

**Communicating Reality  
as Spatial Model of the World**

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**Abstract**

Communicating contemporary reality is one of the main topics in 21<sup>st</sup> century discourse. Contemporary fiction is one of the means which reflect the most complex aspects of reality. It has developed in the direction of strengthening the postmodernism's poetics and often built a world model as an apocalyptic space. It keeps the structure of the normal world, but its mythological significance is deformed. Nevertheless, this model permits the existence of versions of eternity even in the middle of that world. Therefore, our argument will follow the degree of keeping of these mythological significances and the way they have changed or have been replaced by others, suitable for the appearance of the created world and for the human attitude towards it.

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Our research focuses on pointing out and analyzing the space dimension as essential elements of the mythological method in contemporary fiction. We emphasize the up and down opposition, which is specific to the vertical pattern of space and divides space into three distinct areas: the underground, the earthly, and the celestial. The opposition left to right or east to west is specific to the horizontal pattern of space. The horizontal and vertical symbols intersect and form the image of the cosmic tree. It is situated in the centre of the world unifying all directions of space, vertically as well as horizontally. By proving the mythical feature of the space we discuss the sacred aspect of the space, and the opposition sacred-profane inside this dimension of contemporary fiction.

This way of understanding is common in modern fiction. Postmodernism allows the exchanging of the symbolic with a natural code; postmodern writers make use of the same mythological motifs and mythical structures as modernist writers, whose significance, however, they change.

Contemporary fiction, which has developed in the direction of strengthening postmodernist poetics, has often built a world model as if copied from the infernal world model. This world model keeps the structure of the normal world, but its mythological significance, even if deformed, permits the existence of a version of eternity even in the middle of that world.<sup>1</sup> From this point of view we may say that the spatial dimension of the world permits the existence of a special space, well delimited from the usual world, being apocalyptic and not paradisiacal, sometimes artificially created and having a negative influence upon the human being. Nevertheless, the hero usually searches and sometimes finds another world, reminding the world of the beginnings, full of force and beauty, having a compensatory role.

This ability to reach another world within objective reality was first theorized by Rudolf Otto.<sup>2</sup> He affirmed that sacred is “*ganz andere*”, which means something else, totally different from our world. Taking into account Otto’s considerations, the Romanian historian of religions, Mircea Eliade, discussed the sacred in terms of something powerful belonging to another world but as part of our natural profane world. This interpretation permits anyone to search and recognize the sacred in any objects of our world, period of time, place. There is a continuous wish in the human being to live in the sacred, to be in a sacred place or to live in a period of sacred time for example during religious celebrations.

Mircea Eliade explained that the sacred space and time belongs to the beginnings when the universe and our world had been created. It is a time and space full of possibilities, beauty, power, reality and authenticity.<sup>3</sup> Important for our demonstration is that anyone can

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<sup>1</sup> L. Leiderman and M. N. Lipovetskij, *Sovremennaja, russkaja literatura*, vol. 1, 2, 3, (Moskva: Editorial URSS, 2001).

<sup>2</sup> Rudolf Otto, *Sacrum*. Despre elemental irrational din ideea divinului și despre relația lui cu raționalul (The Holy. On the Irrational in the Idea of the Divine and its Relation to the Rational), transl. Ioan Milea (Cluj-Napoca: Dacia, 1992) (The original work was first published in 1917).

<sup>3</sup> Mircea Eliade, *Sacrum și profanul* (The Sacred and the Profane), transl. Brândușa Prelipceanu (București: Humanitas, 1995).

perceive and live in the sacred without logical thinking. Sacred is revealing to humans because of its power to manifest itself in space and time, in various actions, ideas, interactions, feelings, creative thinking, dreams.

This situation may be easily noticed in the case of some famous west European novels. In his novel *The Magus* (1965, 1977), the English writer **John Fowles** relates an existential adventure of the young teacher of English in the Greek island Phraxos, in which we recognize the configuration of the sacred space. The island appears to Nicholas as a perfect beauty, a lost paradise, isolated in the middle of the waters, with olive orchards, bright hills, covered with Mediterranean pines of a special green. The place seemed to be populated by nymphs, but animals and birds were almost non-existing. The few inhabitants lived as if outside civilization. The entire island had a special aspect, as if existing before the human appearance on the earth. It was the place in which any event, no matter how insignificant, had a special value: stones, birds, fields, even walking and swimming, or the discovery of a new path are more important than any exterior event, which are now strange to the hero. Isolation and loneliness correspond to the hero's estrangement from the society, from his own personality, characterized by frivolity and indifference before coming on this island.

