

Ministry of Education, Research and Innovation

“1 Decembrie 1918” University of Alba Iulia

Faculty of History and Philology

Main field of study: Philology

PhD degree thesis

Summary

Coordinator:

Professor Constantin Cubleşan

Candidate for a doctor's degree:

Dinu Bălan

Alba Iulia

2009

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Petru Popescu - Monographic Study

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Summary

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Key-words:

autobiographical, the art of poetry, authenticity, homogeneity, sincerity, vitality, sensuality, urbanity, character, first person, parable, satire, fiction genre, genre negotiation, mix, narrative formula, genre, literary fiction, nonfiction novel, scientific fantasy, anthropological novel, erotic fiction, thriller, suspense, memoir, fantasy, horror, Christian mystery novels, stereotype, decadence, elective affinities, entertainment, reception, sociology, success, elitist/popular, rejection

Summary

I organized my PhD dissertation “Petru Popescu – monographic study” in a structuralist way. It contains a good number of chapters and under chapters. I did that for a clearer demarcation of the problems of Popescu’s work. The analysis of Popescu’s novels is properly interwoven with a theoretical presentation of key concepts for a critical and adequate reception of the writer and his work. In this respect, I preferred to work as methodically as possible, for each step of the analysis finding the valid theoretical instruments in order to gain insight and a properly reception of the work. Documentation is the axis of the study. Based on theoretical and critical bibliography in Romanian and English language, used effectively in writing the monograph, I began to study the life and the work of Petru Popescu. The translation from English into Romanian is already a first interpretation. To select the information is the subsequent interpretation. To think of its meaning in the context of the problematic is the next and the most important interpretation.

The biography and the work of Petru Popescu are closely linked. As a result of Hemingway’s influence, the Romanian novelist’s experiences are incorporated and exploited in his fiction. In order to exemplify briefly, I mention the death of his twin brother, named Pavel, which provoked, at a psychological level, the writing of novel *Captured* or his military experience, which leads to the writing of *Sweet is my Homeland’s Bullet*. I drew some conclusions about the autobiographical aspect of his novels, which were taken into consideration from the perspective of the literary theory. That’s why the novels are analyzed consistently from the viewpoint of biographical influences, in a binary and tight progression of the fictional side and the key biographical factor.

The chapter *Biographical references* brings a new perspective on Popescu's life and personality which are accepted in the Romanian cultural space in an incomplete and defective way. To underline the sensational and authentic side of the writer's life, I organized the biographical material in a network of nodal points of his life.

Hence the consistent pages of biographical data result, subdued to an arrangement from the perspective of underlining hierarchically of rich and various biographical aspects, by expressing a critical judge, from a larger and more unitary perspective. From the bio-fiction *The Return*, the interviews, and reviews published in Romania and USA, I selected the psychological and existential files, an operation that is difficult enough to be done, because the novelist's life is rich and controversial and, therefore, the perspective of interpretation should be large enough.

I succeeded in contributing substantially to Popescu's biographical configuration, not so much by unitary vision on his life and personality, as by improvements of the existent biographical data (in the diary *The Return* and the interviews from Romanian and American papers), by talks and interviews on the phone with the author of the novel *Captured*, for explaining and filling in some aspects of his life. Some under chapters, such as *Romance with Zoe Ceausescu*, *Petru Popescu vs. Nicolae Ceausescu*, *His leaving for USA*, *Difficulties of accommodation*, *International novels*, *Petru Popescu and Romanian politics* are more consistent and original not only by means of interpretation, but also by means of the bringing to information to these aspects. As the whole, all these improvements are due to a serious documentation and to a new vision.

The autobiographical characteristics of his work can be observed at a poetical level (as arts of poetry): the use of the first person, the simplicity of the writing, the narrative methods that are specific to authenticity. *Autobiographical Pact* by Philippe Lejeune orders and clarifies the work's biography by (non) equivalence of ternary link author-narrator-character. To range the biography in tiers in *historical/empirical*, *inner/ portretistical*, *spiritual* (cf. Adrian Marino) confers the consistency and solidity to the novelist's biographical references. By authenticity and sincerity, these egos are tending to merge into each other. The sensational, as well as the shocking sincerity are the personal marks of Popescu's writing, both in his work (cf. the authenticity) and in his biography (a kind of personal mythology).

