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**Eginald Norbert Schlattner - an emblematic destiny  
of the German community in Romania**

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This thesis started from a curiosity to read. The idea of its realization has its starting point in an article<sup>1</sup> that I found, by chance, on the internet, and reading it triggered our desire to find out as much information about a challenged character, data about a representative author of German-language literature in Romania, namely Eginald Norbert Schlattner. He is a controversial author, because around the work, but also of the man, a series of controversies appeared and appeals were issued. Representative voices of German-speaking literature intervened, accused and blasphemed both the personal life and the literary activity of Eginald Schlattner. The most controversies were maintained by the writer Hans Bergel, one of the five authors politically condemned, in 1959, in Brașov, by the communist authorities in Romania.

And as often in all the controversy surrounding the author Eginald Schlattner it was overlooked that he himself was a victim of communism, being sentenced to two years in prison for not denouncing actions against the communist regime, we wanted to find out the truth and,

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<sup>1</sup> Markus Bauer, *Neues Licht auf den Fall Eginald Schlattner (O nouă lumină asupra cazului Eginald Schlattner)*, disponibil pe <https://www.nzz.ch/feuilleton/buecher/neues-licht-auf-den-fall-eginald-schlattner-1.17917861>, accesat la data de 3 ianuarie 2013.

especially, to give due importance to Schlattner's work, which we consider worthy of being brought before the reading public. We also realized, from the few exegeses of the work, which generally fragment the creation, instead of capitalizing on it, that Eginald Schlattner is an important writer, who, unjustly, is not given due attention. Thus, we wanted to make a more complex analysis, both of the passions aroused around the man Eginald Schlattner, and in terms of his entire work. The numerous meetings and long discussions we had with the creator of novels, in the Parish House from Roșia, Sibiu County, were of real help to us. in the Archive of the National Council for the Study of Security Archives, where the exceptional staff responds promptly and provides the requested information, with professionalism.

From the beginning we realized that the literature of Eginald Norbert Schlattner, in the historical-cultural context in which it was created, is deeply autobiographical. Looking for information about that context, I found that the opinions of members of linguistic and cultural circles, who naturally belong to different generations, are issued in often divergent discourses, with an obvious difference both in terms of language and the terminology used. Therefore, we set out to clarify some concepts, both in terms of meaning and context in which they are used.

In this paper, we set out to make a comprehensive analysis of the work of a representative of German expression literature in Transylvania, Eginald Norbert Schlattner. Thus, the first chapter of our paper comprises two parts, in which we set out the historical stages that the members of the German minority in Transylvania went through. The history of the German community in Romania can be better understood by referring to the role they played and to the place occupied by the ethnic communities that came in the second millennium of the Christian era on the Romanian territories, which requires a foray into the history of these minorities.

The second part of the first chapter includes a staging of German poetry, prose, drama and journalism, as well as an attempt to establish the contribution of the German community to the enrichment of culture and civilization in the Romanian Transylvanian space. In the period after the Second World War, on a literary level, being in line with all Romanian groups, the Saxon community wanted, in turn, to find its own identity, a place in cultural life, by rejecting traditionalism. With much joy, but also with anxiety, the Saxon intellectuals received positively the democratic message of change, which generated a cultural and educational construct that appeared naturally. Thus, important advances were made both scientifically and in literary and

cultural terms, this being a necessity after the First World War. In 1921, Friedrich Teutsch<sup>2</sup> asserted his belief “in the power of spiritual forces in the world, in the importance of science in the life of a people, which is not without any high aspirations and therefore this work is not allowed to be set aside, even if great obstacles must be overcome”<sup>3</sup>.

In the second chapter of our paper we dealt with the detailed biography of the author Eginald Norbert Schlattner, starting with his childhood spent in a beautiful rural area of Banat, later described with much nostalgia, and continuing with the blows of life that -they marked the future writer, and they passed him through the fury of expropriation - when he worked for money in agriculture -, through the high school years - when he had to meditate on mathematics to help his family financially, this while he perished through three different gymnasiums, namely Brukental High School in Sibiu (high school with teaching in German, founded in 1386), Radu Negru High School in Făgăraș (high school with teaching in Romanian, founded in 1919) and Honterus School in Brașov (German mixed high school ) -, or through an adolescence marked by the fixation on the in-depth study of the *Myth of the 20th century* by Rosenberg<sup>4</sup>. All these stages were followed by the political processes in which he was involved, namely arrest, conviction and detention. We consider an equally important part of the biography to be the current period, considered even by the writer as the last stage of his life, which he spends in the community of Roșia, in the old parish house and in the church that was built in 1225. .

