THE DIARY. A GENRE OSCILLATING BETWEEN TACITURNITY AND LOQUACITY

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Abstract: Oscillating between apparent loquacity and a paradoxical muteness, the diary represents a distinct communicational act, having a powerful God-like sender, an intricate message, a receiver that functions sometimes as an undesirable intruder and a code that cannot be broken by using the key of absolute sincerity (involving the author) and of total trust (as to what the reader is concerned). The writing about oneself remains an offering field of expertise, in which both the author and the exegete can excel, as testified by the large number of both diaries and diary theorists. The analysis in depth, of what the intricate mechanisms of this articulate and intriguing yet peculiar type of discourse are, can never exhaust its investigative means, and cannot elucidate all the mysteries woven around this particular piece of writing. My paper aims at tackling the most significant aspects concerning the literary diary and its inherent yet limited talkativeness.

Keywords: diary, text, context, muteness, loquacity

The diary represents a challenging reading every time we get the chance to skim through it, an open door to the most intimate aspects of an individual's existence, a path leading towards the most hidden corners of one's personality. Theorists such as Philippe Lejeune, Margo Culley, Felicity Nussbaum, Elizabeth Podniecks, Julie Rak or Michel Braud, to name only a few, dedicated their work to the analysis of this particular type of writing, trying to cover all its aspects, starting with its author, its receiver and its message, its connection to time, the self and the outer world, and ending with considerations about its purpose, its con/ dis-continuity and limitations. Although we may take into consideration the fact that the diary can be considered 'a confession to the self with only the self as an auditor and without the public authority' [Nussbaum, p. 9], we cannot ignore the truth: this mirror offers only 'a superficial illusion of transparency' [Spacks, p. 177]. The plunge into someone's private life offers the reader the opportunity to draw, in an almost accurate way, the individual map representing a person's inner geography. When written by a writer, *i.e.* someone familiar with the literary devices, the diary becomes a particular type of discourse, closely connected to the idea of context, that can only be analyzed in a certain critical manner, taking into consideration the fact that this communicational act does not submit to the ordinary criteria applicable nor to the private texts written by authors of literature, nor to the literary productions sui-generis. The two poles of communication are still the sender and the recipient, but there are a lot of nuances involving their status. The sender is, obviously, the author of the diary, but an important question has to be raised: who is this person, really? Is it the author of the literary productions or the simple human being thriving, needing, hoping? Can the writer let himself shadowed by the humble person, an average man, haunted by common necessities, an inaccurate copy of the perfection embodied by the superior writer, the author hidden behind his characters, his plot, his drama, his pages? There are no easy answers to this polemic, but the truth is that no matter how sincere (ethic principle) the author of the diary is or how authentic (aesthetic principle) the pages are, there is always a mask worn by the sender of this specific type of message, a role played willingly or not. The recipient is, first of all, the sender himself, as the diary is, by definition, a self-addressed

discourse. Then, we encounter the reader of the diary, who can be a faithful one, a person who had been entrusted with the safe guarding of the pages, for instance, or a perpetrator, someone curious, jealous or simply nosy. Finally, the recipient, besides the writer himself, can be a desired one, the public, the most powerful and feared judge of the writings. The topic is, nevertheless, a very sensitive one, and it gave way to endless debates among the specialists. Sam Ferguson, for instance, tackles the concept of the otherness, considering it inherent in any practice of diary-writing:

> The relation between self and 'others' is represented directly in *journaux intimes* when imaginary or real addressees are addressed as *tu* or *vous*. In more practical terms, the diary can be shared with the other readers (whether or not this was anticipated at the time of writing, or consented to by the diarist), and the variability of a that these readers' interpretations belies the idea that the *journal intime* contains any fixed meaning or stable inscription of the self. [Ferguson, 2018, p.24]

The message of this form of communication is born by the context. Thus, the diary becomes the ultimate form of *mimesis,* not only a mere a transfiguration of reality, but a transcript of it.

