Victoria Fonari (coordonator) - **100 DE ANI DE LA PROCLAMAREA INDEPENDENȚEI CEHOSLOVACIEI**
Chișinău: CEP USM, 2018. ISBN 978-9975-142-59-5

100 YEARS SINCE THE PROCLAMATION OF INDEPENDENCE OF CZECHOSLOVAKIA

THE PHENOMENON OF GLOBALIZATION IN THE CONTEMPORARY CZECH LITERATURE



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Abstract: *The Canadian economist Marshall McLuhan is the forerunner in defining the phenomenon of globalization. In the period of migration and as well as a consequence of the refuge from communist regimen, the contemporary Czech literature accepts not only the writers that live within the borders of their country, but also writers from other countries that are writing their works in Czech language. I have investigated the texts of the following Czech writers: Miloš Urban, Jáchym Topol, Michal Ajvaz, Patrik Ouředník and Nataša Reimanová. Historically Prague was the commercial city that knew how to accept different views categorized as primordial in different periods. Its tolerance allowed to preserve the architectural historical sequences that register a continuity of the memory.*

Key-words: *globalization, Europe, Prague, virtual reality, memory, Patrik Ouředník.*

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The Phenomenon of Globalization in the Literature's Perception

The Canadian economist Marshall McLuhan is the forerunner in defining the phenomenon of globalization. There are many various opinions that confirm the outrunning of this phenomenon, but many international conferences insist on the given notion, along which, in the meantime, an alternative notion has appeared – the mondialization. The participation to scientific discussions have led to the division of attitudes: from the perspective of American cultures the globalization is seen as a benefic phenomenon, French culture prefers to use the word "mondialization", which as well is viewed as neo-positivist, from the perspective of Romanian culture it is more criticized.

Marshall McLuhan draws a parallel between the appearance of computer and the discovering of Gutenberg. Personally, I approached the economic-social optics of McLuhan, projecting it on the relationship between reader and artistic work. In order to review the mentioned opinion I present some conclusions from my article "Fragmentation of Myth and Consciousness Transformation"[1]:

1. The literary sciences approach the transformations that take place inside the reader, investigate the tendency of re-writing, re-turn to the texts that form the ontological foundation. But, in the literature *evolution* a return of clepsydra is accepted as follows: returning the relation between consciousness-subconsciousness-unconsciousness, replacing the prerogatives art-consumption, transforming the relation individual-globalization, fluctuating the information to the detriment of emotion.
2. The view of freedom is not anymore a component of reason, neither of feeling, the freedom becomes an abstract notion, it could be accessed only in the imaginary world, but, because the interior side suffers from fancies and phantasmagoria, the freedom becomes a component of the anxiety – an unachievable obsession.
3. The virtual has invaded violently the personal, intimate life. Actually,

[1] Victoria Fonari. *Fragmentarea mitului şi transformarea conştiinţei*. In: Memorie axiologică şi Weltanschauung. Editori: Nicolae Râmbu, Eugenia Zaiţev. Iaşi: Ed. Universităţii „Al. I. Cuza", 2017, p. 139-140.

people experience the illusion of a total informing through internet network. The borders have opened thousands of virtual spaces, and the consequences are perceived in art.

4. In present, the art denies the personalization, it strives to be in the global space. The plan of person is not diminished, but in this context, each person holds the set of actions of his/her time. Sometime, the virtual space was represented by the book, and after by the movie. Now this form that comes to replace the order with three dimensions has a variety of technics: computer, laptop, iPod etc. Certainly, these opportunities didn't exist in M. McLuhan time. But, his sentence suits very well our epoch: "The global theatre pretends the world not only to participate as spectators but also to be a part of distribution" (Marshall McLuhan: 2015, p. 118). The time could be multiplied virtually, the reader, often called *the art consumer,* becomes an exhibit of time preserved in one of the social networks.

