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# PHD THESIS SUMMARY

*Victor Ion Popa between the dramatic and  
the narrative discourse*

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The paper on *Victor Ion Popa between dramatic and narrative discourse* constitutes a lecture study of reading text of Victor Ion Popa and should be seen as an experience-knowledge of a synchronic level- realities on the role of his writing. The purpose of this paper is to highlight an imaginary world represented in the text writer.

A book about the life and work of a creator, in this case Victor Ion Popa, does not mean a static description, a string of facts and assessments, but a place of meditation, a close study of the relationships between success and failure with a particular predilection for analysis. Relentless spirit of the playwright was manifested in various genres and developed in different directions energy although the existence of a type of construction was crossed by a fundamental artistic passion, a flower of his grace, the theater, which has put its efforts in achieving through white days and nights of his short silence, life drawing plagued by poverty parable fate of many of our great ancestors, destiny which he supported with high ethical modesty, dignity and patience. A multi latent artistic personality to overcome shortcomings and vicissitudes of life to fulfill many different occupations: excellent draftsman, painter and poet, short story writer and novelist but he devoted himself to the theater for which he had a genuine passion, he was prompter, secretary, director, director of stage and theater, he painted scenery, and those who knew him remembered he did not hesitate when needed to be even a mason, tailor, mechanic, electrician, and often reading committee typist. In the Romanian space he achieved his first performances for children and pupils, he taught drama and spent a huge energy to create a workers and village theater.

In literature he created some sustainable works drawn varied from all and always interesting of his writings. His whole work breathes a sense of rootedness in a inherent national climate. In all the authors' movements it is such a natural grip of the Romanian space whole of creation, that curiosity for the world he never felt the need of forced censorship on behalf of any xenophobic exclusivity. Open to all good exhortations from the outside, the writer feels the history strongly including the places and people with whom he has grown.

Thus, at a careful reading of his work we may find that it requires understanding of the Romanian literary phenomenon by reference to historical context determining his writings, understanding literary cultural Romanian space phenomenon by comparing it to similar texts of other Romanian or European authors development of a national identity through knowledge and understanding of historical events, artistic and cultural backgrounds, such as the Second

World War and the fight for freedom, the concept of family and so on, developing a sense of aesthetic, critical thinking and autonomous, so innocent reader can dissociate kitsch aesthetic value and cultural value of subcultural forms and developing respect for Romanian cultural values. Topicality is the fact that the twentieth century has been the evolution of imaginary humanity, moment of maximum interest to research of any type of speech. However, in this thesis we are interested in the opening to the critical reception of the work and personality of Victor Ion Popa, followed by a presentation of the interwar and versatile personality playwright. Then I chose a lesser known author and commented so far, wanting an objective analysis and pragmatic discourse in contrast to the dramatic narrative. The writer's work must be known like an artistic expression humanistic superior and of original phenomenon. I considered the novel, bibliography, the context and the reception work.

Authors such as Roland Barthes, George Calinescu Pompiliu Paul Constantinescu, Cornea, Stephen Cristea, Ov. S Crohmalniceanu Florin Faifer, Gérard Genette, Mircea Ghițulescu, or Julia Kristeva, are just a few names found in the preparation of this paper. These are just a few of those who have studied the issue of narrative discourse-Dramatic theatrical dimension is concerned with reconsidering narrative discourse. Our approach falls in a contemporary direction upgrading and recontextualization of narrative discourse-Romanian theater devoted to multiple sides of represented artistic (ir) reality. The term (ir)reality for a double hypothesis: "real" reality and the fictional reality.

All texts analyzed and selected from Victor Ion Popa luggage propose a rhetorical writing style and value both the documentary, identity, ethnicity and the conceptually. The research perspective is a dual one, opting for interdisciplinary and comparative approach to this theme. A consistent feature of his attitude, derived from literary ideology of populism was his deep democracy as a writer and citizen, without any chauvinist notes. With this democratic and realistic postwar lineup which face the matured man realities after a discharge. Victor Ion Popa will not be affected only of purely literary contacts established through cooperation. And because of the wording so clear and realistic that Victor Ion Popa theory gives specific national and plastic articles contrary to the spirit of journalism "Gândirii" will continue to publish his articles in "Sburatorul" Eugen Lovinescu a stong opponent of ideology and traditionalism thinker. The investigation hypothesis knows a triple branch. There are three major coordinates of the thesis: the first is related to the intrinsic value, discursive ontological dimension, the second

coordinate of this research paper is related to circumscribing typology of textual discourse and the third, and last coordinate, concerns the relationship between discourse, (ir) reality and representation, so as we considered necessary to define intertextuality profile characteristic analysis designated routes. The goal is to shape a dynamic textual discourse of Victor Ion Popa and the analysis and the definition of its specifications.

