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(summary)

SHORT PROSE NARRATIVE STRATEGIES OF  
MIRCEA NEDELICIU

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## CONTENTS

### **Chapter 1: Introduction**

### **Chapter 2: Postmodernism in Romanian literature**

- 2.1. Postmodernism
- 2.2. Aspects of Romanian postmodernism in literature

### **Chapter 3: Mircea Nedelciu, exponent of a generation**

- 3.1. Literature during the communist period
- 3.2. Literary creation, synchronization between modernist and determination
- 3.3. School of Targoviste
- 3.4. 80s generation writers

### **Chapter 4: Critical reception of short prose belonging to Mircea Nedelciu**

### **Chapter 5: Text eighties literary**

- 5.1. Text and textual means
- 5.2. Text eighties

### **Chapter 6: Strategies of nedelciene prose narrative**

- 6.1. Prose narrative-theoretical
- 6.2. A new poetic short prose text
- 6.3. Short prose narrative strategies of Mircea Nedelciu
- 6.4. Pictorial language in short prose

### **Chapter 7: Courts narrative communication**

- 7.1. courts narrative
- 7.2. Author-narrator-character-reader in prose nedelciană

### **Chapter 8: Debt-textual thresholds**

### **Chapter 9: short prose nedelciană-aspects of poeticității**

- 9.1. Considerations about poetic prose
- 9.2. Short prose poetics nedelciene

### **Chapter 10: Conclusions**

### **Bibliography**

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## **SHORT PROSE NARRATIVE STRATEGIES OF MIRCEA NEDELCIU**

### **Summary**

This paper, *Short Prose Narrative Strategies of Mircea Nedelciu* is supported by our concerns about the literary text and the ways in which the writer manages to convey, indirectly, a response to the various problems of changing realities. Given the eighties literary text, narrative techniques, the relationship between the courts communications and aspects of poetic narrative, we will focus on short prose of Mircea Nedelciu.

**The theme** is intended to be developed in this paper, short prose narrative strategies, is relevant to the interpenetration of modernism and postmodernism, period in which short gender brings balance to literary genres. We are interested in narrative architecture and how narrative textualization: collage process, especially hipertextuality, transtextuality, metatextual relationship, intertextual game, fragmentary, narrative paratopies, participatory involvement of the reader as a function of the text (Tzvetan Todorov), and as a concrete receptor and, generally, courts and narrative structures of his speech.

**The current state** of exegesis reveals that fiction, as short prose form, was in the 80s most convenient and efficient method that can provide a credible alternative history from the perspective of contemporary consciousness accepted time. If Eugen Simion (*Scriitori români de azi*) is drawn to attention that a writer gives to language nuances or phonetic, lexical and grammatical deviations, also drawn to similar communication as I.L. Caragiale, then show the thinking mind is introduced quickly and unpredictably, like Camil Petrescu by metatextual or Gerard Genette's terminology, the peritext: footnotes that corrects the character's remark or brings explanations about the narrative strategy.

Ion Bogdan Lefter in the "Preface" to *Aventuri într-o curte interioară*, (1999) considers that the prose of Mircea Nedelciu must be seen in generally perspective. Path of the writer is the one who directed a side Romanian prose to postmodernism. Mircea Nedelciu prose reader is constantly challenged by the author through strategies to prepare it to withstand handling and "have a personal vision" as claimed by Carmen Mușat the "Strategiile subversiunii. Incursiuni în proza postmodernă".

Also, our thesis focuses on the specific construction of postmodern short fiction by a exponentially writer. It should be noted that the 70 society company does not meet features of a postmodern society due to barriers imposed by communist ideology and political structures. Writers resort to multiple languages, the self-referentiality, "the return of the author" in the text, "textual engineering", etc. as a constructive methodology to intervene in the world.