The chapter *The Poetry of Petru Popescu* contains a thematic and stylistic analysis, having in view the similitude with some Romanian contemporary poets (Nicolae Labiș, Nichita Stănescu etc.). The lode that animates the poet's universe is onirism, which infuses the poetry with

recognizable traits. I dedicated a theoretic outline to the oniric currency, studying some articles and theoretical studies. The onirism had an impact on all Petru Popescu's novels. In spite of so many demarcations, he remains a minor poet, because the poetic universe has not been crystallized so much, due to the novelist's career followed by the author of *Captured*.

The analytic presentation of Popescu's novels is original, having a new vision, the arguments being different or similar with those of the American and Romanian critics. Each novel enters in a large network of proceedings, epic motives, similar tropes, characters, themes, figures of speech, fact that confers the unity and diversity to the work. The volume of short stories *Death in the Window* is the laboratory and the forestage of the narrative development in the novels *Captured* and *God's Children*. Our analysis is simple, containing a sequential epic presentation in its natural chronology organized on narratives problematic and exact critic remarks. Our method might be named irradiant, from the epic nucleus to the novel's problematic, by reshaping the novel's structure, which is very simple and suggestive, and genre and epic characteristics (politic/erotic/parable novel etc.).

In our analysis I allowed to be heard "the rustling" of the critic opinions related to the work, agreeing and disagreeing on some of these issues. The technique of the text citation is tied to relevant remarks. The analysis has been looking for catching the pulse and the novel's stylistic facet by lending some stylistic sounds of the novel to our critic language, by holding in the "reins" of critic judge. In analyzing the novel *Captured*, I have in view the technique of the foreshadowing the illness, the levels of the novels (erotic, political etc.), the analysis of the elements related to a political parable read in the "ideological super code" by the generations eager for the subversive readings, as well as using the theoretic tools offered by Marian Odangiu. The sensorial vitality is the huge original element of the novel, but for explaining it some comparisons with Ernest Hemingway are required, in this direction being used the monographic studies of Radu Lupan about the American novelist. The parallels drawn between *Captured* and *Sweet is my Homeland's Bullet* are new. The both novels are suited to the theoretical synthesis "in duet". The both novels cultivate the epic oxymoron: vitality, death and love/ barracks. By sensuality, by their overflowing vitality and by the analysis of the mood, very simple and atypically mobile in the poor conditions of a very miserable reality, both novels tie again the tradition of the prose of inter-war period, the writer being considered the unique representative of Romanian neoauthenticity (Nicolae Bârna). The chapter *Neoauthenticity* presents this literary

currency illustrated by the Popescu's novels and put in theory in the volume of the essay, entitled *Between Socrates and Xantippe*.

The analysis of the novel *Burial of the Vine* needed to contextualize his writing in the spirit of the epoch – the outcoming of *The Thesis on Julie of 1971th*, having dramatic consequences.

Likewise, I fixed the biographical moment of the novelist hanging in the balance: the pact with the communist authority and his leaving for the Occident. On the one hand this novel raised a lot of controversy on its reception in Romania, but on the other hand the English reviews were enthusiast. As for the first reception, I disagreed with some opinions (the Nicolae Manolescu's thesisism), repelling them and proposing my own one. The degradation of the main character on his own account points out the irresponsibility of all his discursive positions. He is not reliable concerning the sex (he got the feminine fakes) or as the drunken man (the vine makes him vomit and gives him nightmares). The ideological contents are "thrown" on the narrative "stage" in order to be satirized by degradation. The parodic intention is prevailing. The narrative simplification, typical to the popular fiction, is realized by the „packing” of this subversive content. I analyzed two portraits, detecting the similarities between Florea/Florența Duncan and Nicolae/Elena Ceaușescu. I demonstrated that one of the merits of the novel *Burial of the Vine* is the raising for the discussion of the problem of the light fiction/bestseller in the Romanian critic, being prepared as relevant and synthetic material in English for the broadcasting *Europe Free* on the 30th of November 1973, realized by Anneli Maier about the Romanian debate concerning this kind of novel illustrated by *Burial of the Vine*.