Eginald Schlattner's literary preoccupations are followed in the third chapter of the work, where we follow the stages of artistic creation, from its beginnings<sup>5</sup>. Quite distrustful of his talent and avoiding presenting his texts to an audience, Schlattner dares, however, to take part in a competition organized in 1955 by the German daily "Neuer Weg", during the first Congress of German Writers in Romania. In the author's archive remained a series of manuscripts<sup>6</sup>, some

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<sup>2</sup> Friedrich Teutsch was a Saxon bishop and historian, member of the Romanian Academy, born in Sighișoara in 1852, and who published numerous books about the Saxons in Transylvania.

<sup>3</sup> Friedrich Teutsch apud Horst Schuller Anger, *Kontakt und Wirkung – Literarische Tendenzen in der siebenbürgischen Kulturzeitschrift Klingsor*, București, Editura Kriterion, 1994, p. 40.

<sup>4</sup> Alfred Rosenberg, *Der Mythus des 20. Jahrhunderts (Mitul secolului XX)*, München, Editura Hoheneichenverlag, 1938.

<sup>5</sup> Information on Eginald Schlattner's first literary attempts can be found in part in the volumes *My Neighbor, the King. Abandoned Stories* and *Odem* both printed under the coordination of Michaela Nowotnick, in Sibiu and Bonn, in the prestigious Schiller Publishing House in 2012. But Schlattner's publishing debut took place on October 17, 1957, in "Volkszeitung" ("People's Newspaper"), with *Der Bruch* (Pause), an excerpt from *Odem*.

<sup>6</sup> Eginald Schlattner, *Eine Geschichte (O poveste)*, manuscris datat 1950, din Mapa personală Eginald Schlattner Nr. 745; *Reifender Sommer/Die Rosenauer Burg (Împlinirea verii/Cetatea din Râşnov)*, manuscris din 1952, aflat în

published over time, others not, to which I made some references, along with an extensive analysis of the four novels that capture a world changed by history, the multicultural world of Transylvania, which has existed for centuries, but mirrored through the eyes of a narrator who witnessed the event of radical change after the 1918 Union.

At the age of 65, in 1998, Schlattner published his first novel, becoming a representative writer in the story of a distant life, with customs, traditions, superstitions, in a word the abandoned world of the Transylvanian Saxons. The novel *The Beheaded Rooster*, published by Paul Zsolnay Publishing House, proves the continuation of the German expression literature from Transylvania, which was believed to have passed away. After more than 40 years in which the author has been silent, his voice can be heard again in literary terms.

The second novel, *The Red Gloves*, describes the same intercultural relations, but in a different setting, in the detention cell, the Securitate provides a miniature frame in which the narrator acts as a revealing figure who, “despite all the historical difficulties he has to face. report them, /.../ he still loves the strange, the strange and the burlesque, he attracts the multicultural world of Romanians, Hungarians, Germans, Jews and Gypsies with his supreme realism ”<sup>7</sup>.

The third novel, *Clavir în fogă*, is analyzed in our work, as in the case of the other writings, under the different multicultural aspects it contains, this time in the period after the communists took power and the Saxon expropriation. .

In *Wasserzeichen*, the last novel by Eginald Norbert Schlattner, not yet translated into Romanian, the action takes place in several localities in Transylvania, respectively in the Stalinist Brașov of the 50s, in Noa, an old noble district of the rich Brasovians of that time, in Schlattner's childhood, also in Cluj, Sibiu, Sighișoara and other localities, and, of course towards the end of the book, the last part of the action takes place in Roșia, where the church, the parish house and the gypsy community for which the priest and the man are located. Schlattner made many efforts to support and help.

The last chapter of our paper aims at a critical reception of Schlattner's work in the Romanian and European press. Reviews of the novel have appeared in regional, national or

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Mapa personală Eginald Schlattner Nr.759; *Läuterung (Purificarea)*, manuscris, 1955, Mapa personală Eginald Schlattner Nr. 743; *Abgrund (Prăpastie)*, un manuscris din 1955, Mapa personală Eginald Schlattner Nr. 744.

