

## IOAN PETRU CULIANU'S PERSPECTIVES ON POLITICS AND CULTURE

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*Abstract: In the columns published by Ioan Petru Culianu in the foreign media he proved to be concerned with the threat of illicit dominance, totalitarianism, intolerance and racism. The major part of his political and cultural articles were published in the Romanian language magazines Free World, Agora, Limits, Meridian, Ethos, and in the international magazines Panorama, Mondoperaio and Nouvelle Acropole while the scientific studies were published in international journals such as Aevum, Dialogue, Neophilologus. In the political articles, Culianu tried to analyze the concepts of totalitarianism, communism, and racism and its origins as well as the individual's right to resources and power and where that claim could become illegal and dangerous for the others. In this regard, the column The Racist Offence, original title L'offense raciste is an historical argumentative discourse in which Culianu analyzes the racism origins in the international context. The article was published in January 1985 in the French magazine Nouvelle Acropole. Culianu absolutely acknowledges himself as a "convinced anti-racist" right from the beginning and claims he is a total supporter of the democratic system as the ideal option for the most functional modern society. Culture, religion and politics are subtly connected in nowadays society as the racist attitude is generated by wrong beliefs, ethereal ideas and massive intolerance. Racism is a phenomenon explained as having its origins in prejudices and preconceptions, it stems from the inability to accept equal rights and mutual understanding, arrogance, perfidy and the lack of respect for the human being.*

*Keywords: Power, Totalitarianism, Racism, Intolerance, Conflict, Culture*

### **The Cultural Journalism**

The cultural articles published by Ioan Petru Culianu abroad were collected into the volumes: *Romanian Studies I. The Nichilism Phantasms. Dr. Eliade's Secret* and *Romanian Studies II. The Sun and the Moon. The Poisons of Admiration* which consist of book reviews, literary criticism and myth-analysis, various personalities' portrayals, and Romanian folk mythology studies. In the volume *Romanian Studies I*, the first part entitled *The Nichilism Phantasms* includes literary analysis of the literary works written by Mihai Eminescu, Ioan Slavici, Vasile Voiculescu, Mikhail Bulgakov. The second part, *Dr. Eliade's Secret*, contains a series of Mircea Eliade's prose analysis. In the volume *Romanian Studies II*, the first part, *The Sun and the Moon*, contains a collection of texts on Romanian mythological themes. The second part, entitled *The Poisons of Admiration*, gathers articles on subjects ranging from famous exiled Romanian's portraits such as Mircea Eliade, E.M. Cioran, Monica Lovinescu to the portraits of Romanians who were still in the country: Constantin Noica, Nica Facon, Adrian Marino, Mihai Ursachi, Dan Laurentiu. The myth-analysis definition is given in the document *Freedom Phantasms at Eminescu* (82-121). From the Romanian analyst perspective, the myth-analysis is "a practical approach trying to detect the hidden myths within the literary text and investigate it" (Culianu 2000, 82). The technique was used by

Adrian Marino, too, who called it *myth-critics*. The myth-analysis process aims to investigate "the latent mythical material" existing in the Romanian literature texts. Under investigation is the literary text, its author's analysts and the context within these elements are inserted. At the time of writing to which the reference was made, myth-analysis was still in the laboratory phase.

The article titled *Ruthless Destruction in the Novel Lucky Mill by Ioan Slavici (1881). A Myth-Analysis Exercise* (Culianu 2000, 139-153) provides additional details about the methodology addressed in the literary analysis, the myth-analysis, as borrowed from the history of religions methodology. The myth-analysis objective is to go deep inside the author's way of thinking and "psycho-sociologically interpret" it. Culianu analyzes *Lucky Mill*, a realistic detective-like novel built on an economic and entrepreneurial theme during the early Transylvanian capitalism. Within the text *Myth and Symbol in V. Voiculescu's Prose* (Culianu 2000, 12-26) published in *Ethos*, the analyst stated that his intention was to decipher the symbolic scheme the writer built his literary work on. The concept of "transpersonal symbol" presumes a deeper textual psychoanalysis process, more difficult than the psychological complex investigation. Culianu proposed the reader a game called *the fantasy etymology* to detect onirical schemes deeply and subtly insinuated in the textual content.