This research paper, Victor Ion Popa-between the narrative and dramatic discourse, contribute to enriching perspectives of interpretation of the texts of the writer, and the continuities and discontinuities occurring. The original aspects of the thesis results from the finding that his texts corresponds to a particular way of being built, a distinct typology dreamer, another vision of (ir) reality. From his first steps manages to impose a severe disciplinary knowledge towards an enlightened professional skills. The basic ideas of the director, the theater typology, specific repertoire, directing style is now evince, and his work on the embryonic stage comprises most of the concerns that will inspire its future governance director.

The significance and applied value of the research results from the freshness perspective on the reception in meanings of theatrical discursive forms, accompanied by circumscribed of a specific typology of his writings.

The structure of this paper defines a part of academic and research background. The topic addressed in this paper is interesting because it analyzes various texts by Victor Ion Popa, texts that are in a continuous process of reinterpretation, focusing on the fact that the staging of texts expressing the artificiality of (ir)reality conditions on semantic redundancy or repetitive formulas. Through this paper we emphasize the communicative dimension of writing author. The purpose and objectives of the investigation concerns the research of the situational element dimension worldview narrative discourse structure analysis concepts of narratology, drama, speech in context cotituirii specialized interpretive studies of this period, if we consider the study of works such as Albérès, R.-M., *Istoria romanului modern* (translated by Leonid Dimov), Bucharest, Literatură Universală Publisher, 1968; Roland Barthes, novel-writing anthology, translated by Adriana Babeș and Delia Vasiliu Șepetean, Univers Publisher, București, 1987, , Cornea, Paul, *Introducere în teoria lecturii*, Minerva Publisher, Bucharest, 1988, Genette, Gérard, *Introducere în arhitext. Ficțiune și dicțiune*, Univers Publisher, București, 1994, Kristeva, Julia, *Problemele structurării textului în Pentru o teorie a textului*.

*Antologie Tel-Quel 1960-1971* (ed. Adriana Babeți), Univers Publisher, Bucharest, pp. 250-272, Adam, Jean Michel, Revaz, Francoise, *Analiza povestirii* (transalted by Sorin Pârvu), Iași, European Institute, 1999. Alexandrescu, Sorin, *Privind înapoi modernitatea*, Bucharest, Univers Publisher, 1999, Antonin Artaud, *Teatrul și dublul său* (transalted by Voichița Sasu și Diana Tihu-Suciu), Cluj-Napoca, Echinox Publisher, 1997 etc.

It catered for the monography and the dyacronic reflection: *Istoria literaturii române. Dramaturgia*, Mircea Ghițulescu (Bucharest, Tracus Arte Publisher, 2008), *Istoria literaturii române contemporane*, Eugen Lovinescu, (Minerva Publisher, Bucharest, 1989), *Victor Ion Popa* by V. Mândra (Albatros Publisher, Bucharest, 1975), Negoțescu, Ion, *Istoria Literaturii Române*, Vol. I (Minerva Publisher, Bucharest, 2001), *Opinii și atitudini* by Camil Petrescu, neat edition and preface by M. Bucur (Cartea românească Publisher, Bucharest, 1962), *Istoria literaturii române de la origini pâna în prezent* by George Călinescu (Semne Publisher, Bucharest, 2003), *Scrieri* by Pompiliu Constantinescu, , Vol. IV (Minerva Publisher, Bucharest, 1970), *Victor Ion Popa* Ștefan Cristea (Minerva Publisher, Bucharesti, 1973), *Literatura română între cele două războaie mondiale*, Vol. III by Ov. S.Crohmălniceanu (Minerva Publisher, Bucharest, 1975) and so forth.

We insist on significant narrative hypostases and dramatic elements civic space axis - reality - unreality, allow comments relevant aspect of the interdependence of textual discourses and linguistic marker used. The objectives of the paper aim to highlight the drama of modern man in contrast to the family myth , the concept of , theatrologist " or the performing arts , narrative discourse perspective , the notions of dramatologic considerations and Theatre Studies , side novelist Victor Ion Popa . We have not proposed a dyachronic study of the evolution of Romanian drama, neither analysis of his evolution from the mathematical and statistical modeling perspective, but a comparative-historical approach , descriptive and complete and complex structural work that gave us a playwright and novelist Victor Ion Popa. Major objectives of the paper are : identifying relevant textual of our scientific theories , highlighting the aesthetic language, studying various texts of the writer , updating and decoding textual elements when writing strategy , emphasizing the importance of thematic changes , stylistic and rhetorical in Ion Popa Victor 's text, upgrading dramatic discourse .