**The purpose and objectives of the investigation** is an attempt to analyze the procedures used in the construction of narrative short prose fiction Mircea Nedelciu. Option for studying texts is not random, but is based on the fact that the author reveals in the literary texts under the guise of a character or narrator, then the confessions of theoretical and journalistic texts. Consistency works of Mircea Nedelciu from theoretical statements, scattered in interviews, to short stories and novels is done mainly in the act of reading, the active role assigned to the reader. The contractual relationship problem between author, text and reader is the stake of our approach. Polymorphic, experimental, narrative coherence affecting multiple perspective aimed at keeping the reader in the text.

Our work, *Short Prose Narrative Strategies of Mircea Nedelciu* is divided into ten chapters which include **Introduction**, **Conclusions** with **References**. Please note that we do not support all aspects of narrative strategies exhausted by their last result. This situation is possible only in a certain context, which reach beyond it questionable interpretations, which, however, we want to guard against.

In the chapter entitled, **Postmodernism in Romanian Literature**, we tackle this cultural trend to show its influence on Romanian literature in the 1980s. Postmodernism

is a concept that is designated by the contemporary cultural paradigm, defined by democratization, by globalization of information and communication, the tech. From semantic point of view the term is associated with modernism; it is assimilated from ironic, parodic, playful perspective. Postmodern philosophy uncertainty, perspectivism were anticipated by the ideas of Friedrich Nietzsche.

[...] Need to doubt, first by existing primarily antinomies secondly, to ask whether those vulgar reviews and oppositions of values which metaphysicians have set their seal somehow not just some superficial assessments, interim perspective, moreover, only some prospect of an angle.<sup>1</sup>

Accepting the limits of knowledge, relativism, the "weak" pattern of human had been effect that literary art of being an alternative way of understanding the world. Taking as its starting point the Anglo-American and French theory, we can say that Romanian society and literature of the 1970s and 1980s meet the elements of a different type of postmodernism, lacking, in time, economic and technological support.<sup>2</sup>

Postmodern [...] seems to have found the most comfortable haven in the heart of nothingness. Issued by obsession meanings and absolute truths searches torture, he starts to accept the world as a story that really "poor" des-founded, that an illusory ego can explore in all directions, with sensory delight that an endless epidermis.<sup>3</sup>

The comparative method is exploited to various theoretical concepts in the investigation in order to highlight the differences between Western postmodernism and postmodernism in an Eastern European totalitarian communist society.

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<sup>1</sup> Friedrich Nietzsche, *Dincolo de bine și rău*, București, Humanitas, 1991, pp. 10-11.

<sup>2</sup> Despre relația modern-modernitate-modernism ce poate fi aplicată prin analogie la seria postmodern-postmodernitate-postmodernism, vezi Sorin Alexandrescu, "Modernism și antimodernism. Din nou cazul românesc" în Sorin Antochi (coordonator), *Modernism și antimodernism*, București, Editura M.N.L.R. & Editura Cuvântul, 2008, pp.103-160.

<sup>3</sup> Mircea Cărtărescu, *Postmodernismul românesc*, București, Humanitas, 1999, p. 65.

The next chapter, **Mircea Nedelciu, Spokesman of a Generation**, is dedicated to presenting aspects characterizing Romanian literature in the communist period while the individual alienation and dehumanization was produced, degradation of individual and collective identity. In this context, a group of writers organized in "Școala de la Târgoviște" is interested in the production and utility of the literary text and language in the socio-political epoch: Radu Petrescu, Mircea Horia Simionescu, Costache Olăreanu alongside Tudor Țopa, Alexander George, Peter Crete. Their literary work is dominated by literary irony, humor, parody taste, availability playful structural severity.<sup>4</sup> These writers were able to discover various narrative forms, records and blend themes, novelty collage succeeding literary text to black text and showed indifference to uniqueness. In Radu Petrescu's prose, existence as the world is the world of books, and then destiny, a way to write.

Attracted by the inner rhythms of reality, the self stances, the writer absorbs the essence of writing to external reality, which converts images with descriptive literary function.<sup>5</sup>

Note the likelihood is given by characterological sheets and fiction in fiction techniques, combining reality with imagination, approach to metatext literary works.

