

TO PUBLISH A DENIGRATING VOLUME DURING THE COMMUNIST REGIME: *AFTER FIFTY YEARS*, AUTHOR: MARIUS MIRCU

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ABSTRACT. Innovative ideas were seldom appreciated by the communist dictatorial regime, all the more so as they were a critique of the system. The idealism of the romantic period of communism, when some of those who suffered in previous eras joined the beliefs promoted by politicians, was radically transformed when the true intentions came to light. Isolated in the circle of the loved ones, one of the few places where he could express his true thoughts and feelings, Marius Mircu took refuge in writing, believing that irony and satire, the weapons of literature he mastered so well, would help him mask the true meaning of his words from the volume *După cincizeci de ani* [*After Fifty Years*]. The purpose of our study is to illustrate his efforts to publish this volume during the communist period, the reactions of the state authorities, and the actions taken against the author.

Keywords: *Marius Mircu, Security, literature, opposition, press, După cincizeci de ani* [*After Fifty Years*]

1. Introduction

Born in 1909, in Bacău, in a spiritually-rich city, Marius Mircu, the journalist considered the “living memory” of the Romanian Jewish

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community, dedicated his time and his energy to writing. He discovered early his genius towards journalism, a profession that he practiced with dedication for over eight decades, working in the national and in the international press. The exercise of writing and publishing press materials, especially travel reportages, laid the foundation on which the writer Marius Mircu was later formed and refined. An important role in this process was the friendship with Ury Benador, the closeness to the Sburătorul Literary Circle and Eugen Lovinescu, the interaction with some of those who made up the elite gallery of Romanian and Jewish culture. He wrote about all these, considering that history was not only made up of political facts and events, but was, first of all, a beautiful story of places and people, which had to remain in the soul and mind of the future generations. Without the past, there is no present, and without models, there is no learning. Given the current trend and the interest given by contemporary generations to idols, those whose life experiences could be reproduced and multiplied, this approach has not lost its air of freshness.

Before we discover how the volume *După cincizeci de ani* [*After Fifty Years*] was born, we consider to be right to present some aspects related to the life and activity of the journalist, in order to be able to appreciate his creativity and his ideas, but also his strength of character. This trait of the personality of the man of letters manifested itself from his youth, when the determination to see his thoughts laid out on paper and read was so great that he created his own newspaper, *Glob*, a name born of naivety, but because nostalgia, he kept it and he used it later in life, when he set up a publishing house with the same brand. The texts were written by hand, the magazine being circulated from hand to hand, especially to his classmates. Moments full of satisfaction and pride followed, when *Rampa* [*The Ramp*] newspaper published his unsigned note on the third page, entitled *Bacău*. At the age of 16, *Sănătatea* [*The Health*] agreed to publish a series of articles, including *Cancerul, o boală contagioasă* [*Cancer, a contagious disease*].

The pleasure of publishing does not prevent him from continuing his studies, although the reporter will not graduate from any of the higher-education institutions he enrolled in (medicine in France or law, in Bucharest). During his college years, articles were one of the sources of subsistence for the young man at the beginning of the road. He wrote constantly in the press, becoming known for the materials published in the *Ziarul științelor și al călătoriilor* [*The Journal of Science and Travel*], *Ordinea* [*The Order*], *Națiunea* [*The Nation*], *Jurnalul literar* [*The Literary Journal*], *Timpul familiei* [*The Family Time*], *Licurici* [*The Fireflies*], *Copilul eвреu* [*The Jewish Child*], *Gazeta* [*The Gazette*], *Vremea* [*The Time*], *Reporter* [*Reporter*], *Realitatea* [*The Reality*], *Rampa* [*The Ramp*], *Dimineața copiilor* [*The Children's Morning*], *Victoria* [*The Victory*], *Viața Capitalei* [*The Capital's Life*], *Informația Bucureștiului* [*The Bucharest's Information*], *Filatelia* [*The Philately*], etc.