From the economic sciences the notion under discussion has expanded within the humanitarian sciences being used on a large scale. As argument in specifying the correlation between literature and this term serves the study carried out by Andrei Terian presented in the chapter "The History of Romanian Literature in the Epoch of Globalization", included in the book "Export Criticism. Theories, Concepts, Ideologies". According to the author the history of literature constitutes a primary axe, and drawing some parallels between the Histories of Romanian literature and the international projects of Literatures' Histories, he mentions the Czech project "Dějiny české literatury"[2] coordinated by the theoretician Jan Mucařovský, with whom the literary critic George Călinescu discussed in Prague in 1959. This research reveals more problems related to the methodology of writing a History of the Romanian literature, including also some common aspects that consider the time of living in the "global village": "However, in the

[2] Vezi: Andrei Terian. *Critica de export. Teorii, concepte, ideologii.* Bucureşti: Muzeul Literaturii Române, 2013, p.286.

epoch of globalization, in conditions of migration and acculturation increase, in a moment when the identities get more fluid and mobile shapes, I think that the problem of the Romanian literature identity is more acute than ever. Not only *which* is, but also *what* does it mean (and when we say "we", I don't refer to "we, philologists", but to the each member of the Romanian cultural community, regardless his/her linguistic, socio-professional or ethnic belonging) – this seems to me the decisive question the answer of which will influence very much not only the profile, but also its existence in the following decades. That is why, as long as we are accepting the fact that any history of the literature is (also) a novel, the history of Romanian literature that I want is not a heroic novel (a Pantheon populated everywhere with "great" writers), neither a comic one (a *Human Comedy* bustling of marvelous picturesque figures), but rather a *Bildungsroman* which would say us *how we have become what we are today*"[3].

The Czech translators played a major and important role in making known the Romanian literature. The authors that became successful to the Czech public are: Mircea Eliade, Mihail Sebastian, Aureliu Busuioc.

Prague in the Contemporary Czech Literature and the Globalization Issues

My study was carried out on the basis of the anthology of contemporary Czech prose "The Lion Mane on the Pillow" ("Coama leului pe pernă")[4], appeared in the Romanian language (the translation and selection of texts were realized by Helliana Ianculescu and Lidia Našincová). In the center of authors' attention is Prague, the Czech capital city.

The writers from the anthology feel Prague with an all-knowing spirit, the characters know only some fragments of their biography. Respectively, the main character is no longer the person, but the city that is characterized by mysteries,

[3] Andrei Terian. *Critica de export. Teorii, concepte, ideologii.* Bucureşti: Muzeul Literaturii Române, 2013, p. 312-313.

[4] *Coama leului pe pernă*. Antologie de proză cehă contemporană. / Selecţie şi traducere de Helliana Ianculescu şi Lidia Našincová. Chişinău: ARC, 2013.

possessiveness, omniscience. In this way, Prague appears in the view of such writers as Roman Ráz, Jiří Kratochvíl and Vratislav Maňák. In these pieces of prose the reader is invited to share the characters secrets. Visualizing the streets in the "Faust Dies Twice" („Faust moare de două ori") (author: Roman Ráz), the running, the contest and the initiated homeless in the "Little Ahead and Much Behind" („Puţin înainte şi mult înapoi") (author: Jiří Kratochvíl) – all these can arise a similar interest as "The King of Flowery Laundry" (author: Vratislav Maňák). The authors challenge in readers the spirit of detective, to continue the writer's imagination, to collaborate in previous schemes. The used methodology characterized by acting, motivating intentionally, creating confusions, constitutes an overthrow of roles between reader and author. The text shows its schemes, fact that represents a feature of globalization – to show up what is forbidden, non-essential, inopportune. Nothing is to hide in the epoch of commercial exhibitionism.

The texts don't reflect only streets, quartiers, the river Vtalva – they are as a reflector for those who occasionally walk the Prague land: "He passed near some small groups of noisy Italians, drunk Germans and rude Russians. He liked less the Russians because they never didn't move aside, to let him to pass. He made his way through the crowd and got in the middle of English people that were searching desperately a brothel. He acted like he didn't hear their questions, hurried his pace and avoided a group of Spanish people that were consoling a woman whose purse was stolen. Maybe it was performed by the pickpocket from Bulgaria. Or some thieves from Romania. Or gypsies from North Czech. The Praguer knows how to avoid them, but the tourist gets fooled easily"[5]. Initially it seems that there is a Babel Tower, but the correspondences differentiate the strangers. And then each group begins to get the connotations of the Sadoveanu legend with which he start his novel "The Hatchet" („Baltagul").

[5] Miloš Urban. *Pruncul Isus din Praga*. În antologia de proză cehă contemporană: *Coama leului pe pernă*. / Selecţie şi traducere de Helliana Ianculescu şi Lidia Našincová. Chişinău: ARC, 2013, p. 203.