The theoretical part focuses on both reception and writer Victor Ion Popa interwar Romanian classical or second in the novel. Part of the research is to analyze the various texts

of the creator. The thesis contains an introduction, intended for general details on the assumptions, intentions and methods of research, followed by five chapters, from which the first, *Creative personality and Considerations upon interbelic period*, includes biographic dates as well as literary history and theoretical considerations. Chapters three, four and five, *Playwright: speech and drama theater show, Novel structures and Intertextual relations in Victor Ion Popa's prose*, the core of the thesis investigation, focusing on setting up a typology of the game note (s) reality and evolution of the idea of representation includes Conclusion, References.

To be taken in consideration that this research phd thesis does not contain criterias that evidentiate a clear chronology in choosing Victor Ion Popa texts in their temporal succession, because one can make connections between the different stages of his writings.

**Chapter 1: Creative personality** takes into consideration the presentation of Victor Ion Popa, his creative activities, his experience as a playwright, director, theater director, supervisor of theatrical life, author of short stories, novels, sketches and stories. From this first chapter we learn that the life of Victor Ion Popa draws the parable of his tormented destiny marked, not just once by pauperism and vicissitude, destiny that he barried with a high ethic of modesty, dignity and patience. An artistic polymorphic personality which to overcome shortcomings and vicissitudes of life to fulfill many different occupations: excellent draftsman, painter and poet, short story writer and novelist but devoted theater which had a genuine passion was prompter, secretary, director, stage and theater, painting scenery and those who knew him remember not to hesitate when needed, even mason, tailor, mechanic, electrician, and often reading committee typist. He made us the first performances for children and pupils, he taught drama and spent a huge energy to create a workers and village theater. He was also curator of the available line of innovative resuscitation of the national character.

Thus, by this chapter, we aim to provide an overview on who was Victor Ion Popa and facilitate the comprehension of its evolution, presenting his work. One of the most important fruits of contact "Romanian Life" is for Victor Ion Popa deep understanding of the need for national specific work of art, realistic appreciation of peasant sympathy for Russian literature, inspired mostly by professors John Paul and Garabet Ibrăileanu.

Social purpose of art, and especially its specific national fight to defend against the

aestheticized conceptions and norms, will be the most important teachings from the pedant critics of the "Romanian Life", for all cultural, literary and artistic activity of Victor Ion Popa. From populism political radicalism, he would retain and the negative side sterist radicalism.

Later, his proletarian comedies from the *Work and Light* Theater, from the monarchal and Antonescu's dictatorship, however, he is howing us to give up this sterist reminiscence.

A consistent feature of his attitude, derived from literary ideology of populism was his deep democracy as a writer and citizen, without any chauvinist notes. With this democratic and realistic lineup postwar- we make reference to the First World War- in which he goes in as an adult, after leaving the hearth.

National specific theory of Victor Ion Popa has grown not only humanistic elements, progressive popular culture or popular creative spirit, applied to new historical realities in their becoming, but involves all need civilizing and cultural status under specific conditions of our people, in the spirit of Articles Garabet Ibrăileanu the same theme. Open to the idea of universal circulation of values, the accent will be on a specific soul fall on the structure and on the specific historically areas constituted of the national life. The eulogy of the rural life if being capitalized and it is likely to persist as an expression of specific difference in this world.

Thus, through constant correlation of Victor Ion Popa's life with his work with other names in the same period, we want to present the life and literary work of Victor Ion Popa of respect for traditional values that are purely Romanian. Finally, in the present context, the European integration under the principle of "unity in diversity", such an approach is useful offering a vision of Romanian cultural phenomenon and also shape a new image of Romanian culture in contact with European law.

**Chapter 2: Reflections on the interwar period** includes two major parts, without making any distinction between them because they are inter-related: the context of the time and comment on the Romanian interwar novel, where we are interested in understanding the idea of Roman classicism Romanian, the interwar period, which is a priority of elements of the content. However, this second chapter, Reflections on the interwar period, is divided into four subsections: 2.1. *Theoretical Reference*, 2.2. *Perspectives on Romanian novel*, 2.3. *Perspectives on Romanian poetry* and 2.4. *Perspectives on Romanian dramaturgy*.