The interaction with well-known writers in the interwar period (G. Călinescu, Liviu Rebreanu, Hortensia Papadat-Bengescu, Eugen Lovinescu, Victor Eftimiu or GM Vlădescu) determined the enthusiast Marius Mircu to dream of seeing his name printed on the cover of a book and not only in the pages of the newspapers. The book record of the man of culture includes 60 titles, of which 56 were published (half at publishing houses in Romania and the rest in Israel). The literary styles employed by the writer were diverse, marking the spiritual and professional evolution of the creator: *Croitorul din Back* [*The Tailor from Back*] and *M-am născut reporter!* [*I was born a reporter!*] (novels), *N-am descoperit America!* [*I didn't discover America!*] (travel literature), *Pogromul din Iași* [*The Iassy Pogrom*] (historical literature), *Răscoala din junglă* [*The Jungle Rebellion*] (children's literature), *Boroboațe de sărbători* [*To Lay an Egg during the Holidays*] (sketches and stories), *Oamenii de omenie în vremuri de neomenie* [*People of humanity in times of in humanity*] (memorial literature), etc.

We previously mentioned the reporter's desire to be known, as a guardian of the memory. The sustained work he has done all his life has been rewarded with the satisfaction of remaining known in history as the “living memory” of the Jewish community. Those who

read or research his work mention Marius Mircu, the pseudonym that consecrated him and which became the official name after the establishment of the communist regime. The journalist's baptismal name was Israel Marcus, and the writer's desire (after emigrating to Israel in 1976) to return to his birth name proved to be an illusion: "I was afraid that I would not get rid of the pseudonym? Behold, after centuries of struggle, which lasted more than fifty years, I have not escaped what I was afraid of!" (Mircu, 2001, 41; Mircu, 1998, 823-835). Due to the historical conditions, but also because several articles were sometimes published in the same issue, the journalist signed with different pseudonyms: AB, Carmella, Dănuș, Carmella Marius Mircu, AS Mircu, I. Rosidor, I. Sever, I. Scarion (Straje, 1973, 573). According to the journalist's confessions, he also signed with: Mihail Bistrițeanu, M. Mihail, Dănuș, G. P. U., Marinela I., I. Marius, Marius, Israel Marcus, Dr. Studerus, Styx, Dan Teodorescu, G. M. Vladescu, M. Zaharia (Prelicean, 2003, 10). To all these we would like to add a series of pseudonyms found in the pages of the daily newspaper *Națiunea* [*The Nation*] and which we consider to belong to the journalist: m.m., M.M., Marcel Mircu, m., M.B., Mircu Marcel. We notice a balance between the Romanian and Jewish pseudonyms, which reveals the internalization of its double cultural identity.

2. Important Moments in the Career of Marius Mircu during the Communist Regime

Next, we will point out some significant aspects related to the evolution of the journalist's career after the establishment of the communist regime, the writing (from the point of view of the theme, but also of the expression) being strongly marked by the political conditions that the country was going through. This statement is valid especially when we refer to the press articles, because the literary work seems to flourish and diversify. The illegal work will be made official once Marius Mircu joined the cause of the Romanian Communist Party in the early years of the regime's establishment, when he had not yet

realized the true goal of the party's politics. It is best to let the man Marius Mircu to tell us the reasons behind this decision: "I could go out on the street, without avoiding the sergeant in the corner [...], I was able to start again to earn a living and not out of pity, but because I was needed [...], no one called me Yiddish anymore [...], I saw that I could publish using my name and not in disguise". Everything was an illusion, in which Marius Mircu gave up believing the moment he understood that, in order to achieve the party's objectives, "any villainy is not only allowed, but imposed..." (Mircu, 1998, 649). He worked in the party apparatus until 1951, when he was marginalized and employed at the Școala Tehnică de Librari [The Technical School of Librarians]. Due to his experience as a journalist, he was appointed as "press secretary of U.P. County", having the responsibility to publish articles in its press body, the *Victoria* [The Victory] newspaper. He supported the communist's party political program in this newspaper during 1944-1946, until the Patriots Union was transformed into the National People's Party. The newly formed party was supported in the media by the recently established daily *Națiunea* [The Nation], whose director was G. Călinescu. In the daily newspaper, the *Națiunea* [The Nation] he was appointed as general secretary in March 1946, a position he held until 1948. It was an intense activity, but which brought him great professional satisfaction. "I thought I would never be apart with the *Nation*, I had sunk, I had completely merged", says Marius Mircu (Mircu, 1981, 493). However, the journalist will accept the proposal to work at *Scrisul liber* [The Freedom of Writing], the group that included the *Scânteia* [The Spark] newspaper and the children's magazine, *Licurici* [The Fireflies], left-wing publications, whose leadership is under a strong political influence.

