

**MINISTRY OF EDUCATION, RESEARCH, YOUTH AND  
SPORT  
UNIVERSITY “ 1 DECEMBRIE 1918”, ALBA IULIA  
FACULTY OF HISTORY AND PHILOLOGY**

**SUMMARY**

**PhD THESIS**

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Professor Doctor Mircea Braga**

**PHD.  
Prof. Corina Turcu**

**ALBA IULIA  
2010**



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**AUGUSTIN BUZURA.  
MONOGRAPHIC STUDY  
ABSTRACT**

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Argument thesis proposes an overview of Romanian prose of the decade 1970 - 1980 insisting on changes in optical aesthetics leading writers. Also fixed place of Augustine Buzura in the context of the decade recalled. During this period the novel is no longer seen as a simple card, but as a study, a survey or a scan. Narrative means gaining not only quantitatively but also qualitatively. The novel deepens analysis, subjects almost always come from the world of city uneasy conscience is motivated not only social but also psychological and moral introspection make good pets and essay describing the fall in epic form without bother. Topics novels even when points of contact in the social debate turns directly targetly inner consciousness and political situation marked by humanistic spirit.

During this period off an impressive range of styles in which deciphers the fructification of reading literature.

Literary characters appear as fruits of a new alliance between the writer and mysterious reality. Man problematical to find himself in an interior space, physical or moral, and multiple links with social, filtered their experience level. Interior monologue writers from this period is a narratological excuse to open a universe inside the imaginary remains uncontrollable. Interior monologue fulfills its function without the audience's speech, in which characters are made to express themselves freely, direct sentences, even reduced to a minimum syntaxial to give the impression of normal. The language of these works is generally based on one intelectualizat allegory, myth and symbol and not aimed at a public place, because under a totalitarian regime for such a literature lecturer could not have the attribute value.

The literary landscape of the twentieth century remains one of Augustine Buzura personalities. He manages to reveal a work which at first reading seems to deny the existence of cultural oppression.

Writer ignores evazionism and instead of the livresc solutions he chose to build a work around big concepts: truth, freedom of conscience, the struggle between individual and history.

Augustine's epic novel formulation of the *Absents* Buzura up to *Requiem for Fools and beasts* of intellectual humility discomfort combines with realistic paintings of the communist era. Obsession with failure and alienation in the primary spirit aggressive attempts to make heroes guilt rejecting Augustine's key characters Buzura individual resistance to the communist society. Novelistic formula of this fight is that the monologues - the fight continues belonging to individual, whether it's Mihai Bogdan, Dan Toma, George Radu, Carol Magureanu, Ion Cristian, Ștefan Pinteă, Ioana Olaru, Adrian Coman, Matei Popa - always seen threshold of conflict.

A small shift in Augustine's writing is apparent Buzura last novel, *Report on solitude*, emerged from Polirom. In this novel, the world is increasingly seen by analyzing the inner feelings and the other as just that this time it's not a direct confrontation with society, but with their own commitment to life and death.

In Chapter I, entitled *Block - biographical notes* are presented chronologically writer's life and literary activity Buzura Augustine. It is a biography of explorer. Childhood memories (Transylvania with Hortyst occupation, which has witnessed horrific scenes during collectivization), his parents, others who have influenced life in school in the village made Berința first, then the neighboring village Copalnic - Manastur at school George Sincai in Baia Mare, where he lived during the host to Mrs. Pușcașiu, between high school and college, which was a very hard for young Augustine Buzura, during college, all they have been in his novels metabolism later.

During student literary debut in "Tribune" which is built around a good part of his destiny editor and writer. Then publish the volume of sketches entitled *Cape of Good Hope*, after the second book of short stories, entitled *Why the eagle flies*. *Absenții* subsequent novels, silent faces, egos, voices of night, shelters and road gray strengthens its position in the forefront of his generation. These books of unquestionable value and brought the author fame, sympathy and solidarity from the readers. Ten years after the revolution the author published the novel *Requiem for Fools and beasts*, this book is novel transition of Romanian society which observes Augustine Buzura an unbiased same vigilance.