In subitem 2.1. *Theoretical References*, we learn that the interbelic period overlapped with step changes in the structure and method of the modern novel in Europe and in subitem

2.2. *Perspectives on Romanian novel* we discover that the Romanian novel came out relatively late on the European scene. In the first two decades of the twentieth century the overall preference of writers was given by the linear epic structures, sketches, shortstory, story, that mostly made the traditional formulae. The novel was poor not only statistically, but also in terms of synchronization with universal novel, but the interwar period brings changes in the situation. Moreover, most interwar prose writers even if they do not come out with a novel still they practice it, but generally the dedication is obtained as a novelists. It is the period in which they practice the essay, journalism, pamphlet, memoirs, diaries, correspondence. This is where fiction begins to release under real pressure. In fact, now the second to the battle<sup>1</sup> is taking place, canonical in the proper sense was triggered around the First World War, of E. Lovinescu the name of modernism. Although it claimed from Maiorescu as successive generations of critics of truth, Lovinescu paved the way to the modernist canon. After the romantic-national canon (1840-1883) and that classic Victorian (1867-1916), the reactions have included all sorts of nineteenth and twentieth centuries, the entire interwar epoch occupies this modernist canon, anticipated by the symbolistic movement at the beginning of the century and not just extended until 1947, but reawakened to the Neomodernism 60s - 70s. Over the twentieth century is dominated by modernism.

There are also mentioned the magazines *Gândirea* which promoted the current Orthodox traditionalist, the magazine *Contimporanul* which was placed between the traditionalist and modernist current orthodox magazine *Punct* magazine, *Integral* magazine, *Urmuz* magazine, "Viața literară" magazine, the magazine "Fundățiilor" - monthly magazine of literature, art and general culture aimed Romanian spirit appearance in any value creation.

In the interwar Romanian literature is characterized by a remarkable development of novel, widening its theme. Garabet Ibrăileanu talks about the existence of two major types of novel: a) novel creation, particularly illustrating the characters through their behavior and b) novel analysis is interested in the psychic. Novelists experience multiple techniques of the modern novel, in addition to wars prose novel develops, literary reportage, and original prose of Urmuz. Moreover, the poet's status changes. For example, if the original model it was seen as a simple voice ", it now feels an alien, a, mask", leading to a profane poetry in a raid of its

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<sup>1</sup> Nicolae Manolescu, *Istoria critică a literaturii române. 5 secole de literatură*, Editura Paralela 45, Pitești, 2008, p. 17

everyday, commonplace to acquire self-awareness.

The modernisation of the Romanian interwar novel meant the transition from the heterodiegetic narration with omniscient narrator to the homodiegetic narration in which the narrator is the character, participator or witness to events.

In subitem 2.3. *Perspectives on Romanian poetry* note that it does not copy, do not mimic the feeling. This subsection discusses a very current, so necessary for understanding the phenomenon of Romanian poetry and all that it meant for the whole further development of Romanian verse and the attitude of the writer in literature. This subchapter shall ensure a close link between life and work of Victor Ion Popa, writing poetry in particular and the work in general, and thus the composition spiritual portrait of the writer.

Strong personality, intelligence and brilliance of the pen that broke through so strongly in his writings prompted critics to talk about an polysemy expression and metaphorical language valences in the case of Victor Ion Popa.

The subitem 2.4. *Perspectives on Romanian drama*, Mihail Sebastian in his *Jurnal, II*, states that the theater represents in which habits, blocks, patterns, mechanical processes are hard to push. To define the characteristics of different forms of dramatic expression in Victor Ion Popa's theater, we must emphasize that the dramatic show is one of the oldest forms of artistic expression. However, the evolutionary history of the theater there were elliptical moments that have brought the dramatic need for improvement of the traditional configurations. As dramatic structures that Mihail Sebastian was talking about had set a stereotype, we can appreciate expressions of the modern theater all of those parts that were removed or amended established patterns, rigid, beginning with Caragiale's comedies from the second half of the nineteenth century and continuing with Camil Petrescu's theater of ideas, mythical expressionist of Lucian Blaga, the lyrical and sentimental Mihail Sebastian to the comedy and absurd farce by Eugen Ionescu, *English without a teacher* (1943 - first attempts would even date in 1941), the French version with the necessary changes (La Cantatrice Chauve), represented in Paris in 1950, and George Ciprian with *The duck head* (1938). In the interwar and postwar even in the 60s and 70s of the Neomodernism dramatic traditional species joins and mixes them together, distinctions between epic, lyric and dramatic fading. As such, in the postwar it speaks of antitheatre, antiliterature, antiplays.

Stylized and theatrical players are no longer representing the characterological

typicality or social drama of the earlier ages. Plausible psychology of the characters disappears the one that no longer have an identity, identity sometimes being suggested by their name, often becoming generic characters.

Returning to the plays of Victor Ion Popa, they suggest the reader, at least in *Take, Ianke and Cadâr* an unique actant conflict and individualized. The sets are minimized, simple gestures of the character, emphasizing the idea that the theater is the art which illustrates mankind's life that develops simultaneously with the man who gives life.

