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***Configurations of the portrait and landscape in Romanian
prose from the end of the 19th century and the beginning
of the 20th century***

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SUMMARY

Keywords: Calistrat Hogaș, Barbu Ștefănescu Delavrancea, Ion Creangă, Theodor Aman, Nicolae Grigorescu, Ion Andreescu, literature, painting, interdisciplinary study, sowerism, poporanism, realism, naturalism, portrait, landscape, ekphrasis.

The doctoral thesis entitled *Configurations of portraiture and landscape in Romanian prose from the end of the 19th century and the beginning of the 20th century* aims at an interdisciplinary approach to portraiture and landscape representations in Romanian literature and painting from the end of the 19th century and the beginning of the 20th century, in general, and in the prose of Calistrat Hogaș, Barbu Ștefănescu Delavrancea, Ion Creangă and/or in the paintings of Theodor Aman, Nicolae Grigorescu, Ion Andreescu. In particular, the attention will be focused on the presence of significant artistic coincidences regarding the constitution of the *weltanschauung*¹ of these writers and artists involved in the configuration of the "zeitgeist"² of the new direction in Romanian culture. Therefore, we consider that, in the case of the aesthetic attitudes and approaches of the writers and painters stated above, we can speak of a certain artistic *weltanschauung*, as in the case of realism, naturalism from the end of the 19th century or in the case of academism from Romanian painting from the second half of the 19th century, we can discuss the *zeitgeists* of vernacular modernity.

By imprinting "zeitgeists", Calistrat Hogaș, Barbu Ștefănescu Delavrancea, Ion Creangă, Theodor Aman, Nicolae Grigorescu, Ion Andreescu and others were involved in finding a credible answer not only to the urgent problems of the time to which they referred to but their training in the dynamics of the era was aimed at finding the immediate answer to part of their metaphysical anxieties.

Just like the "weltanschauung" of writers with a realistic orientation, the "zeitgeist", as a conceptual attitude of the painters within the scope of academism, certifies a perspective on the Romanian world from the time of Carol I, constituting an image, a model, a metaphor of the autochthonous reality in the transition from traditionalism to modernism. Otherwise, Jung warned about the fact that "the fundamental shortcoming of any *weltanschauung*" is given by

¹ DEXI (2007): *Weltanschauung*: Body of knowledge about human thought, feeling, will and behavior, about experience. ♦ The image of the world and human existence as a unitary whole.

² *Zeitgeist* ("spirit of the times" / "spirit of the age") is an ensemble of culture and intellectual climate, which refers to a certain period or the generic characteristics of a time period. The contemporary use of the term can refer, more pragmatically, to a style of thought (custom, attitude, etc.) that is considered to be acceptable or tasteful in the context of a particular era.

the fact that it is superimposed on the "truth of things", while, in reality, "it is only an image, a metaphor or a model", which we offer them to a world that doesn't care what we think of it.

In the "Jung"-ian light of what was presented, each person has his own "weltanschauung" not for the world, but for himself and as a result, the writers, artists (to whom we refer) will not be able to give the Romanian world another face, anyway not one different from their own. In order to understand the world they live in, Hogaș, Delavrancea, Creangă, Amann, Grigorescu, Andreescu get involved in self-discovery, self-discovery being an equivalent of what Jung called the "process of individuation"³. This "process of individuation" has its equivalent in the "spiritual biography" of the individual, a phrase that implies a "succession", an "accumulation" of "knowledge experiences"¹. As a result, a "weltanschauung" is, in fact, the reflection of the level reached by a human being in the process of "finding one's own Self". Finally, as a coherent conceptual attitude about the world and about oneself, the "weltanschauung" represents the "product" of a certain historical era in the version promoted by its representatives.

The hypothesis, according to which we orient our exegesis, focuses on the prior assumption that the mutation signaled at the level of the image, the landscape and the portrait, is claimed on the route from the original pose to the form it can acquire in the work (painting or literature). The change of perspective considered deserves to be clarified and agreed with the weltanschauung of realism and naturalism (in literature) or with that of academicism (in painting).

With the access to the values of modernity from the end of the 19th century and the first half of the 20th century, C.G. Jung believes that a series of amendments are required regarding the notion of "weltanschauung" used in Romanticism "in its current sense", that of "conception or vision of the world". In Jung's version, it will be possible to observe that the semantic change is operated, simultaneously, through a double "modification": both of the "object" - the world which, as a whole, becomes an abstraction - and of the "mode of knowledge", through which the emphasis is (re)ontologically placed on man, on his place in the world and on his relationship with the world.

³ DEXI (2007): Principle of individuation = scholastic formula introduced into medieval Latin by translations from Ibn Sīnā (Avicenna, 11th century); it is what gives the being a unique existence and distinguishes it from every other being, a formula called by Duns Scots hecceity. For Schopenhauer, time and space are principles of individuation, because they make possible the diversity of the world; Nietzsche indicates as a symbol of the principle of individuation the god Apollo who, through measure and harmony, keeps man within his limits; C. G. Jung defines the principle of individuation as a psychological process through which someone becomes an individual, an indivisible entity, achieving "self-realization".

In Modern Man in Search of the Soul (1931)⁴, Carl Gustav Jung specified that, in essence, the "weltanschauung" "designates not only a conception of the world, but also the way in which the world is conceived". Therefore, one should take into account this "difference" between the restrictive-philosophical use and the acceptance of the "weltanschauung" as a generator and propellant of "attitudes".

This explains the possibility of being able to refer to an aesthetic, religious, idealistic, romantic, modern, etc. "weltanschauung", a variant whereby the notion in question is similar to that of "attitude" expressed in the form of concepts. According to Jung, by "attitude" we should accept a "psychological notion" concerned with designating a certain "goal-oriented order of psychic content" or committed to what is called a "primary representation"⁵.

The placement of the two artistic options - fiction and painting - in the framework of the "weltanschauung" of Romanian modernism, implies the development of the way in which an image of the world and of the Self is established simultaneously. As a result, we will focus our exegesis both on the "common points" (interferences) between painting and literature, as well as on the "differences" (out of phase) based on the languages of representation of these arts. Concretely, we will start from a record of the touches and tones that stylistically define these two sides of art and artistically summarize the ways of transcending the real and, last but not least, we will focus on the lights and shadows of the "zeitgeist".

We consider the necessity of initiating such a perspective with "inter-" and "trans" cultural openings useful and necessary in terms of probing the level of evolution of Romanian literature through critical reporting on tradition, in which Herder ⁶ saw the primacy of dependence on order as a stasis that it installs at the axiological, administrative and political level and blocks any aesthetic opening towards progress.

As the promoters of "new directions" in Romanian culture and literature, from Titu Maiorescu to E. Lovinescu et al., signaled, one of the unlocking possibilities is recognized in the search for an alternative life and a scale of new values in accordance with the "weltanschauung" of modernity, involved in the phagocytization and critical remodeling of the legacy of the past. At stake is the articulation of a mental universe involved in a particular type of cognitive and emotional modeling, a dynamic process that involves critical reporting to a certain hierarchical scale of values, seconded by a particular way of understanding the world and acting on an individual level and societal. As observed by Laura Mesina, Cornel-Florin

⁴ C. G. **Jung** (2021). *Modern man in search of the soul*. Collection: Mysteries of the collective unconscious. Bucharest: Trei Publishing House, 2021.

⁵ Carl Gustav **Jung** (2021). *Modern Man in Search of the Soul* (2021). Bucharest: Trei Publishing House, 2021.

⁶ Johann Gottfried **Herder** (193). *Writings about language and poetry, philosophy of history, the idea of humanity, genius and education, preceded by a journal*, translation and foreword by Cristina Petrescu, Bucharest, Univers Publishing House, 1973, pp. 141-142.

Moraru, Constantin Aslam et al., from Descartes until the 20th century, the solution of the *res cogitans-res extensa* equation is correlated with the possibility of the existence of a "thinking substance" that cannot have a more adequate "support" than that provided by "corporeality":

"all of modernity settled into the dualism of *res cogitans* (thinking substance, subjectivity) vs. *res extensa* (extended substance, body, material world, universe). The fact as such may be, for many of us, counterintuitive and conflicting with our usual representations, since we consider the material world or universe to have existed and exists independently of our thought and will"⁷.

Knowing the intersecting elements in the system of conceptual networks and values of the modern "weltanschauung" is absolutely necessary to understand the orientations and directions in the field of fiction, the fine arts and the "philosophy of aesthetic living". Such a mutation produced its effects once the syncretic concept of "liberal arts" characteristic of pre-modernity was abandoned. We are referring to the moment when, starting with René Descartes' useful and clear rules for guiding the mind in the search for truth, "differentiations" were proposed between art and science, literature and painting being accepted as distinct fields of culture that they lead according to their own rules and benefit from specific languages of expression. As Martin Heidegger pointed out:

"art becomes at the same time the normative way of the free self-development of human creation and, likewise, a specific way of subjugating the world for the eye and the ear. The free-creative man who fulfills himself in creation, the genius, becomes law for the genuine human being. But also the reception of art, the way and the proportions in which it is cultivated, are also determined, first of all, by the human faculty of judgment which relies only on itself, so by taste".⁸

As for the "weltanschauung" of modernity, its elements also left their mark on the taxonomy of the arts in the sense that the transition from a certain "view of the world" to another involved, in addition to the natural change of "cultural environment", and a change - through "definition" and "classification" - of the relation to art. Therefore, "definition" and "classification" become two interactive operations that acquire their utility through their common reference to the "prejudices of the weltanschauung" from which they arose.

An eloquent way to outline the classification system of fine arts in modernity, can be useful when the phenomenon is viewed comparatively, by reference to the pre-modern model

⁷ Constantin **Aslam**, Cornel-Florin Moraru, *Philosophy of art in modernity and postmodernity*, Bucharest, UNArte Publishing House 2017, p. 11.

⁸. Martin **Heidegger**, "The Philosophical System and Its Constitution", in F.W.J. Vol. Schelling, *Filosofia artei*, translation by Radu Gabriel Pârțu, Translation and introductory note by Gabriel Liiceanu, Introductory study by Gabriel Liiceanu, Bucharest, Meridiane Publishing House, 1992, p. 547.

of liberal arts. The strategy is claimed from the way in which the "substitution of worldliness" takes place, operable depending on the charm and seduction of the work of art, a valid procedure in the context of the transition from the "definition" to the "classification" of the fine arts.