*Waterland* (1983), the novel of the English writer **Graham Swift**, is considered a great manifestation of the European literature of the last decades of the 20<sup>th</sup> century, influenced by the magic realism of a Latin American origin. To the author the water land is a fabulous space, a precise geographic place and still, pure fiction, a space with marshes and endless water surfaces, surrounded by a magic and mysterious light. This space has all the features of a sacred space, being isolated, hard to conquer, in which life seems to appear from the beginning, when the ground was separated from the waters. The cosmogony is followed by anthropogony<sup>1</sup>. The history of the Atkinson and Crick families is the history of the water land, of man's struggle to conquer and master the land.

From the fragmentary narration of the different characters' destiny and of the land they populate, the climbing and falling history of the Atkinson family is born. Courageous and enterprising members of the family manage to dry up the marshes, to establish the courses of the rivers, to open a naval transport society, to buy lands and cultivate barley

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<sup>1</sup> Eliade, *Sacral și profanul*.

on them, to open a beer factory, contributing to the economic development of the region.

The human struggle for saving the lands from the waters is continuous, even after drying up the marshes, as long rain is sufficient for producing floods and covering again the land with waters. The damages after the floods coincide with the fall of the Atkinson family. In this way, the cyclic history of one family represents at the same time the history of a region or even of the entire humanity. The formation of a firm land after the drying up of the marshes seems to be the birth of the land from the waters and floods, offering an apocalyptic image of the end of the world. Cosmogony and eschatology are the temporal limits and between these events are placed the tumultuous events of the Atkinson and Crick families. The land between the waters is not, indeed, only the object of the heroes' efforts of strengthening it, building and developing; it is also a place dear to their hearts. This is the place where Tom and Dick came together for fishing, it is the place where they listened to the stories, where they watched the stars, listened to the voices of the night and the breathing of the land, and it is the place where dreams were born. Later on, the land wrested from the waters is the place where the boys play, and where Tom meets Mary, his future wife. This is the place from the memories of the history teacher, Tom Crick; this is the subject of his reflections about the recent and far-off past. The dialogue with history gives the opportunity to the teacher to formulate a whole philosophy of history in order to understand and find the sense of an absurd present. The salvation of mankind is no longer possible in a world with apocalyptic events: the endless rain, the floods that swept everything in their way, the fire in the beer factory, the appearance of Sara Atkinson's ghost, the incest, the suicide. The truth is that Dick's death through drowning may be interpreted as a return to the primordial element, as an end that may be followed by a new beginning. Nevertheless, the most overwhelming feeling of the novel is fatality, manifested through the monotony of the empty and large surfaces of the marches. From the first to the last generation, the Crick family has defeated the gloomy reality telling stories and histories. The emergence from the present time is equivalent to escaping from an oppressive space through imagination, as the empty and desert marshes are filled with imaginary and superstitions, stories (about the swans from the Wash Fen swamp, about the headless boatman, about saint Grunhilda, the master of this fairy country). In this way, the author's postmodern way of story telling with multiple sequences of life and alternative realities brings

relativism to the exterior reality and may become a form of resistance in front of the dissolution of the contemporary world.

The Catalan writer **Jesus Moncada** may be placed into the narrative tradition of William Faulkner and Gabriel García Márquez due to his mythical attitude towards space and time. The novel *Cami de sirga* (1988) is the expression of an impressive epical force, capable of transforming the story of a small Catalanian village into an original literary document about world and people, under the influence of the magical realism, influenced especially by the writings of G. G. Márquez and Augusto Roa Bastos.

The mythic and symbolic image of the author's native region is built with the help of the related stories and chronicles. The novel consists of the written narrative (the chronicle), the painted story (the frescos and portraits of Aleix Segara) and the story whispered, told, commented by the multiple voices of the inhabitants during a century.

The title of the novel – *Cami de sirga* – translated literally from Catalanian means the boatmen returning upstream by the towpath pulling the boat with the help of the ropes against the current. The beginning of the novel represents this image with the suggestion that this is the beginning of the end of the settlement named Mequinensa, the beginning of house demolishing, as the settlement is going to be flooded by the waters of an accumulation lake, formed from the Ebro waters. The cyclic evolution of the settlement situated between the river Ebro and the hills with coal mines is characterized by wealthy and stagnant moments, by prosperity and decline that succeed one another in peaceful moments, in the period of the world wars and during Franco's dictatorship.