The most articles written by Culianu are centered on cultural and literary themes like Mihai Eminescu, Mircea Eliade. From his perspective, Eminescu is a *phantasms operator* in whose writings the dualist myths and the Gnosticism are present as *imaginary processes*. The review titled *Eminescu. Literary prose* counts the delays on the critical edition of the entire Eminescu's literary work covered in twenty volumes that Perpessicius planned to be published in 1962, at the latest. The long string of problems are exposed by Al. Oprea in the preface, and most of them were "bureaucratic obstacles" caused by Eminescu's journalistic activity and writings considered inappropriate by the communist censorship. Oprea anticipated in the preface to that point in 1977 as a realistic deadline for the completion of the entire Eminescu's literary works, the year 2000. Mircea Eliade theme is extensive in the articles signed by Ioan Petru Culianu. In the text *Mircea Eliade's Hermeneutics* published in the scientific journal *Aevum* in 1980, Culianu stated that all the information regarding Eliade is "within our strict competence" (Culianu 2009, 211). In the text *The Freedom Phantasms at Mihai Eminescu*, Culianu explained what he considered to be the researcher's competence and incompetence: the competence is given by the ability to find specific information based on owning a stored and complete database on a given subject, and the ability to understand these data using specific working methodology and tools (Culianu 2000, 95). The cultural articles were published by Ioan Petru Culianu the following cultural journals published by the Romanian Diaspora:

*Agora*: alternative culture magazine was published by the Foreign Policy Research Institute since 1987, in Philadelphia, in 16 x 30 cm format. Dorin Tudoran was the Editor-in-Chief, and the Editorial Board Chairman was Eugen Ionescu. Among the employees, *Romanian Literary Press Dictionary 1790-1990* lists Alain Besancon, Matei Călinescu, Ion Negoitescu, Virgil Nemoianu, Andre Glucksmann, Ion Vianu, Stelian Tanase, Dan Petrescu, Dan Oprescu, Ștefci Elena, Mihai Ursachi, Nina Cassian, Dinu Flamand, Lucian Raicu, Virgil Ierunca, Monica Lovinescu, Gabriela Melinescu. *Agora*: alternative culture magazine ceased its publishing in July-December 1993; in this final edition, the Editor-in-Chief Dorin Tudoran

said that the magazine was “a bridge between the Romanians in the country and those living outside its geographical borders” (Hangiu 1996, 18). In *Agora* magazine, Ioan Petru Culianu published the articles *The Sin Against the Spirit*, *Ionescu, the Saviour*, *The Balance Sheet of A Light Era*, and *The Skeptic on Duty for a World Running Out*.

*Limits* magazine was edited by Virgil Ierunca starting with the year 1969 and ending with May 1985, in Paris. The magazine was printed in 14 x 30 cm format in the *Parrot Tickets* style and was published in 47 issues. The magazine’s editors were Virgil Ierunca and N. Petra. The journal published literature, especially book reviews, and articles on history and literary criticism. The magazine represented an anti-communist publishing platform aiming to provide the necessary editorial space for the Romanian writers in exile to debate forbidden subjects in the communist Romania. The name of the magazine was inspired by Dan Botta’s poems. As journalists, *Romanian Literary Press Dictionary 1790-1990* mentions: Monica Lovinescu, Matei Cazacu, Paul Goma, Virgil Tanase, Mihai Ursache, Antonia Constantinescu, Matei Calinescu, Stamatu Horia, Sandu Telejean, Leonid Dimov, Stefan Baci, I. Negoitescu, Al. Lungu, Ion Caraion. In the *Limits* magazine, Culianu published the following articles: *Mircea Ciobanu and the Prince of This World*, *Creation and Beauty in Romanian Speaking*, *Exile*, *Shortvaves ...*, republished in *Ethos* magazine, *Nica Facon*, *Two Romanian Poets*, *Mircea Eliade’s Metamorphosis*, *Recent Studies about Mircea Eliade*, *Open Letter to G. Liiceanu after Reading the Păltiniș Journal*.

*Meridian* magazine was launched during May-June 1991 in Washington DC, United States by Dorin Tudoran with Jon Dogar-Marinesco, Vladimir Tismăneanu, Claudio Dogar-Marinesco, and Manuela Michailescu. The journal was issued twice a month consisting of around 90 pages signed by famous names in the Romanian cultural exile. *Meridian* was conceived as a “mate magazine” for *Agora*, where Ioan Petru Culianu published the article *Orthodox Ku Klux Klan*.