About the apparition of the novel, it has raised a theoretical debate by the signatures of Eugen Uricaru, Al. I. Ștefănescu, Paul Everac, Aurel Baranga, with different values. Petru Popescu himself was a good theorist of the fiction genre. I looked over the most interesting opinions expressed on the editing of this book, stopped too early by the novelist's leaving for USA.

God's Children is a novel in which, by the help of the theorist of the novel as storytelling, Ion Vlad, I detected the dimension of the storytelling in the mix with the popular elements. I analyzed the ritual of the storytelling in the narrative, reflected in the theoretic text with the character programmatic from the novelist's *Letter-Forward*, what denotes an important esthetic conscience of Petru Popescu. I insisted on his qualities of storyteller. *God's Children* respect a ritual of storytelling, which followed consistently, not only synchronically, but also diachronically (as progress of storyteller's mark in the literary career).

The concepts of the literary theory *authenticity, urbanity, first person, realism of significance, audience on masses, popular, cinematic accuracy*, used by Petru Popescu in his novels in a programmatically way (in the first period of his literary career), organizes the epic stuff analyzed in our chapters, being so defined the narrative peculiarities of his work. For example, the urbanity appears in the Popescu's writing in two consecutive hypostasis: thematic and structural. The analysis of the Romanian novels illustrates the urbanity, conceived and described by the author polemically toward the dead proletcultist literature of that period.

The volume of essays *Between Socrates and Xantippe* offered a lot of clues, elements of the art of poetry and the reflection on the novel's conception of the novelist. The method of conceptual analysis (theoretic) is the single one which can open the work toward the deep interpretation.

Our textual analysis had in view more directions: analyses regarding the themes and the narrative structures, following rigorously the construction's level (or the lack of construction as the mark of the authenticity) and ideatic universe. I delimited more levels of the novel, more literary techniques (the cinematic accuracy, the oxymoronic construction of the novel by intersecting the sensorial register of the vitality with the one grave of the death, the politic parable, and satire/grotesque). I did not give up to study the onirism, whose traces can be observed both in the poetry (at most) and also in the novel (as the minor epic method).

I defined the genre peculiarities of the genre fiction, at first theoretically, then by the text analyze. This double moving from general toward particular and vice versa is a constant of our work's methodology, being used consequently, on the one hand, deduction (from the general of the novel's definition as genre toward the its particular) in order to turn the our textual analyze into one clear and rigorous, on the other hand, the induction (from the particular of the elements analyzed in the novel toward the general of the genre definition). Induction is a logic tool which gave us the most interesting and diverse conclusions, coming out from the practice of the text analyze, which are plenty of the results. This double moving (general – particular) avoids not only a poor and too academic abstracting, but also a chaotic and casual analysis without consistent theoretic substance. By virtue of such a method, I delimited the following kinds of novels: complex novel on more levels – erotic/politic/parable/ patriotic, military – such *Captured* and *Sweet is the homeland's bullet*; the satiric and social novel *Grow in a Year like Others in a Day*, the political satire novel and the popular fiction *Burial of the Vine*; the novel based on a certain ritual of the storytelling and on the persuasive techniques specific to the fiction genre

God's Children; the erotic and popular novel *Before and after Edith*; nonfiction novel *Amazon Beaming*; the scientific fantasy, subgenre of the nonfiction novel *The Oasis*, the Christian religious and historical novel *Girl Mary*.

Using the set of instruments offered by the Ioana Dragan's study, *The Popular Fiction in Romania. Literary and Paraliterary*, I delimited the elements peculiar to this type of novel in *Burial of the Vine* and *God's Children*.

