

Christopher Dummitt's 'Mea Culpa' Document and Andrei Șerban's Resignation

Cristian STAMATOIU PhD

University of Arts, Târgu Mureș
cristian.stamatoiu@uat.ro

Abstract: *The founder and promoter of gender studies, Christopher Dummitt, ended up denying, in 2019, his theory launched with unexpected success over two decades ago. He confessed that he had trafficked insignificant data in order to use it to successfully support a doctoral thesis in the perspective of a university career. Later published under the title "The Manly Modern: Masculinity in Postwar Canada" (2007), the work had become in the meantime the "bible" of postmodern gender studies, claiming that the sex of the individual is not an anatomical reality but a psycho-social construct that can be modified at any time. By becoming a pillar of postmodern society and Sexist-Marxist egalitarianism, the ideology initiated by him made history. Still, it also made collateral victims, such as the director Andrei Șerban. Forced by a high professional conscience, he resigned from Columbia University in the same year (2019) due to the mentalities induced by the respective theory and dogmatized in the "politically correct" form. And suddenly, the great director discovered that the world of competition and the freedom of expression has reached the highest level of art, to the point where the ideological criteria would prevail in front of the aesthetic ones, leading to a degradation of the artistic expression. Namely, it is about the shocking reencounter for Andrei Șerban precisely with the censorship mechanism he had fled from in his youth from the communist East towards the then free world of the West.*

Key words: *confession; fake; Christopher Dummitt; resignation; Andrei Șerban.*

Aiming for a prestigious university career, Christopher Dummitt published, according to the custom, his doctoral thesis in 2007 under the title: *The Manly Modern: The Masculinity in Postwar Canada* (Dummitt 2007). Through this thesis, he critically developed William Whyte's approaches from his 1956 bestseller: first *The Organization Man* (Vacante 2019), followed by Herbert Marcuse's psycho-Marxist ones, and also the egalitarian-postcolonial ones of other representatives of the Frankfurt school. Thus, the



socio-constructivist ideas of social engineering of Marxism that was already tyrannizing the “Communist Camp” were made operative in the middle of the Cold War, but only on a theoretical level and only for those luxury leftist “intellectos” of the competitive and consumerist “Free World”...

And Dummitt’s thesis thus acquired vast visibility in the academic field, ensuring him a remarkable professional trajectory: the Institute for North American studies “J. F. Kennedy” in Berlin, the Institute for the study of the Americas at the University of London, or the University of Trent (Canada). The surprise came first when the author had decided to publish a preliminary excerpt from the paper. Thus, the study “Finding a Place for Father: Selling the Barbecue in Postwar” (Dummitt 1998: 3-330) became the infallible basis of *politically correct* reasoning for gender studies focused on challenging any authority, all over the academic area. Consequently, the author outbid his thesis, publishing it *in extenso*, as already mentioned, and ensuring its prestige well beyond the university aula. Starting from a just and necessary social justice action, a radical current was quickly reached which, instead of diminishing it, actually accentuated the self-alienation of the modern man, on the way of becoming postmodern. Delighted by his success, the author then ardently supported his social-constructivist vision through international conferences, without realizing that this only served to confirm the validity of the theses of the convergence of capitalism-communism.

Visually stated by Raymond Aron (*idem*, 1977), these lines of force led communism to dissolution, by the collapse of the Marxist-Leninist-Stalinist dogmatisms under their weight (to then project it towards a savage capitalism!); at the same time, capitalism got infected by egalitarianism that affected the very foundations of its civilizational success: freedom of opinion and competition. And as a result of this crossing-over process, a postmodern world has emerged, but it was homogenized around the faulty genes taken from the two previous systems. In this macro historical process, Dummitt and the capitalization of his theses have acquired a significant role in terms of “perfecting” interpersonal relationships, in the sense of their asepsitization to their neutralization.

But in 2019, Dummitt himself became aware of the catastrophic dimension of his success (!), following the perception of two realities:

- a) the emergence of a statistic for the years 2007-2015 of the Association of American Historians, which highlighted that on the fields of liberal studies dominated, in this order, those concerning topics related to the history of feminism and gender, social, cultural, racial, and sexual history¹, while the actual literary or historical subjects had a negligible share;
- b) noticing with a naked eye the distortions that socio-constructivism already have on society, as is the case of the discussions at the French Academy related to the introduction of “inclusive writing” that should eliminate grammatical genres due to gen-

¹ A new issue in that field is „the antispeciesism”, who militate for the juridical equality between the mankind and the animals.



der-based discrimination, followed by the voting of such a law in Canada, by the case of a psychologist who advocated on American television the obligation of adults to ask for the infant's permission to change his diapers, or by the toilets scandal in the Brest train station, etc....!