This genre that apparently allows total indiscretion invites the reader to shamelessly rummage through all the corners of an individual's life, as there is a multitude of means to do just that as the offer is varied and extremely tempting. First of all, we find **the autobiography**, written with the precise purpose of being read, worked in order to place the self in a favorable light, motivated by the direct craving for acknowledgement and appreciation. Depending on recollection, **the memoirs** are different from all the other autobiographical species. By their generous size, they offer a lot of material for the writer to express himself and for the reader to analyze. Then, being written in a mature period of someone's life, the memoirs involve the idea of perfectibility, re-interpretation of reality data. This type of direct communication is a sort of a confession given to the world by an author who feels that his life is near its end, an authentic transcript of the events marking his life, a narrative filled with emotion and a touch of regretful sadness. **The letters** represent a particular way of exposing their author's life as they constitute a type of message having a precise and, usually, a well-known recipient: the addressee. This genre was cultivated by writers like Voltaire, Rilke, Schiller, Negruzzi or Ghica, especially during Romanticism. A whole age, a pattern, a literary trend or a certain personality are brought into prominence by this writings, characterized by apparent objectiveness, by the teller's discretion, as the sender has no intention to start a self-analysis, remaining in a self-imposed shadow. The events, the actions, the facts are all-prevailing. The bodily being is reduced to silence, being seldom allowed to speak, whereas the literary being is the voice of the message. The author's attention is usually drawn by exterior events therefore **the diary** has the exclusive privilege to unveil the inner self:

> In contrast to autobiography's utopian aim of understanding the whole self, the *journal intime* can be characterized as a practice of recording the self in all its variation and instability, and by the renunciation of interpretation and synthesis. [Ferguson, 2018, p.19]

The private diary written by literary personalities is, perhaps, the most interesting, but also the most challenging species belonging to the autobiographical productions, although it was considered by many of its detractors a 'minor, non-literary, feminized form which contains its own narcissistic pathology.' [Lejeune, p. 23].

The diary emerges rather late in Europe, first as *a drawer genre*, later as a literary product (the second half of the nineteenth century) and it find its total recognition and fame in the twentieth century. Although we have access to large number of of voyage journals or war

journals belonging to the antique world, confessions and subjective writing belonging to the Middle Age and to the Renaissance, the first private diaries appear only late in Europe, at the crossroad between the eighteenth and the nineteenth centuries. Many critics consider that the birth certificate of the diary is signed by Samuel Pepys, but in terms of age, Asia has the final word. Japan has the oldest diaries, written either by men or by women. Jikaku Daishi (Great Teacher of Compassion and Insight, a name this Japanese scholar was postulated with posthumously), a monk also known under the name of Ennin, is the author of a diary written before the year 1000 (838-848). His diary describing his voyage to China was translated into English by the US ambassador to Japan nowadays and it is thought to be ʻthe best biographical source of his years spent in China' [Teiser, p. 96]. The British Encyclopedia considers Ki no Tsurayuki, a court nobleman of high rank, poet and literary theorist, the oldest author of a literay diary [https://www.britannica.com/art/Japanese-literature/Classical-literature-Heian-period-794-1185#ref319860, 7.06.2022]. His *Tosa Diary* is the story of a sea voyage, an extremely difficult one, from Tosa to Kyoto; his writing reveals un unexpected ʻartless simplicity and quiet humour' [Porter, p. 10]. The author borrows the voice of a woman to express his feelings, as if the diary were written by one of the ladies or courtesans of his entourage. He does not write down the dates, considering them unimportant, and he refuses to offer names. When he writes about himself, he refers to *a certain gentleman*: first example of a distorted connection between text and context:

> A.D. 935.
>
> 28 Jan. One year on the twenty-first day of the twelfth month a certain personage left home at the Hour of the Dog (8.0 p.m.), which was the beginning of this modest record. [Porter, p. 13]