Initially, fiction and painting were unsystematically included in the category of "fine arts" among the "different sciences", "crafts" alongside/together with other "human activities of a very different nature", the core of artistic practices, which we consider "fine arts" being correlated with the dynamics of the "weltanschauung".

The model that worked in the Romanian cultural space from the end of the 19th century was dependent on the one patented by Charles Batteux in the Fine Arts reduced to a single principle (1746), a reference book that established itself as a support in the general methodology of art classification . Seen retroactively, the category of "fine arts" managed to maintain its character as an open system and, therefore, not concluded except under the artificial conditions conditioned by taxonomic and didactic strategies. So we do not consider it surprising the assertion that the "fine arts system" preferred the unstable condition, proteanly oriented towards the "culture of crisis" and the vocation of "change". The theorists and historians of "fine arts" emphasize that the initial model worked, until the middle of the 19th century, in the formula of reduction to a single principle. Only at the beginning of the 20th century, monoangularity will enter a visible process of accentuated thinning, a pretense signaled with the appearance of new mutations and structures within the "weltanschauung" of modernity.

What remained is rather related to the Kantian consensus regarding the organizing principles of the "conglomerate" made up of the five fine arts: painting, sculpture, architecture, music and poetry (literature) to which cinematography, choreography will be added by consensus as brands of the "zeitgeist" of the 20th century.

Specifying the research problem, specifying the hypotheses and operationally-selective definition of insufficiently clarified concepts

In a conventional-systematic approach, in terms of artistic creation, modernity is required to be accepted as a set of fundamental concepts and "purpose-values" involved in the formation of "ordered structures" having multiple and "solid interdependencies" in terms of axiological and stylistically as they were exemplarily theorized in a first form by G. W.

Fr. Hegel and later by Ch. Baudelaire et al. The central axis remains anchored in the subject category, accepted as Me and in the posture of "cogito" from which derives a good part of the

constituent elements of the "zeitgeist" of modernity, especially those related to the way in which people reported themselves ipseity to the universe of the natural and social world.

Reflexively, the cultural-historical interval, which we have in mind, can be rounded to the category of "speculum"⁹ or "mirrors", he being crossed by the red thread of a possible leitmotif dependent on the imaginary in which man's creations were considered reflections of the mind in the pose of a corrupt mirror of transcendence. As a result, literature and painting, the arts in general, assumed the freedom to restore the connection between the mysterious world, revealed only as a phenomenal appearance, and the aspiration to (re)create a copy of the universe from which man would have been expelled and whose anamnesis continued to dominate him through majesty, beauty and eternity.

In the sequence "The road from the mirror", dedicated by Laura Mesina to the category of "speculum", the assumption is clear that, from the canonical "definition" of the mirror, only the "function of rendering (optical)" follows: more precisely that of "retrieving external information" and "reproducing it through the intermediary of an image (physically obtained)". Therefore, "speculum" denotes:

"contemplation of ideas or a stimulating object, activity from which a scheme can emerge, in turn generating new ideas or interpretations. Theory scrutinizes meanings from a distance and integrates them into a new vision of the thing itself and of this world.

The contemplation of the imaginary is in itself an interpretation of this phenomenon that transcends reality - although it is strongly anchored in it - precisely because of imaginative thinking. The theory is, therefore, capable of a kind of "radiography" and different readings of the imaginary, apparently insurgent, however difficult to frame as an object of study"¹⁰.

Having its descent in the axiomatics of René Descartes, taken over by Immanuel Kant in a version in which he considers the transcendental as "a priori", in other words as an investigation of the "internal structures of the mind that subsist potentially in us and that make possible anything experience", the father of phenomenology Edmund Husserl, founds the "continental tradition in the philosophy of art" and the "philosophy of aesthetic living" starting, in large part, also from such a "transcendental perspective"¹¹.

Therefore, it will be possible to observe that intuition is substituted for God on the basis that the path of knowledge is from the mind to things, with the mind having a constitutive role that is:

⁹ Laura **Mesina**, *The medieval imaginary: forms and theories*, Iasi Publishing House European Institute, 2013.

¹⁰ Laura **Mesina**, "The road from the mirror", in *op. cit.*, p. 9.

¹¹ Constantin **Aslam**, Cornel-Florin **Morar**, *Philosophy of art in modernity and postmodernity*, Bucharest, UNArte Publishing House 2017, p.12.

"the order of the mind is the order of the world and everything happens inside it. As a result, knowledge is conceived as an exploration of the interior of the mind. Including the philosophy of art and the philosophy of aesthetic living has 'received' the task of exploring the universe of sensitivity, the internal facts of consciousness related to affects, emotions, experiences, feelings. Modern art also amply illustrates this exclusive focus on the artist's subjectivity as an expression of man's deep needs to experience a life from which the idea of divine assistance and ultimate purpose has disappeared. Modernity and the philosophy of art, together with the philosophy of aesthetic living associated with it, means an endless journey into the world of the Cartesian self, thought as a principle of understanding the world and aims to reveal and understand the countless 'coverings' of the self"¹².

In a draconian simplification of the phenomena captured in their stage of manifestation, artistic modernity appeared as a response to the soul contradiction of the post-romantic man in the indecision of choosing between "Heaven" and "Earth". The fact that modern man has decided on the terrestrial coordinates does not mean, however, that he would have categorically renounced the aspiration for transcendence as something that, in the Kantian version, would be "beyond" any possible experience, whether it is about realities ("things in themselves"), or "principles" of knowledge.

The type of predominantly interdisciplinary **research**, for which we opt, will help us to reconfigure the literary and pictorial spectrums, thus offering new possibilities for approaching the already established art of portraiture and landscape. As far as portraiture is concerned, certain physiognomic and physiological touches will be subject to corrections on the grounds that they presuppose adaptation to the various changes that have occurred from a cultural-historical point of view.

Thus, the investigation of portrait and landscape configurations in Romanian prose from the end of the 19th century and the beginning of the 20th century cannot avoid the interference of artistic languages between the two arts, nor the ways of evolution of what is accepted through the transfiguration of the types of portrait and painting from one period to another. Naturally, the novelty will come from the adaptation of the theoretical tools to the particular conditions of literary and plastic expressiveness specific to the dominant current of the era: realism and naturalism in literature, respectively, academicism and the "volksgeist" in painting. Regarding the zeitgeist of this liminal bracket, in the light of the Hegelian perspective, we consider that literature and art reflect, by their very nature, the culture of the era from which they emerged.

Even if the portrait constituted and still represents a predominant element of didactic-literary and narratological research, Silviu Angelescu warns that, however, not enough studies can be taken into account to highlight, as a whole, the "secrets" of this central landmark in Romanian literary art¹³. One of the elements treated sparingly considers the approach to the

¹²*Idem.*

¹³Silviu Angelescu (1981). *The literary portrait*. Bucharest: Univers Publishing House, 1985, p. 4.

literary and plastic portrait and the descriptive and pictorial landscape from the perspective of identifying the elements that intersect in the system of conceptual networks and values of the modern "weltanschauung".

Highlighting the subjective universality of the judgment of taste as a phenomenon that is comfortably established in Romanian culture and literature from the end of the 19th century and the beginning of the 20th century, constitutes a trait of mentality -of notable importance for the modern system of arts- on the grounds that literature, painting could be evaluated by the new educated man (petty-bourgeois), unlike the sciences that were becoming more and more specialized and, as a result, much harder to follow by the general public. Thus, right from the beginning of the modern era, the appreciation of fine arts was made from the position of the art lover (petit bourgeois) and not of the creator (writer or artist) as in the Renaissance. The diversification of taste, along with the thematic one, is a signal of the democratization and acceptance of eclecticism in art.

Among the attempts at a systematic approach to the portrait, we find those in *Figures and literary forms* in which Tudor Vianu treats this subject, that's right, relying more on the stylistic arsenal than on the aesthetic, narratological one. Another initiative concerned with revealing the art of the literary portrait can be found in *Homo fictus* in which Marian Popa tries to recycle the old principles enunciated by Tudor Vianu. His study, based on collateral acquisitions - from physiognomy and phrenology - is considered by Silviu Angelescu to be one of the multiple possibilities to re-examine the condition of the portrait "analyzed within the limits of some surfaces of contact with the character" and by referring to the "weltanschauung" regarding the "determination" which the portrait "suffers from the ideological sphere"¹⁴. This way of approaching the portrait confirms our hypothesis regarding the improvement and diversification, with each era, of the tools for (re)reading, development and interpretation, a fact that leads to a research in accordance with the modification of the parallax of the zeistgest.

Topologically, the present exegesis aims at the cultural arc between the end of the 19th century and the beginning of the 20th century and is limited to highlighting the art of portrait construction from a literary and plastic, morphological and stylistic point of view. The evolution of literature in tandem with painting facilitates the use of tools designed to help in the configuration of landscape art in literature and painting, artistic fields articulated in the same tonality of reporting to "weltanschauung" as to a hypothesis of penciling the image of the world and human existence as a whole.

¹⁴*Ibidem*, p. 7.

Concretely, consequences will be established between painting and literature of the period of the end of the 19th century and the beginning of the 20th century, trying to establish some correlations between the artistic programs of these arts with insistence on the way in which they intertwine by phagocytizing each other or, as differentiate one from the other by leading, lagging or retarding.¹⁵

At the theoretical level, we will clarify some issues regarding the art of portraiture and landscape painting, taking as a starting point the openings offered by the study of Mihaela Mancaș¹⁶ regarding the position and weight of description in the overall narrative text, respectively by Victor Ivanovici's essay¹⁷ concerned with the relationship between "the portrait-landscape" and "landscape-portrait", both subsumable to the category of "landscape portrait".

Mihaela Mancaș considers the description an "essential component" of the text's structure, a constituent included in the "narrative plot" and subordinate to it. As a result, the "descriptive fragments" are designed to provide a series of necessary information about the "characters, objects, space and time that accompany/configure the unfolding of the action"¹⁸.

