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DOCTORATE PAPER

MARIN SORESCU’S PROSE

- Summary -

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MARIN SORESCU'S PROSE

-SUMMARY -

The doctorate paper **Marin Sorescu's Prose** aims to draw attention to the manifestation of the creative spirit in his prose of the undeniable poet and playwright, Marin Sorescu.

The purpose of the present paper is to identify and analyze the features of sorescian narrative text and to highlight the availability of the writer to pass the species barriers and of the literary species, without neglecting the demands addressed to each genre..

The actuality of literary critics demonstrated interest for contemporary Romanian literature, including the work of Marin Sorescu, interest was expressed in the articles, studies, dictionaries, monographs. However, any studied does not research only Marin Sorescu's prose, but the entire opera both only poetry, drama, politics. Regarding the actuality of the theme and its level of research, the work aims to deepen the study of the Marin Sorescu's prose, starting from its acceptance in the literary Romanian space. Thus, the main note of novelty and originality consists in the establishment of a research with analytic character only of the prose of this writer, research attached to a bibliography, both of work and critical, important and brought up to date. The innovatory nature of the work is also in the approach of the sorescian prose from the theme perspective and aesthetic categories: tragic, grotesque, sublime, and the playfulness approach in its dimensions: Stylistics, psychological, metaphysics..

The objectives of the thesis are brought in The **Argument** that opens the work **Marin Sorescu's prose**: registration of literary critics reactions to sorescian novels, embosses of the playful creative component of the personality of the writer Marin Sorescu, highlighting themes and motifs that subsumes the aesthetic categories: sublime, the tragic, grotesque, identification of existential items in prose, illustrating the concept of the writer about the importance of writing as an artistic act, shaping the defining elements of the sorescian style: parody spirit, ironic, humorous, playful, auto ironic, and the identification of postmodernism in sorescian prose..

The work is structured in seven chapters, each chapter being organized on subchapters. The conclusions are followed by a selective bibliography of the works consulted, both prose in volumes belonging to Marin Sorescu, and critical references in journals and volumes.

Chapter I – Critical reception of Marin Sorescu's prose. – it examines literary critics reactions at sorescian novels appearance and especially on the occasion with the writer starting, in 1977, with the novel **Three front teeth**. By the ambition to tackle all genres of literature, Marin Sorescu creates the impression of renewal in the artistic creation, being considered the

"protein and unpredictable author." ¹. The motivation of the need to avoid the definitive establishment of his work in a pattern is shaped as a writer in an interview: "I started, indeed, by many times (...). It is a basic duty to update, to try always the shivering of first occurrence. This does not mean spreading, because the universe, when it exists, remains unchanged" ²

Literary criticism reactions of the public were different in front of the sorescian ego metamorphosis, in various poses: poet, novelist, playwright, essayist, literary critic. The discussions generated by the publication of sorescian novels have, in general, as a starting point, the question of whether different manifestations of the same author in literary plan, can intersect, creating a common area, embodied in several literary genres and styles, themes and motifs, so if there is a unity in diversity of the creation of one and the same author or diversity of statements could lead to splitting the unity of the work and even of self sorescian personality of the creator.

The manifestation of the sorescian spirit in prose had, however, the intended effect: surprise of literary critics and the public reader, who were quick to read the sorescien novels not without hope, more or less recognised, to find in the pages of the book the poet or playwright Marin Sorescu. Feelings and reactions were, of course, different, thier outclassing competing to see which of the genres best expresses the writer Marin Sorescu. Literary criticism on a long-debated issue: writing prose, it becomes the author of the prose in true sense of the word, managing to atrophy his poetic fiber or only borrows the form of epic genre, not only to pour out poetic composition? Does it happen that the prose of writer to deny the poet?

They seem to be the first thoughts of the readers of prose of Marin Sorescu, that most interpreters sustained with various arguments, while others lost from their sight, as you have entered in the epic sorescian, as unusual character. Of course, there are literary interprets with prejudices, which did not venture in any search, considering from the very beginning, the writer's effort and the novel sorescian-a simple prose poem or a poetic prose.

Whenever Marin Sorescu venturing on the trails of a genre, as it could be observed, he passed meticulously all stages, cycles, though he wants to look innocent. When he presented himself, with freelance, in front of the reader interface, we need to ensure that he passed the stage of documentation that was initiated in the mysteries of the genre and knows what he did. Prior to be a writer, Marin Sorescu is a very good reader, so that the reader knows very well the context in which he placed his opera, trends in contemporary prose, opting for a certain attitude towards what it was written up to him. There were made in time, analogies between his prose and the urmuzian, between his novel and that of Nicolae Breban, Fănuș Neagu, or even novel of Marin Preda. Certainly, having rich readings, in his prose will have been infiltrated some artistic

¹ Mihaela Andreescu, **Marin Sorescu. Instantaneu critic**, Ed. Albatros, București, 1983, p. 18.

² Gabriel Stănescu, **Interviu cu poetul Marin Sorescu**, în „Limba și literatura română”, nr. 4/1986, p. 46.

processes or ideates beams to which the writers remember or to others. It is sure that himself preferred to be in any area, without ignoring the literary labours up to him what led to many discussions around his work it was certainly the literary preconception that a consecrated poet can not enjoy fully or to the same extent and in a different genre. Therefore, some interpreters showed tireless analysis of poetry or prose in terms of its drama, without taking into account the fact that Marin Sorescu, although he respected the laws of the novel, as he proposed, did not exile the poet and playwright of his personality, which helped in a discreet and *sui generis* to shape an inedited prose novel in Romanian literary landscape.

If poetry and sorescian theatre were acclaimed internationally, his plays enjoying for the stage in the prestigious theatres of Europe, but prose did not remain without echo in international press. The novels **Three front teeth** and **The vision of hole** are translated into other languages, enjoying by favorable reviews.

Despite the controversies, the vocation of Marin Sorescu of prose writer, however, it is certain, as saying most of the critics and literary historians who encountered the novel sorescian with chronicles, in the literary magazines of the time. Also, it was allotted a space of analysis and interpretation of sorescian prose, in literary history, or in some volumes of literary criticism. In fact, the entire show of critical prose on the edge of sorescian prose just give the measure of importance of Marin Sorescu as a prose writer.

Although Marin Sorescu is permanently concerned with renewal of literary formula, we find that radical changes may not be involved in his work, because his creation is drained from one end to another of the same lyrical, thoughtful, compelling hidden prowess in folds, and playful spirit is a common name of sorescian Opera.

In *chapter II* of paper – **Short prose – anteroom of novel** – are underlined his qualities of poet of Marin Sorescu, existing in several sketches with that he was prepared to start over, although a strong sense of value led him to abandon the project in favour of coordinating the "Single among poets" volume', which paved the way for the Romanian literary world. Also in this chapter there are identified features of narrative sorescian discourse (irony, humour, an extraordinary spirit of observation, the ability to select the element, hidden beneath the crust of ordinary day, building it by means of inspiring artistic), specific to short prose. His sketches occurred at the time only in literary magazines, were published posthumously in volume³, filling the picture of prose writer Marin Sorescu.

In the short prose Marin Sorescu practices his pen in shaping character portraits. He is paying attention to details, and the dominant feature of a character obviously illustrates the

³ For the first time sketches will be published by George Sorescu in volume **Short Prose**, Ed. Scrisul Românesc, Craiova, 2003.

character's actions, which acts as the powers with which it was endowed by the author. The characters are chosen, in part, of shy persons, completed persons, naive, which become enthusiastic without any reason. (ex.: Liviu in sketches with the same title or in the sketch **Liviu at dance**, Sandu, from **The first kiss**, Popescu Cristian from **At „Peace”**, Neață from **They met standing at....queue**, etc The other pole, it is contoured Nelu, the "catchy" boy, without culture, education, manners, who thinks he can get it all very simple, it is sufficient to simple explanation of his wish because the entire world lies at his legs. You will see here the writer getting ready with arrows for irony in sketches in order to use them with more dexterity and later in his poems and prose. We catch Sorescu in short prose from later, by surprise he reserves the reader towards the end of sketches. In general, there are cut various aspects of social life that the writer carefully analysed.. He has a very fine sense of observation, having the ability to have that unusual, bizarre aspects of reality, which gives the impression that they agree to a point, and then to reject it, detaching from them by irony and humor. Most of the characters short prose soresciene fails in their attempt to make things simple, precisely because it works automatically, after a rigid auto programming. The characters draw single some limits and although they performed common things, in order to achieve the intended purpose in certain time limits, and leads to inflexibility and from their rigid sensation derives all uncomfortable things that would have had if he was treated with the simplicity those aspects of reality from that period.