The private diary appears in the moment in which literature itself encounters a crisis period. The epistolary genre had been brought to its exhaustion and it was time to place the self in the center of the universe, with the aid of the existentialist philosophy. The small nobility and the ascending bourgeoisie write diaries in order to have a balance-sheet of their property valuables. As the sift from Enlightenment to Romanticism produces, the confession is more individualized under the urge based on the cult of the self. As the diary theorist Lejeune demonstrates

> This is the period when the practice of precisely dating the moment when entries were made establishes itself. […] The end of the eighteenth century and the beginning of the nineteenth is also […] the moment when diarists begin to address their diary as though it was an intimate friend in whom they could confide. [Popkin, in Lejeune, p. 7]

Attempts are made to determine the *taciturn writing* ready to finally leave the drawer and to get into prominence in the public's eye. Barely a notorious production in the early `30s, the diary retreats into shadow in the `50s, mostly as a direct result of a censorship imposed by the communist regime (where this type of political order was established). Nowadays, this kind of writing becomes a convenient way of revealing one's hidden angles of life, of unshadowing the aspects that otherwise would have remained untold. If we take a peak to the titles invading the literary market, we surprisingly notice the fact that almost every writer, famous or still awaiting public recognition, publish his or her diary. It is rather strange how everybody who is somebody feel the urge to bring their life into the light (take Courtney Love's case, for example). From actors to political representatives, from writers to critics, from prisoners to television stars (Andy Warhol, Julia Child, Kurt Cobain) everybody tries to increase his or her notoriety by selling what they consider to be the most valuable commodity: their life experience. Fashionable or not, the diary offers its author the possibility to manipulate in his favor data belonging to a larger reality.

Generally, the author of the diary is not a special individual, he does not possess a special or peculiar inner structure. The sender of this intriguing type of message may be an almost illiterate man or a leader of a great nation, he may be a child or a 90 years old man, a servant or a serial killer, a prostitute or a war hero, a Jew hiding in a secret annex during the Nazi oppression or a Don Juan chasing his next victim. The writers, poets or playwrights, who are used to work with ideas frozen in writing, familiar with specific devices and masters of literary techniques, form a special category of diarists. Lord Byron, Dorothy Wordsworth, Jonathan Swift, Henry Fielding, Lewis Carrol, Virginia Woolf, Lev Tolstoi, Albert Camus, Simone de Beauvoir, André Gide, Stendhal, Goethe, Rilke, Strindberg represent only a small part of the impressive gallery of great names in literature who took the time and the liberty to share their lives, a luxury that came with a price they were willing to pay, most of the times. Romanian literature takes pride in the notes of very different writers, like Gala Galaction, Mihail Sebastian, Liviu Rebreanu, Octavian Goga, I. D. Sârbu, Nicolae Steinhardt, Marin Preda, Marin Sorescu and so many others. For us, having this people's testimony, especially that of a time of censorship and oppression under the communist regime, is a gift we cannot ignore, a step forward on the path of finding the truth about so many obscure aspects, secrets untold until today.

History preserved diaries belonging to very different voices, from state persons like George Washington or Alan Clark, Queen Victoria or Nelson Mandella to clerks like Samuel Pepys, from musicians like Beethoven to painters like Frida Kahlo or Salvador Dali. Explorers (Marco Polo, for instance), soldiers, simple prisoners, courtesans, philosophers, all of them, no matter who they were, were inclined to note on an every-day basis the events marking their small or great existence. Unfortunately, there are important people, who really marked history in an unforgettable way, like Mozart, Shakespeare, Michelangelo or Eminescu, to name only a few, did not leave us any diary.

In his work dedicated to the study of the connection between the diary writing and fiction, Eugen Simion identified four types of diaries that served as possible models, each of them marking a step in the evolution of the genre. The first one is the diary of Biran, Stendhal and Benjamin Constant, an instrument of reflection and self- analysis, written only for personal use. The second step is taken by Amiel, whose enormous diary is an essential work of the author, a way of life, a chronicle of an existence that could never fulfill its promises. Gide's diary produced a true revolution through the changing of the priorities and the rules, allowing it to become a public product.