Also included are 80 generation writers such as George Crăciun, Mircea Cărtărescu, Sorin Preda, Radu G. Țeposu, Ioan Flora, Mircea Nedelciu, Constantin Stan, Gheorghe Iova, Gheorghe Ene. Their debut takes place in the literary circle "Junimea" manage by Ov. S. Crohmălniceanu. Given the socio-political moment of onset of these writers was difficult to say. Our analysis seeks to build a more detailed picture of the prose eighties. A taxonomic view due to critics contains: textual category (Mircea Nedelciu Gheorghe Crăciun, Constantin Stan, Tudor Daneș), a derisory fascinated by mythology (John Grasshopper, Tudor Vlad, Dumitru Thomas), another belonging

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<sup>4</sup> Ion Bogdan Lefter, first postmodern 'School from Targoviste "Pitesti, Parallel 45, 2003, pp. 53-54.

<sup>5</sup> George Bădăraș, *Postmodernismul românesc*, Iași, Institutul European, 2007, p. 52.

fantezismului (Ștefan Agropian, Ioan Groșan, Ștefan Mitroi).<sup>6</sup> Among postmodern favorite topics addressed by these writers can include: daily life, ordinary urban homes, communications, vacations in the mountains and the sea, reading, movies, drifting everyday individual relationships with systems that integrate.

A number of theoretical and critical considerations on eighties prose fiction of Mircea Nedelciu are included in the chapter **Critical Reception**. Stopping Eugen Simion, Ion Bogdan Lefter, Eugene Negrici, Carmen Mușat, Nicolae Manolescu, Cornel Regman, Mircea Cărtărescu, Al. Th. Ionescu, Adina Dinițoiu we want to present a plurality of critical interpretations of literary works belonging Mircea Nedelciu and fulcrums for this paper.

Mircea Nedelciu writes waking eyes dilated and inflamed intelligence effort thorough understanding of what it does. Literature is text [...] beeing in a permanent relationship with different types of enunciations, which redistributes in a new architecture. [...] The act of writing is a work of texture, surveillance skillful literary fabric in which the real world should be caught like a spider.<sup>7</sup>

Next chapter, **Eighties Literary Text**, is dedicated to laborious presenting the theoretical aspects of the text laborious and its means of production with scriturale practices in order to identify the characteristics of the species of the genus short prose epic, in the mement when novel records a decline in the context of the '80s . Mircea Nedelciu's short prose recovers data, social, moral and emotional state of social maladjustment and neuroses to be textualised with humor and inventiveness in epic texts such as "Echo Effect Control", "Court of Air", "Adventures in a Courtyard", "A Day Like a Short Story" and many others.

Whole generation of '80-'90 rejected in its first phase, the species of traditional epic genre, the novel, the name of a new poetic text, short prose. Mircea Nedelciu subtitled his book "And Yesterday Will Be A Day" with peritextul short stories, thus

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<sup>6</sup> Radu G. Țeposu, *Istoria tragică & grotescă a întunecatului deceniu literar nouă*, București, CR, 2003, p.43.

<sup>7</sup> Carmen Mușat, *Strategiile subversiunii: incursiuni în proza postmodernă*, București, CR, 2008, pp. 111-112.

confirming this new way of organizing epic speech. If the sketch requires presentation of a typical episode in the life of a character from social reality, small, which, by simple means gain lasting emotional effects, the story focuses on the events narrated narrative of subjective perspective of a participant, witness or messenger, and short story depicts, in a more restricted than the novel and wider than the sketch, a significant episode in the life of one or more characters, short prose narrative is meant to be carried in several ways and from different perspectives.<sup>8</sup> Thus, we adopted taxonomy and poetic considerations of Mircea Nedelciu itself. A criterion in organizing literary text it is its length.

Length is an element of the composition of the text and not a determinant one. I think the first one does not choose the number of pages is going to write and only then that I kneaded problems. Of course the length of text, in order to be appropriate and related to the structure of society in which the text appears, and cultural history of linguistic area, and the reader senses that education relies author, and homework (problems haunting), but is speculation statement that some times are better for short prose and other for novel.<sup>9</sup>

This literary criterion depends on the author's personality, his temperament, his position in society topicality, preferred processes.