The concern to establish the place that the description occupies in the general economy of the narrative, seems more like a complement to the assertions in relation to the option of the description to cross the border of the narrative genre and depart substantially from it. A historical summary of description should not lose sight of the path from ekphrasis to realistic description, taking into account the fact that beginning with ancient rhetoric, description was codified under the name of ekphrasis, a category that could be translated as a "discursive piece" detached. According to Laurent Jenny¹⁹, initially, the description was a ceremonial speech belonging to the epideictic genre through which one resorted to the laudatory description of privileged people, places or moments. Also, the exclusivity of the presence of descriptive pages only in some forms and genres is refuted on the grounds that the description is of the same age as literature, competing in wealth with the object represented, be it the shield of Achilles, the chariot wheels or a landscape from the Neamț Mountains, etc.

From the synthesis made by Mihaela Mancaș, it is noted that, since "in the textual organization" it was placed second to the narrative, the description has a more vague status than

¹⁵ Gheorghe **Manolache** (2005). *Second grade literature*. Sibiu: "Lucian Blaga" University Publishing House from Sibiu, 2005.

¹⁶ Mihaela **Mancaș**. "Description in Postmodern Prose." Bucharest: Faculty of Letters, University of Bucharest. [chap. 7 "The place of description in the overall text (narrative)"] published on <http://ebooks.unibuc.ro/filologie/dindelegan/35.pdf>.

¹⁷ Victor **Ivanovich** (2018). "From portrait-landscape to landscape-portrait". in "Romanian Life", no. 5/23 May 2018 ("essay" category)

¹⁸ Mihaela **Mancaș**, *art. cit.*, p. 1.

¹⁹ **Laurent Jenny** (2004). *La description. Méthodes et problèmes*. Genève: Dpt de français moderne published at <http://www.unige.ch/lettres/framo/enseignements/methodes/description/>

that of the story, "constituted as an independent textual unit on based on more difficult to discern rules"²⁰. Seen in opposition to the narrative, A. J. Greimas and J. Courtès²¹ qualifie it as a "surface sequence opposed to the dialogue, the story", an observation completed and developed by Philippe Hamon, who comes to the conclusion that the "descriptive" represents "a textual unit controlled by dominant hierarchizing, taxonomic and paradigmatic operations".²²

As Mihaela Mancaş also remarked, for methodological reasons, a good part of the studies reserved for description in specialized dictionaries (narratology, literary theory, stylistics, semiotics, etc.) place it in "opposition to narrative" on the grounds that, in fact, the descriptive would constitute "a narrative break"²³, a fracture in the "suite" of the story which, through apagogic arguments, induces the assumption that which "is not a narrative" could be perceived as a description²⁴.

Following such a didacticist approach, the descriptive fragments from the texts of Calistrat Hogaş, Ion Creangă, Barbu Ştefănescu Delavrancea can be easily isolated in the textual ensemble, being quoted as static landmarks and, therefore, prone to favoring interludes in the linear suite of the diegesis and privileging the suspension of temporality. Overall, however, the connection between "descriptio" and "naratio" is one of an interdependent order on the grounds that the dynamics of the action inevitably involve some references (detailed or summary) to characters, situational context, objects involved in the dynamics of the narrative²⁵. As can be seen, in general, the description is suspected of being harmful to literature on the grounds that it would not offer a definite possibility of representing the designated objects, being suspected and even accused of being arbitrary in size and inconstant in dynamics. More serious, it seems to be the ability of description to break away from the organic structure of literary works, being able to be decomposed into fragments. This gives rise to a series of questions regarding the role of description in the narrative, the possibility of being eluded from the narrative regime, as well as a series of uncertainties regarding the way to be integrated into the narrative or to conceive the fable without resorting to description.

As Mihaela Mancaş observes, the discussions regarding "descriptio" admit, in general, that "the beginning of the descriptive fragment coincides with the border of the story", in the

²⁰ Mihaela Mancaş, *art. cit.*, p. 1.

²¹ A.J.Greimas, J. Courtès (1979). *Sémiotique. Dictionnaire raisonné de la théorie du langage*. Paris: Édition Hachette, 1979; [ed.2, vol. T.1 et T.2. Paris: Édition Hachette Université, 1986],

²² Philippe Hamon (1981). *Introduction à l'analyse du descriptif* (Langue – Linguistique – Communication). Paris: Édition Hachette, 1981.

Philippe Hamon (1993). *Du descriptif*. Paris: Édition Hachette, 1993.

²³ C. Reis, Ana Cristina Lopes (1998). *Dicionário de narratologia* [ed. 6]. Coimbra: Livraria Almedina, 1998.]

²⁴ Pierluigi Pellini (1998). *La descrizione*. Roma-Bari: Casa Editrice Laterza, 1998.

²⁵ Jean-Michel Adam, André Petitjean, F. Revaz (1989). *Le texte descriptif. Poétique historique et linguistique textuelle*. Col. Nathan-université. „Série Etudes linguistiques et littéraires”. Paris: Édition Nathan, 1989.

sense that "the distinction between narrative and description overlaps, thus, the relationship between diegesis (narration) and mimesis (representation)"²⁶.

Regarding the text analysis, we will plead for the eventuality of isolating, in the narrative text under observation, the descriptive sequences by calling on a series of "characteristic features" located at "different levels of the language". Thus, we intend to highlight the fact that the description has a series of specific "grammatical and figurative peculiarities" among which are recognized the "frequency of the repeated adjective" or, in the case of verbs, the "use of the present" or the imperfect indicative. The approach is not at all innovative, having its point of support in the procedures inaugurated by Tudor Vianu et al. Regarding the writing of the descriptive, we will have under observation, instead, the "particular rhythm", one divergent from that of the narrative, this having its origin in the "enumeration status" - generally attributed to the description - and the origin from the "frequency of the constructions elliptical to predicate". As can be seen from the texts under analysis, the description has a "specific", particularized lexicon" in "technical" terms, proper names, adjectives and participial forms of verbs, etc. In this way, the descriptive passages are configured thanks to some "special rhetorical figures" from which comparisons and metaphors cannot be missing, spun or chained, along with synecdoche, personifications, metonymies, etc. In this way, the impression of the "list effect" attributed to the description is configured, together with the rhythm imposed on the text by/through the paratactic enumeration, landmarks that are found in the recursion of the same unit, usually the name and the adjective.

Therefore, in order to be able to develop the phenomenon and clearly distinguish its characteristics, a delimitation of the narrative description is required. In other words, in order to see the phenomenon more clearly, we must go through a demarcation of description - as a representation of objects, places, characters, etc. - from narrative - as a reflection of events and actions. If at the prescriptive level the circumscription seems easy enough, in practice it is more difficult to establish, however, where a proper description begins, as opposed to a narrative marked by reference to an action verb applied to an animated agent.

*Dictionary of language sciences*²⁷ familiarizes us with the elements that structurally differentiate description from narration. The delimitations are synthesized diagrammatically by Mihaela Mancaș in a triadic model based on the spatio-temporal perspective, the narrative being a predominantly temporal structure and the description a primarily spatial one. If the story "develops in time" being eminently sequential, "regardless of the order adopted in the

²⁶ Mihaela **Mancaș**, *art. cit.*, p. 1.

²⁷ Angela Bidu-**Vrânceanu**, Cristina **Călărășu**, Liliana Ionescu **Ruxăndoiu**, Mihaela **Mancaș**, Gabriela Pană **Dindelegan** (2001). *Dictionary of language sciences*. Bucharest: Nemira Publishing House, 2001.

narration", on the other hand, the description is synchronic, in the classical form it outlines a "static picture". This is one of the reasons why it has been correlated with the visual arts, especially with painting, and this not only thematically, but also stylistically. The evolutionary perspective, for which we opt, is certified by the synchronization of the dynamics of the descriptive procedures and the artistic languages of literature and painting, poetics that gradually refined in both arts, reaching a paradoxical "spatial chronology". Consisting of successive fragments, the description involves itself in the chronotopic configuration.

However, there is also the option according to which the narrative represents a "syntagmatic structure", recognized in the fact that the "succession of narrated events" lets us understand that there is a "syntagmatic" relationship between the narrative components, of "joining and chaining". In turn, the description confirms a "primarily paradigmatic" structure, it being the result of "choosing from a virtual paradigm" of what, in extreme cases, predisposes it to cumulative definition: enumeration, "list of names" of some objects in pose substantive or "predicate", in the logical and grammatical sense of attributes of an object.

A third distinction is also noted, certified by/through the studies of Tudor Vianu and his disciples, the discrimination (demarcation between) descriptive and narrative being less categorical and more loosely restrictive, concerned with the use of the present tense - present indicative or imperfect - or by resorting to "description without temporal restriction". The option is completed by the point of view of Mihaela Mancaș, convinced that, at the lexical-semantic level, an important particularity of the descriptive sequence is the fact that, as a rule, it is centered on a "pantonym", "archilexem" that does the office of "unifying term" from a semantic point of view, signaling either the theme or the subject or, simply, the "semantic field" or the reason for the description.

In the case of description, the "pantonym" or the "archilexem" can materialize in "thematically" prevailing pictures or can only be assumed, based on the other details that play, in addition to this unifying term, "the role of the constituent elements of a semantic field". Also from the same "thematic" point of view, Mihaela Mancaș observes that, in the "textual motivation of the description", a certain "relationship" is established with the various "types of focus". For example, in the "omniscient focus", the author, in the role of the narrator, is the one who assumes the description, situated within the approximate limits of objectivity, as, in an "internal focus", the character is the one who takes over the description, printing and a subjective character and a clear psychological charge²⁸. The phenomenon is recognized in Romanian prose from the second half of the 19th century and the beginning of the 20th century

²⁸ Mihaela **Mancaș**, *art. cit.*, p. 1.

in which landscape descriptions or portraits are made from the perspective of a character who imposes the dominant tonality of the descriptive passage in relation to his own status conjunctural and narrative role.

The allegation that between "descriptio" and "naratio" an oppositional relationship prevails, but not exclusively, proves its validity only partially, the differences between the two types of textual organization functioning in a transitory regime and, therefore, mitigating in the text the contrasts firmly marked, sometimes reaching mixtures converted into "descriptions of actions" or transposed into "narrativized formulas".

In this context, Victor Ivanovici advocated for the emergence of hybrid forms such as the "landscape portrait", present in the alternative "portrait-landscape", "landscape-portrait"²⁹, a favorable moment for the interdisciplinary approach of the portrait, the landscape, the painting, the three forms being rounded both to the description literary as well as pictorial perspectives.

