

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

**DOCTORAL THESIS  
SUMMARY**

**SCIENTIFIC COORDINATOR:  
Professor PhD MIRCEA BRAGA**

**PhD STUDENT:  
BORTOȘ (MOLDOVAN) ALINA VALENTINA**

**ALBA IULIA  
2011**

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

**THANATIC CONFRONTATIONS  
IN THE INTERWAR NOVEL  
SUMMARY**

**SCIENTIFIC COORDINATOR:  
Professor PhD MIRCEA BRAGA**

**PhD STUDENT:  
BORTOȘ (MOLDOVAN) ALINA VALENTINA**

**ALBA IULIA  
2011**

## Contents

<b>Argument .....</b>	<b>3</b>
<b>1. The Thanatic Experience Mediated by War.....</b>	<b>8</b>
<b>1.1. War, Major Theme of the Interwar Literature .....</b>	<b>8</b>
<b>1.2. Life and Death, Between Antagonism and Complementarity .....</b>	<b>12</b>
<b>1.3. The Significances of the Going to War, the Obligativity of Assuming One's Death..</b>	<b>18</b>
<b>1.4. The March, a Preceding of Death.....</b>	<b>23</b>
<b>1.5. The Regression towards Primitiveness - Between the Hunted and the Hunter.....</b>	<b>39</b>
<b>1.6. The Corpse – Bridge Between the Death of the Other and the         Conscience of One Own's Finiteness .....</b>	<b>43</b>
<b>1.7. Mors Certa, Hora Certa .....</b>	<b>48</b>
<b>1.8. The Consequences of the Thanatic Experience Mediated by War .....</b>	<b>56</b>
<b>2. The Assault of Death on Life. Illness.....</b>	<b>60</b>
<b>2.1. The Illness, from Biological Reality to Literary Motif.....</b>	<b>60</b>
<b>2.2. The Verdict that Breaks the Destiny.....</b>	<b>67</b>
<b>2.3. The Space of the Damned.....</b>	<b>69</b>
<b>2.4. The Dissimulation and the Complicity of the Lie.....</b>	<b>76</b>
<b>2.4.1. Maxențiu .....</b>	<b>77</b>
<b>2.4.2. Lenora .....</b>	<b>84</b>
<b>2.4.3. The Sick People of Berck.....</b>	<b>90</b>
<b>2.5. The Moribund – Between Hope, Disillusionment, Resignation and Acceptance.....</b>	<b>92</b>
<b>2.6. Hora Mortis .....</b>	<b>102</b>
<b>2.7. Ecce Homo! .....</b>	<b>106</b>
<b>3. The Suicide as Dominance of the Thanatic Instinct.....</b>	<b>111</b>
<b>3.1. Dramatism and Controversy on the Issue of Voluntary Death.....</b>	<b>111</b>

3.2. Life, Pretext for Perfect Suicide? .....	115
3.2.1. Eros and Thanatos in <i>O moarte care nu dovedește nimic</i> .....	115
3.2.2. The Fear of Failure under the Pressure of the Uniqueness of Life.....	129
3.2.3. Life as a Hooligan Experience .....	135
3.3. The Classification of Suicides in Literay Portraits .....	142
3.2.1. The Suicide of Abandonment – Irina .....	142
3.3.2. Sandu and the Suicidal Blackmail.....	147
3.3.3. Ladima, the Melancholic Suicide.....	150
3.3.4. Pavel Anicet and the Disordered Suicide.....	154
3.4. “Cry for help” .....	161
3.5. Staging the suicidal act.....	168
3.6. Echos of Voluntary Death in the Conscience of the Living.....	173
4. The Suppression of the Other.....	177
4.1. Cain’s Sin .....	177
4.2. The Tragic Guilt, a Road to Holiness .....	181
4.3. The Bet on Death as a Way of Evading the Conscience of the Murder.....	198
4.4. The Dissolution of the Ego.....	211
5. The Fantastical Representation of Death.....	231
5.1. <i>This and the Other Side</i> of the Threshold of Death.....	231
5. 2. The Resurrection of the Dead.....	235
5. 3. The Terror of the Living Dead.....	251
5. 4. The Migration of the Soul in Search of Spiritual Reunion.....	267
Conclusion.....	280
Bibliography.....	285

## KEY WORDS

Death, existential experience, war, illness, suicide, murder, tragic guilt, fantastical

## SUMMARY

Numerous studies and creations from the most diverse fields (mythology, literature, philosophy, religion, psychology, and medicine) talk about the fact that the mystery of death has fascinated humankind since the earliest times. The conscience of the imminent, and often unacceptable, finiteness, the unknown that besieges death, and the frustration of the impossibility of discovering its secrets are the reasons for the constant probings, the abandonments, the obsessive recurrences that the individual, who is aware of his limitations, assumes in the attempt to surpass himself.

The important steps in the relationship with death that homo sapiens has taken in his evolution are the fear of the dead's power and revenge, which materializes in the apparition and the evolution of funerary rites; the acquiring of the conscience of the finiteness whose immediate consequence is the splitting up into one body, under the mark of transience, and one soul that lingers on *The Realm of Shadows*; the understanding of death as the mystery of mysteries, having a side visible for the reality, and another one that constantly escapes reality, whence derive the solemn magical formulas, incantations and prayers in *The Book of the Dead*, and also the terror of the vampires in the medieval Europe, and finally, the modern man's loss of the religious feeling expressed by a desecration of death, and an anguished attitude towards it.

The sadness resulting from the revelation of the human transience, the sorrow and the lamentation when dealing with the loss of the loved ones, the recollection and the reflection as superior frames of mind/states of the conscience, the calm meditation that the presentiment of death leads to, or, on the contrary, the inner commotion when facing an imminent end, the denunciation of the vanity and gratuitousness of the existence anchored in the real and the material, all these represent feelings and attitudes both dramatic and full of poetry, and they explain why death has entered the field literary creation ever since the dawn of its existence.

The ineffable of the spiritual movements of the man facing the mystery of the impenetrable and the inexplicable of death represents one of the main reasons for choosing the theme dealt with in the doctoral thesis entitled *Thanatic Confrontations in the Interwar Novel*.

Why *thanatic confrontations*? Because from the multitude of the appearances and reasons why death is present in the literary text, as the main theme or as a secondary element, subordinate to another one of the author's intentional acts, we have stopped to those literary works where the significant aspect of the theme of death is exploited. In other words, we have selected those texts that deal with death as an existential experience. In this case, the character faces the imminence of his own death, and he is forced to take action. It is about that on-the-edge experience where death can no longer be hidden neither by the refusal to think about it, nor by placing it in a possible, but unspecified future. Hence, the being's confrontation with the ultimate limit of death, which is both dramatic and full of significances. The way the character resonates with the imminence of his own suppression, the assumption of being in anguish or evading it, and the significances concerning the sense of existence and the exploitation of life, which can be drawn from the experience of the thanatic confrontation, hang both from the writer's vision on the world, his inner structure, his formation and cultural interests, and from the aim with which he created the character, the idea that the author wanted to emphasize by means of his destiny.

We have stopped at the interwar period not only because of the special place that this epoch takes in the history of Romanian literature by the coming into being and the assertion of the modern novel through its maturation and Europeanization, or the spectacular aesthetic experiences, but also because of the special cultural effervescence which had direct repercussions on the literary creation. The ideas of existentialist philosophy, the gains of psychology, the discoveries of psychoanalysis, the opening towards remote foreign cultural horizons, alongside the need of theoretical self-defining by appealing to the European literature and aesthetics led the Romanian literary creation to both an enlargement of the thematic sphere, and, most importantly, to the shifting of the emphasis from the external fact to the inner movements that condition it, and by which it is conditioned. Regarding the theme of death, thus were created the premises of exploiting it as a thanatic confrontation, dramatic, disturbing on-the-edge experience that ends either in the final annihilation, or the leap from the artificial life to the existence, in the sense of behaving above all that is mundane, towards transcendentalism.

The aim of the present paper is to identify the various hypostases of the confrontation with death that the Romanian interwar novel reveals, and to analyze them from the point of view of both the forms of manifestation, and of the significances that can be drawn from it. Due to the fact that we are talking about the acme of the Romanian novel, the richness, the diversity and the complexity of the critical analyses that aim at it are undeniable facts. From the point of view of the critical analysis, the merit of the present paper resides mainly in the comparative and synthetical approach

subordinated to the monographic feature of the survey. Unlike the *Știința morții*, where Irina Petraș “outlines images of death in Romanian literature”<sup>1</sup>, synthesizing one century of creations in one volume – from Mihai Eminescu to A. E. Baconski – our paper restricted the analysis of the hypostases of death and of thanatic confrontations to the interwar novel, which facilitated the enlargement of the sphere of writers and of works of reference, and also gave us the possibility to go into significant details meant to render evident and to justify a certain manner of perceiving death and, implicitly, existence. Regarding the interpretations, most of the times it is about nuances, additions or small corrections that became evident when the text came under close scrutiny and was analysed from a single point of view, that of the character’s relation to death.