After the end of the war, more precisely between 1945 and 1947, Marius Mircu published three books, considered controversial at that time. The first of them, *Pogromul de la Iași* [The Iassy Pogrom], will appear at Glob Publishing House (the name was an invention of Marius Mircu, at that time there was no publishing house with this name), followed, shortly, by *Pogromurile din Bucovina și din Dorohoi* [The Bucovina and the Dorohoi Pogroms], and then, the *Pogromurile din Basarabia* [The Pogroms of Bessarabia] (1947).

The editorial office of the *Viața Capitalei* [*The Capital's Life*] was the next "house" of the journalist, where, for about a year (starting with August 1950 and until the end of September 1951), he republished part of the activity of the *Gazeta* [*The Gazette*] and the *Națiunea* [*The Nation*] (Mircu, 1998, 499-500).

With the departure from the *Viața Capitalei* [*The Capital's Life*], a new stage opens in the life of the journalist, who will publish articles with different topics from those with which he had accustomed his readers, in magazines such as *Difuzarea cărții* [*The Distribution of the book*] (1954), "a monthly magazine for booksellers", and *Filatelia* [*The Philately*]. An idea of the journalist was to set up philatelic sections in magazines and newspapers such as *Informația Bucureștiului* [*The Bucharest's Information*], *Magazin* [*The Magazine*], *Rebus* [*The Crosswords*], *Viața militară* [*The Military's Life*] or *Scânteia* [*The Spark*]. Based on the experience and success of the *Jurnalul copiilor* [*The Children's Journal*], he will set up a supplement in *Filatelia* [*The Philately*], called *Filatelia pentru tineret* [*The Philately for the Youngs*]. During the 13 years he was employed at *Filatelia* [*The Philately*] (since 1956) he tried to escape and showcase his talent in publications with greater visibility, so that his loyal readers would not forget him. Among them we mention: *Steagul Roșu* [*The Red Flag*], *Informația Bucureștiului* [*The Bucharest's Information*] and *Magazin* [*The Magazine*] (Mircu, 1998, 513-519).

He will be also field supervisor at the Publishing, Printing and Publishing House of the Ministry of Culture (1951-1954), professor at the School of Training of Personnel in Publishing, Printing and Bookstores (1954), employed at *Filatelia* [*ThePhilately*] (1956 -1969). During the period when he was employed at *Filatelia* [*ThePhilately*], the communists will consider that he no longer meets the criteria to be part of the party and will organize, in the characteristic style, a party meeting for the exclusion of the journalist. The secretary of the party organization made a long and detailed presentation of Marius Mircu's life, supporting his ideas with arguments taken over and interpreted in his own style, from the volume *M-am născut reporter!* [*I was born a reporter!*] (Mircu, 2001, 367-386).

3. *După cincizeci de ani [After Fifty Years]* – the Birth of a Contradictory Book

One of the criticisms level against him was that in one of the published volumes “he does not mention a word about the party, there is no party, there will be no party. [...] He ignored the Party!” (Mircu, 2001, 13). It is about the volume *După cincizeci de ani [After Fifty Years]* (1967), published shortly before the exclusion of the writer from the party. As expected, everyone present voted for the exclusion motion. Marius Mircu had initially suspected that the decision to exclude him from the party was due to the submission of the application for emigration to Israel. However, it seems that one of the causes was the desire of the party secretary's niece to be appointed editor-in-chief of the *Jurnalul Copiilor [The Children's Journal]* (Mircu, 2001, 22). The decision to exclude him from the communist party was due, most probably, to several factors.

