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KNOWLEDGE, MEMORY, HISTORY:
A HISTORIOGRAPHICAL PERIPLUS
(Summary)

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The theme of this article deals with the idea of *historical culture*, following both its historicity and the ways in which people expressed it over time. It is circumscribed to those preoccupations related to the *uses of the past*, more precisely to those situations in which literature/art/history is called to support a project of community, political, territorial legitimacy. The privileged aspects are those which regard the document or the image not as a mere *text*, but as a discourse, as a form of intersubjectivity, of communication between a transmitter and a receiver. The article starts from the following working hypothesis: neither the common spectators/readers nor the political leader accepted easily the position of docile consumers, often imposing themselves as *co-authors* of a historiographical, literary or artistic work. That is why the cultural products proved to be the result of negotiations between the tastes of the time and the artist's/writer's/historian's standpoint, between the esthetical and the ideological criteria, between the intellectual innovations and the exigencies of censorship. The author also has in view the cases when the literary-artistic fiction kept under public debate a series of historical truths, as well as the moments when the academic certitudes created, at the social level, different solidarities, mythologies, stands of otherness.

The manner in which our field of interest somehow keeps on resisting us, staying, for too long, an opaque one, makes us resort to some instrument-categories with the help of which we might cope with the unknown. The investigation of the notion of *historical culture* cannot bring new data unless we regard the concept from several different standpoints, according to the methodological suggestions included in the so-called *histoire croisée*. It's mandatory to take into consideration the historical realities and phenomena, apparently unrelated, their recontextualization being able to undermine many historiographic clichés. The innovative correlation of some keywords, likely to bring out to light weakly represented fields of interest is also obvious. They will explain themselves mutually, each being clarified not by its own definition, but through the correlation, maybe an unexpected one, with a different concept.

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