



UNIVERSITATEA DE MEDICINĂ,
FARMACIE, ȘTIINȚE ȘI TEHNOLOGIE
„GEORGE EMIL PALADE”
DIN TÂRGU MUREȘ

**“GEORGE EMIL PALADE” UNIVERSITY OF MEDICINE, PHARMACY, SCIENCES
AND TECHNOLOGY FROM TÂRGU MUREȘ**

DOCTORAL SCHOOL OF LETTERS, HUMANITIES AND APPLIED SCIENCES

FIELD: PHILOLOGY

THESIS

PhD Student:

Ileana DOICARU (BRATU)

Scientific leader:

Prof. univ. dr. Iulian BOLDEA

TÂRGU MUREȘ

2022

**“GEORGE EMIL PALADE” UNIVERSITY OF MEDICINE, PHARMACY, SCIENCES
AND TECHNOLOGY FROM TÂRGU MUREŞ**

DOCTORAL SCHOOL OF LETTERS, HUMANITIES AND APPLIED SCIENCES

FIELD: PHILOLOGY

ESSAYS OF NEOMODERNIST POETS

SUMMARY

PhD Student:

Ileana DOICARU (BRATU)

Scientific leader:

Prof. univ. dr. Iulian BOLDEA

TÂRGU MUREŞ

2022

ESSAYS OF NEOMODERNIST POETS

SUMMARY

CONTENTS

CHAPTER I. ESSAYS OF NEOMODERNIST POETS. THEORETICAL LANDMARKS

- 1.1. Neomodernism - historical, literary and ideological contextualization
- 1.2. The essay-tool for knowing the world and oneself
- 1.3. Women's literature - a false concept?

CHAPTER II. ANA BLANDIANA – THE EXISTENTIAL DIMENSION OF THE ESSAY

- 2.1. Essays and literature
- 2.2. Writing as the truth of being
- 2.3. Ethical dimension and *poiesis*
- 2.4. Escape from present. Travel memories
- 2.5. The writer - witness of history

CHAPTER III. ILEANA MĂLĂNCIOIU - SPEAKING THE TRUTH

- 3.1. The tragic of literature - the tragic of everyday life
- 3.2. The cultural dimension of writing
- 3.3. Post-December publishing

CHAPTER IV. ANGELA MARINESCU - CONFESSION AND PAIN

- 4.1. Creation between sensuality and cruelty
- 4.2. The essay exercise - probing interiority and social commentary
- 4.3. *Journal written in the third part of the day* - edification through creation

CHAPTER V. IRINA MAVRODIN - INTERPRETATION AND FEELINGS

- 5.1. Convergences of the literary work
- 5.2. Interferences and critical readings
- 5.3. The creative being between wonder, necessity and hazard
- 5.4. Remembrance and Confession

CONCLUSIONS

BIBLIOGRAPHY

In the volumes of essays and journalism by Ana Blandiana, Ilena Mălăncioiu, Angela Marinescu (Marcovici) and Irina Mavrodin, professions of faith similar to European literary options and more are transposed, among which common coordinates are found - the status and moral condition of the writer as a witness of society and history, writing as an existential option, resistance through culture, the condition of the banned or persecuted writer, the fight with the imperfect world by assuming the condition of non-acceptance, absolute negation and denouncing the lie, the fragility and suffering of the human being, the tragic destiny of modern man, the rescue through reflexivity and understanding, responsibility towards one's own destiny, the need for freedom, travel impressions, testimonies of admiration for the ancestors - all treated from an aesthetic perspective. These coordinates become points of reference that can also be found in the lyrics of these authors, the essayistic and journalistic texts being natural extensions of the poetry.

Affirmed as poets who belong predominantly to neomodernist aesthetics, the literary approach and the vision of man and the world, in the case of essayistic and journalistic writings, it is enriched with other valences. The similarities in the case of these authors can be explained by the affinities for existentialist thinking, which justifies the constant and convergence of attitudes in the essays - specific to the writer-witness or the intellectual involved in the course of history, the writings being characterized by an emphasis on individuality, the promotion of individual freedom and subjectivity. The essays of the mentioned neomodernist poets are distinguished by features that have as common points the fact that the ideas are treated in concentrated contexts but with maximum intensity and relevance, the chaining of ideas is almost permanently marked by the nature of the affective state, the argumentation is rigorous, centered on an ideational thread that leads to a meaning, often surprising. The variety of the issues, the random sequence of the texts, the fragmentary nature of the discourse, the total spontaneity and subjectivity of the approach to the chosen topics are especially noteworthy.

The essays are distinguished by a deep meditation on human existence, the joy of discovering and knowing what exists as harmony, the invitation to normality, devotion and respect for the fundamental humanist values: freedom, love, the desire for fulfillment, the thirst for an ideal, the firm belief in a world of values, highlights the author's endowment, acuteness of thinking, originality, ability to analyze and captures the reader not only by what he says but, above all, by the way he says it. They invite the reader to start thinking differently, to discover their own resources of subjectivity and reflection.

Chapter I, *Essays of neomodernist poets-theoretical landmarks*, proposed a historical, literary and ideological contextualization of neomodernism, due to the fact that the authors subject to attention are registered through their poetic work in the coordinates of this literary trend, but also of postmodernism, the essayistic work and publishing, overcoming the neomodernist canon. I also tried to valorize essayistic/journalistic writing, seen as a tool for knowledge of the world, but also of interiority. Last but not least, I considered it necessary to briefly present the image of female literature, a report on its beginnings, but also a reception of the idea from the perspective of contemporary authors.