The point of intersection of the two categories -"portrait-landscape", "landscape-portrait"- is in the poetics of the painting, a process in which both the perspective of the person present in the painting (painter or descriptor) are involved, embodied in revealing the point of view of the contemplator, on the one hand, and the frame which, detaching the image represented from the rest of the "visible world", enshrines inside it a "specific organization" of the visual material according to which the painting is "(re)actualized" thematically in the version landscape or portrait. Victor Ivanovici referred to the "parameter" capable of guaranteeing the "free traffic of meanings" between the literary and the pictorial field and, above all, prone to favor "the appearance of hybrids of the type "portrait-landscape" or "landscape-portrait". Therefore, the "object of pictorial representation" becomes the "virtual portrait contained in the landscape", while what is "in the portrait", everything that is "seen susceptible of landscape metamorphosis", precisely establishes its "immutable essence"³⁰.

Therefore, the originality of Calistrat Hogaș, for example, can also be evaluated from the angle of "perspective", of the "minuteness" of the pointillist touches through which each detail gives rise to a series of mythological allusions that are distributed "dialectically", according to an alternative symmetry of the positive and the negative. However, we do not consider that we will exaggerate if, in the case of Calistrat Hogaș's prose, we refer to an "associative delirium" whose intention is to hide the referent, so that the reader discovers it by unraveling an "imagistic charade".

²⁹ Victor **Ivanovich** (2018). *From portrait-landscape to landscape-portrait*. In „Viața Românească”, no. 5/23 May 2018 ("essay" category).

³⁰ **Idem.**

The analyses, which we will resort to, will be based on a "class of literary techniques" likely to be regrouped under the "ad-hoc" label of "landscape portrait", a phrase proposed by Victor Ivanovici, thanks to which "the procedure is covered with the text and the text with the procedure" concretizing in something similar to "textual linguistics", a phenomenon that goes beyond the level of the word and the phrase. Thanks to this "doubling of the frame", we can approach fragments of *On mountain roads - Memories of a journey in the form of "paintings"*, perceptible at a glance, in "succession".

Summarizing, in accordance with the principles of classical rhetoric, in the option of professor Ricardo Senabre Sempere, "portrait" is defined as "a subcategory of the class called "descriptio": "linguistic procedure designed to make us see something that is not present"³¹. Narration, for its part, proposes a similar objective in the sense that, as Tzvetan Todorov observes, it is not limited to the substantive, to "tell" us things, but is concerned with "showing" them to us."³², "showing", as a fundamental way of exposure, being able to find a first-rate "tool" in "descriptio" and its poses, among which, in the place of honor, the portrait also figures.

As for the "landscape portrait", in Victor Ivanovici's option, it combines two kinds of description: of a person - proper portrait or "prosopographia" - and of a place - "topographia", the image of the human figure being, in addition, a "component (perhaps even the main) of the character"³³.

As for the literary "paintings" from the texts of Ion Creangă, Barbu Ștefănescu Delavrancea and Calistrat Hogaș, subject to development, they belong both to the field of "procedures", to a "thematic class" as well as to a "genre", the three variants being correlative, with the mention of distinguishing their "specific conduct" in "specific contexts". We specify that the "landscape portrait" is updated as a "procedure" whenever its parallax includes, in its entirety, the text in which it appears, the obligation of the exegete being reduced to the cutting and isolation of autonomous and homogeneous fragments, structured on the basis of the procedure in question: specifying the angle between the axes that join the landscape point with the extremities of the observation base. As we mentioned, the narrative prose we are referring to unfolds the portrait along the lines of the story, the descriptive strategies serving to structure the character. Victor Ivanovici's observation that the "landscape portrait" is part of a "repertoire of themes" to be found both in literature and in painting, is fair: even more so than in literature,

³¹ Ricardo **Senabre Sempere** (1977; reed. 1998). *El retrato literario: antología*. Madrid: Ediciones Colegio de España, 1998, p. 9).

³² Tzvetan **Todorov** (1966). *Théorie de la littérature: textes des formalistes russes* [réunis, présentés et traduits par Tzvetan Todorov; préface de Roman Jakobson]. Paris: Édition du Seuil, D.L. 1966, p. 144.

³³ Victor **Ivanovich** (2018). *Romanian itineraries* (vol. 1, 2018). Bucharest, Romanian Literature Museum Publishing House, 2018; vol 2. *Romanian itineraries* (and some theoretical pretexts), Bucharest, Publishing House of the Museum of Romanian Literature, 2019.

its two variants "the portrait- landscape" and "landscape-portrait" are defined starting from "pictorial criteria". In the enucleation of the paradox, Victor Ivanovici brings into discussion the "theory of simple forms", as stated by André Jolles³⁴, considering that it is necessary that "the procedure be regarded (also) as a gender". By relating the "landscape portrait" to the reference system proposed by André Jolles, it can be considered an "archetypal genre" or a "simple form", whose updated contours become, in Victor Ivanovici's option, the "landscape portrait" and "the landscape-portrait". What makes "André Jolles's model" special is that he registers the "verbal gesture", an elementary unit of action specific to each "simple form". Regarding the "landscape portrait" in Hogaș's literature, the "verbal gesture" is recognized in the "geomorphic gigantism", this thematic parameter assuming the role of a "great function" that mediates the "transportation of signifiers" from painting to literature and back.

Asking ourselves what is the "spiritual foundation", the "intrinsic philosophy" on which the "landscape portrait" is based and taking into account the fact that in it "the human parameter merges with the natural one, without reaching reification", we could assume, along with Victor Ivanovici, that Hogaș's vision of the world is "underlying" this process. As a result, it could be about a kind of "animism", even if the roots of the "landscape portrait" do not seem to go down that deep, the option being rather related to the "mental disposition" of the prose writer who uses the "procedure" and cultivates the "genre" with the reason.

Essential structuring of the content of the doctoral thesis divided into chapters and subchapters

Content-wise, the doctoral thesis is organized in four chapters, the approach undertaken proposing to realize a possible interdisciplinary correlation between literature and painting mediated by the *weltanschauung* of aesthetic modernism.

In order for this priority to be fulfilled, I considered that a theoretical "reinforcement" regarding the configuration of the osmotic link between literature and painting is indispensable. As a result, the specific way of transposing the two arts into their own languages aims at the recessive relationship between word and image, an aspect that will be extensively debated in the first chapter of the paper.

In Mircea Florian's option, "recessiveness" implies a relationship of incompatibility necessary for "the structure of a language" and, as "contrary", we can accept that it has priority

³⁴ André Jolles (1972). *Formes simples*. [Traduit de l'allemand par Antoine Marie Buguet. (Poétique). Paris: Édition du Seuil, 1972.

over "contradiction" on the grounds that "it is the disturbing factor, the uneasiness the world, the asymmetry of the cosmos. In this complex structure, namely recessiveness, resides the tragic world"³⁵. Thus, to have a semantic dimension, any language should consequently contain contrary notions³⁶. But, the problem that arises leads to the assumption that not all contrary notions are found, in fact, in a recessive relationship, a relationship that implies more-than-incompatibility. We remind you that Mircea Florian was discussing certain positive notions of use, one of which usually has a dominant character, and the other, "the one that comes after", has a "superior meaning". Thus, together with Gh. Manolache, we do not believe that arguments can be formulated in favor of the idea that recessiveness would be a universal semantic relationship present in any possible language and, therefore, we have no other possibility than to describe it as a structure rather conceptual rather than ontological relative to certain languages³⁷.

One of the first researchers to discuss the possibility of poetry (literature) and painting being in a possible interdisciplinary relationship was Lessing, who in the treatise *Laocoon: oder über die Grenzen der Malerei und Poesie (1766)* [*Laocoon: or About the limits of painting and poetry*³⁸] brings back Johann Winckelmann's historical perspective on art, with references to his interpretation of the Laocoon sculpture from Hellenistic times (ca. 1st century BC). Winckelmann's differentiation -between the "high" style, illustrated by the Niobe sculpture, and the "beautiful" mode, attested by the Laocoon statuary group³⁹- pleads for the opposition between the fundamental values of a work of art: "high style", austere, capable of expressing abstract ideas and "beautiful style", anchored in sensuality and attentive to the transmission of the beauty of form.

Regarding the techniques of building the literary portrait and highlighting the functions of descriptive passages in Romanian prose from the end of the 19th century - considered by Mihaela Mancaş as "the century of description"⁴⁰- and the beginning of the 20th century, they will be presented from the perspective of the main descriptive types: the portrait and the landscape, the topography and the chronography, the description of the work of art and that of the objects. If we leave aside some passages from the prose of Ion Creangă and partially from

³⁵ Mircea **Florian** (1983). *Recessiveness as a structure of the world*. Bucharest: Eminescu Publishing House, 1983.

³⁶ Mircea **Toboşaru** (2014). "The structure of recessiveness and recessiveness as a structure of language", in Mircea Florian - Necessary Reconsiderations. Bucharest: Printech Publishing House, 2014.

³⁷ Gheorghe **Manolache** (2004). *The rule of two (dual registers in the development of Romanian postmodernism)*. Sibiu: "Lucian Blaga" University Publishing House from Sibiu, 2004.

³⁸ **Lessing** (1971). *Laocoon: or On the Limits of Painting and Poetry*. Bucharest: Univers Publishing House, 1971.

³⁹ Johann Joachim **Winckelmann** (1985). *History of ancient art*, vol. I, II. Bucharest: Meridiane Publishing House, 1985.

⁴⁰ Mihaela **Mancaş** (2005). *Picture and action. Description in Romanian narrative prose*. Bucharest: Univers Publishing House, 2005.

that of Calistrat Hogaș, we will be able to observe that the description of objects has a rather low frequency in the Romanian literature of this period.

We will inventory and comment, from an interdisciplinary perspective, compositional techniques focused on narrativized description through the accumulation of verbs (with examples from the works of Ion Creangă, Calistrat Hogaș, Barbu Ștefănescu Delavrancea), description through negation (with illustrations from the works of Calistrat Hogaș, Barbu Ștefănescu Delavrancea, Ion Creangă) parallel (Ion Creangă, Barbu Ștefănescu Delavrancea, Calistrat Hogaș).

Following the model offered by Mihaela Mancaș's study, we will explore the texts in which the "presence and placement of the pantonym" can be found - the summary term, the thematic core of the entire descriptive sequence - without neglecting the approach to the descriptive use of the figurative accumulation, respectively of the classical figures of style: comparison, metaphor, symbolic description, "supersignification", etc.