Interwar Romanian literature is open to several models and on the contrary affirms its own identity answering, apparent or real to Lovinescian's concept of synchronicity.

**The Third Chapter: The playwright: speech and drama theater show** focuses on two major parts: *Reflections on concepts, dramaturgy* ", *dramatology* 'and *Theatre Studies*" and *Applications*. The elements that we propose to discuss in this chapter are related to harnessing the communicative conditions and modalities of verbal creativity that contributes to the formulation of comic significance in speech. A fundamental aspect of what is required to be investigated in this context, is spraying / disintegration of the language and logic as ways of judging and communication presented in the comic speech. Respecting the imperative of treating the comic under several instances, the thesis is connected to the modern orientation considering the comic speech as a subject of research from an ordering angle and systemic analysis highlighting the connections and rules of intersystem restriction, the process allowing its definition through an aspect of universality. If we take into consideration the landing of comic expression, we note the visible interacted linguistic interest to describe and formulate verbal acts that can define the implicit formula, important factor in complex and nuanced understanding of the message. But the comic is in substance the implicit that does not update at the surface level of communication, thing which fosters new research.

In the first subchapter 3.1. *Reflections on the concepts of "dramaturgy", "dramatology" and "Theatre Studies"* keywords are put into question, as we can deduce from the title. The concept about theater of Victor Ion Popa is therefore part in the tradition of Romanian literature from the late nineteenth century - beginning of the twentieth century, but the theatrical universe of Victor Ion Popa is modern and occupies a leading position - contact predecessors - with its modern Romanian theater. We sense in the voice of Victor Ion Popa his

own and original stamp even if the theater is a learned activity that is conducted by its own laws, special conditions and purposeful aesthetics.

So we can talk about theater as art among other arts, and about a theatrical art, in other words the ability to perform under knowledge in performing. The report explained (semantics) given to the concept, the theater can be received or not an act of communication. Theatricality indicates that theater exists into a work which can become able to be brought on stage. I have intended to distinguish ways of theatrical representation in the writings of the author, having as a starting point Mihaela Constantinescu and Anna Ubersfeld's definitions. This aspect (theatricality) interests also the prose because in Victor Ion Popa's novels are also detected processes of theatrical representation.

Another considered factor is the theatrical receiver phenomenon. At the beginning of the Twentieth century most viewers came from the petty bourgeoisie. Caragiale gave us a satirical indication in "O noapte furtunoasa" and the worry not to shock morality and its taste acted as an internal censorship inhibiting any approach to modernization.

Referring to the composition of the Romanian public after 1918, we see that his range broadened through the access to social and spiritual life of wider categories of people who could afford this luxury, especially sections of the bourgeoisie and the intelligentsia. Thus, the most prewar repertoire also continued after 1918, which is explained by the force of attraction exerted by a refined and elegant world in the face of the new public that it is also being seduced wanted to imitate and aspire to reach. Taken together the work of Victor Ion Popa appears not to be taken the steps of apprenticeship, because the writer was intimately familiar with the literature's landscape (text and context) and his contemporary undoubtedly took into account the experience of their predecessors.

His work requires an accurate side of exact observation, psychological realism, by making a national character. Victor Ion Popa emphasises morality. In his plays he stops on its bourgeoisie, the political struggle. Most satirized characters are convinced of the solidity of its principles, all comedy suffer a ruthless retraction without realizing it. And the comic language of the character grows the appearance enormously. Key characters in the play are treated in a totally grotesque, reduced, as a caricature, at two elements: language and gestures. He keeps the illusion that fighting injustice or to find their happiness to build a better life. The cornerstone of Victor Ion Popa's concept about theater is the educative-spiritual role, seen

as a superior therapeutic able to humanize the man through an appropriate concentration of reality. Trying to define the orientation of Victor Ion Popa in theory and practice of theater performance, appears to show its ability to clear form, authenticitic poetic, his inclination to stage demonstration in linearity ardent symbols. Going directing his creations and articles the requirement of a critical game in the text imaginary stage. This helps us to clear the position of the report between the director and playwright. His view is that director can exceed the authority of the playwright, called to serve with honesty the author's intentions play. The ideal can be achieved just as I said in the presence of the director-writer. Advocating for the cause of the original drama, the writer has in mind solving the key gap, to maintain to the public with a national determined structure. His pieces encompass itself distinct human life, typical characters that eat under the gaze of the spectator. In his theater, movement is determined by events or actions that produce changes between the initial and final state of the dramatical process, along with the exchange of lines. The instructions are low in comparison with the frequency of lines and dialogue's space. A great merit plays Victor Ion Popa in organizing and creating the theatrical village repertoire where the concern for the tragic and dramatic is excluded especially giving a satirical educational purpose by means of comic. There attacked greediness in *Plata birului*, marriage out of material interest in *Deșteapta pământului* or the lazy and mouthy woman in *Eu tac, tu taci, el tace... ea vorbește*. The unit of the play, including the atmosphere, is made of the chiseling dramatic argument achieved at least in some plays, with great art.