Miloš Urban (b. 1967, Sokolov) intensifies the contradictions of this city by emphasizing two optics: the writer T. and the reader J.: "I'm also an observer, like you. Only the way we see the city is different – and what we see – what we want to see and not to see. I love Prague and then what can I do? Even if it is repulsive. I see its beauty just like you, but you don't want to see it. You chose only the ugly aspects"[6]. Surely Prague is not Chișinău, but I accepted these words as if they were said about my city. No, these cities could not be compared, but the emotion that the author sent to me skilfully, mediated by Helliana Ianculescu, approached me emotively very much. The feeling has arguments and the mystery can be reflected. And then I've experienced the discomforting comfort of the way the city is perceived by the strangers and citizens. Maybe, this doubling is common for every locality, which surely has so many things to admire and to rectify. The interpretative optics makes the individuality in the globalization century to be a generalizing one, the opinions could not be the same, the right to freedom of view comes from the argumentative subjectivism. The person is seen in the state of not being afraid of expressing his/her opinion without being disturbed by the fact that he/she couldn't change the neighbor's one. It is the exercise of tolerance and at the same time to not fall victim of manipulation. Everybody has the right of expression. Optics doesn't scare, it is accepted, but not to the detriment of other person. The survival of the antitheses represents the voice of the democracy that is heard in the globalization epoch, which is viewed by many as a manipulative one. But, at the same time, it is an idea that the person want to accede or not to a certain opinion.

The selected prose balances from magic to de-sacralization, from ritual to tourism. The chosen way is proper to many writers. The mysterious aspect is determined by the character's wishes, but the environment materializes the desire in an inadequate way, challenging situations in which sarcastic and ironic situations appear: "At the Christmas, children should stay far away from adults. Even if they speak about good deeds, but they are speaking, and if you believe

[6] Ibidem, p.200.

them, if you make a good deed – they don't appreciate it and, in the end, it's you who are left without money". Thus, sometimes you have no choice but to follow the rules of interlope people for the reason that you should survive, though, basically, you are exactly what you seem to be – a so quiet girl, that for another one alike, you should search for the candle"[7].

The internal labyrinths in the conventions of not asking, of waiting something from exterior, of inventing the world, are not underestimated in the globalization century. The ambiguity sometimes is proper to social, political and economic reaction.

The globalization means the seduction of gathering in one space all periods of time. In the virtual abstract the same quality of real is required, which can be reached by subjectivism, projections and fragmentations. Prague is like a superhero from the screens of American movies by surviving. The Middle Age didn't kill Prague of XVII century, the romanticism didn't allow to be destroyed by cubism, and the rational exactitude of the watch wasn't to the detriment of the emotive and dynamic play. The relation between the horologe, which is the symbol of this secular city, and those that come to see it, is disproportional – the tourists are not the ones that see the horologe, but the horologe is the one that looks at them. It is the sacrificed look of the architect-watchmaker, the illustrious master paying tribute to his talent. His blindness is stuck into the death orbits and the merchant's purse continues to gather the tourists' stares.

Being split between citizens and tourists, Prague is well-perceived in the sequences from the prose of **Jáchym Topol** (b. 1962, Prague): "Among the crowds of people came from worldwide, that are walking here on the streets and are queezing in the little squares, the last old citizens of Malá Strana are crawling here and there. These dirty dissidents from the world of Huxley, Poverty and old age are dressed terribly. It is surprising the fact that some of them are still alive. And the tourists take photos of them, as well as taking photos of statue that

[7] Petr Šabach. *Poveste de Crăciun*. În antologia de proză cehă contemporană: *Coama leului pe pernă*. / Selecţie şi traducere de Helliana Ianculescu şi Lidia Našincová. Chişinău: ARC, 2013, p. 63.

represents the death from the Horologe Staré Město"[8]. The correspondence between buildings and citizens emphasizes the problem of history commercialization, the desire that insists on diminishing the living space of those to whom Prague belongs. Respectively, the art becomes a consumed object, the emotivity decrease in relation to the accountancy of historical monuments, to which many tourists approach for a second to take a photo to a statue or building. This consumerism doesn't deny the historical space, although the history is losing the proverb-slang: *Historia magistra vitae est* becomes an accessed and common one, the nostalgia becomes a vice.