Due to the reprimands of conscience Christopher Dummitt passes to a painful *mea culpa* and denies his theory in an interview published in the magazine *Quillette* (Dummitt 2019). It is not coincidental that this online publication (republished internationally by the prestigious *Le Point*) is based in Australia, where Dummitt's theses had an explosive development due to sociology researcher R. W. Conell. And in that respective media material he openly declared his regret to have deviated from scientific ethics by manipulating some isolated data for the sole purpose of arguing and defending his doctoral thesis. Or, once published, it had become the "bible" of postmodern gender studies, which argues that the sex of the individual is not an anatomical reality, but a psycho-social construct that can be changed at any time.

Thus, undeclared, the "scientific" dogma of the Stalinism years was resumed, denying the very existence of genetics, declared (just like informatics!) to be reactionary, bourgeois and anti-revolutionary, because the individual had to be shaped by social pressure as a *Homo Sovieticus*, regardless of his innate data. However, the refusal to accept genetics and computer science alike was one of the major causes of the delay accumulated by the "Communist Camp", until its implosion under the burden of all its dogmas that defied reality.

Despite Christopher Dummitt's "abjuration", by which he belatedly admitted the falsification of the data on which he founded his theory, its effects seem to extend uncontrollably in the field of the *politically correct*. Thus, the "sorcerer's apprentice" complex is activated, whose irresponsible ego caused devastating processes that threaten to destroy everything (including his academic career!). But since those theses have come to serve power centers interested in dismantling rational and naturally structured societies, it is unlikely that a sincere *mea culpa* would prevent the spreading of a current that has already loyalized and even fanatized its militants. Unfortunately, this document of conscience comes too late for those who have shaped their lives according to such a paradigm, and, also, for collateral victims, such as... the director Andrei Șerban (or in other hot „cases" of *cancel culture*: Walt Disney, Agatha Christie, William Shakespeare, Geoffrey Chaucer, or the Greek and Latin Antic civilizations...).

Although Dummitt's entire theoretical scaffolding is now compromised, the perpetuation of his actions has become too extensive to stop. Because postmodernism would be left without an essential component, in which far too many resources have been invested at the academic and artistic levels; but also, because such an effective manipulative tool can no longer be abandoned in the action of displacing Man from the center of any axiological system.



Apparently not connected with Cristopher Dummitt's confession, 2019 was also the year when the great director and free citizen of the planet, Andrei Șerban, resigned from the position of professor emeritus at Columbia University because of an existential tension which was reborn in his consciousness with amazement and fear, a pressure that he considered extinct, later confessing: "I felt in communism again" (Cristescu 2019, here and next). In his youth in Romania communized by Soviet tanks, it was customary for any apparatchik to impose "from above" a strict composition, concerning the gender and nationality, of the "production teams", especially when organizing competitions for leadership positions or when a promotion was decided. As far as religious representation is concerned, it was not even mentioned, based on the premise that any *politically correct* citizen of a communist country was already, or was about to become, an atheist (the observance of such a spiritual path was in fact closely also monitored in France since 1905 by a Law of secularism, draconically applied against Christianity, but permissive to the religions of the immigrants, even the clandestine ones).

However, the "red" party members thus selected had to meet other requirements, such as: to be the possessor of a "clean" party card and member file, with no "tin cans" hanging behind them, i.e. without any relatives who had left/ fled/ remained in the West, or had a history of anti-communist militancy. And the commission consisting of people "with high political conscience" had to consider all these undisputed extraprofessional criteria (!), regardless of the (in)capabilities of the respective candidate... Otherwise, the selection would not have been validated by the superior "party and state" forums, which "vigilantly" watched over the strict observance of the party dogmas, which had a major contribution to the eventual collapse of the system. But history is consistently doomed to oblivion, so even in full blown postmodernism of the infinite progress (!!!), we observe yet again a global radicalization of gregarious politicization, leading to the ingression of the negative selection of values into the everyday life.