The characters of sorescian sketches and tales give big sense to minor gestures or wrongly interprets some words, thus heading away quite a lot of real sense of the listener was attributed to the word and gesture. From here, rounding, suffering, complex.

They want to gain access to a world that are denied, to be anything other than what they are. The blame is assigned to build a world that is imaginary that does not overlap exactly with that real. They do not have the means necessary to culture, education or money - order to implement it in real dream.

Irony sometimes with fine humor, the anchoring in concrete observation and acuity tend to see what regular eye barely notices and especially the ability to capture in words feelings, reactions caused by the events they emphasized, in the short prose, the prose writer that was imposed by his own style in novels. Marin Sorescu was singled out, not only to the poets, but also to the prose writers of his generation by the mixture of objectivity, subjectivity and thrill that characterize his creation in prose.

In *chapter III*, called **Sorescian novel with autobiographical slant**, the novels **Three front teeth** and **Japița** they attracted our attention as an expression of feelings of the prose writer in a particular stage of life, which, in its dormant consciousness, come to life under

his pen already rehearsed at that time, of the writer Marin Sorescu. I had in mind the admissions of some writers and literary critics of the writer's friends (Gabriel Dimisianu, Eugen Simion, Dinu Flămând, Pompiliu Marcea, Alexandru Oprea), about Marin Sorescu's personality. Most of the moral features mentioned by these are contained in the mental structure of several soresciene characters, created as *alter-ego* of the author.

The novel elaboration **Three front teeth** It enables the writer to update the impressions thrown somewhere in the halls of memory, which require the right to be taken into account, to be treated with seriousness. Kept quite a lot of time there, they exist, therefore, impressions start at a time to show signs of impatience, and becoming true in the main characters in the novel, went to the door of fiction, freeing and, especially, getting free the writer. This, although the novel was properly designed in terms of architecture, it seems to have lost the structure of the resistance of the work in front of impressions from student period and of invasion and pleasure to be caught up in dance, to give verbal garment. His feelings from literary crystallization take his personality with assault, and Marin Sorescu relive University period through the heroes of the novel: Tudor Frățilă, Val Tomiță, Adrian Ploscaru, Mițache Stanciu. And although the action is located in Bucharest, the house where the three friends live, it seems to be removed from the setting on the banks of the patriarchal city of Bahluiului.

About the experience of the novel, the writer himself confesses in an interview: "... and prose written before. I practiced especially in short genre, it is true, I did not try novel. I had great satisfaction discovered as prose writer, that whatever happens to us it is not lost. It is stored somewhere in the subconscious, the facts leave spent like anchors, you set the time and space. It's all coming to the surface when you need..."⁴

In the depiction of writer Marin Sorescu gives free rein to his inner thoughts, obsessions, fair observations over the mad world, without clear value points, in which three young people: Val Tomiță, Tudor Frățilă and Adrian Ploscaru, fresh graduates of the Faculty of Fine arts (Val) and of the Faculty of Philology (the other two) are trying to come in front. The writer's attention seems to focus on the fate of the three young men, sharing the same housing and supports the standards of the same socio-political scheme too opaque to let come true values. The destiny of each of the three young men aspiring to professional development is doomed to fail, more so, the intellectual possibilities and aspirations are higher. In the fiction space governing a world inside out, who enforces the rules of survival, taking out the ring on the truly valuable, but keep those without too big cognitive purchases and able to bend as wind blowing of the new political regime, which is demanded from dogma.

⁴ **Great values, values are chosen, where applicable, on its own**, dialogue confirmed by Mihai Ungheanu, under the generic **Guidelines and ways of contemporary literature**, in „Luceafărul”, nr. 19, 13 mai 1989, pp. 3, 6.

The novel is structured on comprehensive plans, following the fate of the three young intellectuals: Val, Tudor and Adrian, they might be, each in one novel. The author gives the reader the ability to traverse various social backgrounds: Bucharest of 6th decade marked with artistic environment of the parties concerned to apply the tenets of socialist realism because give them an advantage, the world of the village, the surroundings of the capital province, factories. Returning on memory wire, Marin Sorescu placed in a light suitable the epic novel **Three front teeth**, not only events but also his personality, designed in each of the three main characters: Val Tomiță, Tudor Frățilă, Adrian Ploscaru. Through these characters, Marin Sorescu seeks within his being that age of youth, relive it by writing, in order to understand better. Placing it in the events narrated in the novel, by the reflection in the mirror of personality, Marin Sorescu recovers his past, that meant the University, the apprenticeship as editor or contributor to various literary magazines in the world, and preparing letters coordinating volume.

This novel was almost a duty towards his own person to remove the gap created in the structure of human psychological and personality of the writer Marin Sorescu, from a socio-political system to another, with his eyes fixed on the outside, neglecting the reality of his being. The general tendency to throw in the box of the history the unpleasant historical events in the history of facing people at a time to writer objects tend to recover the charm of feelings, mixed with sketches of unwanted events on a period of history.

Parodying the clichés of linguistic and literary conventions, irony and humor comic situations, by linking with the poet Marin Sorescu. Also, no matter how much it would endeavour to respect the laws of epic, the novelist borrows the several of the playwright: theater gestures of the characters, the characters of contemporary, more often , seem to be written to be spoken on stage, and the presence of specified in brackets, more or less necessary, which resembles somehow with the indications for stage theater pieces..

Japița novel, published posthumously in 1999, confirmed his status as a novelist of the Marin Sorescu. Development of this novel, from 1978 to 1986, as in the previous case (Three front teeth) included a lengthy and serious effort of the author. Although in 1986 the novel was almost completed, the reluctant to publish it, returning with minor corrections, which proves his aspiration towards perfectibility as a writer, too.

Focuses on the stages of the road to completing the novel, in an indication that opens the book, Virginia Sorescu , under whose care it appeared the posthumous novel, notes, "Rereading the novel several times, the author has in some instances, small corrections to retest the spurious, even a few pages. An entry made at last reading – «Excellent! 13.I.'96. Indeed good as conclusion – but, something to be happen » – make us to believe that Marin Sorescu would have

something to say.”⁵ We cannot know what would Marin Sorescu wanted to add , if he would not have gone "to die a little" and how would be passed to the publication of the book. What we know is that the writer of the novel *Japița* enter in the labyrinth of memory, returning from some obsessions, after intense feelings of some events that marked the spiritual biography..

The epic novel is structured in three parts, totaling twelve chapters, sign of formal perfection, we say, if we know that M. Sorescu is a contestatar of approaches of any kind in the literature. In these 221-pages of the novel, Marin Sorescu presents a different period of history marked by social and political transformations: the abolition of the monarchy and the establishment of communism.

Human existence is seen in her struggle to find the Queen Bee, often grotesque and tragic. Human beings are shown in their struggle to find a solution, a foothold and, last but not least, to make a pact with self. In this novel, Marin Sorescu leads the reader through various mediums, cut from the reality of postwar: through Romanian world village depleted following the war and a prolonged drought, which is received as a war of nature with man, through the bourgeois media, by the city that agonizes with its temptations, with political meetings of the freshly converted to marxism-leninism, which competes with mystical meetings (seances, interpreting signs from God) and even through the camp.