Regarding the structure, the paper entitled *Thanatic Confrontations in the Interwar Novel* is made up of five chapters, each of them following one hypostasis of the confrontation with death identified in the novelistic creation of interwar literature: living in the vicinity and under the threat of death in the literary war prose (the chapter *The Thanatic Experience Mediated by War*), illness seen as an inevitable road towards death (the chapter *The Assault of Death on Life. Illness*), the final surrender and the voluntary assumption of the non-existence as a way of evading the problems of life (the chapter *The Suicide as Dominance of the Thanatic Instinct*), the confrontation of the other’s death and the consequences of tragic guilt (the chapter *The Suppression of the Other*), and also the meetings and the confrontations between the people on this and the other side of the Threshold of death (the chapter *The Fantastical Representation of Death*).

Given the monographic feature of the paper, the selection of the texts under scrutiny had to be made according to the criteria of both value and the representativeness of each hypostasis of the theme dealt with. We set out to investigate only those texts where the epic space focuses on the exploitation of the theme of death seen as thanatic confrontation, as we previously defined it, therefore it is not surprising that important names such as Mihail Sadoveanu or George Călinescu are missing from the list of the interwar writers we have selected: Liviu Rebreanu, Camil Petrescu, Hortensia Papadat-Bengescu, Max Blecher, Mircea Eliade, Anton Holban, Tudor Arghezi, Gala Galaction. There are, of course, characters that die in the novels of Mihail Sadoveanu or George Călinescu. There are many people who die in the novels of Mihail Sadoveanu, probably more than in the entire interwar literature. But most of the times it is a punitive death justified by the historical and social realities, a death without consequences for both the one who is killed, and the one who kills. As far as George Călinescu’s literature is concerned, in order to understand the incompatibility

---

<sup>1</sup> Irina Petraș, *Știința morții. Înfățișări ale morții în literatura română*, Cluj-Napoca, Dacia Publishing House, 1995, p. 15

between such an exploitation of death and the one that is the object of our analysis, it suffices to mention Stănică Rațiu triumphing with the moneybag in his hand over Costache Giurgiueanu, whose death he has caused.

The eclectic feature of the corpus of literary works that are the object of this survey could be intriguing. *Ultima noapte de dragoste, întâia noapte de război*, *Patul lui Procust*, *Pădurea spânzuraților*, *Ciuleandra*, *Adam și Eva*, *Amândoi*, *Fecioare despletite*, *Concert din muzică de Bach*, *Drum ascuns*, *Inimi cicatrizate*, *O moarte care nu dovedește nimic*, *Întunecare*, *Întoarcerea din Rai*, *Domnișoara Cristina*, *Cimitirul Buna-Vestire*, *Papucii lui Mahmud* are either masterpieces of the interwar novel, or second and even third class books. However, it must be said that, in the case of the texts less appreciated by the critics, we have tried to stop at the most important writers. The main source of this lack of homogeneity is our intention to compare as many illustrative representations of the hypostases of the thanatic confrontation analyzed in each chapter as possible. Thus, for most literary critics *Amândoi* is a third class novel, but for us it represents the unique illustration of a consequence of facing the other's death and living with the tragic guilt, that is why it could not be overlooked. In addition, treating the novel from a single perspective, that of the murderous female protagonist and of the emotional changes that the committing of the killing causes, often reveals aspects, which consistently tint the general perception of the literary work, if they cannot change it. On the other hand, we disagree with some of the already naturalized classifications. From our point of view, for instance, *Ciuleandra*, can't be a second or third class novel, that is why when analyzing the text we try to point out the aspect that can place Liviu Rebreanu's novel among the most accomplished achievements of the interwar literature.

Each chapter deals with a distinct exploitation of the theme of death and, implicitly, a different representation of the thanatic confrontation, therefore it is understood that there are differences in the angles of approaching the texts and the methods of analyzing them. If in the chapters allotted to war, illness, and suicide the novels to which we make reference have enough in common to allow the simultaneous and contrastive approach subordinated to the same idea, in the case of murder and the existence beyond the threshold of death we think that a separate analysis is more illustrative for what we want to emphasize.

The first chapter of the paper is allotted to the thanatic experience mediated by war, and it aims at the analysis of the novels entitled *Ultima noapte de dragoste, întâia noapte de război*, by Camil Petrescu, *Pădurea spânzuraților*, by Liviu Rebreanu, and *Întunecare*, by Cezar Petrescu. We made fewer references to Hortensia Papadat-Bengescu's *Balaurul* because we considered that the reality of this novel, although tightly linked to that of the war, remains the experience of beyond the



battlefront. Moreover, although Tudor Vianu integrates *Rusoaica* into the literature born from the experience of war<sup>2</sup>, we think that Gib Mihăescu's novel is a novel of erotic obsession, rather than of thanatic confrontation, therefore it is not the subject of this paper.

We began this chapter by analyzing the three protagonists' (Ștefan Gheorghidiu, Apostol Bologa and Radu Comșa) view on life and death prior to their participation in the war in order to be able to point out the way how the reality of the battlefield, understood first and foremost as a vicinity of death, alters the view on life. We have noticed that if Camil Petrescu's protagonist perceives the life-death ratio in terms of complementarity (death is the one that validates the fulfilment or the failing in life), while Rebreanu's character understands this ratio as antagonism (death is opposed to life, it is the most redoubtable enemy), for Radu Comșa the problem of finiteness isn't an issue at all.

The confrontation with death must be a final, verifying and also generating experience. For Ștefan Gheorghidiu, the ultimate exam of this confrontation must establish his humane value, his moral dimension versus the others. But the exam is not an aimless finality. One discovers the meaning and the importance of life in the vicinity of death materialised by the other's death, and under the threat on his own non-existence, that is why experiencing the possibility of dying that the war brings is generating. Camil Petrescu's hero, who considers death an absent presence – the mastermind capable of establishing priorities, finds the way of not wasting his unique time. The thanatic confrontation that he lives remains without consequences, in the sense of valuing life, after the war. Living under the mark of death darkens Radu Comșa's soul so much that even for himself it is nothing more than the hideous inner reflection of the disgusting wound that mutilated his face. His humanity too feeble, his gestures and thoughts too forced, Radu Comșa's human side doesn't present any interest, his death must be eloquent not for his own destiny, but for the Procust-ian society whose victim he is. As far as *Pădurea spânzuraților* is concerned, there are few real war scenes, but neither of the protagonists of the war novel has such an encounter with death as Apostol Bologa. In his case, a gradual taming of death is evident, an abandonment in its *arms*, not *claws*. Besides, Rebreanu's perception of death is under the mark of paradox. As inexorable end, it causes such anguish to the being that he can't even accept to think about it until it is about to take place. On the battlefield, where death is an omnipresent reality, Rebreanu's man, terrorized by gallows, corpses and crosses, rebels against life, he contests its good if it cannot be anything else but the vicinity and premonition of the end. Nevertheless, when destiny puts the character in a dilemma that

---

<sup>2</sup> See Tudor Vianu, *Arta prozatorilor români*. Foreword, Chronology and Index of Names by Henri Zalis, Bucharest, Albatros Publishing House, 1977, p. 369

shows aggression towards his being, death becomes the final choice capable of bringing peace to the struggle of life.

We also pointed out in this chapter the mutations that the different stages of war cause to the characters' inner world and exterior manifestations. Thus, we noticed that the announcement of going to war is understood as the zero hour when something else, frightening and unfamiliar starts. The momentary enthusiasm, a luxury of the ones who remained at home, disappears when seeing the battalions of soldiers in green uniforms. The announcement of going to war disconcerts the soul, and the closer the decisive moment of leaving (perceived as an irreversible entrance in the empire of death) gets, the higher the tension. The absolute silence becomes a mute form of externalizing the inner panic that reaches a maximum rate. The march towards the attack is the intermediary state where senses become sharper, alerting the basic instincts, at the same time as reason gradually loses control over reality. The battle itself means descending into a human depth, revealing the animal things in it. The only thing that matters now is the fear and the instinct of self-defense. The soldier is forced to understand the fact that the rules of the world as he knew them no longer apply, that war institutes a completely new reality, to which the individual must adapt: *kill or be killed*; hence the deficit of sensibility towards the end of the other. If in an ordinary existential situation, when all man's thoughts and actions converge in life, the corpse is regarded with a mixture of curiosity and compassion, and it represents the way of hovering around the impenetrable in an attempt to grasp its mystery, during war the encounter with one's own death, mediated by the death of the other, is rare and poor in consequences because of the familiarization with the image of the corpse, as effect of its permanent presence on the battlefield, and of the dehumanization caused by the anaesthesia of sensibility under the impact of the spasmodic tension of the body threatened with destruction.

The conclusion is that despite the differences between the destinies of the three most representative protagonists of the Romanian war novel, the unifying factor is the tragic view on the war that had man face the most devastating and full of meanings confrontations, the one with death.

Another hypostasis of the thanatic confrontation dealt with in the interwar novel is the illness perceived as the assault of death on life. It is the subject of the second chapter, which starts from the premise that if the ordinary man considers life and death distinct realities of his being - the first one is fully experienced every minute, with all its joys and worries, and the second-something that is bound to happen in an unknown, distant future, and therefore irrelevant for the present time - the existence and the non-existence suddenly acquire different meanings when the organic existence becomes precarious, and the biological body is assaulted by morbid manifestations of an illness.

