

**MINISTERUL EDUCAȚIEI, CERCETĂRII, TINERETULUI ȘI SPORTULUI
UNIVERSITATEA „1 DECEMBRIE 1918“, ALBA IULIA
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**PH.D. THESIS
SUMMARY**

**SCIENTIFIC COORDINATOR:
PROF. UNIV . DR. CONSTANTIN CUBLEȘAN**

**PH.D. STUDENT:
MIHAELA RĂDULESCU**

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**ELENA FARAGO.
COCA FARAGO
- MONOGRAPHIC STUDY -
SUMMARY**

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Keywords: traditionalism, Semanatorism, populism, symbolism, modernism, poetry, feminine simplicity, refinement, musicality, sadness, melancholy, loneliness, sorrow, silence, symbol, love, dream, expressivity, nature, picturesque, pastel, drawing, social poetry, utopia, pain, literature for children, gentleness, tenderness, contrast, Christian morality, translations, original, poetic transposition, lecture theater, analytical prose, reflective novel, psychological novel, drama, poetry, meditative expressionism, reflection, memory, dull, vague, uncertainty, anxiety, tragic vision, death, complexity.

The monographic study dedicated to Elena and Coca Farago aims to update a remote literature from a far-away period, having the purpose to reappraise the work of writers interested in Romanian literature. This paper analyzes the life and work of poets who devoted themselves body and soul for art and culture. This monograph, structured in a traditional fashion captures interesting aspects from lives of those two writers, wishing to emphasize features and qualities of their strong personalities. This literary work is analyzed in terms of a positivist critics, because we considered that this kind of criticism is more appropriate for a work that aims to reappraise the figure of some poets, over which time begins to weave cloth of forgotten.

Of course I didn't leave out critical comparative method, and I captured elements of the works of these two writers in relation to the literature of other creators. Every aspect of their writings betrays a strong aesthetic sense and charming stylistic refinement. The monograph is structured in five chapters, having also annexes (pictures, photos, illustrations) and the bibliography course work.

The first chapter presents the life of writer Elena Farago, in the context of events that have contributed in shaping her spirit. Elena Farago lived and created in the city of Craiova, although she was born in Barlad. Elena Farago name is closely linked to this historical and cultural city, finding kindred spirit in this area much loved by her.

The trajectory of the poet's life was marked by the bad misfortune. Existence was punctuated with "thorns" of suffering and torment, the disease that always wore her in hospitals. Yet, Elena Farago didn't betrayed for a moment literature, creating with boundless passion and devotion. Poet's childhood was unhappy, because she grew up without a mother's protective love, who stepped into the shadows, when the child was only 10 years old. Elena Farago had to take care of other younger brothers, taking place of the mother. Caring for sisters and brothers was not burdensome, for she loved unconditionally, dedicated herself body and soul to her family. The stage of childhood had matured her, Elena encountering harsh reality of life at a young age.

Being born in Paximade family, Helen was proud of it, because her father was a man with a strong personality and a spiritual beauty unmatched. Greek origin brought their contribution in the cultural formation of the father, for Francis Paximade had the ability to address the most diverse topics. Not incidentally, Elena Farago had artistic qualities, inherited from parents, keen intelligence and love for beauty. Every aspect of writer's life is important, for spiritual growth and cultural shows it.

Poet's adolescence seems to follow the same path of pain and suffering, encountering the sad events. Once parents have died, Elena was forced to care for her uncle, from Braila. She didn't resist physical pressure, working to exhaustion, she becomes ill and ends up in a hospital in Bucharest. From now on, she becomes a regular customer of the hospital in Bucharest, following a disease forever, like an animal ready for its prey. But the fighting nature of this writer didn't let her and she faced her art through writing. The best antidote was literature, considering that the writer has soothed her soul.

Contact with certain personalities of the time contributed to the cultural development of Elena. For example, in a moment of bitter suffering, the future poet meets I L Caragiale in the house in which she will work for a short period.

She will meet people interested in literature and culture, and has the chance to listen to their fascinating discussion. Over-all, in the house of this playwright, she had access to an impressive library, cultivating and nurturing the spirit and culture.