<sup>7</sup> Hans Christian Kloser, *Bunt wie ein Kirchenfenster. Eginald Schlattner wird siebzig*, în „*Neue Zürcher Zeitung*”. 13 September 2003, disponibil pe <http://www.nzz.ch/2003/09/13/fe/article9302F.html>, accesat la data de 22.03.2013.

international publications, most of them focusing on biographical analysis, despite researching the text.

Discovered in time, depending on the appearance of Eginald Schlattner's writings, the views of critics in the German-speaking space broadly followed several directions, focused on thematic obsessions in receiving the work of writer Eginald Schlattner. In this sense, we mention the themes researched by foreign critics, namely autobiography, Transylvanian exoticism, socialist realism, fascist nationalist fascination or the image of ethnic groups.

Thus, our research focuses on the in-depth study of the literary work of Eginald Norbert Schlattner, necessarily starting from the author's biography, but also appealing to historical and cultural events that led to a brief analysis of Romanian communism as it appears through the related facts.

Wanting to justify the interpretive approach applied to Eginald's work, we found that so far there are few studies based on the subject we research that deal with various topics of Schlattner's work, among the authors of such scientific papers we can mention: Andreea Dumitru<sup>8</sup> with doctoral thesis entitled Inter- and multiculturalism in Transylvania- a European model of communication-exemplified in the trilogy of Eginald Schlattner defended in 2012 and published in 2017<sup>9</sup>, which refers to the "temporal understanding"<sup>10</sup> of the three novels (The decapitated rooster, Schlattner's Red Gloves, Fog Keyboard); on Michaela Nowotnick<sup>11</sup> the author of a doctoral thesis entitled Inevitable biography. The novel The Red Gloves by Eginald Schlattner - case study on German literature in Romania, Burlacu Felicia, author of a bachelor's thesis entitled Pedagogy of God in the literary work of priest Eginald Schlattner. An orthodox vision can also be mentioned Christiane Wiesner, author of the doctoral thesis entitled Siebenbürgische Elegie in Prosa: Erinnerndes / erinnertes Ich in den Romanen Eginald Schlattners (Transylvanian Elegy in Prose: Self-Memory Mentioned in Eginald Schlattner's novels). I then discovered partial analyzes of Schlattner's creation caught in various dictionaries,

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<sup>8</sup> Andreea Dumitru, *Zum Zeitverständnis in Eginald Schlattners Roman Rote Handschuhe (Despre înțelegerea timpului în romanul Mănușile roșii al lui Eginald Schlattner)*, în „Revista Universității Transilvania din Brașov”, vol.4 (53), Nr. 2, Brașov, Transilvania University Press 2011, pp.43-48.

<sup>9</sup> Andreea Dumitru, *Inter- și multiculturalitate în Transilvania - un model european de comunicare - exemplificat în trilogia lui Eginald Schlattner*, Sibiu, Editura Honterus, 2017.

<sup>10</sup> *Ibidem*.

<sup>11</sup> Michaela Nowotnick, *Die Unentrinnbarkeit der Biographie. Der Roman Rote Handschuhe von Eginald Schlattner als Fallstudie zur rumäniendeutschen Literatur (Inevitabilitatea biografiei. Romanul Mănușile roșii de Eginald Schlattner- studiu de caz asupra literaturii germane din România)*, Köln, Editura Böhlau, 2016.

such as, for example, Gertrud M. Rösch's analysis of the novel Red Gloves in 2013, in terms of symbol literature, from the Dictionary of Symbolic Literary Works; or the Killy Literary Dictionary - authors and works from the German linguistic cultural space, in which the "fault" of the creator is analyzed and not on the literary work; or some monographic works such as The Homeless Man or We will imprison you, because you exist! .

The results of our research were interpreted both singularly and in a relational context, finding in this sense mutual interdependencies, through which the gain of perception can be amplified. The historical and cultural-political evolutions drawn in novels, but also the biographical periods of the author, offered from several perspectives, certainly influenced the Romanian conception. Their presence in novels, determines, on the one hand "recognition of the interdependence of literary actions in given historical circumstances", and on the other hand historical events, cultural civilization, and biographical, have become essential themes of writings, considered indestructible elements of reception. .