During the analyses of the novels before 1973 and in the synthetic chapters *The Romanian Influences* and *the Foreigner Influences*, I delimited some common elements between the writing of Petru Popescu and other Romanian or foreigner novelists, not in an exhaustive way and without qualitative equivalence, but in the monographic spirit of portraying the Romanian writer by the traits similar gathered in a tree of „elective affinities” common to more writers. The Popescu's Romanian novels are like the ones of Camil Petrescu, Anton Holban, and Max Blecher etc. in the Romanian literature or the ones of Hemingway, E.M. Remarque, Norman Mailer, Soljenițin, but our comparative analysis certifies these affinities. The references to these novelists created the possibility of synthesizing the Popescu's Romanian novels from the new angle offered even by the comparison's method. These influences were put in a larger context of the contemporary Romanian literature and of ideological impediments which interrupted its connection with the interwar tradition. The analyze structured on so-called the elective affinities, based on the thematic and narrative elements, with the novelists belonging to the Romanian and universal literature, complete a metatextual side of Popescu's writing cultivated and familiar with the literary methods peculiar to the American novelists (it is certified by the essays' volume *Between Socrates and Xantippe*, the third section being dedicated to the Anglo-Saxon and American writers).

In a similar way, in the chapter *First Person* I revealed the crucial importance of this person in the Popescu's writing, who argues its utility as the essential art of poetry in the conception of the characters in the novel's construction from inside. The chapter *The writer's material condition* fix a materialistic reason of Petru Popescu in the approach of the genre fiction, bringing from the history of Romanian literature an unhappy example of the financial failure – Camil Petrescu.

By the help of the good theoretic studies, I defined the genre fiction, the bestsellers in contemporary times, selecting and proposing a method – genre negotiation – in the analyzes of the novels as a mix of genres, in a negotiation on the poetic and receptive level (of the writing

and creation) for the success of the literary critics and, mostly, of selling. The theoretic analyze offered me the tools for examining adequately Popescu's work without the biases and the partisanship. I underlined the link between the genre fiction and its exceptional illustration (at least for the tradition of the Romanian literature). The original elements, minimized by the Romanian reviews, propose an inauthentic writer for the history of the Romanian literature (see *Captured*, *Sweet is the Homeland's Bullet*, *The Oasis*, *The Return*, *Girl Mary*, the paleoanthropological component of *Amazon Beaming* and *Almost Adam*). The mix between the authenticity and the genres of the popular fiction occasioned not only the theoretic analyzes of the both epic levels (literary and popular), but also to underscore the peculiar and original way they manifested in the epics. The genre negotiation orders the apparently chaotic field of this mix, but, likewise, it explains the controversies of the reception of the popular fiction by means of the illustrated genre and the preference peculiar to the books' receptors.

In the extensive chapter theoretic *The Popular Fiction*, we aim some introductory theoretic approaches about the nature of the popular fiction, emphasizing that in Romania is a form without a background (as genre), one of the arguments being the lack of accuracy and of use of terms which should designate the popular fiction in the prosperous market of the entertainment in Occident. In this sense, I explored the few, but important studies on their own in Romania (Ioana Dragan, Adrian Marino). I presented the Romanian debates concerning the bestseller's nature, which were born when the novel *Burial of the Vine* appeared. Using a theoretic English bibliography, I presented various acceptations of the popular fiction, of the bestseller, of the literary genre, of the American entertainment's industry. A literary sociology-based approach is subsequent to our approach. I chose the American context of bestseller, because the *Almost Adam*'s author wrote in this area and in this spirit.

I began from the premise that Robert McCrum observed the decrease of the literary fiction's importance in the occidental book market and some critics consider the literary fiction as a simple genre among the others in the consumer market. In the study *The Modern British Novel*, Malcolm Bradbury signaled the symptoms of literary fiction's importance decreasing, symptoms as this mixes with the genres of the popular fiction. The others equivalences for the mix of the genres are the hybridation of the genres (Ihab Hassan), "intercrossing", "the pulverization of the limits". Taking a syntagm used by Michelle Morano, genre negotiation, without such a high stake, I transformed it in a very reach method of working, which underlines the very important sociological level of the popular fiction. The process of negotiation is bidirectional, supposing, on

the one hand, the author's intention of writing suiting the tastes of the readers (therefore a poietique of the popular fiction) and, on the other hand, the reception of the books organized efficiently by the entertainment's industry on the popular genre (therefore a theory of the popular genres' reception).