Later, being forced to leave Caragiale's house, for family began to face difficult financial situations, she will know Francis, Elena Farago's future husband.

In the environment that Francis is attending, Elena has a chance to meet important people, taking contact with cultural movements. Attending socialist circle, she meets: Bunghereanu, Ficșinescu, Račovski, Barbu Lazareanu, IC Frimu.

In 1902, Elena Farago begins publishing in the newspaper "Romania mucitoare" with poetry "Gandul truditilor", later reprinted in the volume of "Versuri", from 1906 with the title "Munca". Then publishes in "Adevarul", "Epoca", "Zeflemeaua", writing poems inspired by social, support an artist's role in the world. She became friends with Ion Gorun and Constanta Hodos, in their house knowing different personalities of the time: Maria Cuțan, Ranetti, I. M Soricu, Lăcusteanu, George Cosbuc.

All these events in the life of poet make contributions of its evolution as a writer. Elena Farago links close friendships with A. Toma and N. Iorga, people which encouraged her to write and publish. A. Toma and N. Iorga admired her poems, and they have analyzed and commented on her strengths and weaknesses points. These literary friendships marked the trajectory of Elena Farago's poetic creation.

In 1907, the Farago family is established in Craiova, formed a literary club, at poet's house. Her space is protective with culture and art, promoting talent and encouraging young writers. Later, Elena Farago tied a close literary friendship with E. Lovinescu, which attracted N.Iorga's displeasure. Although their relations have cooled, Elena Farago store for great scholar, N. Iorga, an eternal respect. Her friendship with E. Lovinescu lead to an intensive collaboration with the magazine "Sburatorul". Each friendship of the poet solidify the route of literary creation ensuring the development writing. Her home becomes a real poet literary salon, where literary debates were interesting.

Art enthusiasts came with soul wide open in this space for literature and culture. It is worthy to note some important names: L. Blaga, I. Minulescu, Gala Galaction, Pavelescu C., F. Aderca, M. Cruceanu, Al. Iacobescu, D. Tomescu, C., CS Făgețel, CD Papastate. Poet's connection with these personalities of the time were transformed into lasting friendships, sincere, uniting them in the struggle for artist supremacy in the world.

The second chapter presents the Elena Farago's role of spirituality and culture in Craiova. The poet's importance in live and cultural movement of Craiova was obvious and she was officially recognized in September 1, 1921. She is named director of the Foundation "Alexandru si Aristia Aman" in Craiova, the library being for her the place in which people is spiritually perfected. During her directorship, individuals and various institutions have given the Foundation a significant number of volumes, expanding the circle of people around the library culture. Housing and foundation turned into a real literary salon where art and culture people walked with sincere joy.

And today, Memorial House "Elena Farago" bears the mark of a noble personality who invites us to love reading thousands of books stored in the County Library "Aman". In memorial house are manuscripts, photographs, images, pictures, things that carry in them the breath of a living being who has served with dedication literature and culture. Once we visit Craiova, sweet nostalgia strikes us with a name that was once represented a sheet of gold in Romanian culture, Elena Farago.

Elena Farago's life events emphasize spiritual context in which it developed and evolved as a writer. Each stage of her life was a good time to strengthen her soul. Her life mirrors a struggle with life without fear, with all the obstacles and drawbacks, managing to defeat evil in the world with art. I presented the writer's life in relation to social context, trying to emphasize the link between life events and the evolution of literary creation.

The second chapter of poetry titled "Poezia Elenei Fargo – între traditionalism și modernism", presents various trends of writer's work, trends that translate state just literary interwar era's cleavage. Stepping initial in semantic meaning, then embracing the idea of populism, poet ends up at symbolist expressive nature. Elena Farago's poetry reflects convergence, dynamism, diversity of trends and aesthetic guidelines interwar literature, on the verge of searches for change, of evolution. This chapter raised issues, creative expression of a poet who is able to define or redefine literature. The transition from traditionalism to endemic modernism finds its appropriate form in Elena Farago's vision.