The historical perspective includes the period after the formation of Greater Romania, after the First World War and continues to this day, but it is strictly presented the vision of the creator who deepens the challenging and problematic processes that took place in his space / direct plan, which has no pretensions complexity, but the clarification of both the historical-social development and the cultural currents. Literary texts are the basic representatives of a theory according to which they "do not refer to culture, but transmit beyond themselves, are related to culture due to social and contextual values, which they have successfully assimilated." The theory is based on the fact that these writings could no longer be "understood the moment they are taken out of their immediate context", because the semantic dimension or multiple meanings can only be understood subject to the well-defined historical and cultural framework. The central points of the novels are the movement of the author's position in "DIEGESE", the determination of the relationship between the narrator and the addressee, but also the spatio-temporal analysis. Fiction, respectively the factuality of the text, is presented, verified and interpreted with real effects, thus making the connection with the existing literary history, which is opposed by its own interpretation, derived from the analysis of novels and the interpretation of cultural-political and historical contexts.

Our research extended to the existing analysis in the German linguistic space, involving the creation of personal and institutional contacts between Romania and the Federal Republic of Germany.

The literary legacy of Eginald Schlattner, in the Central Archive of the Evangelical Church of the Augustinian Confession in Romania, was developed through several projects coordinated by Michaela Nowotnick, the author of several studies on the work of the Saxon writer. Thus, we believe that good parts of the present research would not have been possible if there had not been such a comprehensive inventory made by the German researcher, the inventoried documents containing correspondence and manuscripts, which makes it possible to know the different periods of literary creation and life. . At the same time, a cut was made in a literary and cultural landscape, until that very rudimentary moment presented:

- archives of cultural institutions containing newspapers, magazines and publishing houses and which must be considered today as largely lost;
- archives with artists and writers which, insofar as they have not been destroyed, are today in private / private possession.

The evaluation and especially the quotations used in this paper respect the right of personality, but also of the author's property over them. Numerous documents were consulted from the CNSAS archive, especially files related to the events of the 1950s, being essentially the documents with indexes P000742, vol.1-13; P00031, vol.1-8 as well as I153639, vol.1-15. The use and analysis of Security documents was carried out with caution given the existing political framework at that time. It is also possible that in the process of exploiting and capitalizing on the documents in the archive, new documents were discovered, which would not have been taken into account in previous research. The paper also included information from the study of documents from private collections, here being documents that Eginald Schlattner did not transfer in his premature inheritance to the archives of the Evangelical Church in Romania. The witnesses of the time helped to fill the information gaps in the studied archives, thus becoming in their turn a researched historical source. We also used our own presentations for this study, interviews or direct discussions with the author Eginald Schlattner, points of view of him or his contemporaries.

Due to the thematic line followed by this paper, but also as a result of the many questions we try to answer, the primary and secondary texts written in German are adapted and updated.

The documents used by the Romanian Secret Service in the investigation and indictment of the writers are in Romanian and the most relevant ones, which have caused wide controversy, are attached to the Annexes. Exceptions are materials collected in German, such as text manuscripts, which can be found in the current inventory, the citation in the files being given with the specification of the original text and with exact reference to the cited file. We mentioned in our paper that a series of translations from German, titles of works, sayings or whole fragments of German criticism, were made by us and put in parentheses after the translated text, or in the footnotes in the case of the passages above. long. When quoting or analyzing the political processes relevant to this paper, especially the Black Church Trial and the Trial of German Writers, terms common to research literature are used. For example, the Securitate files list the relations of the "Horst Depner Group and others", for the accused authors, the "Group of Nationalist-German Writers". In the secondary literature, different terms are used for the Writers' Trial, and the year 1959 was added to the name of the Writers' Trial, just as additions were made to the place of the court hearing, Brașov / Kronstadt / Stalin's City. In Romanian, the simple name "The trial of German writers" is used. The five accused authors in the Trial of German Writers, Wolf von Aichelburg, Hans Bergel, Andreas Birkner, Georg Scherg and Harald Siegmund, are named authors in the paper, thus extending the writer's narrow definition.

We express our hope that our work, which started from the desire to analyze Schlattner's work from a literary point of view, offers a sufficient openness to the knowledge of Schlattner's creation on a literary level, both in our country and in the German-speaking space, to overcome the imposed barriers. of personal feelings of hatred and envy and to open the way for the work to its reception in the universal literature, as there are already, timid situations of the work, in the sphere of classicization.