Thus, against this background, three decades after the collapse of communism, a vacancy by retirement appeared at the Acting Department of Columbia University in the homeland of pragmatism and meritocracy. The contextual situation of the moment is described by Andrei Șerban as follows: "Political correctness is a sort of yellow jaundice of America", and: "In the Trump era, the right-wing is very radical; the left-wing is very radical. Universities in America are usually left-wing, and at Columbia University there is a kind of socialism going towards communism, it's a new form of communism."

But reality often far exceeds imagination. Thus, before the tenure contest the head of the commission, namely Andrei Șerban (idem 2019), was informed that, following the analysis made by the Dean's office, he had to prioritize the new *politically correct* features when nominating the winning candidate, the artistic and pedagogical abilities being taken into account only secondarily... Thus, it was brought to his attention that the contest winner should not present the profile of Andrei Șerban or that of most his colleagues, because such a profile should no longer be promoted in an... evolved and pro-



gressive (towards what?) society... Actually, they did not want the admission of a white mature married man, with children and a traditional family, to the vacant position. Instead, it would be appropriate to name a person of colour, a woman who is black and ideally a lesbian...

Faced with the reactivation on different spatial and temporal coordinates of some ideological zombies, whose incarnations he had fought in his youth to preserve the freedom of creativity, Andrei Șerban resigned, although as Professor Emeritus he could have continued to hold office throughout his active life.

Such an artistic consciousness could not vouch for – as he had not done it in his youth either, under a communist dictatorship – a perversion of the scale of values, especially since it was then to produce its (d)effect in a vocational academic space. Thus, for the director whom America has applauded for teaching them the meaning of Shakespeare, his very artistic vision of The Great Will has just been questioned by the university staff in the name of *political correctness*! His directorial approach, according to which a male student, surgically turned into a woman three years before, was not suitable to play the role of naïve Juliet, was also considered discriminatory and, consequently, inappropriate, as Andrei Șerban was already regarded with suspicion at the moment of setting up the commission in question...

In this way, the resignation letter of a great man of arts and professor left room for manoeuvre to the *politically correct* dogmas, which thus obtained some more victories in their unstoppable progression towards the same inevitable result. And one of these campaigns is “cancel culture”: denying the right to the collective memory of historical episodes or classicized works of art, which have suddenly become undesirable following their forced postmodern re-evaluation. Of course, the expurgation grids contain superior principles in this case also, but they quickly expose their absolutist character, since they only accept an unconditional submission. Certainly, the alternative exists, but it attracts a media lynching with severe repercussions on multiple levels. Although they are new in shape, these new egalitarian values have come to act similarly to those of the façade of the former communism, where “He who is not with us, is against us!”

And such a short-circuit can also be explained by Raymond Aron’s “convergence-ism” applied again to Andrei Șerban’s biography: after the director’s “flight” to the West, the party propaganda imposed a ban on any public references to his name, and to his past, present and... future work, until 1989. This “protocol” however, had long been applied to all the “fugitive” artists who had escaped from the “communist paradise”, whose possessions were confiscated, their relatives persecuted and, above all, their works were removed from bookstores and libraries and transferred to the “secret fund”, or melted or burned in the purest “facho” style (see the “case” of Paul Goma, etc...). And, if some of the specimens somehow escaped the purifying rage, their clandestine owners were risking their freedom and even their lives...

Or, precisely as a sign of the fall of the communism, Andrei Șerban has been invited since 1990 to lead the “I. L. Caragiale” National Theatre from Bucharest, where, in less



than two seasons, he had remarkable achievements that put the Romanian theatre back again on the world map. But even then, he could not accept the new dogmatism related to the restoration to power of the second line of the apparatus of the former communist party. So, he decided to „fly” again and continue his international career in the World he (and us, too!) naively considered being irreversibly... ‘Free’ and beyond censorship.

Christopher Dummitt’s present abjuration does not seem to impede the spread of a tsunami of the *politically correct* based on a work of fiction, after all. His act of conscience will be simply ignored or, perhaps, condemned as “deviationism” or even as “treachery”, according to the old Trotskyist tradition, but also in the name of the dictum of a martyr of rationality, Giordano Bruno, irrationally misapplied today: „*Si non è vero, è ben trovato!*” [Even if it is not true, it is very well-conceived! Ital.], to which the Machiavellian “The ends justify the means!” will be, of course, added.

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