The third chapter entitled "Opera scriitoare" is divided into five chapters. In this paper I made some additions regarding the creation of the author, because about Elena Farago have been various articles and studies. For example, primary exegete novelists, CD Papastate monograph is complex, but I felt it needed a new vision of creation. Certainly the new additions are not definitive, and that the interpretations and analyzes may continue, for Elena Farago literature is complex and exciting.

In the first chapter I presented the specific features for love poetry, trying to define specific notes. Interesting is the fact that this type of poetry resists through stylistic simplicity and authenticity of feelings. If at first the poet created under the influence of Semanticism, her lyrics would later take clothes symbolism, so that later poems are the most honest expression of genuine feelings.

I have presented the themes and the specific reasons for poet creation, through a careful analysis of texts. Each verse of Elena Farago talks about love, love whispered, experienced more imaginary than in reality. Projection of love extends beyond the world in a dream, in remembrance, melancholy and regret becoming indispensable elements of this vision of love. I surprised notes specific to her lyrics, showing poet's preference for a charged atmosphere of melancholy and sorrow, dreams and false hopes, anxieties spiritual atmosphere that causes lengthy lamentations of a lonely soul.

About poet's employment in the current literary symbolist we can talk for a long time. Certainly the language and atmosphere are close to symbolist poets, but spiritual feelings go beyond words, are authentic. Inner experience, the feeling is what matters in poetry Elena Farago.

In the present section I present various critical opinions on the classification of Elena Farago in symbolist current. E. Lovinescu borders Elena Farago in symbolism, Vasile Netea approaches symbolist musicality and Constantin Ciopraga and Ovidiu Papadima considered that the poet uses symbolist elements, but simple meditation and basic procedures remain the lyrics.

On the other hand, Liviu Calin believes that the abstraction process is not enough, for the poet to be placed in current literary symbolist. G. Calinescu and D. Micu don't recognize symbolist procedures of Elena Farago. Elena Farago time is the transition from traditionalism to modernism in the interwar literary era. The power of suggestion of words supports a valuable creation, a sensitivity that exceeds the canons of time or the various guidelines aesthetic (Semanticism, populism, symbolism). Elena Farago poetry is always present, always in fashion, because human feelings always remain the same, even if they are experienced and perceived in a historical context, different social or political.

The second chapter talks about the poetry of nature, a poem in which human feelings are outlined against a setting found in the correlation with feelings. Elena Farago descriptive poetry provides a wide range of colors and landscapes, being emotionated by the picturesque and fine painting. Decorations made of colored tones, the poet's intimate feelings. Elena Farago creates several types of pasta: popular framework pastel, pastel- easily and sketch poetry. For each kind, I performed an analysis of a representative text in order to capture the defining features.

Sketch poetry consecrates the Romanian literature because introduced for the first time this kind of poetry in our literature. In this sense, the poet's value is indisputable, because it has the merit of being introduced in local literature, a new kind of poetry. Refined expression, meaningful images, clear comments, high-concept artist and stylistic effects of the author's make an elegant table from descriptive poems, which gives a mood that's always connected with nature, with the universe.

Third chapter analyzes the social poetry of the poet which expresses permanent care for people's pain and injustice that they face. Elena Farago is a poet who sang her lyrics sufferings of the people, showing a deep love for the people.

Her creations with social issue theme illustrates changes of society at a time, and posts her poems as moralistic. In poet's view, art should replace the spiritual needs of humble people, thus alleviating their anguish. In the uprising of 1907, the poet wrote a cycle of poems, titled "Martie - Decembrie 1907", dedicated to the tragedy of the Romanian people. Elena Farago conceives this cycle of poems for people living in pain, striving for spiritual relief through the art of healing formula.

In social poetry is portrayed an atmosphere of humility and poverty underlining the dramatic life of people in need. Each verse of this kind of creation bears the mark of ethical consciousness, poetry getting a value. Elena Farago presents a world in endless search for justice and truth. Poems illustrative of this kind, "Patru Cruci", "Seceta", "Un apostol nebun canta", "O taranca tanara isi boceste copilul mort" or "Durerii" reveal strong dramatic accents, the human being as a toy hand thrown destiny in whirlwind of suffering.