Published more abroad than at home, admired by millions of readers in the German-speaking world (Austria, Germany and Switzerland), but also in Spain, Poland, Russia or Japan, Eginald Norbert Schlattner is considered by critics as the best known German novelist in Romania . After the great departure of the Saxons from 1990-1991, he continued to fulfill his duties as a priest, experiencing the sadness of serving daily in the Evangelical Church in Rothberg "only for God and for me, alone, and many angels ", because, out of the five Saxons who still live in the commune, only the priest still crosses the threshold of the holy place. The fortified church in Roșia was built in the 13th century, and the parish house in 1550 and are

heritage monuments. Here he found his Schlattner family (whose genealogical tree descends, with documents, until 1467), a place to live and serve on the altar of faith, a space of peace and literary creation. When he retires to write his books, seven doors separate the novelist-priest from the world; seven doors as many thresholds of painful memories. The words with which he was greeted by Minister Otto Schily made an extraordinary impression on the German delegation. The writer-priest wanted to show them that Romanians are Europeans by vocation and dress, that this country comes from history with the *acquis communautaire*, which it surpasses in terms of tolerance towards minorities, and showed that in Romania the last The humanitarian character of the Romanian civilization reigns for 87 years. Schlattner is deeply saddened that, abroad, Romania is perceived only "through the street", namely, community dogs, street children, street girls, street thieves. Aberrant situations such as those that occurred in Lisbon were reached, where he held a press conference about Romania, organized by the Austrian Embassy. During the conference, a press attaché approached him and whispered to him: "In vain do you speak so beautifully about Romania, that no one believes you". At the Evangelical Academy in Sibiu, the writer priest gave the federal minister a real dissertation on multicultural education in Romania. He presented, among other things, the situation of the alphabets. He even formulated a message from Romania to the European Union: "In our country, the alphabet is printed in over ten languages!" This means that in our country there are as many school systems in which the language of instruction is not Romanian, but the child's mother tongue. In the Parliament, Minister, there are 19 ethnic groups represented, a unique case in Europe! ". He practically explained to the German Minister what the Romanian education system means: "If you want your two girls to be sent to a Turkish language school in Germany, to 2-3 million Turks, you cannot . But send them here, to Constanța or to Babadag, where there are only a few thousand Turks, and there they can finish high school and pass the baccalaureate in Turkish. That is, Minister, European Romania. Not even the Austrians, who until 1918 managed 13 nations, nor they still manage to correctly appreciate the Romanian message to multicultural Europe ".

Suffice it to say that the name of the novelist Eginald Schlattner is present in the list of the most valuable one hundred German-language authors of the decade 1999-2001. We leave, therefore, intentionally for the sake of an analysis, the past of political prisoner of the octogenarian with a sonorous name, of medieval knight, active in the service of Christianity and we focus on so many other interesting things that remain to be said about this fascinating man

and character. novel, invested with the courage not to comply with the rigors in almost all compartments of his life. A Protestant in the literal sense, devoted to the causes for which he deserves to fight, a revolutionary who found bridges regardless of the religion and nationality of the one in need, needs not only material, but especially spiritual.

We could say that, after meeting him personally, I found that the man behind the legend of the nonconformist novelist, who somehow woven himself around him, does not confirm this cliché at all, on the contrary, we dare say that its striking character trait is not rebellion, but its opposite, steady gentleness. We are dealing with a Transylvanian Saxon who refuses to give in to fate, remaining at the hearth and continuing to lead his life as he is taught, confessing with unwavering confidence: "God wants me here! God help me! " .

What other clear proof of patriotism can we claim than the attachment to the natal glia? Romanians have in Eginald Norbert Schlattner an ambassador who decided to show the world that "there is another Romania, which I tried to make known and believed abroad." In fact, Eginald Schlattner has already held the title of Cultural Ambassador of Romania since 2002 and in 2003 the President of Austria awarded him the Cross of Honor for Literature and Art, class I - Litteris et artibus.

Eginald Schlattner is an evangelical priest who is not shy to confess the intimate connection that binds him to Orthodoxy. At the age of 87, without denying his belonging to the German ethnic group, he also gives us a lesson in humility and respect for Romania, openly acknowledging: "The fact that I was able to write three novels in my mother tongue I owe not only to my mother but largely to my homeland, which never forbade our language, neither on the street, nor at home, at school, nor at church ". He also says: "Paradoxically, it is easier to be a German in Romania than in Germany, leaving here as a German, where you are not recognized as such. There, if you're lucky, they don't consider you Zigeuner, but Romanian ". In fact, patriotism and courage seem to be inherited from father to son in the Schlattner family, Eginald Schlattner's father was once an officer in the Romanian Royal Army, not in the Austro-Hungarian Army, as was the custom of the Saxons at the time, and the same head The family decided to move from Arad to Făgăraș, when the war was over, when it was still being discussed whether Banat would return to Hungary or Romania. This was done despite the fact that Hungarian was spoken in the house, as well as Romanian and German.

