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**THE RHETORIC OF FICTION AND AUTHENTICITY
OF DETENTION MEMOIRS (ALEXEI MARINAT)**

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KEYWORDS

Fiction, authenticity, literariness, autobiographical literature, diarism, memoir writing, memory, confession, experience, biographism, detention, exile, Gulag, prison time, space of detention, concentration camp, narrative identity, author, narrator, character, reader, autobiographical pact, Alexei Marinat, witness, self, communism, repression.

PURPOSE AND OBJECTIVES OF THE RESEARCH

The actuality of the research topic. The topic of the research project *The Rhetoric of Fiction and Authenticity of Detention Memoirs (Alexei Marinat)* is an essential one for the process of recovery and re-evaluation of the detention literature in the Republic of Moldova. The expectations regarding the publication of the drawer memorial literature, of *samizdat*, able to bring historical events up to date and to reveal the “captive thinking” of political prisoners, were high, but researchers in the Bessarabian space failed to capitalize sufficiently on these literary segments, compared to their colleagues in other countries. There is a lack of a study that would clarify the multiple ambiguities and terminological confusions, that would provide a panoramic presentation of the most important memorial works of detention and that would make a conclusive source on this topic, providing an appropriate theoretical-methodological tool. Therefore, this research responds to the need to have a synthesis study on detention memoirs, a study that would provide an overview of Alexei Marinat’s diary and memoirs from the perspective of recovering and capitalizing on the socio-historical reality of Bessarabia, but also of the re-evaluation of the literary aspect of writer’s detention pages. What is unquestionable is that Alexei Marinat’s work can be rediscovered due to the singular testimony and the traumatic experience documented in his memoirs, and, similarly, by virtue of the artistic force through which the prison experience was conveyed.

The *hypotheses* we follow aim at finding that the memorialistic narrative, as part of the confessional literature, allows the author to bring the coordinates of time, space and self into a unitary framework, so that the sources behind these representations become empirically visible for the further analysis of the narrator’s identity, and, consequently, of the *authorial* self. Alexei Marinat’s memorial literature constitutes equally an important documentary material and a valuable literary product, rooted in the aesthetic sphere of confessional literature. This memorial project of the author has the mission to challenge the reader to observe and discover it. In this case, the author’s authority is reflected in his identity, in his authentic existence, discovered through narration. And here, the authentic experience of terrifying events is transferred into the text.

The purpose and objectives of the research are to deliver, for the first time in the Romanian research space of the Republic of Moldova, a work dedicated to the detention memoirs of Alexei Marinat, through the rhetoric of fiction and authenticity, and to offer a theoretical-practical support for the research of detention memoirs as historical documents and aesthetic creations. In the last decades, several studies and works dedicated to the Bessarabian memorialist Alexei Marinat have been published, but for the time being, there isn't an overall work on writer's detention memoirs. The *fundamental approach* of our research aims at a particular standpoint of the rhetoric of detention memoirs of the writer Alexei Marinat by virtue of autobiographical literature, offering an evaluation of the literary criticism contributions, dedicated to the memorialist and, proposing, at the same time, a personal interpretation of the writer's memoirs as historical documents, as well as works with literary virtues. The aim we are pursuing is to create an incentive for researchers in the Republic of Moldova to revive, in such a way, the scientific interest in capitalizing on the testimonies of prison literature, so that it opens up prospects for solid international collaboration. The achievement of the proposed goal was founded on the following main *objectives*:

- systematization of theoretical research regarding the concepts of *fiction* and *authenticity* in detention memoirs and their fixation in a coherent and functional vision;
- configuration of the Gulag experience and the communist regime of torture through the study of a corpus of autobiographical works;
- defining the ontological status of the *authorial self* in the detention memoirs;
- reconstruction of Alexei Marinat's prison biography;
- identification of relevant facts in writer's memoirs by reference to the authentication of the chronotope, the testimonies of the contemporaries and the official documents;
- application of the narrative and biographical interview as a tool for assessing the authenticity of the events evoked in Alexei Marinat's memoirs;
- valorization of the literary aspect of Alexei Marinat's detention memoirs by identifying and commenting on artistic devices.

Scientific novelty and originality reside in: the realization, for the first time, in the academic space of the Republic of Moldova, of a study dedicated to the detention memoirs of Alexei Marinat through the prism of the historical document and its literary value; the analysis of an original documentary illustrative material with reference to writer's memoirs, combined with research in the field of psychology, literary theory, history, sociology, anthropology.

Despite the fact that the subject of Alexei Marinat's memoirs has been explored and documented from different perspectives, it has not obtained yet the deserved public relevance.

Thus far, there is no edifying study on Alexei Marinat's detention memoirs, which would highlight its aesthetic, literary and historical value, in the context of Romanian detention literature of the Republic of Moldova. We also emphasize the precariousness of studies on the dialogue of fiction with authenticity in detention memoirs through the prism of literature.

We would like to mention that in the annexes of this paper we have included a rich documentary material, presented for the first time to the public, collected from various sources and, to a large extent, offered by Andrei Marinat, the writer's son, from the personal archive of the memorialist. This original documentary support includes unpublished personal interviews, letters, manuscript diaries of the memorialist, photographs, objects made by the Gulag detainees, references to documentaries made after 1989 and those from the writer's archive, original documents from Alexei Marinat's file, documents on writer's rehabilitation, etc., which complement his biography. Some analysed documentary testimonies were published on research sites specializing in editing archive materials. These documents complement the image of the author's personality, providing an overview of the phenomenon of detention in general. Present research value is increased by approaching the complementary analysis of interdisciplinary research, conducted in psychology, literary theory, history, sociology, anthropology, etc. A special consideration is given in the paper to the analysis tools of the memorialistic text in terms of its literariness.

Theoretical importance and applicative value of the thesis consist in identifying and redefining the main operational concepts and tools for analyzing detention memoirs. The paper presents an analysis of Alexei Marinat's detention memoirs by addressing their literary value, in the historical and literary conditions that generated the concepts of *subject*, *self* and *author*, as sovereign entities in an authentic text, but also of arousing a second-degree imaginary, constituting a theoretical and methodological support for researchers in the field of history and literary criticism of detention. Every literary creation constitutes an articulation of the relations between texts, a product of intertextuality, an interweaving of everything that has already been produced in literature under its discontinuous aspect. Each subject, each author, each *self*, constitutes the articulation of a structured inter-subjectivity within and around the discourses available at any moment of time, an aspect also valid for the detention literature.

The study can serve as a theoretical, historical, methodological benchmark and as a practical guide for researchers in the field of literature, interested in the analysis and interpretation of confessional discourse.