> André Gide was a creature of conflicts, reversals, contradictions, and antithesis so marked that without the 'natural envelope' of the *Journals*, we run the risk of missing, in the flagrant multiformity of his production, those inveterately sounded notes that constitute, as Auden once observed, *the restored relation*. […] Certainly Gide's journal is the one work that affords the mucilage or masking tape to hold the diverging works together, affording us this man's central determination to see himself as a being forever dual 'and therefore not to be confined within any one thing'. [Howard in O'Brien, p.8]

Finally, the gate to the nonconformist writing of Green or Nin was opened through the abolishment of all grace, decency or shame [Simion, pp. 282-286]:

> For Paul a sexual encounter is monotonous because it is merely sexual. I say: […] 'Love-making on a winter night is different from love-making on a summer night, under a tent, or under a tree, with or without a cover, under a shower, in darkness or in light, in heat or cold.' The bass had a steady rhythm, sex sex sex sex sex […]. [Nin, p. 111]

Nevertheless, when analyzing the indiscrete side of the diary one should take into consideration remarks like the ones made by Gunther Stuhlman, for instance:

> Anaïs Nin's concern was not so much with conventional indiscretion, not with the incrisingly fashionable biographical and autobiographical revelation of the permissive sixties, of the sexual revolution. 'It was not in my nature' Anaïs Nin confesses, 'to be explicit in sexual matters'. The taboo she imposed, by her own admission, on 'sensual matters' though fostered perhaps by her Spanish-Catholic upbringing, by the damaging effects her father's indiscretions had upon her life as a child, originated primarily in her romantic, poetic sensibilities, which made even her attempts at writing pornography, as we have seen, a fanciful erotic adventure. [Stuhlman, p. 15]

The great majority of diaries falls into one of these categories, but there are, inevitably, some writings belonging to the genre in discussion that obstinately refuse to let themselves be included in a specific imposed pattern, often too narrow or too poor.

What triggers someone to write down every event in his life is a very complex and sensitive matter. The history of the genre tells us that there are so many reasons and so many purposes. Take for instance the verses of Pythagoras:

> What good or ill have this day's life expressed?
> Where have I failed in what I ought to do?
> Inquire severe whatever from first to last,
> From morning's dawn till evening's gloom is past.
> If evil were thy deeds, repenting mourn,
> And let thy foul with strong remorse be torn.
> If good, the good with peace of mind repay,
> And to thy secret self with pleasure say
> 'Rejoice, my heart, for all went well today.' [d'Olivet, p.119]

First of all, there is this need share, to not let fade away something that had marked your existence. Some diaries contain every day facts, whereas others refer only to a specific event, a voyage, a moment of crisis etc. Some others are a reminder of the past, whereas some notes are written in order to plan the future. There are diaries that offer their reader a lecture, trying to teach him a valuable lesson from beyond the grave, and there are others that give their writer the opportunity to have a life, otherwise impossible (we have in mind invalids or prisoners). For many people, the diary is a form of reproach, a constant reminder of their failure, indiscipline, lack of will and weakness. They start the notes filled with passion and abnegation, but after a few pages they slowly give up writing, till life gets to be overwhelming and the motivation that had initially given birth to the enterprise of squeezing one's existence in a sheet of paper disappears.