Elena Farago was always close to people, and her lyrics express willingness to hope, a better life. In general, Elena Farago creations bear a conscience message seeking reconciliation with destiny. Only in this way, we can live a peaceful life by accepting the world as it is. The images evoked in social poetry expresses the endless search of a soul that wants happiness and peace.

In fact, it is about collective soul of the Romanian people, who was in torment forever and keen social injustices for freedom and truth. The formula prescribed poetic lyrics is that pain and suffering can be overcome through love. The message of her poetry is education, because we learn to go through life, struggling, hoping and dreaming. Artistic concept, expressive style, poetic attitude of these creations are true literary gems which will never cease to shine.

Section dedicated to children's literature in this area reveals the importance of gentle poetess, for small beings. In the world of literature for children, Elena Farago has an important place as one of the poets that knew fame.

Poetic universe for children surprises primarily by naivety and expressive simplicity. Educational role of creation is undeniable, human values are grown in an elegant way. This moment of creation of the author is crucial for her poetry is life lesson, a lesson that no child will forget. These writings, fascinates, excites and educates, poet enjoying the notoriety. She is admired by small readers, but also by criticism, her value is recognized in unanimity. Elena Farago remains like Otilia Cazimir, a major milestone in children's literature.

CD Papastate, in his work dedicated to Elena Farago, talks at length about the transitional moment from love poetry to writing for children. The critic analyzes the cradles "In preajma leaganului" and "Legendele", but poems and stories for children offers a relatively small space in his work.

I found that addition is welcome about this, because poems and stories for children are the most interesting part of this type of literature written by Elena Farago.

In this study we insisted on analyzing texts, highlighting specific features that give Elena Farago rightful place in children's literature. I referred to both volumes of verse forming creations of the author and the delicate and moving prose. In this analysis, I followed the principle of comparative criticism, setting some similarities of the author writings with other works of various writers of literature for children. For example, we surprised some similarities between poetry "Porumbel", by Elena Farago and "Puisorul cafeniu" by Otilia Cazimir. Simple, natural, relaxed style, playful approach these poets.

Poetry "Bondarul lenes" educate in a behavior based on the principle of diligence. This creation approaches in terms of well-known theme "Greierele si furnica", by Jean de la Fontaine. The same symbol of industriousness - ant - we meet in "Balada unui greier mic", by George Toparceanu or in Otilia Cazimir's poem, entitled "Gospodina". This model of diligence shown in the creation of several authors, is in general a symbol of diligence and honesty. Ant becomes a role model, and the reading of such works in early childhood, certainly shape the character.

Poetry called "Vine o baba" is close to poem "Cantec" by George Cosbuc. We remove the same moral for living in honor and truth, both poets advocating for proper conduct in life. Children's poems of Elena Farago are based on Christian moral goodness and mercy. Simplicity lyrics give it a charm, children of all ages reading it and appreciating the poet with a boundless love. Many of the poems Elena Farago had a strong religious character. She wrote poems dedicated to Easter and Christmas, poems that promotes Christian values, that every child should know at an early age to have an ethical and moral conduct. These are the poems: "În ajunul Paștelui", "În ziua de Paști", "A ciocnit cu un ou de lemn", and the volume "Din traista lui Moș Crăciun".

Prose has the same qualities of style, and is appreciated both by small readers and criticism. Writings are built on the same principle of cautionary example, the characters being role models. Theme of kindness and compassion is essential in writer's prose, is a theme found in all world literature for children. I found some similarities between the creation "Sa fim buni!", by Elena Farago and "Dorothea salveaza o sperietoare", part of the paper "Wizard of Oz", by L. Frank Baum.

In terms of composition and style, the two works are different, but certainly close to the subject. Both writings are addressed to children's emotional fund, talking about compassion and kindness in an appropriate context for understanding the power of the child. Creation "Ziarul unui motan" is definitely the poet's consecration in children's literature. Elena Farago receives an award for this writing "Neuschotz", being the first Romanian writer who has received an award for teaching literature.

