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The Romanian and Hungarian Poetry of the 2000s – overlaps

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MANIFESTOES OF THE ROMANIAN LITERATURE IN THE 2000S

A disputed and continuously changing literary genre is that of the literary manifestos. It is a hybrid genre which impregnated strongly in the 20th century. Its identity could not be negated from the avant-garde onwards. Being a relatively young and very dynamic genre, its definition knows more variants, thing which is due to the different domains which can be related to: political, aesthetic, moral, artistic, literary, etc.

A classification of the manifestos / directions of the 2000s seems like a Sisyphean trial exactly because the very idea of the *2000s generation* and/or *two-thousandness* is not coagulated at this point. Although it has been a very often (re)discussed topic for some years now, the problem of labeling is an inherited issue, consequently terms such as 2000s generation, millenary generation, two-thousand-generation etc. are subject of articles, literary history or cultural research.

The most frequent ways of expressing *the new* are the literary manifesto, the program article or the manifesto-poem. This unprecedented variety of manifestos / directions in Romanian literature in such a short period of time can be explained by obtaining the liberty of speech following the revolution in December 1989, but also by context factors mentioned above. What generated this palette is first of all the desire of the new generation to step out from the shadow cast by the predecessors – basic characteristic of a manifesto.

They will have different destinies: while some become landmarks, most of them have only the privilege of being remarked and an important part does not even get the chance of being mentioned by the history of literature. A possible inventory could take as a basis the principle of the impact they had and the chance of ‘institutionalizing’.

In order to start an analysis of the literary manifestos of the 2000s it is necessary to illustrate it through the origins and semantics of the word in the most important European languages: French, English, Italian, and after that reduce it towards the definitions of the literary manifesto. The context is important – social, political, economic, artistic, etc, personal experience – which lead to the apparition of the manifesto, as well as to its relations with cultural space or the institution.

Furthermore, the present paper settles a few parameters of the literary manifesto – action, turnover, co-opting, crisis, denouncement, foundation, identity, messianism, myth, negation, recycling, shock, utopia, good news, etc. The manifesto is founded on invariable elements. In this sense, creating a fixed corpus seems superfluous and impossible as some of the characteristics are necessarily linked to others, incorporating them, while its principles of classification can be numerous. Its valences – certificate of birth / marriage / death / divorce or genealogy are built on these parameters.

I think that no matter what the finality of the controversy around the *2000s generation* / *Two-thousandness*, the manifestos / poeticas of the 2000s need to be closely studied, not just because of

their multitude and variety. The discussed samples show some shared characteristics, even though each tries to bring about something new and can offer a panoramic picture on the situation. The majority have passed by unnoticed, partly because of their lack of value or due to their too bushy or, on the other hand, too minimalist models. Another aspect of their great number and non-value can be seen exactly the result of the long-expected liberty following the revolution, which, being a moment of crisis, generates their birth.

Most certainly, to maintain the prophetic spirit of the manifestos, we will be witnesses to new and new manifestos, which are to differentiate between individuals and groups from 'the others', since the dichotomy I-others or we-others has always existed. In this sense, it must be specified that there are discussions which are about to outline the period of the generation 2000+.