SCIENTIFIC RESEARCH METHODOLOGY

In researching the problem of detention memoirs, we took into account the scientific-methodological principles, characteristic of any scientific research, but also of the theoretical language specific to literary studies. The methodology of the detention literature study was grounded on the research methods of several disciplines. The paper uses methods that come from the theoretical framework of other researches in the humanities (sociology, history, psychology). According to the goal pursued, the present research intends to be a theoretical-practical one, because it synthesizes the available information on the topic of detention memoirs and offers applied solutions in the form of reading algorithms. In the first part of the paper, general methods were used: *the cultural-historical method* (of data authentication in the dynamics of the series of events presented); *the analytical method* (taking an interdisciplinary approach of the memorialistic genre, in which an important role belongs to the *aesthetic* evaluation of the memorialistic prose); *psychological* (of personality reconfiguration and transformation of the *self* into a narrative). In the second and third part of the paper, we applied the *principles of comparative literature*. Thus, we compared Alexei Marinat's memoirs with other memorial texts of communist detention (*The Gulag Archipelago* by Alexandr Solzhenitsyn; *The Journal of Happiness* by Nicolae Steinhardt; *The Silent Escape* by Lena Constante; *Our Everyday Prison* by Ion Ioanid and others), which contributed to the delimitation of the conceptual line of the author's experience in the process of (re)creation of the self through writing, through the prism of literary criticism, of linguistics, semantics and narratology, in the support of framing the memorial in the aesthetic sphere of literature. The *diachronic study* is applied in researching the evolution of the conceptual framework of authenticity and that of autobiographical literature. The *deductive* and *inductive* methods facilitated the formulation of general and particular conclusions. Consequently, depending on its way of realization, the study is descriptive and illustrative: the specifics of the detention memorial literature are identified and elucidated.

The theoretical-scientific support of the research consists of specialized works of Romanian and foreign origin. We drew special attention to representative Western studies, which formed the basis of the conceptual evolution of autobiographical literature: Paul John Eakin, Philippe Lejeune, Paul de Man, Sidonie Smith, Julia Watson, James Olney, Dorrit Cohn, Tzvetan Todorov etc. Numerous studies have been consulted on the specifics of the detention literature: Pierre Nora, Paul Ricoeur, Michel Foucault, Jacques Derrida, Maurice Halbwachs, Maria Hulber, Anne Applebaum, Ruxandra Cesereanu, Adrian Marino, Mihai Rădulescu, Eugen Simion, Dan C. Mihăilescu etc. The historical origins of the conceptual evolution of the *self* and of *authenticity*

were investigated in the authors' studies: Theodor W. Adorno, Ulric Neisser, Charles Taylor, Marin Mincu, Dumitru Micu et al.

SUMMARY OF CHAPTERS

The **Introduction** argues the topicality and the importance of the problem addressed, formulates the purpose and objectives of the research, describes the theoretical and methodological support in shaping the research topic, lists the main scientific results obtained and argues their theoretical and applied value, also demonstrates the validation of the results given by the publication of articles and participation in conferences.

1. THE RHETORIC OF FICTION AND THE CONVENTION OF AUTHENTICITY

The chapter contains two paragraphs and aims to describe the current condition of theoretical research devoted to the study of the rhetoric of *fiction* in the *memorial* literature and of the concept of *authenticity*.

In *paragraph 1.1. The Utopia of Reality and the Reality of Fiction* the status of the autobiographical genre is researched through a cultural-anthropological approach, in terms of *narrative identity* (a definition conceived by Paul John Eakin), which suggests that memoirs, being situated at the intersection between autobiography and narrator's identity, represent the turning point of creating the *self* as the principal agent in the memorial. These findings favoured the further development of the research by demonstrating that detention memoirs describe the limits of this *self*, of a *self* constrained by life in captivity. The status of memoirs as literary genre is approached, the problems related to the definition of the autobiographical space of the memoirs, located between history and fiction, are highlighted, in order to highlight the nature of detention memoirs, in relation to the factors influencing writing in captivity. Synthesizing the theoretical concepts, the cultural and philosophical theories elaborated by Paul John Eakin, Martin Heidegger, Paul de Man, Sidonie Smith, Philippe Lejeune, Eugen Simion and others, and the limitations of existing approaches in the field of memoirs, formed the basis for the interdisciplinary and versatile theoretical framework of this study.

Starting from the biographical method of Sainte-Beuve, which finds its foundation in the study of biographical data, the *paragraph 1.1.1 Autobiography: The Database of Fiction* follows the interdisciplinary tendency to analyse the factual content of the autobiography and its narrative matrix. The debates among autobiography theorists in recent years show that the sociocultural and anthropological field largely directs the study of the aesthetic dimension of subjective literature,

the latter constituting a true database of autobiographical fiction. The paragraph also addresses autobiography as a process of (re)construction of identity through narrative in the process of depositing the individual image in the image of other people, autobiographical writings being a valuable tool of an introspective nature, in which the narrator has the opportunity to tell his life, to comprehend it, shaping his narrative identity.

In examining the role of memory as a confession and how it marks the boundaries between fiction and autobiography, the *paragraph 1.1.2 The Fiction of Memory, the Memory of Fiction* outlines three main aspects in which memory and fiction interact in autobiography: firstly, in the relation of memory with the text, secondly, in the role of forgetting in the autobiographical space and, thirdly, in the connection between private, individual memories and public events. The paragraph also describes the increased terminological ambiguity, contained in the notion of *memoirs*, analyses the *hallmarks* of autobiography, proposed by Philippe Lejeune, emphasizes the function of *self-consciousness* and the significant aesthetic value of memoirs.

The starting point of the *paragraph 1.2. Authenticity between the de-subjectivation of reality and the illusion of living* constitutes the review of the history of the concept of *authenticity*, starting from the classical observation that places authenticity in an area adjacent to the research of the multidisciplinary concept of *identity*. This paragraph describes the unconventional narrative structures, memoirs and writings about the individual *self*, the authority of personal experience being presented as a hallmark of the authenticity of the narrative. *The paragraph 1.2.1 Authenticity: From the Ethical to the Literary Meaning* analyses the connotations of authenticity in various fields of research (ethics, philosophy, history, psychology, literature), giving the work an obvious interdisciplinary character. Here, the revealed observations mark a decisive step in the current perception of authenticity, conjugated with the conception of the self in the autobiographical narrative, of the memorialist's vocation towards the moral ideal of sincerity.

The paragraph 1.2.2 The Convention of Authenticity offers an exhaustive analysis of the memorial literature through the prism of the convention of authenticity, of the subjectivity of the autobiographer's inner point of view, of the accuracy of the evidence presented in the narrative, of the narrator's extra-textual commitment to the truth, etc. We analyse the historical origins of the conceptual evolution of the *self*, which, in the context of sociocultural influences, have shaped the value horizon of authenticity, we draw the connections between the meanings of the concept of *authenticity*, transcending the boundaries of literary studies and, consequently, imprinting a holistic, interdisciplinary vision to the study.

2. ALEXEI MARINAT'S DETENTION UNIVERSE: BETWEEN FICTION AND AUTHENTICITY

The chapter contains three paragraphs, which present the authentic and authenticated *experience* of the writer Alexei Marinat, in a shackled concentration camp universe, circumscribed in the coordinates of fictional space, the emphasis being placed on the nuanced elucidation of the complex phenomenon of reclusion from a social-historical and literary perspective.