As expected, the exclusion from the party amounted to an isolation of the man of culture. The optimist Marius Mircu saw in this event an extraordinary opportunity to write more, to put all his ideas on paper.

The history of printing the volume *După cincizeci de ani [After Fifty Years]* could be material for the script of a film or even another book, the actions of the writer, born from the desire to see his printed book being those that determined its pursuit by the Security of the state. And we will see further what are the particular aspects that have turned this book into a possible threat to the safety of its author. The idea of writing the book in this form started from one of the columns that the journalist wrote for *Informația Bucureștiului [The Bucharest's Information]* and which was entitled “50 years ago”. Disappointed by the present, the reporter decides to take refuge in the past. A bit of history, culture, politics, carefully selected information tablets, which often met the political requirements of the time, are the ingredients of the weekly column “After 50 years”, which later became “50 years ago”. We published his texts in this periodical between September 1958 and June 1959. Even if the column sometimes presented trivial

aspects, we have to contradict the columnist, who considered them “interesting evocations” (Mircu, 1998, 721) they were a source of information, giving the reader the opportunity to see the progress or regression that society had made. In the mentioned interval, the small column, placed on the second page, will appear 13 times. To sign it, the writer opted for the use of two of the lesser-known pseudonyms: IM or M. Mr. As the title suggests, the column is a retrospective of events that occurred 50 years earlier, often even on the day of the newspaper's publication.

The novel *După cincizeci de ani* [*After Fifty Years*] (1967), in which the author imagines how society will function in half a century, includes a meticulous analysis of contemporary society and the recent past, projecting an ideal world without major national or international problems, in which people believe in God, are educated (did not swear), books are free, food and energy are no longer a problem, crime is almost non-existent, incurable diseases have been eradicated. The writer lets himself be carried away by the creative zeal, imagining that humanity will develop a method to resurrect the mankind master minds. The power of observation and analysis leads the author to some pertinent conclusions about the future of scientific research. The author also addresses delicate issues related to choices and ideologies. In the future imagined by Marius Mircu, those who vote are scientists, those who “think”, considering that, “even our children understood that the vote will not correct humanity. The vote, that is, someone's opinion? Let's be serious: not everyone is able to have an opinion. Most people have the opinion of others, they do not have their own opinion. They don't even know how to do it, they need professionals. And who is more professional than the man obliged to do so, the scientist for example, who is, by profession, a man of opinions!” (Mircu, 1967, 198).

The author has the courage to envision a future without universal suffrage, which contradicts the idea of democracy and freedom so loved by the people, repeating the message to make sure it is understood: “Let's be serious again: not the majority must decide, but the competent ones.”

The manipulation that existed in society was a scourge, from which people would get rid, Marius Mircu stating that, "50 years ago, thinking was directed, limited, those who thought had become accustomed to not thinking (they were no longer necessary, others thought for themselves), most did not think, nor did they think to think." (Mircu, 1967, 199).

The writer weaves the thread of fiction, harmoniously combined with that of reality, around the life of a family, whose existence took place in harmony with that of a robot, the servant of the future, endowed with various human qualities.

The volume *După cincizeci de ani* [*After Fifty Years*] is structured in three chapters - *After 50 Years*, *After a Hundred Years*, *After a Thousand Years* -, supplemented at the beginning with a *Warning* and, at the end, with a section of conclusions, *Instead of Apologies*. Humor, irony or sarcasm find their place, thanks to them the text is more interesting.

Marius Mircu's intention was to stimulate the imagination of readers and of the authorities (especially) to be more demanding of themselves and those around them, to love life and to want to live, the work being "a short history of an era [...] a synthesis of humankind" (Mircu, 1967, 343) but also "a fantastic story, without being scientific. Report, not explanation. Show what, not how. Reportage, not novel, nor study. Spirit of observation, not imagination. I would not like to make scientific predictions, but moral ones" (Mircu, 1967, 346). Although the parallel between the past and the present (in the case of the book, the future) tilts the balance against the first one, the author's intention had not been to claim "that 50 years ago all people were bad and that those over 50 are really naughty! No, those over 50 would not have achieved what they did without the forerunners of 50 years ago. Also those after 50 will become «worthless» in the eyes of those over 50" (Mircu, 1967, 344-345).