In 1992 Augustin Buzura becomes a member of the Romanian Academy. Practiced writer and other genres such as essay, *Block - notes* and memories, *Temptation dissipating*. May publish two volumes: *Terror illusion - call with Crisula Stefanescu* and last volume appeared in 2009, living, writing is a volume of interviews and articles that refer to efforts to create and impose Buzura Augustine in the world of *Foundation Romanian culture that Romanian Cultural Institute*, the publisher and its publications, the author's cultural policy making with poor material resources it had. Very active in promoting Romanian culture abroad, the increasingly translated into international languages, read with pleasure both before and after the revolution, Augustin Buzura part of the elite doubt our current fiction.

Chapter II entitled *Subversive communication strategies in times of censorship* is discussed writers living in totalitarian regimes faith in redemption through work. We know that Central and Eastern European literatures, entered the zone of influence of the communist regime, faced with the need to avoid, in one form or another, the restrictive milestone that drew the outline of what we call official literature ideological control. Of course that clearly favored the emergence of totalitarian regimes faith of redemption through culture, through work. But the aesthetic evasion would not have done without existing tools, because they could not be invented overnight. Aesthetic resources and techniques are sought in Western poeticele, but they are recovered and the interwar modernist tradition, a form of synchrony with the West, but an already istoricizal.

This movement of sync with prevailing trends in the West appears on the late 60s in all areas. That does not mean that communist ideology no longer

dominant. During this period most writers who were put to the index have been published, and what is important is that once again went to the aesthetic stakes ideological stake. This flight is only an escape from politics. But this flight is different. While her character pronounced denotative prose remains vulnerable to political combinations, like the poetry is free.

Most researchers have interpreted realistically out of the dogma of socialist values and connection to Western literature as a return time. As ideological pressure decreases, literature felt compelled to learn walking back. But total isolation resulted in disconnection of power supply with Western techniques and ideas in November, so the only source of energy for charging batteries aesthetic tradition that remains. So literature was a fad and a model. Fad refers to everything that prolecutist style and the model clearly came from the interwar period.

In parallel with the recovery works interwar modernist ideas and therefore, a crucial fact that the accelerated shift towards Western values were literary translations. From this moment can not be a simple return to interwar model but a real return to the Western cultural model, making the experiment instead. Romanian experiment involves the mixture of tradition and innovation. Certainly in this period can not speak for themselves innovations are just shy narrative experiences. Experimental vein ideological pressure gave a clear direction, subversion canons operate as a diversion tactic and resistance to power.

Also in this chapter shall make a clear distinction between experimentalism and novatorism. While the experiment involves a progressive exploration, discovery driven by vocation and aspiration towards new absolute, novatorismul emblem may be used as background reconquest of expressive means. Also in this chapter details how the writers tried to nibble the communist dogma. These rules are irony and parody. It speaks in this case a written prose with the reader's eyes, what promises to be imbued with different linguistic tricks that the author is discreet signs reader. Are situations where the only way to escape from a petty society is irony. This is a way of expression which can hold a warning on the danger of limiting access to information. Literature as a form of manifestation of human expression which allows more ironic is essential freedoms, adopting an attitude of permanent isolation from all forms of expression provided by language. To this end he had to develop a specific language, a language for addressing issues subversive prohibited.

In addition to subversion through irony there and subversion through parody, serving literature will be helping instead of free expression of human consciousness.

Chapter III *Narrative Strategies* to Buzura Augustine includes three chapters.

In the first chapter entitled *Infant formula epic - hypostasis shy debut*.

Augustine Buzura volume begins with *Cape of Good Hope* which already requires some tooth reasons preferred became mature work: the



absolute temptation, obsession disagreement between the individual and the environment. The second volume titled *Why the eagle flies* can be regarded as a core generator for the later novels.

In the second chapter entitled *Narrative typology* author discusses practical Buzura Augustine person who carries a literary projection of himself. This literary projection of himself that is, an author abstract is the manufacturer of novelistic writing that the recipient submit its receptor. Author abstract is profound meaning, the meaning of the whole literary work, and the reader functions as an abstract image of the proposed recipient, and secondly the image of the ideal receiver. Thus, Augustine is the author of a literary personality Buzura as concrete. Developing an act of writing, whose result is narrative text that it becomes an author abstract designs in writing an artistic image. He who gives voice narrates this image.