The paragraph 2.1. Autobiography: The Literature of the Lived Fact, with which the chapter begins, researches writer's autobiographical project from the perspective of existence as feeling and memory. Here, an analysis of the relationship between life and the narrative of this life is required, between passing from the *outside*, through time, and moving *back*, in memory and text. The pact of the memorialist with himself and with history is reflected, which constitutes the centre of this philosophical-psychological-literary constellation. In this paragraph, we also tried to complete the image of the man and that of the memorialist Alexei Marinat, placing his work in the literary, social and historical context of the era in which he lived. Thus, objectivity and subjectivity merge imperceptibly, being dominated by the coordinates of the same consciousness and complex creative personality.

The paragraph 2.1.1 Alexei Marinat's Detention Biography presents Alexei Marinat as a witness of the forced exile, a multilingual writer, geographically *detached*, victim of the communist regime, who experienced the artistic fermentation, amplified by the trauma of World War II, his memoirs bearing the unmistakable imprint of these painful experiences. The analysis of the memorialist's biography required the interpretation of existing documents, the careful use of mediated information in official documents, interviews, literary portraits, social networks, web pages, etc., retrospectively gathering the pages of a human existence, touched by all historical torments, the reverberations of which are seen in the structure and rhetoric of his autobiographical text. In search of the right expression, Alexei Marinat identifies with the historian or sociologist, approaching the past through expansions in time and space, through textual and graphic evidence, the memorialist's intention being to offer the illusion of authenticity. The writer's intimate experience breathes self-knowledge, self-analysis and reflection. The paragraph also describes the empathic connection of individual detention with the collective memory and the history of communist Bessarabia, an essential link for the dimension of Alexei Marinat's detention biography. Abuse, intimidation, destruction, violence, and, implicitly, suffering imposed as a fundamental object of analysis the aspect of detention and the tragic image of the Gulag writer, his text establishing themes, archetypes and motives previously addressed in exile narratives.

The proliferation of public interest in confession is reflected in the *paragraph 2.1.2 Alexei Marinat: The Interview as Evidence of Authenticity*, which analyses the objective data of the experience of the memorialist Alexei Marinat in the interviews given by the writer in different periods of time, as well as, the authentic additional information, offered by the writer's son – Andrei Marinat. Therefore, in order to authenticate the reliability of the detention memoirs, we analysed the biographical and narrative interviews of the writer and conducted an in-depth interview with Andrei Marinat. The *acquisition* of new information about the communist regime in the narrative and biographical interviews with Alexei Marinat, involved their overlap with certain subjective realities that existed in writer's life. Investigating the memorialist's biography, the interviews, and secret archive files found their purpose in the story of a life spent in the Soviet Gulag. The interviews made available a series of factual rectifications from the real world to the public, which determined the redefinition of Alexei Marinat's biography. Reconstructing past events, the interviews also contributed to the historical analysis of the memorial narrative, certifying its truth and increasing confidence in its authenticity. In the interviews with the memorialist Alexei Marinat, the *relived* social past became tangible, being materialized in various perspectives of action, meaning and personal status, presented in the narrative and contributing to the understanding of the subjective essence of the memorialist's personality, a relevant observation for the construction of writer's narrative identity. Thus, delving into the labyrinths of autobiographical information, identified in the analysed interviews, we managed to authenticate writer's memoir prose, which contains the essential data presented in interviews. The intrinsic substance of this documentary material comes directly from the experience of the eyewitness Alexei Marinat, absorbed in the art of the authentic text.

We also offer a rereading and interpretation of Alexei Marinat's detention memoirs through the analysis of discursive and cultural practices, proceeding by applying the rhetorical tools for the analysis of autobiographical narrative, identified by renowned narrators and literary critics – Gerard Genette, Jaap Lintvelt, Tzvetan Todorov, Adrian Marino et al. – in the *paragraph 2.2. The Anatomy of Memorial Narrative: Alexei Marinat and the Rhetoric of Fiction*. Thus, in our attempt to explore the aesthetic dimension of Alexei Marinat's detention memoirs, we emphasized the value of the work in terms of historical content, its expressive force, the rhetoric of composition and style, which gives the memorialist artistic individuality. It is a specific poetics of detention, which aims at a less calophile revelation of authorial sensitivity, an anchoring in the experience of human awareness, in fact, verifiable in terms of information from the historical reality it relates.

In order to achieve the objectives postulated in this paper, we interpreted the impact of Alexei Marinat's autobiographical narrative of detention on the reader and examined the potential

of the rhetorical register of the *reclusion reality*. Author's testimonies engage the reader in the rhetoric of authentic discourse, proper to the historical period of communist dictatorship and determine him to rally to the representations of that social reality, in an ethical hermeneutics, of the inner knowledge of the totalitarian regime. In addition to providing a description of the domination regime, we notice that the narrative establishes in the text an author-character, an authorial figure, engaged in revealing the collective existential truth. Indeed, from the perspective of this reading practice, the analysed memoir can be perceived as a polysemous act of particular nature, proper to the moment of work reception, with a dynamic and a density characteristic of the interaction of external discourse, authorial arguments, images, reader's prejudices or, in short, of social forces and influences, which engage him in the rhetorical act of confession. We used the argumentation of the critical reading model as a tool for examining rhetorical acts in these detention memoirs: at the instrumental level of analysing the rhetorical procedures that determine the memorialist's position in relation to the authentic public discourse of the period, and, at the conceptual level, in which the narrative representations of reality generate the identification of the reader with the author of memoirs.

We observe that the work "Traveling around the Man" does not follow a strict sequential order, capitalizing on the chronological upheaval, able to reveal the involuntary memory. The memorialist operates a selection of communist crimes, committed against the spirit, the moral message, the authenticity of the experience, the credibility of the events, relying on the reader's sensitivity. Opening the way to a discourse about *self* and the world around it, the writer Alexei Marinat reveals the testimonial power of the narrative, the text following the tradition of memorial literature and of psychoanalytic criticism to record the childhood traumas of the biographical author.

The largest section of the detention memoirs – "On the Siberian Road" – is divided into thirty numbered episodes, followed by two condensed chapters: "The Wolf's Ticket" and "The Great Fear". "The Wolf's Ticket" gets relevance by reference to other chapters and by the fact that it is assigned a title and not a number, as in the case of the thirty episodes mentioned above. The fiction of the text exceeds the descriptive-documentary interest of the reader, being identified a visible artistic sensitivity in the *reality* of the events, described with reference in the real world. The abundance of rhetorical figures is reflected in the many comparisons and metaphors attributed to a specific universe. These memorialistic pages of Alexei Marinat seduce by the force of the action and the simplicity of the style, being selective in various observations of the events from the author-protagonist's life, in an incessant search for the self. We detect that each evoked episode, scene or event retains the legitimizing imprint of the authenticity of the writing, of the

depth of self-reflection. We notice that the metaphor is the privileged style device in the memorial, emphasizing the plasticity of the protagonist's emotional feelings, conjugated with rhetorical interrogations.