In subitem 3.2, *Applications*, we deduce that the work of Victor Ion Popa is covered by a shadow of Ion Luca Caragiale. As a confession, focusing on emotional note, the work of Victor Ion Popa tends, at first, to thrill, but at the same time initiate the character proving to be an inner cry and also an echo of the crowd identifying with the feelings of generations. Even if it is based on an aesthetic of failure the telling represents an act which has to be shared with someone else. Victor Ion Popa's work requires an accurate side observation, psychological realism, subordinating a national character.

The key concept of Victor Ion Popa of theater it's the educative-spiritual role, seen as a superior therapeutic capable to humanize the man through adequate concentration of reality.

Victor Ion Popa puts emphasis on morality. It stops in its tracks over the

bourgeoisie, the political struggle, the political struggle is the subject of basic understanding, there is still separation, the peasant and the comic that reveals them in situations and characters stems from the mismatch between essence and appearance that they maintain. The most satirized characters are convinced of the soundness of his principles, suffers in all comedy a cruel denial of them without realizing it. And the language of the comic character grow an enormously appearance. Key characters are treated in a grotesque way in the play, low, like in a comic, at two elements: language and gestures. It keeps the illusion that it fights against injustice or it finds happiness or in order to build a better life even if it moves awkwardly.

The keystone of the concept by Victor Ion Popa about theater is its spiritual educational role, seen as a superior therapeutic able to humanize man by a proper concentration of reality.

Trying to define the orientation of Victor Ion Popa in theory and practice of theater performance, appears to show its ability to clear form, authenticitic poetic, his inclination to stage demonstration in linearity ardent symbols. Going directing his creations and articles the requirement of a critical game in the text imaginary stage. This helps us to clear the position of the report between the director and playwright. His view is that director can exceed the authority of the playwright, called to serve with honesty the author's intentions play. The ideal can be achieved just as I said in the presence of the director-writer. Advocating for the cause of the original drama, the writer has in mind solving the key gap, to maintain to the public with a national determined structure. His pieces encompass itself distinct human life, typical characters that eat under the gaze of the spectator. In his theater, movement is determined by events or actions that produce changes between the initial and final state of the dramatical process, along with the exchange of lines. The instructions are low in comparison with the frequency of lines and dialogue's space. A great merit plays Victor Ion Popa in organizing and creating the theatrical village repertoire where the concern for the tragic and dramatic is excluded especially giving a satirical educational purpose by means of comic.

**Chapter four: Novels structure**, as the previous one, it is an applicative chapter. In this section we have considered the idea of romantic detail as it applies to Victor Ion Popa's writings. This chapter contains two main parts: 4.1. *Systematic novels by Victor Ion Popa* :

*paradigm and diachronic narrative forms* and 4.2. *Configurations theme*.

Victor Ion Popa's work presents a generalized view, which speaks neither about himself, or about a particular stereotype, but paints a universal man found in a private world. This chapter complements the same idea showing a new aspect through the change of literary guidelines - from the nineteenth century realism to modernism – the latter has made its mark on all literary genres and species implicitly on theater. Remaining "faithful" to its dramatic nature, it will evolve - under the impact of the subjective literature growth factor, emphasizing the "weight" of specific epic item in its structure. Keeping untouched his faith for the theater , this will amplify the impact upon the the rise in literature of the subjective agent, gently introducing the epic element in its structure, which will change the role of the playwright from an objective commentator of things happened, with an active participant at the events, metamorphosing into a created figure after the law of artistic creation. Specifics of the artistic theater of Victor Ion Popa is the obligatory presence of the epic and sometimes lyrical. In the center work it is the man that is included in the flow of history, which will lead to another feature of the theatrical form.

The overarching concern of the writer, after 1932, the novel and short story, appears as a budding storyteller explained his calling. In his work<sup>2</sup> "we find the authentic qualities of this breed of storytellers: lyricism discreet but continuous, deep knowledge of the soul peasant slow volubility, ruralism more idyllic folclorism strictly artistic, verbal fluency and purity, all that can delight a ear accustomed to the pace and a mind a little asleep. In exchange defects in parts and race: lack of nerve, alertness, fierce inflation and insignificant particulars and a verbal utterance without rest, inability to essential restriction".

