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PHILOLOGY**

**Reading and love.
Representations of Experiences in the Romanian Novel**

SUMMARY

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Content

Introduction

Part I

Aesthetic and existential paradigms

Reading - historical and theoretical perspectives

Reading - cultural and ethical dimension

Reading - a form of intimacy and internalization

Reading - communication relationship

Related discourses on reading in the Romanian exegetical space

Preliminaries: the Romanian novel

The character

Aesthetic experience - theoretical premises

Aesthetic Vs. artistic: differences

Aesthetic experience - "relationship"

Aesthetic experience - "practice"

Reading - aesthetic practice and "style"

Part II

Reading and love: fictional representations

Complementary readings and projected love: Garabet Ibrăileanu

Books and aesthetic relations: Gib I. Mihăescu

Multiple readings and imagined love: *Rusoaica*

Identification readings and possible love: *Donna Alba*

Individual constructions

Aesthetic behaviors - existential dimension and fictional style. Anton Holban

Intimate cultural space: Sandu and Ioana

Dysfunctional relationship: Sandu and Irina

Mediated aesthetic experience: Sandu and the Games of Dania

Sandu's experiences - between theory and fictional style

Encounters with otherness: existence and text. Camil Petrescu

Default readings: "Ultima noapte de dragoste"

Confessional readings: *Patul lui Procust*

Interfering aesthetic experiences. Mihail Sebastian

Context reading: *De două mii de ani*

Relief reading: *Fragmente dintr-un carnet găsit*

The "narrated" experience: *Femei*

Rebuilt experience: *Accidentul*

Conclusions

Bibliography

Summary

Keywords: fictionalization of reading, stylization of existence, aesthetic experience.

Reading is an activity characteristic of the human being, it is a regenerating moment in our existence, like mirrors that offer ontological alternatives. In recent years, reading and the hypostasis of the reader are common topics in specialized studies, both in foreign and Romanian space. In our research we tried to highlight the aesthetic and existential dimension of fictionalized reading and to configure a “stylistics of existence” in the Romanian universe of literature.

Through our research we made a foray into the fictional libraries of modern novelists from the interwar period (Garabet Ibrăileanu, Gib Mihăescu, Anton Holban, Camil Petrescu and Mihail Sebastian), with the aim of reviewing well-known and widely interpreted texts, from a complementary perspective to discourses exegetical invoked above. These authors write confessional novels and shift the emphasis from the outside world to the inner feelings of the characters. The novels of these authors can be called the novels of some inner worlds. The corpus of texts consists of the following novels written in the first person: *Adela*, de Garabet Ibrăileanu; *Rusoaica și Donna Alba*, de Gib Mihăescu; *Ioana, Jocurile Daniei și O moarte care nu dovedește nimic*, de Anton Holban; *Ultima noapte de dragoste, întâia noapte de război și Patul lui Procust*, de Camil Petrescu; *De două mii de ani, Fragmente dintr-un carnet găsit și Femei*, de Mihail Sebastian. I also included *Accidentul*, by Mihail Sebastian, a novel written in the third person, in order to observe how aesthetic experiences are formed in a novel in which a narrative voice other than that of the male character analyzes his inner feelings.

The objectives of our research: demonstrating the practical dimension of literature from the perspective of the fictional representation of reading; foreshadowing some types of reading, respectively outlining some reader profiles; analysis of ways of constructing aesthetic experiences (erotic, musical, contemplating the human body and contemplating nature), which coexist with the experience of reading, observing their role in shaping the fictional universe; justification of a new direction of reading modern texts, which belong to

the Romanian literary space, from the perspective of the importance of aesthetic experiences.

The methodology we use in our research are: the theory of aesthetic experiences, in the field of pragmatic aesthetics, the imaginary of reading, and the anthropology of style. In recent years, Western research has evolved from the interpretation of figurative reading (with cultural specificity) to the interpretation of reading as an experience and, further, to its fictional representation. Thus, the theory of aesthetic experiences defines concepts and models of interpretation that highlight the specific modes of intention and attention to an object, involving the characteristic types of relationships, behaviors and processes of individualization. The bibliographic material used consists of consulted and referenced texts, which belong to the field of pragmatic aesthetics. The main problem theorists in our study are: Jean-Marie Schaeffer, John Dewey and Richard Shusterman. The imaginary of reading highlights both the ways of representing reading practices and the strategies of fictionalizing the reader. In addition, after the 1990s, this field of research interfered with the anthropology of style. A literary text has specific clues recognizing the style in which it is written or the style of an era. Cultural research establishes an anthropology of style, the emphasis falling on the ways of the human being to "act" and "make gestures", which writers receive and represent in literary texts. The bibliographic sources used are the studies of Marielle Macé, Philippe Jousset, Vincent Jouve and Michel Picard. The specialized studies of the mentioned authors are the points of theoretical foundation of our reflection.

The readings of the characters from the analyzed novels are varied and determine their behavior in relation to the otherness, depending both on the inner background of each one and on the circumstances in which they find themselves. All the analyzed novels are built on the same scheme of the aesthetic relationship - defined by Schaeffer and Dewey - established between characters: the male character as subject / reader and the female character as aesthetic object and, in some cases, as subject / reader.

Emil Codrescu makes "possible" readings, as he does not read literary fictions, but recalls feelings and emotions felt once, in the past. The subject does not have the consciousness of full reality and lives his own experiences of pleasure in the imagination, analyzing and projectively identifying with female otherness. Gib I. Mihăescu differentiates the forms of reading in their relation with the process of individualization of the character.

Lieutenant Ragaiac's readings are complementary. Reading experiences profoundly influence him in erotic dynamics and all end in a modeling of the real. Mihai Aspru lives the experience of love with Alba, following the establishment of an aesthetic relationship with her. From the beginning of the novel, Alba is perceived by Mihai as an aesthetic object, through beauty and mystery. The experience with Alba has a purpose and brings satisfaction to Mihai. Anton Holban's novels distance themselves from G. Ibrăileanu's and Gib Mihăescu's novels through the classic reading made by the characters, through the concretely established connection between the male and female characters, respectively through the different aesthetic experiences lived simultaneously by the characters. The characters have common readings that unite them, distance them from the world and superimpose fiction with reality. In addition, the intimacy of reading and the intimacy of corporeality are paramount and complement each other. Ștefan Gheorghidiu, in his relationship with Ela, seeks truths (such as that of love), theorizing previously. For the experience to be concrete, the author-character theorizes love and life, so that love is concrete, paradoxical, only when it links it to philosophy. She, on the other hand, easily integrates into the worldly world and accepts reality without questioning things. *Patul lui Procust* is perhaps the most complex novel among those analyzed. In this novel there is a dialogue of texts, more precisely a dialogue between the discourses of otherness that are completed by readings and, finally, by writing. The readings of the characters are varied depending on the lifestyle of each one, but, especially, the novel re-presents a reading-knowledge, both self-knowledge and otherness (as happens with Fred Vasilescu who reads Ladima's letters or with Mrs. T. who is supposed to have read Fred's Diary). In the case of Mihail Sebastian, the basic auxiliaries for building the Romanian universe are subtle psychology, free sentimentality and preferences for aesthetics. Through these, the male characters move between psychological and aesthetic. Sebastian confesses that he avoids experiences, he does not provoke them, but his characters live multiple experiences. The fictional universe of this author is built from antinomies, complicating things, instead of simplifying them as he expresses his desire.