An original, picturesque mark is given to the memoirs "Traveling around the Man" by using terms adapted from the Russian language, furnishing colour to the memoirs and organizing the epic, in the economy of Alexei Marinat's artistic style. We emphasize that this creativity of language is also enhanced by borrowings and linguistic calques, pejorative expressions, dialectal and social nuances (elements of slang and jargon), all contributing to the construction of a stylistic register, which reflects the relationship between the actors of artistic communication, between the sender and the real world, between the writer and the fictional universe. In the same context, the paremiological register represents an expressive completion in the autobiographical account, contributing to the nuance of the lexis, which expresses, as a whole, the product of an ancestral life experience. In terms of style marks, we notice that the memorialistic text is able to reveal important aspects about the nature of the social framework described, important clues, regarding the conceptual reality rendered. Deliberately, by using certain symbols and words with a strong semantic load, the memorialist Alexei Marinat reconfigures the time and space of detention: prison, special camp, mass grave, barracks, etc. These words or phrases are designed to evoke a certain register of associations about the subjective experience of the memorialist. In the spirit of authenticity of living, these symbols resonate with specific events and social behaviour. It is a convention and a requirement of autobiographical discourse to bring multiple authentic narrative voices into a memorial of this kind.

In the *paragraph 2.3. Projections of the Concentration Space: The Chronotope of Prison* we aimed to discover the reality of carceral space in Alexei Marinat's memoirs and its impact on shaping the author's individual self, in an attempt to demonstrate that the authentication of the geographical space of reclusion and the narrative historical time, along with the testimonies of contemporaries and official documents, strengthen the authenticity effect of this work. We have also elucidated the aspect of temporality and its reconfigurations in a space of reclusion, which we consider decisive for rendering the authenticity of writing. As geography plays a decisive role in authenticating the memorial narrative and elucidates the *pressures* exerted on the individual in captivity, this paragraph also addressed issues related to the representation of geographical theory. In this sense, we analysed the notions formulated by Martin Heidegger, Henri Lefebvre, Michel Foucault and others, who highlight the key concepts in the interpretation of autobiographical space, having the role of analytical tools for researching the subtle line between space and place of detention.

If *time*, in the classical sense, has always been part of the study of narrative, especially of the autobiographical one, *space* has been less discussed, remaining a much more ambiguous concept. Mihail Bakhtin was among the first to develop the concept of *chronotope* or *temporal space* as a way to conceptualize the interpellation of time and space in the narrative, the chronotope being interpreted as a unit of analysis for describing the spatial-temporal ideologies of literary language. The valorization of the concept of *literary artistic chronotope* offered us the opportunity to reflect on the philosophical foundations about space/ spatiality. By revealing the objective and subjective perception of the universe of reclusion, resulting from the linguistic organization of the memorial, Alexei Marinat configures the *chronotope of prison*. Thus, writer's perception of detention, in terms of spatial temporality, constituted the starting point in the study of this chronotope in the autobiographical narrative. *Concentration space* is a very particular one in the analyzed memories. It is the space of a world identified with a historical reality, a space of torture, of political repression, a space of its own truth. Here, the concentration camp has its own rules, exploring the biographies of dissidents in their historical, cultural and intellectual context. Therefore, we find, in fact, an evocation of the intimate experience of time spent in detention, which seems to be caught not only in the spatial representations of the writer, but also in those of temporality – emblematic configurations for rediscovering the authorial self. The memorialist's experience is part of the dynamics of the complex mechanism of detention, such as incarceration, punishment, violence, forced labour, marches and, consequently, depersonalization.

The memorialist's discourse condenses the symbolic meaning of the torture space and establishes a mythical substratum to the prison practices described. The common note of these reflections is given by the specifics of life in detention, which, in autobiographical terms, adds an extra layer of meaning to the spatial and literary narrative, facilitating the understanding of the relationship between space and text. Alexei Marinat reflects on the harsh reality, resulting from a deep alienation and condemnation of the world. The temporality analyzed in the memorial therefore reflects the demarcation between the interiority and exteriority of the subject, between the non-belonging to the foreign space and the nature of this space of geographical reclusion, as „kilometre 152” [6, p. 77] reproduces that Siberian chronotope as a land of exile, an area where existence is equal to human degradation. These landmarks of the ice land serve as marks of the memory, points of reference through which the writer directs his memory itinerary through the Gulag camps.

3. ALEXEI MARINAT'S MEMOIRS AS HISTORICAL DOCUMENTS AND AESTHETIC OBJECTS

This chapter represents the practical component of the research, containing three paragraphs in which the Bessarabian writer's memoirs are analyzed from an aesthetic, philosophical and psychological perspective, with special emphasis on delimiting the authorial identity in the narrative and approaching the memoir as a historical document and aesthetic object.

Similar to Philippe Lejeune's autobiographical pact, which propagates the unity of the author, narrator and autobiographical subject, and implicitly convinces the reader of autobiographical literature that the author, whose name is on the cover of the book, constitutes precisely the narrative voice in the text, is valid for the memorialistic pact, equivalent with the promise that the statements made by the memorialist are correct and true, in the sense that they can be overlapped with his autobiographical register. The orientation towards the complex structures of the narrative, the redirection from the factual register to the fiction is marked by the new structuralist and poststructuralist theories of the concept of *self*, as the main referent of the autobiography and of the referential possibilities of language. But the difficulties begin right here, because the "narration" of the *self* is such an exercise, which extends from the simplest forms of everyday language to the complex forms of fiction. The *authorial self*, analysed in Alexei Marinat's memoirs, finds its reflection not only in the narrator's self, but also in the projection of the critical subject. Here, the condition of truth-value becomes essential from the point of view of experience, as this memorial of the gulag has been subjected to an analysis at the level of political, moral and aesthetic impact. In the context of this interpretation, it was necessary to differentiate between the perception of the authorial image of the self by the memorialist-character, while he projects his narrative self through the metaphorical language in the memorial, and the perception of memorialist Alexei Marinat addressing a hypothetical reader. The identification of this *pact* between the memorialist and the reader required an analysis algorithm specific to the autobiographical narrative, including the prison one. The revelation of the textual self was reflected in the description of the protagonist-Marinat by the narrator-Marinat, as a witness of the traumatic past. As the narrative progresses, the reader's expectation is that the protagonist-Marinat (the detainee and the convict of the communist regime) will take over more and more of the features of the narrator-Marinat (the current witness, victim of the regime). These two hypostases of the self, merge textually into one, as the analysed narrative approaches the end, the memorial agglutinating the two separate subjects. Under these conditions, the memorialistic text obtains several registers, all being conjugated by using the narrative voice in the first person. The direct

narrative style of the prose, in which the investigations take place, the processes during the actual detention, is combined with that of the evocation of retrospective moments and, respectively, with that of the meta-narrative commentary. The protagonist of the memoirs is always a different subject from the narrator because of the distance of time that separates them. In the end, the narrative progresses not only towards an assimilation of these entities; it is a movement towards present. Throughout this authorial projection, events and situations are modelled and reshaped, through the appeal to autofiction, because the distance between the extratextual author and the author-character tends to increase as the narrative progresses. In this sense, our argument is that the controversial force of prison autofiction is reflected precisely in the distance between the author and his narrator with the same name in the memorial text. This *distance* allows autofiction to represent equivocal traumatic events in the light of historical facts. At the same time, they can provide access to the deep narrative truth, elucidated in the prison literature, thus creating the effect of *authenticity*, radiated by the author-character.