Initially the writer split his time related to the 1989 year: "In the caserne with red star, on the front side a Soviet garrison was encircled. They were keeping up a Czech province. Then, everything was a true horror, a globalized filth, thing that dominates now under the Prague castle is the freedom"[9]. The expression "globalized filth" is associated to the notion that McLuhan gives to socialist(or communist) society communist. The globalization appears as an obligation, as rules that could not be escaped, where the internal world is denied to the good of social values. The writer should not assume own feelings on a cosmic scale, he is the fighter that was sentenced to prison at least once by the society. But this position is not equivoque. The globalization gets in Prague through other ways. This time, the old writer, that had never any detention, and wasn't adept of power, became the door-keeper at the palace of Malá Strana. Respectively, Prague breathes freely, but without Praguers in its historical center. The commerce is a priority, though it doesn't deny the memory. It is a denationalization of the historical center, fact that also represents an attribute to globalization.

The context of the Czech people in touristic assembling is imposed in many texts. Although, if we return to anthology title, the currency in Czech is still the *koruna* (Czech crown), on which the lofty lion is encrusted, risen in two legs. "The lion's mane on the pillow" comes in antithesis with the emblem of the coin.

[8] JáchymTopo. *Coama leului pe pernă*. În antologia de proză cehă contemporană: *Coama leului pe pernă*. / Selecţie şi traducere de Helliana Ianculescu şi Lidia Našincová. Chişinău: ARC, 2013, p. 163.
[9] Ibidem, p.155.

The coin represents a logo that overtakes the time, the image cannot get old in comparison with the character of Jáchym Topol: "The body that succeeded to survive among the frozen ruins and hidings from woods, now lies squatting under blankets. Where are his hands? Aha, he is tied. Now he has only a big head on the pillow. A head like a lion's mane, with gray and dirty hairs"[10]. The ageing process of the lion inserts the change of concepts, non-acceptance of adaptation, at the same time it suggests the reigning of another lion.

The Word – a Virtual Reality

The globalization comes along with virtual worlds. The presence of the parallel worlds insists more and more in exact sciences. The imagination is a component that creates these parallel worlds. The individuality of perceiving the word would be a way of revealing the abstract world.

The esthetician, the character of the writer **Michal Ajvaz** (b. 1949, Prague), is in a symbiosis of philosophical concentration with the nothing: "The forms that are borne from nothing are meantime unclear, unstable and maybe we will never use them, but they cause joy by the simple fact that they exist. The one that would consider that the world hidden in nothing is an ivory tower separated from our world would be wrong; it is rather our world in a stage of birth, a world where until now there are legible forces that compose it, it is the reality in the deepest meaning of the word, despite its fantastic character. We will learn to understand its silent language"[11]. The state of appreciating nothing in relation with the excess. The nothing emits pure waves of the soul, untainted by the competition of opinions. The nothing generates philosophical freedom to reach the absolute. Taking into account that the globalization insists on parallels, I consider as artistic correspondence the work of the writer from the Republic of Moldova – Victor Teleucă – the philosopher of nothing (considered trans-modern by the literary critic Theodor Codreanu), preoccupied by emphasizing

[10] Ibidem, p. 165.

[11] Michal Ajvaz. *Nimic*. În antologia de proză cehă contemporană: *Coama leului pe pernă*. / Selecție și traducere de Helliana Ianculescu și Lidia Našincová. Chișinău: ARC, 2013, p. 56.

the nothing through temporality, spatiality, frequency of the being: never, nowhere, nobody.

In the text by Michal we distinguish the predilection of the writer to discover ceremonially his artistic laboratory, being in antithesis with common ideas and predisposed to original standardization. The methodological presentation of the artistic writing constitutes also a peculiarity of globalization – that of making dynamic art. In the reading process the reader experiences the construction of the artistic work, having access to the raw material. As if he/she is attending a master-class of transition from the writing to writing ritual, from the readymade text to the one that is created while reading the text.

The Chaos (Socially Dehumanized) Explained in an Interdisciplinary Way

A work, according to which one can establish the globalization criteria constitutes „Europeana A Brief History Of The Twentieth Century". It is a "compendium" of the artistic journal with tramway wagons, to which is hitched the prose writer **Patrik Ouředník** (b. 1957, Prague). In a sarcastic manner, with brief tempts of magazine, with props of titles fixed laterally, he syncopates political, artistic, psychological, economic doctrines – it is a play of perception. The reader has nothing but to enjoy the ingenious collage which, in an ironic reason, takes off the mask of groups and emphasizes a curious identity of the XXth century. And then, only intrigues remain from mysteries. It is a paragraph, but in this *pars pro toto* the readers feel the epoch rating. Let us try to complete, without obsessions, the view of our time in relation with the precedent one.