Augustine Buzura occurs at a combination of narrator and character, because there is a combination of function representation, control and function of interpretation. A representation function is to develop a court narrative control function, because it can direct the text structure and function of interpretation that he can manifest ideological position.

Narrative typology derived from the functional opposition between narrator and actor can be classified into two basic narrative forms: narrative heterodiegetică the narrator is different actor and homodiegetică when a single character has a dual function.

Buzura Augustine's originality that has made clear from a combination of the two types of narrative and included in their narrative authorial interference type, the orientation center is located on the narrator, narrative type players when center coincides with an actor oriented.

Involuntary memory allows the flow of events in which the narrative moves from a narrative homodiegetică I narant witness to observe the behavior of the past, addressing himself to the person I may be also used in the frame narrative framing technique, as Magdalena death is hindsight.

Another method is the monologue internalized into confessions by refusing to be Mihai Bogdan conlocutor its neighbor. Sometimes hindsight is combined with alternating time anticipating the future past. Modernity is a great use metanarațiunii - the speech, which requires speakers and a speaker. The first refers to himself in first person and refers the listener through the second person singular highlight is during this time enunțării refers to its process of issuing statements and personal costs.

In Augustine Buzura use imperfect switching between different memory cards.

The novel *Vanity* is built on the pride plurivocitatea past and the present. Heroes Buzura Augustine tries to confess to one another, to explain their decisions once using the technique argumentative discourse and hoping thereby to obtain the release of the burden of the past. The novel is a special invoice log orderly informer, which could be considered novel in the novel, this

diary is a good example of combining art with the narrative homodiegetică heterodiegetică. The narrator introduces the quotation and direct style, dialogue between characters, which to confirm their assumptions and to maintain his pride, but also indirectly suggesting inconsistency style phraseological level.

Another element of modernity in the work of Augustine Buzura free indirect style is present in varying proportions combining marks Direct speech Indirect speech marks. Plays interior monologue of thoughts and feelings that the character record, but whose expression is not addressed to anyone than himself. Through this technique, Augustin Buzura really reached a threshold of psychological truth, recording thoughts as they appear in the plane of consciousness, and breaks the rhythm, relaxation syntax, discontinuity and redundancy merely define stylistic field inner monologues.

In Augustine Buzura in our refuges face a stunning way to recount, we have reverberations Ioana Olaru of flash-backs of memory, as I - but narant by her own conscience and I narrated that produced and sustained impact both consciousness and subconscious. By Ioana involuntary memory stream presents Justin's impressions, as it's made of light, making his own thoughts.

*The Report on loneliness* perspectiva clearly a subjective narrative and protagonist Dr. Cassian Robert gets to a certain extent an alter - ego of the narrator. The novel is the destiny of the doctor during psychologically intercalând fragmentary recomposed with the linear timeline. The first part of the novel is under seal duality visions. The first chart marked by italics diaristică recorded memory, the tone is a reflexive, by engagement of a fictional dialogue with death. While this includes a textured epic.

The third chapter entitled *Faces concrete attitudes* contain other three paragraphs entitled: *Open Society*, *Requiem for the remains of communist ideology* and *Open society*.

Company is actually closed communist Romania. Dynamic narrative is resumed in the early roman existence of a fictional world map, the same in all epic novels that manages the whole substance. These maps are well defined routes: the truth, salygradarea dignity and conscience, the right to destiny, release of fear and silence, regaining hope, facing monsters of the personal and social. Marks these trails are well defined from the start especially psychological nature, but reverse in office. Their line, not as labyrinthine as tense, insisting abruptly and return, in climbing and running downs heroes Mihai Bogdan, Dan Toma, Radu George, Carol Magureanu, Ion Cristian, Ștefan Pinteă, Adrian Coman, David Helgomar Ioana Olaru.