The *paragraph 3.1. Identity Traces in Alexei Marinat's Prison Literature* approaches the concept of narrative or autobiographical *self* as a *traveling* concept that migrates to other disciplines (psychology, history, literary criticism, sociology, etc.). The paragraph discusses theories of narrative identity in autobiographical texts, refers to the evasive play of signifiers and identities invoked in the critique of transcendental subjectivity, marks the transcendent course of the self by the witness autobiographer to existential events. We propose a rereading and a critical interpretation of Alexei Marinat's detention memoirs, meant to discover the authorial narrative identity and the aesthetics of the artistic imaginary in the authentic testimonies of a witness of the events lived in the communist Gulag. Two semantic forces form the final structure of the autobiographical narrative: the tension between the experimental reality of subjectivity, on the one hand, and the available cultural forms, used to express it, on the other. A careful reading of Alexei Marinat's detention memoirs will reveal not only representations of real historical events, but also projections of the predominant collective consciousness of those times, the autobiographical narrative will record the reflections of collective memory, as illustrated by the prison system and detention camps. We also pay special attention to the representation of vibrant historical events, to the way in which the existential trajectory of the individual self is reconstructed in the autobiographical narrative of Alexei Marinat. In this sense, we call on the tools of narratology that can be applied to its analysis, in the description of the atmosphere, the description of the characters, the existence of pretexts for philosophical meditation or for capitalizing on the cultural matrix. We research the use of evocative expressions and symbols that convey the most significant feelings from the author's prison experience.

Alexei Marinat's memorialistic narrative, conceived in the first person, attracts the reader's attention and engages him in discovering the history of a human life, marked by the cruelty of the totalitarian regime. We have identified some distinct features of this confessional literature that record the extreme conditions of individual oppression, bringing together both the experimental history of mental degradation and physical terror. The confession appears here in the context of the discussion about communist practices of *self-criticism* and political *re-education*; their effects are reflected on the subjectivity of recording memories as imperatives of survival. These confessions do not come to renew literature, they come to restore the truth, to restore history on its foundations.

The *paragraph 3.2. The Reclusion Diary "Me and the World" – The cathartic Function of Confession* highlights the effervescent movement to commemorate the tragic experience of the memorialist Alexei Marinat in the pages of the famous diary. From the very beginning, the writer Alexei Marinat consciously and assumed takes the role of narrator and author, speaking directly to the reader through the prism of the intimate diary that are set at the origins of his memoirs. A detailed analysis of the work outlines the author's impulse to write about the *self*, about the process of discovering and redefining the self in relation to the *world*, the diary being a product of inner feelings in the personal act of restoring a public, historical, institutional, collective world. The paragraph attests the credibility and authenticity of the autobiographical narrative which is fortified by historical documents and the evocation of characters with a precise biographical identity. Essay fragments, philosophical reflections, elements of portraiture, literary descriptions and rhetorical devices analysed mark the adherence to literature of the diary "Me and the World". The literariness of the pages is also ensured by the use of various classical narrative tools, such as storytelling, dialogue or descriptions, inner monologue, digressions, explanations, voluntary or involuntary digressions, which highlight the linguistic, phonetics, morpho-linguistic or stylistic particularities of the journal.

Addressing a variety of issues (prison horrors, memory, aesthetic creation, freedom, loneliness), inserting various documents, the diary pages create the impression of textual disarticulation, emanating an overflowing authenticity. Although the work begins with the publication of the confiscated diary (those three large notebooks of 158, 107 and 192 pages, partially recovered later from the authorities), the author describes his subsidiary experience in the next eighteen chapters, which triggers the dramatic act of recollection. The author's biography, crushed by the terrifying communist torture machine, wears the coat of the diary in the work "Me and the World". The fluctuating boundary between fiction and autobiography is the dominant element in Alexei Marinat's diary, which claims to document, rather than simply represent, aspects

of the prison experience, giving history the connotation of *experience* and moral coherence, in terms of the emotional load, existing in the narrative.

Alexei Marinat reviews the aspects of pre-carceral life, determined by the hostility and constant fear of inspections, distrust, collective ignorance, arrest, betrayal as a form of existence, cruelty, etc. Photos, copies of the files of the detainee Alexei Marinat and other authentic materials are included in the pages of the diary to prove these facts. These necessary survival exercises help him to endure the betrayal and cruelty in the horror atmosphere of that torture system of general chase. For now, a substantial part of the journal “Me and the World” remains unpublished and is available only in the personal archive of the writer, carefully preserved by the writer’s son – Andrei Marinat – who provided us with authentic materials from the life of the memorialist, true documentary pieces, presented in detail in the *Annexes* chapter of the paper.

The reality of prison life was marked by the creation of Alexei Marinat, who resorted to writing the diary of imprisonment as a means of permanent communication, escape from the obsessive reality, the writer’s *drawer literature* being an exemplary biography of the detention era. Hence the true value of Alexei Marinat’s work – a harmonious synthesis of the artistic and the documentary. Thus, “Me and the World” remains the book of a memory and a victory, the victory of the man who needs to give a higher meaning to his existence, in an absurd world. At the same time, the literature of the detention experience gives an expressive and nuanced image to the prison environment.

The *paragraph 3.3.* of the research, *The Recovery of the Self in the Volume of Memoirs “Travelling around the Man”*, responds to the need to elucidate the way in which life in detention was documented, as outlined in the analysed memoir. The writer’s memoirs offer a rich perspective of analysis on life in captivity, the author’s intimate reflections in relation to the process of rediscovery and redefinition of the *self*, transformed after imprisonment. The *rhetorical* devices from the memoir, the meta-narrative comments and the interdiscursive references are analysed, which certify the life experience of the writer, facilitating the transposition into writing of the alive self, authenticated after the textualization. There is also an analysis of the gallery of characters from Alexei Marinat’s memoirs. Thus, this paragraph of the research invites the public to discover the authenticity of living and writing from the author’s autobiographical prose, offering access to the complex *self* of the memorialist.

The writer’s memorial literature re-discloses the past, makes the reader feel complicit in the discovery of the concentration camp universe, reveals the true core of history, collective memory and the memory of reclusion. The confessions of the memorialist Alexei Marinat offer unique human testaments, in a stylized literary form, ensuring more pregnancy to the historical

events. This fact is observed at the detection of the literary convention, used by the author in describing the individual experience in the communist prison. The reference point of memories does not relate directly to past events, but to the memory of those events. Thus, Alexei Marinat builds his own version of detention memoirs, marked by the subjectivity of his vision, revealing the fictional and authentic side of the *authorial self*. The subjective voice of the narrator will take us through the various stages of the author's life, to the point of confrontation with detention. The use of spatial elements creates an authentic image of the real, managing to maintain the evocative tone of the manuscript.