When referring to what is read, of course eliminating commercial fiction (short stories there is less commercial!), we find that there are many novels that can not compete in popularity any Caragiale moments or Chekhov's short stories, as there are short stories that not read before "Crailor de Curtea-Veche".<sup>10</sup>

In a commentary published in "The Amphitheater", entitled "Back in Actuality, Short Prose", Mircea Nedelciu reasons why he did not approached novel, sketch, short story, story as literary species to illustrate his creation.

Why I don't write novel?

To write a novel seems equivalent to "fail". And write a short story or sketch everything seems a failure.[...] Literary prose virtuosity would be broad diversity of languages quoted (summoned), but also maintaining the consistency of those phrases spoken "in several languages

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<sup>8</sup> \*\*\*, *Noul dictionar universal al limbii române*, București- Chișinău, 2008, pp.1424, 1216, 1030.

<sup>9</sup> Mircea Nedelciu, *Importantă e adecvarea*, răspuns la ancheta intitulată "Proza scurtă- un gen în derivă?", în "Scânteia tineretului", București, 12 septembrie 1991, p.4.

<sup>10</sup> *Ibidem*, p.12.



at once." Essential rule is that these different languages to come, thanks to the author, in dialogue, and otherwise as they are in society, so in nature.<sup>11</sup>

To capture the reader in its spell text must respond to multiple issues much wider than its length what differentiates short prose by novel category.

In the next chapter, **Nedelciene Prose Narrative Strategies**, are presented the following aspects: prose narrative-theoretical aspects, a new poetic- short prose text, in short prose narrative strategies of Mircea Nedelciu, pictorial language in Nedelciu's prose. "Minor" literature by Mircea Nedelciu reveals its textual production mechanisms: ellipse, cinematographic techniques (types of focus, significant details, joint action plans, temporal transgression, "live broadcasts"), the presence of the press articles, footnotes , changing authorial voices and perspectives, alternating with a third person to the second person narrator - modeled novels of Michel Butor, *La Modification* (1957), George Perec, *An homme qui dort* (1967), fragmentation , hypertext, photo, duplication, elements of intertextuality, the graphics designed to shock the reader (columns, collages, white lines), the juxtaposition of disparate texts. Writer Mircea Nedelciu do not disguise his working tools, information sources and resources, but engineered constructs textual work.

In my opinion, the writer must appropriate each time telling what the style and purpose of the story. You must not be trapped in a single style. This prevents you in thinking. Through this mobility writer's identity is mainteind. It consists in something else, something deeper. I hold to the adequacy of style, not his beauty throughout itself. Thought adequacy, writer can better control the meaning, it's responsible for what he says. You can not excuse it ... the style required to give a certain course of events.<sup>12</sup>

Engineering text represents a breakthrough for Nedelciu epic allowing his creation to move away from anything that could fall classic nedelcian short story in novel, story or moments and sketches. Literary reasons developed throughout his writings

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<sup>11</sup> Mircea Nedelciu, *Amfiteatru*, "Din nou în actualitate, proza scurtă", anul XVIII, nr. 3, 1983, p. 4.

<sup>12</sup> Apud Ion Bogdan Lefter, "Prefață cu și despre Mircea Nedelciu", în *Antologie de proză scurtă*, Pitești, Paralela 45, 1999, p. 15.

are discovering foreign manuscript, the couple antithetical, initiatory journey, bildungsroman, and the frame story.

To capture the reader, Mircea Nedelciu realize the truth photos in literary language or short story page can be seen as a photographic image made in a single moment and capturing a landscape, a portrait, an architectural element or a photographic reportage. Permanent search, innovative experiments, recovery of special angles are some of the possibilities Nedelciu uses. "Photos" - keep this analogy- are obvious and unchallenged evidence of events that occurred in reality. Mircea Nedelciu does not neglect the receiver personality, who wants to "see" with his own eyes, to be "eyewitness" of the event, then invite him to analyze it and give impressions, opinions. Photography can be achieved only in the presence of photo reporter and his camera to capture the event and have the time of maximum interest. Nedelciu's narrative art is this transposing image into literary text / creation of a literary text to replace a photo, giving the reader the opportunity to study at length, to discover and rediscover new meanings plans that escaped first sight. Images taken by "fotowriter" will contain emotional qualities that impressed him and it will not leave him indifferent the viewer.