We considered that the tubercular Maxențiu and the cancerous Lenora from Hortensia Papadat-Bengescu's prose, with Emanuel and the entire humanity – the prisoners of gypsum corsets in the sanatoriums in Berck, are the most illustrative representatives of the sick in the interwar literature. The tribulations of their existence on the one-way road towards death, the bodily and, more importantly, emotional metamorphoses that living under the mark of fatality involves are analyzed in subchapters that follow the evolutionary development of the illness, from the moment of certifying it by means of the medical diagnosis to the climax of non-existence.

We pointed out the impact and the consequences of the medical diagnosis by analyzing the episode where Emanuel – Max Blecher's protagonist in *Inimi Cicatrizate* – receives an exterior, competent confirmation, and a peculiar name for the biological disorder that made him see the Parisian doctor. The diagnosis, Pott's disease, acquires the meaning of a crucial moment after which things would no longer be the same. A life, with its hopes and designs, ends at this zero hour of the existence, and a new reality begins, a more precise, more tragic because the self no longer belongs to itself, and it no longer lives for his true needs. The work for the personal becoming and the professional formation turns into a struggle for survival. Instead of Paris, the university and study, there will be Berck, the ocean, the beach and the sick people who "lie there in gypsum, but lead a perfectly normal life". The choice of the conjunction "but" already prefigures the simulacrum of "normal life" that Emanuel will lead with the bone tubercular from all over the world.

According to Gheorghe Glodeanu, Berck is "an infernal theme"<sup>3</sup>. It is the scene of things that take place horizontally, of prisoners in gypsum, of illness, suffering and death. But the tubercular of Max Blecher don't indulge in suffering, as Hortensia Papadat-Bengescu's prince Maxențiu does. The sick people in *Inimi Cicatrizate* assume the illness, but they refuse to live as if it were a prelude to death. They are fully convinced that it still means life, therefore they try very hard to live, despite the gloomy and oppressive atmosphere of the sanatorium, because one can discover the importance of each moment when living in the vicinity of death. There is a human universe reduced exclusively to the image of a vast sanatorium, between the scene in the beginning of the novel, when the doctor in Paris points on the map the geographical position of Berck, and the one in the end, of leaving the sanatorium town, in order to change „the sadness of the town that gathered all the melancholy of the world” with a new theme. This universe is *the space of the damned*, of masks and physical misery, but it is something else: the place of friendship, human solidarity, love and consternation when facing the miracle of the nature.

---

<sup>3</sup> Gheorghe Glodeanu, *Max Blecher și noua estetică a romanului românesc interbelic*, Cluj-Napoca, Limes Publishing House, 2005, p. 70

Unlike Max Blecher's humanity, which understands the existential-experience side of the illness, for Hortensia Papadat-Bengescu's protagonists the illness is the expressio of human misery, and admitting it means to be given "*the label of infamy*". From this perspective, it is no wonder that both Maxențiu, and Lenora resort to dissimulation and lie. The aim of hiding the illness lies in the need to de-dramatize it, and aims especially at the inevitable glimpsed at the end of the physical decomposition, which is linked to the perception of death as a strictly biological, not spiritual phenomenon. Hortensia Papadat-Bengescu's sick people to consciously live their mortality. But the obstinacy of bracketing the tragic dimension of existence has negative repercussions on the life they so desperately cling to. Hiding death implicitly means annulling the the hierarchical system of forms of existence, of the values of life, hence the prevalence of materialism and the complete abolishment of spirituality under the mask of a pure convention.

Due to the fact that in Max Blecher's work the illness doesn't limit itself to the immediate of the physiological misery, but it is exploited as an opportunity to reflect on the transiency of human condition in general and of the meaning of life, the characters relate differently to their own mortality. They, too, experience the oscillation between hope and disillusionment, just like Maxențiu and Lenora, but the difference is in the way they boldly face death, with dignity, without hiding from or evading it, hence the particular way of resonating with *hora mortis*: if Hortensia Papadat-Bengescu's characters live their final moment hidden from the sight of the others, guided by the principle "It is better if you don't see! Nothing can erase this icon."<sup>4</sup>, Max Blecher's characters do the exact opposite: they want to see and to keep in mind "the icon", because it is the only way they can cherish the moment, the provisional character of life and man's insignificance in the world.

The fact that the characters in "the Hallipa cycle" avoid coming in contact with death is proven by the moribund's (Maxențiu's) estrangement, the minimalizing of the details of agony (in the case of Lenora and Drăgănescu-Hallipa), and the reaction towards the corpse. The soulless body is repugnant; therefore, it is looked at only when necessary. There is neither melancholic revelation of the insignificance of one's own being when mourning the dead, nor regret or suffering for the lost one, because the thing that brings people together is never love or affection, but interest and code of behavior. This is exactly why the death of a close one is an awkward matter that annoys the being and requires prompt and effective interventions so that the problem can disappear. The rigour, the

---

<sup>4</sup> Hortensia Papadat-Bengescu, *Opere, I*. Notes by Eugenia Tudor. Foreward by Const. Ciopraga, Bucharest, Minerva Publishing House, 1972, p. 44

convention and the attempt to keep up appearances define the living's relation to the deceased. In this context, the funeral becomes a modern, impersonal, but not sad performance.

The corpse always means more than a dead body in a coffin in Max Blecher's prose. That is why the eyes closely, fearfully and respectfully linger on the secret hidden in the coffin, because for the characters in *Întâmplări din irealitatea imediată*, *Inimi cicatrizate* and *Vizuina luminată* death is not absolute negativity: it is terrible only as the moment when it happens, and in the hypostasis of non-existence it is the peace that falls over the tumult and the sufferings of life.

If in "the Hallipa cycle" the thanatic confrontation takes place deep down inside the self, and the moments when its effects surface are rare and quickly censored most of the times, in Max Blecher's literature it is straightforwardly assumed from the position of the one who wants to have dignity when facing a situation whose seriousness and permanence he fully understands.

The third chapter of our survey examines the suicide that we defined in psychoanalytic terms as prevalence of the thanatic instinct. We made reference to the novels *O moarte care nu dovedește nimic*, by Anton Holban, *Patul lui Procust*, by Camil Petrescu and *Întoarcerea din Rai*, by Mircea Eliade, analyzing life and the defining stages of the voluntary assumption of the three protagonists' death (Irina, Ladima and Pavel Anicet), and using the instruments of psychology and sociology.

Starting from the idea that the suppression of the ego has multiple determinism, we tried to reveal the facts in the characters' life, and the direct repercussions on the decision of self-suppression.

We think the moral responsible for Irina's suicide was Sandu, because during the five years of relationship he ceaselessly undermined the girl's self esteem, he imbued her with the idea that she isn't worth anything unless she is by his side, and that her life is worth living only to satisfy his needs. In our opinion, Anton Holban's female protagonist is the victim of his partner's disappointed narcissism. Sandu, who has an exacerbated ego, and who is insecure and frightened by mediocrity, selfish, manipulative, cruel, misogynist, and incapable of making decisions, but determined to prove his superiority, desperately tries to appear in front of the others under the false identity of the misfit intellectual preoccupied with major existential issues: the eros and the thanatos. Living with a so psychically unstable man, tormented by obsessive questions without one single, final answer makes Irina dramatically change her way to be: the spirited, confident, sociable and opinionated girl that she was before engaging in a relationship with Sandu changes into the slave of a tyrant with many complexes who, by the so called education, gradually imbues her with the idea that she would be a superior human being if she sacrificed for him, and thus he succeeds in dominating her destiny.

As far as Ladima is concerned, his three hypostases – the man in love, the poet, and the journalist – reveal a man with true emotional capacities and intellectual qualities: he has a lot to offer to the person he loves, he is capable of sacrifice, sensible, sympathetic, a gifted and informed artist, passionate, a strict and resolute journalist. All these personal qualities that prove his superiority should ensure his fulfillment. However, superiority alone is not enough given the fact that man does not live alone, and for himself, but in a society that he serves. It is only within this framework that he has the possibility of expressing himself, and he can validate his utility only by serving the society he lives in. However, the society proves to be too crooked to confirm and use Ladima's potential, and he is too ignorant and rigid to adjust. The protagonists of Camil Petrescu's novels live their lives metaphysically; therefore, they experience the feeling of responsibility for their own lives, a feeling whose immediate consequences are the need of fulfillment and the horror of failure. When the need of fulfillment meets the narrow boundaries of a Procust-ian, mutilating society, the hero reacts vehemently, and resorts to self-suppression by claiming his right to decide for himself. That is why Ladima's suicide is not perceived as evading the problems and difficulties of life, but as a refusal to live no matter how. The courage of accepting death withstands the perspective of living under the mark of failure. Thus, Camil Petrescu's character plays in the thanatic confrontation that he lives, the vain part of the one who wants to be the absolute master of his destiny.