The life of Mequinensa and of the inhabitants seems to be situated in an eternal time, away from the historic time, being a fictional product at the same time, an attempt to compose with fragments, memories, testimonies a world situated in a privileged space with a centre marked by the river Ebro. The reality of this world with a configuration of a sacred space is undermined constantly by the inversion of the temporal succession, suggested by the title itself. The return to the sources symbolizes the dissolution, the disappearance of a possible world, the return to the primordial chaos. The only durable reality of the real world and of the fictional world of the novel is the Ebro – its ambivalent symbolism – river and lake – signifies the vital force of the running waters and the destructive force of the lake waters that cover everything. The miraculous coincidence of the opposites is to be found in

the symbolic plan – the search for the true face of reality of Mequinensa's world.

The Portuguese writer **Jose Saramago** managed to impose himself by means of his books as one of the most talented and original European creators. In his novel, *A Jangada de Pedra (The Stony Raft)*, 1987, the detachment of the European continent is felt as a breaking off, as a modification of the known universe, but not as a beneficent change. It is the case of an exceptional situation that ruins the well-balanced functioning of the mechanisms of the society, a strange mutation of the people's will, as they have to deal with this breaking off of the existent world. The image of the stony raft reflects the configuration of sacred space, being isolated from the rest of the world, surrounded by waters. But the new formed island is not a privileged space of order, wealth and happiness. On the contrary, disorder, uncontrolled fear, and distrust bring chaos and anarchy: people leave their houses, villages and towns in their attempt of salvation, of avoiding the imminence of death. People are travelling through the island, which floats on the waters of the Atlantic Ocean in different directions, producing thus fear and confusion.

The island travels as if searching for its place and sense in the world and the fact that it contains, literally and figuratively speaking, man's searches offers a philosophic profoundness and mythical halo to the motif of search. In this way, the space is made up gradually in a centre of the world not only because of the fact that the interest of the great powers are directed towards it, but also because of the solidarity gestures from those from the continent, and especially because that is a place in which life may be continued with the birth of children. That amazing event in a space of agony coincides with the ceasing of the movements of the island and with the rebirth of the hope that life will blossom again as spring comes. Through this end Saramago approaches *the east European modality of mythologizing reality*.

The Russian postmodernist writers often use *the poetics of fairy tale*,<sup>1</sup> but it is different from the poetics of the fairy tale used in modern fiction. Sometimes the prose has a traditional space-time dimension, but with a larger significance, emphasizing the fictional character of reality and reproducing the existential nightmare. That is why the *archetype of the other world* is permanently present in the literary creations of the recent decades. It shows a strange image of the world, which seems another world because it re-actualizes *the archetypes of heaven and hell*.

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<sup>1</sup> Leiderman, Lipovetskij, *Sovremennaja, russkaja literatura*, 142–145.

This phenomenon states that the difference between society and the outside world is false and the same human relations and principles are used in prisons, concentration camps, hospitals and the communities surrounding big cities.

The Russian writer, **Lyudmila Petrushevskaya**, describes the truth of life in a naturalistic manner. The titles of her stories betray the signs of intertextuality, which show that high culture is the basis for this wild and cruel reality of life.<sup>1</sup> These titles are: *The New Faust*, *The New Robinsons*, *The New Gulliver*, *The Lady with Dogs*, *Waterloo Bridge*, *Oedipus Mother in Law God Poseidon*, *Two Realms*, *The Moons and The hand*. No matter whether these images of life are borrowed from books or movies, they are part of the cultural heritage of humankind and are successfully used by the writer in texts that have an accurate expression and a melancholic charm. The structure of stories as *The New Robinsons*, which depict the end of the world, is based on the correlation between life and death. The fantastic stories focus on the life beyond death and the mystic crossings between the two realms and the mutual attraction of the two. In *Two Realms* the other world is very accurately described as separated from the world of the living by a wide and bright river without any possibility of communication between the two. Although the world of the dead seems to be a copy of the world of the living, this other world is devoid of suffering and turmoil. It is a septic and comfortable environment inhabited by pale looking people; they are all dressed alike and seem to continue their lifetime activities. Lyudmila Petrushevskaya is also referring to a wider class of people, the outsiders, and the marginal people and describes it thoroughly, even with cruelty. She reactivates the heaven and hell archetypes confronting or combining them, therefore proving the co-existence of these traditional images of the real world. Petrushevskaya's work includes life in a natural rhythm, inspired by the model of a cyclic evolution, and it is tragic by definition. Being aware of their tragic condition, the heroes often are not able to live a decent and responsible life. In the story *Strana (The Country)* the main character is a woman who, after her husband has left her alone to raise their child, gives up her usual life. The heroine isolates herself from the world and even from her daughter, and starts drinking. Solitude and rejection follow her decadence. The metaphorical title reflects the contrast between the cruel and dark reality and her beautiful dreams and is also an extension of a particular situation.