The dialogues, quotations from periodicals, and brief historical information ensure the necessary balance between the past (which in reality was the present) and the future. The author brings some clarifications regarding the genesis of the book, useful in its review. He confesses to us that the volume was written and rewritten six times,

certain fragments being reviewed by the author's acquaintances (Mircu, 1967, 351). An example in this sense is that of the dialogue between the victim (the Jews) and the executioner (Hitler), the writer being categorical in judging the facts: "When you torture and kill, you can only fix it by torturing, killing the culprit. (I'm not saying that your «repairs» can't be a piece of what you've robbed. You don't have and no one can have as much as you owe! There are too many of you guilty for your people to have the right to exist. The victims perish and the executioners to survive? Who can accept such absurdity, unless he is utterly absurd, if he is an executioner, or if he is a man of the church!" (Mircu, 1967, 162). It was the author's revolt against the murder of man by his fellows.

The volume *După cincizeci de ani* [*After Fifty Years*] (1967) was printed in Israel, due to the refusal of Romanian printers. Even if the editorial details on the book are indicating that the volume was printed in Bucharest we will reveal the mystery later in our study. Based on the friendship with Mihai Gafița, the one who owes his early career in the press to Marius Mircu, the author sent the volume for review for publication at the State Publishing House for Literature and Art, where his so-called friend was the editor-in-chief. The report that Mihai Gafița draws up and the memoirs he writes are unfavourable and extremely critical: "The author has a moment of confusion and lack of perspective of simplification and mixing of values and, therefore, you can't even tell if this confusion is simulated, precisely because cancelling capitalism to cancel socialism, to cancel the values of our country" (Security dossier 175795, volume #1, 172). The editor-in-chief asked for the following changes, which meant a rewriting of the book: "To remove all his predictions in the social and political order and to turn the work into a literary book" (Security dossier 175795, volume #1, 175).

Sending the manuscript to the Holy Land is in turn a novel-worthy story, drawing the Securitate's attention towards the writer. Through a benevolent United Nations delegate, who had come to

Romania to present an exhibition of stamps, Marius Mircu manages to send the manuscript to his sister, Iser Olga, who was living in Israel. Intercepting part of the writer's correspondence, the security authorities found out about his intention to publish the volume in Israel and decided to open an investigation file: "Since June 22, 1966, our bodies have intercepted and permanently detained 15 letters sent by an anonymous person from Bucharest to Stolar Boris at Mangano A., via Garigliano 27, Rome-Italy. The «F» Service informed us that the address Mangano A. in Rome is used as a mailbox by various people in both Italy and the R.S. Romania." The report further includes some of the statements categorized as "hostile" in the volume *După cincizeci de ani* [After Fifty Years], underlining the insistent request of the sender (author) that the manuscript be published as soon as possible.

The investigators revealed the real identity of the sender in the person of Marius Mircu (Security dossier 175795, volume #1,1-2).

From the Security dossier we also find out that 15 letters were intercepted requesting additions or annotations to the manuscript originally sent. The interception and retention of correspondence was also notified by Marius Mircu, who in the letters he sent to those close to him requested confirmation of receipt and when this did not happen he resent the missing fragments, usually typed. The lack of reaction from friends or relatives abroad creates states of uncertainty and despair: "I am beginning to lose hope. I hope in the meantime you have received at least all the additions. If so, please confirm each page separately. I will try a more difficult matter: I will send everything in the same form of additions." (Security dossier 175795, volume #1,23-24). As certain correspondence reached its destination, there was a certain state of confusion and uncertainty, Marius Mircu not being sure whether or not his correspondence was intercepted: "Last week I sent you two envelopes with our notes again. A total of 10 letters have been sent to you since October 7, of which only one - which to Rodica- you have confirmed until yesterday" (Security dossier 175795, volume #1, 158).