Chapter, **Courts Communication Narrative**, opens with a theoretical presentation of which requires specific communication literary text. In other words, the writer is manifested by its name as part of paratextualitate, his face turned towards the real world (author specifically) from which he collects the data and a world toward a text which projects a superior self (author abstract) that projecting itself in the ideal way. However, Mircea Nedelciu wanted that the receiver of his writings to be actively involved in social life, become an informed reader, anchored in the realities of contemporary society. This reader modeling wanted to achieve through reading techniques. Therefore, prose envelops the reader, luring him to express his views, to advance his own questions, to read critically.

NOTA BENE. This is still a historical narrative, facts occurred when the author was about six to seven years old, so in a time when he was still lack lucid consciousness of reality; testimonies of the period are more than contradictory contain in them even diametrically opposed views, and documents are missing or are not within our reach. To be pardoned so bold imagination

to create characters and situations that in fact never existed or were not exactly so. Any resemblance to characters and facts is, however, absolutely INTENTIONAL.<sup>13</sup>

The dialogue between author, narrator, character and reader is direct, the author leaves the characters to act freely, they showcase to be understood by the reader, because it is the author's words directly. For Mircea Nedelciu reader is a main character. The recipient of a literary text is different that the one pleased by the author interpretation, its sociological considerations, the story line, the language used. Eighties prose reader is a survivor of those times and then his interest is limited or veiled in receiving texts, or he doesn't have direct experience of the '80s which for him can mean history or historical fiction. On the other hand, the reader receives a prose which no longer make use of the power of seduction by text. Nedelcian text calls for a direct free relationship between author's lucidity and aware of literary convention and its limits and receiver drew in text, captured by it, being found in its pages.

So that you are finally: AN UNIDENTIFIED. Why do you feel compelled to give you a name yet? An unidentified, so of anyone. But, here again possessive adjectives shown to be an imperfect instrument. The means that you are in possession of anyone or anything that you have nothing? In the absence of a personal story, you need to fill all the stories of others. Novels of love, change of property title.<sup>14</sup>

For Mircea Nedelciu aren't large shapes and small shapes, old structures and new structures, major themes and topics less important, literary and non-literary values, but professionalism in building narrative discourse, an archeology of knowledge. The writer is convinced that the world can be changed by writing and literature can help educate human existence and the meaning of his own individuality. Characters in short prose live in a world that sacred conscience has disappeared, but not consciousness super ordination forms of life.

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<sup>13</sup> Mircea Nedelciu, *Aventuri într-o curte interioară*, "Cocoșul de cărămidă", Pitești, Paralela 45, 1999, p. 95.

<sup>14</sup> Mircea Nedelciu, *Op. cit.*, "Amendament la instinctul proprietății", p. 452.

It seems that Mircea Nedelciu have this science of spontaneous control of his own text. During the period I mentioned I saw daily Mircea Nedelciu sits in front of the typewriter and continuous rhythm compose of text pages which then returns to a small extent.<sup>15</sup>

Due to ongoing clashes between theoretical and literary work, we thought to turn our attention to the structures of a given short prose **Text Titles Thresholds**, which extends the relationship between narrative courts. "Court of air", "From 8006 to Dâlga Obor", "Free Fall Poppy Field", "A Crossing Controlled Echo Effect", "Amendment of Instinctual Property", "And Yesterday Will Be a Day", "My First Exile in Chronoscope", "Dancing Crows", "Travel Around Native Village", "Decalogue- A Story", "NORA or The Balea Lac Fairy Ballad" etc. are all open doors to other rooms in which the reader is invited to enter. Multiple perspectives, fragmentation, textual intrusions, impression of simultaneity aim to transform the reader in a partner by keeping its in text.