*Absents* novel is built on two opposite actions asymmetric and two biographies, contrasting. The first is in her heart doctor Mihai Bogdan, narrator and main character in a psychiatric institute in Bucharest. Second place heavy action, depending on obsessive remembering the history teacher, neighbor's apartment Mihai Bogdan. Mihai Bogdan's confession is involuntary witness. The two actions are performed by means of special language. Mihai Bogdan own life by meditating on interior monologue and the language teacher of

history are intertwined and harmonious or discordant discourse analytic monologue spoken aloud.

*Faces of silence* is a confession of the central character. Here journalist Dan Toma reconstruct past few biographies and so motivated. Existence is comparable to that hero of Mihai Bogdan. Like this, Dan Toma plan existence does not make concessions in the private or social life. The difference is only one perspective. If *Absenții* is the only book character faces includes at least three biographies silence substantial.

*Vanity* is the book surgeon Ion Cristian, generous volunteer in direct confrontation of fate, his and others.

*Voices of the night* is no different fundamentally from previous novels. What is new compared to other novels is a better coverage of social and moral issues. Ștefan Pinteș, abandons the novel's hero faculty. The reasons are various: floods causing difficulties family, colleagues and friends are unbearably dull.

The uncertainty in which the character can not find palliative than ever lucid consciousness of the hero. It is an outrage trying to resist the paralyzing effects of a hostile time. Hostility takes different profiles: sleep function no longer rebalancing exercise inner dreams are signs of obsession, Ștefan Pinteș beliefs come into conflict with the superficial opportunist irrevocable others.

The first volume of the cycle *The Death of the wall*, called *Refuges*, Augustine found Buzura narrative space, human structure and processes props from his first novel, *Absenții*. In *Refuges*, Augustin Buzura plot lines of force of a problem which has since ceased to worry about it and shape a character profile, Ioana Olaru, at the border of the existence of severe examination by submitting a lucid consciousness, defined by a lucidity complex, everything is past and all that depict the future: agitation without purpose, without any certainty how fragile a shaft existential fear and self-run, being sprayed inside, informed and feeling terror dramatic real aggression.

*The gray road* of narrative threads intertwine somewhat artificial refuges by reducing them to a single individual journalist Adrian Coman, first person in the novel, which should solve all, the truth about David Helgomar of justice, and at the same time to reopen Ioana Olaru case through interviews Sabin suicide. The novel begins with the story this journalist is not speaking in the previous volume. In this story, he is on vacation somewhere where he went, where was humbled and knew that no one believed fulfillment possible. Moreover, his biography is banal 15 years working on a paper, working sporadically and central press excels nowhere.

*Requiem for the remains of communist ideology* keeps the atmosphere well defined in previous novels, epic tension, concentration of events, situations and twists abundant reflections on their side. The book is replete with history and the social order to set a world in which novel hero Matei Popa, a new cycling consumes inadequate load their gear in a world that moves without much to change the nature corrupt.

In the last paragraph of this volume is considered a novel *Report on loneliness* Augustine Buzura novel religion writer Buzura where notes have also an epic loneliness dynamic anomalies are avoided ante and post revolutionary.

Chapter IV, *Literary character avatars*, includes nine paragraphs.

In the first paragraph of *A literary character in the modern novel* is shaped postwar general picture of creation epic, which is characterized by a heterodox style revealing the coexistence of various formulas tips. After a decline caused by the introduction sketchiness and aesthetic dogmatism, Romanian novel experience a new stage of growth. Valuable contribution of novelists Marin Preda, Dumitru Radu Popescu, Nicolae Breban Alexander Ivasiuc, Augustin Buzura will mark a true resurrection of the genre, the problem of inner freedom Augustine Buzura being a favorite theme.

In paragraph *Fictional man psihological effects*, brief review of the successes recorded by some writers in the interwar years, reflecting the transformation of human fictional character from a classic, designed schematically as fixed social entity, a complex personality, endowed with the ability to be internalized and to examine their own spiritual complications. In fact, analytical type heroes novels are obsessed with their identity. With the new novelistic methods such as interior monologue, pluriperspectivismul moderns abisurile unable to enter consciousness.