Chapter II, *Ana Blandiana - the existential dimension of the essay*, followed the analysis of the author's essayistic and journalistic work, a considerable work, including the volumes: *Quality of witness* (1970), *I write, you write, he/she writes* (1975), *The Most Beautiful of Possible Worlds* (1978), *Corridors of Mirrors* (1983), *Self-Portrait with Palimpsest* (1985), *Guessing in Crowds* (2000), *Who Am I?* (2001), *False treatise on manipulation* (2013), *History as the future and other conferences and other pages* (2017), writings in which everything is treated from an ethical perspective, to which the confessional, autobiographical side can be added. Several dominants of existentialist thought were traced: the primacy of the ego in poetry, prose and essays, the emphasis placed in all his writings on subjectivity, the supremacy of intuitive knowledge over rational knowledge, the conception of the ego as becoming, the inscription of being in time, the acute aspiration for authenticity, the fragility of human beings, existence as suffering and absurdity, the tragic destiny of modern man, the feeling of fear and anguish, salvation from absurdity through reflexivity and understanding, moments of awakening from inertia, endowment of experiences and the world with meaning, responsibility towards one's own destiny, the assumption the need for freedom, the search for solidarity, etc. This way of thinking about man and the world can be found in essay writing, highlighting Ana Blandiana's conception of the writer's status as a witness of society and history: writing as an existential option, the writer's moral condition, his responsibility towards the truth, social involvement, resistance by culture, the condition of the forbidden or persecuted writer.

The third chapter, *Ileana Mălăncioiu - speaking the truth*, captures the aesthetic and moral landmarks of the essay and journalistic work, practiced with maximum responsibility and verticality, volumes that complete the profile of the one who masterfully asserted herself as a poet: *Tragic Guilt. Greek tragedies, Shakespeare, Dostoevsky, Kafka* (1978), *Journey to Myself* (1987),

Crime and Morality (1993), *Chronicle of Melancholy* (1998), *Talking in the Wilderness* (2002), *Recourse to Memory. Conversations with Daniel Cristea-Enache* (2003), *Survival exercises* (2010), *I managed to stay alone* (2016). In the approach applied to Ilena Mălăncioiu's essays, the author's complex strategy was followed, which apparently narrates, communicates, evokes, stages archaic fragments, but also recent histories, most of the time the book is integrated with her own visions. Thus, the narratives from the rural space, through recollections from a distant childhood, are retold, selected with the consciousness of belonging to an imagined world and seem taken from a book about suffering and humiliation, about life and death, about love and hate, about innocence and guilt, existence and nothingness.

Chapter IV, *Angela Marinescu - confession and pain*, captures Angela Marinescu's (Marcovici) essay, which has violent, desperate overtones, of a sincerity taken to the point of atrocity. An introverted character, assuming the condition of anonymity in the literary world, marginal and marginalized before 1989, the author has a personal way of locating herself in relation to reality. For this, the word becomes an instrument of self-knowledge and transcendence by exploring within the being, having an eccentric and atypical sensibility, a creator of words, expanding the limits of language. According to the author, the poetic experience finds its fulfillment, its form in the word, the other experiences being considered mediocre, ephemeral. Authentic living is the only one worthy of finding its form, of being fixed in the word, and only it ultimately involves the feeling of collapse, seen as a guarantee of the authenticity of the experience, liberation, knowledge, inner burning. The critical and intimate essays in the volumes *The village through which I walk with my head shaved* (1997) and *Journal written in the third part of the day* (2003) constitute an extension of poetry on a theoretical level, aiming at a psychology that explores three coordinates : poetic, inside and intellectual.

Chapter V, *Irina Mavrodin-interpretation and feelings* probes the essayistic and journalistic dimension of the work of the author, emblematic figure of the European Francophone, whose activity, for over half a century, as a poet, essayist, translator, author of critical studies and publicist , completes his spiritual profile and completes it brilliantly. The essay work of Irina Mavrodin is centered around the creative process, seen as the most mysterious act performed by the human being, often powerless in front of the way of understanding his creative gifts: *The Continuous Space* (1972), *The Poetic Novel* (1977), *Poussin - Praxis and Method* (1981), *The Moderns, Precursors of the Classics* (1981), *Poetics and Poetics* (1982), *Stendhal – Writing and*

Knowledge (1985), *The Central Point* (1986), *The Writing Hand* (1994), *Wonder and Poiesis* (1999), *Squaring the circle* (2001), *Opera and monotony and other essays from the poetic/poetic perspective* (2004), *Conversations with Alexandru Deșliu* (2004), *About translation: literal and in all senses* (2006), *Cioran sau marele joc/ Cioran ou le grand jeu* (2007), *The part and the whole. Essays or Fragmented Obsessions* (2009), *Autoscopes, autofictions or Field of poppies* (2013).

Studying the essays of these authors can lead to some observations that reveal the existence of a unity of vision about man and the world, outlining a unitary image about the forms of existence. These writings arise from the interaction of the ego with a tragic social-historical and existential horizon, in which he is captive, attacked, his feelings, experiences, situation in the hostile world are transfigured every time in essayistic writings that retain universally valid aspects. The close monitoring of the inner dynamics and the finality of these texts, assumed by each author in the process of constructing the textual meaning, in order to be able to circumscribe the specific discursive mode by which this finality is achieved, led to symbolic connotations.