The chaos refers to eclectic style, purposefully chosen by the writer. It represents an essay written in a sarcastic tone, though artistically it is not absolutely imaginative, as well we cannot distinguish it as a documentary. However, despite of all artistic laws, the writer assumes the position of columnist-journalist that doesn't deny the data of sciences that flourish in the globalization epoch: sociology, statistics, psychology, ecology, IT.

We consider that a certain prerogative belongs to statistics, but numbers don't destroy the creativity. On the contrary, the numbers become argument in the large subject where the person as identity doesn't play the main role. The priority goes to the social. The humankind is fractured in those two wars, and as a nostalgic echo, the golden age appears: "The golden epoch was the period when in the industrially developed countries everything was enough, and in the colonies there were exotic fruits and chocolate, and Turkish honey for sale, and the people were thinking that the new centuries that would come would chase away the poverty and toil, and the people would live more comfortable and healthier, and the mandatory going to school will make the human more kind and humanistic"[12]. The reflections in time approach also the concept of art in the period of Expressionists, Dadaists, Surrealists.

The sarcasm is conjugated with antithesis. For example, under the veils of the subtitles "*Karazuk zuk zuk*", "Renewing the transcendental instance" the author makes a symbiosis between artistic, philosophical, linguistic views, considering the communication and humankind. The scientific and artistic perception don't dissolve the problems of relationship between people that are getting worse in time: "... everything should be genuine, and the history and its development derive from the philosophical issue – if the person can communicate in an authentic way, then his/her history could become much more full of meaning than before, with the condition that the transcendental instance will be renewed. The linguists are telling that this communication represents just a problem related to the way of constructing, and concerning the deconstructing it can be realized in different ways. The elders say that we are bad at the matter of communication, because people cannot look into eyes turning their look immediately when they meet the look of others. Today the people look into the eyes of blind people only"[13].

[12] Patrik Ouředník. Europeana. O istorie succintă a secolului al douăzecilea. În antologia de proză cehă contemporană: *Coama leului pe pernă*. / Selecţie şi traducere de Helliana Ianculescu şi Lidia Našincová. Chişinău: ARC, 2013, p. 79.

[13] Ibidem, p. 78-79.

In the chase to capture the actual and authentic which insist on clichés, the art is no more primordial, it gives its place to trend topics: the health is sublimated by the pharmacy, the ecology and love for animals that contributes to the dehydration of humanistic to prefer the company of animals instead that of another person: "because a mute face doesn't betray you in an alienated world. The cats and the dogs had their saloons of hairstyle, hairdressers and gyms, recovering centers and morgue, and cemeteries etc."[14]

The disdain of the human life in relation to the emphasis of other living beings is diagnosed in numbers: "On that time, in Germany and other states most of the stables were dissolved or used in other purposes, and in the concentration camp at Birkenau the stables were used as spaces for accommodation, and one stable had the capacity of 52 horses or 1000 – 1200 detainees"[15]. The statistics appears as an aspect that is disturbing, the number destroys the metaphor, but it has an intensity to follow the value perception for society. The author operates with journalistic style, succeeding to overtake the life of the moment. The numbers in the way they are weaved within the text lead to a parallel analysis of many events at the same time. The author perceives the fibers of linking as it is peculiar for internet www time. The difference is that the spider network designated by the Czech writer Patrik Ouředník comes to cumulate in an interdisciplinary way the information, covering an ample geographical space, at the same time synchronizing the Europe (Austria, Germany, France, Russia, Romania etc.) with America (USA) and Asia (Vietnam).

The essay is managed on some courses that are designed to diagnose the humankind in time. The relation between tyranny and democracy is reflected in the psychological diseases: "And the neurosis is caused by breaking the interdictions, and the depression is the anxiety facing the burden of freedom[16]. The interpretative game denotes that the normality could not exist anymore. Or, this could mean that a consumerist remedy would not been required, from here

[14] Ibidem, p. 88.
[15] Ibidem, p.90.
[16] Ibidem, p. 84.

the international directives are coming: "And, at the end of the '80s, the Global Organization of Health has issued a declaration according to which the depression is the most wide-spread pathology in the western world"[17].