The writing based on the formula of popular fiction and the properly reception depersonalize the human factor (the writer and the reader) – a characteristic of entertainment's industry which, volens-nolens, is dominant in Occidental space. As a consequence, the genre literary fiction is reduced in importance among the genres of popular fiction. Rightly, the elitist critics are not content with this simplified treatment of the entertainment's industry toward the original literature.

Analyzing Popescu's popular novels (*Before and after Edith*, *Almost Adam*, *Amazon Beaming* and so on) I signalized some tendencies of the reviews marked by the repudiation and despise of the genre fictions. For their understanding, I defined, using a theoretical bibliography, the genres of popular fiction in which the Romanian novelist wrote: erotic thriller, suspense, nonfiction novel with its genres and subgenres, memoir, horror novel, fantasy novel, Christian novel, diary (with the theoretical studies of Eugen Simion). I defined the literary (cinematically) stereotypes and the central European decadence (for the analysis of the novel *Before and after Edith*).

In the chapter *The genre negotiation in analyzing the American novels of Petru Popescu*, using this method, I achieved the positive results in interpreting the American novels of Petru Popescu, eliminating the repudiation attitude and the elitist despise and underlining, and, at the same time, the mix of the literary genres – including the literary fiction.

In the reception of the novel *Before and after Edith*, there are more impediments. I tried to understand the concept of the central European decadence in the end of Nineteenth century in order to analyze this erotic and macabre novel, using the theoretical studies (for example Cornel Ungureanu). Although there are exceptional erotic novels in the Romanian literature, Popescu's novels are important as genre (erotic fiction). I benefit from some contribution brought, for example, by a Romanian doctoral degree study of Maria Luisa Lombardo, in approaching the Romanian erotic literature, without the theoretical results, which were not important enough. I interpret the Edith's story as a posttraumatic femme fatale emancipation starting of some bibliographical suggestions. I analyzed the stereotypes Jack the Ripper and femme fatale. Starting off the negative critics concerning the sexuality, the violence, and the fetid of the novel, I

observed they don't taste the fetid erotic fiction mixed with the thriller. But the book's certain merit is the background fin de siècle of the tiredness, the boredom, of anarchism as disposition of unique charm. Perhaps *Before and after Edith* proposed to be too much, without incriminating it. If it is not tense, instead of it, it is an erotic fiction, an erotic thriller, a crepuscular novel of the end of century (see Musil) in the sensory register, finally, a detective story. The devotees of one genre can be content / discontent depending on the choice of the preferred genre and on the taste of each reader. The elitists (the devotees of the literary fiction) were waiting totally for a deep crepuscular fin de siècle or a very good erotic fiction (see Nabokov). But the followers of the popular fiction are pleased that a Romanian has been writing a good erotic thriller. The adepts of the policier novel will be disappointed, since there is not sufficiently illustrated. It is certain that the novel will be read very pleasantly, but the style is impeccable. The background fin de siècle, the metaphor of the closet, the rape, the humble social origin of Satmary, crime, social misdemeanors hunted by the police, the miserable political background (the dissolution of the empire) runs through the epic tissue harmonized by the style of the writing. The critics fall in the trap of the taste (they do not enjoy a certain type of novel) or in the elitist critics one.