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<sup>1</sup> Leiderman, Lipovetskij, *Sovremennaja, russkaja literatura*, 112–122.



*The Colonel's House,  
Mansion from the beginning of the 20<sup>th</sup> century  
Piața Romană, București  
(Photograph by Bianca Petcu)*



**Vladimir Makanin** is one of the leaders of contemporary Russian fiction. The initiating experience of Makanin's heroes represents a search for their ego by descending into the *unconscious*.<sup>1</sup> In the novel *Laz* (1991) – *The Tunnel*, the author describes two worlds linked by a *vertical*. The meaning and the significance of the two worlds is reversed, for the world of the shadows is quiet and peaceful, it is rational and beautiful, while the people's world is characterized by depersonalization and loneliness. Nevertheless, they do not lose the instinct of freedom and individuality, but they can be free only through death. During life the manifestation of their individuality and their abilities change in ritual and automatic acts.

In *Andergraund ili Geroj nashego vremeni* – 1998 (*Underground*), the two worlds coexist because the Underground is a kind of subconscious of the society. It is imagined by the author as a *horizontal tunnel*, inhabited by all the people, who will not be involved in any struggle for material or spiritual values. The anonymous writer, Petrovich has spent his entire life in the underground, a place situated at the periphery of the town, separated from the people, who share the official opinions on social and cultural life. The contacts between the two worlds are simply casual; they occur either due to the hero's temporary relationship with people he met prior to his refuge in the underground, or due to contacts with newly enriched people who manage to part from this marginal place.

Petrovich lives in a house for single people, where he owns a room or guards the apartments when the owners are travelling. His life gravitates around this social building, which is the representative image of the underground world and of man's soul. This image refers to collective life, limited space, and the lack of intimacy, alienation. The post-soviet way of life is illustrated in a naturalist manner. The struggle for living space resembles a fight for freedom against those who might steal the space he struggled to obtain. The perfect resemblance of these people's lives makes possible for them to hunt for rooms, to mock each other, even to pay for love.

The author describes also life in a mental hospital as an extreme form of collective life and the expression of the human being's total degradation. Makanin leaves no room for normality in this tunnel-world so dangerous for the human condition. This is why Petrovich belongs to the underground and does not want to be involved either in the struggle

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<sup>1</sup> Leiderman, Lipovetskij, *Sovremennaja, russkaja literatura*, 122–132.

for space, or in the chase for other material or spiritual values. This is the reason why Petrovich works like a guardian, which allows him to occupy temporarily a room without being attached to material things. In a postmodernist manner the hero rejects any claims of authority and wants to show that he cannot be defeated. Nevertheless, Makanin's hero is trapped because the freedom he aims at cannot be achieved through inactivity. He responds to the others' attempts to involve him in their struggle by committing two murders. But these are the only types of actions, which allow him to survive in the world he wants to escape from and are contrary to his intellectual status. This part of Makanin's novel reminds us of Ken Kesey's novel *One Flew over the Cuckoo's Nest*.

The author named his novel after Mikhail Lermontov's classical masterpiece, *A Hero of Our Time*. The title attempts to illustrate the way in which the hero is a man of his epoch. Makanin's aim is to describe the profile of man at the end of the 20<sup>th</sup> century together with the world he lives in and is influenced by.

The last part of our work analyses other figures of East-European literature notable for the specific presence of mythical structures in their works. The Mythical, the Fantastic and the Fabulous, most present in this fiction, are the results of an inherent stylization of the Real, put through the filter of a prevalent traditional culture, even if it shows notable differences from author to author, from work to work.

**Ivo Andrić** – considered by critics to be a remarkable writer, a talented representative of Serbian storytellers – has also found the way to place regional themes into universal horizons without robbing them of their local colour. In his novel, *Na Drini ćupria* (*The Bridge Over Drina* – 1945), the writer is the chronicler of a region, of a town – a place cut in half by the River Drina, which crosses the land from North to South, and over which rises majestically a bridge uniting the Eastern and Western parts of the region. At the crossing of the two axes, in the centre marked by the bridge on the Drina, a world was born; its portrait is defined by the greater or smaller events in the life of the dwellers of Vishegrad for over four hundred years. At the beginning of the 20th century, the destruction of the bridge in World War I reflects the death of this world, the breaking of the balance that allowed its birth. The symbolism of the bridge, which may be considered also the *Axis Mundi* under its different forms, establishes the continuity in this centre of the world, marked and sanctified by Man's creating will.