The globalization is related to paradox. The author reveals the ideas of the end of the world which were circulating since 1914. And the new era – the Era of Aquarius has been announced since 1921. The positivism insists more and more on a prerogative of youth. ("p. 87"). The replacement of a value with another one is a well-known vector in the artistic world, in the scientific world. This is the way in which appears the prophecy included in an unusual manner, the use of Past tense verbs: "THE NEW ERA that should start when the Sun would enter the constellation of Aquarius and would take 2160 years, the period in which there would be the unification of right and left cerebral hemispheres, the mental mutation of the humankind and the birth of some new spiritualties. The new century should be harmonious spiritually and interactively and nobody would oppress anyone, because the humankind would get to a new step of knowledge and all people should become aware from the spiritual and ecological points of view"[18]. The aspiration confronts a beginning of reality of the new era, which considers the human brain. The author starts with putting down in the journal the wash-brain in the period of communist regimen. But the view is not changed radically neither in the democratic society. The brain is viewed as the attribute of industrialization which could be used to increase the consumption spirit: "At the end of the century, people from democratic states began to have the feeling that the democracy and the society of consumption have contributed in their way to the disappearance of memory, and they were talking that an excess of information was as well dangerous as the communist censorship"[19].

The uniformitarianism constitutes a peculiarity of globalization distinguished by the author in this amalgam of data and notions from different domains. The idea is noted indirectly behind the shield of the collective indeterminism: "It

[17] Ibidem.
[18] Ibidem, p. 92-93.
[19] Ibidem, p. 97-98.

was said that the democratic regimens led to the disappearance of all cultural and historical references and to the uniformitarianism dictatorship". Thus "in the western society the universal principles and the general will and the fact that the passage from heteronomy to autonomy, are more important than the memory. The democracy is not based on memory and tradition etc., but on a convention between common and individual, lacking the historical and anthropological value which allows the social institutions to be ruled and regulated"[20]. The tradition is related to the identity of a nation, but it strives to be a common good. If that singular doesn't succeed to convince the multitude, the singularity could disappear being coopted and assimilated with other views. Thus, the tradition becomes a relic, a dynamic museum piece, a component of spectacle accessed from curiosity which could disappear in the consumerist forgetfulness, or it could cause an adverse reaction – it could be searched as something unusual, wanted to be touched by people from other culture.

The memory estimation is realized in antithesis with the universal principles, although they are not excluding each other. So many times the western society had the pleasure to oppose in different periods the duty and pleasure, the faith and desire, the religion and science, the feelings and reasoning etc. The uniformitarianism becomes an opinion which comes to overturn the previous ideas in the favor of simplifying some attributes, considered once primordial: "…the western society is characterized by the principle of vanguard which makes reference to future as well as in art, as in science or policy, and in the western society the memory role corresponds rather to the concept of computers memory. (…) most of the people were thinking about RAM – RANDOM ACCESS MEMORY"[21]. In this essay-diagnosis the person appears not as individuality, but as part of the big hum, a depersonalized voice which evaluate collectively the human. Although, being written as a stenograph of the history and various events, its attitude is formed by numbers which measure thinking, memory, youth and positivism.

[20] Ibidem, p. 98.
[21] Ibidem, p. 98-99.

Or, "world without memory, where everything will happen randomly"[22] doesn't derive anymore from associative memory. We can faith that the random contains also the determination of the probability or the fact that such a society – without memory – will be easily monitored.

The Globalization and the National Entity

In the society of migration the identification of a writer is determined by the language of writing, as well as by the features of ethnical roots, emphasized by titles, traditions, onomatology. A coordinate which contributes to the approach of Czech literature from the optics of the globalization phenomenon constitutes the relations between generations, time, desire, mystery of realization, irony and tragicness. Some of them are general-valid categories. The globalization epoch insists on the social-political approach to the passage from individual to common, from a strictly ethnic issue to a history confronted by many nations. This point of view is shared by the writer **Nataša Reimanová** (b. 1945, Prague) by using in her work crossroads of times, cultural spaces (songs interpreted in Paris city in the Czech language and the Russian version) that are cut with the scissors of memories and sewed by the melody that comes from under the keys of "Bösendorfer & Weinbach". The epoch of globalization is characterized by the interdisciplinarity. On the pages of this author we have lectures of piano and history, even lectures of economy.