Concerning the novel *Amazon Beaming*, the negotiation genre certifies the narrative formulae used by the author, the reception and the quality of the book. The devotees of the nonfiction and adventure novel are satisfied any less. But the novel of the geographical discovery constitutes the sensational book's cover, this being its visiting card. The travelling toward the beginnings of the time/myth and of the Mayoruna tribe is the ideatic core of indubitable literary quality. The great genre negotiation and the high style of the novel make the *Amazon Beaming* enter into the history of the nonfiction with the precise thematic: the Amazon river. As starting point, the novel *Almost Adam* is a scientific fantasy, but, as achievement, a nonfiction novel concealed in a thriller's clothes. A good genre negotiation brought forth a success novel. Readers appreciate the adventure novel – the living together of Ken Lauder with the Pliocene tribe. The paleo-anthropological fiction thrills the readers. The scientific fantasy allows the reader to escape – a tendency and a need of our postmodern times! The anthropological meditation means the capture of common humanity getting by the exemplaries of our civilization and of Pliocene. But the literary qualities appreciated by the foreigner critics must not be forgotten. The literary original elements, numerous enough, appear in the narrative text, being about an appreciated, in the top of any genre into which we should put. The genre negotiation, achieved not only by the mixture of the thriller and the anthropological reflection novel, but also by the writing and its

reception, is the a complex and, mostly, efficient, fact that certified a very good review (thousands of reviews) and a very good selling (three million dollars), being about a top seller (the selling over a million copies).

The diary *The Return* supposes a more simple negotiation between the writer and the readers split into an accomplice by his defecting from communist Romania. The negotiation lies on the book's literary and original component and on the experimental authenticity. William Styron, the author of the *Sophie's Choice*, in a letter included in the volume, affirms that he was captivated completely by a "rich and often fascinating epic".

Concerning the memoir *The Oasis*, the genre negotiation means the preponderance of the literary/original factor under the semblance of a memoir. In an authentic literature, which does not use the narrative popular formulae, the negotiation genre means the absolutely literary and original purposes. The novelist writes more in order to reflect himself, referring to an exigent public. The affiliation to the genre memoir can attract readers passionate by the historical memoir, being conscious, in their choice, by the literary value of the double confession of the survivors in the Nazi camp, Mirek and Blanka. The encomiastic appraisal was made by William Styron, Elie Wiesel and so on. The genre negotiation and properly reception were disturbed by the events on September Eleven 2001 in World Trade Center, the readers' attention being pointed out in this direction, even in the moment of the book's promotion.

Because the horror *In Hot Blood* does not innovate as the popular genre and neither brings a literary original content, according to the genre negotiation, it satisfies enough neither the exigent devotees of the horror novels nor the literary critics or the readers fond of the very good literary novels. Consequently, the selling success was not in the case of this book.

Weregirls. Birth of the Pack is a fantasy and adventure book. We could speculate to put into a novel urban fantasy (the inserting of the magic into the modern world) or fantasy-supernatural. The genre negotiation supposes the reception of the novel *Weregirls...* from a special public (teenagers and not only them), fond of the juvenile fantasy. The novel is written literary enough, so the genre illustrated by this novel has the enough literary elements. The mixture of the fantasy and adventure genre (in a great percentage) with literary fiction enters into a genre negotiation not very complex (the result: not very numerous reviews), but rather efficient ones (with a correlative good selling).

Footprints in Time is ranked by the editors at the section the adventure novel for teenagers between nine and twelve years. *Footprints in Time* is a successful demonstration in the young

adolescent literature. It is a very good adventures novel for teenagers. A very efficient genre negotiation was made by the writer who knows the expectances of the special target public, eager to live in an imaginative way some adventures and the young readers who know to choice the lectures adequate to their age. The industry of entertainment facilitates an extremely efficient (not complex) genre negotiation, if its laws and rules are known.

The Christian novel *Girl Mary*, projected in a trilogy at the well-known American publishing house *Simon & Schuster* was launched in the autumn of this year in USA. The book endorsement of some important American personalities and the inner quality of the writing forebodes the one of the most important and original novels of Petru Popescu which, together with *The Oasis* and the diary *The Return* constitute the expression of the new American authenticity. These volumes do not imply a considerable selling. A text analysis demarcates especially the indubitable literary arguments. If we are adding the successful background of the end of the century in *Before and after Edith*, the authentic thrill of the modern human's meeting with the Australopithecus in *Almost Adam* and, if we reduce the narrative formulae used, it results a work worthily to be analyzed.