“Travelling around the Man” represents a conclusive anthropological analysis of human adaptability from the perspective, initially, of an arrested and then a captive, in the land of Siberia, who constantly reflects on the limits of his condition, in the metaphorical terms of an autobiography of transformation. As it reconstructs the author's personal memories and *annihilates* the past, the memorial narrative offers a sense of subjective transformation of the individual self, facilitating the revision of mnemonic elements, identifiable in relation to the torture regime (camp, detention, Soviet Gulag, communist special committee, work site) and emphasizing the historical continuity of the evolution of the authorial self. The features of the Siberian landscape, such as those described of the Tayshet camp, a colony of the special camp for political prisoners no. 7, codenamed “Ozerlag” (Irkutsk region), will become pivotal elements of the individual self, through which Alexei Marinat will create his own *self*, going through the most dramatic ritual of captivity: the transformation of the memorialist into a serial number. The memorialist's experience is subject to the filter of the individual self, initially in the status of an arrestee, then, as a political prisoner and enemy of the people, in a space of reclusion, where the brutality of the regime, generated by imprisonment and torture, goes hand in hand with the fear of the unknown.

The expected linearity is frequently compromised in the analysed memoir, affecting the temporal structure of the text. Chapters describing current contexts are interspersed with chapters on the past in the Gulag, marking the ubiquity of the past in the present. Such a chronological upheaval reveals the spontaneous character of the narrative, the unconscious liberation of the self from the constraints of the coherent narrative and the abandonment in favour of the affective memory. Naturally, writing about the self requires the activation of one's own memory, and individual memories of the past do not usually emerge in a coherent and linear way. Rather, they are projected from scattered, disconnected thoughts and impressions that the memoir manages to convey so persuasively. Even the ellipses in the memorialistic text, valid for a large part of the detention writings, are as edifying as the descriptions. Thus, Alexei Marinat continues the tradition

of confessional literature, in its modern register, where genres are mixed, the chronology is disturbed, and the reader experiences a deep sense of recovery of a life in writing, as suggested by the metaphor in the title of the memoir – “Travelling around the Man”.

We notice a special emphasis given to the social dimension of the self, of experience as value, the sense of value deriving from the processes of socialization and internalization of the narrator. Here, through an inner monologue, Alexei Marinat constructs his narrative identity and, autobiographically speaking, creates a referential system that connects the textual *self to history* and *reality*, which Paul John Eakin defines as the effect and image of reality, and subsequently produces the effect of authenticity at the level of the memorialistic text. Without resorting to ostentatious artistic disguises, the memorialist describes the living life inside and outside the Gulag, encompassing it in an accumulation of names and events. The portrayal of concrete social forces, the direct invocation of the essence of social phenomena is intertwined with the subjective probing of the mindset of these individuals.

Analysing the documentary and autobiographical material presented in the memoir, we observed the reflection not only of the feelings of the authorial self, the privileged position and its direct access in the careful recording of the *flow* of mental images, but also the evocation of emotional states of other people, conscious choice of characters from the multitude of detainees’ biographies collected during the detention, the knowledge of the common oppressive condition, derived from the desire to confess and preserve the collective memory by the writer Alexei Marinat.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

In present research we set out to examine the detention memoirs as historical documents and aesthetic works. In this sense, we tried to offer a personal approach to the rhetoric of Alexei Marinat's detention memoirs, through the prism of the virtues of autobiographical literature, offering a synthesis of critical literary contributions, dedicated to the memorialist. For a concrete outcome, we focused on the diary ("Me and the World") and writer's detention memoirs ("Travelling around the Man"), from an aesthetic and documentary perspective, aspects that had not been subjected to synthetic research until present, the elucidation of which facilitated the placement of the author's work in the literary, social and historical context of the era in which he lived, thus completing the image of man and that of the memorialist Alexei Marinat.

In our interdisciplinary research approach, we argued the evolution of the main operational concepts and tools for analysing detention memoirs (*authenticity, fiction, place of memory, space, etc.*), using the autobiographical pact *author-narrator-character* (Philippe Lejeune) and the pact of the author with the *self* (John Paul Eakin), which guides the *credibility* of this autobiographical narrative, deeply marked by *subjectivity*, at the same time. In the study of Alexei Marinat's detention memoirs, we used, as a reference point, Georges Gusdorf's theory of *narrative identity*, based on the ontological notion of the narrator's *self* who has *authority* in the autobiographical text. Thus, we established that the *authorial* (textual) *self*, "created" in the autobiographical act, is essential for the analysed autobiographical narrative. It works for the writer Alexei Marinat as a second reading of his personal experience of the world, because it adds to the experience its awareness and assumption. The experience of confinement became a centre of gravity of the autobiographical narrative act, an ordering factor and a stimulus of Alexei Marinat's memorial work. Our conclusion that the authorial self is an outcome of the writer's personal experience, an identity produced by the language, is reinforced, throughout the thesis, by the appeal to the opinions of reputable researchers: Paul John Eakin, for whom the autobiographical works are understood as "the experience of the self and self-experience", in terms of a history of life and a poetics of autobiography; Dervila Cooke, who claims that the narrator creates himself "in writing/ in narrative"; Jean Starobinski, who manages to identify the *author-narrator-character* relationship, in which "the three narrative instances coincide"; Paul de Man, who insists on *the creation of the self through the act of writing*; Eugen Simion, who emphasizes "the author's pact with the self (the autobiographical pact)" etc. We have shown that Alexei Marinat's memorial work strengthens the indissoluble link between the individual and history, reflected in that form of memorial expression that allowed the author to capitalize on direct and indirect relations with the

autobiographical *self*, to adopt various ways of writing about the *self*, which involves reaching to the core of one's own subject.

The diary "Me and the World", for which he is sentenced and deported to the Gulag re-education camps, is primarily oriented towards testimony, out of an acute need to reveal the direct, immediate, unprocessed truth. Addressing a variety of issues (illness, time, the horrors of the torture regime, memory, aesthetic creation, freedom, loneliness), inserting various documents, the diary pages create the impression of textual disarticulation, emanating an overflowing authenticity, at the same time. To these are added the essay fragments, philosophical reflections, elements of portraiture, literary descriptions, all marking the adherence to literariness. The meditations on the linguistic reality of those times are also retained, given that the Romanian language was repudiated by the Soviet regime. *Hunger* is the ubiquitous leitmotif, both in its direct form of torture and in the metaphorical form of hunger for information from the outside world. The confessions in the diary, full of candor and simplicity, offer not only public access to a private space, but allow the diarist to *create* this space as a way to explore the boundaries of lived experience, constituting the expression of the desire to be discovered once, in sharing the *self* with others. Even if it does not start from the premise to become literature, but rather to be a testimony of the truth, the diary becomes literature precisely because of this confessional simplicity and the fever with which the confession is made, as well as the tension of memory. To these are added the appeal to various aesthetic categories, such as (self)irony, black humor, satire, pamphlet, seen as palliatives of life under a hostile regime. Thus, we find that the diary is also a space where the limits of the writer's life are accessible for analysis and self-analysis, because here, Alexei Marinat reveals the surprising powers of liberation through the purifying exercise of the autobiographical art.