In the third paragraph of *Man is spoken widely about social rebellion* Augustine's heroes Buzura evolving from private to general.

In paragraph *Time- living- space* take up the question of time and space in literary Buzura Augustine. Clever use of stylistic values of time records, in his novels, the hero dilematic help radiography. Currently using oral forms, in monologues, confessions and dialogues - investigation involves an equalization of time reading and writing at the same time causes direct connection to the reader during the action. Contradictory discussions of misfit heroes and exponents based social evil fight for the right to individuality and inner freedom. As well as this stage distinguish a while of this, that of feelings. Crisis of conscience revolted misfit tends to fall dramatically in a continuous present. It creates a space of simultaneity that contribute to the continuous propagation of internal vibrations.

In Buzura Augustine, this is the time described. Visually striking images of nature speaks of a hero's alienation of consciousness, deprived of access to external reality. Alienation are creating drama with great clarity on all unfriendly background. Occurrence movement fragmentation by introducing minimum degree of participation descriptions suggest the character to the space around him.

Are relevant and stylistic features of imperfect heroes repeated passages from depressive states to the revolt and excitement are expressed, usually in the imperfect indicative Buzura Augustine. The repetition of these forms slows the narrative and emphasize the value of engaging events. As the

length of time, as it is called, is an imperfect process of on going action and help create a sense of continuity. Unlike other aspects of the past, imperfect nature of the narrative gives no purpose, is actually a time of indetermination.

The evocative function, imperfect memory recalls past images dilematic hero. Memoirs of resurrection, those flash-backs – spatiality participants in building the framework, which will include spiritual development of the hero.

Area crisis highlights the symbolic significance that is generated at the intersection of physical space with the psychological. Failure of non - conformist to transcend the crisis confined space is left once the opening narration. Interiors cold, hostile, vulgar language component, from the very beginning, suffocating atmosphere. Elimination from the outset, the picturesque of the overall pattern of work causes us to find a particular predilection to the ugly side of existence. The author is committed to human existence down to hell to find the truth fărâmele still untouched by evil forces that connects the shadow general confusion.

In the fifth paragraph we refer to *Masks of the ironist* virtuosity Buzura Augustine's ironic, as noted by mainstream critics. Always tense, Augustin Buzura heroes of his novels, irony and satire found in a rare opportunity to escape everyday life. They feel really thirsty for a vague idea of satisfaction to the world association with a theater performance in bad taste. Degrading environments give the impression of a world disguised. Adaptable people portraits outlined in imagination actors, are reduced, usually to one dominant feature, revealing the type of bureaucrat.

*Optics conflicting perspectives* is discussed Buzura narrative of Augustine's novels, in particular with silent faces application subject to wide open, allowing a reassessment of the writer writing.

Like everywhere in Augustine's prose Buzura conflict underlying the plot can not be resolved. Character voices engaged in debate tend to cancel each other over hundreds of pages to be impossible and foreign. Journalist Dan Toma, referee in the conflict became Radu - Carol refuses to rule in favor to any. Dilematic character, he merely illustrate the complexity of the problems faced. Consciousness, the merging of optical antagonistic world reverberate the reality that time.

*The third character* refers to theatricality epic, a process in which actors temporarily refuse the role of participants in action, to become detached spectators in the world as a theater. Optics theatrical highlights the inner, character viewer named Vasile Popovici *The third person* acting as a catalyst triggers emotional and assess the seriousness of events in the scene.

*Allegorical universe*, the penultimate paragraph of this chapter relates to novel gray road trip is dedicated to the novel's hero initiative value above noted Adrian Coman. Without a realistic motivation, narrative approach tends toward allegory, here comments and criticism on neverosimilarity statements

schematism characters. Events in the novel are subject algorizante strategy, which departs from the truth concrete reality.

*Character sentence*, last paragraph of this chapter, proves that novelistic creation ever, that model is unavoidably teztist reflection of reality. Literary act is, in fact, a specific metabolic author whose outlook on life is shaped by social realities, political philosophical or pedagogical epic comes into contact. In his works, the writer is primarily concerned to expose and explain his own way of exposure and multiple receiving information from the environment, his outlook on life. Characters that populate his writings are obtained either from a selection process of the surrounding reality of those real people who serve the best demonstration, is drawn in particular to the thesis argument, which does not mean that literary character can not get his own life . The character set is a model whose perfection depends only on the writer.