Analysis of strategies, conventions and innovations by which description, considered essentially a narrative break, tends to become less artificial, justify its presence in the text or simply go unnoticed, along with other techniques that concern descriptive insertions as a form of focus on the character, the subordination of description to perception (with insistence on the rule of "seeing"), discourse (interested in the art of "saying") or action (centered on the rule of "doing").

In the second chapter we intend an incursion into the poetics of the literary and pictorial schools of the late 19th and early 20th centuries. As a result, we will bring back to the fore the "effects" of the direction imposed by Titu Maiorescu regarding the modern project of Romanian culture promoted by the Junimea society, as well as in relation to some references to the post-romantic "differentiations", especially to the unveiling of the literary movement from the sphere of manifestation of the ideology of sowing and poporanism. Thus, the forays into the literary programs will be augmented with orientations from the pictorial poetics of the late 19th and early 20th centuries, following the way in which the art of portraiture and landscape reconfigured its parallax according to the reporting to schools and programs together with the Romanian cultural spectrum. We validate E. Lovinescu's hypothesis⁴¹ regarding the dynamism and interdependence of various projects and programs within the cultural life which, no longer considered independent moments, will be revisited through their mobility and "adhesions" with social life from the time of Carol I.

⁴¹ Eugen Lovinescu (1981). *History of contemporary Romanian literature* (volume II). Bucharest: Minerva Publishing House, 1981, p. 9.

In the light of such an open acceptance, "art" is validated as a "mobile" aesthetic value, determined by the artistic conception of the moment, by the literary ideology and by the modes of sensitivity, "variable" not only in large spaces of time, but even noted "within" a single literary or pictorial generation.

A detailed space will be given to the correlation between "academism" (Theodor Amann) and "postacademism" (Nicolae Grigorescu, Ion Andreescu, etc.), realism and naturalism related to the dynamics of the literary phenomenon of this period, as reflected in the work of Calistrat Hogaș, Ion Creangă, Barbu Ștefănescu Delavrancea.

The need to anchor the exegesis of pictorial and literary poetics in the post-romantic cultural space (realist, naturalist, etc.), accommodated with the theoretical approaches from the preliminaries, lead to the intention to carry out a detailed analysis of the interdependence and adherence of the artistic languages specific to classical and realist painting with the specific literature of the same currents, a posture that can prove productive exegetically due to the ways of transfer between the languages of pictorial and literary art.

Synthesizing, in the visual arts, realism is the current that inaugurated the representation, in fidelity parameters, of "life forms", "perspective" and "light and color details", naturalism assuming details close to the "clinical record" of the subject observed in the environment of natural favoring of the "case". This explains why the subject of some literary or artistic works, seen through realistic or naturalistic lenses, can seem to see the ugly configurations or even the sordid allure of the world. Such an option is recognized starting with art and literature from the middle of the 19th century as a reaction to romantic paintings in style and historical in content or, in the case of literature, as a deviation from the canon of romanticism.

An invariant of the two cultural-artistic segments painting and literature is the preference for subjects whose actors are ordinary people in ordinary circumstances, engaged in banal activities and connected to "real" life. We selected from the Romanian cultural space the exponents of the new direction, the painters N. Grigorescu, Th. Amann, I. Andreescu et al. who, in terms of style, can be considered the aesthetic vision partners of Calistrat Hogaș, Ion Creangă, Barbu Ștefănescu Delavrancea.

In order to be able to elucidate the understanding of the aesthetic essence of realism, we will re-examine the issues regarding the aesthetic problem of the detailed and precise "representation" of the visual appearance of scenes and objects, of ordinary, everyday subjects, respectively of "resistance to idealization". It is about the "triad" that offers the opportunity to identify the particularities of realism and some of its avatars (naturalism, verism, impressionism, etc.), the choice and treatment of the subject being the options that seem to define realism as an aesthetic option in painting, different from "technical attention" to visual

representations. Added to this is the preference for the presentation of ordinary (everyday) subjects in art, this being a priority of freedom from artificiality and stylization and resistance to idealization. Realism, as a resource of naturalism, means, stylistically, the honest, non-idealized "representation" of the subject, an approach that could be used without any promise to treat the "typical", the "everyday", the "case". It seems that, especially in the visual arts, positivism had, in turn, a say in how Nicolae Grigorescu, Ion Andreescu or Ștefan Luchian, together with the non-idealized representation of reality, have achieved the transition from the poetics of romanticism to realism by resorting to the expansion of extreme details and expressions.

On a literary level, beyond the free exchange between realism and naturalism, on a thematic level, there are, however, "significant differences" in the sense that realist writers represented real life, while naturalists opted for predominantly scientific representation, approaching brave of "clinical investigation" even if, a Delavrancea, Hogaș et al., are, in fact, amateurs with "a good book science".

If the Junimea society advocated for the rigorous delimitation of the "spheres between political, social and aesthetic"⁴², Nicolae Iorga, under the leadership of the Sowerism group, managed to reintegrate them alongside Vlahuță, Slavici and Chendi, starting from the idea that the cultural society at the end of the 19th century claimed those writings that imprinted in the cultural consciousness "national", "social" ideals or "politics". In other words, the samanatorist movement demanded of the literary text a "calibration" of the relationship between ethics and aesthetics through which to obtain some literary effects such as idyllism, ruralism or passeism. This era faced various problems that originated in "the completion of two essential processes for the evolution of modern Romania, the political unification of the country and the completion of the modernization process through agrarian reform and universal suffrage"⁴³, and with the passage of time, the sowerism current becoming the direction through which "national and rural issues dominate everything", the two constituting, in fact, "the ideological substance of the entire current."⁴⁴ However, Valeriu Râpeanu ⁴⁵ opined about the "pejorative meaning" that the sowerism ideology acquired over time, it becoming "synonymous with aesthetic closure and opacity", and signifying "the fanatical opposition to everything that meant the influence of foreign literature". Moreover, this literary movement "represented even an infamous stamp that

⁴² Z. Z. Ornea, *Sowerism*. Third revised edition, Bucharest, Romanian Cultural Foundation Publishing House, 1998, p. 7.

⁴³ *Ibidem*, p. 6.

⁴⁴ *Idem*.

⁴⁵ Valeriu Râpeanu in *Introductory Study of N. Iorga, A Literary Struggle*. Vol. I, Edition by Valeriu Râpeanu and Sanda Râpeanu, introductory study, notes and comments by Valeriu Râpeanu, Bucharest, Minerva Publishing House, 1979, p. XXVII.

places a work or a writer in the area of idyllic literature, educated, false from the social and historical point of view, artificial and old-fashioned from an artistic perspective.”⁴⁶ E. Lovinescu cataloged sowerism, "from an ideological point of view" as "an extension of <<Literary Dacia>> and Junimism <<Considered under the social and cultural ideology, it integrates into the series of traditionalist Moldovan movements that started from M. Kogălniceanu's Literary Dacia and continued through Literary Conversations through *Sower*,... through *Viața românească* ("Romanian Life") and seems to survive through *Gândirea* and through a few provincial magazines>>.”⁴⁷

About the appearance of the city novel in Romanian literature, as well as the "peasant and rural" influences that merge in it, as the exegete Nicolae Manolescu states, have their origin starting from the 19th century, being a period when "the peasantry that seemed dominant after 1900 had been the effect of Transylvanian people passing through the mountains, bringing with them the experience of a nation living mostly in villages.”⁴⁸ The one who analyzed the "beginnings" of the Romanian novel was Eugen Lovinescu, and the idea of "synchronization" for him meant "city novel in prose". In other words, the exegete wanted to reinforce the assumption that "the novel becomes urban and at the same time psychological, after being rural and social for a long time. Mutation was usually considered on the exclusively thematic side. But it is a matter of a mutation of the novel author's conception and that leads to... a mutation of the novel reader's taste"⁴⁹. Regarding the "ages of the novel", Nicolae Manolescu is of the opinion that "the Doric, the Ionic and the Corinthian are, first of all, ages of the novel as a literary species and only then reflections of the modification of a general conception of life. The Doric is the first age, which, in the novel, is the social and less psychological age of some Agârbiceanu or Rebreanu. He is a rural novel, with the strict exceptions, especially in the prehistory of the genre. The Ionic is the age of psychology and analysis”⁵⁰ In this way, the exegete agrees with the hypothesis launched by Lovinescu regarding the transition of the novel from "rural and social" to urban, taking into account that "intellectuals were becoming more and more numerous and their soul, ethical or religious problems more and more complex”⁵¹.

Also, D. Micu considers in the study titled *Poporanism* and "Romanian Life" that the Sowerism ideology managed to continue the "junimist-conservative reactionary direction" while, at the same time, succeeding, on a literary level, in rejecting "the Majorian theory of art

⁴⁶ *Ibidem*, p. XXVII.

⁴⁷ E. Lovinescu, *History of the Sower's movement*, in *Criticism.*, Vol. I, Ed. Ancora, 1925, pp.201-202, apud Z. Ornea, *Sowerism*, ed. Cit., p. 293.

⁴⁸ N. Manolescu, *Critical history of Romanian literature. 5 centuries of literature*, ed. Cit., p. 555.

⁴⁹ *Idem*.

⁵⁰ *Ibidem*, p. 556.

⁵¹ *Ibidem*, p. 556.

for art's sake, which sought to empty the fictional creation of social content, to serve as an object of enjoyment for the so-called elite of society - it propagates writing directly engaged in the service of the most reactionary politics..."⁵²

E. Lovinescu included the poporanist movement in sowerism, because there was no difference between the two post-junimist ideologies, given the fact that both "orientated towards the village, towards the peasantry."⁵³ The same exegete is of the opinion that the lack of an esteemed poporanist literature made the doctrine present a "creative lack of theories", even if "the magazine from Iași contributed to the development of Romanian literature and by bringing together the most literary forces and by revealing some new talents, with far too little, however, for an existence of twenty years."⁵⁴ In the study titled *Literary Poporanism of "Romanian Life"* from 1913 written by Victor Iamandi-Adrian, one can observe the violent and defamatory tone, in some places, that Nicolae Iorga prints in the *Preface* that he makes regarding the Poporanist movement about states that:

"political life also rushed into literature, theorizing and corrupting at the same time, as was always its custom. However, it does not follow from this that *Viața românească*, incapable of producing a single great talent, although it is such a neat and rich store of literary pieces, that therefore the great magazine from Iași, which the liberal party is proud of, created any current. Poporanism makes no sense in this field. If there is something, it can only be nationalism, because a nation has a soul, or an international vulgarity, a people through work, poverty and suffering, none! ... Literary currents? Apart from the current from <<The Sower I can't recognize any of them as existing truth...Poporanism? What is that?>>."⁵⁵

The third chapter entitled *Mimesis and representation – foray into the narrative simesis of Calistrat Hogaș and Barbu Șt. Delavrancea* aims to research the particularities through which Calistrat Hogaș and Barbu Șt. Delavrancea outlines and recalibrates her characters plastically, relying on the caricature, grotesque effect or on their representation in "touches of sharp realism". Therefore, the narrative models and techniques that the two prose writers use when they decide on a series of portraits either expository, close-up (static) or cinematic will be analysed. In addition to these approaches, the perspective that prevails in Romanian literary criticism will be taken into account when it attaches the literature of Calistrat Hogaș and Barbu Ștefănescu Delavrancea to various post-romantic literary and cultural

⁵² D. Micu, *Poporanism and "Romanian Life"*, Bucharest, Publishing House for Literature, 1961, p. 118.