Epic thread develops on more plans , but two are essential: that of the village-faced with serious problems, which shakes the peasant-privacy and that of the city, where people are stunned by the scale value, the overthrow of the mediocre individuals adapting more quickly. Between village and city Tudor Frățilă makes the link, who, with his brother and a few residents, studying at high school "Buzesti Brothers" from Craiova. For Tudor and his people living in the city is a deliverance, a way to escape the hard life of the village, and for this their parents manifested their readiness to make great sacrifices.

We realize that the author goes into the character of Tudor (as in the novel *Three front teeth*), leading the reader, for a time, from inside the fiction. He takes them in the village world and enters in the city world , the link between the two plans being carried out by the road travelled by Tudor. As in the **Lost Path** , by Alain Fournier, Meaulnes's way makes the transition to a land at the boundary between dream and reality, and for Tudor the city means real world , with real problems, while the village, quiet at all, incidentally, means the character located at the boundary between childhood and adolescence, the realm of the fairy tale of the old age. The breaking of the cradle, painful childhood, the child remains in consciousness associated with melopeea of a crying. The writer creates a balance between the feeling of provisory , that city seeds in the souls of young people that come to study in sustainability, and the feeling given

⁵ Virginia Sorescu, **Some stipulations**, in **Japița**, Ed. Fundației „Marin Sorescu”, București, 1999, p. 5.

by world village. This balance, however, and Tudor, endowed with a strong conscience begins to notice declining entry of paradise village in pressing times.. Calamities don't bypass the peasants from Stava, but impressive vitality is creating an author his characters. The character of Tudor, who recorded the reactions of the people at the village, is at that age like a Seismometer. The sensitivity and ability to be impressed by the outstanding Tudor events make a witness true of a harsh realities and the glue required between substance and epic novel reader.

Echoes of the world in the pages of the book reached the village through the relatives of those gather to learn from the city. Thus, from his mother, Helen, and from Rița Gheorghe, the older brother of Tudor, young people understand that social and political metamorphosis of the contents and the village, which seemed, as in the novel **Moromeții** by M. Preda, that has a deep structure. And the peasants are aimed at suspected bug, a simple quarrel between village people gaining political overtones..

The peasants lost vacation supporting hard effects of drought and war, the pressures of the new powers. They try, to some extent, as the heroes of M. Preda, to discuss political issues and especially strive to understand what is going on. Gheorghe Frățilă, back among the sons, after brief period where he had been detained for investigation, recounts with easiness what heard there, while reserving the right to give its own interpretation and events. The House rented out by children come to Craiova to learn become, briefly, in a kind of Iocan's Glade.

It can be seen, in his prose Marin Sorescu, the recurrence of some themes and motifs of the volumes of poems. Thus, desire for the events for that sensational that characterized the world of the village, both in volumes of poems **At bats**, as well as in the novel **Japița**.

Worldof village likes sensational: a car with the oxen and the peasant who picked up by a hand stick arose out of the blue ("the cyclone lost"), an old woman dies and the cat sheltered in the evenings in her House eating her tongue and eyes (Spool) goes to this mortuary carriage with the cow because the executors had taken the oxen, etc..

The writer made curious fabulous situation, as if meant to outline and to support the idea of a "world inside out." Before being buried the old lady with her tongue eaten by cat, on the third day, the women of the village dances in the House of dead lady, with the azima on the head and with the bottle of țuică in hand. A funeral in the village becomes the occasion for people to send messages to those in the other world "".

The Novelist describes apocalyptic situations : chariot mortuary goes over a bridge, the dead lady with tongue eaten by cats gets alive and three other women fall into the water and die, and the authorities take the judgment for them to be buried immediately , not considering the moral values of the peasants, traditions, beliefs. Beyond that, without sensationalism than enhance the suite of legends of the village of Stava, peasants are shivered by the reactions of the

political system, which, absurdly, requires people to break the unwritten laws, but holy to them. Relatives of women drown are not informed about their death, requiring their burial in a very short time, without being respected ancient ritual.

Neither the city did not escape the terror of history. In spite of the hustle, which creates the impression of vitality and attempting to continue the way of life before the war, through meetings such as cultural, mystical, the characters feel that the time is lost. Without an exercise from the outset, the crisis is exacerbating social and sailing on the waters turbulent of humanity survives of shipwrecked, clinging to delusions or are remnants of a bygone historical periods.

The writer opens the windows to work, leaving the reader to look freely for a world in agony, that of the elderly, elderly family, as old Cleo exponent of Risipițeni, which appears, in remembrance of the times of yore, although ill, invites to her those with "situation in the city", which discusses, politics. Ivona, one of the daughters of Tudor's host, is invited by Jenică Grozamă meeting those frightened by rumors about the fate of the former landowners. The reader is led through the characters Ivona Zorzoreanu and Jenică Grozamă, in the world of social class that set. Meeting from the house of old Cleo aimed at finding a solution to the survival of the old social classes, as lawyer Întorsureanu notifies with authority: "From the authorized source "I was reminded: arrests begin and they will never stop. Those who want to save the skin, and to leave the country, as it's not too late: After his abdication we can expect nothing good. The liquidation of old «exploiting classes» as they call us, it is not empty word. Not to walk with eye metaphors-when they say liquidation, it means quite liquidation."⁶

Although he did not write psychological analysis novels, Marin Sorescu is a fine knowledge of human nature, which is striving to overcome their own limits, but the company time. The effort to win limit characters, anxiety, pressures history, is the center of attention, able to get in their meanings to deep of life..

Chapter IV – Playfulness in sorescian prose – reveals playful component of personality creative of Marin Sorescu, illustrated both in the allegoric novel **The vision of hole**, and both in the others novels (**Three front teeth** and **Japița**). Sorescien prose characters are involved in a game of "destiny" by writer-entomologist demiurge, the author himself appearing to play "the creation".

We notice that the playful narrative of Marin Sorescu advertising an active reader, who must face the prose writer request, that wants him as a playing partner, reflective dialogue, a reader, as he is himself.

The impression that the game is both of the writer and of the characters, but also of the reader, (gauntlet game addressing even to the literary critic), creates an opening to a ludic

⁶ Marin Sorescu, **Japița**, Ed. Fundației „Marin Sorescu”, București, 1999, p. 34.

perpetuum. The informed reader may refer to the not normal, - playful ostentation-, vigilant, this can skip to the absolute, which is prose sorescian, seeking deep meanings. Therefore, we will highlight the fact that playful is Marin Sorescu's prose, and a form of circumvention of the existence of aspects from dull.

Playful predisposition of the writer will cause to him to create a privileged space - fiction - with own laws, as it is the "novel by chance" – **The vision of hole**, „as an *intermezzo* of the daily life, as a respite,”⁷ therefore a playful reply to the rigors and demands of the daily life. The irony, playfulness, humor of writer what radiates from the allegorical novel are shapes of freedom inherent in the game..

Marin Sorescu places his prose, as well as poetry, under the sign of the game, the allegory of **The vision of hole** of manifestation of the freedom of academic work. The scenic chosen by novelist is, in this novel, varied forest wildlife, trapping, maze and punching, as in the ordinary daily, just that reality is abolished and the writer affords a moment of respite, a sort of snug horațiană, to delight with its fantasies. The writer does not playing alone, but he has the reader as his partner in his creation, whose picture, mentally, and already built and, like any player, accompanied by a set of rules from the outset, that, diligent, and strives to comply with them. Prose writer first distributes roles and as a genuine film director, is mindful of his characters from the game, each suitable replicas role, and absolute freedom which may provide prose writer in the game space is embodied in immersing in the world of the story, the characters by repeated changes in people and characters-people in animals: Bear in the skin of Directory of forest, Fox, in Miss Anna Iordăchescu, Little cow becomes the Ica, the wife of the bear, etc.

The game of prose writer Marin Sorescu lies without doubt in aesthetics range, because the terms of his game, "as the creation" are, according to the finding of Johan Huizinga, those "we are trying to express and effect of beauty: strain oscillation, balance, contrast, variation scheme, linking and deployment, resolution. The game links and unbinds. Captivates. Charms. It contains two properties, the most notable, that man may perceive in things and that it can express himself: rhythm and harmony.”⁸

The vision of hole is, in the soresciana creation, a moment of *respiro* of the writer, along with endless small creations such as the **Fold starting from nothing** or **A wing and a leg**, a playful escape of the man in culture, who feels shackled in the conventions of literary, social, political, of the day. If the reader initially, as a game partner of the writer, accepts game conventions with restraint, maintaining, mentalist, decks of link with reality, enters into the game of the matter that seems aware of having

⁷ J. Huizinga, **Homo ludens**, Ed. Humanitas, București, 2007, p. 49.