In the case of Pavel Anicet, real life is rather the pretext of his suicide than its cause. Self-suppression comes consequently from attaining the tragic existence, and it is accompanied by the lack of manhood of the man who could not face the thought of having a destiny, as long as "Everything in this world comes to having a destiny, and having a destiny means living in time and bearing the feeling of the irreparable"<sup>5</sup>. From all the suicides in the interwar literature, Mircea Eliade's protagonist has the fewest objective reasons to resort to self-suppression. Pavel Anicet, an exceptional young man with a promising future – writer, critic, philosopher – who should have distinguished himself "as a meteor in the Romanian culture and journalism"<sup>6</sup>, ends up admitting himself defeated by life, and by resorting to suicide he creates the illusion of the only way of deciding his own existence otherwise decided by hazard.

Using terms and data from psychology and sociology correlated with the spiritual and behavioural profile of the protagonists, we drew a classification of voluntaries of death in the interwar literature. The concept of "cry for help" is also a psychological term. It refers to the signals

---

<sup>5</sup> Emil Cioran, *Omul fără destin*, in „*Dosarul*” *Mircea Eliade*, p. 68

<sup>6</sup> Mircea Eliade, *Întoarcerea din Rai*, Bucharesti, Humanitas Publishing House, 2008, p. 60

that the future suicide sends to those around him so that they can help him, signal that he sends when he feels that the inner thanatic impulses are about to dominate those of life. We noticed that the suicides in the interwar novel are among those who, directly or indirectly, ask for help, but they do not get it, hence the conclusion that their forerun to death is not due to the objective or subjective date of personal life, , but to the lack of sensibility and the indifference of those who, although nearby, are still strangers, and most of the times deaf, dumb and lethargic to the cry for help of the person who balances between life and death. We also analyzed the way Irina, Ladima and Pavel Anicet stage their suicides, because the suicide doesn't simply kill himself; there are several facts meant to prepare him and to clarify the ego's relation to the exterior world, perhaps even to justify it.

Clearly the suicide is not just a phenomenon of rupture, violence and individual catastrophe; it is a fact whose significances and connotations go beyond the moment of the act itself, and that is why we ended the chapter with the analysis of the echo of the suicidal act in the conscience of the living.

Another form of the thanatic confrontation, whose source lies not in the foreshadowing or the voluntary acceptance of death, but in the consequences of the fellow man's destruction, is the theme of the fourth chapter, *The Suppression of the Other*. We made reference to the novels entitled *Papucii lui Mahmud*, by Gala Galaction, *Amândoi*, and *Ciuleandra*, by Liviu Rebreanu. We set out to investigate the mechanisms that led to the carrying out of the murder and the repercussions of the tragic guilt in the character's subsequent life. We considered that the killings in these novels are not the pathological manifestations of inborn murderers, but serious acts resulted from intersecting hazard and social factors with an unleashed instinctuality out of the control of reason. Savu Pantofaru, Salomia and Puiu Faranga are murderers in the interwar literature, but beyond that, they are people who carry in their souls secrets that not even they know, and which dictate their reactions and drive them almost unconsciously to commit the murder. The characters' destiny after the killing is more dramatic and richer in significances.

We considered Savu Pantofaru's destiny an example of human ability to overcome the most tragic situations in one's life. The gratuitous murder, committed during a moment of Bacchic ecstasy, acquires the significance of a thanatic confrontation whose moral trauma is used to understand and rebuild the self. Paradoxically, the foul deed of killing Mahmud had positive consequences for the protagonist's spiritual evolution, because the tragic guilt drew him out of a mediocre life, awakening in him the forces of good that he turns into works of mercy towards the people in need. One person's death causes not only a spiritual salvation, but also the relief of several

hundred people's lives. It is a *coincidentia oppositorum* where Mahmud attains the significance of a necessary sacrifice.

If Savu Pantofaru turned his life after the dark night of the murder into a ceaseless and tireless expiation, so that death had brought with it the certainty of salvation, Liviu Rebreanu's Solomia, who is tormented by the same burdening guilt, and who is at the same crossroads, chooses the opposite road, that of final capitulation under the burden of the tragic guilt. At the level of her inner world, Solomia is an a-historical, mythical human being dominated by passion and instinctuality. She defines life in terms of necessity, good and evil can't be barriers when it comes to what she feels it needs to be done, the compromise, as middle ground, does not exist. The end of Liviu Rebreanu's protagonist, which she considers her salvation, is obviously a collapse under the overwhelming effect of the tragic guilt, if we compare her destiny with Savu Pantofaru's. It is true that, besides being murdered, hence the remorse, the two have very few things in common. They are separated by different views on life and death, and, more importantly, on the existence of those who gave them the paper life. For an author educated as a priest, like Gala Galaction, the unforgivable sin of suicide is not tempting even as a way of escaping the pressure of guilt, because death is nothing but the passing towards the other life, where people are judged for what they have done in their temporary mundane existence. Liviu Rebreanu considers death, whether brutal, given by others or deliberately chosen, a reconciliation of the ego with itself, with the world, with the transcendence.

Puiu Faranga's madness, too, can be considered a refusal to live with the conscience of the crime, because the dissolution of the ego is also self-suppression, but it is less voluntary because it is less conscious. The violent suppression of the other becomes, for Rebreanu's murderous protagonists, an anticipatory thanatic confrontation precursory for one's own suppression, which is also violent. The murder seems to be orchestrated by the dark forces of the soul, and it happens in the absence of the conscience (as it can be noticed in the case of Solomia, and it is obvious in the case of Puiu Faranga), and one's own suppression is governed by the same forces. They show Solomia that death is a refuge, and to Puiu Faranga that the realm of unreal is more securing than reality.

The last chapter of the present paper analyzes three different hypostases of the fantastical representation of death: the resurrection of the dead in *Cimitirul Buna-Vestire*, by Tudor Arghezi, the theme of the ghost in *Domnișoara Cristina*, by Mircea Eliade, and the migration of the soul in search of spiritual reunion in *Adam și Eva*, by Liviu Rebreanu.

Regarding Arghezi's novel, we proved that despite the contradictions with the biblical text, and beyond the mixture of seriousness, irony or sarcasm, the hidden and the ordinary, the fantastical



hypothesis of the resurrection of the dead that the novel *Cimitirul Buna-Vestire* proposes to the readers reveals a strange thanatic confrontation. Prisoner of his own limitations in thinking, perception, and feelings, the man of the real world, the one on this side of the threshold of death, cannot be but unprepared when the apparition from the other side invades his world. The curious representation of the dead's interference in the existence of the living emphasizes both a religious self with a personal vision on divinity, whose mystery he desires to reveal through himself, and a humanity that is vulnerable to death, too deeply anchored in the profane to be able to resonate with the miracle.

We analyzed the novel *Domnișoara Cristina* having in view the correlations with mythology and folklore. We found here justifying answers for many of the literary critics' objections to how Eliade constructed his characters and happenings. The apparently obscure, improbable, or far-fetched facts judged through the perspective of cultured literature and rational thinking could be explained after all, through magical thinking. As far as significances are concerned, we thought that by updating the myth of the ghost and presenting it to the reader not as a product of fiction, but as a threatening reality that can breach the irreversibility of death, and thus walk along the unnatural, reversed road, from the Other Side to This Side of the threshold, Mircea Eliade raises the problem of life and death as an irreconcilable antagonism, and he puts his characters in the situation of a thanatic confrontation the most devastating because of both the inequality of the forces involved in the conflict, and the tragedy that the annihilation of either of them would mean. Although apparently inferior and unprepared for such a battle, man proves to be capable of facing the forces that make attempts on his life but he is permanently marked by the revelation of that Other Side that he curiously, intriguingly, and terrifyingly watches.

We interpreted Rebreanu's hypothesis of the migration of the soul as an attempt to de-dramatize death, because imagining a spiritual dimension that is beyond and above the material, a dimension where the reunited self resumes his divine existence, has a compensatory function when confronted with the conscience of finiteness. It is the only context where it becomes possible for the defeated man, in Liviu Rebreanu's prose, to become a winner in the end.

The main conclusion that we reached at the end of our survey is that regardless of the author's view on death, and the hypostasis death presents itself in the interwar literature – vicinity (in war literature), threat and inevitable end of biological malady, suicide, murder or fantastical representation, the plausibility of the approach and its becoming a thanatic confrontation prove the fact that the writer is deeply anchored in the cultural context of his time, his acceptance of contemporaneity and its means of knowledge of the epoch, the peculiar view on the meaning of life

and on the value of man, the scientific discoveries and the philosophical achievements of his time; hence the fact that most of the interwar novels mirror not only the contemporary society and its appearances, but also the boundaries of knowledge that mankind has reached.