> Most diaries are abandoned out of boredom, not knowing what to write about, or fear that what's being recorded has no value. Pity the famous. Required by posterity to keep diaries, they cover these fears with facts. History's most famous diaries are unreflective. [Johnson, https://books.google.ro/books?id=hfIi-NXIq9EC&pg=PT36&dq=famous+diaries&hl=ro&sa=X&ved=2ahUKEwjbj6_J_Zr4AhVKRPEDHc5pCcEQ6AF6BAgHEAI#v=onepage&q=most%20diaries%20are%20abandoned&f=false, 7.06.2022]

There is nothing to give a diarist a more acute sense of guilt than an empty page. The private writing is Ariadna's thread that prevents any possibility to get lost, a bank in which one deposits or invests, an answering key to unasked questions, a cane helping memory, a way of escaping from the pressure of silence or, to the contrary, a door towards excess:

> A diary is not only a place of asylum in space, it is also an archive in time. I escape the present and make contact with the vast future. I lay by provisions for a future writer and leave traces for a future adult whom I am

> helping by recording his history, someone who will later help me better understand the confusion I am experiencing. We are helping each other across time. [Lejeune, p. 324]

The diary is an instrument for self-knowledge. The writer's attention focuses on himself. Although this attempt is almost never fully materialized, the intention, the thriving, the struggle, are summoned to prove self-awareness. An inventory of the possible purposes for writing a diary is offered by Lejeune and Bogaert: archive, survival (ʻa message in a bottle'), confidant, deliberation (ʻfollowing up on a decision made'), knowing the self (ʻthe diary is the construction site for a positive image'), resistance etc. [in Ben-Amos, pp. 30-31 passim].The sender of the message oscillates between self-disclosure and self-concealment, as he tries not to reveal himself but to hide, as Mircea Mihăieş suggested in his book dedicated to the strange relationship between the diary and death *Cărţile crude. Jurnalul intim şi sinuciderea*. [Mihăieș, pp.13-23].

> While spontaneity and emotional candour are often seen as the fundamental characteristics of the diary genre, the extent of self-disclosure and the elaborateness of style vary enormously from one diaristic text to another. Despite a general tendency to monitor the intensity of the emotions displayed in the diary, the emotional management that diarists execute in and through their diaristic writing varies according to individual conceptions of privacy. [Millim, p.9]

Through the diary, the personality can express itself freely, uncensored (sometimes too freely, as in Simone de Beauvoir's case). At the opposite pole, there are pages filled with spiritual notes, where the religious feeling prevails, those belonging to Nicolae Steindhart or Tolstoi. In times of great danger, the need to have a diary was urgent and extreme, a question of life and death. In such tragic circumstances there appeared the clandestine writing that could cost the sender of such message his or her life. People like Anna Frank or Giovanni Guareschi, Abel Hertzberg or Nicolae Steinhardt wrote under the pressure of war, Nazi oppression or communist continuous menace. Their diaries are proof, witness and judge of something that history should never allow to repeat itself. Nowadays, there are authors who bring into prominence the proactive force of diary writing:

> 1) Life changing benefits and techniques of journaling find proactive expression in this process, and 2) the creative power of positive thinking and the law of attraction are also activated. The process also draws from the body knowledge in the areas of strategic planning, creative problem solving, and creative writing techniques. [Hiukka, p.3]

Whatever the motivation to write a diary might be, there is always an external event that triggers the urge to reveal the most hidden secrets of one's life. This specific event is then filtered through the inner ego of the writer and poured in page. The context gives birth to the text.

The relationship between the diary and time is a very concrete but fragile one. In Lejeune's definition, ʻa diary is a way to account for oneself and to manage time […], a type of narrative which Paul Ricoeur describes, but its rhythm is that of discontinuity rather than of continuity.' [Lejeune, p. 176] There is a constant battle that the writer tries to win against his worst enemy: the hour-glass. The notes are his desperate attempt to gain a piece of immortality, but it seems that, once again, time is a feared enemy. As Steinitz argues, ʻin the diary meaning accrues […] through the relation of days to themselves and each other rather than in relation to external events or ideas' [Steinitz, p. 20]. The writer tries to defeat it but paradoxically becomes a victim of it. First of all, the sender of the message cannot write all the time, hence the fragment-like aspect of his work. Then, the diary itself cannot win the battle with time alone, especially if its author is a perfect *inconnu*. Finally, there is a

possibility that the writer stop living in a real world and start having an exclusive written existence.