⁸ Ibidem, pp. 51-52.

a real place, taking the role of spectator seriously of a game of interactive. See the writer enjoys, he amaze the reader- player, who is willing to accept rules of the game. ... Another partner for the game, on whose availability to understand and accept rules of the game "for creation" expects the writer, it is extent of literary critic. It is intended to find the key fit for the opening the door to the space privileged, of the writer's game. His mission is to receive the correct message of the play.

If the game involves the idea of competition, then the writer, despite the title of the first volume of poems, gently ironic, alone among poets, is competing not only with other writers, but especially with himself. He competes with the playwright, prose writer, essayist, literary critic Marin Sorescu..

But as a prose writer, Marin Sorescu, following the preparation of **Three front teeth**, as a game with autobiographical elements, history and fictional alike competes with itself, creating **Vision of hole**, where he gives the whole measure of the propensity of his academic work, because, as noted by J. Huizinga, "the game is an action that runs inside of a certain place, time and purpose, in an order of the visible accepted willingly and outside the scope of the case for borrowing materials.. Starea de spirit a jocului este cea a distragerii și a extazului, fie sacru, fie doar festiv, indiferent dacă jocul e consacrare sau divertisment. Acțiunea e însoțită de simțăminte de înălțare și de încordare și aduce cu sine voieșie și destindere".⁹

In the novel the **Three front teeth**, the writer is hiding behind the character, Tudor Frățilă, whom transfers a part of the game. The writer enters at the same time, in the role of an entomologist demiurge who organizes the fictional universe after his good pleasure, just as the child organize toys to create an imaginary world. Thus, Marin Sorescu plays and the actual situations, forces the situation: exaggerations and some situations leads to paroxism or behaviors of the characters in his novels.

As a child, whose game is born in a rich imagination, Marin Sorescu's novel too is the fruit of an extraordinary fantasies. The writer refers to classical and modern techniques to create spectacular twists, paradoxical situations, language games, hints, ironies, etc..

Spiritual mobility determines the writer to take on several roles: the creator and at the same time, part of the creation of Director and actor, alike, and spectator of his show. Waste of this writer's energy, which betray the inclination to play requires attention and involvement as a reader, whose ability to judge the lucid and correct an opera writer trusts.

Marin Sorescu performed an allegory which seems to pull out of the **Hieroglyphic history** of D. Cantemir and the metamorphoses of the characters, animal masks and particularly by what reads among the ranks of "micro novels", as Monica Spiridon calls him in **Melancholy**

⁹ Ibidem, p. 222.

progeny, the vision is an allegory that seems to be related with **Fables** of Grigore Alexandrescu, complicated the meanings with the completion of the road up to contemporary fable.

In **Vision of hole** the writer creates a motley world and, tired of so much toil, he retires and looks from a distance, enjoying of which came in "by chance". The writer is distancing himself, but leaves the created universe, and even feels very restless characters requested that all the time want something. Sometimes the spirits will ignite and talks on various topics: art, politics, literature, theatre, so thought we are quick to list of characters in heroes, **Tiganiada**. In such situations, the writer is a pacifist, smiling, ironic, humour, by world created and restores the decks of the connection between the universe and the reader, by fictional graphics and poetry.

Through the intervention of the allegorical novel with parentheses that contain explanations of the assumptions, disclosures, or the writer attempts to explain the meaning of words, **The vision of hole** looks alike with **Hieroglyphic history** of D. Cantemir, all of them coming from the false care of the writer for his reader that, by the way, is even more puzzled by all of these interventions. Neither intentionally naive drawings are not always in line with what is happening in that chapter, but the writer's talent shows to plot the comic or absurd scenes of the novel. Reader, captivated by fiction, waiting to learn the evolution of the characters. And if he was tempted to claim the allegorical novel **The vision of hole** from **Hieroglyphic history** of Dimitrie Cantemir or from the **Fables** of Grigore Alexandrescu, he will find that the conduct of the events it leads to a modern figure or even the modernist vision of the author of the world created in the sense that the classic fable is a story by urmuziană facture or even Dadaist.

Any epic thread is not up to the end. When you think that begins to articulate a core narrative and things start to get a connection, a connection, then the writer creates a rift, a flip, one of the masks and roles.. „ It amazes and gives nerve to page, decidedly, the courage of discontinuity in narration ”¹⁰ – Adriana Iliescu says. The inconsistency of epic might explain not so by the writer's dual nature: poet and novelist, as well as by the fact that the novel "by chance" is written by a reader of novels assiduously and classic and modern. The writer, tired of schemes and common places (epic, linguistic, thematic) removed them, making them known mechanisms of operation, after which they are seeking to make again in touch of all artistic means, using various and having fun. It does not miss games: aliterations, games as well as the author explains the brackets and explains the document creator, creating the impression that the novel is written even in the eyes of readers. There are ways that remind us of the poet and prose writer, but in the meantime about Marin Sorescu.

¹⁰ Adriana Iliescu, **Poet și umorist**, în „România liberă”, 3 noiembrie 1982, p. 2.

The vision of hole it is a challenge for both the readers, who may not have only a reading substance, as well as for critics, especially for those of his type Coșoroagă, „a so called “smart” critic , who understands everything at the first sighting (as appears to him) and any writer does not escape from his smart clutches . He read a book as if you forced him to have read it, and it ends up in a condition of irritation, which gives a chore. The chore was in fact the lack of talent, because no one forced him to lbe a literary critic and eat, with difficulty, what he does not like. ¹¹ In shaping this kind of critic, Marin Sorescu goes to an analogy between a literary critic without vocation and an innocent child : „When he reminded of him, in Ursu's mind it was the image of the little boy from the town , who going to Sinaia and seeing for the first time a cow he placed on four feet and began to break the grass with his mouth. That's all what Coșoroagă understood from those read, it was as innocent as innocent as a baby who eats loke a cow.”¹²

Through the novel *Vision of hole* , Marin Sorescu places the allegory in a new light, brightening it with humor, hoping to send to his readers the joy it animates himself, when he writes.

The characters of soresciene prose are involved, during fiction, in various situations with the appearance of the game. These are the games of history, characterized by the absence of real competition, and by ignoring the compliance with the rules which should be in any game.

Playful attitude of Marin Sorescu compared historical events reflected in his novels stems from the necessity of affective decomprimation , thus fighting by adverse impact, by fictional prose of ' false games of history on people. "The historical meditation is present in all sorescian creation express or implied.”¹³ – Crenguța Gânscă says in **Marin Sorescu's opera**, only that historic models to be followed disappeared, the winds of change swept away epochs, which no longer have the grandeur of the past, on the contrary, shakes the foundations of human balance.

By linguistic games the writer simulates the fall into the trap of writer, asking once more, the reader's attention at the verbal wearing and urging it to meditation and even the action (the reader asked, often within fiction , through parentheses , to find convenient expression). In fact, the game of words shed light on the writer's ability to master the meanings of words and to carry out assignments that take by surprise the reader, making comfortable, most of the time, the tense atmosphere of fiction.

If we let apart Caragiale or Rebreanu who had known *les affres du style*, which Flaubert has when he writes, Sorescu apparently waited for word that wants to be modulated and invested in creation. He leaves the impression that the word is not searched too much, but lit is left sought by it. Prose writer do slalom among words, wondering that no one was shot down, as

¹¹ Marin Sorescu, **Viziunea viziunii**, Ed. Albatros, București, 1982, p. 187.

¹² Ibidem.

