, University of Bucharest, Master’s degree in Sociology – University of Bucharest. Work Place and Position: Assoc. Prof. Technical University of Cluj-Napoca – North University Center Baia Mare, Faculty of Letters. Romanian language lecturer (foreign lecturer) at „St. Kliment Ohridski University” of Sofia, at University of Novi Sad, and at „Cyril and Methodius” University, Skopje - Macedonia. Fields of research: Comparative Literature, Cultural Studies, Cultural Anthropology. The chapters highlight the history of my research domains through the books, studies, chapters and articles I have published. Therefore, I published: 7 books as unique author, one as co-author, all published at CNCS indexed Publishing houses; 3 chapters in collective volumes at accredited publishing houses; 6 articles indexed ISI and 3 studies indexed ERIH INT2 and ERIH+; 36 papers in proceedings volumes with international scientific committee; 65 papers in BDI indexed volumes; 2 articles In Honorem volumes, published at known publishing houses; 25 articles in national magazines; 30 chronicles and book reviews; I identified 60 quotations, chronicles and references to my books and articles.

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²² Ibid., P. 58.

²³ Ibid., P. 77.

²⁴ Ibid., P. 91.