Closely connected to the idea of time, the inextricable *liaison* between the diary and death can easily be deduced. The author tries to avoid his first and last encounter with fatality by using a system of intricate techniques that might help him forget about his illness or invalidity, to overcome his urge to commit suicide or to get a life, a better one than the miserable existence that he might have, in sickness or obscurity. Unfortunately, the diary is not such a good instrument and the attempt to cheat death through it is doomed. Failure accompanies any closeness between this type of message and death. The sender might still take his own life, like Virginia Woolf.

Dedicated to the quest for the truth about himself, the diary is more than a means to achieving the final goal of having a large sincere mirror in which the author can perfectly see himself. Self-centered, the message also contains data about the external reality. The personality of the sender is closely connected to the environment. Consequently, the text is always generated by a specific context.

The writer of daily notes, whoever he may be, is an individual experiencing some form of suffering, in the largest sense of the word. His disease is either of a physical nature or social, psychological or emotional. He is sometimes exiled, incarcerated, or on the run, hiding in a secure place in order to escape death (Anne Frank). Some other times, he may feel frustrated, lonely, unappreciated, rejected, sick of every single thing surrounding his petty existence. There are diarists who suffer from serious health problems, like tuberculosis, heart diseases, syphilis or have some severe forms of invalidity. Some of these lonely creatures are haunted by the thought of suicide, therefore the shadow of Thanatos is accompanying their notes at all times. The diary author is often misunderstood, burdened by boredom, loneliness, *schizothemia* and *taedium vitae*, states of mind and soul that can only be translated by an immense tiredness. For them, *il mestirre di vivere* becomes a consuming enterprise that exhausts all their resources.

In the same way in which a diary cannot obey the rule of the calendar all the time, it cannot be a writing exclusively about the inner self of its author. The inside world of thoughts, states of mind, sensations, feelings is always accompanied by the external universe, a hostile environment, an indiscrete presence that suppresses the author's desire to achieve absolute sincerity and transparency of his discourse. Reunited under the umbrella of two opposite terms, *le dedans* and *le dehors*, as Eugen Simion suggested in his book mentioned above, these two antithetic worlds tend to mingle in the diary as the outside world inevitably interferes, even when it is obstinately overpassed.

When written exclusively for the eyes of its author, the diary affords to be shameless, open, sincere and authentic. The diarist does not fear any censorship and he is freely pouring down his soul on the white page. On the other hand, when for a reason whatsoever the author notes his daily exploits having in mind the fact that he is not the only reader of his notebook, the situation is very different.

> Efforts to safeguard privacy took different shapes: while some diarists left out the self in order to protect it from public judgement, other used their diaristic records to construct and promote a public persona that acted as a flashy shield for privacy. Frequently, but not always, professionally oriented diarists tend to be reticent in revealing personal information and are rather defensively silent, while the more socially oriented diaries have a propensity to be forthcoming about their author's experiences in the public domain. We can also detect differences in emotional attachment to the diary as an object: where some diarists cherished their diaries's material presence, others felt compelled to destroy their private accounts. [Millim, p. 9]

A noisy wife, like Tolstoi's, a friend, the heirs or the big public force the writer to play a part, even in this private type of communicational act. An undesirable or a wanted reader represents a beware signal, and it deprives the diary of its very essence absolute sincerity and authenticity. That is why the largest number of diaries are no longer written for the author himself but for the public. Even so, the notes offer us a totally different portrait of the author. We discover writers in another way, metamorphosed, having a voice that sounds different from the one in their literary productions. They take the liberty of being frustrated, bitter, envious, and their pages are filled with poison. They spy, they gossip, they swear, they spit venom toward their colleagues. The literary world is a very competitive one, there are a lot of challenges, but also rivalries and jealousy. The pages sometimes mirror a grotesque image of a serious and decent writer, but this is maybe the main reason why these diaries are so appealing.