*Ethos* magazine was founded by Virgil Ierunca with Ioan Cusa in 1973 in Paris. The journal had been published for eleven years until 1985 in the format of 15 x 24 cm. According to the *Romanian Literary Press Dictionary 1790-1990*, there were printed five books: book I in 1973, book II in 1975, book III in 1982, book IV in 1983, and book V in 1985. Among the employees, the same dictionary mentions Mircea Eliade, Ion Caraion, Vintilă Horia, Paul Goma, Monica Lovinescu, Mihai D. Sturdza, Sandu Tudor, Al. Cioranescu, Sanda Stolojan, Al. Lungu, Constantin Ilie, Dorin Tudoran. *Ethos* Magazine was dedicated to the second wave of the Romanian exile that began in 1970; Virgil Ierunca called this phenomenon “the second exile” (Rad, Albu 2010). In the first book of *Ethos*, the editors have specified the following in the text *One Word*: “The exile's second wave calls in within its ethical space and rigor all those outside the country or inside it that cannot accept the culture and spirituality transformation in a preserved area by the planned deceit, and the system’s hypocrisy, that New Court bowing” (Hangiu 1996, 169). Within *Ethos* magazine, Ioan Petru Culianu published the articles: *Shortwaves ...* originally published in *Limits* journal in 1978, republished in *Ethos* magazine in 1982 and the text *Myth and Symbol in V. Voiculescu 's Prose*.

### The Political Journalism

The political articles signed by Ioan Petru Culianu during the communist and post-communist period were collected in the volume *The Sin against the Spirit*, originally published by Nemira in 1999 entitled *The Sin Against the Spirit: Political Writings*. The volume was reprinted in the Polirom collection titled Ioan Petru Culianu Library in 2005 and 2013. Culianu began to publish his controversial political articles immediately after the Revolution of 1989 in the Romanian language newspaper based in New York, *Free World*. According to Mihaela Albu, the author of the volume *The Memory of Romanian Exile: the Free World Newspaper in New York*, the weekly *Free World* was established in 1988 by a group of Romanian intellectual refugees in the United States: Andrei Bardescu, Dan Costescu, Cornel Dumitrescu, Catalin Georgescu, George Pietraru, Valentin Verzeanu. The newspaper was initially located at Rego Park, then moved on 5th Avenue, after which, in 2004, it functioned on Madison Avenue. The editorial board intention was for this publication to be “a source of real, undistorted information from the country, but also from the U.S. or European social and political background and become a moral support for those who were trying to draw attention to the disaster that Romania was going through” (Albu 2008, 25). Since January 1990 (number 68), the weekly magazine changed its name in the *Romanian Free World*. This periodical was printed until 2005, when it stopped all of a sudden. The periodical consisted generally of about thirty pages, the front page was originally printed in black and white colors, but the editors finally decided to switch it to blue. The newspaper archive is currently preserved at the Romanian Cultural Institute in New York.

### The Language Stylistics

In the volume *The Romanian Violent Imaginary*, Ruxandra Cesereanu investigates the Romanian journalistic discourse and establishes nine types of violent registers used in Romanian media language. These registers are divided as follows: subhuman register, sanitizing register, the criminal register, the bestial one, the religious, the putrid-excremental, the sexually-lewd, the funeral and the racist-xenophobic register. The communist censorship caused a violent language outbreak immediately after the long decades of totalitarianism, and most of the post-Communist Romanian writers and journalists preferred a type of aggressive and abusive speech. Ruxandra Cesereanu explains the process as a further linguistic deflation following the censorship that exploded in waves of violent, virulent, and brutal textual attacks. This trend is obvious in Culianu's media articles, too, where sometimes the writer makes use of an uncompromising, unforgiving, accusatory, smashing tone. Culianu's journalistic works falls largely in the hygienic, sanitary, and the criminal register. The sanitary tone aimed to sanitize the contaminated society and the criminal register was intended to have the offenders (labeled as *thugs* and *punks*) punished for their mistakes. Sometimes Culianu appeals to the bestial register by transforming human beings into insects.

### Romania's Case

In his journalistic texts, Culianu advocated for “Romania's case” at the international courts, a case considered “rather atrocious and unimaginably sad” (Culianu 2005, 135). The

concept of the Romania's case comes into question in the article *Elie Wiesel* in which Romania is compared to an extermination camp where the freed prisoners voluntarily decide to stay there and invest their former guards with governmental authority. In outlining Romania's situation, the columnist started from the communist era and described a weird time and space emerged from nightmare scenarios, Hollywood horror movies, and gruesome stories by Edgar Allen Poe. In the article called *Patriot?* (115-117), Culianu blames the inability to achieve his professional and scientific status in the communist Romania, reason which determined him to seek for solutions abroad. Culianu alleged the Romanian state that it "closed his mouth" and "banned his books". He claims he was "humiliated" and "sacrificed" for the country's sake. According to the principle of the citizen's natural right, "everyone has the right to make a request to his native state" and Culianu requests the right to be heard in order to verbalize frustrations and highlight the serious problems he himself faced, which keep up creating further difficulties to other citizens. He bitterly acknowledges that, until now, he received only "suffering, misfortune, stupidity and pain". The trauma felt is revealed by the phrase "crippled soul". After an autism state mimicked by the entire Romanian community in terms of the communist terror, Culianu believes that the time has come to engage more intensively in the national affairs and started this project as media activism invested with an indictment's virulence.