Elena Farago legends didn't enjoyed the same reputation as other works for children, but they remain valuable, because there are not simply replays of folkloric themes, but are original creations, are born from a high artistic conscience. Siminoc creations, "Floare de pai", "Poveste pentru Mihnea" and "Blestemul aurului" are written in a manner that distinguishes her from all other writers or collectors of ballads.

CD Papastate found some similarities between the idea expressed in "Siminoc," "Floare de pai" and ideal theme, the absolute of Eminescu's poem, "Luceafarul". I went much further with the analysis, noting some of the author's vision approach to the poet Al. Macedonski. Son of king, legend Helen Farago's character achieve the ideal of revelation to death, like the emir of Baghdad, "O noapte de demvrie", of Macedonski. Overall, children's literature is the living testimony of an endless love for children, is clear evidence of a talent born to a warm soul, able to give mankind an educational work.

Section five, titled "Traduceri", emphasize poet's intuition and talent to give Romanian literature transposition of texts from world literature. Elena Farago has the merit of being translated foreign literature in a manner adapted to Romanian soul. It took into account local cultural horizons and emotional, performing original transposition, sometimes exceeding the original texts.

In this study we analyzed the translations of these texts referring to the French writer François Villon, Clement Marot, Henri de Régnier, E. Verhaeren and Paul Verlaine. If exegete poet, CD Papastate, in his poems refer to "Le Sang de Marsyas" and "Epilogue", written by Henri de Régnier, I have analysed the translation of "Marsyas Parle". As the poet E. Verhaeren, CD Papastate has analysed "Le depart", and I found that is more relevant to undertake a comparative analysis of Elena Farago translations with reference to two other texts of the poet: "Sur La Mer" and "La neige".

I added the study of analysis of texts belonging to poets Clément Marot and Paul Verlaine, as it would be unjust to overlook just transpositions of works of poets that she fully admired. So I made some additions that are designed to define the importance of the poet in translation.

The fourth chapter of this paper is one of greatest interest. It presents an interesting figure of Romanian cultural and literary world: Coca Farago. The name of the writer was not widely known like Elena Farago. This monographic study has the merit of the present back into light work of a writer that rightly deserves attention. Writer's life ever stood under the sign of physical suffering, suffering that has not prevented it to show artistic talent.

Coca Farago, on her real name, Ana Virginia, is a many-talented personality, as she expressed interest in several artistic fields. He was a painter, actress, wrote poetry, prose and drama, translated from the literature showing a real talent, which unfortunately was not highlighted. Her works of watercolor, ink and drawing can be seen today, in Elena Farago memorial house from Craiova.

Plastic work bears the imprint of a soul concerned with truth and justice, original style inspired them and giving them a distinguished air. It is worth mentioning that the paintings and sketches made by Coca Farago, gave her a special place in the world of fine arts. Every artist has their own vision of life, designed in colors, shades, shadows and penumbras, but Coca Farago proves a natural talent, painting the finest nuances, delicate moods. Many of her works are rendered in ink, showing preference for a world of slippery, dark, surprising contrasts shown in the "white" and "black".

If this writer's life was punctuated with pain and torment "flowers", then her image in posterity must be kept in bright colors which it is entitled. Coca Farago is part of a series of talented people, enriching Romanian literature and culture through her work beyond the ephemeral. Therefore this study captures the elements that identify it and define it in the Romanian culture. Coca Farago has not been widely known, making this work to be considered an argument or a plea recovered a figure who stands in interwar literary landscape.

Final chapter of the paper is structured into three subchapters. In the first chapter I surprised Elena Farago specific theater, where you can glimpse the young generation features literary doctrine, the writer found the aesthetic and ideological affinities. Theatre is a theater Elena Farago reading, which protrudes into serious meditation sarcastic note, changing characters existential philosophical register with biting irony. Character's inner conflict trubulent subconscious, not the decor, not the outside atmosphere.

There is no outside conflict in writer's theater to trigger desperate characters, but it's that feeling inside of slavery to themselves. Removing rules, canons. Coca Farago makes a new theater, which can easily visualize contiguous with the new generation of the '30s. To exemplify this new world of exploration unconscious individual, introspective skipping forms, I got to review two plays published in periodicals: "Manole si Ana" and "Sala de asteptare".