Sometimes, the tone of the author is moderate, and the diary achieves an equal rhythm, that does not intrigue, horrify or disgust the public. For instance, Cynthia Asquith's notes cover several years of the First World War, and they offer an authentic image of a lost world of elegance, power and privilege. Vera Brittain, who lived the experience of two world wars, transforms her notes in a statement and a protest against nuclear weapons. There is, of course, the other side of the matter. Evelyn Waugh is, without a doubt, the most formidable and acid critic of the twentieth century Britain. Under fictitious names, she hid real characters belonging to the public political or social society, personalities easily recognizable and identifiable.

Samuel Pepys, the father of modern private diary, is an example of how the inner world can co-exist with the outer one. His eye catches the most intimate feelings, whereas his ear does not miss a gossip. His diaries are meticulous, recording everything, from ordinary to state affairs, from tragic to comic, showing a man interested in all facts of life, a man that feels equally well speaking about the naval affairs of the Parliament or flirting with the maids:

> '9th. All the morning busy at the office doing very considerable business, and thither comes Sir G. Carteret to talk with me; who seems to think himself safe as to particular, but do doubt what will become of the whole kingdom, things being so broke in pieces. He tells me that the King himself did the other day very particularly tell the whole story of my Lord Sandwich […]' [Peppys, p. 219] or '[…] she is even with the King' s love to Mrs. Davies […]' [Peppys, p. 370] or even more precise 'Up, and my wife, poor wretch, still in pain, and then to dress myself and down to my chamber to settle some papers, and thither come to me Willet with an errand from her mistress, and this time I first did give her a little kiss, she being a very pretty humoured girlie, and so one that I do love mightily.' [Peppys, p. 230]

Undoubtedly, his notes are historically valuable because they offer many details about the events of his time, from the novelty brought about by the cafés and the tea transported all the way from China to king Charles' problems, from the Great Plague, the Great Fire to the reconstruction of London and the Restoration. At the same time, the diary draws the picture of its author's own weakness, exposed without shame, by a man surrounded by greedy, shameless opportunity hunters who had lived in an era of uncertainty, intrigues and revolutions,

We can conclude by noticing the fact that *le dedans* is forced to live its life closely accompanied by *le dehors*, as a direct result of man being a mixture of these two components. The author is never an isolated; living in a community he tries to understand his object of study: himself and the world. For Podnieks the diary is

> A book of days presented in chronological sequence, though not necessarily recorded as such. It inscribes the thoughts, feeling of its author and may depict the social, historical, and intellectual period in which she or he lives and writes. Aspects of the author's character may be denied or repressed, or acknowledged and celebrated… the diary is an open-ended book, but it may include internal closures and summations. [Podniecks, pp. 43-44]

Sometimes, his voice fades away and the discourse suffers from muteness. It happens when the writer refuses to write either about himself or about the universe surrounding him. It is very frustrating for the reader, invited to put together the pieces of this puzzle only to notice that actually the mirror is still broken and the image is lacking in clarity and depth. For example, manifesting some sort of myopia Benjamin Constant chooses to forget to write down about the falling of Bastille, Simone de Beauvoir does not find interesting to note the entrance of the German troupes in Paris, Radu Petrescu ignores the atrocities committed by the contemporary Communist regime, whereas Arşavir Acterian leaves the 1989 Revolution in Bucharest aside. As a matter of fact, the more loquacious the diary is about petty details composing the author's existence, the more frustrating it gets when it refuses to mention fundamental, tragic, earth-shaking events.

Talkative or adopting an inexplicable muteness, cheeky or shy, sincere or masked, the diary of a writer is always a surprise, exceeding the reader's expectations. It has a life of its own, its rules and its heroes therefore its being such an independent genre intrigues, fascinates but also frustrates the researcher. The diary transforms the discourse analysis more challenging and it almost brings the context of producing such an intricate message closer to irrelevance.

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