In his speech, armed with a pen functioning as a scalpel, Culianu dissects the communist political system. From his point of view, the communism was one of the possible realities of a multi-universe, hypothesis proposed in the article *The Sin against the Spirit* (Culianu 2005, 14-16). Each "cultural-historical space" is a reality in itself in a universe with infinite potentialities. This way of seeing reality is taken from the quantum physics laws, whose assiduous reader Culianu acknowledged he was. He points out that "a world vision as a kind of fault variable drawn through infinite parallel universes (and, some say, real) arises from quantum physics". Among the multiple dimensions of reality, the communism is the only way to disintegration "by petrification, by freezing". The communism is deprived of "life" because it constantly commits "cultural genocide", that is a "sin against the spirit". The individuals caught in this political reality's shred bear the hallmark of "the spiritual death" and "organized falsehood". Culianu criticizes the communist regime in the article *Romania's Future in Eleven Points* (Culianu 2005, 71-81), where the communism implemented in Romania by the dictatorial family is characterized as a "paternalistic presidential system", a regime dominated by "dictatorial father-like characters" in a "burial age". The Romanian communism was considered by the historians and analysts as being of feudal type built on opportunism and nepotism, which evolved into a "two-headed monarchy" consisting of two cabinets (Constantiniu 1999, 483) or a "tribal" political regime as Ruxandra Cesereanu said (Cesereanu 2004, 183). The article *Ionescu, the Saviour* (Culianu 2005, 197-199) was written on December 5, 1989 on the collapse of the Berlin Wall. Ceausescu was still in power; his name is mentioned five times in the text. At that time, Romania seemed to have been trapped in an absurd comedy script. Ceausescu the dictator was placed on the long list of Romanian nation saviors as being one of the most embarrassing chapters in history. Ceausescu was a megalomaniac and "the biggest thief in history" who even surpassed Bokassa, Selassie, and Marcos. Romania ruled by Ceausescu was a "step-daughter", "shameful", "crazy".

## Romanian Culture

The text *Romanian culture* was written in September 1982, and was later in 1991 found in a drawer, when the author titled it *The Balance Sheet of a Light Era* (Culianu 2005, 200-208) and published it in *Agora* magazine. The article is an analysis of the national cultural capital and an accounting registry done after an inventory sheet meant to keep a record of the gains and losses on post-war Romanian culture which proves the socialist cultural bankruptcy. The origin of the problem is the lack of realism in the approach, an overall lack of systematization and organization, laziness, arrogance and narcissism. In the category of culture understood as the sum of the Romanian thinking products, literary and artistic creations of the postwar period, Culianu reported as profit three civic inspired novels, some poetry, paintings, movies (even cartoons) and about three drama successful books. They do not fail to arouse interest, but do not fall into a unified strategy and don't have a common point of origin. At the losses chapter, the numbers are huge. The consequences of the political and ideological invasion in the cultural creation were disastrous. The censorship establishment and socialist criteria filtering of arts and culture created a blockage in the social mind. People were imposed schematic thought paradigms that aimed the socialist standardization in the cultural area. Those who did not fit the required standards were considered unruly, were labeled as such and were subjected to re-education.

The communist goal was the masses enlightenment, but on the average. Those who passed this level were considered dangerous for the system, and consequently were removed. In this artificial environment, incompetence camouflaged under a cryptic style proliferated, because what is unintelligible cannot be verified. The author of this type of creation ignored the masses even though he actually had the duty to educate and addressed only to the specialists in an elitist closed group. The communist Romanian cultural landscape was populated by a variety of cultural mutants, some bureaucrats lacking imagination and talent, paid by the party. In the bestiary registry, Culianu calls them "the intellectual caterpillars" and divides them into categories: the great thinkers, the small thinkers and the followers, mostly "rejected by the idea". The socialist culture is not dynamic; it is not a process in the making, but a state of stagnation. It lacks both substance and dignity, it is hollow.