⁵³ *Ibidem*, p. 9.

⁵⁴ E. Lovinescu, *History of contemporary Romanian literature*. Vol. I, Edition edited by Eugen Simion, Bucharest, Minerva Publishing House, 1973, p. 81.

⁵⁵ *Ibidem*, pp. 80-81.

orientations around the end of the 19th century and the beginning of the 20th century: realism, sowerism, populism.

The novelty we bring to the relationship between mimesis and representation resides in the conviction that there is no crucial difference between pictorial and verbal properties, between non-linguistic and linguistic symbols or systems. So we cannot discuss particularities that produce a difference between representation in general and description in particular. Otherwise, Nelson Goodman subsumes pictorial representation under the broader category of a description, hence the analogy between pictorial representation and verbal (literary) description. Theoretically, if reference to an object is a necessary condition for its description, no degree of identical resemblance is a necessary or sufficient condition for any of Plato's statements regarding mimesis or representation.

According to Nelson Goodman, when we look at "a representational painting," we recognize the images as "signs" for "the objects and features represented," signs that "operate instantly and unequivocally, without being confused with what they denote."⁵⁶

The reflexes of naturalism in the version established by Calistrat Hogaș and Barbu Ștefănescu Delavrancea imprint the conviction that it is important to know both "affective distances" and their "balancing" in the cultural space towards which Romanian literature builds its own route towards modernity. Mircea Angheliescu argues in *A descriptive history of Romanian literature: the premodern era* (Tracus Arte Publishing House, Bucharest, 2019) that literature is an organic component that resides in a well-defined "cultural complex", conferring, at the same time, in addition to "substance" and a "public image", an "epic representation of the respective ideas" to "fill in the gaps, to fill with narrative texts in prose or verse the still white spots in our history in the process of being constituted"⁵⁷.

The common note of the descriptive paintings created by Barbu Ștefănescu Delavrancea and Calistrat Hogaș can be found in the propensity of these writers to express the grotesque. Their narrative canvas is almost always dominated by sick colors, which block the protagonist's attempt to get out of the labyrinth of the illusory. Whether physical aspects or moral outfits are rendered, these portrait renderings are well anchored in the framework of the societal context at Delavrancea or naturally at Hogaș. The penciled individuals are extracted from the sphere of the village (Hogaș) or that of the neighboring spaces (the slum, in Delavrancea's option, some representing representative models of society, others common models resembling, in this way, stylistically, thematically, of tones and touches with the joint programs of painters such as Ion

⁵⁶ Nelson **Goodman** (1977). *The Structure of Appearance*. Dordrecht: Springer Netherlands, 1977.

Nelson **Goodman** (1976). *Languages of Art: An Approach to a Theory of Symbols*. Indianapolis: Bobbs-Merrill, 1968 (Ed. A II-a). Indianapolis: Hackett, 1976.

⁵⁷ Mircea **Angheliescu**, "Ultimul pașoptist" in "Cultural Observer" no. 452, dated 04-12-2008.

Andreescu, Nicolae Grigorescu (partially), Theodor Aman, Octav Băcilă etc. We will mainly analyze the image of man in degradation, which was specific to some literary and cultural directions (naturalism, verism, etc.) mainly interested in the imaginary architecture of some rural topos, the concerns of writers, plastic artists regarding the relationship between man and the environment, between the individual and society.

The fourth chapter - *Dismantling the prejudice regarding the insignificance of the portrait and landscape in the work of Ion Creangă* - focuses on highlighting the reflexes of realism in the creation of the description (painting) and in the configuration of the portrait in *Childhood Memories*. The aim of this chapter is to make cross-disciplinary and thematic / general correlations between Nicolae Grigorescu's paintings centered on the image of the house (Peasant House, Country House, Country Court, etc.) and Ion Creangă's descriptions of nature in which the home and the autochthonous landscape want to be a protective and compensatory topos from which the narrator fictionally escapes in search of experiences with an initiatory tone and to which he tends to return every time he has the impression that his "security" will be endangered.

The landscape and portraiture in the descriptive version proposed by Ion Creangă, respectively the pictorial one of Nicolae Grigorescu (from the Cămpina stage) are carriers of *volksgeist* and prove an imminent dependence on the peasant imaginary.

Therefore, through the directions imposed by this doctoral thesis, interdisciplinary correlations will be made between literature and painting from the end of the 19th century and the beginning of the 20th century, offering at the same time a focus on the "weltanschauung" of realism.

The bibliography involved critically-selectively in order to concretize the doctoral approach will strengthen the hypothesis regarding the osmotic relationship between the literature of Calistrat Hogaș, Barbu Ștefănescu Delavrancea, Ion Creangă and realistic painting from the end of the 19th century and the beginning of the 20th century.

Conclusions

As it was found during the present research, both painting and literature are two arts under the auspices of mimesis and conditioned by the fact that they aim to impress from an aesthetic point of view. I therefore emphasized that our intention to take advantage of the fleeting lessons of the mimetic arts to better understand the world depended substantially on the geocritical option. According to Bertrand Westphal, geocriticism tells us about the relationship that individuals have with the spaces in which they live and move.

The strong point of doctoral research is recognized in the possibility offered by geocriticism to make possible the decentering of spatial analyzes which, as a rule, are egocentric to the extent that they gravitate around the point of view of the characters or the author. Hence our intention to focus on what distinguishes and/or unites geocriticism from imagology. As part of a generally egocentric approach, imagology gives an important place to the *réalème* (as a marker of extratextual referentiality) in the examination of the representations of a given space (from the end of the 19th century and the beginning of the last century) in the case of prose writers (Ion Creangă, Calistrat Hogaș, Barbu Ștefănescu Delavrancea) or in that of plastic artists (Theodor Aman, Nicolae Grigorescu or Ion Andreescu). It is this "*réalème*" that orients the representations that imagology examines.

This is interesting in relation to the analysis of the literary and plastic spaces found in the creations of these writers and painters by studying the representations of the *allogene* (the Jew and the Gypsy) or of the native (the peasant, the monk, etc.) with the mention that interdisciplinarity was and remains a necessary condition in this type of analytical approach. Thus, otherness, as a "differential relationship" in which there is an interaction between a "man of the place" and a stranger, between "here" and "elsewhere", constitutes the nodal element in imagological approaches. Therefore, we were particularly interested in the recessive relationship between the "viewer" and the "viewed" and consequently focused on revealing the space in which such an interaction takes place. The link between the literary space and the reference space is thus removed. Geocriticism is, in turn, "geocentric" to the extent that it is interested in the writer's and/or painter's particular way of placing the place "centrally" (the village, the market, the mountain, the slum, etc.) the interest of the "geocritic" focusing not so much on the authors, but especially on their relationship with space as it appears and as it is represented in literature and painting. If for imagology the "representative subject" is important, as far as geocriticism is concerned, the "represented place" returns to the center of the analysis. From this perspective, the place is analyzed in relation to its (extratextual) referent because, as Bertrand Westphal appreciates, "the referent and its representation are interdependent or even interactive."

If for imagology the "representative subject" is important, in the case of geocriticism the "represented place" is the one that returns to the center of the analysis. From this perspective, the place is analyzed in relation to its referent (extratextual), "the referent and its representation" being "interdependent", or even "interactive": with the mention that the representation is not approached by geocriticism only from the perspective of its degree of verisimilitude.

As accepted by Bertrand Westphal, Jean-Marc Moura, Eugen Fink, Massimo Cacciari (author of the op. *Geo-filosofia dell'Europa*, Milan: Adelphi, 1994; trans.fr.: *Déclinaisons de*

l'Europe, Combas: Editions de l'Eclat, 1996) etc., the vocation of geocriticism boils down to the reconstruction of the place according to an archaeological principle, in relation to "something" that pre-exists. This can be a "réalème" (reference) or an "artistic reference" (text, image), in which case, "intertextual chain" or intericonic by assigning its role as "aesthetic referent". "Multifocalization" (which we have in mind) knows three "modular forms: endogenous, exogenous and allogenic" in which, according to Bertrand Westphal, the point of view remains relative to "the situation of the one who looks and observes the reference space", with the mention that the vision of space, as it emanates from an endogenous point of view, is often overdetermined by autochthony (see the case of sămănătorism, poporanism, traditionalism in general).

The placement of literature and painting in the footsteps of the *Weltanschauung* of Romanian modernism was realized by the development of the way in which an image of the world and of the Self was simultaneously established. As a result, relying on the languages of representation, we focused our exegesis both on the "common points" (interferences) between painting and literature, as well as on the "differences" (phase shifts) of these arts. Concretely, we started from a recording of the "touches" and "tones" that stylistically define these two sides of art and that artistically "summarize" the ways of transcending the real insisting on the lights and shadows of the *Zeitgeist* of the era of Carol I of Romania. The cultural-historical interval, which I had in mind, can be rounded to the category of "speculum", or rather "mirrors", it being crossed by the red thread of a possible leitmotif dependent on the imaginary in which man's creations were considered "reflections of minds" in the pose of a "corrupted mirror" of transcendence.

As a result, literature and painting, the arts in general, arrogated to themselves the freedom to restore the connection between the "mysterious world", revealed only as a phenomenal appearance, and the aspiration to (re)create a copy of the universe from which man would have been banished and whose anamnesis will continue to dominate him through greatness, beauty and eternity.