## Bibliography

### Corpus of Literary Works Analysed

#### 1.

- Arghezi, Tudor, *Ochii Maicii Domnului. Cimitirul Buna-Vestire. Lina*, Cluj-Napoca, Editura Dacia, 1987
- Blecher, Max, *Întâmplări din Irealitatea imediată. Inimi cicatrizate. Vizuina luminată. Corp transparent. Corespondență*. Ediție îngrijită, tabel cronologic și referințe critice de Constantin M. Popa și Nicolae Țone, Craiova, Editura Aius, București, Editura Vinea, 1999
- Eliade, Mircea, *Domnișoara Cristina*. Prefață de Paul Cernat, Mușătești, Editura Taina, 2006
- Eliade, Mircea, *Întoarcerea din Rai*, București, Editura Humanitas, 2008
- Galaction, Gala, *Roxana, Papucii lui Mahmud, Doctorul Tailfin*. Postfață de Adrian Anghelescu, București, Editura Minerva, 1983
- Holban, Anton, *O moarte care nu dovedește nimic. Ioana. Jocurile Daniei*. Prefață de Angelo Mitchievici, București, Editura Jurnalul Național, 2010
- Papadat-Bengescu, Hortensia, *Opere, I*. Ediție și note de Eugenia Tudor. Prefață de Const. Ciopraga. Scriitori români, București, Editura Minerva, 1972
- Papadat-Bengescu, Hortensia, *Opere II. Balaurul. Romanță provincială. Desenuri tragice*. Ediție și note de Eugenia Tudor-Anton, București, Editura Minerva, 1975
- Papadat-Bengescu, Hortensia, *Opere III. Fecioare Despletite. Concert din muzică de Bach. Drumul Ascuns*. Ediție și note de Eugenia Tudor-Anton, București, Editura Minerva, 1977
- Petrescu, Camil, *Patul lui Procust*. Ediție îngrijită și curriculum vitae de Florica Ichim, București, Editura 100+1 Gramar, 2000
- Petrescu, Camil, *Ultima noapte de dragoste, întâia noapte de război*, București, Editura Minerva, 1989

- Petrescu, Camil, *Versuri. Nuvele*. Postfață și bibliografie de Ion Cristoiu, București, Editura Minerva, 1985
- Petrescu, Cezar, *Întunecare*. Ediție și postfață de Corneliu Popescu, București, Editura Cartea Românească, 1984
- Rebreanu, Liviu, *Opere 3. Nuvele*. Text ales și stabilit, note, comentarii și variante de Nicolae Gheran și Nicolae Liu, București, Editura pentru Literatură, 1968
- Rebreanu, Liviu, *Opere 5. Pădurea spânzuraților*. Ediție critică de Nicolae Gheran. Addenda de Cezar Apreotesei și Valeria Dumitrescu, București, Editura Minerva, 1972
- Rebreanu, Liviu, *Opere 6. Adam și Eva*. Ediție critică de Nicolae Gheran. Variante în colaborare cu Valeria Dumitrescu, București, Editura Minerva, 1974
- Rebreanu, Liviu, *Opere 7. Ciuleandra. Crăișorul Horia*, Ediție critică de Nicolae Gheran. Variante în colaborare cu Valeria Dumitrescu, București, Editura Minerva, 1975
- Rebreanu, Liviu, *Opere 9. Jar. Amândoi*. Ediție critică de Nicolae Gheran. Addenda în colaborare cu Nicolae Coban, București, Editura Minerva, 1978

## 2. Journals, Memoirs, Essays, Studies

- Eliade, Mircea, *Arta de a muri. Antologie*. Ediția a III-a adăugită și îmbunătățită. Selecție de texte și de note de Magda Ursache și Petru Ursache. Prefață de Petru Ursache, Cluj-Napoca, Editura Eikon, 2006
- Eliade, Mircea, *Eseuri. Mitul eternei reînțarceri. Mituri, vise, mistere*. Traducere de Maria Ivănescu și Cezar Ivănescu, București, Editura Științifică, 1991
- Eliade, Mircea, *Fragmentarium*, București, Editura Humanitas, 1992
- Eliade, Mircea, *Istoria credințelor și a ideilor religioase*, (I-III), București, Editura Științifică și Enciclopedică, 1981
- Eliade, Mircea, *Memorii (1907-1960)*, vol I-II. Ediție și cuvânt înainte de Mircea Handoca, București, Editura Humanitas, 1991
- Eliade, Mircea, *Virilitate și asceză. Scrieri de tinerețe. 1928*. Îngrijirea ediției, note și indice de Mircea Handoca, București, Editura Humanitas, 2008
- Petrescu, Camil, *Note zilnice*. Prefață, text stabilit, note, cronologie și indice de nume de Florica Ichim, București, Editura Gramar, 2003

- Rebreanu, Liviu, *Jurnal, I*. Text ales și stabilit, studiu introductiv de Puia Florica Rebreanu. Addenda, note și comentarii de Niculae Gheran, București, Editura Minerva, 1984

## General Bibliography

- \*\*\*, *Biblia sau Sfânta Scriptură*. Ediție jubiliară a Sfântului Sinod. Tipărit cu binecuvântarea și prefața Prea Fericitului Părinte Teoctist Patriarhul Bisericii Ortodoxe Române. București, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, 2001
- \*\*\*, *Cartea morților egipteni*. Traducere, notă introductivă și note: Maria Genescu, București, Editura Herald, 2007
- \*\*\*, *Cartea tibetană a morților (Bardo Thödol)*. Traducere și studiu introductiv: Horia Al. Căbuți, București, Editura Herald, 2007
- \*\*\*, *Epopoea lui Ghilgameș*. În românește de Virginia Șerbănescu și Al. Dima, București, Editura pentru Literatură Universală, 1996
- Alexandrian, *Istoria filozofiei oculte*. Traducere de Claudia Dumitru, București, Editura Humanitas, 1994
- Ariès, Philippe, *Omul în fața morții. II. Moartea sălbatică*. Traducere și note de Andrei Niculescu, București, Editura Meridiane, 1996
- Aristotel, *Etica nicomahică*. Traducere din limba elină de Traian Brăileanu, București, Editura Antet, 2003
- Bachelard, Gaston, *Aerul și visele. Eseu despre imaginația mișcării*. Traducere de Irina Mavrodin, București, Editura Univers, 1997
- Bachelard, Gaston, *Pământul și reveriile odihnei. Eseu despre imaginația intimității*. Traducere, note și prefață de Irina Mavrodin, București, Editura Univers, 1999
- Bachelard, Gaston, *Pământul și reveriile voinței. Eseu asupra imaginației forțelor*. Traducere de Irina Mavrodin, București, Editura Univers, 1999
- Bachelard, Gaston, *Psihanaliza focului*. Traducere de Lucia Ruxandra Munteanu. Prefață de Romul Munteanu, București, Editura Univers, 2002
- Bahtin, Mihail, *Eseuri de literatură și estetică*. Traducere de Nicolae Iliescu. Prefață de Marian Vasile, București, Editura Univers, 1982

- Barbarin, Georges, *Cartea morții*. Traducere de Elena Maria Schatz, București, Editura Tedit, 1995
- Barthes, Roland, *Plăcerea textului*. Traducere de Marian Papahagi. Prefață de Ion Pop, Cluj-Napoca, Editura Echinoc, 1994
- Berdiaev, Nicolai, *Un nou Ev mediu*. Studiu introductiv de Sandu Frunză, Craiova, Editura Omniscop, 1955
- Bergson, Henri, *Energia spirituală*, București, Editura Antet, 2004
- Bergson, Henri, *Eseu asupra datelor imediate ale conștiinței*. Traducere de Diana Morărașu, Iași, Editura Institutul European, 1992.
- Bergson, Henri, *Materie și memorie*. Traducere de Cora Chiriac, Iași, Editura Polirom, 1996
- Biberi, Ion, *Thanatos. Psihologia morții*. Prefață de acad. Constantin Bălăceanu-Stolnici, București, Editura Curtea Veche, 2000
- Bibescu, Martha, *Izvor. Țara sălcilor*, București, Editura Compania, 2000
- Braga, Corin, *10 studii de arhetipologie*. Ediția a II-a, Cluj-Napoca, Editura Dacia, 2007
- Braga, Corin, *De la arhetip la anarhetip*, Iași, Editura Polirom, 2006
- Braga, Mircea, *Dincolo de binele și răul culturii (Friedrich Nietzsche)*, I, Sibiu, Editura Imago, 2006
- Butoi, Ioana-Teodora, Butoi, Tudorel, *Psihologie judiciară – curs universitar*. Ediția a II-a, București, Editura Fundației România de Mâine, 2004
- Candrea, Aurel, *Folclorul medical român comparat. Privire generală. Medicină magică*. Studiu introductiv de Lucia Berdan, Iași, Editura Polirom, 1999
- Caputo, John D., Vattimo, Gianni, *După moartea lui Dumnezeu*. Cu o postfață de Gabriel Vanahian. Traducere din limba engleză de Cristian Cercel, București, Editura Curtea Veche, 2008
- Chevalier, Jean, Gheerbrant, Alain, *Dicționar de simboluri. Mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere*, București, Editura Artemis, 1994
- Cicero, Marcus Tullius, *Oprere alese*. Ediție îngrijită de G. Guțu, București, Editura Univers, 1973
- Cimpoi, Mihai, *Nietzsche și noi, postmodernii*, în „Metaliteratură”, Anul III, nr. 3-4 (18), 2008
- Cioran, Emil, *Pe culmile disperării*. Ediția a III-a, București, Editura Humanitas, 2002