Returning to the portrait of this true Senior of Culture, he sketches from his writings, as he himself confesses, "the attempt to know and recognize the other, which is different from you by customs, religion, dress, but especially by the weight of his language and recommends this model of action, which we could call the Transylvanian model of peaceful coexistence, including for politicians in the European Union, as a solution of harmonization through integration, not assimilation. And it is not limited to his statement in theory, but applies it in everyday life, such as when I open the gates of the church and parish house in Roşia for villagers regardless of ethnicity, social status or religion which is not with nothing unusual for a Saxon who grew up, in natural forms of coexistence, among Romanians, Hungarians, Jews, Germans, Armenians and Gypsies, while the technical notions of "multiethnic", "multicultural" or "Leitkultur" had not yet been invented. guidance). How does he reconcile God? Well, here's how: "I always keep the liturgy sung in German, because that's how God has been taught for 800 years. However, I give the sermon in Romanian, if they are Romanian. And if they are both Romanians and Germans, then I give two different sermons about different texts, so that the good God does not get bored".

Eginald Schlattner's nonconformism is felt even in the language of his writings, a mixture of influences that has been preserved in Transylvania due to long geographical and political isolation, this feature contributing to the attraction that his novels exert on German readers outside Romania. In short, including linguistically, Eginald Schlattner is unique, in the most authentic sense. His personality seems to attract more than ever the attention of the most diverse intellectuals and artists, who visit him more and more often, in more and more groups and this procession of guests extends beyond borders, ages, nationalities, citizens, ethnicities, religions or professions. The only condition that is understood ex officio is the open spirit, with the same joy, the parent receives them all and finds the right word for everyone. Despite his venerable age and the inevitable physical limitations, he retains a liveliness with which he seems to have just begun to get out of the way, encouraging his interlocutors to rely on fresh, often surprising, new, profound ideas to change the world, but only by consensus, without forcing or ever imposing anything! After an audience with His Majesty, all those present leave as if richer in spirit, enlivened, energized.

Studying both the literary activity of Eginald Norbert Schlattner and the author's biography, the decision of the "Babeş Bolyai" University of Cluj-Napoca to grant the author Eginald Schlattner the title of Doctor Honoris Causa, the same university that in 1957 expelled

him due to unmotivated absences, for that he had been arrested is more than a reparative measure, this being an elegant reverence for the one who, unwavering in his faith, dedicated his life and work to the ideal of coexistence in good understanding and mutual acceptance and the symbolic value of this moral recovery, it once again confirms the validity of his unshakable belief: "God's fantasy exceeds all our predictions." This closes a vicious and figurative circle and at the same time opens a new perspective on the immeasurable power of the word, stronger than hatred, when used responsibly and with restraint and the clarity that this official recognition brings. It also brings us one step closer to the ideal of that normalcy that Romania has been longing for for a hundred years, after its elites were systematically suppressed, stubbornly dictated by dehumanizing political reasons. "We need models, like air! It is a great relief to find that, although the process of this spiritual rebirth cannot be accelerated from the outside, in the end the true protagonists of history find their deserved place, on top, even if sometimes it takes decades until this ideal is realized.

This paper tries to shed light on the activity and life of the writer, presenting authentic documents from the biography of Eginald Norbert Schlattner, it is intended to be a complex but not exhaustive scientific work, and it is based on documents studied from the most important archives: Council Archive of Studying the Security Archives (where approximately five thousand pages of documents, evidence in the file, censored and confiscated publications, statements and minutes were studied), the Archive of the Evangelical Church in Romania (where more than two thousand pages were studied comprising the author's correspondence with third parties, the activity of the Literary Circle of German students in Cluj-Napoca, manuscripts of the works), as well as the personal archive of the author, located at the parish house in Roşia. To these are added many hours of discussions on aspects of the author's life, but also of his work, not without importance being the study of reviews about published novels, mostly in the German press and the in-depth study of novels or the study of numerous works. In the documentation stage, located in the large university libraries in Braşov, Sibiu, Alba Iulia, Cluj-Napoca. We hope that we have managed to shed some light on certain aspects of Eginald Norbert Schlattner's literary and personal activity, being the first scientific work to study all four novels and short stories, in order to clarify some moments in the writer's work. Step by step, clumsy and lacking experience in scientific activity, this is the result ...

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