Mainly, I brought up inter- and transdisciplinary orientations, especially those in the area of history, economics, philosophy, sociology, ethics, psychology, geography, culturology, political science, etc. involved in supporting the actions within the scope of geocriticism. In this sense, I emphasized the fact that this discipline investigates the particular relationship between the human being and the "environment", with extensions on the perception of "nature", of "place" - fundamental and maximally general notions that express the properties, essential and general relations of objects and the phenomena of reality - mediated by literature or on the "practices" of society, of communities in their relationship with nature, the environment.

I pointed out the fact that, in the light of geocritical empiricism, a series of transliterational exegesis can be recognized that were interested in evaluating the influences exerted by various descriptions of nature. Naturally, Romanian criticism from the end of the 19th century and the first half of the last century was focused on what is currently understood by "pastoral geocriticism" represented in its embryonic phase by Titu Maiorescu, Nicolae Iorga, Garabet Ibrăileanu, Ilarie Chendi, C.D. Gherea, Al. Dima et al. critics and theorists who have focused their research, mainly, on writings based on a certain strongly idealized rural setting. The groups from "Sămănătorul", "Romanian Life", from "Gândirea", etc., the traditionalists, in particular, bet on a "genre" that juxtaposes the chaos and corruption of urban life with the tranquility and harmony of the rural landscape, "pastoral literature" promoting the human connection with nature and therefore relying on the importance of protecting this concatenation.

The text analyzes that I resorted to were folded into a "class of literary techniques" regrouped under the phrase proposed by Victor Ivanovici of "landscape portrait", a label thanks to which "the procedure is covered with the text and the text with the procedure" concretizing in something similar to "textual linguistics", a phenomenon that goes beyond the level of the word and the phrase. Thanks to this "doubling of the frame", I was able to approach as "pictorial paintings", some fragments from *On mountain roads - Memories from a trip, In the mountains of Neamțu, Memories from childhood or Parasites*.

As for the "portrait", in Victor Ivanovici's option, it combines two kinds of description: of a person - proper portrait or "prosopographia" - and of a place - "topographia", the image of the human figure being, in addition, a "component (perhaps even the main) of the character".

Regarding the literary "paintings" from the texts of Ion Creangă, Barbu Ștefănescu Delavrancea and Calistrat Hogaș, which I subjected to development, I demonstrated that they belong both to the field of "procedures", to a "thematic class" as well as to a "genre", the three variants being correlative, with the mention of being able to distinguish "their specific conduct" in "specific contexts". Victor Ivanovici's observation, according to which the "landscape portrait" is part of a "repertoire of themes" found both in literature and in painting, is fair; even more so since in literature, its two variants - "portrait-landscape" and "landscape-portrait" - are defined starting from "pictorial criteria". By relating the "landscape portrait" to the system of reference proposed by André Jolles, it was considered an "archetypal genre" or a "simple form", whose updated contours become, the "portrait-landscape" and the "landscape-portrait".

Regarding the "landscape portrait" in Hogaș's literature, the "verbal gesture" is recognized in the "geomorphic gigantism", this thematic parameter assuming the role of a "great function" that mediates the "transportation of signifieds" from painting to literature and back.

Asking ourselves what is the "spiritual foundation", the "intrinsic philosophy" on which the "landscape portrait" rests and taking into account the fact that in it "the human parameter merges with the natural one, without reaching reification", we could assume, along with Victor Ivanovici, that Hogaș's vision of the world is "underlying" this process. As a result, it could be about a certain kind of "animism", even if the roots of the "landscape portrait" do not seem to go down that deep, the option rather having to do with the "mental disposition" of the prose writer who uses the "procedure" and cultivates "the genre" remembered.

From the point of view of content, the doctoral thesis, structured in four chapters, aimed to achieve a possible interdisciplinary correlation between literature and painting mediated by the *Weltanschauung* of the prose writers Ion Creangă, Barbu Ștefănescu Delavrancea, Calistrat Hogaș and that of the painters Theodor Amann, Nicolae Grigorescu, Ion Andreescu.

In order to put the inter- and transdisciplinary approach "in actu" we set as a priority the theoretical "reinforcement" and the pragmatic "efficiency" related to the configuration of the osmotic link between literature and painting. As a result, in creating the specific ways of transposing the two arts into "own languages" I resorted to developing the recessive relationship between word and image, an aspect discussed more extensively in the first chapter of the thesis, mainly interested in the theoretical aspects.

On the path opened by Gh. Manolache, we revisited Mircea Florian's option according to which "recessiveness as a structure of the world" implies a relationship of "necessary incompatibility" having priority over "contradiction" on the grounds that it "is the disturbing factor, the restlessness of the world, the asymmetry of the cosmos". We specify that our option regarding recessiveness as a "structure of language" (and not, in general, as a "structure of the world") is close to that promoted by Gh. Manolache in addressing substantive issues regarding some literary experiences in "mitteleuropa of the literary province". Equally, our perspective came close to the one propelled by Mircea Tobașaru who believes that in order to have a semantic dimension, any language should, consequently, contain "contrary notions". In fact, in Mircea Florian's terms, we would be witnessing a "recessive duality", which does not require "terms of equal power (isostenic) and equal value (isothymic), but a "prevalent" / "subvalent" ratio existing, moreover, in literature since forever. As Gh. Manolache observes, the expressions of "overvalued" and "undervalued" can be misleading, if we assimilate the "strength" ratio with the "value" ratio. Of course, there is a term "stronger" than another, but the term "recessive" does not have a "weaker" meaning (cf. Mircea Florian).

But, the problem that arose led to the assumption that not all "contrary notions" are actually found in a recessive relationship, a relationship that implies "more-than-incompatibility". "We can proceed - believes Mircea Florian - to define recessiveness as the

principle of great oppositions, antitheses and antinomies embedded in existence, in consciousness and in value. Recessiveness accepts as tolerable the expressions of antithesis, antinomy, polarity and duality".

I brought it up in the discussion ways and possibilities to establish correlations between literature and painting, one of which is the one propelled by Lessing in the treatise *Laocoon: oder über die Grenzen der Malerei und Poesie* (1766) [*Laocoon: or On the Limits of Painting and Poetry*].

In the *Laocoon*, Lessing separately approaches the two functions of art by referring to painting and poetry, emphasizing that while painting is obliged to observe, select and preserve spatial proximity by rendering the essential and "most expressive" moment in a chain of events, literature (poetry) assumes the obligation to organically describe an event and reproduce it in its temporal sequence. Thus, the essence of poetry (of literature, in general) is not so much in the voluptuousness of the description as in the representation of the transitory, of the movement.

Regarding the techniques for building the literary portrait and highlighting the functions of descriptive passages in Romanian prose from the end of the 19th century - considered by Mihaela Mancaş as the "century of description" - and the beginning of the 20th century, these were presented from the perspective of the main descriptive types: the portrait and the landscape, topography and chronography, the description of the work of art and that of the objects. If we abstract from some passages from the prose of Ion Creangă and partially from that of Calistrat Hogaş, we have demonstrated that the description of objects has a rather low frequency in the Romanian literature of this period. As a result, I inventoried and commented, from an interdisciplinary perspective, compositional techniques focused on narrativized description through the accumulation of verbs (with examples from the works of Ion Creangă, Calistrat Hogaş, Barbu Ştefănescu Delavrancea), description through negation (with illustrations from the works of Calistrat Hogaş, Barbu Ştefănescu Delavrancea, Ion Creangă), the parallel (Ion Creangă, Barbu Ştefănescu Delavrancea, Calistrat Hogaş). Naturally, the role of geocriticism remains an essential one, as it is a developing field of literary study that considers the relationship that human beings have with their environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts' Cheryll Glotfelty argues for the idea that geocriticism explores how nature and the world natural are imagined through literary texts. As with perceptions of "gender switching," such literary representations are not only generated by certain cultures, but play a significant role in the generation of those cultures.

Following the model offered by Mihaela Mancaș's study, we explored the texts in which the "presence and placement of the pantonym" - the summary term, the thematic core of the entire descriptive sequence - can be found, without neglecting the approach to the descriptive use of the figurative accumulation, respectively of the classical figures of style : comparison, metaphor, symbolic description, "supersignification", etc.

Analysis of strategies, conventions and innovations by which description, considered essentially a "narrative break", tends to become less artificial, justify its presence in the text or simply go unnoticed, along with other techniques that concern descriptive insertions as a form of focus on the character, the subordination of description to perception (with insistence on the rule of "seeing"), discourse (interested in the art of "saying") or action (centered on the rule of "doing").

In the second chapter I made an incursion into the poetics of the Romanian literary and pictorial schools from the end of the 19th century and the beginning of the 20th century. As a result, I brought back in foreground the "effects" of the new direction imposed by Titu Maiorescu, closely following aspects related to the modern project of Romanian culture promoted by the "Junimea" society, as well as in relation to some references to the post-romantic "differences", especially to the unveiling of the literary and cultural movement from the sphere of manifestation of the ideology of sowing and poporanism. The incursions into the literary programs were supplemented with the orientations of the pictorial poetics of the late 19th and early 20th centuries, following the way in which the art of portraiture and landscape reconfigured its parallax according to the reporting to schools and joint programs the Romanian cultural spectrum. E. Lovinescu's hypothesis regarding the dynamism and interdependence of different projects and programs within the cultural life which, no longer considered independent moments, helped us to re-examine them through their mobility and "adhesions" with the social and cultural life of the time of Carol I of Romania. I emphasized that, in the light of such an open acceptance, "art" is validated as a "mobile" aesthetic value, determined by the artistic conception of the moment, by the literary ideology and by the modes of sensibility, "variable" not only in large brackets of time, but noted even "within" a single literary or pictorial generation.

A detailed space was given to the contiguity in our culture and literature, respectively to the correlation between "academism" (Theodor Aman) and "postacademism" (Nicolae Grigorescu, Ion Andreescu), realism and naturalism related to the dynamics of the literary phenomenon of this period and illustrated by examples from the work of Calistrat Hogaș, Ion Creangă, Barbu Ștefănescu Delavrancea.