The musical instrument represents the essential part of the heavenhood: "When I was a child, I had a grand piano for concerts, label 'Bösendorfer', in my room (me and my mother, maybe the aunt, if she would like), and both were playing at it. My mother – *Rusalka*, me - *Pre Elišku*, the Slovak version"[23]. The music, holder of the mystery of feelings' language, becomes the comprehensive element of generations. The music becomes the discovering of beauty, the unique

[22] Ibidem, p.99.

[23] Nataša Reimanová. *Bösendorfer & Weinbach*. În antologia de proză cehă contemporană: *Coama leului pe pernă*. / Selecţie şi traducere de Helliana Ianculescu şi Lidia Našincová. Chişinău: ARC, 2013, p. 45.

experience of the moment, eternalizing the human being by art. The problem of space required by the instrument derives from denial or replacement of the paradise – "I've never filled up this space". A diagnosis of internal death appears.

A recovery of the lost paradise, as the time re-reading, is noticed by the wish of the homodiegetic character to buy a piano "Weinbach" ("I bought me and my children). The music re-brings the human feature, contributes to the perception of other dimension of life ("Then, we have increased our repertory due to 'Weinbach'. Not that of my mother, she remained faithful, but mine, I was lazy, but my children enriched it with many melodies"[24]). The appearance of the musical instrument means acceding to a new world of spirituality being in antithesis with the economic conditions. On the scores on the pages in prose we are reading the tears of sufferings from choosing between art and Machiavellian necessity: "The debts were increasing, my husband wasn't leering at "Weinbach" anymore, he was just touching it as a bumpkin with cattle at the fair. I suggested myself that I should accept the sale, and I said "Yes" with my eyes closed" (p. 49). The tragic atmosphere between two musical instruments, between daughter studies and grand-mother pleasure, between the blackbird elevation and space breadth, between memories and death, piano keys and the tapers press on the generations dialogue through repetitions of situations, through times echo. The correlated identity in general is noticed in the importance of music, of experiencing it as an active act, as an integrative part of life. The art is categorical, being very often as a lack of usedness, a polemic aroused since the Em. Kant times. But this lack is understood in the mass culture as well as a uselessness, but the disinterestedness in music is in antithesis with the room of the professor Goldenberg, a German Jew characterized by the following details: "There wasn't many things in the apartment (bad, chair and table), but the eyes (...) of anyone that would enter, would stop on one thing: the black grand piano 'Bösendorfer'!"[25].

[24] Ibidem, p.47.
[25] Ibidem, p.48.

The music is placed in relation with stringent problems of that moment – living space, money. But, it is the promoter of the human feature, of studying, of the connection between generations, of the cultural memory, of the resistance and tolerance. The multi-culturalization is not designed by borders in the art perception. The culture unites and opens ways of knowing.

Conclusions:

The city signifies an opening to everything new having the trade as a constant component. The consumerist side doesn't transform radically this city, but the attitude towards the citizens begins to be emphasized from tourism optics.

Individuality, mystery, ritual – the Czech capital city remained still an oasis of people that didn't deny their habits, traditions, language and currency in joy or pain. They accept the unusual, they are full of irony and self-irony.

The interdisciplinary kaleidoscope offers a possibility to strep out the strict literary text and to bring into discussion the stringent problems without parading the traditional subjects. The abstracting process is not realized for exercising sake, everything is realized in order to emphasize essences.

The globalization comes as a phenomenon that is borne at the confrontation between the fascist and communist doctrines and the accessibility to everything doesn't provide depth. The globalization remains a phenomenon that takes in its wave cultures, dismembering them, it takes histories and forgets them, it takes people whose words, communication are not important. The main point is to consume.

The stringent problems that are approached constitute the processes of leveling and depriving the memory through consumerism, of de-individualizing it by common voice of mass-media or politicians or of exact or socio-humanitarian sciences.

Maybe all mentioned above writers plead for preserving the individuality in this new era, accepting the tolerance, but this doesn't mean that assimilated voices should remain. Each of them has to stress on what is considering their

country. Indifferently what attitude they take every time to underline the roots, respectively they warn that the memory remains not only in statistics but also in gestures, traditions, names related to Czech culture.

We notice many links between Czech literature and our literature dominated by the frustrations of URSS camp, by disappointments behind the society that sometimes traces random directives to approach EU, by misunderstandings of some criteria to reveal the human feature in the century of migration and consumerism and as well do not lose their own identity.

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