The detention memoirs "Travelling around the Man" attract the reader's attention through their autobiographical heritage as literature of political resistance and anti-communist struggle, with literary virtues. The entire thematic area of Alexei Marinat's memoirs focuses on the totalitarian Soviet regime, concentration camps, the Gulag, geographical uprooting, political exile, the post-war Soviet occupation, topics that had to wait several decades for authentic representation. Thus, the memorialist's project includes six decades of the dictatorship regime. Here are gathered the pages of a human existence touched by all the historical torments. We notice the reverberations of these sufferings in the structure and rhetoric of the autobiographical text, in which the expected linearity is frequently compromised, the temporal structure of the text is disturbed, revealing the spontaneous character of the narrative, the unconscious liberation of the self from the constraints of coherent exposition and abandonment in favour of affective memory. The life of the autobiographer is transposed into its own rhetoric, motivated by a complex reality, an ontological

necessity, this documentary literature favouring the preservation of the integrity of the authentic facts, cut from the life of the author Alexei Marinat, consumed “In the Basement of the KGB” and on “On the Siberian Road” – large chapters of detention memoirs, which resize the issue of suffering and political violence in communist Bessarabia.

Proposing a rereading and interpretation of Alexei Marinat’s detention memoirs, we opted for the application of rhetorical tools for the analysis of autobiographical narrative, identified by famous narrators and literary critics – Gerard Genette, Jaap Lintvelt, Tzvetan Todorov, Adrian Marino and others. The essential role of Alexei Marinat is not only in transmitting his own subjectivity, but also in finding a way to expose an objective perception of the prison world, through the linguistic and rhetorical organization of the memorial, which is revealed in the evocation of the universe of imprisonment, identified by the *prison chronotope*. We used the spatial triad *experience-perception-imagination* as an algorithm for analyzing the space of detention, evoked by the Bessarabian memorialist.

The research of such an autobiographical project, from the perspective of existence as experience and memory, imposed the systematization of Alexei Marinat’s prison biography, the analysis of interviews and secret archive files that find their plot in the story of a life spent in the Soviet Gulag. The application of the narrative and biographical interview as a tool for assessing the authenticity of documentary information, presented in Alexei Marinat’s memoirs, was determined by the opportunity to collaborate with Andrei Marinat, the writer’s son. As a result of this useful collaboration, the work includes an original documentary illustrative material, presented for the first time to the public, containing photocopies of original materials with reference to the writer’s memoirs, a documentary support that reveals the dramatic mechanism of suffering escalated to maximum, transposed into pages of authentic living. The material is important as it completes the gap of a vast part of the Gulag’s tragic experience.

Consequently, we consider that the thesis offers a good opportunity to revive the interest for detention literature in the Republic of Moldova, constituting an appeal to capitalize on prison memoirs, which would open solid research perspectives internationally. Indeed, because it offers an overview of the main operational concepts and tools of analysis of confessional literature, from the perspective of articulating the authorial inter-subjectivity (the authorial self), the study can serve as a theoretical, historical, methodological and practical guide for researchers in the field of literature, interested in reconfiguring the confessional discourse.

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ANNOTATION

Melnic Svetlana, The Rhetoric of Fiction and Authenticity of Detention Memoirs (Alexei Marinat), Doctoral Thesis in Philology (speciality 622.01. - Romanian Literature), Balti, 2021

Structure of the thesis: Introduction, three chapters, general conclusions and recommendations, bibliography including 232 sources, 21 annexes, 152 pages of main text, declaration of assumption of responsibility, author's CV.

The results of the thesis have been reflected in 11 scientific papers.

Key words: fiction, authenticity, literariness, autobiographical literature, diary writing, memorialistic literature, memory, confession, experience, biographism, detention, exile, Gulag, carceral time, space of detention, concentration, narrative identity, author, narrator, character, reader, autobiographical pact, Alexei Marinat, witness, self, communism, repression.

Field of study: Romanian Literature

The purpose of the thesis lies in creating a synthesis of Alexei Marinat's detention memoirs in terms of the rhetoric of fiction and authenticity and proposing a theoretical-practical support for research on detention memoirs as creations of literary virtues.

The objectives of the research: systematization of theoretical contributions regarding the concepts of fiction and authenticity in detention memoirs; presentation of the Gulag experience and the communist regime of torture in the light of autobiographical study; defining the ontological status of the *auctorial self* in the detention memoirs; reconstruction of Alexei Marinat's prison biography; identifying the authentic elements in writer's memoirs by referring to the authentication of the chronotope, the testimonies of contemporary people and the official documents; the application of the narrative and biographical interview as a tool for evaluating the authenticity of the documentary information presented in Alexei Marinat's memoirs; demonstrating the literary aspect of Alexei Marinat's detention memoirs by identifying and analysing the artistic devices.

The scientific novelty and originality of the thesis resides in the realization, for the first time in the academic space of the Republic of Moldova, of an exhaustive analysis of Alexei Marinat's detention memoirs through the prism of their aesthetic and literary value; the analysis of an original documentary illustrative material with reference to writer's memoirs, combined with research in the field of psychology, literary theory, history, sociology, anthropology.

The scientific results obtained reside in creating an overview of Alexei Marinat's detention memoirs and arguing their literary value, which serves as a reconsideration of writer's memoir

creation and its importance for understanding, analysing and interpreting the collective memory and the authorial self.

Theoretical and practical importance of the thesis consists in identifying and defining the main operational concepts and tools for analysing the detention memoirs in terms of documentary and literary value. The paper proposes an analysis of Alexei Marinat's detention memoirs in the historical conditions that gave rise to the concepts of subject, self and author as sovereign and independent entities in an authentic text. Constituting a base of updated, defined and clarified terminological and methodological tools, the research will be useful to any scientific researcher, critic, literary historian, teacher, interested in the subject-matter of detention literature. The study opens up multiple directions and possibilities for inter- and trans-disciplinary research.

Implementation of scientific results. The main ideas of this research were presented at scientific conferences in the country and abroad, the research results being reflected in eleven articles published in national and international scientific journals.

ADNOTARE

Melnic Svetlana, Retorica ficțiunii și a autenticității în memorialistica detenției (Alexei Marinat). Teză de doctorat în filologie la specialitatea 622.01. - Literatură română, Bălți, 2021

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 232 de titluri, 21 anexe, 152 de pagini de text de bază, declarația de asumare a răspunderii, CV-ul autoarei.

Rezultatele tezei sunt reflectate în 11 lucrări științifice.

Cuvinte-cheie: ficțiune, autenticitate, literaritate, literatură autobiografică, diaristică, memorialistică, memorie, confesiune, experiență, biografism, detenție, exil, Gulag, timp carceral, spațiu al detenției, concentraționar, identitate narativă, autor, narator, personaj, lector, pact autobiografic, Alexei Marinat, martor, sine, comunism, represiune.