¹³ Crenguța Gânscă, **Opera lui Marin Sorescu**, Ed. Paralela 45, Pitești, 2002, p. 83.

in the case of synonyms which may select sometimes, because all seem to be important: Olga chuckled , squeaked, chirped ”¹⁴

A bridge between two epochs Ion Budai-Deleanu performed , representative of the Romanian Enlightenment and the neomodernist writer Marin Sorescu , through the power to make the word of artistic intentions. The pleasure of making free the word and game with linguistic material brought to the attention of the reader two writers with the predisposition towards joviality, which does not have fear that far-reaching ideas could be shady . Both authors warn their early works **Țiganiada**, respective **The vision of hole** – over the game's creation, in order to divert the attention of the censors of era that there is consistency of ideas, in the two works. Writers cannot remain indifferent to the reality of the time, what would they suffocate the creation moment.

Marin Sorescu, as well as the representative of Ardelean School , Ion Budai-Deleanu liven up the words, mixed deep layers of the language, to update the expressions which appear desuete but they can fill the vacuum of the languages of the new era of "human". The playful intention and desire of getting new in literary plan are expressed from the beginning, each of the two writers. Thus, Ion Budai-Deleanu called his epic heroes-comic "little toy", saying in **Prolog**: „...being kidnapped with unutterable twist to sing something, I realized this poet composition, or better saying little toy (s.a.), willing to form and to introduce a new taste of Romanian poem, and then this lighter kind before skills to teach young people the language that lovers search and most hidden forests of Parnasului, where Omer and Virghil's muses live!...”¹⁵ At his turn, Marin Sorescu calls his book "novel by chance", but his intent of innovation in the epic genre, although there is less explicit. He prefers to introduce subtle reader in the fictional universe created by language and allusive topics, determined to find analogies between one of open forest and bustle contemporaries from different sectors of life: private, social, political, literary, economic . In fact, minimizing the importance of their literary works by each of the two writers, by labelling epopeea as " little toy" and of " a novel by chance" is only an appearance. The two writers will know without a doubt, the value in literary allegory, but plan helps to conceal ironic and satirical intentions to address the socio-political climate of the historical period in which each is given to live..

The characters are chosen from environments that may not inspire confidence for the promotion of noble ideas: Gypsies in epic heroes-comic **Țiganiada** and living creatures of the forest., in the allegoric **The vision of hole** . But no matter how much you try characters of two literary works to the original ideas and gain the respect of the other characters, all end up with

¹⁴ Marin Sorescu, **Trei dinți din față**, Ed. Eminescu, București, 1978, p. 158.

¹⁵ Ion Budai-Deleanu, **Țiganiada**, Ed. Minerva, București, 1981, p. 8.

running in limit situations (Voda's people appearance as Turks, in the epic heroes-comic and immediacy in allegorical novel), leaving it would dominate the instinctually to survive. Stirical happiness of Ion Budai-Deleanu and that Marin Sorescu's ironic raising true verbal cascade that writers give the impression that the ongoing artistic space is insufficient. Therefore, the representative of the school's central defender recovered and page footer, creating characters that live there and, as a genuine onlookers, he comments, more lenient judge or harsh behavior of the characters are thrown into the fire of the action. Sometimes the characters in the page footer are so noisy, that the attention of the reader more than the actual characters of the comic-book superheroes of epopee. They have names evocative for the role they received : Mitru Perea, Erudițian, Filologos, Onochefalos, Musofilos, Idiotiseanu, Criticos, Simplițian and others. Through them, the writer brings more information about what is happening in the epic, critical or inappropriate gestures and attitudes explains the meaning of words, enter etymologizes.

By loquacity and philological pursuits, the characters in the sorescian novel *The vision of hole* remember the characters, from the epic heroes-comic of Ion Budai-Deleanu .

Full of high spirits, the writer creates the impression that it wants to exhaust the resources of the Romanian language in a creative prose, but we find it in every novel, prepared to obtain other effects, witty, roleplaying games, exploring the meaning of aluzive words and interweaving their novel.

Vital game is laughter, which, with its nuances: fun, grin, becomes, in fact, Marin Sorescu in his prose, a valve through which the writer shall be issued by social constraints.

In his prose Marin Sorescu , because the situations causing laughter are not intentional, one can say that it has a function cathartică, in the context of socio-political environment in which the writer role conducts the existence of an obstacle for the issue or a psychic jam created by certain social pressures. External constraints, the psychic dissolve, Marin Sorescu's prose under the power of laughter, resulted in a playful attitude toward existence as a valve that releases the tensions raised by the writer and transferred most of its characters.

Chapter V – Human existence – between the sublime, the grotesque and tragic – It aims to reveal the prose concern , Marin Sorescu, for the profound meanings of existence, camouflaged by the verbal show, of irony and paradox.

Marin Sorescu brings in the prose, some of the themes that bother the poet: reification, severing communication bridges, leading to the feeling of solitude in a world governed by the absurd laws.

The characters in the novels of Marin Sorescu fighting for self will be preserved, in a society characterized by an axiological chaos. Val Tomiță is trying to evade from the madness of life, and self in the middle of nature. Tudor Frățilă also feels the need of recovering himself

under the burden of administrative bureaucracy split of the new social order. Tudor Frățilă, from Japița, found in his native village of Stava, left to continue his studies at the city. Throw in a world whose springs are denied their value logic and ladder, Marin Sorescu's characters feel sometimes struck by foreign, making efforts to adapt, sometimes revolt but cannot remain indifferent.

Ortega Y Gasset He observed that the man becoming a stranger by himself , he loses his roots " fundamental features, the ability to reflect, to gather himself, to liaise with the self and to clarify in relation to what you believe and what I believe or what it cherishes and rejected. Auto alienation embraces him, blindly, it causes him to act as a mechanical obsessed unsleeping ".¹⁶ Heading away from his defining feature to reflect and interiorize the man - as noted Romul Munteanu, in the *Tragic Farse* – starts to react to events from the outside, ,, either out of fear of the danger may come from outside or from the desire of mastering things you want"¹⁷, As such, animals, in this case of the monkeys, receptive to the outside show. Such a world, closer to the show outside the internal problems than the vision outlined in , in which Marin Sorescu remarks, of course, ironically, The fact that from an ontological plan to another jumped into hard to do, with a road with double meaning, because the man was, it seems, "from all ages and animal and not human."¹⁸

The prose writer does not create an absurd literature , but, through an optimistic vision, absurd longer advocates against the man modern alienation, thrown into a world.

The work highlights those fears and reasons for the writer that is true categories aesthetic: tragic, sublime, grotesque. We noticed that art and eros are ways of prejudice to the sublime (in *Three teeth in front*), but daily newspaper, the avalanche of social and political events, makes his way to grotesque . Thanatos's breath is felt by each main character, in part, in a manner or another, up one, really, only those who, who started the way, he pull the wings for flight, but bumping into the social system ban opaque political . The tragic dimension of Marin Sorescu's prose is accentuated by struggling of artist - realized ,especially by the character Val Tomita "with the forces of destiny, in the history, for achieving freedom of expression.

Friendship, another theme of soresciene writer , will be put in the light in particular through spiritual relationship among the three young intellectuals of novel *Three teeth in front*, which helps to demolish wall of alienation, of solitude, seated in front of their dogmatic mentality of six decade .

¹⁶ apud Romul Munteanu, **Tragic farce**, Ed. Univers, București, 1989, p. 52.

¹⁷ Romul Munteanu, **op. cit.**, p. 52.

¹⁸ Marin Sorescu, **The vision of hole**, Ed. Albatros, București, 1982, p. 119.

Trying to redefine referring to value the system of socialist promoters awareness, soresciene writer's characters goes from the sublime and grotesque many times.

An obsessively and defining element of historical time shaped novels in Marin Sorescu, constitutes the meeting, which became sacred ritual for those dogmas obedient to Socialist awareness. Prose writer cultivates the reason of meeting with a purpose, obviously ironic and humorous in both the short and the prose in each of the three novels of his reason for being an expression of the meeting and grotesque in a distressed company.