On the other hand, witnessing the process unconcealed form in which the writer selects what suits his argument, not allowing deviations from the path outlined. Character is not allowed to carry in his will and wants to think about where it is placed, but is obliged to externalize what the author thinks about it. Inner universe of the characters are organized according to the narrator's comment, comment which reveals clear intentions as indebted to the author, and not independent acts of the characters.

The fifth chapter *Confessions* includes six paragraphs.

In the first paragraph headed *Journalist writer as a portrait* of the writer is done. In Augustine Buzura's journalism Buzura everything is exposed directly to a massive formulate more impressive than verbal fireworks. He goes right on target, diplomatic bluff. Verve is missing, however, but it's a cold, ideas, tight construction abstract aspiration. He sees a fighter and writer in journalism a profession of conscience. When we say we say seriously Buzura Augustine, constancy, consistency, emotional stability, gravity and truth.

*The creation and weight written word* with great interest are complex mechanisms that generate creative act, and the relationship, psychology of the island to write. Augustine Buzura claims writer continually refining intellectual effort and untiring capacity for absorption. Enormous writer likes to fight, to penetrate new areas to explore and know.

Three four paragraphs in this chapter represents a volume of essays entitled *Analysis Block-notes*. In these paragraphs comment on a number of themes, themes which are intimately related to laboratory creations, distilling experience and proposing general ideas about the Romanian space, character status, the purpose of writing, creative-reader relationship, difficulty of removal of dogma.

In the penultimate paragraph entitled, *Radiographs* is the writer emphasizes the lack of concern for novelistic technique, considering that it is essential to tell the truth about the human condition means that the artist agreed. Thus literature for writers like Augustine Buzura, is more than just literature. It feels all right commitment, participation, solidarity of feeling, living and

writing, which is actually a transcript, a way of being and to express critical and authentic. The novel becomes a multi size card which refuses to engage in novelistic adventure, fantasy and literary subject refuses push moral analysis in areas less frequently.

*Road self retrieval* the last paragraph of this chapter is devoted to analysis memoir entitled, *Dissipating temptation* and *Terror illusion* interview called Aura Christi illusion.

Book Confessions entitled *Dissipating temptation* volume consisting of various articles which opens with a chapter entitled *Precise uncomfortable* imposed by external circumstances of life, determining the need to clarify and consumption of accumulated old anxieties. The book is an act of personal justice to the many frustrations and disappointments that they endured. The volume also contains a section of interviews, the author decides, on the various aspects of Romanian mores, older and more recent returns, point to some issues discussed in articles in the first section, adding details of his biography of novelist and manager of the best Romanian cultural institutions.

*Terror illusion* is a book of terror talks with Crisula Stefanescu the sequence is recalled from memory thoroughly so that the dialogue between the two becomes a tool to assess the general course of the journey of the protagonist and culture of Romania.

*On Plate critics welcome*, final chapter includes seven paragraphs all work on critical reception of Augustine Buzura. Work on it are extensive comments, reviews, critical texts signed by prominent scientists narrative. We've talked with admiration and sympathy of this debate about literature developed by writer, there are also negative positions, as those few, based on several ideas, one being that experiences the author completed repeat characters somewhat unilateral, always repeated. Most voice support, but the amount of Augustine Buzura Romanian approach. The author argued contemporary novel itself, trying to hold on to testify about an artistic time and space with the most appropriate means.

In conclusion, Augustine Buzura is consistent with itself. He wanted and managed to be an authentic and creative culture that in a time almost impossible, if we refer to the communist era, which occurred in the difficult period of his novels. Today trying gestures in the same direction again nepropice time, although for completely different reasons, mostly successful.

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Keywords: requiem, monologue, strategies, subversive, dogma, heterodiegetic, homodiegetic, metanarațiune, plurivocitate, novatorism.