The plays characters are diversified in a happy way, the various representations and touch several times, the creation of prose deeper tone, a special spiritual elevation. This author certifies ability to dialectical ingenuity, often hampered by the requirements of the drama, which has seen the epic novel and novella a true liberation.

As is known, Victor Ion Popa's concerns for the prose materialized also in the novelist, in addition to achievements in the creation of major drama and novel. Even the best short stories of his suits them the title of "little novels", which the author introduces the subtitle volume *Ghicește-mi în cafea, „Mic roman, urmat de alte mici romane și de altele mai mici pur și simplu”*.

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<sup>2</sup> Eugen Lovinescu, *Istoria literaturii române contemporane*, (I-VI, 1926-1929)

Victor Ion Popa's work is the expression of a great nostalgia. Stories and his novels are guise of a return in time and space of the first images of people. There are also some stories where the author was simply driven by the demonstration of a thesis and has not reached the depths of real life, and these pieces are felt, aesthetic or ideological toughful concepts.

Victor Ion Popa's novelist is varied, sometimes picturesque and full of humor, as fantastic and rich novelty forgot by the time from the old cave from *Tuia Neagră*, which tell the story stupid arrogance of Napoleon when he started the conquest of Russia - *Schivnicul de la Tuia Neagră*.

Victor Ion Popa does not bring innovations, but a higher accuracy stylistic and literary technique safer and more advanced. The virtuosity of Victor Ion Popa is to borrow the ingenuity of mind and "prudence" of his universe, the least credible likelihood situations.

Experiences and individual experiences of Victor Ion Popa are generalized, universalized, forming a complex symbiosis between his feelings and the "else", so his texts find resonance feelings and thoughts of an entire layer of Romanian society. Historical events are passed through the characters' subjective experiences of Victor Ion Popa, reaching levels reflecting the dramatic evolution of the Romanian society, but it is an artistic image synthesis combining individual and the typical characteristics and general, being akin to the image of the writer, but not identical to it.

Interesting to follow in such a complex psychology of the hero, is how death seeks justification or injustice. Nor the death of the enemy can not see the destruction of the life of a fellow. Also, the death of his soldiers by the bullet enemy, causes a deep hatred against the war.

The absurdity of killing a man by man, accepted with contraction or hardening, becomes, in such cases, a spiritual disaster for the hero. Sentimentality and pity are a harsh riposte from the laws of war: the hero, bent to make a shower of flowers on a cross disappeared, is spotted, fortunately unsuccessfully by the enemy.

The manner in which Victor Ion Popa manages to convey general drama enroll in another register to Romanian writings until then, for the world of work by Victor Ion Popa is a hierarchy, a certain evolution in the author's attempt to investigate the spiritual universe of contemporary man and his constant aspiration to play dialectic moods.

The manner through which Victor Ion Popa has success in transpose the universal drama of mankind it is at another level, different the the one of Romanian writings until then,

in the univers of his creation it exists another evolutional lader in the author's attempt to unlock the spiritual univers of contemporary man to the aspiration to give back the tension of soul experiences. Oppressed are painted with emotional expressiveness that closes itself not just from the personal drama, but also that of millions of contemporaries. The psychological side achieves paroxysmal hights and it represents a special instrument of transposing the approved lecturer, the living of the text.

**The last chapter, 5th: Intertextual relations in prose of Victor Ion Popa,** is considering the idea expressed even in the title, that of intertextuality. This chapter contains two main parts: *5.1. Intertextuality and text theories* and *5.2. Intertextuality in texts by Victor Ion Popa*.

In subitem *5.1. Intertextuality and text theories* note that the concept of intertextuality assumes a clear interaction of interrelationships within a text. Any other text sent to other texts to which it is directed. In a broad sense, intertextuality is the relationship of each text to other texts, which absorbs and converts them to all the same literary culture, while in the narrow sense, is taking the text of a sentence fragment belonging to another text and author.

As is known, the text as intertextuality is no longer considered as a structure, but a structure which precedes the other texts presuppositionally space or, at least, another text to be transformed under discussion. The elements of the assimilated and converted text from the foreign text, or from foreign texts, parts of it are essential parts in the new text.

In subitem *5.2. Intertextuality in texts by Victor Ion Popa*, understand that in terms of literary theory as essential weapon in tackling the vast epic myth of sacrifice, follow an anthropological approach to hermeneutics methods incorporating some concept of popular literature and religions in an interdisciplinary perspective.

Presents a lyrical I poem experienced life in the space of words, where linguistic material is experiencing a multitude of interpretations. Words are transformed into symbols: eternity, life, death and, not at least, ephemeral.