All rural Polish literature was defined by the writers' attempts to interweave the means of traditional epics with modern narrative, granting

it a new stylistic status. From a thematic point of view, most writers were preoccupied to resolve the cultural differences between the country and the city, with alienation and uprooting from the native lands and reinstatement in urban environment, the disappearance of the luxuriant nature from old times. However, for some authors the rural universe did not become smaller and did not perish because of the urban civilization. On the contrary, this corner of the world, preserved in imagination has grown to include the new.

**Tadeusz Nowak** comes halfway between the ironical contemplation by Edward Redlinski of the urbanization and the alienation tragedy, and the loss of touch with the traditional country in Iulian Kawalek and Wieslaw Mysliwski's prose. Tadeusz Nowak chooses the middle way: the fusion between the popular culture and the well-cultivated cultural values. This cultural model is based on the development of the metaphorical mind and imagination, which is acting as a formative and permanently creating element in popular culture. The novel *A jak krolem, a jak katem bęgziesz* (*When You Are a King, or a Torturer* – 1974) represents a good example. Nowak's village has a traditional topography. The village represents the centre of a well known space where the events of the hero's life will take place. There is a world closed between the river and the forest. Beyond this space there is a different world, a mysterious one, the rivers of the regular world. It is a land of magical practices, of strange events, of interesting or dangerous people, while maintaining some biblical suggestions to a possible end of the world.

It is noticeable that the union of folklore and biblical mythological elements happens in many points similarly in Latin American novels and in other Eastern Europe literary works. The model of magic realism has been successful in East-European literature because of its substantial traditions. Some of the analyzed works had already been written at the time when South-American magic realism became crystallized. That is why we can speak not only of a direct influence but also of a possible correlation, of similarities caused by the similitude of the historical, political, social and economic situation of nations situated on different meridians.<sup>1</sup> Underlying some of the similarities is the inevitable passing to modern culture presuming the constitution of the modern conscience of reality. By the establishment of a subjective reality close to the objective one does not mean its doubling but its recreation

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<sup>1</sup> E. M. Meletinski, *Poetica mifa* (Moscow: Vostochnaja literatura, 1995).

and reconsideration as an environment of Man's existence. This reality is constituted by man and for man. It's a space destined to man as a spiritual being, speaking in Heideggerian terms.<sup>1</sup>

In what regards Romanian literature we can use another term, *metareality*,<sup>2</sup> to name the other world. Metareality focuses specifically on the greatest problems of modern human existence. In **Mihail Sadoveanu's** work the whole nature appears as a protective space and it intends to avoid any restlessness and aggression of the industrial civilization. The myth can survive only in a special space. In a beautiful story, *Raiul (The Heaven)*, a corner of nature has every quality of the sacred space, which means it has beauty, order, harmony, equilibrium. This special territory is recognized by the storyteller in a miraculous place, where the light comes from above, despite the impossibility to see the sun. The place is warm, soft, so different from its surroundings. It is situated in a heaven of vegetation and birds. The mountain or water in all forms, sea, river or lake, permit the fusion between the human being and nature, which is specific for the Ancient Times. The rebuilding of this unity is one of modern human aims in a chaotic world. The 20<sup>th</sup> century man tries to put up-to-date the harmonious world of all beginnings.

**Mircea Eliade's** fiction describes experiences through which his characters sense the sacred or pass from the profane into the sacred world. The passing into another world happens through death or odd disappearance, which are preceded by signs telling of the unusual feature of a different world, governed by different rules and accessible only to the initiated. Children learn to recognize the signs which can reveal magic places. It means they will recognize the *centre* of the world, the link between the three worlds, the paradisiacal, the terrestrial and the underground one, because this is the passage into a different realm. The other world can be Shambala, a miraculous country in the north of India, the whole nature, the Carpathian Mountains, the Gypsies' garden, a cave, a building, an ordinary room. In the novel *Noaptea de Sânziene (1970) (The Forbidden Forest 1978)*, Ștefan Viziru, Mircea Eliade's hero trying to escape from the modern world furnishes a space in a hidden room, to remind him of his childhood room, an expression of a happy life, away

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<sup>1</sup> Martin Heidegger, *Originea operei de artă* (The Origin of the Work of Art) Transl. and notes Thomas Kleininger, Gabriel Liiceanu. Introduction by Constantin Noica (București: Univers, 1982).