- Cioran, Emil, *Silogismele amărăciunii*. Traducere din limba franceză de Nicolae Bârna, București, Editura Humanitas, 1992
- Cioran, Emil, *Tratat de descompunere*, București, Editura Humanitas, 1992
- Constantinescu, Vasile, *Între alfa și omega*, București, Editura Saeculum-Vizual, 2004
- Dastur, Françoise, *Moartea. Eseu despre finitudine*. Traducere din franceză de Sabin Borș, București, Editura Humanitas, 2006
- Dostoievski, F.M., *Crimă și pedeapsă (I-II)*, București, Editura Prietenii Cărții, 1999
- Drimba, Ovidiu, *Istoria culturii și civilizației (1-11)*, București, Editura Saeculum I.O., 2007
- Durand, Gilbert, *Structurile antropologice ale imaginarului. Introducere în Arhetipologia Generală*. Traducere de Marcel Aderca. Postfață de Cornel Mihai Ionescu, București, Editura Univers Enciclopedic, 1998
- Durkheim, Emile, *Despre sinucidere*. Traducere de Mihaela Calcan. Prefață de Mihai Dinu Gheorghiu, Iași, Editura Institutul European, 2007
- Eco, Umberto, *Șase plimbări prin pădurea narativă*. Traducere de Ștefania Mincu, Constanța, Editura Pontica, 1997
- Ferrari, Anna, *Dicționar de mitologie greacă și romană*. Traducere de Dragoș Cojocaru, Emanuela Stoleriu, Dana Zămosteanu, Iași, Editura Polirom, 2003
- Floca, Ioan N., *Canoanele Bisericii Ortodoxe. Note și comentarii*, București, Editura Sofia, 2005
- Freud, Sigmund, *Opere 4. Studii despre societate și religie*. Traducere din limba germană de Roxana Melnicu, George Purdea, Vasile Dem. Zamfirescu, București, Editura Trei, 2000
- Fürst, Maria, Trinks, Jurgen, *Manual de filosofie*, București, Editura Humanitas, 1997
- Genette, Gerard, *Introducere în arhitext. Ficțiune și dicțiune*. Traducere și prefață de Ion Pop, București, Editura Univers, 1998
- Gide, André, *Jurnal. Pagini alese. 1989-1951*. Prefață, traducere și note de Savin Bratu, București, Editura Univers, 1970
- Gide, Andre, *Paludes. Pometeu rău înlănțuit*. Traducere și prefață de Vladimir Colin, București, Editura pentru Literatură Universală, 1969
- Hegel, G. W. F., *Prelegeri de filosofie a religiei*, București, Editura Humanitas, 1995
- Heidegger, Martin, *Ființă și timp*. Traducere de Gabriel Liiceanu și Cătălin Cioabă, București, Editura Humanitas, 2003

- Homer, *Odiseea*, vol. I. Traducere de Eugen Lovinescu. Text revăzut și note de Traian Costa. Prefață de Venera Antonescu, București, Editura Tineretului, 1966
- Hugo, Victor, *Legenda secolelor*. Versuri alese. Antologie, traducere și note de Ionel Marinescu. Prefață de Ion Bălu, București, Editura pentru Literatură, 1969
- Jung, Carl Gustav, *Puterea Sufletului. Antologie. Prima parte. Psihologia analitică, temeuri*. Texte alese și traduse din limba germană de dr. Suzana Holan, București, Editura Anima, 1994
- Laplanche, Jean și Pontalis, J. B., *Vocabularul Psihanalizei*. Sub direcția lui Daniel Lagache. Traducere de Radu Clit, Alfred Dumitrescu, Vera Șandor, Vasile Dem. Zamfirescu. Coordonator Vasile Dem. Zamfirescu. Coordonare lexicografică Alexandru Skultety, București, Editura Humanitas, 1994
- Lecouteaux, Claude, *Vampiri și vampirism. Autopsia unui mit*. Traducere din franceză de Mihai Popescu, București, Editura Saeculum I.O., 2002
- Levinas, Emanuel, *Totalitate și infinit. Eseu despre exterioritate*. Traducere, glossar și bibliografie de Marius Lazurca. Postfață de Virgil Ciomuș, Iași, Editura Polirom, 1999
- Liiceanu, Gabriel, *Despre limită*, București, Editura Humanitas, 2007
- Liiceanu, Gabriel, *Tragicul. O fenomenologie a limitei și a depășirii*, București, Editura Humanitas, 1993
- Mașek, Victor Ernst, *Friedrich Nietzsche și afirmarea umanului în artă*, în *De la Apollo la Faust*. Traducere de Ion Dobrogeanu-Gherea, București, Editura Meridiane, 1978
- Mihăieș, Mircea, *Cărțile crude. Jurnalul intim și sinuciderea*. Ediția a II-a revăzută, Iași, Editura Polirom, 2005
- Molinos, Miguel de, *Ghid spiritual*. Traducere din spaniolă, introducere și note de Sorin Mărculescu, București, Editura Humanitas, 2006
- Niculiță-Voronca, Elena, *Datinile și credințele poporului roman adunate și așezate în ordine mitologică*. Ediție îngrijită de Victor Durnea, Iași, Editura Polirom, 1998
- Nietzsche, Friedrich, *Opere complete, 2. Nașterea Tragediei. Considerații inactuale I-IV. Scrieri postume 1870-1873*. Ediție critică și științifică în 15 volume de Giorgio Colli șiazzino Montinari. Traducere de Simon Dănilă, Timișoara, Editura Hestia, 1998
- Olinescu, Marcel, *Mitologie românească*. Cu desene și xilografuri de autor, București, Editura 100+1 Gramar, 2004

- Ortega y Gasset, José, *Originea și epilogul filosofiei și alte eseuri filosofice*. Traducere din spaniolă și note de Sorin Mărculescu, București, Editura Humanitas, 2004
- Paler, Octavian, *Calomnii mitologice. Fărâme din conferințe nerostite*, București, Editura Adevărul Holding, 2010
- Paler, Octavian, *Scrisori imaginare*, București, Editura Albatros, 1998
- Pamfilie, Tudor, *Mitologie românească*. Ediție îngrijită, cu studiu introductiv și notă asupra ediției de Mihai Alexandru Canciovici, București, Editura Alfa, 1997
- Panati, Charles, *Cartea sfârșiturilor*. Traducere: Octav Ciucă, București, Editura Orizonturi, 2005
- Pavelescu, Gheorghe, *Magia la români. Studii și cercetări despre magie, descântece și mană*, București, Editura Minerva, 1998
- Pavese, Cesare, *Meseria de a trăi (Jurnal 1935-1950)*. Traducere, note și postfață de Florin Chirițescu, București, Editura pentru Literatură Universală, 1967
- Platon, *Opere complete, II*. Ediție îngrijită de Petru Creția, Constantin Noica și Cătălin Partenie, București, Editura Humanitas, 2002
- Pleșu, Andrei, *Minima Moralia. Elemente pentru o etică a intervalului*, București, Editura Humanitas, 1994
- Poe, Edgar Allan, *Masca Morții Roșii: schițe, nuvele, povestiri 1831-1842*. Traducere de Liviu Cotrău, Diana Cotrău, Miha Dragomir. Ediție îngrijită, studiu introductiv, note și comentarii de Liviu Cotrău, Iași, Editura Polirom, 2003
- Pop, Mihai, Ruxăndoiu, Pavel, *Folclor literar românesc*. Ediția a II-a, București, Editura Didactică și Pedagogică, 1978
- Popescu-Neveanu, Paul, *Dicționar de psihologie*, București, Editura Albatros, 1978
- Remarque, Erich Maria, *Nimic nou pe frontul de vest. Cuibul visurilor*. Traducere și note de Ilinca Pandele, București, Editura Adevărul Holding, 2010
- Rotar, Marius, *Moartea în Transilvania în secolul al XIX-lea. Volumul I. Zece ani de concubinaj cu moartea. Dimensiuni istorice și perspective contemporane asupra morții*, Cluj-Napoca, Editura Accent, 2006
- Sartre, Jean-Paul, *Ființa și neantul. Eseu de ontologie fenomenologică*. Ediție revizuită și index de Arlette Elkaim-Sartre. Traducere de Adriana Neacșu, Pitești, Editura Paralela 45, 2004



- Schlesak, Dieter, *Există o viață după moarte*. Traducere și prefață de Andrei Zanca, Pitești, Editura Paralela 45, 2001
- Schmitt, Jean-Claude, *Strigoii. Viii și morții în societatea medievală*. Traducere de Andrei Niculescu și Elena-Natalia Ionescu, București, Editura Meridiane, 1998
- Schopenhauer, Artur, *Viața. Amorul. Moartea*, București, Editura Antet, 2010
- Seneca, *Dialoguri, II*, Ediție îngrijită, note și indice de Ioana Costa. Traducere din limba latină de Ioana Costa, Vichi-Eugenia Dumitru și Ștefania Ferchedău. Studiu introductiv de Anne Bănățeanu, Iași, Editura Polirom, 2004
- Șestov, Leo, *Începuturi și sfârșituri*. Traducere de Emil Iordache, Iași, Editura Institutul European, 1993
- Todorov, Tzvetan, *Introducere în literatura fantastică*. Traducere de Virgil Tănase, prefață de Al. Șincu, București, Editura Univers, 1973
- Tudose, Florin, *Psihopatologie și orientări terapeutice în psihologie*, București, Editura Fundației România de Mâine, 2007
- Vulcănescu, Romulus, *Mitologie română*, București, Editura Academiei Republicii Socialiste România, 1985
- Watson, Lyall, *Moartea ca linie a vieții. Biologia morții*. Traducere de Oana Vlad, București, Editura Humanitas, 1994