Of the primordial elements – water, air, fire, Earth - spent in his artistic prose, we find that Marin Sorescu will issue a special role, which will be encountered as a literary motif both in poetry and songs, as well as renewable, thematic, appearing in various forms: River, Lake, River, sea, water, rain water, flood, etc., each having specific connotations in the novel **Three front teeth**, as in the novel **Japița**.

The paper also highlights the role and place of the female character in the soresciană novel (outline and novel), in its various regions, giving luminosity to narrative fabric.

Human being trapped in the games history, creates an image of itself sometimes significantly different from the real, to dominate the situation or to submit as soon as possible, ignoring and, thus, willingly or not, the provision. Therefore, in the face, I argued that the characters of soresciene bovarism is a cause of the tragic or comic, grotesque, because the real self designed model of characters create a ravine which absorbs them.

Chapter VI – Sorescian prose on the border between fictional and nonfictional – put in light the fact that the depiction of the dramatist, author of **Journal. The novel of travels** allow, in fact, more space of literate . In journal, Marin Sorescu cannot hide under the guise of a character set, as in fictional prose, but gets himself a character, standing in the center of the world described. Journeys give the chance to discover the world and to rediscover, referring to his standing through studies by reactions and sometimes even by others whims, but especially by turning itself into a credible bridge between him and the world described the reader: „ The defect of î journal, or as a literary species – it is that you meet with you very often up to dizzy . What you saw, what you thought about you, what you have said to you, what you ate.”¹⁹ Thus, looking through details of the author of **Journal ...**, to be rigorous we will be present during the work, titled with caution **Journal. The novel of travels**, at a race of journalist with prose writer, for winning the land. : from notes, almost telegraphic , typical to sphere of intimate **Journal** , as in the **Parisian Journal**, December 17, 1969: "Changed for the third time the house, a knowledge of Paris by cameras. Trend (chart): from cheap to cheaper, and

¹⁹ Marin Sorescu, **Journal. The novel of travels**, în **Works, vol. IV. Publicistică**, Ed. National Foundation for science and art, Univers Enciclopedic, fundamental Works ' collection ', collection Coordinator: acad. Eugen Simion, Bucharest, 2005, p. 1339.

here for free, if you can (...) Mr. M. finds a closet room on the Avenue de Suffren. on 2 and 3, on the 6th floor without lift-but that does not matter"²⁰, until the construction of the speech of a narrator who has care about the teller, that fictive instance of which Jaap Lintvelt, in his work, **His point of view. Narrative typology test**, notices, reporting it to the Narrator: "between the narrator and teller it establishes a dialectical relationship. Most often the image is not of teller in a looming only indirectly by addressing what he calls to the teller..."²¹. The teller of the Novel of travels fails, for example, the temptation to advert the teller on points raised in his speech from The American Journal of: "the reader will appear that my accounts have no orders. They see idyllic, see things to some aspects ... skipping the fault is not mine. Here it is a jump from one to another with the greatest ease. There is a trampoline for anything, even to jump in the month."²² Also in 1969, at the Cannes Film Festival, impressed by the fever of the affluence of preparations, celebrities, but also "the proper festival", says: „*In the evening, when in operation, Breeze as stars of the screen shakes (s.a.), throwing them through me and you (s.n.), in the boiling of life*.”²³ Teller - teller relation, the relationship is maintained throughout the journal, highlights the artistic creations of the prose, even if it is underlined just sometimes throughout the novel. Therefore, the sorescian journal, far from fixed, created for personal use, is accomplished with the undeclared intent, obviously, to be published. Obviously, Marin Sorescu writes the Journal with the thought to the reader. Records do not have as scope the search and finding of self – though by force of events, the writer should always be reported, but the other – in order to carry the reader through the places that the writer had the chance to frequency. The sorescian is not therefore a selfish act, an act of narcissism, but a sample of altruism, because the teller to the reader window opens, to give him the chance to intrude upon it, the mystery of places visited or to spell people encounter, which, by the writer's art, tend, in the journal. **The novel of travels**, to the status of literary characters. Careful record of what you recorded, keep the discussions with cultural personalities and their passage through the filter of reason and of his human and artistic sensitivity, deployed on nearly three decades (1966-1994), We further consider that we imaginably page up not just a diary with travel impressions, but get out of the ranks and the assertion that prefaces the journal: "I'm not interested in the literature"²⁴, Marin Sorescu makes a writing that rivals the novel. Având în vedere gama de trăiri, acumulări de stări și deveniri, observăm că este, întrucâtva, un roman al formării conștiinței estetice, surprinsă în anumite momente ale evoluției ei. **The novel of travel is**, in fact, a trip and an adventure of the spirit, avid of culture.

²⁰ Ibidem, p. 1104.

²¹ Jaap Lintvelt, **The point of view. Narrative typology test**, Ed. Univers, București, 1994, p. 32.

²² Marin Sorescu, **op. cit.**, p. 1148.

²³ Ibidem, p. 1094.

²⁴ Ibidem, p. 1091.

Marin Sorescu looks at landscapes, cities, museums, housing and people with the eye of the artist and the poet portrays them with the means, the artist image burn candles at the Temple of the word.

In **Journal. The novel of travel**, the reader discovers a Sorescu fascinated, really, what can the see in a hurry or at will, not hesitating to stare to from time to time to his interior to report values to the other. Not just the event outside, in the words of admirable surprised a skilful saver of pen, it impresses the reader of Journal, but also echoes of the memorial human being . The reply received from the reality you queried with the sensitivity of the poet is faced with the expectation of the writer. The reader discovers a Sorescu fascinated, really, what can the see in a hurry or at will, not hesitating to stare to from time to time to his interior to report values to the other. Not just the event outside, in the words of admirable surprised a skilful saver of pen, it impresses the reader of Journal, but also echoes of the memorial human being. The reply received from the reality you queried with the sensitivity of the poet is faced with the expectation of the writer. . The writer knows that he is a privileged, being chosen to participate in numerous festivals and competitions, congresses, etc. and is aware that he is liable to those remaining in the country to report on the fairness of the may be able a poet, but the temptation to pass through the filter of feeling his reality is too large, so it is hard to resist. Own subjectivity is recognized in the background, and assumed.

Marin Sorescu is equal to himself in **Journal . The novel of travels** within the meaning of the manifestation to front the boundaries of a fixed genus or species of literature, which he passed with the same freelance with which he had made this poet, prose writer, dramatist and literary critic. His diary, more formally, the standards of the genre, by setting in time and space of events and presenting them in chronological order. Also, the places described exists on the geographical map, but specify the subtitle.: „ Something like the novel and like the journal emphasizes the same places, by the existence of a priori destined, sometimes in the geography of the author of **The novel of romantic trips** : „, Years ago, before falling in the gift of travel with everything I had a pleasant game of description of places that you never saw. Sadoveanu wrote about a city where there was nothing ... but there are places where so many have happened and that I have seen. From reading and hearings -a town came out of a pen, white and fresh like an egg. The world was a nest of eggs of the Eagle, up on top of an oak or poplar and with how much fast I go up to them. I made the tour of world so several times.

Now, seeing San Francisco, I remember it. I link to it so many memories ...”²⁵

More than just a passenger what notices the quick impressions, Marin Sorescu becomes a character of the novel, which seems to be granted the privilege to choose the age you can live

²⁵ Ibidem, pp. 1153-1154.

and sometimes even the author, especially if it is a famous canvas painter. Author of **The Novel of travels** is a spectator with a contemplative, but allows the merging of what contemplates extensively.

The writer is an admirable swing between reality and art, so that they meet often during the **Journal**, the merging of any work of art that invites to meditation, reverie, and the ironic, and sometimes imaginary dialogue with the author or the characters of the instrument panel. Thus, the Rijkmuseum admires four Vermeer's paintings : *The cook, Woman reading a letter, Narrow Street and Receipt of Letter* noting: "*the role of the letter from Vermeer (could be the subject of the work of the fine arts diploma)*. Where Vermeer expect news from ? What kind of relationships have? What a nuisance? Relatives abroad?"²⁶ If the question here the attitude of the writer (played) in the face of it seems to pull out of simple curiosity, from people in Bulzești, Dolj , the Van Gogh Museum, stands out in front of arrays with different themes is initiated in one color: „ To study how the painter exits from the color slowly, like a snail, leaving behind a grey shade -deeper and sadder.”²⁷.