"Adventures in a Courtyard", the title of the first volume of short stories, is stylistically an oxymoron because the trend structure of knowledge, escape (adventure) by participating in events less close encounters immediate reality, stops in the rigid limit the horizon of the book (patio). On the other hand, the physical limitation is the one that pushes narrative instance beyond the perimeter of the court amorphous narrative of everyday life by escaping into the interior. The first term of the title would lead us to the literature of adventure, to suspense and unexpected. These last two attributes could not be offered to events, but literary text because every story from "Adventure in an Inner Courtyard" offers a glimpse of reality gives authenticity literary work. The patio can symbolize different spaces: boarding room, hotel or rented prison bus, train, tram. By extrapolation can be considered confined spaces and village plains/ mountain, great metropolis, labor cities. These were enclosed and claustrophobic effect on time of blocked present, loaded with remorse of the past or of the fantastic future. Procustian bed of socialist thinking, "patio", amputates all freedom of thought and experience and close individual adventure caught alienating universe morasses. Escape propose alternative worlds, worlds that allow disclosure and reconstruct reality in its fundamental limits.

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<sup>15</sup> Gheorghe Crăciun, *Doi într-o carte (fără a-l mai socoti și pe autorul ei). Fragmente cu Radu Petrescu și Mircea Nedelciu*, Editura Grința, Cluj-Napoca, 2003, p. 189.

However, Mircea Nedelciu heroes live on the border between two worlds never, but always in and out.

Short prose narrative of epic language Mircea Nedelciu deny existing literature proposing upgrading "the life", as illustrated in chapter **Nedelcian- short prose- poetic aspects**. Nedelcian rudimentary language is the expression of feelings of tension, which do not bypasses the delicate areas of life, making "sores and molds" verb in literary discourse, heavily textured, full of flavor. Baudelaire's depersonalization is applied in Nedelciu prose by spacing of creative enthusiasm and personal passion. Narrative texts can express any state of consciousness possible human, preferably the extreme. Act leading to short poetic prose is called "labor, work methodically building an architecture operating with pulses language"<sup>16</sup>. If prose distanced from creator heart and from format content, then save is given by the language. In some nedelciene texts, language has a cathartic function. The camilpetrescian anticalofilism surprise transposition lofty word in a language of suffering. He communicates vile, trivial, communist abject existence, abnormality is his irritation against trivial deformation, ash existential and deforming moral, civic and social values.

Short prose of Mircea Nedelciu is the result of a voluntary search, lucid, by interleaving the stories, descriptions in order to undermine the realistic illusion. Narrative strategies are created by eighties writer to establish an emotional connection, not only for the transmission of knowledge that could be the beginning of a philosophy and nedelcien poetic prose subject is her own creation (poien) as to the absolute target voltage and inaccessible.

Regarding critical perspective and approaches to texts of this work, they are represented by any scientific research methods, namely analysis and synthesis, induction and deduction, comparison and that adding narratology methods, hermeneutics, symbolic analysis, historical and literary . By combining the perspectives and methods of analysis mentioned we want to achieve as short prose laborious construction nedelciene the postmodern context. Historical-literary method used in investigation to determine the

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<sup>16</sup> Hugo Friedrich, *Structura liricii moderne*, București E.L.U., 1969, p. 35.

impact of postmodernism on the evolution of Romanian literature. Engineering textual varies between prose and trustworthiness of a metaphysical realist, with changes of perspective and narrative voice, tears in carrying out the action, moving the register seriously playful and parodic.<sup>17</sup>

Regarding scientific-innovative character of the paper stated that it is, among other items, and the approach both in terms of short prose narrative strategies, and in terms of poetic prose. The content is provided by the interpretation systemic syncretism prose analysis, temporal and spatial categories, thresholds and narrative techniques, narrative communication courts, types of characters.

**Conclusions** and **Bibliography** conclude this paper.

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<sup>17</sup> George Bădăraș, *Postmodernismul românesc*, Iași, Institutul European, 2007.

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