Domeniul de studiu: Literatura română

Scopul cercetării rezidă în crearea unei sinteze a memorialisticii de detenție a lui Alexei Marinat prin prisma retoricii ficțiunii și a autenticității și propunerea unui suport teoretico-practic pentru cercetarea memorialisticii de detenție în calitate de creație cu virtuți literare.

Obiectivele cercetării: sistematizarea cercetărilor teoretice referitoare la conceptele de ficțiune și autenticitate în cadrul memorialisticii de detenție; prezentarea experienței Gulagului și a regimului comunist de tortură prin prisma studiului unui corpus de lucrări autobiografice; definirea statutului

ontologic al *sinelui auctorial* în memorialistica detenției; reconstituirea biografiei carcerale a lui Alexei Marinat; identificarea elementelor autenticiste în memorialistica scriitorului prin raportare la autentificarea cronotopului, mărturiile contemporanilor și documentele oficiale; aplicarea interviului narativ și biografic în calitate de instrument de evaluare a autenticității informațiilor documentare prezentate în memorialistica lui Alexei Marinat; valorizarea aspectului literar al memorialisticii de detenție a lui Alexei Marinat prin identificarea și comentarea procedeelelor artistice.

Noutatea științifică și originalitatea lucrării rezidă în realizarea, pentru prima dată, în spațiul academic din Republica Moldova, a unei analize exhaustive a memorialisticii detenției lui Alexei Marinat prin prisma valorii estetice și literare a acesteia; analiza unui material ilustrativ documentar inedit cu referință la memorialistica scriitorului, conjugată cu cercetări din domeniul psihologiei, teoriei literaturii, istoriei, sociologiei, antropologiei.

Rezultatele științifice obținute constau în crearea unei viziuni de ansamblu a memorialisticii de detenție a lui Alexei Marinat și argumentarea valorii literare a acesteia, care ar servi drept reconsiderare a creației memorialistice a scriitorului și a importanței acesteia pentru înțelegerea, analiza și interpretarea memoriei colective și a sinelui auctorial.

Importanța teoretică și valoarea aplicativă a tezei constă în identificarea și definirea principalelor concepte operaționale și instrumente de analiză a memorialisticii de detenție prin prisma valorii documentare și literare. Lucrarea propune o analiză a lucrărilor memorialistice de detenție ale lui Alexei Marinat în condițiile istorice care au dat naștere conceptelor de subiect, sine și autor în calitate de entități suverane și independente într-un text autenticist. Constituind o bază de instrumente terminologice și metodologice actualizate, definite și clarificate, cercetarea va putea fi utilă oricărui cercetător științific, critic, istoric literar, cadru didactic, interesat de problematica literaturii de detenție. Studiul deschide multiple direcții și posibilități de cercetare inter- și trans-disciplinare.

Implementarea rezultatelor științifice. Ideile de bază ale acestui studiu au fost prezentate în cadrul unor conferințe științifice din țară și de peste hotare, rezultatele cercetării fiind reflectate în unsprezece articole apărute în reviste științifice de profil, naționale și internaționale.

АННОТАЦИЯ

Мельник Светлана, Риторика вымысла и аутентичности в тюремных мемуарах

(Алексей Маринат). Диссертация на соискание ученой степени кандидата

филологических наук по специальности 622.01- румынская литература, Бэлць, 2021

Структура диссертации: введение, 3 главы, выводы и рекомендации, библиография – 232 источников, 21 приложений, 152 страницы основного текста, декларация об ответственности, CV автора.

Результаты исследования отражены в 11 научных работах.

Ключевые слова: вымысел, аутентичность, литературность, автобиографичная литература, диаристика, мемориалистика, воспоминание, признание, опыт, биографизм, тюремное заключение, изгнание, Гулаг, тюремное время, место заключения, концентрационное, нарративная идентичность, автор, рассказчик, персонаж, лектор, автобиографический пакт, Алексей Маринат, очевидец, авторское «я», коммунизм, репрессии.

Область исследования: Румынская литература

Цель исследования: создать синтез воспоминаний о тюремном заключении Алексея Марината через призму риторики вымысла и аутентичности и предложить теоретико-практическое обоснование исследования воспоминаний о заключениях как творения с литературными достоинствами.

Задачи исследования: систематизация теоретических работ относительно концептов вымысла и аутентичности в тюремных мемуарах; презентация опыта ГУЛАГа и коммунистического режима пыток через изучение корпуса автобиографических произведений; определение онтологического статуса авторского «я» в воспоминаниях о заключении; реконструкция тюремной биографии Алексея Марината; выявление аутентичных элементов в мемуарах писателя посредством установления подлинности хронотопа, свидетельств современников и официальных документов; применение повествовательно-биографического интервью как инструмента оценки достоверности документальной информации, представленной в мемуарах Алексея Марината; демонстрация литературного характера мемуаров Алексея Марината о тюремном заключении путем выявления художественных процедур.

Научная новизна и оригинальность исследования заключается в реализации исчерпывающего анализа мемориалистики заключения Алексея Марината с точки зрения его эстетической и литературной ценности впервые в академическом пространстве Р. Молдова; в анализе оригинального документального иллюстративного материала со ссылкой на мемуары писателя, совмещенного с исследованиями в области психологии, теории литературы, истории, социологии, антропологии.

Полученные научные результаты заключаются в создании обзора мемориалистики заключения Алексея Марината и аргументировании ее литературной ценности, что служит переосмыслением мемориалистического творчества писателя и его важности для понимания, анализа и интерпретации коллективной памяти и авторского «я».

Теоретическая значимость и прикладная ценность диссертации заключаются в выявлении и определении основных операционных концепций и инструментов для анализа мемориалистики заключения с точки зрения документальной и литературной ценности. В исследовании предлагается анализ мемориальных работ Алексея Марината в исторических условиях, которые породили в аутентичном тексте концепции субъекта, авторского «я» и автора как суверенных и независимых субъектов. Составляя базу обновленных, определенных и уточненных терминологических и методических инструментов, исследование будет полезно любому научному исследователю, критику, историку литературы, учителю, интересующемуся проблемой литературы о заключении. Исследование открывает множество направлений для междисциплинарных и транс дисциплинарных исследований.

Внедрение научных результатов. Основные идеи этого исследования были представлены на научных конференциях в стране и за рубежом, результаты исследования отражены в одиннадцать статьях, опубликованных в научных журналах, как национальных, так и международных.

**UNIVERSITATEA DE STAT „ALECU RUSSO” DIN BĂLȚI
ȘCOALA DOCTORALĂ FILOLOGIE**

MELNIC SVETLANA

**RETORICA FICȚIUNII ȘI A AUTENTICITĂȚII ÎN
MEMORIALISTICA DETENȚIEI (ALEXEI MARINAT)**

Specialitatea: 622.01. Literatură română

Rezumatul tezei de doctor în filologie

BĂLȚI, 2021

MELNIC SVETLANA

**THE RHETORIC OF FICTION AND AUTHENTICITY
OF DETENTION MEMOIRS (ALEXEI MARINAT)**

622.01. Romanian Literature

Summary of the Doctoral Thesis in Philology

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