In the second chapter I made reference to prose, showing predilection for psychological analysis. The novel "Sunt fata lui Ion Gheorghe Antim" and volume of novels and stories "Vulturul albastru" have focused on defining the exploration of the human soul in all its complexity, approaching such writings of Gib Mihăescu or Camil Petrescu. Although not reaching the value of works of two writers, novel and short stories certainly have enough quality Elena Farago, enough to merit the attention of readers and critics.

The most interesting is how the characters are captured in full "emptiness" of mind, narrative technique reminiscent of impressionist writing. Topic is not interesting literary prose Farago Elena, but the stylistic manner in which we presented. Narrative style of the author places it in the category of modern writers, who make language a literary theme itself. Each writing in prose brings a new note, the original literature with psychological implications.

The third chapter offers a vision of distinguished poetry of Elena Farago. The author made an interesting correlation between symbolism and impressionism. Aqueous environment, sinister, full of silence and solitude of loneliness booklet of poems "Poeme pentru singuratate" approaches her to literary symbolism. But metaphorical words, phrases full of parabolic interpretation of language approaches her to expressionists poets.

Elena Farago poetry seems a perfect replica of the original harmonies and lyrics by G. Bacova and L. Blaga. Originality is the way through which the poet expresses artistic, authentic experiences of a soul that is called from the depths of being, is looking and trying to find itself. Dough lyrics Farago bring news of vision and style, giving the right to be placed in an important place in the Romanian literature.

The paper presented aims precisely this attempt to restore a writer worth updated and feed back. This study earn its merit just by rediscovering research work of Elena Farago . Analysis update the image of the writer, which marked a milestone in inter-war literature.

I attached the end of the paper, annexes that provide images, photographs and diverse illustrations, designed to highlight certain aspects of the two writer, mother and daughter. The memorial house of Elena Farago, Craiova, we can find a number of documents and photos that reveal a rich literary and artistic activity. Photos and documents are nothing more than captures of an invincible passion for literature and art.

A series of images relating to life the two poets highlight the face sensitive natures which destiny is reflected in the service living art. This chapter also presents some of the plastic work of Coca Farago, works that define a natural ability in handling the brush. Drawings are an integral part of Coca Farago creation , artist making sketches and paintings of striking beauty.

Drawings in ink or watercolor are sincere expression of a soul tormented by loneliness and silence of a soul that reflects the colors and shades sad. Each image of revaluating these drawings help Coca Farago in the context of local culture. I found it necessary to give some of the sketches and drawings, because the plastic arts, Coca Farago proved truly original. I believe that pictures and photos reflect important aspects of life and work, the two writers, serving to complete the present monograph.

Course work has a bibliography divided into two parts: the first refers to the work and writings critical references for Elena Farago, while the second part contains references work and critical writings of Coca Farago. Monographic study dedicated to Elena and Coca Farago surprises the complexity of life and their work, constituting itself as a demonstration of the need revalue the writers who deserves a special place in Romanian literature, because their work is part of the current, through proposed theme. Reading their writings, we discover something new each time, themes and literary reasons being a special interest.

Reviving images of the two writers, we bring in present consciousness, a moment that marked interwar literary evolution Romanian cultural and spiritual. Present monograph, divided into five chapters is based on positivist criticism (making use where necessary, the method of comparative criticism), highlighting the two emblematic figures of interwar Romanian literature.

The strength of the paper is the reference to Coca Farago literary work, a writer whose literature reflects the younger generation features of the 1930-1940 period. Reconstruction images of these writers offers literary actuality, the opportunity to rememmore gold tab Romanian literature, which carries the logo of a flowering time of Romanian cultural and spiritual. Reading Elena and Coca Farago writings, we rediscover refined aesthetic taste of memorable female literary figures, their work being a real center of interest. Refreshing this page of past literary wars, bring back the consciousness of modernity those moments that led to our spiritual and cultural polish. Thus, under the powers of a noble process of consciousness, it is natural to us once again look into the past and to reconstruct the image of people who are really called artists ...

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