The ontic is the unique archaic human obsession. By identities of perception and mythical genesis of individual thinking can be accepted by the community. Carl Jung discovered the collective unconscious, a term that means a tank archetypes. Myth reveals just surface roads to the unconscious. The study of the Old mythologies helps us to detach the

argument that each of them reflect on areas of obscure archaic conception of man and the universe, with its own personality, but helping to define the characteristic marks of the culture of people.

Victor Ion Popa's theatre is one that dies (or at least is annihilated) the main quality of human nature is thinking, the one who approached him to the Divine Spirit and it also makes him able to have discernment and to freely assume gestures, actions.

Victor Ion Popa's theatre brings the first confrontation between two worlds: the real world or, more accurately, the ideal world, authentic people, those with strongly contoured personality of those who live freely with the conventional rules, spontaneous, full of feeling different and unpredictable, a living world, multicolored world of human puppets, lacking the ability to think freely, a world inquisitorial, dictatorial, terrorized, traumatized, driven by specific binding rules, a strict closed world within the limits of certain conveniences imposed on non-human world.

The world that Victor Ion Popa represents rests on the following contradictions, antagonistic categories: life / vital / vitality, death / lethal / lethargy, human / nonhuman / Mechanical / automatism, thinking man / man opportunities / creator man, man slogans / man without qualities, thinking freely consented, inquisitive, obedience / lack of judgment / non-reason, conscious action, charge, servitude to force considered superior etc.

Victor Ion Popa occupies in the Romanian literary space an innovative undeniable role as promoter of modern drama in the spirit in which it will develop throughout the twentieth century in European literature. Caragiale's work is an open, modern *avant la lettre*, perpetual, even exciting current, focusing, naturally, the heights of tradition, but containing modern and unexpected directions for the development of literature.

Victor Ion Popa is an objective writer , but not an indifrent writer - seems lenient toward his characters , but does not show the traits that make foolish people , treating them with irony , putting them in absurd situations, grotesque, dismantled psychic mechanisms and reducing condition sometimes simplified puppet is as good knowledge of the language and mentality of the family, and is perfect in highlighting the social and political mores, where it appears a highly developed sense of observation of life in all its social areas.

Omnipresent motifs of Victor Ion Popa's work is at the end, death, extinction , elements that are found fully in the literature. But in Victor Ion Popa's writing they seem to

take it upon himself, as if the desire to atone for the sins of all mankind. It expresses, in fact, feelings and emotions that characterize the Romanian writers at the beginning of a new era of universal struggle, period that brings wars, death and the end of the world. In this atmosphere of unrest, Victor Ion Popa's voice and text become an expression of ideals, and feelings of dissolution, dispersion and despair, characteristic of a generation that looms his end.

Chronicle of some historical events in the twentieth century, the destiny of his generation, and the country generally permeated by a sense of anxiety and a relentless outcome, Victor Ion Popa's work is based on historical thinking, supported by the model "fullness of time", assuming walking time from the past to the present and future, the three strands of the historical process, linking past, present and future in a unique time, making them coexist.

Reception, in the case of Victor Ion Popa's work<sup>3</sup>, that kind of aesthetic experience involves three related organic components: poesis (artist's ability to reconstruct the world through the creative act) aesthetis (cognitive power of art as a way of perceiving reality) and catharsis (communicative aspect of aesthetic experience, involving receptor agent), all three levels are essential for the reception of a work or an entire literature in a different cultural space. In Romania, the name of Victor Ion Popa is known through the play *Take, Ianche and Cadâr*. However, as we can see, Victor Ion Popa is a complex writer and the image until the present work we had about his work is far from the image of the "real", but even in these circumstances, I appreciated every moment that punctuated his name, he believed that the various manifestations of reflection about the writing of Victor Ion Popa will always be a constant communication.

Perspectives and methods of research: used together the combination of perspective and the semantic textual methods, comparative sociocritic want to achieve an analysis of discourse of Victor Ion Popa's text as a true synchronous dynamic from a real - unreal perspective.

Scientifically - innovative nature of the work is to examine critical and analytical comparative textual discourse of Victor Ion Popa. Theoretical significance and value of the work are determined by the prospect interpretations that opens this paper. The research results

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<sup>3</sup> Jean-Louis Baudry, *Scriitură, ficțiune, ideologie* în *Pentru o teorie a textului*, translation by Adriana Babeș și Delia Ștefanu-Vasiliu, București, 1980.

are important especially in theory, serving as a basis for future interpretation.

**Keywords:** attitude, communication, speech, biography, individual thematic registry, critical reception, Romanian interwar novel, drama, dramatologie, Theatre Studies, intertextuality.

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