In the diary *The Return*, the diarist writes about a segmental consciousness, referring undoubtedly to the relation biography vs. work. I observed that this conscience is responsible of the availability, the flexibility and the Llosian intelligence of the novelist of writing in more popular genres.

In the chapter *Elective Affinities*, as the result of our analyses, I synthesized the interrelations and the correspondences of Popescu's writings with some novels of Mario Vargas Llosa (see Alex Stefanescu's the *History of the contemporary Romanian literature 1941-2000*), Ernest Hemingway and Joseph Conrad, without proposing the qualitative equivalences.

In the chapter *Conclusions* I tried to form a consistent body of synthesis at the end of our study, following a thematic and stylistic analysis of all novels of Petru Popescu, studying the elements of narratology (the novel's construction), the employ of the first person, the homogeneity of the masculine narrative character, the authenticity and the themes and epic motifs which circulates organically and unitarily in the work. A part of these conclusions were published in the Romanian literary magazines (*Tribune*, specially, and *Literary Romania* magazines). I extracted the last conclusions concerning simplicity vs. profundity of Popescu's novel and I underlined the methodology used in my study synthetically, with the best consequences in our approach.

I have to mention that our monographic study is equally a theoretical approach about the popular fiction and its genres. Especially for each novel I used the most diverse methods of the approach offered by the theoretic bibliography. But the text analysis retains a crucial importance in our approach by the use of the exact and artistic comment, by cultivating the relevant citation. The text analysis offered the substance and the core to our approach, but the theory gave us the adequate instruments for a reception without misunderstandings (the popular fiction). I oscillated all the time between the underlining of the facility (the popular narrative formulae) and the profundity (the authenticity) in Popescu's writing. The text comment is filled by the pertinent esthetic observations.

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CURRICULUM VITAE

1. Personal information

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Date of birth: 06.02.1972

2. Civil state

Married, a child

3. Studies

Period (from - to): first of October 2007 – present moment

Name and type of institution who made the professional forming: “1 Decembrie 1918” University of Alba Iulia

Main field of study: Ph D Studies - Ph D Philology

Ph D degree: “Petru Popescu – Monographic study” – coordinated by Prof. Univ. Dr. Constantin Cubleșan

Level: Postgraduate Studies – Ph D Studies

Period (from - to): first of October 1999 – 10 of July 2001

Name and type of institution who made the professional forming: “Philosophy” University of București

Main field of study: Faculty of Philosophy and Public Administration – Master Studies

Qualifying title: Master of Philosophy and Public Administration

Dissertation Defence: “Some financial aspects of the pre-university school” – coordinated by Prof. Univ. Dr. Emil Bălan

Level: Postgraduate Studies

Period (from - to): first of October 2004 – 15 of June 2007

Name and type of institution who made the professional forming: “Babeș-Bolyai” University of Cluj Napoca

Main field of study: Faculty of History and Philology; Romanian - Latin

Qualifying title: Bachelor of arts

Dissertation Defence: “The Work of Romulus Zaharia” – coordinated by Prof.. Univ. Dr. Ion Pop

Level: University

Period (from - to): first of October 1991 – 15 of June 1996

Name and type of institution who made the professional forming: “Babeș-Bolyai” University of Cluj Napoca

Main field of study: Faculty of History and Philology; Ancient Languages

Qualifying title: Bachelor of arts

Dissertation Defence: “The temporal conjunctions in the work of Sallustius” – coordinated by Prof.. Univ. Dr. Frieda Edelstein

Level: University

4. Skills Base

- Time-efficient, systematic working methodology
- Languages: English, French and classics
- IT: Word, Windows

5. Professional experience

Responsible editor of the literary supplement *Claviaturi* of the Cluj literary magazine *Tribuna*.

Published articles in: *Tribuna* (constantly), *Observatorul cultural*, *România literară*, *Vatra*, *Cetatea culturală*, *Oraşul etc.*

Coordinator of the High School magazine „Pauza Mare” which received awards in Cluj county.