After he played his role in the space that he was absorbed, returning to the immediate reality of which was left it is bewildering, abducted from under the strong impression of dialogue with an imaginary character of painted canvas or history..

The novel of travels is interrupted by a few pages of Journal, including events held between the years ' 80-' 82, representing a tense period in the life of the writer. Authentic works are related by means here. The teller is the writer himself, and precipitation events lead to print a fast-paced news, keeping awake the interest of the reader, who apparently gives a genuine novel pages, sending him the feeling of author, teller and character at the same time..

The facts reported, though authentic, being circumscribed a context of socio-political absurd and accepted by the reader of today it seems more fiction, by filming them. Therefore, in the book, the pages of the Journal in which relates the bounds to those who felt uncomfortable with Marin Sorescu, rivals most with fictional prose by filming the situations depicted in portrait of those who are shaping the political and literary scene of the country and introspection.

Chapter VII – Joy to write – aims to highlight the concept of the writer Marin Sorescu, writing about the importance of the artistic act, as evidenced by the numerous articles, interviews, confessions published in the press of the time. Note that important elements of achieving a sustainable works, the writer put emphasis on talent, inspiration, tenderness, assiduously for working on the idea, so the work does not appear to be the fruit of a lengthy elaborations, but a spontaneous act. Beyond these elements somewhat predictable and easy to

²⁶ Ibidem, p. 1165.

²⁷ Ibidem, p. 1166.

define, support and the importance of that ineffable dose, that makes unique the work of a writer. Attitude towards the life you also differs on the Marin Sorescu by other writers.

The noble act of writing determines the prose writer to feel at ease in the time of troubles and in a world whose boundaries seem to gather more and more towards the center, getting narrow the space of servant of the pen in general. Writing, retrieving, re-finds obsessions and leave seduced by the mystery of the literary work. Writing is a moment for Marin Sorescu of grace and intellectual joy, is a privileged time, as said in an interview:

„ It must be said that everything I write, I write with joy. The act of writing is a clearance of joy, a release of countless tensions. And that even when I write things very serious. So I write a lot and in a very wide fan .”²⁸

It is obvious that the prose writer, it offers more than other genres, verbal chance. As he says , the feeling of youth-coordinating, it is each time sailing on the waters of a different genre. In fact, the spontaneity of expression in Marin Sorescu's prose is just a veil covering the depth of its reasoning will and idea what is causing a worried the reader being beneficent. It is therefore a spontaneity developed.

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The parody spirit of Marin Sorescu, as outlined in the last chapter of this work, the prose is more like a duel with common places in literature and in life, which prevents the

²⁸ **A stand-by poet**, interview made by Adrian Dohotaru, publicat în „Flacăra”, nr. 22, 3 iunie 1983, p. 10

²⁹ Crenguța Gânscă, **Marin Sorescu's works** , Ed. Paralela 45, Pitești, 2002, p. 11.

³⁰ Marian Popa, **Ironic mode** , în **Comicologia**, Ed. Univers, București, 1975, p. 196.

³¹ Vladimir Jankélévitch, **Irony**, translation from French by Florica Drăgan și V. Fanache, with a post face by V. Fanache, Ed. Dacia, Cluj-Napoca, 1994, p. 52.

liveliness and the mobility of spirit, being somewhat antidote for inerties style , literary themes and structures got as stone.

In this last chapter of this work we note the existence of elements postmodernist in Marin Sorescu's prose, despite the fact that the Marin Sorescu rejected the idea of subjugation to any doctrine, literary groups or schools of any literary current. Items: postmodernism, arbitrary cuts in fragmentary reality, culture, playful and summon the spirit of the parody, cultivated by Marin Sorescu, sometimes more specifically to parody the postmodernist novelist than to adhere to the aesthetics, which lead to shaping the image of a poetic writer, so writer in a permanent desire for formal renewal and revival-themed, even within the same genus or species of the same.

CONCLUSIONS

Total writer , Marin Sorescu, manages to cultivate existential interogations on a space considerably of Romania, giving complexity to his thoughts by poetry, theatre, novel, essays, literary criticism, diary, reportage. The writer said in an interview: "I made, indeed, several times (...) It is a basic duty to update, try always the feeling of first occurrence. This does not mean spreading , because the universe, when it exists, remains unchanged" .³²

For the release of the idea;under the terror of the shape pledge the German essayist and critic Hans Cristoph Buch and the poet Nicolas Born, in an interview with Marin Sorescu, recorded by the author **Treaty of inspiration**:

„ Born - To update the right of spontaneity in the literature. Forms and genres not to be some obstacles .

Buch - Born's idea is not bad. For example, I believe that the border between a poem and a piece of prose can be destroyed if it is an idea that doesn't fit in any of them. You can write anyway, only to be alive, alive and interesting. The forms must not be sanctified..³³

We understand that Marin Sorescu also embraces this idea and confirms it by his work

To express themselves freely, in his work, the writer does not respect the traditional ways and always the canons of the genre, but conducted most of the time, a happy artistic means of transfer from one genre to another. Thus, sometimes used in the poetry of theatrical art strategies (as in poems chairs, Vision, Atavism, I found the light on Earth, etc.), and in the theatre, the poetic elements (characters, metaphors-symbol).

As epic author, Marin Sorescu has greater freedom in both the content and the epic form, being able to cover the multitude of problems that the writer of the existential, trying to be

³² **Interview with Marin Sorescu**, made by Gabriel Stănescu, in „Romanian literature and language”, nr. 4/1986, p. 48.

³³ Marin Sorescu, **Treat of inspiration**, Ed. Scrisul Românesc, Craiova, 1985, p. 28.

free, if he cannot find a solution, by writing. Therefore, as a novelist, Marin Sorescu will strive to comply with the laws of the prose, as he proposed.

Kept for a time in the shadow of a poet and playwright, prose writer Marin Sorescu will test the strength of the epic in the novels and **Three front teeth** (1977), **The vision of hole** (1981) and **Japița** (1999), proving that it can be a long race. Even if you don't cancel completely ironic and parody register, which characterise the comic, he seems, in this genre, willing to accept the essential rules governing the epic, so that you can call in the full sense of the word, novelist .

Passing in review the assessments of critical articles in the press of the time (in the 1970s-80s), noted that the prose has attracted the interest of the soresciana of a relatively large number of literary critics. Controversial discussions that were around the sorescian novel and hamletian plan "to be or not to be" the poet and playwright Marin Sorescu, and an acting in front of the white paper by means specific to prose writer , the image has been even more determined. Narrative exercises before his debut editorial, resulting in sketches collected and published posthumously, in a volume of short stories, and the long period of the novel **Three front teeth** , they are the expression of the writer's preoccupation for a debut as novelist and prose writer.

Marin Sorescu tries to surprise, in each of the three novels of his existential aspects which marked in good measure the evolution of human and artistic. Some characters of his novels are built as extensions of the writer's personality. As Gogol, confessing that the characters realizing a negative trait transfer of his personality, he feels renewed, issued by the human burden of that defect, so by prose, Marin Sorescu, creates the opportunity of contemplation.

Segments of reality that intrigue or get anxious the writer, paradoxical aspects of life or tern pictures transfigures artistic and addressed from different angles, without neglecting the size of the sublime, the tragic, comic, grotesque, playful existence.

Life after the show in which contemplates the characters are often forced to change their masks, sometimes from one role to another ranging from ontological status to another (in **The vision of hole**) or starting from a threshold of existence to another (Tudor Frățilă from **Three front teeth** and that from **Japița**), the writer, chasing them as they pass through absurd of life, struggling to make sense of the facts, to keep them anchored in the rational.