The novelty regarding the necessity of "mooring" the exegesis of pictorial and literary poetics in the scope of "visual communication" from the post-romantic cultural space (realist, naturalist, etc.) was highlighted by the accommodation of this illustrative sequence with the theoretical approaches in the first chapter. The exercise led to an introspection of the interdependence and adhesion of artistic languages - specific to classical and realistic painting - with those in literature specific to the same currents, a posture that proved to be exegetical productive thanks to the ways of exchange and transfer between the languages of pictorial and literary art as they are present in the sense of the "μ group".

Summarizing, in the visual arts, realism is the trend that inaugurated the representation, in fidelity parameters, of "life forms", "perspective" and "light and color details", naturalism assuming details close to the "clinical record" of the subject observed in the environment of natural favoring of "of the case". This explains why the subject of some literary or artistic works, seen through realistic or naturalistic lenses, can seem to see the ugly configurations or even the sordid allure of the world. Such an option is recognized starting with art and literature from the middle of the 19th century as a reaction to romantic paintings in style and historical in content or, in the case of literature, as a deviation from the canon of romanticism (part of the prose of Barbu Ștefănescu Delavrancea being illustrative in this case).

An invariant of the two cultural-artistic sections (painting and literature) was the preference for subjects whose actors are ordinary people in ordinary circumstances, engaged in banal activities and connected to "real" life, the role of geocriticism/ecocriticism proving its effectiveness in this case. We selected from the Romanian cultural space only the exponents of "visual communication": N. Grigorescu, Th. Aman, I. Andreescu, painters who, stylistically, can be considered partners in the aesthetic vision of Calistrat Hogaș, Ion Creangă, Barbu Ștefănescu Delavrancea. In order to be able to elucidate the understanding of the aesthetic essence of realism, the questions regarding the aesthetic problem of the detailed and precise "representation" of the visual appearance of scenes and objects, of ordinary, everyday subjects, respectively of "resistance to idealization" were (re)examined. It is about the "triad" that offers the possibility to identify the particularities of realism and some of its avatars (naturalism, verism, impressionism, etc.), the choice and treatment of the subject being the options that seem to define realism as an aesthetic option in painting, different from "technical attention" to visual representations. To these concerns was added the preference for the presentation of "ordinary subjects" in art, this option constituting a priority of liberation from artificiality and stylization and resistance to idealization. Realism, as a resource of naturalism, means, stylistically, the honest, non-idealized "representation" of the subject, an approach that could be used without any promise to treat the "typical", the "everyday", the "case". It seems that, especially in the

visual arts, positivism had, in turn, a say in how Nicolae Grigorescu, Ion Andreescu or Ștefan Luchian, together with the non-idealized representation of reality, have achieved the transition from the poetics of romanticism to the poetics of realism by resorting to the expansion of some details and the dilation of some extreme expressions.

On a literary level, beyond the free exchange between realism and naturalism, on a thematic level, it has been proven that there are, however, "significant differences" in the sense that realist writers represented real life, while naturalists opted for predominantly scientific representation, bravely approaching the "clinical investigation" even if, a Delavrancea, Hogaș etc., are, basically, amateurs with "a good book science", however.

If the "Junimea" society advocated for the rigorous delimitation of the "spheres", with a predilection for those between political, social and aesthetic", Nicolae Iorga, at the helm of the Samanatorist party, managed to harmonize them, accommodating and reintegrating them (alongside by Vlahuță, Slavici and Chendi) societal. Usually one will start from the urgency according to which the cultural society of the late 19th century claimed the presence of writings that imprinted in the cultural consciousness "national", "social" or "political" ideals. In other words, the samanatorist movement demanded of the literary text a "calibration" of the relationship between ethics and aesthetics, in order to obtain several cotangent "literary effects": idyllism, ruralism or passeism. This era faced various problems that originated in "the completion of two essential processes for the evolution of modern Romania, the political unification of the country and the completion of the modernization process through agrarian reform and universal suffrage". With the passage of time, the sămătorism current will become the direction through which the "national and rural issues" will exercise their dominance, the two constituting, in fact, "the ideological substance of the entire current." However, Valeriu Râpeanu did not lose sight of the "pejorative meaning" that the sămanatorist ideology acquired over time, it becoming "synonymous with aesthetic closure and opacity", an option signifying "fanatical opposition to everything that meant the influence of foreign literature" . Moreover, this literary movement "represented even an infamous stamp that places a work or a writer in the realm of idyllic literature, educated, false from the social and historical point of view, artificial and old-fashioned from an artistic perspective."

"From an ideological point of view", E. Lovinescu cataloged samanatorist, as "an extension" of "Literary Dacia" and Junimism. Under "social and cultural ideology ratio", the samanatorist movement is "integrated into the series of traditionalist Moldovan movements" having its starting point in the "Literary Dacia" project of M. Kogălniceanu, continuing through "Literary Conversations", "Sămănătorul", "Romanian Life", with signs of survival through the "Thinking" grouping and "through a few provincial magazines."

Commenting on the appearance of the urban novel in Romanian literature, as well as on the "peasant and rural" influences that merge in the new narrative construct, Nicolae Manolescu appreciated that these thematic options have their origin in older models, starting with those of the nineteenth century. It is about a period in which "the peasantry, which seemed dominant after 1900, was the effect of the Transylvanian passing over the mountains, bringing with them the experience of a nation living mostly in the village." The one who analyzed the "beginnings" of the Romanian novel (and whose point of view we credit) remains Eugen Lovinescu, the exegete who wanted to strengthen the assumption according to which "the novel becomes urban and at the same time psychological, after it had been rural and social for a long time. Mutation was usually considered on the exclusively thematic side. But it's about a mutation of the novel author's conception and that leads to a mutation of the novel reader's taste". Regarding the novel archaeology, Nicolae Manolescu is of the opinion that "the Doric, the Ionic and the Corinthian are, first of all, ages of the novel as a literary species and only then reflections of the modification of a general conception of life. Doric is the first age, which, in the novel, is the social and less psychological age of some Agârbiceanu or Rebreanu. He is a rural novel, with the strict exceptions, especially in the prehistory of the genre." In this way, the exegete agrees with the hypothesis launched by E. Lovinescu regarding the transition of the novel from "rural and social" to urban, taking into account that "intellectuals were becoming more and more numerous and their soul, ethical or religious problems complex." Also, in the study entitled "Poporanism" and "Romanian Life", D. Micu believes that the Sămănătorist ideology proposed to continue the "junimist-conservative reactionary direction" while, at the same time, succeeding, on a literary level, in rejecting the "Maiioresian theory of art for art, which sought to empty the fictional creation of social content, in order to serve as an object of pleasure for the so-called elite of society - it propagated writing directly engaged in the service of the most reactionary politics..."

E. Lovinescu included the poporanist movement in sămănătorism on the grounds that there was no difference between the two post-junimist ideologies, given the fact that both "orientated towards the village, towards the peasantry." The same exegete is of the opinion that the lack of a poporanist literature that enjoys esteem is due to the fact that the poporanist doctrine failed to compensate for the "creative lack of theories", even if the magazine from Iași "Viata românească" "contributed to the development of Romanian literature and by bringing together the most literary forces, and bringing forth a few new talents, with far too little, however, for an existence of twenty years."

The third chapter illustrates the particularities of "visual communication" through which Calistrat Hogaș and Barbu Șt. Delavrancea plastically contours and recalibrates her characters

relying on the caricature, grotesque effect or on their representation in "touches of sharp realism". Therefore, the models and narrative techniques that the two prose writers used when they decided on a series of portraits either expository, in the foreground (static) or cinematic. In addition to these approaches, we considered the perspective that prevails in Romanian literary criticism when it attaches the literature of Calistrat Hogaș and Barbu Ștefănescu Delavrancea to various post-romantic literary and cultural orientations around the end of the 19th century and the beginning of the 20th century: realism, sowerism, poporanism.

The novelty I brought to the relationship between mimesis and representation resides in the conviction that, from the perspective of "visual communication", there are no crucial differences between pictorial and verbal properties, between non-linguistic and linguistic symbols or systems. So we cannot discuss particularities that produce a difference between representation in general and description in particular. Moreover, Nelson Goodman subsumes pictorial representation in the broader category of a description, hence the analogy between pictorial representation and verbal (literary) description. Theoretically, if reference to an object is a necessary condition for its description, no degree of identical resemblance is a necessary or sufficient condition for any of Plato's statements regarding mimesis or representation. According to Nelson Goodman, when we look at "a representational painting," we recognize the images as "signs" for "the objects and features represented," signs that "operate instantly and unequivocally, without being confused with what they denote."

I insisted on the fact that "the common note of the "descriptive paintings" created by Barbu Ștefănescu Delavrancea and Calistrat Hogaș is found in the propensity of these writers to express the grotesque. Their narrative canvas is almost always dominated by "sick colors", which block the protagonist's attempt to get out of the labyrinth of the illusory. Whether physical aspects or "moral outfits" are rendered, these portrait renderings are well anchored within the framework of the societal context at Delavrancea or the natural one at Hogaș. The penciled individuals are extracted from the sphere of the village (Hogaș) or from that of the neighboring spaces (the slum, in Delavrancea's option, some representing representative models of society, others common models resembling, in this way, stylistically, thematically, of tones and touches with the joint programs of painters such as Ion Andreescu, Nicolae Grigorescu (partially), Theodor Aman, Octav Băcilă etc.

The view of Glen A. Love, author of *Practical Ecocriticism: Literature, Biology* (2003), one of the founders of ecocriticism, regarding the fact that "literary pastoralism" traditionally posits a natural world, a "green world", in which sophisticated urbanists retreat in search of the lessons of simplicity that only nature can teach them is illustrative of Hogaș's literature.

The fourth chapter focuses on highlighting the "reflexes of realism" in the realization of the description (painting) and in the configuration of the portrait in *Childhood Memories*. The aim of this chapter is to make cross-disciplinary correlations and thematic/general congruences between Nicolae Grigorescu's paintings centered on the image of the house (Peasant House, Country House, Country Court, etc.) and Ion Creangă's descriptions of nature in which the home and the autochthonous landscape want to be a protective and compensatory topos from which the narrator fictionally escapes in search of experiences with an initiatory tone and to which he tends to return every time he has the impression that his "security" will be endangered.

The landscape and portraiture in the descriptive version proposed by Ion Creangă, respectively the pictorial one by Nicolae Grigorescu (from the " Stage from Câmpina ") are carriers of "Volksgeist"/ "Volkssoul" and prove an imminent dependence on the peasant imaginary.