### III. Selective Bibliography

#### III.1. Dictionaries and Histories of Literature

- \*\*\*, *Dicționar analitic de opere literare românești*. Coordonare și revizie științifică: Ion Pop, Cluj-Napoca, Casa Cărții de Știință, 2007
- \*\*\*, *Dicționar de personaje literare din proza și dramaturgia românească*, coordonat de Florin Șindrilaru, cu o prefață de prof. univ. dr. Paul Cornea. Ediția a IV-a revizuită și adăugită, Pitești, Editura Paralela 45, 2002
- \*\*\*, *Dicționarul General al Literaturii Române*. Coordonator general Eugen Simion, București, Editura Univers Enciclopedic, 2004 (A/B, C/D), 2005 (E/K, L/O), 2006 (P/R), 2007 (S/T)

- Călinescu, George, *Istoria literaturii române de la origini până în prezent*, București, Fundația Regală pentru Literatură și Artă, 1941
- Lovinescu, Eugen, *Istoria literaturii române contemporane*, vol. III, IV. *Evoluția „prozei literare”* București, Editura Minerva, 1981
- Manolescu, Nicolae, *Istoria critică a literaturii române. 5 secole de literatură*, Pitești, Editura Paralela 45, 2008
- Micu, Dumitru, *Istoria literaturii române. De la creația populară la postmodernism*, București, Editura Saeculum I.O., 2002
- Negoïtescu, I., *Istoria literaturii române (1800-1945)*. Ediția a doua, Cluj-Napoca, Editura Dacia, 2002
- Piru, Al., *Istoria literaturii române de la început până azi*, București, Editura Univers, 1981

### III.2. Critical References

- \*\*\*, (Casa de cultură „Liviu Rebreanu”) *Caietele Rebreanu*, Alba Iulia, Editura „Altip”, 2002
- \*\*\*, *Amintiri despre Liviu Rebreanu*, Text stabilit, antologie și prefață de Ion Popescu-Sireteanu, Iași, Editura Junimea, 1985
- \*\*\*, *Camil Petrescu*. Ediție îngrijită de Liviu Crăciun, București, Editura Eminescu, 1972
- \*\*\*, *Din presa literară românească (1918-1944)*. Ediție îngrijită, prefațată și note de Eugen Marinescu, București, Editura Albatros, 1975
- \*\*\*, *Hortensia Papadat-Bengescu*. Antologie, studiu introductiv, tabel cronologic și bibliografie de Viola Vancea, București, Editura Eminescu, 1976
- \*\*\*, *L-am cunoscut pe Tudor Arghezi*. Culegere de evocări alcătuită de Nicolae Dragoș, București, Editura Eminescu, 1981
- \*\*\*, *Liviu Rebreanu după un veac*. Evocări, comentarii critice. Perspective străine. Mărturii ale prozatorilor de azi. O carte gândită și alcătuită de Mircea Zăciu, Cluj-Napoca, Editura Dacia, 1985
- \*\*\*, *Liviu Rebreanu*. Antologie, prefață și aparat critic de Paul Dugneanu, București, Editura Eminescu, 1987
- \*\*\*, *Mărturisiri literare*. Organizate de D. Caracostea în anii 1932 – 1933. Ediție îngrijită și introducere de Iordan Datcu, București, Editura Minerva, 1971

- \*\*\*, *Romanul românesc în interviuri*. O ediție autobiografică. Antologie, sinteze bibliografice și indice de Aurel Sasu și Mariana Vartic, București, Editura Minerva, vol. I (A-F), 1985; vol. II (G-P), 1986; vol. III (R-S), 1988; vol. IV (S-Z), 1991.
- Aderca, Felix, *Jack London și Liviu Rebreanu*, în „Sburătorul”, IV, nr. 7, ianuarie 1927
- Ailenei, Sergiu, *Introducere în opera lui Max Blecher*, Iași, Editura Alfa, 2003
- Angheliescu, Adrian, *Barocul în proza lui Arghezi. Focul și apa sau basmul neîntreruptelor metamorfoze*, București, Editura Minerva, 1988
- Baci, Ștefan, *Însemnările unui om fără cancelarie. Evocări*, București, Editura Albatros, 1996
- Balotă, Nicolae, *De la Ion la Ioanide. Prozatori români ai secolului XX*, București, Editura Eminescu, 1974
- Balotă, Nicolae, *Opera lui Tudor Arghezi*, București, Editura Eminescu, 1979
- Balotă, Nicolae, *Romanul românesc în secolul XX*, Editura „Viitorul Românesc”, 1997
- Baltazar, Camil, *Contemporan cu ei – Amintiri și portrete*, București, Editura pentru Literatură, 1962
- Bălu, Andi, *Patul lui Procust de Camil Petrescu*, Cluj-Napoca, Editura Dacia, 2008
- Bălu, Ion, *Cezar Petrescu*, București, Editura Albatros, 1972
- Bogza, Geo, *Scrieri în proză, IV. Pamflete. Timpuri întunecate. Condeie în lanțuri. Pagini de presă. Pagini literare*, București, Editura de Stat pentru Literatură și Artă, 1959
- Boldea, Iulian, *Fața și reversul textului (I. L. Caragiale și Mateiu Caragiale)*, Târgu Mureș, Editura Ardealul, 1998
- Braga, Mircea, *Decupaje în sens. Propuneri de istorie literară*, Sibiu, Editura Imago, 1997
- Braga, Mircea, *Recursul la tradiție. O propunere hermeneutică*, Cluj-Napoca, Editura Dacia, 1987
- Bravescu, Ada, *M. Blecher în epoca sa*, în „România literară”, nr. 36, 12.09 2008
- Călin, Liviu, *Camil Petrescu în oglinzi paralele*, București, Editura Eminescu, 1976
- Călinescu, George, *Ulysse*, București, Editura pentru Literatură, 1967
- Chinezu, Ioan, *Pagini de critică*. Ediție îngrijită și prefăcută de I. Negoitescu, București, Editura pentru Literatură, 1969
- Cioculescu, Șerban, *În marginea operei dlui Liviu Rebreanu*, în „Revista Fundațiilor regale”, III, nr. 2, Februarie 1936
- Ciopraga, Constantin, *Literatura română între 1900 și 1918*, Iași, Editura Junimea, 1870

- Colciar, Rozalia, *Timpul discursului la Max Blecher*, Cluj-Napoca, Casa Cărții de Știință, 2007
- Constantinescu, Pompiliu, *Camil Petrescu: Ultima noapte de dragoste, întâia noapte de război*, în „Vremea”, an. III, nr. 150, 30 noiembrie 1930
- Constantinescu, Pompiliu, *Epica 1930-1940*, în „Revista Fundațiilor regale”, VII, nr.6, 1 iunie, 1940
- Constantinescu, Pompiliu, *Romanul românesc interbelic*, Antologie, postfață și bibliografie de G. Gheorghiuță, București, Editura Minerva, 1977
- Constantinescu, Pompiliu, *Scrieri*, I. Ediție îngrijită de Constanța Constantinescu, cu o prefață de Victor Felea, București, Editura pentru Literatură, 1967
- Crețu, Nicolae, *Constructorii ai romanului. Liviu Rebreanu, H. Papadat-Bengescu, Camil Petrescu*, București, Editura Eminescu, 1982
- Cristescu, Maria-Luiza, *Hortensia Papadat-Bengescu, portret de romancier*, București, Editura Albatros, 1976
- Crohmălniceanu, Ov. S., *Tudor Arghezi*, București, Editura de Stat pentru Literatură și Artă, 1960
- Crohmălniceanu, Ovid. S., *Literatura română între cele două războaie mondiale*, București, Editura Universalia, 2003
- Cubleşan, Constantin, *Clasici și moderni*, București, Editura Gramar, 2003
- Cubleşan, Constantin, *Romancierul Rebreanu*, București, Editura „Viitorul Românesc”, 2001
- Culianu, Ioan Petru, *Mircea Eliade*. Ediția a III-a revăzută și adăugită. traducere de Florin Chirițescu și Dan Petrescu. Cu o scrisoare de la Mircea Eliade și o postfață de Sorin Antohi, Iași, Editura Polirom, 2004
- Dan, Sergiu Pavel, *Proza fantastică românească*, București, Editura Minerva, 1975
- Elvin, B., *Camil Petrescu. Studiu critic*, București, Editura pentru Literatură, 1962
- Fânaru, Sabina, *Eliade prin Eliade*. Ediția a III-a, București, Editura Univers, 2003
- Fântâneru, Constantin, *Liviu Rebreanu: Amândoi, roman*, în „Universul literar”, XLIX, nr. 24, 8 iunie 1940
- Firan, Florea, *Pe urmele lui Tudor Arghezi*, București, Editura Sport-Turism, 1981
- Florescu, Nicolae, *Profitabila condiție. Romanul aventurilor secrete*, București, Editura Cartea Românească, 1983