Culianu addresses the reader in the sanitary stylistic register and makes use of the medical terminology in the analysis. The Romanian culture is sick, shows symptoms that require the appropriate treatment, which is not given in due time. It gets worse and the patient enters the terminal phase. The solution would be to extract the patient from the controlled environment and expose him to the stimuli in order to strengthen his immunity. The discipline is good, but understood as a rigorous and systematic effort, not as uniformity of thought. The idea always starts as a spark, but it is managed and directed by logical sense with maximum accuracy towards the right direction with a clear purpose, through hard and planned work. Culture starts from the inspiration and talent, but it is built on the intelligent and organized effort, otherwise the most inspired idea may not materialize after all. The columnist expressed his emotions openly, honestly, and acknowledged himself as "troubled, angry, sad, shocked or amazed".

Ioan Petru Culianu refers to *The Shame Anthology* written by Virgil Ierunca in the article *The King Died – Pay Attention to the Heir* (Culianu 2005, 222-227). The columnist describes it as a collection of texts and poems dedicated to Ceausescu presidential couple

signed by “almost all the big names” along with many others that were anonymous. Cultural personalities that did not fit the standards had to leave the country. There, among the exiles are mentioned Dumitru Țepeneag, Paul Goma, Virgil Tanase, Dorin Tudoran. The mediocre values that benefited from the system goodwill are listed separately: Eugen Barbu, Sabin Balasa, Adrian Păunescu, Sergiu Nicolaescu. Those who were skilful and astute among the favored ones applied the same strategy that condemned the odious Stalinist decade, completed by introducing Ceausescu’s golden age. In this category are classified Dumitru Radu Popescu, Constantin Țoiu, Marin Preda. Among the bravest, Culianu lists Lucian Pintilie, Augustin Buzura, Dorin Tudoran, Ileana Mălănciou, Mircea Dinescu, Dan Petrescu. Those who were worth of the greatest admiration are the writers who decided to stay in the country and continue their anticommunist activism in the international press, despite Ceausescu’s repression; they are Dan Petrescu and Mircea Dinescu.

*The Shame Anthology* column was initiated in 1957 in the Parisian magazine *Working Romania*; it was interrupted in 1961 and resumed more than ten years later, in 1971, in *Ethos*, *Counterpoint*, *Limit*, *The Fight* and sustained until October 1989. Under this headline, Virgil Ierunca will submit to the Romanian public attention in exile some opportunistic intellectuals who have colluded with the regime. Ierunca divides them into four categories: valuable intellectuals, so-called intellectuals on duty, non-values and the collaborators in the exile. These individuals were branded and criticized for being involved in the Romanian culture destroyal as completely subordinated to the communist party interests. The anticommunist activist, considered a militant for “the Romanian culture’s health” (Merișanu and Talos 2009, 8), exposed the opportunism, the servility, the cowardice and the callousness of the intellectuals who supported Ceausescu's personality cult, and consequently marked them as irreparably degraded. At the same time, through their actions, they have contributed to the postwar Romanian cultural decline. The stiff, sterile wooden language equaled the rape and mutilation of the Romanian language which is denounced as an absolute “crime against Romanian culture and spirituality” (2009, 15).

The article *The Racist Offense*, original title *L’offense racist* (215-221) is a historical argumentative discourse in which Culianu analyzes the racism origins in the international context. The article was published in January 1985 in the French magazine *Nouvelle Acropole*. Culianu absolutely acknowledges himself as a “convinced anti-racist” right from the beginning and claims he is a total supporter of the democratic system as the ideal option for the most functional modern society. Culture, religion and politics are subtly connected in nowadays society as racist attitude is generated by wrong beliefs, ethereal ideas and massive intolerance. Racism is a phenomenon explained as having its origins in prejudices and preconceptions, it stems from the inability to accept equal rights and mutual understanding, arrogance, perfidy and lack of respect for the human being. The concept of *otherness* coined by Lucian Boia concentrates differentiation attributes operated by specific logic rooted in the collective psychology. Racism is based on the dehumanization, operated on the logic of colors, and the degrees of inferiority and superiority assigned to them. Differences in skin color that is “black”, “white” and “yellow” is a geo-spatial and psychological chromatics deeply rooted in the political history. This color registry seems to generate a map of world domination. The author divides the racism into two categories: the dominators racism (the racializers), and the racism of the dominated ones (the racialized) and in the last category he