The fragments of the volume were analysed, the information materializing in a series of reports meant to emphasize the “hostile” and defamatory character of the work. Here are some of the observations of those who synthesized content: “degrading work – the resemblance it makes between humans and robots and combating the respect due to people in the lower class; combating the urban development of cities and villages in general underestimating modernization; general level of knowledge and standard of living; satirizes the system of promoting cadres in responsible work unprepared people are promoted; in a masked form theorizes the renunciation of the continuation of the progress of human civilization, which at some point would be at the level of animals” (Security dossier 175795, volume #1, 43-44).

The addendums sent in envelopes contained precise indications as to where they should be inserted, in certain letters Marius Mircu instructing them how to make the corrections and drawing their attention to the importance of details: “(page 125, last line, before the white line)... I want to show that not only the newspaper is one for the whole world; according to the same principle there is a single radio and television station for the whole globe. Several parallel programs are broadcast from one place, without containment, day and night. On one channel only literature is broadcast, on another only art, on another science, on another music, etc. If the sport also has at least one channel reserved? No, the sport bothers too little, it's crowded somewhere different. Nobody asks for it anymore. Now people play sports so they don't have time to see it, to hear it, to discuss it.” (Security dossier 175795, volume #1,77).

Another example is the one from the letter sent to his mother and sister Olga, on November 17, 1966, from which we quote the following excerpt: “I will send you again the notes for which I did not receive confirmation that they have arrived. Of course, you will be careful to gradually insert them in the work, not to gather many, because it will be difficult for you. Stick with dextrin and glucose based glue, not gum arabic.” (Security dossier 175795, volume #1,106). Such

messages are frequent, the author sending back the same notes and corrections countless times as it results from the messages written to the family.

The excerpts to be completed were sent either directly to Israel, to his relatives, or to Italy, to Stolear Boris, who would then send them to Israel: "I wrote to you that a few days ago I sent you the philatelic material for the magazine. I look forward to hearing from you. Because some of the fragments had to be redone, I sent them to you and I will send you, in the envelope, the excerpts that you will have to attach. There will be a total of 48 short texts that you will receive in addition. Please confirm these as well, indicating the page for each one." (Security dossier 175795, volume #1, 86 bis) or "As you have confirmed, you have received all notes sent to you. You still had to receive the ones from October 3rd (a higher note plus two hand additions) and the ones from October 7th (three notes) in which there was again the high note from October 3rd that would replace it, because the one from October 3rd is wrong. You now receive seven grades from October 10th" (Security dossier 175795, volume #1, 87-88).

We learn from the security file that the writer sent excerpts from the book in order to be review by various acquaintances, emphasizing that it is important that all formalities related to printing the book be done as discreetly as possible: "Everything must be done very discreetly until the whole work is finished. Militeanu and the other colleagues are afraid that if Isidor comes he will take the bread out of his mouth, so they did not understand that he should assert himself in any way. Nor... not to popularize the work before it's ready. And if you receive the big letter, you don't show from whom, through whom, don't even tell that you received it." (Security dossier 175795, volume #1, 78-79).

One of the people Marius Mircu turned for help (we needed some assistance to print the book) was Monteureanu, the one who, 30 years ago, had printed his volume *N-am descoperit America!* [I didn't discover America!] at the Cultura Publishing House. Emigrated to Israel,

he set up a new publishing house bearing the same name. In an attempt to persuade him to support his book, Marius Mircu sent him a letter: "I say somewhere in the manuscript (page 512, line 5-6): «If a man had the courage to write all this, there must be a publisher who dares to publish it." Obviously he was aware of the message of the book he was trying to publish (Security dossier 175795, volume #1, 87-88). As there was no confirmation of receipt of the correspondence, Marius Mircu resent the same letter on 13 November 1966. Two days later, on 10 October 1966, the author also sent a letter to his family, in which he sent them precise instructions on their future actions: "You will have to discuss with Monteureanu the financial details, and to try to obtain a good deal, in order to minimise your contribution. So you'll bargain. And because he has long-term credit for making this easier for you. But you have to let him read the paper, give it about a week. And if you solve it, everything will have to be ready in a maximum of six months. Don't procrastinate, I explained why." (Security dossier 175795, volume #1, 88-89).