- George, Alexandru, *Marele Alpha*, București, Editura Cartea Românească, 1970
- Georgescu, Paul, *Polivalența necesară. Asociații și disociații*, București, Editura pentru Literatură, 1967
- Gheran, Nicolae, *Rebreanu, amiaza unei vieți*, București, Editura Albatros, 1989
- Ghidirmic, Ovidiu, *Camil Petrescu sau patosul lucidității*, Craiova, Editura Scrisul Românesc, 1975
- Glodeanu, Gheorghe, *Coordonate ale imaginarului în opera lui Mircea Eliade*, Cluj-Napoca, Editura Dacia, 2006
- Glodeanu, Gheorghe, *Fantasticul în proza lui Mircea Eliade*, Baia Mare, Editura Gutinul S.R.L., 1993
- Glodeanu, Gheorghe, *Max Blecher și noua estetică a romanului românesc interbelic*, Cluj-Napoca, Editura Limes, 2005
- Glodeanu, Gheorghe, *Poetica romanului românesc interbelic. O posibilă tipologie a romanului*, București, Editura Libra, 1998
- Groza, Horia, *Domnișoara Cristina*, în „Rampa”, nr. 5171, 5 decembrie 1936
- Holban, Anton, *Viața și moartea în opera D-nei H. Papadat-Bengescu*, în „România literară”, nr. 17-20, 1932
- Holban, Ioan, *Hortensia Papadat-Bengescu*, București, Editura Albatros, 1985
- Horodincă, Georgeta, *Structuri libere*, București, Editura Mihai Eminescu, 1970.
- Horodincă, Georgeta, *Retorica măștilor în proza interbelică (Mateiu I. Caragiale, Urmuz, Max Blecher, George Mihail Zamfirescu, George Călinescu)*, Cluj-Napoca, Casa Cărții de Știință, 2005
- Ilovici, Mihail, *Tinerețea lui Camil Petrescu (1894-1921)*, București, Editura Minerva, 1971
- Ionescu, Eugen, *Război cu toată lumea. Publicistică românească. Volumul I. Ediție îngrijită și bibliografie de Mariana Vartic și Aurel Sasu*, București, Editura Humanitas, 2002
- Ionescu, Eugen, *Nu*. Ediția a II-a. București, Editura Humanitas, 2002
- Lovinescu, Eugen, *Memorii. Aqua forte*. Ediție îngrijită de Gabriela Omăt, București, Editura Minerva, 1998
- Măngiulea, Mihai, *Introducere în opera lui Anton Holban*, București, Minerva, 1989
- Manolescu, Nicolae, *Arca lui Noe. Eseu despre romanul românesc*, București, Editura 100+1 Gramar, 2006
- Manolescu, Nicolae, *Lecturi infidele*, București, Editura pentru Literatură, 1966

- Manu, Emil, *Tudor Arghezi. Cadențe*, București, Editura Albatros, 1977
- Micu, Dumitru, *În căutarea autenticității*, București, Editura Minerva, 1992
- Micu, Dumitru, *Scriitori, cărți, reviste*, București, Editura Eminescu, 1980
- Muthu, Mircea, *Liviu Rebreanu sau paradoxul organicului*, Cluj-Napoca, Editura Dacia, 1993
- Nemoianu, Virgil, *O teorie a secundarului. Literatură, progres și reacțiune*. În românește de Livia Szász Câmpeanu, București, Editura Univers, 1997
- Niculiu, Adriana, *Gala Galaction omul și scriitorul prin el însuși*, București, Editura Cartea Românească, 1971
- Ornea, Z., *Tradiționalism și modernitate în deceniul al treilea*, București, Editura Eminescu, 1980
- Papadima, Ovidiu, *Scriitorii și înțelesurile vieții*, București, Editura Minerva, 1971
- Perpessicius, *12 prozatori interbelici*, Antologie, text îngrijit, cuvânt înainte și notă asupra ediției de Dumitru D. Panaitescu, București, Editura Eminescu, 1980
- Perpessicius, *Opere (2,3,4,5)*, București, Editura Minerva, 1973
- Petraș, Irina, *Proza lui Camil Petrescu*, Cluj-Napoca, Editura Dacia, 1981
- Petraș, Irina, *Știința morții. Înfățișări ale morții în literatura română*, Cluj-Napoca, Editura Dacia, 1995
- Petraș, Irina, *Teme și digresiuni. Scriitori clasici și moderni*, Cluj-Napoca, Casa Cărții de Știință, 2006
- Petrescu, Liviu, *Realitate și romanesc*, București, Editura Tineretului, 1969
- Petrescu, Liviu, *Scriitori români și străini. Eseuri*, Cluj-Napoca, Editura Dacia, 1973
- Petroveanu, M., *Tudor Arghezi*, București, Editura pentru Literatură, 1961
- Piru, Alexandru, *Liviu Rebreanu*, București, Editura Tineretului, 1965
- Pop, Ion, *Avangarda în literatura română*, București, Editura Minerva, 1990
- Popa, Constantin M., *Noaptea lui Vincent*, Craiova, Editura Aius, 1998
- Popa, Marian, *Camil Petrescu*, București, Editura Albatros, 1972
- Protopopescu, Al., *Romanul psihologic românesc*, București, Editura Eminescu, 1978
- Protopopescu, Alexandru, *Volumul și esența*, București, Editura Eminescu, 1972
- Raicu, Lucian, *Liviu Rebreanu*, București, Editura pentru Literatură, 1967
- Rebreanu, Liviu, *Geneza romanului meu «Adam și Eva»*, în „Preocupări literare”, an VII, nr. 4, aprilie, 1942

- Rebreanu, Liviu, *Între roman și creație*, în „Vreamea”, 1 mai, 1932
- Rotaru, Ion, *O istorie a literaturii române*, vol. II (*de la 1900 până la cel de-al doilea război mondial*) București, Editura Minerva, 1972
- Sasu, Aurel, *Liviu Rebreanu, sărbătoarea operei*, București, Editura Albatros, 1978
- Sebastian, Mihail, *Eseuri. Cronici. Memorial*. Ediție îngrijită și prefață de Cornelia Ștefănescu, București, Editura Minerva, 1972
- Simuț, Ion, *Liviu Rebreanu*. Monografie, antologie comentată, receptare critică, Brașov, Editura Aula, 2001
- Simuț, Ion, *Rebreanu. Dincolo de realism*, Oradea, Biblioteca Revistei „Familia”, 1977
- Sîrbu, I., *Camil Petrescu*, Iași, Editura Junimea, 1973
- Solomon, Dumitru, *Problema intelectualului în opera lui Camil Petrescu*, București, Editura de Stat pentru Literatură și Artă, 1958
- Streinu, Vladimir, *Pagini de critică literară, Marginalia, Eseuri*, București, Editura pentru Literatură, 1968
- Șuluțiu, Octav, *Domnișoara Cristina*, în „Familia”, nr. 1-2, ianuarie-februarie 1937
- Șuluțiu, Octav, *Scriitori și cărți*. Ediție îngrijită, tabel cronologic și prefață de Nicolae Florescu, București, Editura Minerva, 1974
- Tăutu, P., *Valoarea morală a romanului «Adam și Eva» de Liviu Rebreanu*, în „Vestitorul”, IV nr. 22, 16 noiembrie 1928
- Tomuș, Mircea, *Romanul romanului românesc*. Vol. I. *În căutarea personajului*, București, Editura 100+1 Gramar, 1999
- Trost, D., *Domnișoara Cristina*, în „Azi”, nr. 26, ianuarie 1937
- Țurcanu, Florin, *Mircea Eliade. Prizonierul istoriei*. Traducere din franceză Monica Anghel și Dragoș Dodu. Cu o prefață de Zoe Petre, București, Editura Humanitas, 2003
- Țuțea, Petre, *Mircea Eliade (Eseu)*. În loc de Prefață: *Actualitatea Sacrului* de Crăciun Bejan. În loc de Postfață: *Petre Țuțea – ultima întâlnire* de Dumitru Chirilă. Ediție îngrijită de Ioan Moldovan, Oradea, Editura Biblioteca Revistei „Familia”, 1992
- Ungureanu, Cornel, *Geografie literară*, Timișoara, Editura Universitatii de Vest, 2002
- Vancea, Viola, *Hortensia Papadat-Bengescu. Universul citadin, repere și interpretări*, București, Editura Eminescu, 1980
- Vartic, Mariana, *Anton Holban și personajul ca actor*, București, Editura Eminescu, 1983
- Vârgolici, Teodor, *Gala Galaction*, București, Editura pentru Literatură, 1967

- Vianu, Tudor, *Arta prozatorilor români*. Prefață, tabel cronologic și indice de nume de Henri Zalis, București, Editura Albatros, 1977
- Vlad, Ion, *Romanul universurilor crepusculare*, Editura Eikon, Cluj-Napoca, 2004.
- Zăciu, Mircea, *Glose*, Cluj-Napoca, Editura Dacia, 1970
- Zamfir, Mihai, *Cealaltă față a prozei*, București, Editura Eminescu, 1998