incorporates the terrorism. The racism mechanism is based on the lust for power and an undeserved act of revenge that occurs accordingly. From this perspective, genocides are regarded as “Western mentality potentialities”. Culianu situated the origin of this current in Marxism, especially in the text published by Engels, where the nations are differentiated according to their revolutionary and reactionary potential. *The Magyar Struggle* was published on the 1<sup>st</sup> of June 1848 in the *Neue Rheinische Zeitung. Organ der Demokratie* newspaper; the article includes the phrase *racial thrash*<sup>1</sup>. This idea influenced later bloodthirsty dictators like Stalin, Hitler, Goebbels. Expressions of a “transcendental chauvinism”, these explanations are not valid arguments in order to justify the historic intolerance and inability to accept diversity. Racism is an “offense” against all mankind and a sensitive issue which creates further difficulties. Eliminating racist tendencies is made possible by social responsibility through education.

Culianu suggests the humanization process as a racism eradication viable solution; that is the opposite for the Nazi dehumanization and it could be done by “assigning accountability” regarding the aggressive instincts latency and raising awareness concerning the consequences suffered when it is brought to the surface and turned into action. Prejudice is based on the classification of individuals into specific groups characterized by common features viewed as negative. The information about the group in question is affected by the erroneous perception formed by artificially induced projections and representations, based on traditional customs and rules passed down from generation to generation. Conflicts between social actors organized into separate groups based on stereotyped criteria are generated by the ethereal ideas activation and prejudices valued by each group and invested into discriminatory actions. The economic crisis and the scarce resources intensify the conflicts and the communities compete for survival and fight for the resources control allocated by limiting rules to the group that has more power.

In the study *Racism: A Short History*, George Fredrickson explains racism as originating from a *mindset* based on the sense of *difference* and the seize of *power* (Fredrickson 2002, 9). The difference leads to perceiving the others as being inferior and thus justifying power abuse against them. The racist attitude ranges from discrimination to *genocide*. There are the racializers, the racialized and the relationships based on domination/subordination between them. Les Back and John Solomos emphasize that nowadays racism is shaped according to the “cultural differences” (Back & Solomos 2000, 4). The *new racism* has become now the “cultural racism” and analyzed in connection with social identity.

The allocation of power on the political and social stage can be understood from the perspective of the social theory paradigm that analyzes the social space and changes of status

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<sup>1</sup> ”Among all the nations and sub-nations of Austria, only three standard-bearers of progress took an active part in history, and are still capable of life -- the Germans, the Poles and the Magyars. Hence they are now revolutionary. All the other large and small nationalities and peoples are destined to perish before long in the revolutionary holocaust. [“world storm” ? J.D.] For that reason they are now counter-revolutionary. ...these residual fragments of peoples always become fanatical standard-bearers of counter-revolution and remain so until their complete extirpation or loss of their national character ... [A general war will] wipe out all these racial trash [Völkerabfälle - original was given at Marxist websites as “petty hidebound nations” J.D.] down to their very names. The next world war will result in the disappearance from the face of the earth not only of reactionary classes and dynasties, but also of entire reactionary peoples. And that, too, is a step forward”, Friedrich Engels, *The Magyar Struggle*, *Neue Rheinische Zeitung*, January 13, 1849.



as determined by the economic, cultural and social criteria. Individuals usually own three types of capital: social, cultural and economic, that directly affects the number of options available during their life time, and their social position. The social space is defined as a space of relationships which is important in shaping the social strata, it generates relative positions assigned according to the quantity of capital owned. Social capital consists in the number of relationships a person has at certain a time.

As Pierre Bourdieu stated, the cultural capital is a non-financial value consisting in the extensive knowledge, skills and competencies acquired over time, which gives one the intellectual power and a favorable position in society. In turn, cultural capital is divided into three categories: embodied cultural capital, objectified and institutionalized cultural capital. The embodied capital is the volume of knowledge accumulated in time; the objectified capital consists of cultural goods such as studies, volumes, paintings. The institutionalized cultural capital is generated by schools through knowledge transfer, and the family main function is to manage the investment in school education according to the financial possibilities. It finally determines the amount of the economic and cultural capital of the individual and its social position; because rich people can opt for better schools and quality education, therefore they have access to better professions and well-paid jobs. The individual's power in the society is expressed in the concept of the *field of power*, which is directly proportional to the amount of capital owned. The dominance effect of "the ruling class" is a complex, indirect type of dominance residing in the interdependent constraint relationships between the dominant and dominated ones. Inequality and disproportionate allocation of resources can be achieved on the basis of gender discrimination, included in the symbolic power category.

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