Marin Sorescu insists, therefore, for the man rational, able to keep under control – to some extent – the facts and to assume that, as an alternative to "the revolted man " by Albert Camus. As Marian Popescu noticed, in **Keys for labirint** , „Error recognition, with the bitterness

of failure, formally represents at the same time, though belatedly, a triumph of logic – a principle that is intelligible, the ration is an integrator and not one drying, alienated..”³⁴

What saves Marin Sorescu of fatidic human impact with absurd existential it is the irony, as it is the expression of the spirit of conservation..

Themes and motifs in poetry and drama of the writer can be found in the prose work of Marin Sorescu, enjoying a richer hue, due to the larger epic genre, in which they are incorporated. Thus, the prose will meet the art theme and subject of the artist in the modern world, the theme of love, friendship as a defence against solitude of alienation, existential, the disappearance of the tragic theme of characters on the stage of life which is struggling to uphold social or aroused storms above the limits of self, the apetence of characters for sensational etc..

Enlightenment writer who fights with absurd existential emphasizes the shaping of grotesque situations are often at the limit with the tragic sublimity, or hosts comedian..

Due to the fact the prose writer does not deny his experience, a poet or dramaturg from the tendency to offer in prose, as in act I of a drama, which will reveal the significance of the future: dreams-nightmare, characters, objects, adding the water, one of the primordial elements, the leitmotif of the role of sorescien in the form of water or water of the dead seas in fairy tales.

Human existence is seen, therefore, in the side of her sorescian prose serious, profound, even if the tone is relaxed. As a novelist, Marin Sorescu's epic space with characters inhabiting significantly in different situations – serious or funny – creating the impression of "very important for a novel, movement and density of life.”³⁵

Playful element which impregnates sorescian prose and his entire work, by the way, singularize creation and the creator of the Romanian letters through robust creative personality of Marin Sorescu..

Playful factor restores the equilibrium when the writer seems to slip on the slope of the severity of fictional events in the novels **Three front teeth** and **Japița**, and by the novel **The vision of hole** gain a deep insight into the fascinating world of playful, in which the writer-demiurge lays down the rules, instructs the players – characters, readers and critics, distributing them roles, asking them, as with any game, honesty and limiting the space of game (fictional), in which its rules are viable. As with any game fascinating, what enriches the spiritual horizons of participants, at certain times the border between fictional and nonfictional seem to spray, so that returning to the daily newspaper, the participants-players (readers) are back with strong impressions, dominating for a period of time, as the shadow characters with animal masks. Regret time allocated to space exhaustion and the game is expressed by prose writer himself

³⁴ Marian Popescu, **Keys to the labirint. Essay about the Marin Sorescu's theatre and D. R. Popescu**, București, Ed. Cartea Românească, 1986, p. 250.

³⁵ Eugen Simion, **New Romanian writers**, vol. I, Ed. Cartea Românească, 1978, p. 298.

("Here ends everything, for lack of space: burrow/hole and vision. And it's a pity, pity, pi..."³⁶), which seems that sometimes, during this "novel by chance" abdicated from his role as the initiator of the game and director of the show in the forest, mixing himself among players.

The prose writer's game by creation is taken as a relay, by the characters of the novel **Three front teeth**, passing through a crisis, as artists. Up to a point, the three: Val Tomiță the sculptor and journalists (artists of the word) Frățilă Tudor and Adrian Ploscaru play of creation. Val shapes almost playing, of clay, Olga's image, in the eyes of those present, Tudor Frățilă, "playing" as a reporter, manages to create, in fact, a short story, published under the pseudonym and later received very well by the intellectual circles, and Adrian writes, as if in play, the lyrics on the leaflets, which you will add in a later volume, however, destroyed in a fire.

Playful spirit of the writer is distinguished also by the acceptance of certain historical facts as apparent, games and, consequently, with the rules overturned. But, as Johan Huizinga noticed in **Homo ludens** "... some playful forms are used more or less consciously to cover a social or political purpose. In this case, we do not handle with eternal playful element of culture, (...), but with a false game."³⁷

Language games are a way to combat the verbal clichés and automatism language, which are the expression of thinking scheme. Playful attitude aimed at all levels of the writer's language: Phonetic lexicon (alliterations), (puns based on semantic relations: synonymy, antonymy, polisemy, paronymy, homonymous names), morphological (conversion), syntactically (games on topical phrase). Calamburul calls the attention of the reader, betraying the spiritual volubility and mobility of the prose writer.

The mental barriers, caused by certain tense situations of epochs the writer passes, are dissolved under the power of sorescian smiles and laughter, resulting from a playful attitude towards existence. Thus, prose writer, limits by irony and humor, rigid mentality, obtuse of dogmatism of a difficult historical period.

The success of the sorescian work seems to be in direct proportion to the joy of the writer to incorporate specific thoughts into shapes to each genre, without ever becoming a prisoner of the conventions imposed by them.

Marin Sorescu's prose, just as the entire work of the writer, is a perpetuum dialogue with the reader, which is felt as an overwhelming presence. It is also a dialogue with the era, a reply given to his contemporaneity and those before him, through parody. Marin Sorescu's work as a whole, is a dialogue with the European spirit and spirits from around the world, much like him.

³⁶ Marin Sorescu, **The vision of hole**, Ed. Albatros, p. 215.

³⁷ J. Huizinga, **Homo ludens**, Ed. Humanitas, București, 2007, p. 318.

Contemplative, Marin Sorescu is mindful of the various aspects of life, and respite to look and to penetrate the miracle of the human and the nature of the show, how many times has the opportunity. Evidence given in notation of his impressions, as noted by reading the writer's journal. He queries the reality and sends to the reader his observations sprinkled with lucid, irony or humor. Irony cultivated by Marin Sorescu in his novels is not only the expression of intelligence, but also the balance between mind and soul of the writer, who, through simulation, through diplomacy, manages to stand out of things, refusing unnecessary, exaggerating the affective investment sentiment, but positive and negative. The irony is, thus, a regulator of affective condition..

The pleasure, the joy of writing of Marin Sorescu resonate with delight of the reader to browse the pages, captivated by the world created. His novels can be read diagonally, to catch the faster "idea", whereas the reader would lose the show minutes, due to the unique irony , parody, which is animated when writing .

The spontaneity of expression of thought, amazing simplicity with which it is said, betraying the "posting" to assess the events and people, as a result of the dramatic confrontation of a consciousness with events and people which marked the path existential. Liveliness of expression and posting him on the timing of the prose writer, where he may contemplate the steps of his own becoming.

The joy of writing is not eclipsed in the case of prose writer, Marin Sorescu or external events, nor by the interior ones: "the Important thing is that I feel like writing and I don't have time to take into account any praise or criticism"³⁸, the writer said in an interview. Just the tone of writing distinguishes the springs.

Belonging to the neo-modernism, Marin Sorescu is, as the critic Ion Bogdan Lefter says, a link between two different periods of the Romanian literature: modernism and postmodernism. So, not only in poetry and prose, but it is felt in his creations the tend of parody of nonvalues, flouting the aesthetic criteria and wereslaves to marxist-Leninist doctrine . In addition, the postmodernism: intertextualismul, frgmentarismul, arbitrary cuts in reality, culture, and summon the spirit of the playfull parody in prose, especially in the novel, ironically, by the writer, "by chance" in **The vision of hole**.

Prose writer-poet do not give up the drama , for items related to the performing arts: directions in parentheses, which maintain contact with the readers – the equivalent of teachers from theatre –, the pattern to identify the spectacular changes of situation in "retaliation", theatre insignificant, but details apparently convincing for the follow-up of the characters or

³⁸ „ **Each new literary experience rejuvenates you**”, interview with Marin Sorescu, made by Nicolae Pop, published in magazine „Ramuri”, nr. 2 (128), 15 februarie 1975, p. 4.

relationships between them are present even in prose. Thus, the personality of the artist Marin Sorescu smoothes the path to an new prose.

Marin Sorescu's prose, while complying with the good measure of genre canons, is characterized by an innovative literary formula, which means a mixture of irony, parody, auto irony, playful, humorous, serious meditation – pleasure, style and allusive topics however constitute what we call, simply, "footprint of Sorescu".

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