Basically, Marius Mircu tried to involve his family as little as possible and to solve the issues related to printing the book by himself. One of the most burning issues was the financial one, the author appealing to the acquaintances who had emigrated from Romania to Israel to support him. One of those addressed was Emil Rösler, who, 20 years ago, had sent a message to the journalist through the *Viața evreiască* [*The Jewish's Life*] magazine, seeking to get him to publish the third volume of the trilogy on the suffering of Jews in Romania during the Second World War. The letter further shows the reporter's inability to remain passive in the face of "heavy clouds that always gather", feeling responsible if he remained indifferent in the face of "a future of even greater horror". It is a letter document, the only one in which, in those times, the author acknowledges the truth about the subject and the intention of the volume: "In the sensational form of a science fiction story (because fantasy will appear in our future our era) is a harsh indictment of today's world. Apparently, a contemporary man shows how he imagines the world will be in 50 years; In reality, a

man from the future, who lives 50 years later, judges the today's world, comparing it to that in his time. Reviewing a lot of big and small problems in all areas of activity, it is constantly being compared between what the world is like and how it should be. It is a documentary book (a summary of things that happened) despite its literary aspect; I even show from the beginning that this book, in proportion of over 80%, was made with the help of an electronic machine fed with the most recent newspapers with the content of many significant books. [...] We have the duty, however, to shout before something bad will happen to us, not after, when it will be too late. We must try to prevent everything, not just to tell it after it is consumed." The purpose of the letter is to make the recipient aware and to ask for financial support (Security dossier 175795, volume #1, 92-93).

The letters intended for the family, along with private information, include the most intimate thoughts and feelings related to the appearance of this volume. Here is what he wrote on October 24, 1966: "I want to add that, personally, I do not aim to earn any money from this first edition, but I want you to receive back your expenses. It is a work in which I tried to sketch a conception of life and I would like to verify it with life itself. You can make it easier for me. As far as you know, there has never been a work that reviews so many great problems, not even of humanity, of the past and the future, and to try some more special solutions." (Security dossier 175795, volume #1, 160).

Marius Mircu's suspicion of being investigated by the security forces was confirmed on March 14, 1968, when he was "invited" to come to the security headquarters, where he was informed of the alleged violations - dispatch and the publication in Israel of the volume *Pesticincizeci de ani* [*After Fifty Years*] (Security dossier 175795, volume #1,170).

Going through the chapter *Instead of apologies*, placed at the end of the volume, the reader finds out that one of the author's greatest thanks would be to make the readers think, determin "every man to revolt" (Mircu, 1967, 346-348).

The volume *Peste cincizeci de ani* [*After Fifty Years*] was favourably reviewed by I. Reichman-Somuz, who published in issue 4583 of *Viața noastră* [*Our Life*] a presentation entitled *O viziune literară și științifică a viitorului* [*A Literary and Scientific Vision of the Future*], praising the author's qualities as a writer. According to I. Reichman-Somuz, "Marius Mircu's interesting work guides us into a world in which the emphasis on everything that can give man the boldest discoveries and innovations of science and technology, also shows us how they affect in the relationships between people, between man and woman, between parents and children, in love, education, morals, etc.", the author of the review considering that "the foray into the future [...] instructs the reader, amusing at the same time, sometimes even captivating, which is the greatest merit of a book of this literary genre" (Prelipcean, 2003, 120-122).

4. Conclusions

Marius Mircu had the courage to present life during the communist regime, constituting a realistic picture from the desire to encourage the triggering of a change, the great merit being the illustration of the truth, as the writer lived it. From the moment the manuscript was prepared for printing, the author's efforts to see his printed book were considerable. From being chased by security, to fears that he could be imprisoned for his actions or that he could endanger his family.

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