<sup>2</sup> Anton Cosma, *Romanul românesc contemporan 1945–1985 II. Metarealismul* (The Contemporary Romanian Novel 1945–1985 II. Metarealism) (Cluj-Napoca: Presa universitară clujeană, 1998).

from the tumultuous events of the historical present. Unfortunately history pursues him to the same secret room: he is arrested and loses his wife and child in an air raid during the war. The hero's death represents the passage through the doors of heaven into a sacred world. The passing to another temporal or spatial level is a natural situation for them. The contemporary world may be recovered only by a spectacular turn of situation, with the suggestion of opening the doors of Heaven.

**Ștefan Bănulescu's** works impress by their originality and symbolical vision of space. As a modern author, he does not try to create the impression of historical truth, but of fiction and fairy tale. The novel *Cartea de la Metopolis (The Book of Metopolis – 1977)* presents an imaginary land between the large river Danube and the mountains. It is an ancient territory, preserving traditions and legends, untouched by modern civilization. Consequently, Dicomesia has an ancient culture, an archaic folklore and a Christianity preserving pagan customs. The people of Dicomesia try to preserve their old way of life. They continue to live in old houses and race horses trying to reject the novelties of civilization. Dicomesia continues to live in a land of magic; it is a town, a circular universe, an existential and textual labyrinth. This is a twilight world, a repeated story, the versions of the same characters, events, streets, houses, affairs, names. Metopolis is a true labyrinth of heroes' different stories; it dies slowly surviving, however, as a story.

**Dumitru Radu Popescu** is an original writer. He created a unique world placed in a recent historical period, but one that has mythical valences. By blurring the temporal coordinates, he builds an imaginary geography that mixes both urban and rural elements. His tales and novels show the end of a world. After the Second World War, the establishing communist society destroyed systematically the old world. The innumerable, inexplicable deaths in a moving world, where it is impossible to find the truth, express the continuous degradation of the basic rules of human existence. *Vânătoarea regală (The Royal Hunting)* 1973 offers an expressive image of the end of the world. The novel focuses on rabies. The whole village, both the animals and the people are infected, and fear reigns over the settlement. Trying to stop the epidemic people and animals are killed, thus a hunt for all dogs is started, then for wild animals in the forest, then for domestic animals and even people who seem to be infected or for those who still hope to cure the disease. All these suggest the return to chaos, everything is destroyed, people, animals and customs. The death of a human being ceases to be an event if it serves the mighty. They only fear that they will not survive to enjoy

the new world to follow the destruction of the previous one. Nevertheless, death may signify a passing to eternity. The most important thing for heroes seems to be the possibility to enter eternity or other worlds during their lifetime.

Ștefan Viziru, Mircea Eliade's hero in the novel *Noaptea de Sânziene* also had the obsessive aspiration for eternal life, impossible to realize during his lifetime. In Dumitru Radu Popescu's works, only old women have the privilege to visit another world, because their life makes sense only in a stable world. The old women represent the ancient, archaic human being who has not lost touch with nature. Consequently, we can say that East-European literature displays original images of the world, outlining its specific contemporary aspects.

In our paper we have tried to prove that the concern for myth and mythology is related to the imaginary as one of the most important features of modern individuals' sensibility. As we have shown, in the postmodern era, the real world is chaotic and can bring deception. The imaginary plays a compensatory role giving the chaotic contemporaneity sense and the status of cosmos. The imaginary acts anytime and anywhere, but especially in crisis periods. Literary and all media representations of such events have patterns belonging to a permanent mythical background. They are manipulated by the imaginary according to its own structures and principles, and they are remodelled and cast in a specific matrix. The patterns of the imaginary coexist with a process of permanent elaboration, which adapts them to the historical life. Our argumentation emphasized that postmodern individuals continue to believe in a superior reality which governs the material world and they are still hoping for life after death. We also underlined the astonishment and the anxiety caused by the diversity of the world, which urges people to ensure a maximum unity and coherence to the world. There are also attempts to decrypt the meaning of the world and history and even to use different strategies to control one's faith. Sometimes there are attempts to reject history and to find shelter in a harmonious and never changing space.

We may conclude that literature often present chaotic aspects of the world we live in, but usually they find in the middle of chaos the stable patterns of the cosmos reflecting the light of order and harmony.